

University of Oxford

Annual Report of the Visitors of

The Ashmolean Museum

August 2006–July 2007

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Visitors of the Ashmolean Museum

as at 1 August 2006–31 July 2007

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Edmée Leventis
The Robert and Rena Lewin Charitable Trust
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The Rt Hon. The Lord Rothschild OM GBE
Dr Mortimer Sackler KBE and Mrs Theresa Sackler
The Rt Hon. The Lord Sainsbury of Preston Candover KG
The Rt Hon. Sir Timothy Sainsbury
Mr Carl Subak
Professor Michael Sullivan

Contents

| | |
|----------------------------------|----|
| Visitors of the Ashmolean Museum | 3 |
| Chairman's Foreword | 7 |
| Director's Report | 9 |
| The Ashmolean Plan | 11 |
| DEPARTMENTAL REPORTS | 13 |
| Department of Antiquities | 14 |
| Department of Western Art | 22 |
| Heberden Coin Room | 34 |
| Department of Eastern Art | 40 |
| The Cast Gallery | 48 |
| Conservation Department | 50 |
| Visitor Numbers | 58 |
| Development Department | 64 |
| Publications Department | 70 |
| Filming Department | 70 |
| Shop | 70 |
| Café | 70 |
| ICT Department | 71 |
| Photographic Department | 71 |
| Registration Department | 72 |
| Design Office | 73 |
| Finance Department | 74 |
| Building Services Department | 76 |
| Security Department | 76 |
| Personnel | 77 |
| Exhibitions | 78 |
| Supporters and Benefactors | 79 |

Chairman's Foreword

The redevelopment of the Ashmolean is now halfway to completion. This is a £61m scheme that involves replacing the obsolete galleries to the north of the Cockerell Building with the new Rick Mather-designed extension. The project is seriously challenging and it is most encouraging to report how much progress has been made on all fronts.

The first front is physical. Construction of the new extension started in March and proceeds on time and on budget. At the same time the curators, conservators, and education team have been working with our designers Metaphor to turn the innovative display strategy 'Crossing Cultures Crossing Time' into individual displays for each of the new galleries. This includes the selection of objects with appropriate layouts, case designs, labels, and lighting. This is a huge task for a museum of the Ashmolean's relatively modest size, and all concerned have done an impressive job getting things to the stage when we could open a prototype of part of one of the planned new galleries. This prototype display opened in October in the Randolph Sculpture Gallery. The aim is to elicit the public's response as well as to give our professionals first-hand experience of the practicalities of different case designs, lighting arrangements, and labelling methods.

Another challenge is raising the required funds. We continue to make good progress, and the Board is extremely grateful to our many supporters. In 2006 we held the first annual Fellows' and Benefactors' Dinner, at which we were delighted to award Fellowships to a number of our major supporters. This was followed by our second dinner last month, at which we awarded further Fellowships. The full list of our Fellows is shown at the beginning of this Report.

Based on the success of the Capital Campaign, we were able to rethink the level of ambition for the gallery displays. With support from the University, we have raised our sights significantly and increased the fundraising target of the redevelopment to £61m. This is a wonderful opportunity for the Ashmolean to build first-class galleries complete with new and highly sophisticated display cases. We believe that the new Ashmolean will now hold its own with best practice anywhere in the world.

The Museum also needs to achieve a major increase in its revenue funding. This year we launched an Annual Fund, and the response from our friends and supporters exceeded all our hopes for the first year of such a scheme. This was all the more encouraging at a time when our visitor numbers are somewhat reduced and the profitability of our commercial activities has been affected. At the same time our revenue funding remains a challenge, and we were pleased that the final report by the House of Commons Select Committee in July highlighted the financial pressures on university museums. The Ashmolean is one of the finest museums in Britain yet receives grants from the public purse at a level little more than half of what the Department of Culture, Media and Sport awards to museums with fewer visitors.

The Ashmolean is an integral part of the University and is proud of the way in which its curatorial staff contribute to the University's teaching and research. We have appreciated the many ways in which the University authorities have facilitated the progress described above, which could not have been achieved without their active support.

The year saw a number of changes to the Board of Visitors. In December all those appointed when the new Board was first instituted came to the end of their four-year terms. Most were renewed, but some did not offer themselves for reappointment. The Vice-Chairman Professor Paul Langford stood down and was succeeded by the Head of the University's Humanities Division, Professor Sally Shuttleworth. The new Vice-Chairman is a former Vice-Chancellor, Sir Peter North. Professor Sir Barry Cunliffe resigned following his retirement as Head of Archaeology and was succeeded by Professor Chris Gosden. Lady Heseltine also stood down from the Board, but I am delighted that she continues to be closely involved with our affairs as Chairman of the Elias Ashmole Group. She was succeeded by Mrs Angela Palmer. To all those Visitors who have retired I extend the Board's warm thanks.

I want to pay particular tribute to all the Museum's staff for their tremendous achievements during this busy year. The Board also appreciates the important support from our many volunteers, who enable the Museum to do so much more than could be done otherwise. It is the Ashmolean's people, whether staff or volunteers, who make the Museum the distinctive place it is, and I offer them my warm thanks.

Nicholas Barber CBE
November 2007

Director's Report

I came to the Ashmolean in 1998 with a very strong sense that the Museum must do better for its collections and better for its visitors. Since then we have created the Ashmolean Development Plan, received the approval of the University, raised the greater part of the necessary funds, and appointed architects, designers, and builders. This was the year in which the dream started to become a reality. The 'sheds' at the back of the Cockerell Building were demolished, and Rick Mather's new building began to rise. At the time of writing the lower ground floor is complete and the ground floor almost finished. The staircases are beginning to take shape and the lift shafts are rising. Indeed, on my recent return from holiday, my first stop was the viewing platform, and I was astonished to see how much had happened in the intervening weeks. For a Director, it is a heady moment when the building comes off the drawing board and indeed the ground.

A museum building, even one as elegant as this is going to be, is a means to an end. Its purpose is to enable us better to conserve, display, and explain our collections to all our visitors, and it is here that our designers help us. Stephen Greenberg and his team at Metaphor have been working with us for two years now. They have enabled us to visualize the new displays and to present them in an arresting and informative manner. They have enabled us to put our interpretation strategy, 'Crossing Cultures Crossing Time', into practice. The results promise to be impressive.

As this Report records, we have received support from many individuals and institutions throughout the world. I have now made many presentations of our plans, and there is a very rewarding moment when those across the table or in a larger audience understand the ambition and vision of what we are doing and catch our enthusiasm. I feel it to be a very great honour to have the chance to transform this country's oldest museum, and I am thrilled when others – and there are now many of them – join us in this great adventure.

Adventures like this one are very hard work, and, as you will read in the following pages, there is at present an enormous amount of activity in the Museum. Staff have been at full stretch this year. Aside from their work on the redevelopment, they have maintained their normal activities, including conservation, scholarly research, university teaching, loans to other museums, publishing, photography, and educational activities for students of all ages, especially children. The one area that has been at a lower level than in the past has been our exhibition programme. However, despite the severe constraints of the construction programme, we have still laid on a number of modest shows such as 'Recent Acquisitions of British Drawings and Watercolours' and 'Dürer to Friedrich: German Drawings from the Ashmolean'. In addition, the 'Treasures of the Ashmolean' exhibition continues to highlight some of our finest objects from the collections of Antiquities, Eastern Art, Coins, and Casts. I wish to extend thanks to all my colleagues. I am very conscious of the burdens that I have placed on them and I am appreciative of the way in which they have risen to this unique challenge.

It is not just, of course, the Museum's staff on whom this burden is falling. We have a legion of dedicated supporters and volunteers, without whom this could not happen. They are led by the Visitors of the Ashmolean and their Chairman, Nicholas Barber. They have all given time and energy to the Museum, and no one more than Nicholas himself, who has been

constantly at hand with immensely valuable advice and practical help. Lord Sainsbury has served assiduously not only as a Visitor but on the Steering Committee and the Design Subcommittee. Andrew Williams continues to lead our fundraising with characteristic drive and great success. Lord Butler chairs the Finance Control Committee, and Martin Smith has recently taken on the chairmanship of a newly formed Trading Committee. I am most grateful to them and the other Visitors. This year's Report lists all the members of our various committees, including those who have been co-opted from outside the Board, and I particularly want to thank them too. I would also like to acknowledge the contributions of those who serve on the Friends' Council, and on the Elias Ashmole Trust.

I want to draw attention to the work of 'Renaissance in the Regions', which is not sufficiently understood. 'Renaissance' is the Museums, Libraries and Archives (MLA) Council's programme to transform England's regional museums. Since 2002 central government investment has helped us increase visitor numbers, improve standards, develop collections, and support new ways of working. 'Renaissance' funding to the Ashmolean, totalling over £145,000 for the academic year 2006/7, has focused on the Education service, with three staff being supported by 'Renaissance' funds, and on the continued development of the new website, with an emphasis on improvements to public online access to collections. 'Renaissance' has helped to fund new Ashmolean posts in front of house and human resource management, while collections have benefited from a new specialist picture conservator, and an associate registrar better to support the work of outward loans.

'Renaissance' funding by the Government will allow the Ashmolean and other university museums to build on the work of the last few years to sustain an improved, high-quality service to schools, visitors, and researchers, and to maintain our contribution to the development of other regional museums through 'Renaissance'-funded programmes run in collaboration with the MLA Council South-East.

This has been a year of great achievement. We are now only a little more than two years away from opening the new building and there is much demanding work ahead, but I have absolutely no doubt that we have in the Ashmolean the team to fulfil the long-held dream of a new Museum.

Christopher Brown
November 2007

The Ashmolean Plan

The past year has seen a complete transformation of the Museum as work on site progressed from demolition through archaeology to the early stages of construction. As reported last year, the Decant of half a million objects had been achieved by June 2006, and internal demolition of the vacated galleries began at once. Demolition of the main structure was delayed by work on the neighbouring Classics Centre but was achieved by Christmas. Oxford Archaeology then came on site for a programme of excavation. This established the history of the medieval tenements that had once occupied the site and yielded a small number of finds, including a Henry I silver penny, a cut and shaped stone presumably looted from Beaumont Palace, and the skeleton of a mare and her foal. The archaeologists completed their digs early in March, and a full report is in preparation. Our builder, HBG, worked alongside the archaeologists from January. Preparation of the site, full excavation, piling and concrete pours to major parts of the lower ground floor were completed by the end of July.

