

University of Oxford

Annual Report of the Visitors of

The
**Ashmolean
Museum**

August 2004 – July 2005



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Visitors of the Ashmolean Museum

As at 31 July 2005

Nicholas Barber, CBE (Chairman)
The Vice-Chancellor (Dr John Hood)
Pro-Vice-Chancellor (Academic Services and University Collections) (Prof Paul Slack)
The Assessor (Dr Frank Pieke)
Professor Alan K Bowman
The Rt Hon The Lord Butler of Brockwell
Professor Barry W Cunliffe, CBE
James Fenton
The Lady Heseltine
Professor Martin J Kemp
Professor Paul Langford
Sir Peter M North, DCL
The Rt Hon The Lord Rothschild, OM, GBE
The Rt Hon The Lord Sainsbury of Preston Candover, KG
The Rt Hon Sir Timothy Sainsbury
Andrew Williams

Chairman's Foreword

The Ashmolean had an excellent year in 2004–05.

Our first priority was to advance our ambitious £49M Plan to rebuild and redisplay the back of the building behind the Cockerell galleries. This required a huge team effort on many fronts: design, decanting and fundraising.

Strong progress was made with the designs both for the building and particularly for the displays in the new galleries. The displays project is led by Dr Susan Walker and progress is accelerating following the recent involvement of external designers. Our display strategy, *Crossing Cultures/Crossing Time*, promises a superb experience for our visitors once the new galleries open in about three years' time.

Decanting of the existing galleries, masterminded by Professor Nick Mayhew, has been a substantial project in itself. A valuable one too as the requirement for extensive recording and conservation has usefully increased our curators' understanding of the Ashmolean's collections.

Fundraising is, of course, the key to realising this project. Here too we have made great strides, including confirmation of the Heritage Lottery Fund's grant of £15M. Together with other gifts and pledges, especially from the Linbury Trust, this brings the total raised to £37M, £12M more than a year ago. Led by Andrew Williams and Edith Prak, we have established strong momentum as we look for the remaining £12M towards our goal of £49M. We are deeply grateful to all our benefactors and supporters.

The Ashmolean Plan is not just about physical changes to the building and galleries. It is changing the Museum's ethos too. This arises partly from the need for new patterns of working in readiness for the new building, partly from the way the display strategy has encouraged new levels of teamwork between curatorial departments, and partly because of new blood joining the staff. I particularly highlight the arrival of two new Keepers (out of five), Dr Susan Walker in Antiquities last year, and Dr Oliver Watson in Eastern Art in April, and the new Deputy Director (Administration), Robert Thorpe. Overall the Board is impressed by the rising level of professionalism in the way the Ashmolean is managed.

In parallel with these Plan-related activities, the more traditional museum functions of acquisitions, educational work, conservation, publications, exhibitions and loans to other museums were maintained at a high level. The same applied to our revenue fundraising efforts which in these days of tight budgets become more important than ever. As with the Plan, these activities too have required effective leadership from the Director, Dr Christopher Brown, and to him and all the staff I extend the Board's thanks.

The Board's thanks are also due to the individuals co-opted to strengthen the Visitors' committees: Michael Coates and Eric Gabriel on the Building Committee, Edwin Antill and Professor Antony Hopwood on the Finance Control Committee, and Frances Jackson on the Fundraising Committee. I also thank Lord Butler, the Chairman of the Finance Control Committee, which is still labouring under the difficulties arising from the University's accounting systems.

Part of the Ashmolean's remit from Oxford is to reach much wider audiences than the University's own members. At the same time the Ashmolean is recognised as the world's best *university* museum, and we attach great importance to its university roles in teaching and research. All our curators are active scholars in teaching and research. The Ashmolean's curators also teach on several of the University's degree courses, Archaeology, Classics and Oriental Studies. To this list in October 2004 we added Oxford's new undergraduate degree in History of Art which is heavily based on the Ashmolean's outstanding collections of sculptures, paintings, prints and drawings from both the western and oriental traditions.

The Ashmolean is on the cusp of a major transformation. In its new guise it will more than ever be one of Britain's finest museums outside London. Within easy reach of the many millions of people living within an hour from Oxford, it will become a magnet drawing many more visitors than in the past, offering an experience to inspire them to keep returning.

Nicholas Barber,
CBE. Chairman

The Director's Report

The University and the Public

The Ashmolean continues to broaden its teaching links with the University. This year saw the introduction of the new undergraduate course in the History of Art; no fewer than seventeen Museum curators contribute towards the course. Members of Ashmolean staff also teach undergraduate and graduate students at the faculties of Classics, Archaeology and Oriental Studies. In addition many curators give lectures and seminars on a range of courses at the Department for Continuing Education.

Another substantial increase of 50,000 visitors this year places our current visitor figures just short of 400,000, making the Ashmolean one of the most visited museums outside London. Since 2004, the number of website hits has doubled to 16,500,000, marking a significant rise in the Ashmolean's internet audience. This will continue to expand once the new website, designed by Reading Room, is launched this winter.

The Ashmolean Plan

Last year I announced our receipt of a £15m grant -- formally a Stage 1 pass -- from the Heritage Lottery Fund. This year we have built on that success, and we are expecting the University Council at its final meeting in Michaelmas Term 2005 to give its formal blessing to the project. We have just received our Stage 2 pass from the HLF and have now raised over 70% of the total needed to build, fit out and endow the new building, just over £36m of a total of £49m. The Linbury Trust, which has generously supported our redevelopment from the very beginning, has made the lead gift and we have also received substantial funding from the Antiqua Foundation, the Arrow Charitable Trust, the AG Leventis Foundation, the Weston Foundation, the Wolfson Foundation and other charitable foundations and individuals. We are immensely grateful to all these supporters for making it possible to undertake this major redevelopment of the Museum. This ambitious capital campaign has been led by one of our Visitors, Andrew Williams, who combines a busy and successful business career, leading SVG Capital, with his chairmanship of the campaign. I am very conscious of the debt of gratitude we owe to Andrew and to his fellow committee members, the Chairman of the Visitors, Frances Jackson, Lady Heseltine and Sir James Spooner. The practical development of the building has been overseen by the Visitors' Building Committee, to whom the energetic Project Manager, Graham Winter of Mace, reports.

This Committee meets monthly, and again I wish to express my gratitude to all those who give so much time to attend it. It is chaired by Nicholas Barber and other members are Lord Sainsbury of Preston Candover, Michael Coates, Eric Gabriel and Caryl Hubbard.

The decanting of the collections, ably led by Mark Norman, has been going very well and will be completed by the end of the year. We expect demolition of the back of the building to begin early in 2006, excavation to begin in the spring, and the building period to last for two years. Reinstallation and redisplay of the collections in the new building will be complex and demanding but we hope to open the new building late in 2008. We have recently appointed the design company Metaphor to help us with the redisplay of the collections, and Susan Walker and Henry Kim have been coordinating the discussions for the implementation of our new display strategy, Crossing Cultures/Crossing Time.

Staff

Robert Thorpe took up the post of Deputy Director (Administration) on 16th May. He read History at St Catherine's College, Oxford, and had worked at Barclays Bank firstly as an undergraduate trainee and latterly as a Senior Risk Manager. Dr Oliver Watson became Keeper of Eastern Art, succeeding Professor James Allan, who is now Director of the Ashmolean Inter-Faith Exhibition Service.

Oliver is an extremely distinguished Islamicist who had worked at the V&A, and had most recently been on secondment to Qatar where he was helping to create a new Museum of Islamic Art in Doha. Roger Hobby took on the full-time role of Special Projects Officer on the Ashmolean Plan. Dr Chris Howgego was appointed Acting Keeper of the Heberden Coin Room during Professor Nick Mayhew's term as Deputy Director (Collections). Penelope Betts, Capital Gifts manager and Antony Green, Researcher and Administrator, have joined the Development team.

The Development office also recruited a database manager, Nick Butterley, to oversee the implementation of a new database supporting the capital campaign and revenue fundraising strategy. A second capital gifts officer is in the process of being recruited to increase and maintain the momentum of the campaign. Forty volunteers were recruited and trained in 2005 to cover the Information Desk at the Portico entrance.

Exhibitions

In 2006 we will be scaling back our exhibition programme because of the building works, but this year has seen an outstanding group of exhibitions: 'Jingdezhen Porcelain' and 'Fu Baoshi'; 'The Pissarro Family At Home', to celebrate our acquisition of the remainder of the family's great archive of paintings, prints, drawings and letters; the remarkable career of Pu Quan, a member of the Imperial family who worked successfully in the People's Republic as a landscape artist; the delicate landscapes of the "unknown PreRaphaelite", Alfred William Hunt, which was a collaboration with the Yale Center for British Art; 'The Lost Emperor', which portrayed a coin hoard including a coin featuring a hitherto unknown Roman Emperor Domitianus; contemporary portraits by Qu Lei Lei; and, to round off a remarkable year, the exhibition of a thousand years of botanical art based on the collection of Shirley Sherwood, called 'A New Flowering'. We are especially grateful to Shirley Sherwood for her role in organizing the exhibition and writing much of the superb catalogue, which has been the undisputed bestseller of the year.

Acquisitions

I am especially pleased that this year the new Keeper of Antiquities, Dr Susan Walker, acquired an important classical sculpture, the Roman marble bust of a priest from the Eastern Mediterranean, which immediately looked at home in the Randolph Sculpture Gallery, alongside the Arundel marbles. Tim Wilson, the energetic Keeper of Western Art, continued his remarkable record of acquisitions by leading a consortium of museums to acquire the Cassel silver. It was in recognition of his leadership that this outstanding group of 16th- and 17th-century English silver was exhibited for the first time after its purchase in the Farrer Gallery of the Ashmolean. As a specialist in the study of Dutch 17th-century painting, I was naturally delighted by the purchase of a superb example of the landscape art of Aelbert Cuyp. Another highlight was the purchase by the Coin Room of the Roman hoard, which included a coin issued by the rebel emperor Domitianus, otherwise unknown to history.

The Friends

The Friends' invaluable support of the Museum and their rich range of activities are recorded elsewhere, but here I wish to thank them for organising the Volunteers who man our new Information Desk, which has proved to be a great success, much used by our visitors and especially important during this period of change. I also wish to express my gratitude to Judge Paul Clark, who has led the Friends with enthusiasm and profound commitment for the last ten years. During the period of his Chairmanship the Friends have contributed immensely to the life of the Museum and supported many acquisitions, notably the Titian Giacomo Doria, which received the largest ever grant given by the Friends, £25,000, in 2001. Paul stepped down from the Chair at the Annual General Meeting in the summer and has been succeeded by David Boyle, with whom I look forward to further developing the Friends and their key role in the Museum's future.

In Memoriam

It is with great sadness that I record the deaths of three great servants of the Ashmolean. Jim Harle, a leading authority on Indian sculpture, led the young Department of Eastern Art with great distinction for twenty years until 1987. Roger Moorey, a distinguished scholar of the ancient Near-East, retired only in 2003 as Keeper of Antiquities and died in December 2004. He was Acting Director when I arrived in the Museum in 1998 and I was especially grateful for his immense kindness and good advice at that time. We marked his birthday in 2005 with the inauguration of the annual Moorey lecture by Annie Caubet of the Louvre. She spoke about the exhibition of Near-Eastern faïence just about to open in her museum, which she had dedicated to Roger's memory. Oliver Impey, who retired as Curator of Japanese art last year, died in September 2005. Oliver was not just the curator but the creator of the Ashmolean's collection of Japanese art. He was indefatigable in acquiring outstanding examples for the Museum and made his final acquisition, of a beautiful lacquer box, just before his death. Oliver was a marvellous, inspirational colleague as well as an eminent authority on the decorative arts of Japan. He was pleased to learn that his successor at the Ashmolean was to be his pupil, Clare Pollard, whom we welcome to the Museum next year.

The Director's Activities

Dr C P H Brown attended 2 days of the Museums Association Annual Conference in Edinburgh (14–15 September), he led tours on the Tradescants' Study Day (1 October), he handed over the Presidency of the ICFA at their conference in Ljubljana (12–15 October), served on the interviewing panel for the Keeper of Word and Image at the V&A (19 October), chaired the Ruskin Project Launch here on the following day, spoke at the opening of the Breenbergh exhibition at the Barber Institute in Birmingham (28 October), gave a series of tours to 25 Patrons of the National Art Collections Fund (28 October), guided four potential members of the EAG on a short trip to the Netherlands, attended the International Meeting of Museum Directors (Bizot Group) in Madrid, at which some of the issues tackled were: loan costs; indemnity for acts of terrorism, international image databank. At this meeting he viewed new extensions being erected at the Prado (architect, Rafael Moneo) and at the Reina Sofia Museum of Contemporary Art (architect, Jean Nouvel). In New York (16 until 20 November) he spoke at the biennial Oxford Alumni meeting on future development plans and visited the new MOMA. He attended and delivered a paper at a symposium on Carel Fabritius at the Mauritshuis in the Hague (29 November), attended (and spoke at) two private views in the Museum; attended the University Museums Group meeting (which included a talk on the VAT position) (10 December), spoke at the Oxford Business Breakfast Club – held in the Ashmolean (11 January). He gave lectures to the Wallace Collection (10 March) on Rubens's Henry IV sketch, and St Andrews University (16 March) on "Patronage and Collecting at the Courts of Charles I and Phillip IV", and attended the Bizot Group meeting in Edinburgh (14–16 April). With Professor Bert Smith, he accompanied the Elias Ashmole Group on their annual trip to Sicily (24–27 April). He visited New York to discuss the American development campaign and met various potential donors (7–11 May), chaired the afternoon session of a symposium in Leuven, To be or not to be a connoisseur? A symposium as a tribute to Hans Vlieghe (13 May), gave a talk to the NACF at the Wallace Collection on Van Dyck (26 May), attended the University Museums Group meeting (10 June), a KMSKA board meeting in Antwerp (17 June) and the English Art Directors' Conference (23 June).

As I mentioned in concluding last year's report, the Ashmolean Plan will mean the closing and then the demolition of more than half of the Museum's display space. This is a huge undertaking and a once-in-several-generations chance to recast the Museum, improving the services it offers to its visitors and the way in which it conserves its collections. During the rebuilding period, we will keep the Cockerell building open to the public and will show the very best of our antiquities, eastern art and coins in a display in the McAlpine Gallery. Greek vases will be moved into the centre of the Randolph Sculpture Gallery. Please do not be discouraged from visiting – there will still be much to see. We look forward to welcoming you to the Ashmolean now and, of course, in 2008, when we will open our new building, which we believe will greatly enhance the experience of visiting the first museum to open its doors to the public in this country.

Christopher Brown
October 2005

Department of Antiquities

ACQUISITIONS

NEAR EAST

- ◆ Presented by Miss Julia Schottlander to celebrate the work of the late Dr Roger Moorey, a bronze and iron amulet. From NW Persia. Early first millennium BC. Formerly in the collection of C T Loo. (AN 2005.33)
- ◆ Presented by Mr Richard Falkiner in memory of Dr Roger Moorey, a convex carnelian inscribed bead. Late third millennium BC. Formerly in the collection of Josef Bard, L.1.5cm, diameter 0.5cm. (AN 2005.32)

GRAECO-ROMAN EGYPT

- ◆ Terracotta model of two crowned bovids seated side by side. Formerly in the collection of J A Perichon. (AN 2004.62)
- ◆ Three fragmentary satirical terracotta figures, formerly in the Mustaki Collection: a sheep posing as a dancing woman, an ass-headed teacher and a monkey-charioteer. (AN 2004.63,64,65).

CYPRUS

- ◆ Terracotta statuette of a man bearded and helmeted with outstretched arms in white painted ware, 8th–7th century BC. Formerly in the collection of Desmond Morris. (AN 2004.66)

EUROPE: PREHISTORIC

- ◆ Bronze Age penannular hair-ring, banded gold leaf on a base metal core (formerly loan 530). Presented by Mr J M Joslin in memory of his father John Joslin and grandfather John Joslin. (AN 2005.17)
- ◆ Copper alloy equal-ended hinged brooch, early Iron Age (600–450 BC), from near Tetsworth, Oxfordshire. Acquired through the Portable Antiquities Scheme. (AN 2004.68)
- ◆ Sample of carbonized grain from Meare Lake village, Somerset. Presented by H St George Gray and previously unnumbered. (AN 2005.27)

EUROPE: GREEK AND ROMAN

- ◆ Watercolour sketches of Greek pottery rhyton by Thomas Burgon. Both inscribed “Horatio Nelson. Feb. 8th 1821. Tenedos.” Formerly Beaufort-Palmer collection, bequeathed by Mr Noel Bletchley. (AN 2005.9-10)
- ◆ Cypro-geometric two-handled dish (formerly loan 401). Presented by Group-Captain H W Whittingham. (AN 2005.18)
- ◆ Two clay beads with incised bands and concentric circles; a steatite whorl; a glass disc with grotesque mask – modern. Formerly in the Piet de Jong collection; presented by Dr A Hamerton. (AN 2005.19-21)
- ◆ Sardonyx cameo with a portrait of Sophocles, once owned by Professor Gilbert Murray. Roman, first century AD Presented by Dr Martin Henig. (AN 2004.67)
- ◆ Marble bust probably representing a priest of a civic cult. Roman, around 100 AD. Most likely from the Aegean area; perhaps from the Elgin Collection. Acquired from Charles Ede Ltd with the aid of the Central Purchasing Grant, the MLA Fund, the Friends of the Ashmolean Museum, Mr & Mrs J Ferrell, the France Fund and the Hattatt Trust. (AN 2005.11)

ANGLO-SAXON, MEDIEVAL AND LATER

- ◆ Late Saxon strap-end, copper alloy, unprovenanced. Presented by Dr Jenny Wormald in memory of Dr Patrick Wormald. (AN 2005.13)
- ◆ Late Saxon stirrup mount, copper alloy, unprovenanced. Purchased. (AN 2005.12)
- ◆ Lead alloy badge of the Blessed John Schorne. Presented by Mr Brian North Lee. (AN 2005.8)
- ◆ Limestone fishing weights from Old Eye Pool, seacourt stream. Presented by Mr Eric Christiansen. (AN 2005.4–7)

- ◆ A collection of medieval and later potsherds (the Payne collection formerly loaned to the Museum in 1967), from 114 High Street, Oxford. Presented by Major P I C Payne. (AN 2005.22)
- ◆ Clay pipes, presented by Mr J C Horsfall. (AN 2005.14–15)

TRANSFERRED TO THE DEPARTMENT OF ANTIQUITIES FROM THE DEPARTMENT OF EASTERN ART

- ◆ Four bronze Byzantine crosses presented by Sir Denis Wright:
 1. The upper part of a hinged reliquary cross, decorated with four incised figures. Acquired in Mersin in 1955. (AN 2005.47)
 2. Folding reliquary cross. Acquired in Mersin in 1955. (AN 2005.48)
 3. Cross for suspension with partially preserved loop. Acquired in Antalya in 1961. (AN 2005.49)
 4. Cast cross with suspension loop preserved, perhaps for hanging from a processional cross. Probably acquired in Antalya in 1961. (AN 2005.50)

EXCAVATION ARCHIVES ACCEPTED IN ACCORDANCE WITH JOINT COLLECTING AGREEMENT WITH OXFORDSHIRE MUSEUM SERVICES.

- ◆ St John's Primary School, Wallingford. Notified by Thames Valley Archaeological Services. Anglo-Saxon material. (AN 2004.59)
- ◆ Ashmolean Geotech Pits, Oxford. Notified by Oxford Archaeology. Medieval and Post-Medieval material. (AN 2004.60)
- ◆ Classics Centre, Oxford. Notified by Oxford Archaeology. Medieval and Post-Medieval material. (AN 2004.61)
- ◆ Negotiations are in progress with OXCMS regarding the transfer of archaeological material excavated in the City of Oxford and Oxfordshire since 1991 in accordance with the new Joint Collections Agreement. A one-time goodwill payment has been made from the Ashmolean to the OXCMS in recognition of the difficulties they will face regarding the transfer of such material already deposited at the Ashmolean that is no longer eligible for a 'box fee' from the developer responsible for the work.

LOANS IN

- ◆ Bronze figure of Dionysos, Hellenistic Greek, formerly in the collection of James Bomford and loaned by the present owner Mrs Helen Aris for one year from October 2004 (Loan 528).
- ◆ Silver seal matrix known as the Hulton 'Parliamentary' Seal, a circular seal-die inscribed in Latin, set in a wooden handle. From Mr Hugh Butterfield (Loan 529).

Arthur MacGregor is conducting a review of all old Loans In, and is arranging for the return of such material where appropriate.

LOANS OUT

- ◆ Eleven loans went out during this period.

With the aid of a grant from the Fidelity Foundation secured by the Development Office, Julie Summers and Iannis Kalanakis were recruited part-time to plan a major loan exhibition of early Greek art and archaeology during the period of redevelopment. A second loan exhibition of classical Greek art was planned by Michael Vickers and Agnieszka Frankowska. Further UK loan exhibitions have been planned for the Museum of the History of Science (Tradescant collection), the River and Rowing Museum, Henley (Oxfordshire from Prehistory to the Middle Ages), and the Whipple Museum of Science, Cambridge (Early Counting and Measuring).

GALLERIES

- ◆ The false ceiling has been replaced on the eastern side of the John Evans Gallery; case inserts have been made and temporary labels have been added to the Neolithic and Bronze Age displays. Following the departure from the Workshop of John Mercer, the carpentry work for this gallery, including objects mounts and the base for the model of the Neolithic Swiss Lake Village, is being completed by his colleagues.