The Design Team continued to refine the design and specify its details. In particular, much effort was put into developing a new application to the City's Planning Department for the removal of the 'apse' steps. This is a controversial subject for some, and one in which building history and new attitudes to physical and intellectual access must be balanced. The application was supported by the city and was subsequently approved by regional government.

The Visitors' Buildings Committee and its Display Subcommittee met on a monthly basis throughout the year, maintaining a detailed watch on the progress of the work. Members bring widely based financial and professional skills to complement and sometimes test the assumptions of the Director and his team. The Heritage Lottery Fund (HLF) has also been an active partner. The choice of a display case manufacturer has been a key decision. Working with Susan Walker and Henry Kim, Mace and our display designers Metaphor reviewed the work of five European manufacturers. On the basis of both price and quality, it was decided to work with the Belgian firm Meyvaert.

A more ambitious approach to the quality of the new display revealed pressures on the budget that needed to be addressed. A careful study was carried out and a proposal for an increase in the budget was made to the University and approved by Council in July.

The Museum has continued to maintain close contacts with its neighbours, who are on the Museum email list of weekly notices of work and attend monthly neighbour meetings. These have recently been held in HBG's site offices on the forecourt. We are grateful to the Taylor Institution for renting office space to HBG, which allows close control of the site from close at hand. We are equally grateful to Blackfriars for permitting essential fire escape corridors through their gardens.

At the time of writing much of the ground floor has been laid and the new building will have reached its full height by the end of the calendar year.

NEW GALLERIES

The substantial achievement of the year has been the completion of the Scheme Design for all the new galleries. From summer 2006 to the end of the year, discussions and planning took place between the Ashmolean curators and the consultant designers Metaphor to arrange the layout of the new galleries. This process involved deciding the major narrative themes, the location and sizes of the new showcases, and the number and sizes of the objects to be displayed on plinths or walls. The completed gallery drawings and report, including the preliminary development of wayfinding and graphics, were issued in December. Although these plans have since been further modified and developed, the Museum is now in a position to work out the final details of every aspect of the gallery designs.

The first half of 2007 has seen curators engaged in the selection of objects for the new galleries. Choosing the objects is just the first step in their preparation for display. The next challenges are for our conservators to assess the condition of the objects, and to clean and restore them where necessary. Mounts are then designed and made, and the objects photographed and repackaged for their eventual return to the Museum.

With some 400 new cases, all requiring exceptionally high performance to maintain suitable security and climate for the collections, the Ashmolean offers easily the largest showcase manufacturing contract in Europe at the moment. The difficult task of appointing a specialist company to work with the Museum has resulted in the long-established Belgian glass engineering company Meyvaert being invited to design prototype cases for the new galleries. Meyvaert's staffs have been working closely with Metaphor and a specialist Ashmolean team to ensure that our demanding specifications are met. They assure us that the detail we supplied will result in 'the best showcases around'.

In addition to the design and development taking place behind the scenes, various initiatives will ensure that we can provide the public with the best possible interpretation of the collections and visitor experience. In the spring of 2007 we ran an evaluation project with focus groups and Museum visitors. This presented us with invaluable guidance on the way we might approach the writing of gallery text that is accessible and useful for all audiences, whether Ashmolean regulars, children, first-time visitors, students, or scholars. Building work has now begun in the Randolph Sculpture Gallery on a prototype gallery, in which the new cases, graphic designs, and labels may be assessed by the public. In November an audio guide pilot project will allow us to test how we can best fit this technology into our overall strategy for providing information to our visitors.

DEPARTMENTAL REPORTS

Department of Antiquities

ACQUISITIONS

Bequest from Professor Martin Robertson: nineteenth-century drawing of a Greek vase by Thomas Burgon [AN2007.1].

Bequest from Professor Martin Robertson: fifth-century BC miniature prize jar (*amphoriskos*) [AN2007.2].

Transfer by English Heritage from the finds archive of the late Brian Hartley: samian ware sherds from excavations at Shakenoak roman villa, Oxfordshire, 1960–78 [AN2007.3]. To rejoin the excavation archive.

Gift from Mr Allen Anderson, nephew of Major George Allen, pioneer of archaeological aerial photography 1929–39: the Pilot's Log that lists Allen's journeys, first in hired aeroplanes, then, in April 1931, his own plane G-ABKD. The aeroplane Journey Log Book lists places of take-off and destinations, first from Reading, while he trained, then from Clifton Hampden, where he had his private air strip.

Transfer of human skeletal remains from excavations at the Saxon cemetery at Berinsfield, Wally Corner Anglo-Saxon cemetery, from the University of Sheffield, where they had been held for research since the late 1970s.

Previously Unregistered Material

The assignment of accession numbers to the unregistered items among the 700-odd ivory artefacts received from the Hierakonpolis excavations was completed, bringing the total of 'E' registration numbers (Ancient Egyptian material that came into the Museum between 1896 and 1908) to 5,333.

Excavation Archives Accepted in Accordance with the 2004 Joint Collecting Agreement with Oxfordshire Museum Services

Donated by Oxford University: watching brief at Biochemistry Building by Oxford Archaeology (OXBIO06) [AN2006.67].

Donated by Oxford University: excavation archive from evaluation of Ashmolean Museum extension by Oxford Archaeology (OXASHE) [AN2006.68].

Donated by Dorchester Parish Council: excavation archive from Oxford University/Oxford Archaeology training excavation at Minchin Recreation Ground, Dorchester-on-Thames (DOT'07) [AN2007.4].

LOANS IN

Red-figured bell crater, formerly in the collections of Nostell Priory, on long-term loan from Mrs Crossfield.

Material from Carthage: old long-term loan in, returned to Norwich Castle Museum in May.

LOANS OUT

Seven loans to other institutions, including teaching and research loans of reserved materials to the Institute of Archaeology and Oxford Archaeology

GALLERIES

The flow of visitors through the Egyptian Galleries was greater than ever in the Museum's current state of partial closure. A flurry of excitement was generated in December by the transfer of the fine (but empty) painted wooden coffin of a man named Nemtiwy from the Griffith Gallery, where it had been standing inappositely amid sculpture of about 1350 BC from el-Amarna, to the Sackler Gallery, where it complements the display of smaller funerary objects of the same period (1975–1640 BC). Removal of the heavy glass case enabled us to lift the coffin lid and carry out a conservation check before the ensemble was expertly moved to its new location.

As usual, many visiting researchers studied material in the galleries and the reserves during the year. At times when the Department's reduced facilities were insufficient, we were grateful to our colleagues in Western Art for providing space and assistance in the Print Room. We were particularly pleased to host visits by a number of Egyptian and Sudanese colleagues, including a day trip to Oxford in July by participants in the British Museum's curatorial internship programme.

EVENTS AND ACTIVITIES

The third Roger Moorey Memorial Lecture was held on 30 May in the lecture theatre at St John's College. The speakers were William Pestle and Stephen Nash of the University of Chicago, both formerly of the Field Museum Chicago. They spoke to a large and appreciative audience on the development of the digitized archive of the Kish Excavations of the 1920s and 1930s, of which an account was published by Roger Moorey in 1978.

DOCUMENTATION AND ARCHIVES

Egyptian Mummies

Digitization of the Gray X-rays of Ashmolean mummies (*Annual Report*, 2005–6, p. 15) was completed, and the X-rays were returned to the archive in the British Museum.

Rationalization and Enhancement of Historic British Archaeology Collections at the Ashmolean Museum (AHRC Funded Project)

Despite the disruptions of the redevelopment, the project continues to make progress. A project website was designed by Dr Glover, and is now operational (password protected while work continues). The work on the Major George Allen aerial photograph collection is near completion. Mrs Edbury has scanned all the booklets in the collection, including the three sent recently from Ireland by Allen Anderson, Major Allen's nephew. Dr Glover and Dr Moffett have designed excellent supporting web resources, including a searchable online catalogue. The Derek Riley aerial photographs have also been scanned in. Mrs Cox continues to work as a volunteer on enhancing the catalogue of the Brass Rubbings collection, which will have a similar focus on the website. Dr Powell continues to work on the TEI catalogue of the Book of Benefactors when his work on the Museums collections databases allows. Mrs Petre began work half a day per week on an online collections-level catalogue of related archives. Dr MacGregor and Ms Roberts continue to work on the historical and archaeological significance of the collections when their work on the redevelopment permits. The project work is already proving the Historic British collections at the Ashmolean to be even more valuable to the research community than originally assessed.

In May 2007 the Arts and Humanities Research Council (AHRC) agreed to a further extension of the project owing both to the continued demands of the redevelopment and the extended illnesses of Dr MacGregor, the Project Director, and Ms Roberts, the Project Researcher. The project will now end in June 2008, which will provide sufficient time for Dr MacGregor, Ms Roberts, and Dr Powell to finish their work. Mrs Edbury's contract as Documentation and Website Assistant was extended to June 2007 in compensation for her time that had been diverted from the project to the Decant and other aspects of the redevelopment.

Sir John Evans and the Development of Archaeology in Nineteenth-Century Europe (Leverhulme Trust Funded Project)

Dr Susanne Bangert and Dr Cathy King were the research assistants on the project, from July joined by Christine Edbury.

Project work continued with a further search for Evans's contacts abroad and research in archives and collections in Scandinavia. A preliminary list of Evans's artefact collection was compiled. The work in the Heberden Coin Room progressed very satisfactorily, with a conspicuous part of Evans's coin collection now identified. Work on the webpage continues. Preparations for the Centenary volume are well under way. Work in the Sackler Library is progressing, and contact to the Aspley Papertrail continues. Project results are currently being implemented in the new galleries.

The project was involved in the organization of a Conference on the History of British Archaeology at Oxford, which took place at Wolfson College in March. The proceedings will be published by BAR.

In June the Leverhulme Trust agreed to several changes in to the original project design, including providing additional funding to cover the costs of a new national pay framework for Dr Bangert, to hire Mrs Edbury for fourteen months as the Year 3 Research Assistant, and to hire Dr Glover for ten months part-time as IT Assistant for Dr Moffett to complete the IT aspects of the project.

Archives and Artefacts: Exploring the Past through A2A and the Work of E. T. Leeds (HLF Funded Project)

This project was finally closed in April 2006, with the resolution of the outstanding problems with financial reporting of the earlier Historic Oxfordshire Project. The Archives and Artefacts Project was an outstanding success, with both the E. T. Leeds and Anglo-Saxon Discovery websites attracting high and increasing numbers of visitors, and the Anglo-Saxon Discovery educational resources being extensively used by the Education Service. The catalogue of the E. T. Leeds archive, now mounted on the National Archives online A2A database, also achieved a high volume of users. Promotional postcards designed by Graeme Campbell have been ordered and will be widely distributed in autumn 2007.

Enhancing Access to Historic Oxfordshire (HLF Funded Project)

In December 2006 the outstanding problems with the financial reporting of this project deriving from the introduction on the OSIRIS system in the University in February 2004 were successfully resolved with the assistance of Claudia VanDeventer. In April the HLF was then able to acknowledge that all project aims had been met and most exceeded, and released the remaining project funds. A small sum remains in the budget further to enhance the outreach components of the project via both the Ashmolean website and the Oxfordshire County Sites and Monuments Record.

Website

The Antiquities sections of the new Ashmolean website were restructured by Dr Moffett, as they had not been separated into individual pages by the Reading Room. The Department is very grateful to him for undertaking this extensive and very necessary work. He has also been able to transfer some of the older Antiquities web resources and FAQ pages to the new format.

An updated and expanded index of the archaeological sites from which the Museum holds material was added to the Ancient Egypt and Nubia subsection of the Antiquities site. Previously available only in the Museum booklet *Ancient Egypt*, this is the first of a number of search facilities we plan to add to this site.

Documentation

In late 2006 Alison Roberts completed the transfer of 49,680 additional Antiquities records to MuseumPlus (i.e. 43,626 from combined Antiquities legacy databases; 5,115 Brass Rubbings; 684 Coptic Textiles; 255 Tradescant's Rarities). This was very labour intensive, particularly with regard to the design and mapping of the three smaller specialist databases, and with regard to standardizing entries in fields for the large combined legacy databases. The transfer was completed by Zetcom in January 2007, when these records joined the c.48,000 records she transferred in 2005. In addition, she performed several other time-consuming tasks related to museum documentation and MuseumPlus. She worked with Dr Heuchert on the preparation of a 6,000+ record Geographic Thesaurus for the museum, including the entry and structuring of the majority of the modern geographic records. She contributed Antiquities records to the Location Thesaurus. She has been working with Helen Hovey, Chris Powell, and Rupert Shepherd on methodologies for integrating Decant data with curatorial records in MuseumPlus. The latter has only just been resolved after fifteen months of work.

All members of Antiquities staff and several volunteers have now been trained on MuseumPlus. Guidance notes on how to use MuseumPlus with regard to Antiquities records have been written by Alison Roberts and are posted on the Wiki.

Alison Roberts has been supervising several projects concerned with inputting and enhancing MuseumPlus records. These have included: Dr David Saunders entering information and label text for classical archaeology objects formerly on display; enhancement of British Archaeology records as part of the AHRC Project; and enhancement of records relating to the Sir John Evan Project as part of the Leverhulme Project. She has also supervised several volunteers in checking and validating Decant data for display objects: these have included Dr Anthi Papagiannaki working on Byzantine collections and Ersin Hussein working on Etruscan collections.

EVENTS/OUTREACH

Material Skills Seminar on Flint Technology. Held by Professor Barton and Ms Roberts in January 2007 in the Headley Lecture Theatre.

Demonstration of African prehistoric collections at the Black History Day event in October (Ms Roberts).

Participation in National Archaeology Day event in July (Ms Roberts).

STAFF

Dr Susanne Bangert worked on the Sir John Evans Centenary Project. She liaised with Cathy King conducting the numismatic work, and has worked with Christine Edbury on project documentation since July. She assisted Arthur Macgregor with preparations for the centenary volume, which is progressing, as are the plans for the work in the Sackler Library. She also maintained contact to the Apsley Paper Trail (<http://www.thepapertrail.org.uk>), and this collaboration is revealing potential in several directions. Together with Sarah Glover, she continued work on the project website: <http://johnnevans.ashmolean.museum>. Further project research has been conducted, and queries answered regarding the project and the Evans material. During the year the preliminary database of the John Evans collection held by the Ashmolean has been compiled. The project had volunteer help from a.o. Ersin Hussein. Dr Bangert organized, together with Megan Price, a conference on the 'History of British Archaeology in Oxford' in March 2007 and there presented a paper: 'John Evans and Oxford'. The proceedings of the conference will be published by BAR, edited by the organizers. She also participated in a symposium at Nationalmuseet, Copenhagen, celebrating their bicentenary. She was invited to give a paper at the British Museum on 'Early Byzantine Ampullae' at a conference on Byzantine Pottery. With David Gwynn, she is currently editing the volume *Late Antique Archaeology*, 5/1, to be published by Brill, for which she has written an article on the archaeology of pilgrimage.

Christine Edbury worked on the website and databases on the AHRC British Archaeology Project, and took over the Leverhulme John Evans Project from Susanne Bangert on 1 July.

She has been finishing the document listing of all John Evans bound offprints, which were housed in the Sackler Library. She has also spent a little time editing the database entered by Susanne Bangert, finishing the Adlib entries for the one box of archive that was not done, and has started to edit and input the 1927 objects, collected by John Evans, and given by his son Arthur, from the register into MuseumPlus. Some of the web pages have also been edited and new ones added.

Dr John (Jack) Green was appointed Curator for the Gallery of the Ancient Near East on 16 July 2007, and immediately began work on the scheme design for the gallery, aided by Kathryn Stevens.

Dr Arthur MacGregor was Acting Keeper from 1 January to 31 March 2007. He lectured to symposiums on the history of botanical pharmaceutical collections at the University of Marburg, and a conference on nineteenth-century archaeology at Wolfson College, Oxford, entitled 'History of British Archaeology at Oxford'. He supervised for the Department of the History of Art and acted as Chairman of Examiners for the Department of Continuing Education. He was Project Director for both the ANRC and Leverhulme projects. He examined for the University of York. He continued as a Vice-President of the Royal Archaeological Institute, as co-general editor of *The Paper Museum of Cassiano dal Pozzo* (Royal Collection), and as editor of the *Journal of the History of Collections* (OUP). He was appointed a member of the steering committee for a project on the library of Sir Hans Sloane. He has been on sabbatical leave from 1 April 2007. **Publications:** (with M. Hook), *Ashmolean Museum: Manuscript Catalogues of the Early Museum Collections (Part II): The Vice-Chancellor's Consolidated Catalogue, 1695* (BAR International Series 1569; Oxford, 2006); *Catalogue of the Engraved Gems and Finger-Rings in the Ashmolean, vol.II*; 'The Cult of Master John Schorne', in L. Gilmour (ed.), *Pagans and Christians: From Antiquity to the Middle Ages. Papers in Honour of Martin Henig* (BAR International Series 1610; Oxford, 2007), 327–36; 'William Huddesford (1732–1772): His Role in Reanimating the Ashmolean Museum, his Collections, Researches and Support Network', *Archives of Natural History*, 34 (2007), 47–68.

Alison Roberts: Antiquities Collections Manager (half-time until 30 September 2008). Also half-time AHRC Project Manager and Research Assistant (half-time until 30 September 2006), and Curator for Prehistoric European Collections (half-time until 30 September 2008), including covering the post-roman European collections during Dr MacGregor's sabbatical. In the absence of backfill for Mrs Clements, the Antiquities Documentation Officer currently on secondment to the Redevelopment Project, she has also had to undertake the responsibilities of this post. She had an extended period of sick leave in the spring owing to a respiratory infection. As Curator for Prehistoric European collections (half-time), she is responsible for three new galleries, and advises other lead curators regarding possible prehistoric content for other galleries. She is also a named researcher for the Sir John Evans Centenary Project and for finishing the AHRC Historic British Collections Project. As Collections Manager (half-time), she is the departmental MuseumPlus administrator and representative on the Museum Documentation Committee. She is also the departmental representative on the Storage Group and Website Committee, and attended meetings of the House Style Committee. She has responsibility for both the Department's web pages and its pages on the Wiki. She served as Project Manager for the Archives and Artefacts and Historic Oxfordshire projects, and worked with Suzanne Anderson and Claudia VanDeventer in successfully resolving the financial reporting problems, which had their completion. She is

working with the Registrar's office on reviewing and regularizing outstanding departmental loans. She represents the museum at the Oxfordshire City and County Archaeological Forum, and in liaison with local archaeological bodies including the City and County Sites and Monuments Records and the Oxfordshire Museum Service. She advises the local Finds Liaison Officer regarding the identification of early prehistoric materials. She advises national and regional bodies on prehistoric and antiquarian materials. She also represents the museum as a period specialist working on the archaeological Solent–Thames Research Framework. She is an advisory Associate Research for the Pitt Rivers Museum's ESRC funded project, 'The Other Within: An Anthropology of Englishness'. With Professor Barton, she held a Material Skills Seminar on Flint Technology in the Headley Lecture Theatre in January. She demonstrated African prehistoric collections at the museum's Black History Day event in October, and participated in the National Archaeology Day event in July. She advised Walker Books regarding a new children's book on the Palaeolithic.

Professor Michael Vickers directed (together with Professor A. Kakhidze) the tenth season's work of the Oxford–Batumi Pichvnari Expedition, the excavation of a Greco-Colchian settlement on the Black Sea coast of Georgia. He served as an adviser to the Georgian National Science Foundation and on the Advisory Board of the Centre for Archaeological Studies of the Georgian Academy of Sciences, Tbilisi. He continued as Chairman of the Friends of Academic Research in Georgia. He lectured at Tbilisi State University, Bilkent University, Ankara, the University of Gdansk, the University of Lausanne, and the University of Zurich, and supervised one graduate student. **Publications:** *The Arundel and Pomfret Marbles* (Oxford: Ashmolean Museum, 2006); 'Saints Martin of Tours and Thomas of Canterbury in Urbino', in L. Gilmour (ed.), *Pagans and Christians: From Antiquity to the Middle Ages. Papers in Honour of Martin Henig* (BAR International Series 1610; Oxford, 2007), 309–12; 'Art or Kitsch?', *Apollo Magazine* (Jan. 2007), 114–15; 'Le Terracotte di Cori: La prospettiva Oxoniense', *Archeologia classica*, 57 (2006), 512–15.