- ◆ The new displays of Neolithic and Bronze Age material in the John Evans Gallery have been completed. Most of the permanent labels have been made and installed by Keith Bennett. The model of a Neolithic Swiss Lake Village, made by David Proven and funded by the Friends of the Ashmolean, has been mounted on a temporary base pending completion of a permanent one by the workshop. The Education Service surveyed visitors' responses to the labels, rewritten by Jennifer Foster in a more widely accessible style. House style labels have been drafted for the Egyptian funerary collections by Rachel Sholl, with a view to getting visitors' responses.
- ◆ The display of post-medieval ceramics in the Medieval and Later Gallery has been removed to make way for a temporary display of highlights from the Drapers' Gallery (Near Eastern collections), Anglo-Saxon material (for the Anglo Saxon Discovery project), and the John Evans Gallery (European Prehistoric collections). All the first floor Antiquities galleries have been closed to the public to allow packing of displays and in-gallery stored reserves in preparation for the redevelopment of the Ashmolean: Bothmer Gallery (reserve Greek vases) closed in March; Drapers Gallery (Ancient Near East collections) closed in May; Myres Gallery (Ancient Cyprus) closed in June; Arthur Evans (Ancient Crete and Aegean) closed in early July; and the John Evans (European Prehistory), Leeds (Anglo-Saxon and Roman) and Beazley (Ancient Greece) all closed at the end of July.
- ◆ The forthcoming loss of the environmentally-controlled Organic Store will necessitate rehousing of bulky and fragile Egyptian objects on site, and the Inscription Store is in the process of being refitted to accommodate the additional material.

DOCUMENTATION AND ARCHIVES

Enhancing Access to Historic Oxfordshire (HLF funded project, in partnership with the Oxfordshire Sites and Monuments Record, and the Oxfordshire Record Office; ended 31st October 2004)

Sarah Glover (Museum Assistant) completed the documentation phase of this project on schedule and to a standard above that anticipated in the project design. The data is now in the process of being transferred to the Access to Archives website, which also represents added value for the project. However, developing public access to the project will only take place when the second tranche of funding may be drawn. This is dependent upon the provision of accurate information by the University's Finance Department, which has this year experienced difficulties in operating new software. Project director, Dr A MacGregor; project manager Alison Roberts.

Archives and Artefacts: Exploring the past through A2A and the work of E T Leeds (HLF funded project, in partnership with the Access to Archives Programme of the National Archives, the Oxfordshire Sites and Monuments Record, and the Oxfordshire Record Office; August 2004 – September 2005)

The project proceeds smoothly and on schedule, with Anna Petre as Project Archivist and Sarah Glover as Museum Assistant (since 1st November 2004). Cataloguing and organisation of the Leeds archive is substantially complete, and the catalogue was successfully transferred to the Access to Archives website (The National Archives) in July along with 200 digital images of selected documents. The archaeological material excavated by E T Leeds in the Thames Valley has been repacked and documented, and enhanced by additional data from the Oxfordshire Sites and Monuments Record. The Anglo-Saxon discovery project is in progress with two local schools in association with the Education Team. Work on the project concentrates on the website, which is being developed with the children and teachers, and on developing a handling collection and other teaching resources. Project director, Dr A MacGregor; project manager, Alison Roberts.

Rationalisation and Enhancement of Historic British Archaeology Collections at the Ashmolean Museum (AHRB funded project)

The project started on 1st September 2004. Christine Edbury, Angela Cox and Jennifer Foster started as Museum Assistants for the project on 1st October 2004. These collections comprise about a quarter of the holdings of the Department of Antiquities, and are central to the history of antiquarianism and archaeology in Britain. The project has also served as a trial for the computerized recording of objects during the decanting of the collections for redevelopment.

Over 50,000 objects have now been processed and photographed, and the majority of material remaining to be catalogued is from large well-documented excavations. All British objects formerly stored under unsuitable conditions, such as loose under display cases, have now been documented and packed to modern standards and for decanting purposes. Work now concentrates on the material in the two modern stores. The team is also working closely with the decanting team regarding British objects formerly on display, and the packing and recording of all British material for the move off-site. The project is owed a considerable amount of 'backfill' time by the Museum for unavoidable demands on project staff time related to decanting and other aspects of the building redevelopment; it is hoped that the backfill will be provided by extending the contracts of the two part-time Museum Assistants to allow the packing work to go on until the end of December. Project director, Dr A MacGregor; project manager, Alison Roberts.

Sir John Evans and the Development of Archaeology in Nineteenth-Century Europe (Leverhulme Trust funded project; ended May 2005)

Susanne Bangert is Research Assistant for this project, which concerns the international collecting activities and intellectual networks of Sir John Evans. She has conducted research both in Oxford libraries and collections as well as in the National Museum, National Archives and Royal Library of Copenhagen, including a visit to the National Museum's Comparative Collection in Ørholm with Alison Roberts. Together with the staff of the Heberden Coin Room the great potential of John Evans's coin collection has also been investigated within the context of the John Evans Centenary Project. The potential of the resources relating to Sir John held by the Sackler Library have also been explored. In July the Leverhulme Trust announced a three-year grant in aid of a further stage of this project, to begin in September. Project director, Dr A MacGregor; project manager, Alison Roberts.

Arthur Evans Archive (Mellon Foundation funded project for the Oxford Digital Library)

Managed by Susan Sherratt with assistance from Gareth Roberts. Arthur Evans's drawings and architectural plans are digitised; the contents of his notebooks with transcriptions will be put on a website.

ANCIENT CYPRUS DATABASE

In advance of the successful application to the Leventis Foundation for funds to complete the new Cyprus Gallery within the Ashmolean Plan, Alison Roberts and Jonathan Moffett finished the Ancient Cyprus website, and it was mounted on the Ashmolean website in late September. Arianne Carlini, Araminta Morris and Richard Jennings conducted a full audit check of the Cypriot collections during this term and upgraded the packing of the reserve objects in advance of the decant as well as checking the Ancient Cyprus database. Alison Roberts supervised the audit and is updating the database and related digital images. The database and images should be mounted on the Ashmolean website in the Autumn.

BYZANTINE DATABASE

In December 2004, work started again on the final editing of the Byzantine database, originally started during the redisplay of the Byzantine Gallery. Anthea Papaquiannaki has undertaken the work under the supervision of Susanne Bangert and Alison Roberts.

EMDEN ARCHIVE

Kelcey Lee continued to work on the cataloguing of this important body of information on medieval tiles until she was hired to work on the decant of the Eastern Art collections in March. The cataloguing was under the supervision of Dr Arthur MacGregor and Alison Roberts.

HIERAKONPOLIS

The creation of an online database for the Department's important holdings from this site has been facilitated by the work of Liam McNamara, a graduate Egyptology student at St John's College. Records for all the accessed objects have been entered online and images are now being added. Registration and cataloguing of the unaccessed objects is in progress.

PUBLICATIONS RELATING TO COLLECTIONS

Publication of the Museum's collection of cuneiform tablets is now nearing completion with the appearance of *Old Babylonian Texts in the Ashmolean Museum mainly from Larsa, Sippir, Kish and Lagaba* (Oxford Editions of Cuneiform Texts (XV, 2005)) by Stephanie Dalley, with contributions by Eleanor Robson and Tina Breckwoldt. Mark Collier's *Dating Late XIXth Dynasty Ostraca* (Leiden, 2004) includes a number of the Museum's hieratic ostraca and a group of demotic papyri (P.Ash. D. 40–44) has been published by Cary J Martin ('Question to the Gods: Demotic Oracle Texts from Dimê', in F Hoffmann and H J Thissen (eds), *Res Severa verum gaudium. Festschrift für Karl-Theodor Zauzich* (Leuven, 2004), 414–26.

POTWEB

Laurie Loh has completed the current project on presenting the Japanese ceramic collections, while Carole Wheeler has produced an online presentation on 'Conspicuous Liquid Consumption'; this has involved a reassessment of material from the New Bodleian excavations and has led to an extension of the Ashmolean's medieval pottery type series. Penny Cookson's work on the Roman and Romano-British potter continues, as does her preparation for mounting of a presentation on Dr Robert Plot.

EVENTS/OUTREACH

- ◆ Tours of the Narona exhibition and the Randolph Gallery were given to Tradescant patrons and students of Templeton College's Strategic Leadership course (Susan Walker).
- ◆ 'England through History' handling session for the visually impaired (organized by the Education Service, with Susan Walker).
- ◆ Handling sessions with Egyptian objects were provided for visiting groups from Reading University (Continuing Education) and the Christ Church Summer School, and Tradescant patrons and guests toured the Egyptian galleries with Helen Whitehouse as part of the evening event on 8th March.
- ◆ As part of the Anglo-Saxon Discovery Project (part of the 'Archives and Artefacts' Project), Jo Rice, Alison Roberts, Anna Petre, Sarah Glover, often with assistance from Arthur MacGregor and staff members from the AHRC project, spent several days from November to July working with Key Stage 2 (7–9 year olds) students from Pegasus Primary School and SS Mary and John Primary School, both in East Oxford, either at the schools or in the Museum.
- ◆ A tour of objects from the collection of E P Warren to members of Lewes Town Council was presented by Dr Susan Walker.

STAFF REPORTS

The Department reports with great regret the death on 23rd December 2004 of Dr P R S Moorey, Assistant Keeper 1961–1982, Keeper 1983–2002.

Dr Susanne Bangert has worked most of the year on the John Evans centenary project, funded by Leverhulme Trust, investigating and recording the resources held in-house and elsewhere as well as planning the continuation of the project. She co-organised and presented a paper at the Late Antique Archaeology 2005 conference in Oxford.

Julie Clements as of 1st December 2004 has been temporarily relieved of her other duties as Assistant Secretary in order to work with Dr Susan Walker on the preparation of the departmental collections for the Decant. Since February 2005, she has managed 23 contract staff recording and packing the collections, working with Elizabeth Gardner (Conservation).

Dr Arthur MacGregor was on sabbatical leave until 1st December. He was elected a Fellow of the Linnean Society and Vice-President of the Royal Archaeological Institute. He lectured to a meeting of the Finds Research Group and gave a presentation at a Royal Netherlands Academy of the Arts and Sciences publication launch. He continued to act as co-editor of the *Journal of the History of Collections* (OUP) and as co-general editor of *The Paper Museum of Cassiano dal Pozzo* (Royal Collection). **Publications:** 'L'aube des Lumières dans les musées Anglais', in

Curiosité et cabinets de curiosité, ed. P Martin and D Moncond'huy (Poitiers, 2004), pp. 147–54. 'The Tsar in England: Peter the Great's visit to London in 1698', *The Seventeenth Century* 19 (2004), pp. 116–47. Entries in *The Oxford Dictionary of National Biography* (Oxford 2004) on Sir Hans Sloane (vol. 50, pp. 943–9) and on the Tradescants, father and son (vol. 55, pp. 199–203). With M. Henig, *Catalogue of the Engraved Gems and Finger rings in the Ashmolean Museum II: Roman* (Oxford, 2005).

Dr Francesco Menotti is the Acting Assistant Keeper for two days per week from October 2004 – January 2005, during Professor Sherratt's sabbatical leave. He is working on a website concerning the Sir John Evans material from the Swiss Lake Villages.

Alison Roberts in September 2004 took on the half-time role of Project Manger for the AHRC Research Enhancement funded project, 'Rationalisation and Enhancement of Historic British Archaeology Collections at the Ashmolean Museum', which runs concurrently with her role as half-time Collections Manager for Antiquities. During Dr MacGregor's sabbatical she covered his role as Project Manager for the two HLF-funded archival projects and the Leverhulme Trust funded Sir John Evans project. During Professor Sherratt's sabbatical she maintained access to the Prehistoric European collections. She represents the Museum at the Oxfordshire City and County Archaeological Forum and is the Departmental representative on the Decant Working Group (until Dr MacGregor's return from sabbatical in January 2005), Storage Group, Collections Management System Group and Web Committee.

Professor Andrew Sherratt has accepted the offer of a Chair in Old World Prehistory at Sheffield University and will leave the Ashmolean and the University of Oxford after 32 years' service on 30th September 2005. He was on sabbatical leave until mid-February and will complete in Oxford his research project on Breton megaliths. He gave the opening keynote address at an international symposium on 'The Significance of Portages' at Lyngdal, Norway, and the closing address at an international conference on 'Radiocarbon Dating and the Iron Age Archaeology of the Southern Levant' held at Yarnnton Manor in early September. In October (at the beginning of a year's sabbatical leave) he began a semester in the Seminar für Ur- und Frühgeschichte und Vorderasiatische Archäologie, Universität Heidelberg, giving a series of lectures and seminars in connection with the newly-established Altertumswissenschaftliches Kolleg. **Research:** With Susan Sherratt he carried out the first season of a project on site locations and inter-regional routes in central Anatolia, Year 1: "Strabo's Isthmus", concerned with the links between the Black Sea and the Mediterranean, sponsored by the British Institute of Archaeology at Ankara. During the year he worked on the Leverhulme project on the origins of milk use in early Europe and the Near East (with Professor Richard Evershed, University of Bristol) assisted by Dr Jennifer Coolidge, and on the Archatlas project, assisted by Dr Francesco Menotti. Toby Wilkinson acted as database developer for the latter, and assumed Dr Coolidge's responsibilities for the former during the final two months of the project. The results may be seen at <http://archatlas.org>, and include maps and satellite images of important sites in the Near East. **Publications:** 'Fractal Farmers: patterns of Neolithic origins and dispersal', in J Cherry, C Scarre and S Shennan (eds) pp 53–64; 'Explaining Social Change: studies in honour of Colin Renfrew', McDonald Institute, Cambridge (McDonald Institute Monographs); 'Strabo's Isthmus', *Anatolian Archaeology* (British Institute of Archaeology at Ankara Research Reports) Volume 10 (2004) 30–1.

Dr Susan Sherratt, Honorary Research Fellow, has accepted the offer of a career development fellowship and subsequent lectureship in eastern Mediterranean archaeology at Sheffield University.

Professor Michael Vickers acted as co-director of the eighth season of the excavation of Pichvnari, a Greco-Colchian settlement on the Black Sea coast of Georgia, under the auspices of both the Ashmolean and the Batumi Archaeological Museum. With the substantial assistance of Agnieszka Frankowska, he prepared a website on Pichvnari, <http://home.jesus.ox.ac.uk/~mvickers/Home%20page.htm>. He served on the advisory board of the Centre for Archaeological Studies of the Georgian Academy of Sciences, Tbilisi. He read papers at a

number of conferences and seminars. **Publications:** 'Aspasia on Stage: Aristophanes', *Ecclesiazusae*, *Athenaeum* 92 (2004) 431–50; ' "...at Terranova one gets more for one's money than at Rome": Arthur and Margaret Evans in Gela, 1887–1896,' in R Panvini and F Giudice (eds), *TA ATTIKA, Veder Greco a Gela: ceramiche attiche figurate dall'antica colonia* (Rome, 2004) 239–42; 'The rise and fall of an imperial shrine: Roman sculpture from the Augusteum at Narona,' *The Ashmolean* 47 (2004) 3–4 (with R R R Smith); 'A Roman priest from the eastern Mediterranean,' *The Ashmolean* 49 (2005) 5–6; 'Nelson's Greek pot?' *The Ashmolean* 49 (2005) 18–20.

Dr Susan Walker has coordinated the Museum's work on allocating display space and developing concepts for galleries within the new building. From October 2004 she chaired the cross-departmental Design Advisory Group, and now chairs the Design Operational group, the Museum's interface with Metaphor, appointed designers to the project in July 2005. She co-convened a series of seminars on *Crossing Cultures/Crossing Time* hosted by the Khalili Institute, Oxford in Trinity Term 2005. Dr Walker represented the Director on Oxford University's committee responding to the DCMS consultation on the Museum collections of human remains. She completed a term of service on the council of the Society for the Promotion of Roman Studies and continues to serve on the council of the Society for Libyan Studies. Taking advantage of courier duties, Dr Walker visited various museums, conducted a number of lectures at universities and conferences, including a keynote lecture the international conference of BANEIA, held in Oxford. **Publications:** *The Portland Vase* (British Museum Press); 'The Felix Gem: a moral dilemma in the story of Troy', *The Ashmolean* 47 (2004) 2–3; 'Wild God', *The Ashmolean* 49 (2005) 48, 4–5.

Dr Helen Whitehouse taught and supervised for the Faculty of Oriental Studies, visited museum collections in Hamm, Hamburg and Mannheim in the course of exhibition courier trips, and spent part of February in Egypt, working on fragmentary Roman wall-paintings excavated at Amheida by the Columbia University expedition as part of the Dakhleh Oasis Project. She gave a talk to the symposium of the Association for the Study and Promotion of Roman Mosaics in London on 4th December, and lectured on fieldwork in Egypt to a day-school at Durham University, and the Three Counties Ancient History Society.

Publications: 'Further excavation amongst the Hierakonpolis ivories', in S. Hendricks *et al.*, (eds), *Egypt at its origins. Studies in memory of Barbara Adams* (Leuven, 2004), 1115–28.

VOLUNTEERS

Rosemary Bayer, Arianne Carlini (Documentation), Penny Cookson, Agnieszka Frankowska (Classical), Tom Hardwick (Near East and Egyptian collections); Emma Hawkins (HLF & AHRC), Kelcey Lee (Emden archive); Laurie Loh; Patricia Lucraft (HLF & AHRC); Liam MacNamara; David McMurray (HLF & AHRC); Toby Martin (AHRC); Araminta Morris (Documentation); Arthur Morris (AHRC); Gillian Newing (Classical collections); Anthi Papagiannaki (Byzantine collections); Alan Pritchard (HLF & AHRC); Janet Pritchard (HLF & AHRC); Rachel Sholl, Tris Shrimpton (HLF & AHRC); Judith Walker and Felicity White (HLF Projects).

Tom Hardwick, Laycock Graduate Student in Egyptology at Worcester College, has been appointed Keeper of Egyptology and Archaeology at Bolton Museum, where he will be taking up his appointment in October 2005. A volunteer with the Egyptian collections since 1999, he was a key assistant with the Sackler Gallery installation (2000–2003) and has served more recently as President of the Young Friends of the Ashmolean. James Merry, who also worked on the Sackler installation, began a curatorial internship with the Peggy Guggenheim Collection in Venice after taking Finals in Literae Humaniores in Trinity Term 2005.

Department of Western Art

ACCESSIONS AND TRANSFERS

Gifts or Bequests

PAINTINGS

- ◆ From the Executors of Derek Hill in accordance with the wishes of John Sparrow: *Seagulls and Fishes* by Eugène Boudin (1824–1898) [2004.103; A1268].
- ◆ From Dr Kenneth Garlick: *The Virgin and Child with St Anne* by an anonymous Flemish artist, c.1500 [2005.28; A1270].

DRAWINGS

- ◆ From Mrs Elizabeth Mitchell: *A Dressing Station* by Austin Osman Spare (1886–1956) [2004.110].
- ◆ From Paul Winby: an album of drawings by Walter Trower, Bishop of Gibraltar (d.1877) [2004.111].
- ◆ From the executors of Martyn and Margaret Jope: *Gabii* by Edward Lear (1812–1888) [2004.125].
- ◆ From Andrew Clayton-Payne: *An Exhibition at the Old Town Hall, Oxford, 1854* by an anonymous British artist (19th century) [2004.128].
- ◆ Bequeathed by Ute McIlroy-Smith: *Boys sheltering from Rain under Willow Branches* by Erwin Bossányi (1891–1975) [2004.138].
- ◆ From Colin Lucas: *Study for Colin Lucas* by Bryan Organ (b.1935) [2004.139].
- ◆ From the artist Milein Cosman (b.1921): six sketchbooks, 1940–43; thirty-eight drawings: *Untitled: a Man conducting; David Houghton; Untitled: study of a Head; Untitled: a Man reading; Untitled: a Man seated; Sidney Keyes; Untitled: a Man seated, drawing; Untitled: a seated Man in Uniform; Untitled: Figures around a Table; Untitled: two Figures at a Bar; Untitled: two Figures at a Bar; Tube Shelter; Bryan Winter; Untitled: an old Man wearing a Hat; Eye Hospital; Philip Hendy; Laurence Binyon; Untitled: Man on a Bench; Untitled: Head and Shoulders of a Man in profile; Sir Hugh Allen; Bernard Denbir; Untitled: a Man with his Arm raised; Untitled: a Man reading; Geoffrey Faber; Geoffrey Faber; Untitled: a Man's Head and Shoulders; Untitled: two Men seated, from behind; Untitled: a Man reading at a Table; Untitled: a Man, half-length, from behind; Untitled: Head and Shoulders of a Man, writing; Poulton; Philip Rawson; Untitled: Head of a Man; Untitled: Head and Shoulders of a Man; Lord Berners; The Valiant Trooper; Untitled: A Man, half-length; Untitled: A Man from behind* and an illustrated book, *The Sad Prince* [2004.140–2004.145, 2004.147, 2004.154–2004.160, 2004.163–2004.193].
- ◆ From Otto Naumann through Americans for Oxford, Inc: *Self-Portrait* by Jan Davidsz. de Heem (1606–1687) [2005.15].
- ◆ Accepted in lieu of Inheritance Tax on the Estate of Lady Elizabeth Rothenstein and allocated to the Ashmolean Museum: *Portrait of William Rothenstein* by Eric Kennington (1888–1960); *Portrait of William Rothenstein* by Alphonse Legros (1837–1911) and *Portrait of Lady Rothenstein, neé Alice Knewstub* by Augustus John (1878–1961) [2005.16–2005.18].
- ◆ Bequeathed by James Craig: *Calabria; Seravezza; Savona; Gonia, Crete and Castellaras*, five drawings by Edward Lear (1812–1888) [2005.22–2005.26].
- ◆ From Roy Davids: *A View of a distant Town*, a drawing by Charles Bathurst (1790–1863) [2005.134].
- ◆ Deposited by the Delegates of the Clarendon Press: *Linacre*, a sketchbook drawing by Ben Pritchard for *The Oxford Almanack*, 2005 [2005.137].

PRINTS

- ◆ From Mrs Rosemary Gwynne-Jones in memory of her husband Allan Gwynne-Jones: an album of lithographs of Shakespeare's *Henry IV part I* by Barnett Freedman (1901–1958) [2004.106].
- ◆ From Maximilian Verlag-Sabine Knust, Munich: *Standartproblem West*, a woodcut, and *Der Jäger*, a series of six colour woodcuts by A R Penck (b.1935) [2004.107–2004.108].