Dr Susan Walker completed the coordination of scheme design for the Ashmolean Plan with Henry Kim and Nick Butterley; the report was presented to the Museum by the consultant designers Metaphor in December 2006. From 28 December 2006 to 28 March 2007 Dr Walker was on sabbatical leave as Balsdon Senior Fellow at the British School at Rome. She completed fieldwork for a project on recontextualizing figured Roman cameo glass from Pompeii, and delivered a public lecture at the School on 'The Fall of Alexandria in Early Imperial Roman Art'. She also completed an article on 'Landscapes of Cameo Glass' and a book review for the *Journal of Roman Archaeology*. She arranged and led visits for the School students to three new and/or refurbished museums in Rome, and visited special exhibitions and museums in Rome, Naples, Pisa, Florence, and Paris. From April to July, aided by Yvona Trnka-Amrhein and Cristina Bates, she began work on preparing the object lists for the galleries of Rome and the Mediterranean World AD 300–1700, while managing the next stages of the design process for the Museum with Henry Kim and Nick Butterley. She supervised Arianna Carlini's work on preparing object lists for the Ancient Cyprus Gallery, and supervised three graduate students for the subfaculty of Archaeology. In July she visited Professor Vickers's excavations at Pichvnari, Georgia, and other sites and museums in Georgia, with Suzanne Anderson and Professor John Wilkes. She continued to serve on the management committees of the Griffith Institute, the Wainwright Fund, and the Society for Libyan Studies. **Publications:** catalogue entry in *Versunkene Schaetze des Aegyptens*.

Dr Helen Whitehouse taught and supervised for the Faculties of Oriental Studies and History of Art, and continued to serve on the Management Committee of the Griffith Institute. In the first half of January she worked with the Dakhleh Oasis Project in Egypt, recording the fragmentary Roman wall paintings from Kellis and Amheida. Together with Liam McNamara, she gave early evening gallery talks to the Friends in October and May, and in May she staged a handling session on Ancient Egyptian faience for the Young Friends: it was particularly pleasing to find some sixth-form school students enrolled amongst them. **Publications:** with C. A. Hope, 'A Painted Residence at Kellis in the Dakhleh Oasis', *Journal of Roman Archaeology*, 19 (2006), 313–28.

VOLUNTEERS

Christina Bates (University of Leicester, Museum Studies Course), Elizabeth Cohen, Penny Cookson, Angela Cox, Lisa Eberle, Megan Goldman-Petre, Janet Huins, Ersin Hussein, Laurence Loh, Liam McNamara, Gillian Newing, Kathryn Stevens, Sarah Stone, Yvona Trnka-Amrhein.

Department of Western Art

ACQUISITIONS

GIFTS OR BEQUESTS

Paintings

Bequeathed by Professor Peter Brunt: *Landscape with a Farmyard*, by Adolphe-Félix Cals (1810–80); *Shepherds in the Campagna*, by Cornelis van Poelenburch (1594/5–1667) [2006.146–147; A1279–1280].

Deposited by the Delegates of the Clarendon Press: *Folly Bridge*, design for the Oxford Almanack, 2003, and *Folly Bridge*, rejected design for the Almanack, 2003, by Oliver Warman (b. 1932) [2007.66–67; A1281–1282].

Miniatures

From Professor Paul Joannides in accordance with the wishes of Marianne Joannides, in memory of her parents, Anne and David Sachs: *Bust of a Woman Wearing a Black Lace Cap*, anonymous, Italian School, seventeenth century [2007.19].

Drawings

Bequeathed by Professor Peter Brunt: *View of Binstead near Ryde, Isle of Wight*, attr. to John Linnell (1792–1882) [2006.145].

Bequeathed by Mrs Margaret Wind, 2005, in memory of her husband, Professor Edgar Wind: *The Equipment of a Chinese Soldier*, by William Alexander (1767–1816); *Marcus Aurelius Seen from the Rear*, by Eugene Berman (1899–1972); *Hector's Farewell*, by Jean-Baptiste Deshays (1729–65); *Child with Toy and Belpmoos*, by Paul Klee (1879–1940); *An Earthworm*, formerly attr. to Lambert Lombard (1505–56); *The Statue of Marcus Aurelius*, by Bernard Perlin (b. 1918); *Landscape* by Jean Pillement (1727–1808); *A Grotto in an Italian Park* and *A River Scene with a Bridge*, by Hubert Robert (1733–1808); *Saint Barbara* (?), attr. to Bartholomäus Spranger (1546–c.1627); six drawings by Pavel Tchelitchew (1898–1957): *Wagner's Isolde, with Gertrude Stein and Alice B. Toklas at her Feet*; *Leaf Children*; *La Fenêtre au bout du monde*; *The Wedding Bouquet for Mr and Mrs E. Wind*; *Skulls*, and *Design for 'The Cave of Sleep'*; *Garrick in the Role of Richard III*, anonymous, English School, eighteenth century; *Garrick in the Role of Abel Drugger*, by James Robert (1753–1809); *The Forum at Rome*, anonymous, English School, nineteenth century; *Pine Tree*, after Samuel Palmer (1805–81); *A Garden Terrace*, anonymous, French School, eighteenth century [2006.155–176].

Accepted by HM Government in lieu of Inheritance Tax on the estate of Mrs Audrey Sale and allocated to the Ashmolean Museum, 2006: *Saint Florent le Vieil* by Joseph Mallord William Turner (1775–1851) [2006.199].

From Mrs Larissa Haskell: a portfolio of drawings by various amateur artists: *A Cobbler*, by Lady Louisa Molyneux (d. 1855); *View of Aix-la-Chapelle* by Cecilia Montgomery (1792–1879);

The Beach at Hastings, by Thomas Philip Robinson, Lord Grantham (1781–1859); *Near Aix-la-Chapelle*, by Mrs Scott; *Wooded Landscape*, anonymous, British School, 1833; *A Lute Player and Two Companions*, anonymous, British School, nineteenth century; *Young Man Holding a Fishing Net*, anonymous, British School, nineteenth century; *Self-Portrait in a Velvet Cap with Plume*, British School, 1820, after Rembrandt Harmensz. van Rijn (1606–69) [2006.200.1–200.8].

From the late Marianne Joannides, in memory of her parents, Anne and David Sachs: *Landscape with a Thatched House and Boats with Figures by a Riverbank*, anonymous, Dutch School (?), late eighteenth century [2007.55].

From Professor Paul Joannides in memory of his wife, Marianne: *A Woman Seated with a Child*, by Paul Baudry (1828–86); *The Annunciation*, by Hippolyte Flandrin (1809–64); *A Workhorse Pulling a Heavy Load*, by Charles Jacque (1813–94); *Study of Trees*, by Alphonse-Nicolas Mandevare (1759–1829); *View of Farm Buildings*, by Jean-Émile Renié (1835–1909); *Study of a Cat*, by Claude-Émile Schuffenecker (1851–1934); *A Landscape with Sheep, Cattle and Figures and a Stream on the Left*, anonymous, Dutch School, eighteenth century [2007.20, 32, 35, 43, 50, 52, 54]; in memory of Hugh Macandrew: *St Peter Seated with Keys in Left Hand and Book on Right Knee*, by Raffaellino del Garbo (?1466–1524) [2007.48]; in memory of Patrick Roger-Binet: *Woman Seated with a Boy Kneeling in Profile to Right*, by Paul Baudry (1828–86) [2007.21]; in memory of Sylvia Stevenson: *Head of a Youth with Leaves in his Hair*, by Gustave Courtois (1853–1923); *Veiled Woman Standing Facing Left*, by Pierre-Edmond-Alexandre Hédouin (1820–89) [2007.24, 39]; in honour of David Blayney Brown: three drawings by Henry Holiday (1839–1927): *Woman's Head in Profile to Left*; *Figure of Helios*, and *Zacharias and Libica* [2007.40–42]; in honour of Kenneth Garlick: *Study of a Male Figure Falling towards Left*, by William Blake Richmond (1842–1921) and *Hercules and the Hydra* by Raphael Lamar West (1769–1850) [2007.51, 53]; in honour of Julian Hartnoll: *Half-Length Female Figure and Woman and Child Seated* by Henri-Léopold Lévy (1840–1904) [2007.38, 49]; in honour of Christopher Lloyd: *Academic Study of a Muscular Male Figure*, by Pietro Dandini (1681–1740); *Draped Bearded Figure, Walking in Profile to Left*, attr. to Pietro Dandini (1681–1740) [2007.29, 30]; in honour of Philip Pouncey: *A Naval Battle*, after Pietro da Cortona, attr. to Charles Lebrun (1619–90) [2007.36]; in honour of Jane Roberts: *Self-Portrait with Animal Studies and Eight Studies of a Siamese Cat*, by Bonar Dunlop (1916–92) [2007.45, 46]; in honour of Gerald Taylor: *Study of Hair on a Woman's Head*, by Evelyn de Morgan (1855–1919) [2007.44]; in honour of Catherine Whistler: *The Immaculate Conception*, by Pietro Antonio Novelli (1729–1804) [2007.47]; in honour of Jon Whiteley: *Whole-Length Figure of a Woman Holding a Charger in Profile to Left*, by Alexandre Bida (1823–95); *Half-Length Study of a Sleeping Woman, Reclining to Right*, attr. to William Adolphe Bouguereau (1825–1905); three drawings by Charles Damour (1813–c.1860): *Head and Shoulders of a Man on Horseback, Seen from Front*; *Head of Madonna*, and *Head of Raphael*; *Two Horsemen, after Parthenon Frieze* and *Figure of Isaac*, by Hippolyte Flandrin (1809–64); *Draped Figure, Flying Upwards*, by Jean-Léon Gérôme (1824–1904); *Reclining Female Nude*, by Henri-Léopold Lévy (1840–1904); a sketchbook of 64 folios by Gabriel Ferrier (1847–1914) [2007.22, 23, 25–27, 31, 33, 34, 37, 56]; in honour of Timothy Wilson: *Crepusculo*, after Michelangelo by Ottaviano Dandini (1681–1740) [2007.28].