- ◆ From the artist Hilary Paynter (b.1943): eleven wood engravings, *Bridge in Calabria; In Exile, South Africa; Marsden Rock; Reclaiming the Land; Stress, The Neighbour's Fence, Remember Greenham Women, Living near the Airport; The Wall and Rebuilding Berlin* [2004.112–2004.122].
- ◆ From the Delegates of the Clarendon Press: *The Oxford Almanack 2005*, offset [2004.126].
- ◆ From Howard Watson: *Two Pigeons, Durham Light; The Timber Waggon, Charlecote Gateway, Grey Sea and Gull, Norfolk Mill, Caesar's Tower, Warwick Castle, Bridge with Caravans and Evening Hill*, nine etchings by Thomas David Hamson (1890–1964) [2004.129–2004.137].
- ◆ From the artist Milein Cosman (b.1921): nine prints: *Sidney Keyes*, two impressions of *Sir Henry Wood Conducting, Untitled: Head and Shoulders of a Female in profile, Untitled: a Family before a Grave, Untitled: Three Men*, two impressions of *Flight and Design for a Christmas Card* [2004.146, 2004.148–2004.153, 2004.161–2004.162].
- ◆ From the artist John Lawrence (b.1933): twelve wood engravings, illustrations for *Lyra's Oxford* by Philip Pullman, 2003 [2004.196–2004.207].
- ◆ From Mrs Lalage Fair: *The Story of Parr, Untitled: a striding Woman with a Spear, Untitled: two Lovers, Untitled: a seated Angel, Untitled: a female Figure holding a Box, Untitled: a Man holding Fruit and Corn, Untitled: Prince Athanase and the old, old Man, Untitled: three Figures and Untitled: a seated Man with two standing Figures*, nine wood engravings by Hope Phillips (1910–2004) [2004.208–2004.216].
- ◆ Bequeathed by Monica Poole through the Oxford University Development Trust: *Adam and Eve*, a wood engraving by Gertrude Hermes (1901–1983) [2005.1].
- ◆ From the Executors of the late Monica Poole: *Teasel Pattern, Flower, Wild Roses, Chalk Boulders, Chalk Pool, Sea Design, Rose Garden – Great Comp, Great Comp, Great Comp, Shapes from the Sea*, ten wood engravings by Monica Poole (1921–2003) [2005.2–2005.11].
- ◆ From the Royal Society of Painter-Printmakers: *Remember Me*, thirty-six etchings and aquatints, on one sheet, by members of the Royal Society of Painter-Printmakers [2005.12].
- ◆ From the artist Stuart Pearson Wright (b.1975): *Self Profile*, a mezzotint, linocut and drypoint [2005.21].
- ◆ From the President and Fellows of St John's College, Oxford: eight prints by John Howard, R. E. (b.1958): *St John's College – Studies I–VIII* [2005.106–2005.113].
- ◆ From Roy Davids: *Portrait of William Crotch*, a stipple engraving by an anonymous artist, after William Derby (1786–1847) [2005.135].
- ◆ From the Delegates of the Clarendon Press: two untrimmed offsets of *The Oxford Almanack, 2005* [2005.138–2005.139].
- ◆ Deposited by the Delegates of the Clarendon Press: four linocuts for *The Oxford Almanack, 2005*, all entitled *Linacre*, by Ben Pritchard [2005.140–2005.143].
- ◆ From the artist Lara Dalby (b.1982), winner of the Vivien Leigh Prize 2005: a screenprint, *Untitled (Lost Ladies)* [2005.150].

METALWORK

- ◆ From Mrs Joy Hotson: a German 17th-century copper-alloy saucer-dish, cast with a scene in relief of Athena introducing painting into the circle of the Arts and Sciences [2005.19].
- ◆ From Brenda Lady Cook: a bronze lamp or inkwell in the form of the head of an African boy, attributed to the workshop of Severo da Ravenna (Padua, c.1510–30) [2005.87].
- ◆ From Jim and Christine Chance: eighteen silver sauceboats: a pair of silver sauceboats by John Eckfourde (London 1733–34); a pair of silver sauceboats by William Kidney (London 1734–35); a sauceboat by John Montgomery (London 1737–38); a sauceboat by Ann Craig and John Neville (London 1741–42); a pair of silver sauceboats by David Willaume II (London 1742–43); a silver sauceboat by George Wickes (London 1742–43); a pair of silver sauceboats by Isaac Duke (London 1744–45); a pair of silver sauceboats by William Grundy (London 1745–46); a pair of silver sauceboats by William Robertson (London 1761–62); a pair of sauceboats by Francis Crump (?) (London 1764–65); a silver sauceboat by J Mortimer and J S Hunt (London 1843–44) and a creamboat by Christian Hillan (London 1739–40) [2005.91.1–2005.102].
- ◆ From Timothy Schroder in memory of Michael Clayton: a silver cream jug, of tall vase form (London, c.1750) [2005.136].

CERAMICS

- ◆ From Roger Warner: an earthenware puzzle jug, Liverpool, c.1750–70 [2004.104].
- ◆ From Mrs Rosemary Gwynne-Jones and her daughter Emily Beanland in memory of Mrs Gwynne-Jones's father Henry Percival Allen: an earthenware mug in the form of a woman (Queen Caroline?), probably English, 19th century [2004.105].
- ◆ From Mr Henry Rothschild: *Black Fruit II*, a black ceramic form by Gordon Baldwin (b.1932) [2004.109].
- ◆ Bequeathed by Miss V A Organ: a salt-glazed stoneware teapot, Staffordshire c.1760 [2004.195].
- ◆ From Mr Henry Rothschild: a stoneware bowl by Helen Pincombe (1908–2004) [2005.27].
- ◆ From Dr Anthony Ray, F.S.A.: four earthenware tiles from Valencia (probably Burjasot), (c.1580–1600) [2005.88].
- ◆ From Mr Henry Rothschild: an oval pot by Hans Coper (1920–1980) [2005.90].
- ◆ From Mr and Mrs Bernadotte Lester in memory of Hugh Tait of the British Museum: three creamware plates by Josiah Wedgwood, one with a decoration attributed to James Bakewell [2005.125–2005.127].
- ◆ From Mr Timothy Wilson, Keeper of Western Art: a small bowl, painted with the Madonna of Loreto, Italian, probably Loreto or nearby, dated 1720 [2005.130].
- ◆ From Dr Marc Rudolf de Vrij: one painted tile from Hoorn (c.1650); five painted tiles from Rotterdam (c.1650) [2005.144–2005.149].

FURNITURE

- ◆ From Lise and John Keil from the H W Keil Collection: an English press or aumbry (early sixteenth century); an English cupboard (early seventeenth century); an English cupboard (c.1630); an English (probably North Country) cupboard (late seventeenth century); a Japanned chair attributed to Thomas Roberts (d.1714), and an English oak side table (c.1620) [2005.114–2005.120].

TEXTILES

- ◆ From Madame Vidaud: an embroidered panel, probably part of a valance, with pastoral scenes, English early 17th century [2004.124].

ARCHIVES

- ◆ From Dr Wendy Baron: the Visitors' Book for Newington House, 1905–1911 [2005.104].

BOOKS

- ◆ From Michael Barclay: *The Book of Blokes* (London 1929), a book by Sir William Nicholson (1872–1949) [2005.86].

Purchases**PAINTINGS**

- ◆ Aelbert Cuyp (1620–1691): *Seated Shepherd with Cows and Sheep in a Meadow*, Purchased with the assistance of the National Art Collections Fund, the V&A/MLA Purchase Grant Fund, the Friends of the Ashmolean, the Tradescants and the Elias Ashmole Group, a private donation, and the Brian Miller Bequest [2004.123; A1269]

DRAWINGS

- ◆ Léon Comerre (1850–1916): *Study of a Baby* [2004.127].
- ◆ Jean-Joseph Benjamin-Constant (1845–1902): *Portrait of a Man seated in profile, facing left* [2005.133].

PRINTS

- ◆ Joseph Winkelman (b.1941): *Fingal's Cave*, *Staffa* and *The London Eye*, etching and aquatints. Purchased with funds presented by Mrs Anne Stevens, MBE [2005.13].
- ◆ Catherine Story (b.1968): *Westway*, a hardground etching. Purchased with funds from the Vivien Leigh Fund [2005.105].

METALWORK

- ◆ The Proctor ewer and basin, (London, 1592–93). Purchased (France Fund) with the assistance of the National Heritage Memorial Fund, the National Art Collections Fund, and the Friends of the Ashmolean, and with the help of donations from Mrs Diane Bacon and Mrs Helen Smyth in memory of their Grandfather A H Whiteley; Mr and Mrs Brian Wilson; Mr and Mrs Michael Pix; Lady Heseltine; and various other donors [2005.131.1–2].
- ◆ A silver-gilt salt in the form of a bell, (London, 1597–98). Purchased (France Fund) with the assistance of the National Heritage Memorial Fund, the National Art Collections Fund, and the Friends of the Ashmolean, and with the help of donations from Mrs Diane Bacon and Mrs Helen Smyth in memory of their Grandfather A H Whiteley; Mr and Mrs Brian Wilson; Mr and Mrs Michael Pix; Lady Heseltine; and various other donors [2005.132].

CERAMICS

- ◆ A maiolica jug in the form of a boot, made in Faenza, c.1580–1600. Purchased with the aid of private donations and with the aid of the National Art Collections Fund and the Friends of the Ashmolean [2004.194].
- ◆ A tin-glazed earthenware dish, made in Valencia, c.1490. Purchased with the aid of the National Art Collections Fund and private donations. [2004.217].
- ◆ Gordon Baldwin (b.1932): *Pedestal Bowl*, 1972. Purchased with funds given by a benefactor who wishes to remain anonymous [2005.89].
- ◆ Kate Malone (b.1959): *Mother Pumpkin II*, 2004. Purchased with funds given by two donors who wish to remain anonymous [2005.103].
- ◆ Martin Smith (b.1950): *Elliptical Series V*, 2003. Purchased with funds given by a donor who wishes to remain anonymous [2005.128].
- ◆ A lobed and fluted bowl, Haarlem (c.1600–1650), perhaps workshop of Willem Jansz. Verstraeten. Purchased using funds given by various donors [2005.129].

Transfers**CERAMICS**

- ◆ Transferred from the Department of Eastern Art: a Royal Copenhagen stoneware bowl, moulded with two rabbits among leaves and glazed with a celadon-type glaze [2005.20].

Hope Collection**Gifts or Bequests****ARCHIVES**

From Mrs Rachel Hood: fifty-seven books from the collection of J Simmons and Sons, Costumiers: a set of fifty-two costume plates; two volumes of plates showing costume at the court of the French kings; a volume of twenty-five bound plates showing French military costume by D Noirmont and G David; two volumes of plates showing historical costume by the Paquet brothers; William Alexander, *The Costume of the Russian Empire* (London 1803); Antoine François Bertrand de Moleville, *The Costume of the Hereditary States of the House of Austria* (London 1804); Camille Bonnard and P Mercurj, *Costumes historiques des xiii^e, xiv^e et xv^e siècles, extraits des monuments les plus authentiques de peinture et de sculpture*, two volumes (London 1844); *Catalogue of the important collection of armour and arms... of Edwin J. Brett* (London 1895); John Heaviside Clark, *The Military Costume of Turkey* (London 1818); *Recueil des Habillements de Différentes Nations, Anciens et Modernes* (London 1757); Octavian Dalvimart, *The Costume of Turkey* (London 1804); the *Englishwoman's Domestic Magazine*, three volumes (London various dates); Filippo Ferrari, *Costumi Ecclesiastici e Militari della Carte di Roma* (Rome 1823); J S Gardner, *Armour in England: from the earliest times to the reign of James the First* (London 1897); *Zur Geschichte der Kostüme* (Munich 1861–1880); Georges Victor A Grattet-Duplessis and Edmond Lechevallier-Chevignard, *Costume Historiques des xv^e, xvii^e, et xviii^e siècles*, two volumes (Paris 1867); Talbot Hughes, *Dress Design* (London 1913); Raphael Jacquemin, *Iconographie générale et méthodique du costume du iv^e au xix^e siècle* (Paris 1869); Paul Lacroix, *Histoire de la Chaussure depuis l'Antiquité à la plus reculée jusqu'à nos jours* (Paris 1852);

Thomas Lacy, *Male Costumes, historical, national and dramatic*, two volumes (London 1861–1868); *The Ladies' Cabinet of Fashion, Music and Romance*, four volumes (London various dates); *The Lady's Magazine, or Entertaining Companion for the Fair Sex*, four volumes (London various dates); Le Grand Duc Nicolas and Madame la Grande Duchesse Alexandra Féodorowna, *Lalla Roukh. Divertissement Mélé de Chants et de Danses* (Berlin 1822); George Henry Mason, *The Costume of China* (London 1800); George Henry Mason, *The Punishments of China* (London 1801); *The Millinery Trade Review, Fashion Show and Convention Number* (New York 1922); *Comtesse de Vérissey, La Mode Style, Recueil de Toiletttes de Grand Luxe*, four volumes (Paris various dates); *Old English Costumes Selected from the Collection formed by Mr Talbot Hughes. A Sequence of Fashions through the 18th and 19th Centuries* (London 1913); William Henry Pyne, *The Costume of Great Britain* (London 1804); Auguste Racinet, *Le Costume Historique*, six volumes (Paris 1888); William Beales Redfern, *Royal and Historic Gloves and Shoes Illustrated and Described* (London 1904); Coke Smyth, *Souvenir of the Bal Costumé given by Queen Victoria, at Buckingham Palace, May 12, 1842* (London 1843); Herbert A P Trendell, *Dress Worn at his Majesty's Court* (London 1908); Sir Edward Walker, *A Circumstantial Account of the preparations for the coronation of his majesty king Charles the second and a minute detail of that splendid ceremony* (London 1820); a volume of plates by N Arnoult, showing various costumes and an album of drawings of historical costume by Charles Hamilton Smith [2005.29–2005.85].

LOANS IN

Two major loans have been received by the Department: J M W Turner's painting, *Ehrenbreitstein*, and the Founder's plate from Corpus Christi College, which have been installed in a case in the Farrer Gallery kindly paid for by the Schroder Charitable Trust. Other loans in include five watercolours of landscapes in Sussex by J M W Turner and five pieces of Italian Renaissance maiolica. Several items of glass and seven bronzes, lent to the Department, have been returned to their owners. Several seventeenth-century Dutch paintings, which have been on display in the Dutch Gallery for several years, were also returned to their owners.

DONATIONS

The Department would like to record a particular debt of gratitude to the National Heritage Memorial Fund, the National Art Collections Fund and the V&A/MLA Fund and many individuals who have contributed substantially to the cost of acquisitions. In addition, the National Association of Decorative & Fine Arts Societies (NADFAS) has generously contributed the cost of restoring two of the finest clocks in the collection, the Rimbault Clock and the Tupman Balloon Clock. The Friends of the Ashmolean kindly made a donation towards the conservation of the fine 18th-century frame on the pastel portrait of Thomas Sander Dupuis by Francis Russell. We are also grateful to Mallett's at Bourdon House for undertaking essential conservation work on a small 18th-century cabinet from the Fortnum Gallery. Two donors who wish to remain anonymous have presented funds for the purchase of modern ceramics.

GALLERIES

The Landscape Room has been re-hung to accommodate Turner's *Ehrenbreitstein*. The Paduan bronze perfume burner has been installed in a case in the Fortnum Gallery presented by Mr Daniel Katz, while the newly acquired Cassel silver has been placed on temporary display with other items from the Cassel collection in the Farrer Gallery. The Farrer Gallery has also been used to show successive displays of silver by contemporary artists Hiroshi Suzuki, Jeffrey Sofaer and Michael Lloyd. A changing display of contemporary ceramics has been installed in the Sands Gallery. From mid-May until autumn, the Daisy Linda Ward Gallery was closed to enable the re-roofing of the south-west end of the west wing and the re-lighting of the gallery. On 15th August, the Marshall Room was closed to provide space for the storage of porcelain, glass and other items in connection with the forthcoming building works. It is hoped to maintain access for scholars wishing to see the Worcester porcelain. The addition of items of furniture from the Keil gift has notably varied and increased the interest of the displays in the Dutch and Founder's Galleries. Dr Whistler has prepared plans for the total refurbishment of the Mallett Gallery and

for the conservation of the tapestries. This will begin as soon as the tapestries can be removed. The work on the gallery has been made possible with a generous donation from Mr Katz and a grant from the DCMS/Wolfson Foundation Museums & Galleries Improvement Fund.

RESERVE COLLECTION AND STORAGE

The fitting out of the former library stack adjacent to the Chantrey basement as an extension to the Picture Store has added much needed extra capacity for the secure and safe storage of paintings. Eleven sliding racks have been installed and the existing racks have been repaired. Further works, supervised by Catherine Casley, have involved transferring the contents of the Porcelain Store to the Marshall Room and to the former frame store with upgraded security. Mrs Casley has been heavily involved with the Decant group in adapting space in the stores and galleries to cope with the effects of the building work in the coming year.

PRINT ROOM

In the course of the year, 2626 visitors consulted the collections in the Print Room and 71 groups used the Print Room for classes. During August and September 2004 the Print Room was closed for security improvements and maintenance work. The series of drawings after Raphael's cartoons which have hung for many years on the Print Room walls have been removed from display for conservation reasons and the walls have been repainted. Caroline Newton's contract as Print Room Trainee and Assistant ends in October. The post is indispensable for the security and good management of the Print Room and the Department warmly welcomes the decision to retain a post for a Print Room Assistant, upgraded to a permanent appointment.

TEMPORARY DISPLAYS

In addition to the exhibitions listed in the *Exhibitions* section, changing displays of prints and drawings were organised in the Mallett Gallery, as follows:

'17th–20th-century Self-Portrait Drawings', 27 July – 3 October 2004

'The Elements of Drawing: John Ruskin's Oxford', 5 October – 19 December 2004

'Seasonal Master Drawings', 19 December 2004 – 13 March 2005

'Tuscan Drawings from 1550–1650': a display to celebrate the official state visit of the President of Italy, 15 March – 15 May 2005

'Life in the City: Prints from the Maxwell Webb Collection', 17 May – 7 August 2005

THE VIVIEN LEIGH FUND

Further support was received for this fund 'for the encouragement of young artists'. The Vivien Leigh Prize for 2005 was awarded to Lara Dalby (Pembroke College).

RESTITUTION CLAIM

The Spoliation Advisory Panel will meet in early October to consider the claim for the restitution of the painting, *Portrait of a young woman holding a flower*, attributed to Mair von Landshut (A1046).

DOCUMENTATION

Mrs Casley and Dr Moffet, with help from Dr Shepherd, have put the contents of the Summary Catalogue of Paintings online. Work is progressing on putting the Netherlandish collection of drawings online, while Dr Moffett is similarly dealing with the collection of Italian drawings.

English drawings before the 20th century will be added to the Ashmolean Museum Object Seeker (AMOS) search facility after the Italian database has gone live. The collection of miniatures will be put online, following a conservation project by Mr William Harnack from Winchester Art College. This will be fully illustrated. All Department registers were photocopied in order to comply with Accreditation/Spectrum guidelines and the copies have been stored off-site.

PROJECTS

THE RUSKIN PROJECT (*THE ELEMENTS OF DRAWING*)

Work continued on the digitization of John Ruskin's teaching collections, funded by an AHRC Resource Enhancement Scheme grant of £172,896, under the supervision of Mr Harrison and the management of Dr Shepherd. The project was formally launched on 20th October 2004 with a conference at the Museum on *John Ruskin, Victorian art education, and the use of teaching collections*, attended by over 90 delegates, and by an evening reception. Dr Shepherd also organized a temporary display of works from the Ruskin Teaching Collection in the Mallett Gallery. The project had been extended by a month due to the disruption caused by security work in the Print Room, and was formally completed on 20th November, although work continues in the Computing Service on removing a bug which had dropped some data from the project's website and on uploading the finalized data and the images, which are still arriving from external sources. The project's website can now be visited at <http://ruskin.ashmolean.museum>. An article on the project by Dr Shepherd was published in the Hilary term edition of *Oxford Today*.

SUTHERLAND PROJECT

Mr Wilson received a grant of £51,024 from the University's Research Development Fund for *The Sutherland Collection: A Preparatory Investigation*. The project will evaluate the material in the Sutherland Collection, divided between the Museum and the Bodleian Library, to enable bids to be prepared to present the Grangerized works within the collection as online research resources. It will also digitize a small portion of the collection as a pilot project, which will provide a demonstration to potential funders. Work began on 16th December with the appointment of Dr Rupert Shepherd (formerly managing the Ruskin Project) as Project Manager. Dr Shepherd has prepared an initial set of digital data for the pilot project, surveyed all 217 volumes in the Ashmolean and Bodleian which have or had a Bodleian 'Sutherland' shelfmark, and is working on the project's procedures and schedules prior to submitting funding bids. He has been advised by the project's Steering Committee, which met on 31st May. Initial information about the collection, and mock-ups of the ways in which it will be presented on the Internet, are available at <http://sutherland.ashmolean.museum>

STAFF

Both Miss Caroline Newton and Miss Sabrina Shim come to the end of their contracts in October. Both have given indispensable help to the Department and will be much missed. Mrs Katherine Brown resigned as Keeper's secretary following a period of ill-health, and the post has been filled by Mrs Bridget Allen. In the interim, Miss Shim provided much appreciated assistance, combining secretarial work with her responsibilities as photographic archivist.

STAFF REPORTS

Catherine Casley has been working on decanting the porcelain and glass store – with the help of Mrs Dinah Reynolds, Mrs Rosalind Sword and Miss Karen Wilson – due to enabling works and preceding its demolition later in the building project. Mrs Casley has also spent time preparing the various departmental databases with Dr Rümelin for the new software provided by Zetcom in 2006.