From Mrs Charlotte Gere, in accordance with the wishes of the late John Gere: *One of the Winds (Aeolus?) Unchained*, by Giulio Romano (1499–1546) [2007.77].

From the artist Julia Kolbus (b. 1984), winner of the Vivien Leigh Prize 2007: four drawings from a sketchbook: *Bathroom*, *Scored Banana*, *Dots and Lines*, and *Landscape*, 2006 [2007.80].

Bequeathed by Brian North Lee, FSA: *Design for a Stage Set*, by Claude Lovat Fraser (1890–1921), and *Study for 'Fen Monastery'*, by Frederick Landseer Maur Griggs (1876–1938) [2007.81–82].

Prints

From the artist Malcolm Appleby (b. 1946): *Swan Series No. 1* and *Swan Series*, 1995, two softground etchings [2006.151–152].

From Mrs Jane Langton: *Forging and Psalm 148*, two wood engravings by Rachel Reckitt (1908–95) [2006.153–154].

Bequeathed by Mrs Margaret Wind, 2005, in memory of her husband, Professor Edgar Wind: *Portrait of Guercino*, 1764, an etching with engraving by Francesco Bartolozzi (1727–1815) after Guercino (1591–1666); *Ornament*, c.1540, an engraving by Giulio Bonasone (c.1510–after 1576) after Parmigianino (1503–40); three prints by Georges Braque (1882–1963): *Char Blanc (Char IV)*, 1958, an open bite etching; *Tête Grecque sur fond brun*, 1959, an etching with aquatint, and *La Charrue*, a colour lithograph; *Aeneas and his Family Fleeing Troy*, an engraving by Agostino Carracci (1557–1602) after Federico Barocci; *Mlle Camargo*, an etching with engraving by Laurent Cars (1699–1770) after Nicolas Lancret; *God Appearing to Noah after the Flood*, an engraving by Marco Dente (c.1493–1527) after Marcantonio Raimondi; *Portrait of Raphael*, an etching with engraving by Johann Jakob Frey (1681–1752) after Carlo Maratta; *Subscription Ticket for 'The March to Finchley'*, an etching with engraving by William Hogarth (1697–1764); *Mlle Sallé*, an etching with engraving by Nicolas IV Larmessin (1684–1755) after Nicolas Lancret; *Grandval*, 1755, an etching with engraving by J.-P. Le Bas (1707–83) after Nicolas Lancret; *Alexander the Great Depositing the Works of Homer in the Treasure Box of Darius* and *The Holy Family with the Young St John the Baptist*, two engravings by Marcantonio Raimondi (c.1470/82–?1527/34) after Raphael; *Mars, Venus and Cupid*, 1508, and *Two Women with the Signs of Libra and Scorpio*, 1517–1520, two engravings by Marcantonio Raimondi (c.1470/82–?1527/34); *Composition Terre cuite, noire*, 1957, an aquatint by Pierre Soulages (b. 1919); *Venus Abducting Adonis*, 1654, an etching by Herman van Swanevelt (c.1600–76); *Figure équestre de Louis XIV*, 1743, an etching with engraving by Pierre François Tardieu (1711–71) after Nicolas Lesueur [2006.179–197].

From the Delegates of the Oxford University Press: *St Edmund Hall, University of Oxford: The Oxford Almanack for 2007* after Joseph Winkelman (b. 1941) [2007.5].

From Orde Levinson: *Hope and Optimism*, a portfolio by various artists, 92 prints, 1990–5 [2007.16].

From Martin Hopkinson: *Two Men Finding a Treasure*, 1938, a woodcut by G. S. (Gamittut Sobbiger?); *The Facade of the Cathedral in Strasbourg*, a woodcut by Erwin Lang (1886–1962) [2007.64–65].

From the Estate of Francis Rudolph: five etchings with drypoint by Francis Rudolph (1921–2005): *Head of a Man (Self-Portrait?)*; *Four Heads*, 1955; *A Man with Clasped Hands Leaning on the Back of a Chair*, 1955; *Head of a Man with his Eyes Shut*, and *A Gnarled Tree with a City in the Background* [2007.68–72].

From the artist Neil John Pittaway (b. 1973), following the award of a prize from the Vivien Leigh Fund at the Bankside Gallery Exhibition organized by the Royal Society of Painter-Printmakers: *The Window of Dreams*, 2007, an etching with aquatint [2007.74].

From Wolfgang Wittrock, Berlin: *About the House – Dining Room*, 1996, two colour woodcuts by Matthias Mansen (b. 1958) [2007.78.1–2].

From Christopher Mendez Esq., in memory of John Cornforth: *The Botanic Gardens – Oxford*, 1994, an etching with drypoint by John Howard (b. 1958) [2007.79].

Bequeathed by Brian North Lee, FSA: *Self-Portrait No. 24 Profile*, an etching by Edgar Holloway (b. 1914); *The Road to Canterbury I* and *The Road to Canterbury II*, two wood engravings by John Lawrence (b. 1933) [2007.84–85].

From the Leathersellers' Company, London: *St Helen's Place*, 1911, an etching and drypoint by Alfred Charles Stanley Anderson (1884–1966); *Christmas Card with the Map of the World*, 2007, a woodcut by Jean Lodge (b. 1941) [2007.89–90].

Artist's Book

From Pratt Contemporary Art, Sevenoaks: *A Book of the Lost*, inkjet and collage by Marcus Rees Roberts (b. 1951) [2007.63].

From the artist Oliver Smith (b. 1983), joint-winner of the Vivien Leigh Prize 2006: *After Dark*, a series of photographs [2007.73].

Sculpture

From Sir Rex and Lady Richards: *Mother and Child: Towel*, a bronze by Henry Moore (1898–1986) [2006.198].

From the estate of Robert and Rena Lewin: *Allongée (Reclining)*, a white marble by Hans Arp (1886–1966) [2007.2].

From the Contemporary Art Society (Tom Bendhem Bequest, 2007): *Peaks and Chimes*, 1987, a bronze by Phillip King (b. 1934) [2007.88].

Metalwork

Bequeathed by Mrs Margaret Wind in memory of Dr G. A. Hermann Kellner: a gold watch by Nicolas Gribelin (1637–after 1700); a gold pair-case watch by Rauchnegel [2007.3–4].

Ceramics and Glass

From Mr and Mrs Ian Lowe, in grateful memory of the artist, Edward Hughes: a stoneware deep bowl, a stoneware small deep bowl, and a stoneware rectangular box by Edward Hughes (1958–2006) [2006.137–139].

From Michael Moulder: a stoneware vase by Geoffrey Whiting (1919–88); two stoneware tiles by Bernard Leach (1887–1979); a stoneware bowl by Helen Pincombe (1908–2004) [2006.140–143].

Annual Report August 2006–July 2007

From the Royer family of Paris: a maiolica albarello painted with a scene of 'Shooting at Father's Corpse', from the workshop of Ludovico and Angelo Picchi, Castel Durante, c.1563 [2006.178].

From a donor who wishes to remain anonymous, in memory of Steve Reader: *Seabird with Three Fish*, 2006, a ceramic sculpture by John Maltby (b. 1936) [2007.14].

From Gordon Silberman, in memory of his wife, Kathleen: a baluster-shaped vase of brownish glass with a winter scene with trees, made in the Daum Factory, Nancy, c.1910–20 [WA2007.18].

Furniture

From Gordon Silberman: a wooden chest inset with engraved ivory panels, partly Italian (?), c.1700 [WA2007.17]

Archives

From Professor Ronald Pickvance: a letter from Octave Mirbeau (1848–1917) to Mme Camille Pissarro (1839–1926), n.d. [2006.144].

Bequeathed by Brian North Lee, FSA: two ring binders containing material used for *Bookplates by Richard Shirley Smith*, by Brian North Lee (2005), including 103 impressions of bookplates, 39 separate sheets of preparatory drawings, and 48 letters [2007.86.1–202].

From Professor Simon Shorvon, to the Pissarro Archive: personal and artistic papers relating to the English branch of the Pissarro family, including correspondence, exhibition catalogues, and archives [2007.87].

PURCHASES

Drawings

William Holman Hunt (1827–1910): four albums of drawings ('The Pollitt Albums') and *Margaret Noyes-Bradhurst Wearing a Cross*, a graphite drawing. Purchased through Christie's with the assistance of The Art Fund, the MLA/V&A Purchase Grant Fund, and the bequest of Professor Peter Brunt, 2006 [2007.6–10].

Romain Cazes (1810–81): *Portrait of a Seated Woman*, 1857. Purchased (Russell Fund) [2007.57].

Lucien Ott (1870–1927): *Head of a Woman Turned to Left*, 1917. Purchased (Russell Fund) [2007.58].

Alexandre Cabanel (1823–89): *Hamlet and Ophelia*. Purchased (Blakiston Fund) [2007.59].

Pierre-Narcisse Guérin (1774–1833): *A French Officer Standing Turned towards Right*. Purchased (Russell Fund) [2007.75].

Luigi Sabatelli (1772–1850): *Studies for 'The Rise of the Florentines against the Duke of Athens, 1343'*. Purchased (Blakiston Fund), with the aid of The Art Fund [2007.76].

Prints

Richard Artschwager (b. 1923), *Untitled*, 2005, a softground etching; Andres Lutz (b. 1968) and Andres Guggisberg (b. 1966), *Small Bather*, 2005, a portfolio of four prints (aquatint and etching, one with sugarlift); Christian Marclay (b. 1955), *Sound Holes*, 2005, a portfolio of five heliogravures. Purchased by subscription to the Swiss Graphic Society (Christopher Vaughan Bequest) [2006.148–150].

William Holman Hunt (1827–1910): *The Day in the Country*, an etching. Purchased through Christie's with the assistance of The Art Fund, the MLA/V&A Purchase Grant Fund, and the bequest of Professor Peter Brunt, 2006 [2007.11].

Christiane Baumgartner (b. 1967): *1 Sekunde*, 2004, portfolio of 25 woodcuts. Purchased with the assistance of the Christopher Vaughan Bequest Fund [2007.15].

Peter Doig (b. 1959), *Paragon*, 2006, a screenprint; Jan Jedlicka (b. 1944) and Kurt Zein (printer), *Strahlungen (radiations)*, 2006, two mezzotints and heliogravures; Albrecht Schnider (b. 1958), 2006, *Kopf grau und Kopf farbig (Head in Grey and Head in Colours)*, two lithographs and stencils, printed in three different greys. Purchased through subscription to the Swiss Graphic Society (Christopher Vaughan Bequest) [2007.60–62]

Ceramics

Chelsea Porcelain Factory, c.1755–60: a soft-paste porcelain tureen in the form of a boar's head and painted in colours. Purchased through Christie's, from vendors who wish to remain anonymous, with the help of The Art Fund, the National Heritage Memorial Fund, the MLA/V&A Purchase Grant Fund, the Friends of the Ashmolean, Mr Martin Foley, Professor James Fenton, The Hon. Mrs Alexandra Williams, Mr Andrew Williams, the Oxford Ceramics Group, and numerous private donations and with contributions from the Museum's Bouch, Madan, Jones, and Virtue-Tebbs Funds [2007.1].

Daniel Fisher (b. 1973): a deep bowl with corrugated flutings. Purchased (Vivien Leigh Bequest Fund) [2007.13].

Archives

A letter from William Holman Hunt (1827–1910) to Charles Pollitt dated 5 August 1904. Purchased through Christie's with the assistance of The Art Fund, the MLA/V&A Purchase Grant Fund, and the bequest of Professor Peter Brunt, 2006 [2007.12].

LOANS IN

One of the most important groups in existence of Tudor and earlier English silver spoons, from the Benson collection, was placed on long loan by the family of the late Commander and Mrs G. E. P. How; a case in the Farrer Gallery was constructed to house them, thanks to the generosity of the Still Waters Trust. A group of stoneware pots by Michael Cardew lent from the Fox collection made a striking impression in the Sands Gallery in the summer of 2007.

One of Lawrence's most glamorous and flamboyant early works, a portrait of the fifth Duke of Leeds, was placed on loan by Lady Diana Miller and hung on the Mallett Gallery stairs.

Through the kind agency of Sotheby's, four major paintings have been lent to the museum by their owners: *A Capriccio with a Villa* by Canaletto, *Esther and Mordecai* by Aert de Gelder, and two works by Jacob Ruisdael: *A View of the Lake of Haarlem* and *Landscape with a Cloudy Sky*. These works will notably enhance the galleries of Western Art once the current refurbishment has been completed.

DONATIONS

Among the donations received should be singled out a Gift Aid donation from the family of A. H. Whiteley to enable the Museum to commission a piece of silver from Rod Kelly to celebrate the hundredth anniversary in 2008 of the institution of the Ashmolean Museum of Art and Archaeology in its present united form.

Mallett's of Bond Street kindly carried out expert restoration work on the inlaid chest that has been presented by Gordon Silberman.

GALLERIES

The three upper Western Art galleries were closed at the end of April to allow Decanting and the installation of scaffolding for the sake of upgrading the security of the roof-lights by the University Estates Department. The opportunity was taken to resurface and replace floors and replan the sequence of paintings throughout the Department, which, when the work is completed by spring 2008, will result in a more chronologically coherent sequence of galleries. The intention is to group all nineteenth-century paintings on the upper floor, with the earlier paintings concentrated on the first floor. The refurbishment, which will include new fabric on the walls, has been undertaken with the advice of Mr David Mlinaric and masterminded by Dr Catherine Whistler, ably assisted by Miss Christina Chilcott.

RESERVE COLLECTIONS AND STORAGE

By the end of the year, Mrs Casley hopes to have completed her audit of the sculpture stores with Dr Greg Sullivan. The impact on our stores from the Decant and closure of several of our galleries due to refurbishment work has led to the removal of some items of non-accessioned furniture and various storage boxes to an external store.

PRINT ROOM

Over the year 2,742 visitors visited the Print Room, a small increase over the preceding year. This figure includes some seventy-five groups using the facilities for classes and a number of visitors coming to study objects, including paintings, musical instruments, embroideries, and metalwork. Members of the Department continue to offer advice on works of art brought in by the public on Wednesday afternoons.

A census of drawings in the collection was carried out over three days in April 2007, with all members of the Department taking part and the Print Room closed for the period. This has helped to identify discrepancies on the Museum database and helped in the compilation of a new list of conservation priorities. It proved an extremely useful exercise, and it is intended to repeat it on a regular basis. A programme to address the very severe backlog in mounting and conservation of many years' new acquisitions is under discussion with the Department of Conservation.

At the end of 2006 Mrs Hilary Taylor, whose calm regular presence in the Print Room and skill and sensitivity in lettering mounts have been much appreciated over the years, decided to retire. Mr Michael Johnson has taken over this important task.

VIVIEN LEIGH FUND

To maximize income on the capital, the Vivien Leigh Fund was transformed into a formal University Trust Fund 'for the encouragement of young artists or artists at an early stage of their career and in particular to fund the Vivien Leigh Prize for a work of art by an undergraduate member of the University'. It is hoped that this fund may receive further donations to enable the Museum to purchase more actively from early career artists.

The Vivien Leigh Prize for 2007 was awarded to Julia Kolbus (St John's College). The fund was used to acquire a ceramic bowl from Daniel Fisher in 2007.

DOCUMENTATION

Documentation has mainly focused on getting records for all objects into the database and providing object lists for the designers and gallery curators.

The online collections on our website have been added as follows through the concentrated efforts of Mrs Catherine Casley, Ms Karine Sauvignon, and Mr Colin Harrison: the Russian drawings, based on the information in *Russian Paintings and Drawings in the Ashmolean Museum*, by Larissa Salmina-Haskell; the German drawings, based on the information in *Catalogue of the Collection of Drawings in the Ashmolean Museum*, vol. V, *German Nineteenth-Century Drawings*, by C. J. Bailey.

A small collection of drawings by the English artist George Jones has also been included.

It is hoped to include the English drawings catalogued by David Blayney Brown later in the year. We also hope to put up the Chantry Collection of plaster casts and the collection of maiolica.

STAFF

Mrs Catherine Casley has focused her efforts on entering and cleaning data records in MuseumPlus, primarily for the new ceramics galleries. Mrs Dinah Reynolds and

Mrs Rosalind Sword have assisted her greatly in photographing the Marshall Collection, along with additional advice and help with data entry from Mrs Reynolds. Mrs Casley attends regular meetings of the Documentation Committee and is completing her audit of the sculpture stores with Dr Greg Sullivan. The Russian and Italian Drawings have been added to the online collections on our website. Mrs Casley has been assisting Dr Jeremy Warren by finalizing photography for his sculpture catalogue.

Mr Colin Harrison arranged the display of 'Recent Acquisitions of British Drawings and Watercolours', and the Ashmolean contribution to 'Alice's Day'. He gave a paper on 'The Ruskin Teaching Collections after Ruskin' in the conference 'Disseminating Ruskin' at Lancaster University, and attended the conference on 'Leighton and his Contemporaries: Drawing in the Late Nineteenth Century' at Leighton House. He gave a lecture and class on 'Turner's Thames Valley' in the series 'Art and Neuroscience' organized by the MacDonnell Centre for Cognitive Neuroscience; and classes on 'Ruskin and Turner' and 'Literary Themes in Eighteenth-Century English Art' for undergraduates reading English, and on nineteenth-century French drawings for undergraduates reading the History of Art. He has given lectures on 'Bonington's Landscapes' at the Holburne of Menstrie Museum, Bath; 'Malchair's Oxford' for the University of the Third Age (Oxford); 'Samuel Palmer' for Stowe School; 'British Landscape Artists in Italy in the 18th Century' for the Oxford Italian Association and for the Oxford Art Association; and talks on Turner watercolours for patrons of Le Manoir aux Quat'Saisons, the Pre-Raphaelites for the Tradescant Group, the treasures of the Print Room for the British Italian Society, and on various subjects for the Friends of the Ashmolean and others. He attended the Reviewing Committee on the Export of Works of Art as an Independent Assessor. **Publications:** 'Paul Drury – Review of Jolyon Drury', *Revelation to Revolution: The Legacy of Samuel Palmer, Print Quarterly*, 23 (2006), 335–7; review of Gaëtane Maës, *Les Salons de Lille de l'Ancien Régime à la Restauration 1773–1820, Journal of the History of Collections*, 18 (2006), 292–4; catalogue entry on the Holman Hunt albums in *2006 Review: Annual Report of the Art Fund 2006*, p. 123.

Dr Kate Heard continued to act as Deputy Editor of the *Journal of the History of Collections* and as Conference Secretary of the British Archaeological Association. She was heavily involved in the organization of the latter's 2007 conference on 'Medieval Art and Architecture in Coventry'. She continued to organize events for the Young Friends of the Ashmolean and also spoke to undergraduates at the Oxford University Careers Service about museum careers. She left her post as Supervisor of the Print Room on 7 June 2007 to take up the post of Assistant Curator of the Print Room at Windsor Castle. **Publications:** 'Image and Identity in English Episcopal Seals, 1450–1550', in L. Gilmour (ed.), *Pagans and Christians: From Antiquity to the Middle Ages. Papers in Honour of Martin Henig* (BAR International Series 1610; Oxford, 2007); 'Artists at Court: Image-Making and Identity 1300–1550', Book Review, *Journal of the History of Collections*, 18/2 (2006), 286–7.

Dr Christian Rümelin continued cataloguing Old Master prints and undertaking research related to them (concentrating on monumental woodcuts, Burgkmair, Cranach, Baldung, the Beham brothers, Huber, Graf, and Coriolano). He catalogued the prints by Camille Pissarro and other French nineteenth-century prints. He prepared the exhibition 'About the House', organized the related public conversation with the artist Matthias Mansen, and wrote an article on Mansen's woodcuts (to be published in *Print Quarterly* at the end of 2007). He gave a paper on the understanding of printmaking after other artworks at a study day at the

Maison Française. He continued serving on the Editorial Board of *Print Quarterly* and acting as Secretary to the Print Curators Forum UK. **Publications:** fifteen reviews in *Print Quarterly*, *Journal of the History of Collections*, *Renaissance Studies*, and *Zeitschrift für Kunstgeschichte*.