Colin Harrison has organised two exhibitions and gave lectures and classes at the Study Days associated with both exhibitions. He has completed his term as Director of the project 'The Elements of Drawing', for which he was awarded a major grant by the AHRC, and attended the conference organised by Dr Shepherd. With Mrs Casley, he has supervised the reorganisation and

re-housing of the miniatures undertaken by a student from the Southampton Institute. He has given a paper at the international conference 'Boucher and the Enlightenment' at the Wallace Collection, has written a text on the album of drawings by William Gilpin at Magdalen College for the Magdalen Art Week, and has given a number of talks through the year. Colin Harrison was elected a Fellow of the Society of Antiquaries. He was on sabbatical leave from 4th April to 31st July 2005. **Publications:** 'Les Portraits de Mme de Graffigny', *Studies on Voltaire and the Eighteenth Century* 12 (2004), pp. 195–211; contribution to Christopher Newall, Scott Wilcox, Colin Harrison, *The Poetry of Truth: Alfred William Hunt and the Art of Landscape* (Ashmolean Museum, Oxford, 2004).

Kate Heard successfully submitted her doctoral thesis to the University of Cambridge, and presented a paper to the History of Art seminar at the Ashmolean. She spent another year on the Council of the British Archaeological Association. In July, she spoke to potential applicants for the undergraduate art history degree about the role of the Ashmolean in teaching in the University. She continues to organise the termly programme of events for the Young Friends of the Ashmolean. **Publications:** Review of E Chaney (ed.), 'The Evolution of English Collecting: Receptions of Italian art in the Tudor and Stuart periods' for the *Journal of the History of Collections*, vol. 17, no.1, 2005.

Caroline Newton has continued her research and database cataloguing of the fifteenth and early sixteenth-century Italian prints. In conjunction with this she organised and installed the display 'Invention and Inspiration: Early Italian Prints', 9 August – 16 October 2005.

Publications: *Invention and Inspiration: Early Italian Prints*, exhibition catalogue, Ashmolean Museum (Oxford, 2005); 'Absorbing Collector's Marks in Italian Prints', *The Ashmolean Magazine* 49 (Oxford, 2005).

Dr Christian Rümelin has continued to catalogue Old Master prints. The cataloguing of the 15th-century Dutch/Flemish and German prints is complete, accession numbers are now partly assigned and he is currently cataloguing 16th-century German prints, especially Dürer. Dr Rümelin has re-housed the collection of mounted prints; he continues his researches. He has given an exhibition at the Saïd Business School (featuring prints by Jim Dine and Markus Lüpertz), which was accompanied by a lecture to the Friends of the Ashmolean. He has given several papers and lectures to the Friends and in Germany (Hamburg, Bremen, Reutlingen, Dresden). **Publications:** contributed several reviews to *Apollo* and *Print Quarterly*.

Dr Rupert Shepherd was elected a Fellow of the Society of Antiquaries of London in March 2005. He has been seconded to the University's Computing Service in order to contribute to a report to the JISC on community-led digital image collections. He continues to chair the Artists' Papers Register on behalf of the Association of Art Historians, overseeing its completion and launch in June, and to sit on the Ruskin Today committee. He has joined the advisory committee of a project to create an online database of British sculptors, 1850–1950. He organized the conference on 'The Elements of Drawing: John Ruskin, Victorian art education, and the use of teaching collections', held at the Museum on 20th October 2004 to launch the Ruskin Project, and assembled an exhibition of works from the Ruskin Teaching Collection to accompany the event. He has given talks on the Ruskin Project and on the Teaching Collection. Together with Paula Hohti of the University of Sussex, he convened a session on 'Renaissance Material Culture: Conceptions and Receptions' at the 31st Annual Conference of the Association of Art Historians in April. He continues to see the collections of essays on *Presence: The Inherence of the Prototype within Images and Other Objects* and *The Life of the Object in Medieval and Renaissance Italy*, which he is editing with Robert Maniura, Patricia L Reilly and Roberta JM Olson, through the press. **Publications:** 'The Ruskin Project: Digitizing John Ruskin's Teaching Collection at the Ashmolean Museum', with Jonathan Miller, *Literary and Linguistic Computing*, Volume 19, no. 3 (September 2004), pp. 385–396; A review of Mary Hollingsworth, *The Cardinal's Hat: Money, Ambition and Housekeeping in a Renaissance Court*, in *The Art Book*, Volume 12, Issue 1, February 2004, pp. 38–39; 'Elements of Drawing', *Oxford Today*, Volume 17, No. 2, Hilary Term 2005, pp. 28–30.

Sabrina Shim has continued to manage the photographic archives and handle a steady stream of public and internal orders. Notable large-scale public orders include the digitisation of the Talman Albums (commissioned by the University of Pisa), and upcoming British Museum exhibitions of Michelangelo and Samuel Palmer. Internally, ongoing catalogues and exhibitions have all involved major photographic programmes.

Dr Catherine Whistler is co-organizer of the Oxford Art History Research Seminar, a member of the editorial board of *Renaissance Studies*, and exhibitions reviews editor (southern Europe). She has been a member of the Ashmolean Design Advisory Group. She organized with Caroline Newton the exhibition 'Tuscan Drawings 1550–1650' to mark the state visit of the President of Italy, and assisted with two other exhibitions. With Catherine Casley, she planned the new picture store. She is a Pro-Proctor for the Senior Proctor in 2005–2006. She continued to organize paintings and frame conservation in consultation with the Conservation Department. She gave papers to a number of conferences and lectured on 'Venice Imagined and Venice Observed', as part of a series in Rome coinciding with the Canaletto exhibition there, and on 'Tiepolo's Creative Imagination' at the J. Paul Getty Museum, Los Angeles. She gave a lecture on Raphael to the Oxford Art Society Associates, and gave talks to the Friends and the Young Friends of the Ashmolean. **Publications:** 'Venetian Artists in England 1700–1750', *Oxford Dictionary of National Biography*, Oxford 2004; 'Giandomenico Tiepolo 1791', and catalogue entries 97–101 and 104–116, in *Tiepolo, Ironia e Comico*, exhibition catalogue, Fondazione Giorgio Cini, Venice, 2004; 'Drawing from the life in Venice from Titian to Tiepolo', *Master Drawings*, 42, no.4, 2004, pp.370–96; 'L'aspetto mutevole della 'Veduta di Dolo sul Brenta' di Oxford', *Arte Veneta*, 60, 2003 [2005], pp.185–190; entries on Andrea del Sarto and Pier Francesco Foschi December in *Leonardo, Michelangelo and the Renaissance in Florence*, exhibition catalogue, Ottawa 2005, ed. David Franklin; 'Francesco Maffei' in *Disegno giudizio e bella maniera* (a festschrift for Catherine Monbeig Goguel), Milan 2005.

Dr Jon Whiteley gave a number of lectures and talks through the year, including four lectures on the High Renaissance aboard the Queen Mary II as part of the Oxford Discovery Programme and contributed a talk to the Oxford Literary Festival on the Pre-Raphaelites and literature and spoke to the Young Friends on the subject of Stradivarius's 'Messiah'. In September, he conducted a course of lectures on 'Art in the Age of Romanticism' for the annual Oxford/Smithsonian seminar. Following the retirement of Christopher Lloyd, he accepted the presidency of the Oxford Art Society Associates. He continued to act as moderator for the Diploma in the History of Art at the Department of Further Education and chaired the examiners for the Laurence Binyon Prize. He attended several meetings of the Spoliation Working Party at Tate Britain. He updated and extended the Museum's list of works of art with broken provenances between 1933 and 1945 for inclusion in the NMDC spoliation website and, in response to a request from the Spoliation Advisory Panel, submitted a reply to the claim by the firm of Huth Dietrich Hahn for the restitution of the painting attributed to Mair von Landshut. He was on sabbatical leave from 5th July until the end of the year, completing research for a catalogue of nineteenth-century French paintings in the Ashmolean. He spent from 4th October until 22nd December as a visiting scholar at the J. Paul Getty Museum. **Publications:** 'The idea of the artist in eighteenth-century France' in *Klassizismen und Kosmopolitismus*, ed. Pascal Griener and Kornelia Imesch, Zürich 2004, pp. 235–247.

Timothy Wilson organized events and gave talks in connection with the exhibition 'A Treasured Inheritance'. He organized the first of regular visits to the Museum from the Strategic Leadership course at Templeton College and led two ceramics study days organized by the Education Department. He convened the working party to plan the 'World of Ceramics' galleries in the Ashmolean Plan. He has led a proposal for developing twinning agreements between the University and the University of Padua. He advised Winchester College on their plans for a new museum, and has given various lectures. He organized a successful consortium of nine national and regional museums to make purchases from the Cassel collection of English silver, with the assistance of the National Heritage Memorial Fund, the National Art Collections Fund, and other supporting bodies, and spoke at the National Heritage Memorial Fund Silver Jubilee press launch at the Victoria and Albert Museum. **Publications:** 'Life of C.D.E. Fortnum' in *Oxford*

Dictionary of National Biography, Oxford, 2004; 'Iconografie sessuali nella ceramica rinascimentale. Un 'intricamento' tra Leonardo ed Arcimboldo', *CeramicAntica* anno 15, no. 2 (February 2005), pp. 10–44; catalogue entries on a maiolica boot, a Spanish lustreware dish, and a collection of modern studio pottery in *2004 Review, Annual Report of the National Art Collections Fund 2004*, pp. 99, 100, 141; 'Maiolica for the Grand Tour', *Keramos* 186 (2004), pp. 129–39; *The Cassel Silver*, exhibition leaflet, Ashmolean Museum, 2005.

VOLUNTEERS

The work of the Department could not be maintained at its present level of activity without the help of dedicated volunteers. In the Print Room, Dr Harry Dickinson has continued to work on the nineteenth- and twentieth-century prints and Mrs Anita Eaton is providing essential documentation on the Hope Collection of portrait prints. Miss Clare Tilbury continues to work on the collection of the Royal Society of Painter-Printmakers. Mrs Fiona Mann assisted Dr Shepherd on *The Elements of Drawing: An online version of Ruskin's Teaching Collection at Oxford*. The Print Room is delighted to welcome Miss Jane Anderson who is providing regular help with the running of the Print Room and documentation of works on paper. Miss Jennifer Murray kindly gave time to help in the Print Room between November and April. Miss Karin Koschkar spent a one-month internship working with Dr Rümelin in placing the Dürer prints on the database. Mrs Glen Fox and Mrs Joan Smith assisted Miss Shim in departmental administration. Mrs Haskell has continued to catalogue the contents of the Talbot Collection and Mrs Dinah Reynolds and Mrs Rosalind Sword continue to contribute to the care of the ceramic collection. Mrs Molly Strafford and Dr Duncan Thomas, with help from Mr Bruce Jones of the Wine Label Circle, have been cataloguing the Silver Wine Label collection, on which a catalogue will be available soon. Philip Grover assisted Dr Whistler on paintings research and in preparations for the exhibition 'A New Flowering' before taking up a part-time position in the Registrar's department. We are also most grateful to Mr Timothy Schroder, Mr Jeremy Warren and Mr David Thompson, who have also spent many hours in the Department while preparing publications of the collections of silver, pre-1540 sculpture and watches.

Heberden Coin Room

ACCESSIONS

GREEK COINS

- ◆ Dr Philip Kinns generously presented two silver coins of Colophon and Miletus, and twelve bronze coins of Clazomene, Colophon, Miletus, Eresus, Erythrae, Magnesia. All these coins were carefully chosen to supplement the collection.

ROMAN AND ROMAN PROVINCIAL

- ◆ In the course of the year the Ashmolean acquired a truly remarkable coin of a rebel Roman emperor no one was sure existed, along with the hoard in which it was found. The new coin was found fused in a mass of coins in a largely intact Roman jar less than ten miles from Oxford, and provides definitive proof that a certain Domitianus claimed to be emperor in the early 270s AD. His bid for power is unlikely to have lasted more than a few days, but he caught the popular imagination when news of the find was released by the British Museum in February 2004. The story covered half the front page of *The Times* on 25th February. The new hoard consists of 4957 Roman coins, struck in very base silver, and which range in date from AD 251 to 279. The hoard was valued at £40,000 by the Treasure Valuation Committee and the acquisition was made possible by generous grants from the National Art Collections Fund, the V&A/MLA Purchase Grant Fund, the Headley Trust, the Carl & Eileen Subak Family Foundation, and the Friends of the Ashmolean. The hoard, with the Domitianus coin, was the subject of an exhibition entitled 'The Lost Emperor: Roman History From Oxfordshire Mud', which ran from 21st March to 25th July.
- ◆ Three Roman provincial coins of Tarsus were purchased with funds from the Robinson Charitable Trust. Two recorded the decision to divert the imperial grain fleet to deliver Egyptian corn to Cilicia under Caracalla, one, literally, with the illustration of a grain ship, the other mythologically by the depiction of Triptolemos, the bringer of agriculture to man. The third coin has an interesting voting scene connected with the council of the province. Funds from the Robinson Trust also permitted the purchase of Roman provincial coins from Istrus and Nicopolis ad Istrum.

BYZANTINE, MEDIEVAL AND MODERN

- ◆ Dr Bent Juel-Jensen, a long-time friend of the Coin Room, has presented his important collection of Aksumite coinage, which has been on loan here for a number of years. Dr Juel-Jensen, a Fellow of St Cross and for many years the University's Medical Officer, is the world's leading expert on this series and it has long been his intention to deposit his collection here.
- ◆ A contemporary imitation of a Byzantine seal, with garbled legend (temp. Manuel I ?) has been purchased.
- ◆ Two Anglo-Saxon sceattas (D Series, F Series) and a Merovingian silver denier were purchased. Stuart Eley presented a blank sceatta flan, and Spink kindly donated a medieval silver ingot from the Pimprez hoard.
- ◆ Clive Foss presented 5 coins of the Republic of China, 6 coins and a metro token from the Ukraine, and 5 coins of the Republic of Cuba.
- ◆ Dorothy Macdonald gave 17 English proof currency sets dating between 1970 and 1996. Captain T S G Ward converted his long-term loan of British Commonwealth coins to a gift.
- ◆ Richard Falkiner presented a 1978 thousand lire coin of Pope John Paul I.
- ◆ Dr Evans Davies presented a 2000 one-dollar coin of the USA.
- ◆ Richard Falkiner also presented a gold coin, contemporary imitation of a histamenon of Michael VII.
- ◆ Three Californian tokens (one for toilet use, two for 'Gay Freedom Day 29-6-1980') were presented by Steve Album, Santa Rosa, California.

MEDALS

- ◆ The President of the Republic of Italy presented a medal commemorating his visit to Britain in 2005.

SOUTH ASIA AND FAR EAST

- ◆ A group of 3 modern coins of China were presented by Clive Foss.
- ◆ 10 copper coins of Kushan King Kanishka, depicting the Buddha were donated anonymously.
- ◆ A silver 5-Kori piece of Kutch, 1948 was purchased.
- ◆ 5 copper monetary charms with 'monkey' motifs and 1 cupro–nickel charm with 'Vikramaditya' motif were presented by Shatrughan Jain, Ahmedabad, India.
- ◆ A copper badge of Indian Muslim League was presented by Shatrughan Jain, Ahmedabad, India.
- ◆ 10 monetary charms with 'monkey' motifs were presented by Harish Shah, Ahmedabad, India.
- ◆ 2 copper coins of the 'Chandarketugarh' series were presented by Shatrughan Jain, Ahmedabad, India.
- ◆ An early 20th-century forgery of an Indo–Greek coin was presented by Steve Album.

BANKNOTES

- ◆ 12 modern banknotes of China were presented by Clive Foss.
- ◆ 6 fantasy notes of USA for Republican propaganda were presented by Tom Hardwick.

TRANSFERS

As part of the Decant all large framed objects (paintings, drawings, prints, mounted casts etc.) and bronze sculpture from the department have been temporarily transferred to the Department of Western Art.

LOANS IN

The Shamma collection of Islamic coins was returned to its new owners on 12th July 2005.

LOANS OUT

Seven medals to the Buckinghamshire County Museum in Aylesbury for the Civil War Exhibition (returned).

Three Italian Renaissance medals of Achmed II to the Turkic Art exhibition at the Royal Academy (returned).

DONATIONS AND SPONSORSHIP

The purchase of the Chalgrove II hoard, which included the remarkable coin of Domitianus II, was made possible by generous grants from the National Art Collections Fund, the V&A/MLA Purchase Grant Fund, the Headley Trust, the Carl & Eileen Subak Family Foundation, and the Friends of the Ashmolean. The Carl and Eileen Subak Family Foundation and the Robinson Charitable Trust continued their generous support for Coin Room acquisitions and the Visiting Scholars' programmes. The continued support by Wolfson College for the latter is very much appreciated.

STORAGE

The Department continues to be heavily engaged in planning for the new building, and in preparations for decanting the Department. A racking system to provide temporary storage for all the standard cabinets was designed and installed.

As part of the preparations for the Decant, approximately 15000 Indian coins were re-housed.

EVENTS AND ACTIVITIES

- ◆ A 'Fabulous Finds Day' took place at the Museum in April, which involved Professor Nicholas Mayhew, Dr Christopher Howgego and Dr Julian Baker from the Coin Room, and others from other departments.

- ◆ Dr Shailendra Bhandare organised the 16th Oxford Numismatic Symposium on 'Indian Numismatics, Epigraphy and Archaeology: Recent Advances in Reconstructing the Past' on 14–16th September 2004.
- ◆ Dr Luke Treadwell organised a well-attended series of eight lectures at St Cross College entitled 'Who owns objects? The ethics and legality of collecting'.
- ◆ During Trinity term Dr Aleksandr Naymark visited as Shamma Fellow. Dr Naymark is presently working and collaborating with Dr Treadwell on the early Islamic coinage of Transoxiana.
- ◆ This year the Coin Room's broader programme of visiting scholars was curtailed in order to concentrate on the Decant. However, with the generous consent of Wolfson College, two Robinson Visiting Fellows were invited to pursue two of the most important international research projects prior to the closure of the Coin Room in the existing building. Professor Michel Amandry of the Bibliothèque nationale de France worked on volume III of *Roman Provincial Coinage*, and Professor Ian Carradice of St Andrews University on volume II of *Roman Imperial Coinage*. The Heberden Coin Room remains indebted to Wolfson College and to the Robinson Trust fund for their support for our visitors.
- ◆ The Heberden Coin Room hosts monthly sessions by Kate Sutton, the Finds Liaison Officer for Berkshire and Oxfordshire, for the identification of coins and other portable antiquities with certain provenance.

DOCUMENTATION AND ARCHIVES

The digital photography of the collection on a tray-by-tray basis has been completed, as has the scanning of the accession books. The departmental donor's database has been brought up-to-date. In preparation for the Decant, a database of all important Coin Room objects has been created.

A French scholar, Jérôme Mairat, took several thousand digital images of Roman Imperial coins of the 3rd century AD and made them available to the Coin Room. Another French scholar, Guillaume Malinque, photographed and recorded 130 coins of the Tetrarchic Mint of Carthage. A CD containing both coin images and data has been sent to the department.

An Excel database of the principal Coin Room Archives was created. Each item was assessed for conservation requirements. Most of the records were removed from their current folders or wrappers and put into archival quality folders and boxes. The Excel database can be imported into the recently acquired archives management software Adlib. A start was also made on the creation of a database and re-housing for the Robinson archive.

STAFF

Dr Julian Baker is the Finds Adviser for Medieval and Post-Medieval Coins of the Portable Antiquities Scheme (www.finds.org.uk). In this capacity he advises and teaches local Finds Liaison Officers, and he travels to Cambridge regularly to collaborate with the 'Early Medieval Coinage' project. In October he spent two weeks in Istanbul to work on three 14th-century hoards from the city, now in the Archaeological Museum. He has lectured at a number of conferences and seminars. As the recipient of this year's 'Carlo M. Cipolla' scholarship of the *Società Italiana di Numismatica* of Milan, Dr Baker was able to study a number of later medieval coin hoards from the region of Calabria, in collaboration with the University of Messina. He was also awarded a British Academy Small Grant to resume, from July, his work on the excavation material from the site of Sparta. He taught the numismatic element of the Byzantine Studies M St and is a formal collaborator for the numismatic bibliography of the *Byzantinische Zeitschrift*. **Publications:** 'The Casálore (AV) hoard of Neapolitan *gigliati* in the name of King Robert of Anjou (1309–1343)', *Annali. Istituto Italiano di Numismatico*, 49 (2002), pp. 155–200; with M. Galani-Krikou, 'The mint of Neopatras: deniers tournois of the fourteenth century (Modern Greek with English summary)', *Coins in the Thessalian Region*, Athens (2004), pp. 409–430.

Dr Shailendra Bhandare organised the 16th Oxford Numismatic Symposium. In November 2004, he visited Calgary and Vancouver in Canada. At Calgary he attended the Numismatic Conference organised by Nickle Museum of the University of Calgary, where he presented a paper. In January 2005, Dr Bhandare attended a workshop on 'Coins as Historical and Cultural Documents' organised by the Centre for Historical Studies, Jawaharlal Nehru University, New Delhi and in February 2005 and documented around 1000 coins for future research from various sources including private and institutional collections in Mumbai, New Delhi and Kolkata. He also studied and documented important coins from a private collection in Dubai. Dr Bhandare spoke at a number of lectures and seminars during the year. In May 2005 he was awarded the Triennial Council Prize of the British Numismatic Society (named the 'Blunt Prize') for significant contribution to the study of Commonwealth coinages. He was awarded the prize at a meeting of the BNS on 24th of May and he lectured on 'The East India Company Mint at Bombay: Early Years 1664–1715' on that occasion. In July 2005, Dr Bhandare attended the European Association of South Asian Archaeology conference at the British Museum in London, where he co-ordinated a panel on Punch-Marked Coinage. **Publications:** 'The 'Anjengo' Coinage of Bombay Mint: Lost and Found', *Oriental Numismatic Society Newsletter* 182; 'The Coins of the British in the Malabar Coast' (Jointly with Dr Paul Stevens), *Numismatic Digest*, vol. 27–28; 'Maratha Coins of Ahmedabad', *Oriental Numismatic Society Newsletter* 184; 'Making of a God: The Buddha Image on Kanishka's Copper Coins', *The Ashmolean* 49 (2005).

Dr Alessia Bolis took up a one-year appointment as Assistant Collections Manager in July. Her two roles are to work on the decanting of the Department and to act as a curatorial replacement for Henry Kim while he is on secondment.

Dr Volker Heuchert continues to work 75% of his time for the Heberden Coin Room as Collections Manager, while devoting the remaining quarter to the Roman Provincial Coinage project, the main focus of which remains the development of the project website in conjunction with the Academic Computing Development Team. In his capacity as Collections Manager he is involved in the planning of the Departmental Decant and aspects of the future Department within the Ashmolean Plan. **Publications:** 'The chronological development of Roman Provincial coin iconography', in C Howgego, V Heuchert and A Burnett (eds), *Coinage and Identity in the Roman Provinces*, Oxford University Press, 2005, pp. 29–56.

Dr Christopher Howgego returned from sabbatical on 1st December and was appointed as Acting Keeper from 1st January for the duration of Professor Mayhew's appointment as Deputy Director. Dr Howgego will retain his responsibilities as Assistant Keeper and University Lecturer (part-time). He continues to direct the Roman Provincial Coinage in the Antonine Period project, and in November began to work with the University's Academic Computing Development Team on the development of the Roman Provincial Coinage Online website. He also acted as an academic adviser under the Oxford Colleges Hospitality Scheme. **Publications:** 'Coinage and Identity in the Roman Provinces', in C Howgego, V Heuchert and A Burnett (eds), *Coinage and Identity in the Roman Provinces*, Oxford University Press, 2005, pp. 1–17; 'The potential for image analysis in numismatics', in A K Bowman and M Brady (eds), *Images and Artefacts of the Ancient World*, 2005, pp.109–113.

Henry Kim was seconded as Concept and Design Manager to the Ashmolean Development Plan from 1st February.

Professor Nicholas Mayhew serves as Deputy Director. He spoke at a CNRS meeting in Orleans and Paris on minting metallurgy in September, and at a separate meeting in Paris in October on the wealth of medieval England. He taught two doctoral students and one MPhil student in Social and Economic History.

Anna Petre was employed as Assistant Collections Manager (Archives) for two months. She created a database of the principal Coin Room archives, and re-housed them. She also made a start on the Robinson archive.

Dr Luke Treadwell supervised the safe removal of the Shamma collection of Islamic coins on 12th July 2005. He organised a well-attended series of eight lectures at St Cross College entitled 'Who owns objects? The ethics and legality of collecting', and this was concluded with a workshop at All Souls College. A book of the proceedings, edited by Luke Treadwell, Eleanor Robson and Chris Gosden will be published by Oxbow Books at the end of 2005. He collaborated with Henry Kim and Susan Walker in organising the seminars on the new Ashmolean Museum held in the Khalili Research Centre in Trinity Term 2005. He gave a public lecture at the British Institute of Persian Studies in Tehran and a class on the iconography of early Islamic coinage at Iran Bastan Museum. **Publications:** 'Ibn Zafir on the history of the Samanids' for Ian Duncan Smith Part II. *The iconography of the Mihrab and Anaza dirham*, forthcoming Muqarnas 2005.

Dr Liv Yarrow resigned her post as Research Fellow on the *Roman Provincial Coinage* project in September in order to take up a Lectureship in Ancient History at Merton College.

VOLUNTEERS

Following her resignation from a Research Fellowship, Dr Liv Yarrow continued to act as a project partner on the Roman Provincial Coinage project, particularly in relation to the development of the website. Olivia Thomas and Claire Sheldon performed the heroic task of imaging several thousand casts for the Roman Provincial Coinage project. These and other images were then digitally processed and checked by Amelia Dowler and Jennifer Adam. Claire Sheldon helped with preparations for decanting the department, especially in the digital imaging of the collection tray by tray. Some digital tray photography was also undertaken by John Fox. He brought the database of Coin Room Donors up-to-date and completed the scanning of the accession books. John Fox also created an electronic record of the departmental cast collection and helped to prepare standard coin cabinets prior to their move to their Decant location.

Department of Eastern Art

ACCESSIONS

China

GIFTS

- ◆ Landscape by Pu Quan (1913–91), ink and colours on silk, given by Miss Katy Talati. (EA 2005.58)
- ◆ Landscape of the Wu River, 1962, ink and colours on paper, given by the Aixin Jueluo family. (EA 2005.57)
- ◆ Portraits by Qu Lei Lei of Asha, a girl from Sichuan, ink and collage on paper and an unnamed Cambodian girl, ink and collage on paper, given by Qu Lei Lei. (EA 2005.81–82)

India, Himalayan region and South-east Asia

GIFTS AND BEQUESTS

- ◆ Gold finger ring, Cambodia or Thailand, 10th–11th century, given by Mr Timothy Rogers. (EA 2005.9)
- ◆ Ceramic jar and two bowls, Northern Thailand, c.1300–1600, given by Mr Douglas Frewer. (EA 2005.6–8)
- ◆ Six ceramic objects from the Hoi An shipwreck, Vietnam, 15th–16th century, given by Mr Henry Ginsburg. (EA 2005.67–72)
- ◆ Painting of Maharaja Madho Singh, gouache on paper, Jaipur, c.1765, given by the Friends of the Ashmolean. (EA 2004.22)
- ◆ Two woven Kashmir shawls, wool, 19th century, bequest of May Beattie. (EA 2005.61–62)
- ◆ Illustrated horoscope scroll, Rajasthan, c.1900, given by Dr James France. (EA 2004.23)
- ◆ Cotton wedding scarf or sash, Sind or Kutch, early 20th century, given by Marge Muil. (EA 2005.56)

PURCHASES

- ◆ Three schist relief fragments, Gandhara, 2nd–3rd century AD. (EA 2005.78–80)
- ◆ Sandstone plaque of Durga, Mathura, 2nd–3rd century, and eight bronze sculptures from South India or Gujarat, 9th–11th century, from the collection of the late Dr J C Harle, Keeper of Eastern Art 1967–87. (EA 2005.10–18)
- ◆ Bronze seal, North India, 5th–6th century. (EA 2005.66)
- ◆ 38 terracotta sherds, some with *mithuna* scenes, Kashmir, 7th–9th century. (EA 2004.27)
- ◆ Painting of Patamanjari *ragini*, gouache on paper, Mewar, Rajasthan, c.1690–1700. (EA 2004.21)
- ◆ Printed paper board for Snakes and Ladders, Tamilnadu, modern. (EA2005.75)
- ◆ Polychrome wood seated Tara, Nepal, 17th–18th century. (EA 2005.77)

Islamic World

GIFTS AND BEQUEST

- ◆ Four men's hats, Uzbekistan, modern, gift of Dr M Yusupova, Tashkent. (EA 2005.1–4)
- ◆ Collection of thirty-four pieces of Islamic pottery, glass, metalwork and wood. Gift of Sir Dennis Wright. (EA 2005.20 to 2005.31)
- ◆ Silk and gold-thread robe, Northern Saudi Arabia, early 20th century, bequest of May Beattie. (EA 2005.59)
- ◆ White wool robe and two felt caps, originally purchased by the painter L-A Veillon (1834–1890) in North Africa or Palestine. Gift of Anne-Lise Foëx. (EA2005.64–66)

PURCHASES

- ◆ Horse shoe and Belt Buckle, steel with silver inlay, Iran, 18th century. (EA2005.54–55)

Japan

GIFTS

- ◆ Square porcelain bottle, Arita, late 17th century. Gift of Mr and Mrs Roger Jenyns to mark the retirement of Dr Oliver Impey. (EA 2004.1)
- ◆ Consecutive studies of plum blossom in an accordion-folded album by Tanchū Terayama. 2004. Gift of the artist. (EA 2004.24)
- ◆ Consecutive studies of bamboo in an accordion-folded album by Tanchū Terayama. Gift of the artist. (EA 2004.25)
- ◆ Folding fan with calligraphy, chrysanthemum and pine by Tanchū Terayama. Gift of the artist. (EA. 2004.26)
- ◆ Large porcelain dish by Takashi Hiroshi with decoration of rice and wheat ears in silver and gold on a black background. Gift of Mrs Hiroko McDermott in honour of Dr Oliver Impey. (EA 2005.74)

PURCHASES

- ◆ A pair of six-fold screens 'Flowers of the Twelve Months' by Watanabe Seitei (1851–1918). Bought with the aid of the V&A Purchase Fund, NACF and Friends of the Ashmolean. (EA 2004.9)
- ◆ A two-fold screen 'Five Beauties' by Nishimura Nantei (1775–1834). Bought with the aid of the Story Fund and an anonymous donor. (EA 2005.5)
- ◆ A figure of a hawk in shibuichi, shakudō, silver and gold by Jomi Eisuke with an associated perch, c.1890. Bought with the aid of the Friends of the Ashmolean, NACF and the Story Fund. (EA 2005.19)
- ◆ Lacquer table cabinet decorated in the Kōdai-ji style. Early 17th century. Bought with aid from the Story Fund. (EA 2005.73)

LOANS IN

China

- ◆ For the exhibition 'Pu Quan and his Generation: Imperial Painters of Twentieth-century China': from Aixin Wen Jia, 38 paintings; from Miss Katy Talati, 8 paintings; from Prof. Michael Sullivan, one painting.
- ◆ For the exhibition 'Everyone's Life is an Epic: new work by Qu Lei Lei': from Qu Lei Lei, 24 paintings plus sketchbooks; from Prof. Michael Sullivan, one painting.

LOANS OUT

China:

- ◆ To St Hugh's College, 4 modern Chinese paintings.

Islamic World

- ◆ To the Freer Sackler Gallery of Art, Washington DC, several pieces of early tin-glazed pottery for the exhibition 'Iraq and China: ceramics, trade and innovation'.

Japan

- ◆ Two Japanese printed books to the British Museum for the exhibition 'Kabuki Heroes'.

GALLERIES, STORAGE WORKS AND COLLECTIONS DECANT

Work continues apace on the packing of objects for the Decant prior to the commencement of the building work. We are very grateful for the hard work of the decant team and particularly to their leader Flora Nuttgens for her invaluable work on the Department's storage requirements.

DONATIONS AND SPONSORSHIP

The Department is most grateful to an anonymous benefactor for providing funds towards the purchase of Indian and Himalayan works of art.

DOCUMENTATION AND ARCHIVES

The Documentation Officer, Helen Hovey, has been working to collate and edit the numerous existing data sources relating to the Department's collections. Eastern Art now has five databases with shared fields, in preparation for their integration with MuseumPlus, the Museum-wide database project. About half of the Departmental collection is now recorded on a database. Work has continued to catalogue and digitize images. She is also assisting the new Keeper to review procedures relating to accessions and loans documentation.

MAY BEATTIE ARCHIVE

Work continued on the scanning, labelling and filing of slide images in the Beattie Archive, which is being carried out by Pirjetta Mildh. This is a long-term task, the aim of which is to convert the large amount of material, arranged according to a private scholar's personal system, into an asset usable by scholars worldwide. The images have also to be classified; this is being done by the Beattie Fellow, Dr Jon Thompson. Work on this has reached approximately the half way mark. A further responsibility has been the photography of the Museum's collection of carpets; this has progressed with some difficulty in view of competition provided by the intense activity required in preparing for the Decant. Reference works have been donated to the Beattie Archive by Elinor Tolley and Phyllis Nye.

CRESWELL PHOTOGRAPHIC ARCHIVE

In February 2004, six thousand, five hundred and twenty-three images from the unique negative collection of Professor K A C Creswell, the eminent pioneer of medieval Islamic architectural history, became accessible on the Internet via the Ashmolean website homepage. This rich research resource is therefore now available to the widest possible audience. The Creswell Archive website also provides links to ArchNet, the website established at the Massachusetts Institute of Technology in co-ordination with the Aga Khan Program for Islamic Architecture, and to the Fine Arts Library, Harvard University, which holds some two thousand seven hundred Creswell prints, including some images for which no negatives survive. Teresa Fitzherbert visited the Harvard collection in June 2005, and a concordance between the Harvard and Oxford holdings is currently in progress.

LECTURES AND EVENTS

The 37th William Cohn Memorial Lecture by Rose Kerr, 'Chinese Porcelain: Achievements and Disasters at Jingdezhen' was held on 15th March 2005, followed by a reception and dinner.

The 3rd Ashmolean Chinese Painting Colloquy, 'Traditional Painting in 20th-Century China' was held on 22nd March 2005, followed by a reception and opening of Qu Lei Lei's exhibition.

STAFF

Professor James Allan resigned from his post as Keeper of Eastern Art in April 2005 and is now employed half-time as Director of the Ashmolean Inter-Faith Exhibition Service.

Ruth Barnes supervised two students for the History of Art degree and continued to supervise one DPhil candidate. She lectured in the South-east Asia course for the British Museum's Diploma in Arts of Asia. She was invited to give a lecture at the Textile Museum, Washington DC, in July, to coincide with a major exhibition of the Museum's Indonesian collections. **Publications:** *Textiles in Indian Ocean societies*, (London, 2005); 'Ernst Vatter: Kustos und Sammler', in S Kasprzycki (ed.), *Ansichtssachen: Ein Lesebuch zu Museum und Ethnologie in Frankfurt am Main*, (Frankfurt, 2004); 'Ikat', in V Steele (ed.), *Encyclopaedia of Clothing and Fashion*, (Detroit, 2004).

Weimin He took up the post of Christensen Fellow in Chinese Painting on 1st February 2005. He successfully completed his PhD *Dao in the Creation of Woodcut Printmaking* for the University of Ulster in May 2005, and prepared the exhibition 'Mystery of Empty Space' for display in the Sullivan Gallery from August 2005.

Dr Jon Thompson lectured for the Oriental Faculty the British Museum's Asian Art Diploma course. The Qatar National Council invited him for Culture Art and Heritage, Doha, to advise on carpets and textiles in their collection. He lectured at a symposium in Traunstein, Germany, and in January was invited to lecture at the Rietberg Museum, Zurich, and in March he visited the Louvre, Paris, to study carpets in their collection. In June he was invited by the Nickle Arts Museum to teach a course on the study of carpets at the University of Calgary, Alberta, Canada. In July he travelled to Bonn at the invitation of *Artibus Asiae* to review, with a view to its publication, the manuscript of a major work on carpets by the great scholar of Islamic art Kurt Erdmann, unpublished since his death in 1964. He continues to serve on the Steering Committee of the Exhibition Gallery of the new Oxford Centre for Islamic Studies. He presented a paper with R E M Hedges and B D Hull, on 'Stable isotope variation in wool as a means to establish Turkish carpet provenance: Part I, Modern wool samples'.

Dr Andrew Topsfield supervised one student for the History of Art degree and continued to supervise one DPhil student for the Oriental Faculty. In October he made a study tour of Indian art collections in California.

Shelagh Vainker lectured and taught for the Faculty of Oriental Studies and the Dept of History of Art, examined for the Faculty of Oriental Studies and supervised three graduate students. She lectured at the British Museum in Asian Art Week, and to the Far East Painting Society, and convened and presented a paper at the 3rd Ashmolean Chinese Painting Colloquy on 22nd March. She presented a paper 'International Trade in Chinese Ceramics and Silk 900–1300' at the British Academy workshop 'Craft and World Commerce' on 8th July. She continued to serve on the Council of the Royal Asiatic Society. **Publications:** 'Chinesische Malerei der Gegenwart in London 1935/Modern Chinese Painting in London 1935' in J Birnie-Danzker (ed.), *Shanghai Modern, Stuttgart* (Hatje-Cantz), 2004, pp.118–23; *Pu Quan and his Generation: Imperial Painters of Twentieth-century China* (with James C S Lin), Oxford (Ashmolean Museum), 2004. From 1st February 2005 she was on sabbatical leave.

Dr Oliver Watson took up the post of Keeper of Eastern Art in May 2005. He was formerly Chief Curator of Ceramics and Head of the Islamic Section at the Victoria and Albert Museum in London, and had been working on secondment to help the preparation of a museum of Islamic Art in Qatar in Qatar from 2003–2005. **Publications:** A major catalogue of the Kuwaiti al-Sabah Collection *Ceramics from Islamic Lands* (London, Thames and Hudson) appeared in 2004, and an article on 'Fakes and Forgeries in Islamic Pottery' appeared in *Oriente Moderno*, 2-2004, pp. 517–39.

Dr Clare Pollard was appointed Assistant Keeper for Japanese Art in July 2005 and will take up her position at the Museum in April 2006. Dr Pollard took her DPhil at Oxford as a student of Dr Oliver Impey whom she now succeeds, and subsequently was employed at the Chester Beatty Library, Dublin, and the Art Gallery of New South Wales, Sydney where she now works.

ASSISTANTS AND VOLUNTEERS

Mitsuko Watanabe (Research Associate) has continued to work on the Japanese Woodblock Print collection in preparation for the exhibition 'Beauties of the Four Seasons', and the accompanying catalogue, which opened on Tuesday 23rd August.

Joyce Seaman (Research Associate) has worked on the final preparation of the handbook *Japanese Decorative Art of the Meiji Period*, (published August 2005) and is continuing her research into the Japanese collection given by Sir Herbert Ingram.

Ann Colwin completed her sterling work adding collections data to the Japanese database.

The completion of the University's new Khalili Research Centre in St John Street allowed the relocation of Professor James Allan, Director of AIFES, Dr Teresa Fitzherbert, Creswell Archivist, and Polly Holbrook, Administrator of the Barakat Trust.

The Cast Gallery

ACCESSIONS

Three new casts were acquired. A bust of a Claudian boy (H. 64cm) and a bust of Titus (H. 65cm) were acquired by exchange with the Archaeological Institute of the Georg-August-University in Göttingen, and a cast of a fragmentary bronze head of Caracalla (H. 66cm) was bought from the Metropolitan Museum of Art in New York.

LOANS

The Dresden Youth (inv. C 43) has been loaned to Lincoln College.

BENEFACTORS

The Cast Gallery warmly thanks the Young Friends for their donation towards the acquisition of two new casts, ordered from Berlin.

SPECIAL EVENTS

In March and June the Cast Gallery hosted two Classics outreach events organized by the Education Office.

STAFF

Professor R R R Smith gave university lectures on classical Greek sculpture, Greek and Roman painting, and Roman imperial art, and organized a research seminar on 'Mimesis in ancient Greek culture' (with B Kowalzig and V Platt). He continued archaeological fieldwork in Turkey at Aphrodisias in July and August, and completed a volume on *Roman portrait statuary from Aphrodisias*, now in press. He presented research papers in Antalya, Göttingen, Heidelberg, and New York, and made a research visit to Libya to see sites and museums in Cyrenaica and Tripolitania. **Publications:** 'Archaeological Research at Aphrodisias in Caria, 1999–2001', *American Journal of Archaeology* 108 (2004), 145–186 (with C Ratté); 'Storia delle immagini e storia antica', in M Barbanera (ed.), *Storia dell'arte antica* (Rome 2004), 25–31.

Dr Rune Frederiksen, Sackler Fellow of Classical Art and Archaeology, began work on the Cast Gallery archives in October 2004. His main task is to finish and publish a catalogue that will be useful both for a wide readership and scholars of ancient sculpture around the world. He co-edited and contributed to a monograph on the Royal Cast Collection in Copenhagen and contributed to a monograph on the Cast Collection of the Royal Academy in Copenhagen. He visited Copenhagen, Paris and Petra for study purposes and lectured for a continuing education programme of Birkbeck University and for the Young Friends of the Ashmolean. He has been appointed for a further year (extending his fellowship to the end of September 2007) in order to curate the exhibition 'Treasures of the Ashmolean', scheduled to open in May 2006.

Dr Fiona Greenland, part-time curatorial assistant, led a number of tours of the Gallery and introduced students to Greek and Roman sculpture within the Classics outreach program. She resigned her post in June. Her three-year involvement with the Cast Gallery was much appreciated.

Dr Milena Melfi joined the Cast Gallery as part-time curatorial assistant to Prof. Smith in November, a position which became full-time in June with the departure of Dr Greenland. She assisted Prof. Smith in his research and publications and has begun to collaborate with Dr Frederiksen on the catalogue of the Cast Gallery collections. She was awarded a British Academy grant and spent the summer in Athens working on materials from ancient Sparta. She completed and submitted a monograph on The Sanctuary of Asklepios in Lebena (Crete). **Publications:**

'New Style Coinage e vita pubblica nell'Atene post-sillana', *Quaderni di Archeologia dell'Università di Messina* 3 (2004), 183–188; 'Un nuovo frammento epigrafico dall'Asklepieion di Lebena', *Creta Antica* 5 (2004), 295–302; 'Siphnos: some notes on the reconstruction of the Pantheon', *2nd International Symposium of Siphnian Studies* (Athens 2005), 215–226.

VOLUNTEERS

In the summer of 2005, John Cooper worked on the Ashmolean Museum's Object of the Month – The Harpy Tomb from Xanthos – and updated the photographic register of the casts in the collection. Alice Manisty re-wrote the inventory numbers on casts that needed it, and updated the information on our database.

Education

Visitor Numbers

A total of 30360 people visited the Ashmolean through the Education Service during 2004–05. Visitor numbers are as follows:

School children (taking part in curriculum linked activities)	20851
School age children (taking part in non-school family activities)	3125
Adults	6384

Programmes for Adults

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

Study sessions exploring ‘Pottery or Porcelain?’ – an introduction to Ceramics; ‘The Pissaros: an Impressionists Family’ and ‘The Poetry of Truth: Alfred William Hunt and the Art of Pre-Raphaelite Landscape’.

A day of special interest investigating ‘A Shared Obsession: Collectors of Ceramics and their Collections’.

Practical workshops were delivered for adults: ‘Zen Calligraphy’ with Professor Tanchu Terayama and a drawing workshop for National Drawing Week with artist Helen Ganly.