Miss Karine Sauvignon continued work on upgrading MuseumPlus records (in particular Russian drawings), in order to transfer them online (Western Art Drawings database). She gave talks on the Print Room collections to a number of groups, including members of staff. In July 2007 she launched a new series of lectures, entitled 'Encounters with the Art of Drawing', each lecture – taking place on the first Thursday of each month – focusing on a different aspect of the Drawings Collection. She also curated an exhibition on Netherlandish Drawings in Angers, France (Fine Arts Museum, 16 September–26 November 2006). **Publication:** *De Speckaert à Jongkind: Dessins méconnus des musées d'Angers* (Angers, 2006).

Dr Greg Sullivan joined the Department in May 2006 as the Chantrey Fellow, a post funded by the Henry Moore Foundation, the Paul Mellon Centre, and Lincoln College, Oxford (where he is the Shuffrey Fellow). In his first full year he has worked with other curators and Metaphor on designs for the redisplay of the works of Sir Francis Chantrey (1781–1841), as well as recataloguing the collection of over 160 works by the sculptor. His research on the history of the Chantrey Collection, from its display in the sculptor's Pimlico studio to its current residence in the Ashmolean basement, has been based on archives in Oxford, London, and Derby. His curatorial duties and interests extend to other post-medieval Western sculpture in the collection. He continues to sit as a committee member of the Sculpture and Furnishings Committee (Conservation) of the Council for the Care of Churches. **Publications:** 'The Changing Relationship between Architects and Sculptors in Eighteenth-Century Britain', in Weber Soros (ed.), *James Athenian Stuart 1713–1788: The Rediscovery of Antiquity* (Yale, 2006), 385–412; 'The Chantrey Gift,' *The Ashmolean*, 53 (2007), 14–15; (with Dr Rune Frederiksen), 'Review of Jane Fejfer and Torben Melander Thorvaldsen's "Ancient Sculptures: A Catalogue of the Ancient Sculptures in Stone in the Collection of Bertel Thorvaldsen" (Thorvaldsen's Museum, Copenhagen 2003)', *Journal of History of Collections*, 19/1 (2007), 150–1.

Dr Catherine Whistler was chair of the steering group on 'Leonardo and Oxford: Discovering the World of Leonardo in Oxford's Collections', a programme of exhibitions and discovery itineraries from mid-August to mid-November 2006, organized by the Ashmolean, the Botanic Garden, Christ Church Picture Gallery, the Museum of the History of Science, and Magdalen College. At the Ashmolean, she was curator of the exhibition 'Imagining Leonardo'. The exhibitions and events were organized in collaboration with Professor Martin Kemp and the Universal Leonardo (see www.universalleonardo.com). She gave lectures at public study days at Christ Church and at the Ashmolean. Much of her time in 2006/7 was taken up with the planning and organization of works in the Western Art galleries in conjunction with the Oxford University Estates Directorate and the Ashmolean's Building Services and Conservation departments. The Western Art galleries will have improved standards of collection care and more attractive displays as a result of these structural and re-furbishment works. Dr Whistler gave some classes to History of Art students; she served on an appointments committee for a new lectureship in the subject, and continued to be co-convenor of the Oxford Art History Research Seminar. She served as an Independent Adviser to the DCMS Acceptance in Lieu Panel. She is a member of the Council of the Society of Renaissance Studies and of the editorial board of *Renaissance Studies*, of

which she is exhibitions reviews editor (southern Europe). She is an elected member of the Executive Committee of the British Association of Art Historians. She gave a paper on 'Rosalba Carriera and the British' at the international conference to mark the 250th anniversary of the artist's death, held at the Fondazione Giorgio Cini, Venice, in April 2007. **Publications:** Entries on Pietro della Vecchia and Francesco Maffei, in Catherine Loisel (ed.), *Le Dessin en Italie dans les collections publiques françaises: Venise, l'art de la Serenissima. Dessins des XVIIe et XVIIIe siècles* (Montpellier, 2006), 68–73; article on Giovanni Battista Tiepolo in Francisco Calvo Serraller et al., *Enciclopedia del Museo del Prado* (Madrid, 2006); 'Un postille per Tiepolo in Germania', *Venezia Arti*, 17/18 (2006), 191–2.

Dr Jon Whiteley curated the exhibition 'Dürer to Friedrich: German Drawings from the Ashmolean'; he oversaw a continuing programme of research into the stringed instruments by John Dilworth and others in preparation for the publication of a new catalogue of the collection. He gave the following lectures: 'Art in Paris Churches' and 'The Studio of Ingres' at the Department of the History of Art in Cambridge; 'Pre-Raphaelites and Literature' and 'Romantic Art and Literature' to students from the English Faculty; 'Drawing in the Italian Renaissance' at Banbury Art Club; 'Mantegna and the Uses of the Antique' to the Oxford Italian Association; 'Portraits by Ingres' in the Norton Simon Museum, Pasadena; 'The Romantic' and 'Delacroix and the Classical Tradition' at the Department of the History of Art; 'Medici Patronage' for students at the Department for Continuing Education; 'Holman Hunt's *Light of the World*' in St Giles' Church; 'Stained Glass in Harris Manchester' for the Oxford Art Society Associates; 'The French in Italy: 1750–1800' at Colnaghi's. He gave a series of five lectures on 'Institutions of French Art' at the Department of the History of Art; three lectures at St Peter's College on aspects of English art, and co-organized a series of four sessions on 'Art and Neuroscience' in the Magdalen auditorium. He contributed the following talks to conferences: 'The Primacy of Drawing' at Leighton House; 'Pre-Raphaelitism and the Limits of the Middle Ages' at the Wallace Collection; 'Reproductive Prints at the Paris Salon' at the Maison Française; 'Old Master Drawings and Fakers' at the Oxford Museums Collections History Group, and 'Giorgione' at the annual Italian day school organized by the Oxford Italian Association. He gave tours of the exhibition of German drawings to the general public and to the Young Friends; he gave talks on the musical instruments to the Young Friends and to visiting groups of violin-makers; he spoke to the Friends on sculpture in Chambers Hall and on English Delftware. He co-arranged and taught a new Special Subject for the History Schools, 'Art and its Public in Nineteenth-Century France'. He supervised three essays submitted by students for the BA in the History of Art and two extended essays submitted by students for the M.St. in the History of Art. He supervised four D.Phil. students. He acted as an assessor for finals in the History Schools and as an examiner for the M.St. in the History of Art. He chaired the Laurence Binyon Prize committee and attended meetings of the Pasternak Trust and the Haskell Fund. He gave a short talk on the occasion of the unveiling of a plaque in memory of the Combes at St Barnabas Church and spoke on museum matters on the 'You and Yours' programme on BBC Radio 4.

Mr Timothy Wilson gave talks on various occasions for the Education Department, the Development Office, and the Department of the History of Art, and to specialist groups including Art Fund members; he lectured on Italian maiolica at the University of Lancaster and on fakes at a conference of conservators at the Victoria and Albert Museum. He chaired a session of a conference at the Wallace Collection on Francesco Xanto Avelli. With the

Director, he planned and accompanied the Elias Ashmole Group visit to Lisbon. He prepared a preliminary report on options for gallery furniture for the New Building. He continued to serve on the advisory panel of the journal *Faenza* and as an art adviser to the University of Wales at Aberystwyth. **Publications:** Catalogue entries on a Chelsea porcelain tureen, an Italian maiolica dish, and a silver bowl by Malcolm Appleby in *2006 Review: Annual Report of the Art Fund 2006*, pp. 122–3; ‘Su alcuni aspetti della maiolica rinascimentale’, *CeramicAntica*, 17/2 (Feb. 2007), 8–11; review of J. V. G. Mallet, *Xanto: Pottery-Painter, Poet, Man of the Italian Renaissance*, in *Burlington Magazine*, 149 (Apr. 2007), 274–5.

VOLUNTEERS

Miss Jane Anderson provided help in the Print Room, concentrating on arranging documentation for the French drawings. Dr Harry Dickinson continued work on the documentation of the nineteenth- and twentieth-century British prints. Mrs Anita Eaton continued work on Hope topographical prints. Mrs Joanna Kennedy carried out a number of projects in the Print Room, notably creating photographic records for the drawings collection. Miss Clare Tilbury continued work on the collection of the Royal Society of Painter-Printmakers. Miss Kate Wyatt worked as a Print Room intern in July and worked on the Forrest Reid Collection of Victorian Book Illustrations as well as providing general help with the running of the Print Room. Miss Josephine Neil likewise provided essential assistance to Ms Karine Sauvignon during a busy month. Mrs Dinah Reynolds and Mrs Rosalind Sword have worked indefatigably in planning the ceramic displays in the new building. Dr Duncan Thomas and Mrs Molly Trafford worked with Mr Bruce Jones to produce a useful visitors’ guide to the display of wine labels

WORK EXPERIENCE

Miss Madeleine Mason and Mr Ben Lamb completed work experience during August 2006, providing capable and energetic support within the Department of Western Art. Miss Miranda Burnett-Stuart spent a week in late October giving efficient assistance to the Documentation Officer and others. Mr Timothy Gray and Miss Francesca Wade spent the months of June and July 2007 as work volunteers in the offices of the Department of Western Art. All helped enthusiastically and efficiently with the tasks given to them.

Heberden Coin Room

ACQUISITIONS

Byzantine, Medieval and Modern (2)

In memory of his parents Mr G. Stevens Cox presented two late Anglo-Saxon pennies from the mint of Salisbury, one of Harold I (1035–40), the other of Edward the Confessor (1042–66).

South Asia and Far East (13)

Two coins of Ancient India (Gandhara region) and four medieval and Mughal coins were purchased. Seven modern 'fantasy' coins of 'Kurdistan' were presented by Joe Lang of California.

Africa (12)

Twelve monetary gold rings, of a type once used in Ethiopia, were purchased for display in the new Money Gallery. The intention is to cover the entire world in the gallery. Where coverage in the collection is inadequate, as is the case with some forms of 'ethnographic' money, deficiencies are being made good by selective purchase or by loans.

Paper Money (2)

Two notes of the Central Bank of West African States were presented by Christian Rümelin.