Public lectures were given: Professor Eiji Takemura, Professor Tanchu Terayama and Sarah Moate, ‘Zen and Japanese Culture’; Professor Simon Shorvon, ‘Lucien Pissarro at home in Stamford Brook’; Charles Saumarez-Smith, ‘Felix Slade 1790–1868’; Mark Fisher, ‘Britain’s Best Museums and Galleries’; Professor Michael Vickers, ‘In the Land of the Golden Fleece’; and Ben Hebbert, ‘The Mysteries of Stradivari’. Dr Susan Walker gave the David Piper New Year Lecture on ‘Antony and Cleopatra in Roman Art’.

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 focussing on highlights of the collection. All talks were given by guides from the Education Team.

Summer Evening Opening 2005

Every Thursday evening throughout June, July and August the Museum was open until 7.00pm. There was a varied and inspiring 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 ongoing 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: ‘Treasure!’, ‘Make Your Mark’ – National Drawing Day event; ‘Ashmolean Safari’; ‘Decorate the Christmas Tree’ with artist Emma Reynard; ‘What’s it made from?’; ‘Chinese New Year’; ‘Whose House?’; ‘The Ashmolean @ the Science Shop’ – event at Westgate Shopping Centre; ‘Ashmolean @ Cowley Carnival’; ‘Fabulous Finds’ – part of Museums and Galleries Month; ‘Pattern Pattern Everywhere’; ‘Reading and Writing’; ‘Plant-tastic’ and ‘Anglo-Saxon Discovery’ – a National Archaeology Week event.

Bookable holiday workshops for children were: 'Greek warrior' with Magnus the Armourer; 'India: Magic and Mystery' with artist Jo Dixon; 'Marvellous Midas' – an activity for under 5s and their carers; 'Islamic Expressions' with artist Emma Reynard; 'Structures, Spaces and People' – workshops for The Big Draw with artist Korky Paul; 'Structures in the Wind' with artist David Odwar; 'Flower Power' – an activity for under 5s and their carers, and 'Pick your Picture and Mix Your Paint' – an Art Weeks activity with artist Francesca Shakespeare

Ashmolean Activity Trolley

The Activity Trolley offered free simple self-conducted activities for families, every weekend and school holidays. The 2004–05 trolley themes were: The Olympics, Animals, Discover Gallery 32, Faces, Houses and Homes, Writing and Printing and Plants and Flowers.

Programmes for Schools

Programmes for schools continued to be extremely popular. Planning has started on a 'Greeks On Tour' session to be delivered in schools during the next few years when the Greek galleries are closed to the public as part of the Ashmolean redevelopment.

Information about our schools programmes for September 2005 – July 2006 has been written and is available for schools.

Sessions for teachers and student teachers

A schools newsletter was sent to 1000 teachers in Spring and Autumn 2004. We delivered a five-session course for Oxford University secondary PGCE students. In Autumn 2004 we welcomed all 300 primary PGCE students from Oxford Brookes to the Museum as part of a 2-week programme of community based visits. We offered 'Art for the Afraid' workshops designed to give students the confidence to look at and use paintings with their children. This will be repeated in Autumn 2005.

Teacher INSET sessions explored 'The Greeks and Romans' – this day was led by the Visual Learning Foundation and '3D Construction' with artist Michael Condrón (part of the Imagine arts project with schools).

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 Anglo-Saxons discovery project continues. This is part of an HLF-funded project to catalogue the Leeds archive. We are working with two partner schools in East Oxford to create an online learning resource to support teaching the Anglo-Saxons for Key Stage 2.

Art workshops with key stage 3 and 4 have taken place using Ashmolean collections. These have been planned and delivered by the hub-funded Art Education Officer for the University Museums (Simon Packard). This is part of ongoing work to develop and improve our art provision for this age group.

Free workshops for five local primary schools were delivered using the 'A New Flowering' exhibition as inspiration. These workshops were in partnership with the Botanic Garden. They were funded from an 'Evolving City' grant.

The Ashmolean was one of seven Museum partners involved in the Oxfordshire wide **Imagine** project coordinated through the LEA. Imagine is a creative partnership in the visual arts linking schools and museums. We welcomed four schools to work with artist Michael Condrón to create amazing 3D sculptures. These were displayed in the Museum and a final Imagine show will take place at Modern Art Oxford in September 2005.

We have received a small grant from SEMLAC (South East Museums, Libraries and Archives Council) to pilot work with the **Hospital Schools** in Oxford. Initial visits have taken place to the John Radcliffe Hospital and workshops and teacher INSET will happen in Autumn 2005.

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 Stage 2. This plan forms the basis for 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.

An *Access Information Booklet* has been written and is now available for visitors at the front desk and online. This free booklet provides visitors with all the essential access information to help them plan a visit

Visually Impaired People (VIPs)

Handling sessions took place exploring 'England Through History' – a workshop supported by the Department of Antiquities, and 'Eastern Wonders' – a workshop supported by the Department of Eastern Art. These were both very successful. A visual description talk was given on 'The Pre-Raphaelite Story', this session looked in depth at two paintings.

For people with hearing impairments BSL interpreted gallery talks were programmed for people exploring 'Highlights of the Ashmolean' and 'Introduction to the Impressionists'. We also offered a gallery talk in Sign Supported English on 'Treasures of the Anglo-Saxons'. This talk was given by Serena Cant.

East Oxfordshire Education Business Partnership

We were pleased to continue our involvement with young people through the EBP. We contributed to the 'Business Team Challenge' – 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 and presented their findings on the final day.

We were also involved in the EBP's 'Get Ready for Work Day'. This was a session for Year 11 students thinking of leaving school after GCSEs. This was a day to build confidence and self esteem by looking at their skills and the process involved in applying for jobs.

We continued our successful partnership with staff and students from the **Open Door Programme**. Open Door works with adults with learning disabilities. We collaborated on a wonderful art project taking inspiration from Picasso's *Blue Roofs*.

This year we delivered the first session at the Ashmolean as part of the **University's Raising Aspirations/Widening Access programme**. We worked with a group of 15-year-olds from Barnsley, South Yorkshire, who were taking part in a weekend programme at St John's College. We hope to welcome more groups in the future as part of this University initiative.

Other activities

ASHMOLEAN PLAN

The Education team continue to be actively involved in the development of the interpretation vision for the transformed Ashmolean.

ART WEEKS 2005

The Education Team contributed to Art Weeks 2005 with the wonderful 'Pick Your Picture and Mix Your Paint' holiday workshops for children. 100 children worked with artist Francesca Shakespeare, taking inspiration from Renaissance pictures to mix their own '15th-century paint' to create their own mini-panels. Work was displayed in the Renaissance Gallery. A 3D sculpture of the *Forest Fire* by Piero di Cosimo was created by students from Headington Preparatory School in Oxford, working in school with artist Edwina Bridgeman. The sculpture used driftwood and found objects. It was displayed in the café lobby.

WEB DEVELOPMENT

The Education Team have been actively involved in developing ideas for a re-designed Ashmolean website.

STAFF

VOLUNTEERS

The voluntary guides for the period August 2004 to July 2005 were Jane Allingham, Gabriella Blakey, 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 Trafford, Rosalind Tolson, Cheryl Trafford, Mary Waley, Lynne Ward, Marigold Warner, 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, Phyllis Nye and Judith Salmon are Emeritus Guides. Moira Hook is a consultant guide.

This year we were very sad to hear that Emeritus Guides Doreen Dunbabin and Pat Hawkins had died.

Students from Oxford University and Oxford Brookes continued to volunteer with the Ashmolean Education Team in 2004–05. These volunteers are part of the Oxford Museums' community volunteer programme. Other short-term volunteers have supported the work of the service: Glen Fox and Saskia Stevens.

All are thanked for their contribution to the Education Service.

Conservation

Preventative Conservation

As part of a programme to upgrade environmental conditions in the building a humidifier was installed in the Western Art Print Room, which, alongside measures to contain the space by closing doors, has raised ambient humidity conditions considerably for works being viewed by visitors. With air conditioning in the Paper Conservation Studio and a humidifier in the New Douce room a large part of the Museum's collection of works on paper are now in controlled environment.

Preparations for the building development have involved the Department in researching and testing for the impact of vibration on collections. Trials were carried out on the redundant crane footing in the North Lane and measured against background vibration in the museum building and in the Cast Gallery. Working with developers of the Classics Centre to the north of the Ashmolean building the Department was able to predict high vibration phases in the work and during an exceptional occasion was able to carry out a forced but controlled evacuation of porcelain from the Museum's Boddhisatva Gallery north wall.

Problems of dust during building work have been assessed and a programme of monitoring using glass slides to measure decrease in reflectance by dust deposition has been commissioned.

Environmental monitoring has included the detection of unsuitable environmental parameters for the Alexandria coin collection using copper and lead tokens. We have undertaken accelerated ageing tests of materials to be used during the re-housing of the coin and medal collection and made recommendations on the materials to be used on the moving of some awkward drawers and cabinets.

The Department continued to monitor for pest activity over key sites in the Museum through its policy of integrated pest management. Any reported sightings are also further investigated. This has led to deep cleaning in Western Art Galleries and in Tradescant Gallery as well as stores to limit possibility of widespread infestation.

A full review of the disaster plan was begun in preparation for changes about to be undertaken in the Museum and its collections during the Ashmolean Plan. The Department is a member of the development team of the Bodleian Library Emergency Plan and has advised the University Museum and the Museum of the History of Science on this subject. It has also contributed to the development of an emergency response store for the South East Hub region.

The reverse osmosis water system was repaired and now supplies conditioned water to humidifiers in Eastern Art cases.

No images exist of much of the Eastern Art textile collection and digital images are being taken by the textile conservator of all the textiles. These will be used on the decant database and will be essential for the preparation of textile displays in the new Ashmolean.

Ashmolean Plan

The year has been an extremely busy one as the Museum prepared for the Ashmolean Plan and began the packing of collections. The Conservation Department also has on-going, and expanding, input into the development of the Ashmolean Plan with involvement in specialist working groups and the decant of the collections. Two members of the Conservation Department were seconded into the Decant Team in February 2005.

The Department is increasingly involved in developing the detail of the Ashmolean Plan for RIBA Stage E. It is obviously commenting upon environmental issues, collections handling, and

gallery and back of house space but is putting considerable effort into planning the new objects and textile laboratories and associated space which is flexible enough to allow for the building of a paintings conservation studio in the future. The new laboratories, whilst not being huge, are certainly more spacious than anything we currently have, excepting the new Paper Studio, and they are being designed to accommodate potential staffing increases as part of 'Renaissance in the Regions' and student/intern conservators, should funding eventually permit. The Department is also leading the design of two new galleries on the themes of conservation and materials.

The Conservation Department has played an advisory and practical role in planning and execution of the decant, helping where needed with complex packing, such as archaeological glass, as well as first aid to objects that need treatment before they can be packed.

Interventive Conservation

Most of the work of the Department continues to be dominated by the need to prepare objects for loan, exhibition, catalogues, display and planning for capital projects. Added to this were the growing demands of the Ashmolean Plan, including packing and conserving complex items where needed during the Decant phase. The Department processed a formidable number of objects for loan from across the Museum's collections, where the heaviest area of demand continues to be for works of art on paper. Over 100 works on paper were required for loan during a single month.

ANTIQUITIES

A great variety and number of objects were conserved during the year in a concerted effort to clear the objects laboratory before the end of 2005 and support the Decant of archaeological collections as well as for loan and exhibition. This included an Athenian red figure stamnos vase (AN 2001.0083) with unstable surface and poor previous restoration, an unusual silver gilt Egyptian funerary mask (AN 1889.1070), cuneiform tablet (AN 1923.725), Egyptian 9th Dynasty cartonnage mask (AN 1921.1435), and Guy Fawkes's Lantern (AN 1887.0002) which was treated to stabilize cracks prior to loan to the Palace of Westminster.

CAST GALLERY

Casts of Roman busts from Aphrodisias were finished, painted and made ready for exchange with other cast galleries in Europe. The Azara herm of Alexander (C156) was prepared for the coin room exhibition 'Longing for Alexander - The changing image of Alexander the Great on Greek and Roman Coins'.

The cast of a boy athlete (C043) was prepared for loan to Lincoln College Rector's lodgings and installed. A relief panel (H. 63cm) was repaired after it had been broken in transit to the museum.

EASTERN ART

All objects from this Department to be featured in the forthcoming 'Pilgrimage' exhibition were assessed and a programme of preparation and cleaning has begun such as to the polychrome portable Vishnu shrine (EA X264), which needed careful investigation, cleaning and structural repair.

Amongst other objects treated were a porcelain bird (EA 1956.1991) a Chinese table frontal (EA X3854) completed during the year, and complex research and treatment of a 13th-14th-century Japanese theatre mask (EA 1978.2621) continued.

HEBERDEN COIN ROOM

Over 150 silver coins selected for display in the new galleries were conserved. Research continued into corrosion on lead coins and into storage environments.

WESTERN ART

Three major paper conservation projects, which funded three part-time consultant conservators, were successfully completed during this period. The Rembrandt project entailed the full conservation of some 250 prints by Rembrandt van Rijn at the Ashmolean Museum. The works

were removed from old mounts, treated where necessary, images of any watermarks were taken using digital scanner and Beta radiography, versos were scanned and all of the works were re-housed in the highest quality mounts and re-photographed. The Ruskin project was also completed this year. The aim of this project was to digitise the teaching collection of some 700 works, particularly the educational series, making it necessary to re-house and carry out any essential conservation required to ensure their safety. Out of a large donation of works given to the Pissarro Family Archive in 2003 over 130 were re-housed and a number of prints and drawings underwent minimal conservation.

As part of a project to refurbish the Mallett gallery, and with new galleries of the Ashmolean Plan in mind, the condition of the five tapestries in the Mallett gallery was researched for their eventual conservation by specialist tapestry conservation contractors. Four contractors were invited to assess and estimate for the conservation of the tapestries, which should take place in the Autumn if funding allows.

Printing plates by Robin Tanner were assessed and the majority were minimally surface-cleaned to make them stable for storage.

The Ashmolean's *European Silver* catalogue required 700 pieces of Ashmolean silver to be cleaned prior to photography and the conservation work for this was completed this year. Pieces for The Ashmolean's catalogue of *Medieval and Early Renaissance Sculpture* have required some complex research and technical investigation as well as cleaning for photography. The results of one such investigation on the cleaning, stabilisation and analysis of paint layers, pigments and paint technique on a polychrome terracotta roundel was published in the *Ashmolean Magazine* (Summer 2005 edition). This emphasizes once more the value of conservation working closely with the curators concerned to develop our understanding of the collection.

Thanks to a donation by the National Association of Decorative and Fine Arts Societies (NADFAS) the Department was able to arrange for the conservation and restoration to full working order by Jeremy Barrow and Jamie Chatfield of the 18th Century 4 train ebony bracket musical clock by Stephen Rimbault and the 18th Century ormolu 8 bell striking clock by James Cox (NBP465), which was also cleaned by the Department.

The Ashmolean continues to benefit from the conservation advice and the remedial treatment provided by Martin Wyld and his colleagues at the National Gallery Conservation Department, and we are extremely grateful for this invaluable assistance. Jill Dunkerton completed the cleaning and conservation of Filippo Lippi, *The Meeting at the Golden Gate* (A81) before it travelled to the *Fra Carnevale* exhibition at the Brera, Milan, and The Metropolitan Museum, New York. David Bomford has been treating the *St Michael overthrowing Satan* by Lelio Orsi (A938), which was suffering from flaking and blistering.

Students from the Conservation Department, Courtauld Institute of Art, have continued to work on the series of six anonymous paintings of Cardinal and Theological Virtues (A31–36) under the supervision of their tutors. This year, the technical examination of *Faith* revealed a representation of the Eucharistic host with rays of light above the chalice contemplated by Faith, which had been concealed by over-painting. Presumably the Catholic imagery of the painting was not to the taste of a later owner.

Ruth Bubb conserved the portrait of *Nicholas Fiske* by Cornelis de Neve from the Founder's Collection (F740) thanks to a generous donation from Mr and Mrs G Fisk. She carried out some remedial treatment to Claude-Joseph Vernet, *La nuit* (A1036) before it went on loan to the NACF exhibition at the Wallace Collection. Ruth Bubb and Jevon Thistlewood provided condition reports for paintings requested for loan.

Ben Pearce continued to work on frames and framing; he glazed and backed various paintings for loan, and provided a new frame for the *Portrait of Sir Dudley Carleton* by Michiel Jansz. Mierevelt (A1265). He completed conservation work on the 18th-century gilded frame of the pastel portrait of *Thomas Sander Dupuis* by Francis Russell [2002.204], with the help of a kind

donation from the Friends of the Ashmolean. He is making frames for the six *Virtues* that were rolled up in store prior to the Courtauld conservation project.

Timothy Newbery provided further documentation on frames in the collection.

RESEARCH

Ongoing object- and collections-led research has continued in the Department and is an integral part of its approach to the collections. For example research this year has included the deterioration of Alexandrian coins in storage; methods of packing collections and suitable packaging and storage materials; bio activity on stone; the use of cyclododecane as consolidant; the conservation of cuneiform tablets; environmental standards for temporary exhibition spaces; light mitigation in galleries; the effects of vibration and dust on collections. These projects have involved consultation with conservation colleagues in this country and abroad.

Research into 17th-century embroideries also continued, looking at the complex structures of early embroideries through x-radiography in collaboration with the Universities of Southampton and Bradford.

The Department is collaborating in a research project looking at original colours of faded tapestries with the University of Manchester.

DONATIONS AND SPONSORSHIP

Mr and Mrs Brian Wilson donated £13,000 to the Department to purchase a new Leica stereo zoom microscope and bench stand as well as two light units, a mobile microscope stand and an adjustable workbench. The Council of Friends of the Ashmolean gave the Department £9,000 for the purchase of very high quality digital cameras. £1250 was given by Templeton College to the Department towards the conservation of portraits in the collection.

OUTREACH

In October 2004 the textile and paper conservators gave sessions on the handling, care and storage of paper and textile related collections at a training day on behalf of the Oxfordshire Museums Council for non-specialist Museum staff and volunteers. This is the second year of the training day and is proving to be very successful. The Department also advised on tours for the visually impaired in the museum and participated in the East Oxfordshire Education Business Partnership's Business Team Challenge speaking to a group of young people about working as a conservator in the Ashmolean. The Department advised the Ure Museum of Classical Archaeology, Reading University, on its AHRC funded redevelopment.

VISITORS

The Department was happy to welcome groups of Friends of the Ashmolean on two tours of the studios as well as giving gallery and studio tours for the Tradescant Patrons Group in March. A group of students from West Dean College studying metals conservation visited and were given a guided tour of galleries and the objects conservation laboratories.

STAFF

Changes to staffing, through maternity leave and secondment to the Decant Project, has left the Department with a net loss of one person since February. This will be restored by the end of 2005 once the decant of collections has been completed.

Daniel Bone spoke with Mark Norman at a Southern Conservation Network meeting in Southampton on the Ashmolean Plan and the new conservation laboratories. He became Acting Head of Conservation in February 2005.

Lara Daniels worked as a part-time paper conservator funded by the Ruskin project and as part-time loans conservator.

Elisabeth Gardner was seconded to the Ashmolean Plan Decant Team in February 2005.

Alexandra Greathead submitted a paper 'Samuel Palmer materials and techniques: the early years' for publication in the catalogue of the major exhibition of Palmer at the British Museum in October 2005.

Shulla Jaques worked as a part-time paper conservator funded by Rembrandt project.

Paulina Lobaton was appointed to the Conservation Department in January on a 12-month contract to cover maternity leave.

Mark Norman, Head of Conservation, was seconded to the Ashmolean Plan Decant Team as project manager working under the Deputy Director in February 2005.

Sue Stanton was awarded status as an Accredited Member of the Institute of Conservation.

Veronika Vlkova was appointed to the Conservation Department in January 2005 on a 12-month contract to help replace seconded staff.

Stephanie Ward left for a period of maternity leave in January 2005 and we would like to congratulate her on the birth of Berryn.

Siobhan Woodgate worked as part-time paper conservator funded by the Ruskin project.

VOLUNTEERS AND INTERNS

Jeannine Batstone worked under the supervision of the textile conservator on the documentation and storage of the Burrige collection of Islamic textiles. William Harnack from Southampton University worked closely with members of the Conservation Department for a project to re-house the miniatures collection in the Department of Western Art. Clare Tilbury continued to work on housing the RE collection of prints.

Exhibitions

Fu Baoshi and his Contemporaries

7 July – 31 October 2004

A spectacular display of works from the Museum's substantial collections of Chinese paintings, augmented in September by a small exhibition to mark the centenary of Fu Baoshi (1904–65).

Jingdezhen Porcelain

22 September 2004 – 17 August 2005

Jingdezhen, founded in 1004 AD, was the site of the Imperial kilns. This exhibition showed the Museum's impressive collection of porcelain from the past 1000 years.

The Pissarro Family at Home

13 October 2004 – 2 January 2005

This exhibition of works by Camille, Lucien and other members of the Pissarro family celebrated the Museum's remarkable holdings of paintings, prints, drawings and archives.

Pu Quan and his Generation: Imperial Painters of Twentieth Century China

10 December 2004 – 12 March 2005

From traditional gongbi birds and flowers painted on Ming dynasty silk to scenes depicting the Long March, this exhibition charted the career of Pu Quan. Born in 1913, a cousin of the last Emperor, his paintings and calligraphy document the stages in his life as an imperial painter, a teacher in Republican times and a member of the Beijing Chinese Painting Research Society, a group who were closely associated with the People's Republic of China.

The Poetry of Truth: Alfred William Hunt and the Art of Landscape

26 January – 3 April 2005

This major retrospective celebrated the artistic career of Alfred William Hunt, one of the 19th century's most original landscape painters. Inspired by John Ruskin and the Pre-Raphaelites, Hunt was an artist who gained little recognition during his lifetime. Already shown to great acclaim at the Yale Center for British Art, New Haven, this exhibition introduced his delicate and precise landscapes to a wider audience.

Ashmolean@Saïd: Contemporary Prints by Jim Dine and Markus Lüpertz

22 January – 21 March 2005

Continuing the exhibition series Ashmolean@Saïd, held at the Saïd Business School, the Ashmolean introduced the prints of two contemporary artists, Jim Dine and Markus Lüpertz, whose different approaches contributed to the revival of landscape imagery in the late 20th century.

Tuscan Drawings from 1550–1650

15 March – 16 May 2005

A selection of late Renaissance and Baroque drawings by Tuscan artists from the Ashmolean's world-renowned old master drawings collection was on display to celebrate the official state visit of the Italian President to Oxford.

The Lost Emperor: Roman History from Oxfordshire Mud

22 March – 24 July 2005

This display illustrated the recent discovery of a remarkable coin featuring an unknown rebel Roman emperor. Found just outside Oxford, amongst five thousand coins in a Roman jar, it provides definitive proof that a certain Domitianus claimed to be emperor in the early 270s AD.

Everyone's Life is an Epic: New Work by Qu Lei Lei

23 March – 17 July 2005

Well known to British audiences as a painter, teacher and author, since his move from Beijing to London in 1986, the contemporary artist Qu Lei Lei (b.1951) exhibited a series of portraits of people living in different countries, leading different lives. This was the Museum's first exhibition in the Khoan and Sullivan gallery devoted to the work of a single contemporary artist.

A New Flowering: 1000 Years of Botanical Art

2 May – 11 September 2005

This major exhibition matched contemporary paintings from the acclaimed Shirley Sherwood collection of botanical art to the rich historical treasures of Oxford's libraries and museums, dating back to the 11th century. Including medieval illuminated manuscripts, lavish and exotic 18th century publications and paintings by contemporary artists worldwide, this unique display illustrated the artistic and scientific development of plant portraits over the past millennia. Botanical art has undergone a renaissance in recent decades, and with the support of Shirley Sherwood and the work of high profile artists, such as Margaret Mee (1909–88) and Rory McEwen (1932–82), this genre has become highly regarded and popular leading to its golden age today.

The Ashmolean Inter-faith Exhibition Service (AIFES)

Report of the Director, Professor James Allan

AIFES became fully operational during the academic year 2004–5 with the appointments of Professor James Allan as Director and Dr Ruth Barnes as Curator and Researcher. Also, for part of the year, Leo Jungen-oh researched a future exhibition topic, 'Spiritual Guides'. Although AIFES is supported by the Museum with two part-time posts for two years, there is an obvious need to find additional money for staff costs. However, the immediate prospects for AIFES were greatly enhanced by the generosity of the High Sheriff of Oxfordshire and local businessman Ian Laing, who offered to sponsor the first exhibition, 'Pilgrimage: the Spiritual Journey', which will be held in the Museum's MacAlpine Gallery from 12 January – 2 April 2006. This exhibition will be drawn almost exclusively from Oxford University's own art collections, particularly those of the Ashmolean Museum, the Pitt-Rivers Museum, the History of Science Museum and the Bodleian Library. The exhibition will be opened by the Bishop of Oxford. A consultative committee of representatives of local religious communities is being set up, and a variety of activities are being organised to build the key links between the Museum and those religious communities, local schools and adult groups. A book on pilgrimage, co-edited by Dr Ruth Barnes and Dr Crispin Branfoot, is being produced for the exhibition and will be published by the Museum. Plans for further exhibitions around the UK will depend on our ability to raise the necessary funds.

Development

Funding for the Ashmolean Plan now stands at £37 million towards a target of £49 million. £15 million was secured from the Heritage Lottery Fund, a concrete endorsement of our conviction that this redevelopment will contribute significantly to the cultural landscape of the UK. The Linbury Trust has pledged the Ashmolean Plan's lead gift, and other sources of funding include: the Antiqua Foundation; the Arrow Charitable Trust; the AG Leventis Foundation; and the Weston Foundation, along with a number of pledges from a range of other foundations, individuals and companies.

Absolutely critical to the success of the Ashmolean Plan has been the support of our inexhaustible volunteers. From our Board Members to the many volunteers serving on committees, there has been an energy and enthusiasm that has enabled this project to continue to gain momentum and to enjoy a host of successes.

To engage our donors and the public with the Ashmolean redevelopment, we have produced a 10-minute film about the Ashmolean Plan. This excellent public relations tool has enabled us to tell our story to a much wider audience and to deliver the message that the redevelopment will provide a world-class building for the Ashmolean's world-class collections.

Our Corporate Sponsorship programme has enjoyed a number of successes this year. Our thanks go particularly to Credit Suisse for their support of *A New Flowering: 1000 Years of Botanical Art*. This exhibition would not have been possible without their generous support. In addition we must thank Darbys Solicitors and Coutts for their sponsorship of the Museum's hoardings, which have been used to great advantage during the scaffolding of the Cockerell Building.

This year we have noticed a large increase in the number of local and London-based corporations that have taken advantage of the Ashmolean's unique entertaining venues. We have hosted a long list of companies who have given extremely positive feedback on the benefits of such a unique location and the opportunity for curator-led tours of the Ashmolean's world-class collections.

In 2005 we secured our first ever cause-related marketing sponsor: Pizza Express served an Ashmolean pizza at the Covered Market branch in Oxford, for every pizza sold 25 pence came to the Ashmolean. In another unusual but equally beneficial sponsorship agreement, Mallams Auctioneers donated all the vendors' commission on items that were brought in by our supporters to be sold at their June and July sales.

We have been fortunate enough to receive support from a number of generous foundations in 2005 and our thanks go to the Helen Roll Charity, the Charlotte Bonham-Carter Trust, the Märit and Hans Rausing Charitable Trust, the Fidelity Foundation and the John S Cohen Foundation. In 2005 we have placed particular emphasis on seeking support from trusts and foundations for the Museum's extensive loans programme, conservation work, education activities and the upgrading of visitor services; all of which add significantly to the day-to-day life of the Museum.

Friends of the Ashmolean

This year saw the retirement of the His Honour Paul Clark as Chairman of the Friends. Judge Clark has generously and devotedly led the Friends in supporting the Ashmolean for nearly ten years. At the same time, in July 2005, Mrs Elizabeth Burchfield retired from her position as Honorary Secretary to the Council. Mrs Burchfield had been the nerve centre of the Friends for fifteen years. The Friends are deeply indebted to them both.

David Boyle was elected Chairman at the AGM in July. He has enthusiastically assumed the role and has said that the Museum is going through a once in a century transformation in which the Friends are privileged to play a part.

This year grants have been made towards a number of important works for the Ashmolean collections. These include £10,000 towards the purchase of a landscape by Aelbert Cuyp; £10,000 towards a Roman Head; and £650 towards the Maiolica Boot (described in a recent issue of the Ashmolean Magazine). The Friends have also given £9,000 to the Conservation Department and £12,000 towards the funding of the Clore Education Officer. The Friends have been supporting the Museum's fundraising effort to acquire *The Prospect* (1881) by Samuel Palmer, and hope that their contribution will commemorate Paul Clark's chairmanship.

Activities of the Friends this past year included the ever-popular private evenings at the Museum, and many enjoyable visits to exhibitions and places of interest such as Hatfield House, Hereford Cathedral, Kilpeck Church, and Highclere Castle. There are currently 2,150 Friends of the Ashmolean.

This year, the Young Friends annual grant was made to the Cast Gallery for the purchase of the cast of a Greek Head. The Young Friends also enjoyed a very successful summer garden party at Wadham College.

The Friends were deeply saddened to hear of the death of Dr Oliver Impey. Dr Impey was one of the two founders of the Friends of the Ashmolean in 1969 and remained an active member of the Council until his death.

The Tradescant Patrons Group

The Tradescant Group held another recruitment event in March, which resulted in thirty new memberships. These events continue to attract a lot of people who, up until now, have had very little or no contact with the Ashmolean – many of them have not visited for years.

In the autumn the first Director's day was held at the Museum. The theme of this study day was 'Discover Classics' and there were lectures and tours by a host of Museum curators. The day ended with a keynote lecture by Sir John Boardman.

In June the Tradescants enjoyed a private view of 'A New Flowering', the Ashmolean's major exhibition of the year. Dr Shirley Sherwood, guest curator of the exhibition, spoke and the evening was heralded a great success by all.

In 2005, the Tradescants made their first grants to the Museum: £15,000 to support the development of the new Ashmolean Website and £15,000 towards the making of the fundraising film. The Museum is very grateful for the group's support and enthusiasm.

The Elias Ashmole Group

The Elias Ashmole Group has enjoyed a successful year and has grown from ninety-two members to one hundred and twenty four members in the last two years.

One of the most anticipated events on the Elias Ashmole Group calendar is the annual Spring Trip and this year twenty members travelled to Sicily, led by Professor Bert Smith and Dr Christopher Brown. Another highlight of the year was undoubtedly the Elias Ashmole Group Dinner, which was held in the beautiful Randolph Sculpture Gallery at the Ashmolean Museum. The group was honoured to have the newly-appointed Vice-Chancellor, Dr John Hood, deliver the keynote speech.

The Group awarded a number of important grants to the Museum in 2005, amongst them £13,500 for picture racking in Western Art and £21,000 for the redecoration of the Mallet gallery. The Museum is, as ever, deeply grateful for this generous support.

Supporters and Benefactors

The Ashmolean Museum relies on the generosity of individuals and organisations to preserve and enhance its collections and to make these collections available to students, scholars and visitors. Without this generosity, our work would not be possible. Further to the support we have received for the Ashmolean Plan, many have given through our friends and patrons groups; although we are unable to thank every donor in these pages we are deeply grateful to them all. The list includes:

HRH Prince Sultan bin Abdulaziz Al-Saud	Ian and Caroline Laing
Americans for Oxford	The AG Leventis Foundation
The Antiqua Foundation	The Leverhulme Trust
The Arrow Charitable Trust	The Linbury Trust
Arts and Humanities Research Council	Mr and Mrs W Mackesy
Mr and Mrs Nicholas Barber, CBE	The Märit and Hans Rausing Charitable Foundation
Mr Michael Barclay	National Art Collections Fund
The Berlin Charitable Trust	Mr Richard Pennant
Lady Berlin	Mr Michael Pix
Betchworth Decorative & Fine Arts	The RK Charitable Trust
The Rt Hon the Lord Butler of Brockwell	The R & S Cohen Foundation
Campaign for Drawing	Renaissance in the Regions
The Carl and Eileen Subak Family Foundation	The Ronus Foundation
The Charlotte Bonham-Carter Charitable Trust	The Rt Hon the Lord Sainsbury of Preston Candover and Lady Sainsbury
Cotswold Antiques Study Group	The Basil Samuel Charitable Trust
Coutts	Professor Paul Slack
Darbys Solicitors	South East Museums Libraries and Archives Council
DCMS/Wolfson Museums and Galleries	Stevenson Family's Charitable Trust
Credit Suisse	Templeton College
The Elias Ashmole Group	The Tradescant Patrons Group
The ESG Robinson Charitable Trust	V&A/MLA Purchase Grant Fund
Evolving City	Mr and Mrs Brian Wilson
Mr and Mrs J Ferrell	Mr and Mrs Pierre Winkler
The Fidelity Foundation	The Young Friends of the Ashmolean and others who wish to remain anonymous
The Friends of the Ashmolean	
The Garfield Weston Foundation	
Dr Kenneth Garlick	
Mr and Mrs Joe Graffy	
The Headley Trust	
The Helen Roll Charity	
The Heritage Lottery Fund	
Lord and Lady Heseltine	
The John S Cohen Foundation	

Publications

CATALOGUES

A catalogue of beautiful landscapes of Alfred William Hunt was published for the exhibition 'The Poetry of Truth: Alfred William Hunt and the Art of Landscape', held at the Ashmolean from January to April 2005, and previously at the Yale Center for British Art, in Connecticut, from September to December 2004. Written by Christopher Newall with contributions by Scott Wilcox and Colin Harrison, this was the first monographic exhibition since the memorial exhibitions held after Hunt's death in 1896.

Pu Quan and his Generation: Imperial Painters of Twentieth-Century China was produced for the exhibition held in the Khoan & Michael Sullivan Gallery from December 2004 to March 2005. A cousin of China's last emperor, Pu Quan was an official painter in the People's Republic of China and many of the works published in this catalogue had never been seen outside of the country.

By far the most successful exhibition catalogue in recent years, *A New Flowering: 1000 Years of Botanical Art* was published in April 2005. This exquisite publication features many of Oxford's botanical illustrations held in University libraries as well as a large part of the contemporary

collection held by author and collector Dr Shirley Sherwood. From a 1000-year-old illustration of a thistle to a 2003 watercolour of a slipper orchid, the history of botanical illustration is compared and discussed in a very engaging manner.

A digital print version of the late Dr Moorey's catalogue *Ancient Near Eastern Terracottas* was published in May 2005, to coincide with his memorial lecture held on 31st May 2005.

THE SHOP

The Museum shop was very busy and vibrant all year, resulting in the best ever sales and profit figures. The stock of books and an ever-changing range of gifts consistently reflected the Museum's collections and supported the temporary exhibitions. The year began with 'A Treasured Inheritance', a well-attended exhibition with an accompanying, best selling catalogue. The range of gifts produced for 'The Pissarro Family at Home' exhibition proved to be popular in the run up to Christmas. However, the highlight of the year was 'A New Flowering: 1000 Years of Botanical Art'; sales of the catalogue and other related products brought the year to a successful and profitable end. The range of Christmas cards was especially successful again this year; 20 designs, including 4 views of Oxford, are taken from the Western and Eastern Art collections, and are exclusive to the Ashmolean Museum.

The shop staff – Anna Breslin, Michela Chaves, Sagal Esse, Laura Gannon, Abril Ibarra, Stephanie Lloyd, Milena Podlubny, Gill Vulliamy and Anne Walker – worked hard, often under pressure, and deserve thanks.

FILMING

A number of film crews have visited the Museum this year; notably Channel Four to film Michelangelo's drawings for the Sistine Chapel, Wildfire Television to feature drinking vessels for 'The Real Da Vinci Code', Impossible Pictures on behalf of BBC2, featuring Terry Jones, for 'The Story of One', and Ruggie Media for 'The Quest for Guy Fawkes'.

STAFF

Sue Moss, Deputy Publishing Manager, retired in March 2005 after thirty-three years of dedicated service to the Museum. She was replaced by Sarah Parkin, who joined us from Reed Elsevier. Declan McCarthy continues to serve on the committee for the Association of Cultural Enterprise.

Deputy Director's (Administration) Report

Finance

The implementation of the University's new financial information system led to an extended period of difficulty regarding the provision of timely and accurate financial information to managers. The Finance Team, with the support of Tom Lundie, business consultant and Interim Financial Director for the University of Oxford, have developed a Financial Information Strategy to allow the senior management of the Museum to manage more effectively the financial affairs of the Ashmolean. In addition, Karline Stedford joined a newly expanded team, taking on the role of junior finance assistant.

University Funding Sources

University Funding Sources	2004–2005	2003–2004
Arts & Humanity Research Council (AHRC)	2,251,436	2,224,700
University Of Oxford	406,507	412,000
HR (pay, recruitment, etc.)	45,603	42,200
Research	129,030	5,000
Other Grants & Donations		
National Arts Collection Fund (Acquisitions)	395,600	303,500
National Heritage Memorial Fund (Acquisitions)	558,345	768,679
Resource; V&A Fund (Acquisitions)	10,000	100,000

Ashmolean Plan (see also Director's Report)

The Heritage Lottery Fund approved a Development Grant of £907,500 in July 2004 and agreed start up in September. The Design Team was tasked to design to RIBA Stage E and the Museum addressed a number of operational plan issues raised by the HLF. This was completed ahead of schedule and a Stage 2 submission was delivered to the HLF on 20th May 2005. It included substantial documentation on future operations, including display philosophy and educational outreach.

The building design work was carried forward by the Design Team and coordinated by a weekly meeting chaired by Graham Winter of Mace. The appointment of Mace to oversee the entire project – building, collections move, re-housing and exhibition design – was a key decision of the Visitors' Building Committee that was confirmed on November 4th.

The Building Committee met monthly throughout the year. Its original membership of Nicholas Barber (chair), Lord Sainsbury, Sir Peter North, the Director of Estates and the Director of the Ashmolean was increased with the appointment of Mr Michael Coates and Mr Eric Gabriel. The Committee exercised on behalf of the Visitors a regular oversight of building plans, costs and value engineering and the funding available.

The core Design Team comprised Rick Mather Architects (Rick Mather, partner; Stuart Cade, site architect; assisted by Richard Keep), Atelier Ten (mechanical and electrical), Dewhurst MacFarlane Partners (structural) and Gardiner+Theobald PS (planning supervisor/health and safety). Gardiner+Theobald were separately appointed to as Cost Consultants. John Phillips Planning Consultants continued to help with local planning approval matters. A number of specialized consultancies advised on access, fire, security, environmental sustainability and the like. Stage E has heavily involved all the professional team, who have worked extremely hard to achieve the current stage of development.

Equally constructive has been the refinement of a display philosophy by the Design Advisory Group chaired by Dr Susan Walker in which Henry Kim has played a major role. The selection

of the display designers Metaphor in July to carry out a concept design has accelerated thinking and proposed architectural revisions that are being assessed.

The Decant Group under the leadership of the Nick Mayhew, Deputy Director (Collections) and the Storage Group under Daniel Bone have made significant progress in planning and executing the early stages of the Decant process. A review of collections and office space was carried out and Mace began negotiating off-site space within Oxford.

Throughout the year Museum staff have been regularly briefed on developments. Meetings have been held with interested parties within the University. These include neighbours such as the Classics Faculty Centre, Taylorian and Sackler Libraries, and professional staff in the Estates Department and University Security Service.

The Chairman, Director and Head of ASUC (Paul Slack) met the new Vice Chancellor (John Hood) on 29th April to discuss the project within the VC's grand plan and the project's fundraising momentum.

Roger Hobby has worked with the Design Team from project inception and has worked closely with Mace since their appointment. He has concentrated full time on the project since May 2005, following the appointment of the Museum's new Deputy Director (Administration).

Visitor Numbers

There has been another increase in the number of visitors to the Museum.

	2004/05	(2003/04)	(2002/03)
Museum Personal Visitors	390,000	(346,600)	(327,000)
Website Sessions	259,786	(173,858)	(145,000)
Visits	535,493	(363,511)	(308,000)
Hits	16,447,312	(8,357,476)	(7,400,000)

The commitment and dedication of our gallery and security staff in facilitating the enjoyment of our visitors, their safety and the security of the collections is warmly acknowledged.

The increase (almost doubling) in the website hits is due to the addition of several searchable online databases, in particular the Creswell Archive, which was heavily used between September and November 2004.

Building

There were two major developments this year: the commencement of the re-slating of the Daisy Linda Ward Gallery roof, in conjunction with the Estates Directorate, and the stone cleaning of the west wing. New banners were also erected outside the Museum.

Other less major works included: a new walkway between the Dutch Gallery and the Hill Music Room, now enabling accessibility to the first floor Western Art Department on one level; completion of the security upgrade programme; creation of the new Western Art Picture Store; refurbishment/rebuilding of the disabled toilet and the design and build of work benches for the Paper Conservation Studio.

Building Services

It has been another very productive year for Building Services, who continued to support the Museum's departments to a very high standard. It was also one of the most challenging, given the need to support the preparatory work required by the Ashmolean Plan whilst delivering services to the existing Museum. There has been a renewed emphasis on effective work planning, and the arrival of Julia Murphy, who started in July as assistant, has helped to improve significantly a number of aspects of the operation of the department, not least through producing the Building

Services Programme in a form usable to other departments for the first time. The updated Programme will be available on the staff intranet, giving details of all exhibitions, building projects, major loans, gallery closures and important dates in the Ashmolean year. It is intended that this will become the reference for the scheduling of any future projects.

Support to exhibitions remained a major focus for the Department and it planned and completed three very complicated exhibitions: 'The Cassel Silver', 'The Rise and Fall of an Imperial Shrine: Roman Sculpture from the Augusteum of Naroná' and 'A New Flowering: 1000 Years of Botanical Art'. Many perspex mounts were made for the Silver exhibition and a significant number of security modifications and improvements were installed, including twelve high-security cases for temporary display. Other exhibitions supported included those of Pissarro, A W Hunt, Ching Zheng Porcelain, Fu Baoshi, Imperial Family, Qu Lei Lei, The Lost Emperor, Medals, the Cassell Silver and Sir Anthony Caro's sculpture on the forecourt.

As usual, most of the projects carried out by the Department were not immediately evident, being undertaken 'behind the scenes'. These have included a great deal of survey work for the Ashmolean Plan and the building of new security doors and walls to facilitate the closure of galleries for decanting.

A few of the more noticeable projects included:

- ◆ A new information desk at the front door
- ◆ A suggestion box at the main entrance
- ◆ A shadow box for the Mary Magdalen sculpture by Eric Gill in the Sands Gallery
- ◆ A burr walnut display case for 16th-century embroidered casket in the Mallet Gallery
- ◆ The installation of an exhibition for the London Original Print Fair at the Royal Academy
- ◆ The stripping and re-polishing of all café tables
- ◆ Framing of loans for many exhibitions across the world

ICT

The ICT department continued to provide essential support throughout the Museum through the management and development of its systems infrastructure. This included support for 'Raiser's Edge' for the Development Office and developing a Loan Management System with the Registrar's Office and other departments, enabling a smoother transition of data to a future systems solution. The decanting database has also been delivered successfully. New solutions to provide more robust and comprehensive back-up and archive storage capabilities are being tested. Other projects included the Antiquities Object Registers, printing out and preparing a database for internal online access; pre-1896 and 1927 registers have been processed; and the Western Art Paintings database, preparing a new online database that matches the paintings catalogue.

The following academic programmes have been supported by the ICT department: continued work on the Basketry website (with PRM); continued hosting of the Oxford University Collections & Museums History Group online Biographical Index (with Institute of Archaeology, PRM, Griffith Institute) and of the Griffith Institute Web Site. Internally, support has been provided to the following web development projects: the initial development of the new Ashmolean website; the Burgon Archive; the Development Office web pages; the John Evans' Lake Dwelling Collection; a searchable database of the summary catalogue of Western Art Paintings; and the preparatory work to deliver the new 'MuseumPlus' Collections Management System.

The Ashmolean continued to contribute to the University's ICT development through Dr Jonathan Moffett's involvement in the following committees: the Committee for Museums and Scientific Collections (CMSC); the Information and Communications Technology Committee (ICTC); the Digital Library Resources Group (DLRG) and the Humanities Division Slide Libraries Committee.

Dr Moffett attended the Museum Computer Group Conference in November 2004, presenting a paper on '20 years of ICT in the Ashmolean Museum'. He published 'TileWeb: Paving-tile watercolours online – a new resource' in *Glazed Expressions 52* in conjunction with Maureen Mellor in 2005.

Photography

It was another busy year for the Photographic Department. The main Museum publications for which photography was undertaken were as follows: *The Arundel and Pomfret Marbles* (52 new images); *Ancient Egypt and Nubia* (80 new images); *Watches Handbook* (110 new images); *Beauties of the Four Seasons* exhibition catalogue (50 new images). Work is also well in hand for three new Eastern Art books with approximately 300 new images having been completed to date. Photography for the major new catalogue of the Ashmolean silver collection is almost complete, with several hundred photographs taken.

This work is in addition to all the public orders completed, including over 350 digital images of pages from the Western Art Department's collection of Talman albums for an online archive for the University of Pisa.

With the impending demolition of a large part of the Ashmolean, it was identified that a comprehensive photographic record was needed of all the galleries and objects and cases within those galleries that will eventually disappear. This is being undertaken and hundreds of digital images have already been produced.

Registrar

During the year Chezy Brownen acted with great dedication as Deputy to the Registrar for some 10 months. The Department also benefited from the work of several temporary placements, most particularly Philip Grover and Julia Murphy. Aisha Gibbons joined the Department in May 2005 as Assistant to the Registration Department.

Loans Out

During the year there were 73 outward loans comprising 260 works from the collections; 39 of these loans were to venues within the UK. The Ashmolean Museum also lent to temporary exhibitions in museums in Australia, Austria, Belgium, France, Germany, Greece, Italy, Spain, Switzerland and the USA. Among these were loans to 'The High Renaissance in Florence' at the National Gallery of Canada, 'Iraq and China' at the Sackler Gallery, Washington; 'Guercino Drawings' at the Civica Pinacoteca di Cento; 'Der Weite Welt im Herzen', at the Landesamt für Archäologie Sachsen-Anhalt, Halle; 'Pioneering Modern Painting: Pissarro and Cezanne 1855–1885', Museum of Modern Art, New York, touring to the LA County Museum of Art, and the Musée d'Orsay, Paris; 'The Age of Titian', at the National Gallery of Scotland; 'Raphael: Urbino to Rome', at the National Gallery, London; 'John Everett Millais' at Birmingham Museum and Art Gallery, 'Art of Boucher' at the Bowes Museum and 'The English Civil War in Buckinghamshire' at Buckinghamshire County Museum, Aylesbury.

Loans In

In the same period there were 318 inward loans from 49 lenders for temporary exhibitions, such as 'Fu Bao Shi', 'The Poetry of Truth: Alfred William Hunt and the Art of Landscape', 'The Pissarro Family at Home', 'A New Flowering: 1000 Years of Botanical Art' and 'Everyone's Life is an Epic'. 'The Poetry of Truth: Alfred William Hunt and the Art of Landscape' was coordinated as a touring exhibition, also shown at the Yale Center for British Art in New Haven. J M W Turner's *The Bright Stone of Honour (Ehrenbreitstein)* and the Tomb of Marceau, from Byron's Childe Harold, were placed in the Museum on long term loan, and *Toronto Flats* by Antony Caro was installed on temporary loan at the entrance to the Museum. The MLAC again supported the Ashmolean Museum to bring temporary exhibitions to the public through the provision of government indemnity cover.

Design Office

The Museum's schedule of exhibitions and displays has continued to keep the Design Office busy throughout the year. There have been three major exhibitions in the McAlpine and Eldon

Galleries, three Chinese Gallery exhibitions and three Heberden Coin Room displays. There have also been a variety of smaller displays throughout the Museum. All of these displays continue to require the Design Office's skills for information presentation, invitations, signs, posters, publicity, exhibition panels and labels. The Department has worked closely with the Development Office on many areas, including Funding Support, Donations, Friends Groups and Events and the Publicity Office for the *What's On* publication and a wide range of other publicity material. Graeme Campbell has been busy working with the DAG (Design Advisory Group) Committee focusing on the redevelopment plan and in particular contributing to the process of appointing an external design company to design the new Museum. Contributions have also been made on the Website Committee. Rhian Lonergan-White has continued to support the Publications Office designing handbooks, a refreshed publications catalogue, advertisements and many other items. As well as these main areas, continued support has been provided to all Museum departments to meet their various design and presentation requirements.

Staff

The following staff joined the Museum:

Helen Duncan (2nd August 2004) as Fundraising Officer researching grants and trusts.
Anna Petre (2nd August 2004) as Archivist for the E T Leeds project.
Sarah Glover (16th August 2004) as Museum Assistant for the Historic Oxfordshire and E T Leeds projects.
Laura Gannon (1st October 2004) as a part-time sales assistant in the Museum shop.
Joy Todd (4th October 2004) as Museums' Outreach Coordinator for the six University Museums and Collections.
Penelope Betts (11th October 2004) as Major Donor Fundraiser.
Melody Vaughan (11th October 2004) as Assistant Education Officer (maternity cover).
Antony Green (1st November 2004) as a Fundraising Officer.
Milena Podlubny (4th January 2005) as a part-time sales assistant in the Museum shop.
Paulina Lobaton (17th January 2005) as a Conservator.
Angela Carpenter (25th January 2005) as a part-time gallery attendant.
Margaret Hackett (25th January 2005) as a part-time gallery attendant.
Stuart Hook (25th January 2005) as a full-time gallery attendant.
Alan Mynall (25th January 2005) as a part-time gallery attendant.
Edward Schwarck (25th January 2005) as a part-time gallery attendant.
Veronika Vlkova (31st January 2005) as a Conservator.
Amelia Harris (1st February 2005) as a full-time gallery attendant.
Weimin He (1st February 2005) as Christensen Fellow of Chinese Paintings.
Andrea Csokas (8th March 2005) as a part-time gallery attendant.
Bridget Allen (14th March 2005) as Secretary/Administrator in the Western Art Department.
Lizzie Higginson (1st April 2005) as a Fundraising Officer.
Sarah Parkin (11th April 2005) as Deputy Publishing Manager.
Oliver Watson (2nd May 2005) as Keeper of the Department of Eastern Art.
Abril Ibarra Castaneda (3rd May 2005) as a part-time sales assistant in the Museum shop.
Sagal Esse (7th May 2005) as a part-time sales assistant in the Museum shop.
Nick Butterley (9th May 2005) as a Fundraising Officer.
Robert Thorpe (16th May 2005) as Deputy Director (Administration).
Aisha Gibbons (23rd May 2005) as clerical assistant in the Registrar's Department.
Alessia Bolis (1st July 2005) as Assistant Collections Manager in the Heberden Coin Room.
Paula Falck (5th July 2005) as Events Officer.
Karline Stedford (18th July 2005) as Junior Finance Assistant.

Staff transfers within the Museum:

Stephanie Lloyd (1st March 2005), from part-time sales assistant to Assistant Manager of the Museum shop.
Marianne Dodson (7th March 2005), who became Senior Invigilator while continuing as a full-time gallery invigilator.
James Allan (1st May, 2005), from Keeper of the Eastern Art Department to become Director of the Ashmolean Inter-Faith Exhibition Service (AIFES).

Roger Hobby (13th May 2005), from Administrator to become Special Projects Manager. **Mark Norman, Elisabeth Gardner, Flora Nuttgens** and **Julie Clements** to work on the Museum Decant, with **Nick Mayhew** as overall manager. **Chris Howgego** is Acting Keeper in the Heberden Coin Room and **Daniel Bone** is Acting Head of Conservation during this period.

The following staff left the Museum:

James Lin (31st August 2004) as Christensen Fellow of Chinese Painting.
Louise Trevelyan (31st August 2004) as part-time sales assistant in the Museum shop.
Anna Glynne-Potter (1st September 2004) as a full-time gallery attendant.
Alan Kirby (3rd September 2004) as a part-time gallery attendant.
Madhuvanti Ghose (30th September 2004), as a Research Assistant in the Eastern Art Department.
Pat Edwards (31st October 2004) as a part-time gallery attendant.
Christine Simpson (31st October 2004) as a part-time gallery attendant.
Anthony Dodson (30th November 2004) as Deputy Supervisor of the gallery staff.
John Mercer (30th November 2004) as a Building Services technician.
Angela Munn (30th November 2004) as a part-time sales assistant in the Museum shop.
Hannah Jones (25th February 2005) as a Fundraising Officer.
Anna Breslin (28th February 2005) as Assistant Manager of the Museum shop.
Sue Moss (31st March 2005) as Deputy Publications Officer.
Luca Perini (31st March 2005) as a part-time gallery attendant.
Susanne Bangert (30th April 2005) as Research Assistant on a Leverhulme project.
Angela Carpenter (30th April 2005) as a part-time gallery attendant.
Edward Schwarck (25th May 2005) as a part-time gallery attendant.
Joanna Watts (27th May 2005) as Events Officer.
Jennifer Coolidge (31st May 2005) as Research Assistant on a Leverhulme project.
Andrea Csokas (1st June 2005) as a part-time gallery attendant.
Chezy Brownen (1st July 2005) as Assistant Registrar.
Stuart Hook (13th July 2005) as a full-time gallery attendant.
Elizabeth Smith (30th July 2005) as a part-time cleaner.

Ashmolean Museum Staff

To 31st July 2005

DIRECTOR'S OFFICE

Dr Christopher Brown
Angela Woodcock

Director
Director's Secretary

Prof. Nicholas Mayhew
Robert Thorpe
Edith Prak

Deputy Director (Collections)
Deputy Director (Administration)
Director of Development

DEPARTMENT OF ANTIQUITIES

Dr Susan Walker
Dr Arthur MacGregor
Prof. Michael Vickers
Dr Andrew Sherratt
Dr Helen Whitehouse
Suzanne Anderson
Julie Clements
Alison Roberts
Anna Petre (from 2nd August 2004)
Susanne Bangert (until 30th April 2005)
Jennifer Coolidge (until 31st May 2005)
Angela Cox (from 1st October 2004)
Christine Edbury (from 1st October 2004)
Dr Jennifer Foster (from 1st October 2004)
Sarah Glover (from 16th August 2004)

Keeper
Senior Assistant Keepers

Departmental Secretary
Assistant Secretary
Collections Manager
Project Archivist
Research Assistant
Research Assistant
Museum Assistants

DEPARTMENT OF WESTERN ART

Timothy Wilson
Dr Jon Whiteley
Dr Catherine Whistler
Colin Harrison
Dr Christian Rümelin
Catherine Casley
Dr Kate Heard
Caroline Newton
Bridget Allen (from 14th March 2005)
Sabrina Shim
Dr Rupert Shepherd

Keeper
Senior Assistant Keepers

Assistant Keepers

Documentation Officer
Print Room Supervisor
Print Room Trainee
Departmental Secretary
Photographic Archivist
Research Assistant

HEBERDEN COIN ROOM

Prof. Nicholas Mayhew
Dr Christopher Howgego
Dr Shailendra Bhandare
Henry Kim
Dr Luke Treadwell
Dr Volker Heuchert
Dr Alessia Bolis (from 1st July 2005)
Roslyn Britton-Strong
Dr Julian Baker

Keeper
Senior Assistant Keeper
Assistant Keepers

Collections Manager
Assistant Collections Manager
Departmental Secretary
Portable Antiquities Advisor

DEPARTMENT OF EASTERN ART

Prof. James Allen (until 30 th April 2005)	Keeper
Dr Oliver Watson (from 2 nd May 2005)	
Dr Andrew Topsfield	Senior Assistant Keeper
Shelagh Vainker	Assistant Keeper
Dr Teresa Fitzherbert	Cresswell Archivist
Helen Hovey	Documentations Officer
Dr James Lin (until 31 st August 2004)	Christensen Fellow of Chinese
Weimin He (from 1 st February 2005)	Painting
Dr Jon Thompson	Beattie Fellow
Pirjetta Mildh	Beattie Project Manager
Dr Madhuvanti Ghose (Until 30 th September 2004)	Research Assistant
Prof. James Allan (from 1 st May 2005)	Director, Ashmolean Museum
	Interfaith Exhibitions Service
Dr Ruth Barnes	Curator, Ashmolean Museum
	Interfaith Exhibition Service

CAST GALLERY

Prof. R R R Smith	Curator
Dr Fiona Greenland (until 21 st June)	Departmental Secretaries
Dr Melina Melfi (from 22 nd June)	
Dr Rune Frederiksen	Sackler Research Fellow

ADMINISTRATION

Roger Hobby (until 13 th May 2005)	Administrator
Robert Thorpe (from 16 th May 2005)	Deputy Director (Administration)
Chris Kaye	Finance Officer
Helen Cooper	Senior Finance Assistant
Karline Stedford (from 18 th July 2005)	Junior Finance Assistant
Julia Allen	Personnel Officer
Dr Jonathan Moffett	ICT Manager
Dr Chris Powell	ICT Assistant
Geraldine Glynn	Registrar
Chezy Brownen (until 1 st July 2005)	Assistant Registrar
Aisha Gibbons (from 23 rd May 2005)	Clerical Assistant, Registrar's Department

CONSERVATION

Mark Norman	Head of Conservation
Daniel Bone	Deputy Head
Elisabeth Gardner	Objects Conservators
Paulina Lobaton (from 17 th January 2005)	
Veronika Vlkova (from 31 st January 2005)	
Stephanie Ward (maternity leave from 27 th January 2005)	
Karen Wilson	
Flora Nuttgens	Textile Conservators
Susan Stanton	
Alexandra Greathead	Paper Conservator

EDUCATION

Johanna Rice	Clore Education Officer
Catherine Cartwright (until 3 rd April 2005)	Assistant Education Officers
Melody Vaughan (maternity cover from 11 th October 2004)	
Mary Lloyd	
Terry Hood	Bookings Assistants
Susan Coles	
Joy Todd (from 4 th October 2004)	Museums Outreach Coordinator

For a list of Voluntary Guides, see Education Department Report

DEVELOPMENT OFFICE

Edith Prak
 Penelope Betts
 Nick Butterley (from 9th May 2005)
 Helen Duncan (from 2nd August 2004)
 Antony Green (from 1st November 2004)
 Lizzie Higginson (from 1st April 2005)
 Hannah Jones (until 25th February 2005)
 Joanna Watts (until 27th May 2005)
 Paula Falck (from 5th July 2005)
 Theresa Nicolson

Director of Development
 Fundraising Officers

Events Officer

Corporate Fundraiser

PRESS AND PUBLIC RELATIONS

Susie Gault

Press and Public Relations Officer

DESIGN

Graeme Campbell
 Keith Bennett
 Rhian Lonergan-White

Head of Design
 Assistant Designers

PHOTOGRAPHY

David Gowers
 Annie Holly
 Jane Inskipp
 Nick Pollard

Chief Photographer
 Assistant Photographers

BUILDING SERVICES

Alan Kitchen
 Ray Ansty
 Leighton Creer
 Paul Evett
 Robert Johnson
 Jon Mercer (until 30th November 2004)
 Robert Pugh

Building Services Manager
 Building Services Technicians

PUBLICATIONS

Declan McCarthy
 Sue Moss (until 31st March 2005)
 Sarah Parkin (from 11th April 2005)
 Corinne Emery

Publications Manager
 Deputy Publishing Manager

Photographic Orders Officer

SHOP

Anna Walker
 Anna Breslin (until 28th February 2005)
 Stephanie Lloyd (from 1st March 2005)
 Michaela Chaves
 Sagal Esse (from 7th May 2005)
 Laura Gannon (from 1st October 2004)
 Abril Ibarra Castaneda (from 3rd May)
 Milena Podlubny (from 4th January 2005)

Manager
 Assistant Managers

Shop Assistants

SECURITY

Brian Collins
 Robert Baker
 William Cavanagh

Head of Security
 Security Officers

GALLERY STAFF

George Earle	Head of Gallery Staff
Anthony Dodson (until 30 th November 2004)	Deputy Supervisor
Marianne Dodson (from 7 th March 2005)	Senior Invigilator

Norman Allen
Fariba Battye
Gabriella Blakey
Shaun Bryan
Angela Carpenter (from 25th January to 30th April 2005)
Heidi Collins
Pat Collins
Claudia Crucoli
Andrea Csokas (from 8th March to 1st June 2005)
Elis Deen
Marianne Dodson
Manfred Driver
Helen Dudley
Agomani Dutt
Pat Edwards (until 30th October 2004)
Rosa Fernandes
Jelena Glenn
Anna Glynne-Potter (until 1st September 2004)
Susan Godfrey
Maggie Hackett (from 25th January 2005)
Amelia Harris (from 1st February 2005)
Joe Hathaway
Stuart Hook (from 25th January to 13th July 2005)
Marie-Francoise Jackson
Philip Juggins
Alan Kirby (until 3rd September 2004)
David Langford
Deborah Mason
Lilian Massey
Kevin Morgan
Alan Mynall (from 25th January 2005)
Luca Perini (until 31st March 2005)
Glyn Plested
David Provan
Carol Rix
Moussa Saker
Edward Schwarck (from 25th January until 25th May 2005)
Clement Shaw
Christine Simpson (until 30th October 2004)
Ann Smyth
Elena Vasilecu
Elizabeth Walters
Berenice Ward
Priscilla Waugh
Jackie Williams

CLEANING STAFF

Carol Allen
Charlotte Smith
Elizabeth Smith (until 30th July 2005)



**White painted terracotta statuette of a
bearded warrior**

Cyprus, 8th-7th century BC. From the collection of
Desmond Morris.



**Hair-ring of banded
gold leaf on a metal
core**

Bronze Age, found at
Combe, Oxfordshire in
1911. Presented by Mr J M
Joslin in memory of his
father John Joslin and his
grandfather John Joslin.



Marble portrait bust, probably a priest of a civic cult

Made about 100 AD, probably in Greece or Asia Minor. Purchased with the aid of the Central Purchasing Grant, the MLA Fund, the Friends of the Ashmolean Museum, Mr and Mrs J Ferrell, the France Fund and the Hattatt Trust.



Bronze statuette of a god, probably Dionysos in hunting dress

Hellenistic Greek, of unknown provenance. Once in the collection of James Bomford, and exhibited at the Ashmolean in 1966. Temporarily loaned to the Department of Antiquities.

Hawk on a Perch

Japan, c.1890. Carved, hammered and engraved *shibuichi*, inlaid with *shakudo*, gold and silver. By *Jomi sei*. H. 65cm. Purchased with the aid of the National Art Collections Fund and the Story Fund.



Lacquered wood (Kōdai-ji maki-e)

Japan, early 17th century. Purchased with the aid of the Story Fund.





Bronze container in the form of a South Indian temple

Tamilnadu, South India, 17th–18th century. H. 25 cm.



Chalgrove II Hoard with coin of Domitianus II

4957 Roman base silver coins, from 251 to 279 AD, in a Roman grey ware jar.

*Seated Shepherd
with Cows and Sheep
in a Meadow*

Aelbert Cuyp (1620–1691).
Oil on oak panel, 48.3 x
74.3 cm, signed lower right
A. Cuyp. Purchased by
private treaty sale on tax-
concessionary terms, with
the assistance of the National
Art Collections Fund, the
V&A/MLA Purchase Grant
Fund, the Friends of the
Ashmolean, the Tradescants,
the Elias Ashmole Group,
and a private donation.



*The Virgin and Child
with
Saint Anne*

Anonymous Flemish artist,
c.1500. Oil on oak panel,
41.0 x 28.5 cm. Presented by
Dr Kenneth Garlick.



African boy

Italian, Padua, attributed to the workshop of Severo da Ravenna, *c.*1510–1530. Bronze, H. 7.0 cm. Presented by Brenda, Lady Cook, in memory of her husband Sir Francis Cook.



Teapot

Staffordshire, *c.*1760. Salt-glazed stoneware, enamelled with a portrait and heraldic emblems of Frederick, King of Prussia, H. 11.0 cm. Bequeathed by Miss V A Organ.

Four tiles

Spanish, Valencia, probably Burjasot, c.1580–1600. Earthenware, tin-glazed and painted in blue, orange, yellow, green, and purple black. The four together comprising a cusped quatrefoil in strapwork, with linking semicircles; the background marbled, 14.6 cm square, 1.75 cm thick. Presented by Dr Anthony Ray, F.S.A.



Elliptical Series V (2003)

Martin Smith (b.1950). Oval vessel of brick red clay on a flat base of black-painted clay, the interior silvered, base, 42.9 x 35.8 cm, H. 15.5 cm. Purchased from Barrett Marsden Gallery with funds presented by an anonymous donor.





Ewer and basin

Silver-gilt, London 1592–3, diam. of basin, 41.2 cm; H. of ewer, 29.8 cm, maker's mark: IN or TN above a mullet.

Salt

Silver-gilt, London, 1597–8, H. 23.5 cm, maker's mark: IB, pricked on a shield with owner's initials YHI.



Lustreware dish with the arms of Spannocchi

Spanish, Valencia region, probably Manises, c.1480–1500. Tin-glazed earthenware, diam. 48.0 cm. Purchased with the aid of the National Art Collections Fund and private donors.



The Ashmolean

OXFORD OX1 2PH
For information phone:
01865 278000

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