LOANS OUT

A travelling coin cabinet formerly owned by William Hunter was loaned to the Hunterian Museum and Art Gallery in Glasgow for the institution's bicentenary exhibition. The 'Madonna of the Mints' medal by the artist Jane McAdam Freud went on loan first to the Freud Museum in London, then to Harrow Museum. Four medals, including the Nobel Prize medal awarded to Sir Howard Florey, were lent to the Vice Chancellor's Office.

DONATIONS AND SPONSORSHIP

The Carl and Eileen Subak Family Foundation generously supported the Ashmolean's publication of Cathy King's book on *Roman Quinarii: From the Republic to Diocletian and the Tetrarchy*. This is an area in which Carl Subak has great expertise and an outstanding collection. The Foundation also contributed towards the purchase of a group of Ethiopian gold ring money.

The Robinson Charitable Trust maintained its generous financial assistance for the Coin Room's Visiting Scholars' programme. The continuing support by Wolfson College and St Cross College for visiting scholars is also very much appreciated.

The grant from the Robinson Charitable Trust was also used to purchase handling collections of Greek, Roman, Anglo-Saxon, and Tudor coins. These handling collections are

being built up to complement displays planned to support the history topics covered for Key Stage 2 in the National Curriculum. In addition, the Robinson Charitable Trust contributed towards the costs of a seminar series on Greek numismatics organized by Amelia Dowler at Corpus Christi College.

EVENTS AND ACTIVITIES

The beginning of the year saw the launch of the Roman Provincial Coinage Online website: <http://rpc.ashmus.ox.ac.uk/>. This is currently the most advanced coin website in the world. It potentially comprises one of the largest collections of images and related inscriptions from the ancient world that is searchable by iconography, place, and time. It is an exciting development for those interested in ancient coins, in classical archaeology, and in Roman history.

Roman Provincial Coinage Online was developed by the Academic Computing Development Team of the University of Oxford. Funding for the underlying research project was provided jointly by the AHRC and the University of Oxford. The website is built around a substantial database of Roman Provincial Coinage in the Antonine Period (AD 138–92), which was put together as a result of a research project undertaken at the Ashmolean. It contains information on 13,730 different coin types from 386 cities, and is based on 46,725 individual specimens. The database is based on the ten most important and accessible collections in the world, and on all published material. The website received over two million hits within its first year of operation.

The Coin Room's broader programme of visiting scholars was resumed in more typical form this year after the modifications caused by the move of the Department in the last few years.

Joe Cribb, Keeper of Coins and Medals at the British Museum, was this year's Robinson Visiting Fellow and Kraay Visitor at Wolfson College. He was the creator of the HSBC Money Gallery in the British Museum. During his period in Oxford he generously drew on this experience to work with Shailendra Bhandare on the design for a series of thematic displays on money for our own new gallery. He also pursued research on Kushan coinage.

Dr Dorota Malarczyk visited Oxford as Kraay Travel Scholar. She made use of the numismatic books currently in the Sackler Library to further her work on hoards of Islamic coins from Poland. She also had mutually useful discussions with Luke Treadwell on Samanid coinage epigraphy.

The two Shamma Visiting Fellows this year were Professor Aleksandr Naymark and Dr Doug Nicol. The publication of the Ashmolean's collection of Islamic coins is greatly facilitated by this fellowship programme.

Among its other outreach activities, the Heberden Coin Room hosts monthly sessions by Charlotte Burrill, the Finds Liaison Officer for Berkshire and Oxfordshire, for the identification of coins and other portable antiquities with certain provenance.

DOCUMENTATION AND ARCHIVES

Volker Heuchert, our Collections Manager, has devoted considerable effort to customizing and documenting MuseumPlus, the new Collections Management System, for use with coins and medals. Older databases have been incorporated and curatorial staff have started to enter objects destined for display. The archives remain in the depot location, where they can be consulted by staff and visitors.

LIBRARY

The Coin Library is now in the Sackler Library, where it will remain accessible for the duration of the building works.

STAFF

Dr Julian Baker acted as the Finds Adviser for the Portable Antiquities Scheme until February 2007, when he was appointed Money Gallery Curator. In August he spoke at the International Byzantine Congress in London on Medieval Greek monies of account. In September he held meetings with Mark Blackburn and Anna Gannon (University of Cambridge) on a new online guide to the identification of early Anglo-Saxon coinage. In October he taught medieval numismatics to new Finds Liaison Officers in Winchester. Dr Baker was in Athens during all of November, where he finished cataloguing the British excavation coins of Sparta. This two-year project, funded by the British Academy, was finally closed with the employment, in early 2007, of Effrosyni Nomikou, who worked on databases and photographic archives. Dr Baker taught M.Phil./M.St. students on Byzantine numismatics in Hilary Term. In February he held three training sessions in Oxford, Derby, and Preston, for staff of the Portable Antiquities Scheme. For most of the spring and early summer he worked on the new displays in the Ashmolean Money Gallery. In July Dr Baker visited Professor Daniele Castrizio in Messina, Italy, to discuss the final publication of medieval numismatic material from Calabria, which they had previously studied jointly. Throughout the academic year 2006/7 he was assisted by volunteers Bronwen Everill and Lucy Moore, to whom he is very grateful. **Publications:** 'A Coinage for Late Byzantine Morea under Manuel II Palaiologos (1391–1425)', *Revue numismatique*, 162 (2006), 395–416; 'Some Notes on the Monetary Life of the Dodecanese and its *Microasiatic Peraia*, ca. 1100–1400', in *Tomisma sta Dodekanes /Coinage in the Dodecanese [= Obolos, 8]* (Athens, 2006), 351–77.

Dr Shailendra Bhandare visited India from 19 January to 5 March 2007. He worked on documenting new coins from three private collections. In February he spent time at the National Archives of India in New Delhi preparing a paper on coinage during the Indian Mutiny. This paper was entitled 'Re-thinking the Revolt: Coinage in 1857–59', and he delivered this on 7 February 2007 to the Indian International Centre in New Delhi and then to the National Centre for Performing Arts in Mumbai on 2 March. Back in England he delivered the paper on 12 May for the Oriental Numismatic Society at the Department of Coins and Medals in the British Museum and on 25 July at the 'Mutiny on the Margins' conference at the University of Edinburgh.

In May Dr Bhandare went to Durham to help Dr Derek Kennet, Department of Archaeology, Durham University, to finish the excavation report of Paithan, an early historical site in Maharashtra, India. He participated in the Ashmolean Museum's Education Department event 'Funny Money' for the visually impaired on 3 May 2007. On 11 July he visited New York and gave a lecture to the American Numismatic Society (ANS) entitled 'Not just a Pretty Face: Interpretations of Alexander Imagery on Coins from the Hellenic East'. While at the ANS he worked on the Indian coin collections. Dr Bhandare continues to moderate the web-based discussion group 'southasia-coins'. He is also engaged with conceptualizing and designing parts of the new Money Gallery in the Ashmolean Plan. **Publications:** 'Testimonies to Turbulent Times: The Ashmolean Collection and the Indian Mutiny', *The Ashmolean*, 53 (Summer 2007); 'The Nawabs of Savanur: History and Coinage', *Journal of the Oriental Numismatic Society*, 192 (2007); 'Kadiri: A Mint and its Coinage', *Indian Coin Society Newsletter*, 42 (Jan.–Mar. 2007); 'Patalatarita (?) and Other Early Rulers of Maharashtra: A Note', *Indian Coin Society Newsletter*, 41 (Oct.–Dec. 2006); 'A Silver Drachm of Nahapana with Greek Legend', *Journal of the Oriental Numismatic Society*, 191 (2007); 'Vishwasimha, Son of Rudradaman: A New Western Kshatrapa Ruler', *Journal of the Oriental Numismatic Society*, 191 (2007); 'Not Just a Pretty Face: Interpretations of Alexander's Numismatic Imagery in the Hellenic East', in H. P. Ray and Dan Potts (eds.), *Memory as History: Alexander's Legacy in the East* (New Delhi, 2007); 'Money on the Move: The Rupee and the Indian Ocean Region', in Himanshu P. Ray and Edward Alpers (eds.), *Cross Currents and Community Networks: The History of the Indian Ocean World* (OUP India, 2007); 'The Marathas in Malwa 1720–1770: Notes on History and Coinage', *Journal of the Oriental Numismatic Society*, 190 (Winter 2007), 24–32; (jointly with S. D. Godbole), 'Maratha Seals from Konkan and Deccan', *Journal of the Oriental Numismatic Society*, 190 (Winter 2007), 32–6; 'A Unique Punch-Marked Gold Gadyana of Kirtti(Deva)', *Journal of the Oriental Numismatic Society*, 190 (Winter 2007), 22–3.

Dr Volker Heuchert has been working full-time as Collections Manager since 1 October 2006. He has also taken curatorial responsibility for Greek coins while Henry Kim is on secondment. In his capacity as Collections Manager he has been closely involved in the introduction of MuseumPlus as a new museum-wide Collections Management System, at both a museum and a departmental level. He also looked after visitors wanting to consult the collection and dealt with photographic and other enquiries. He worked on displays for the new Money Gallery and liaised with lead curators of other galleries. He conducted a coin-handling session entitled 'Midas' Touch: Handling Ancient Gold Coins' for the Young Friends of the Ashmolean Museum. He also taught two graduate students and gave tutorials on Roman coinage to four undergraduate students. At the launch of the Roman Provincial Coinage (RPC) Online in October 2006 he gave a demonstration of some of the 'highlights' of the new website. Either jointly with Chris Howgego or on his own, he gave further talks and demonstrations of RPC Online to the Roman Discussion Forum (Institute of Archaeology in Oxford), Oxford University Computing Services, the inaugural meeting of the Digital Coins Network, the Annual Meeting of Postgraduates in Ancient History, the Oxford University Numismatic Society, the colloquium 'Münzen, Museum, Internet. Rechnergestützte Dokumentationssysteme und Forschungsprojekte im Internet-Zeitalter' at the Pergamonmuseum in Berlin, and to a group of numismatists and computer experts at the Cabinet des Médailles, Bibliothèque Nationale de France, in Paris. **Publication:** Roman Provincial Coinage Online: <http://rpc.ashmus.ox.ac.uk/>

Professor Christopher Howgego continues to direct the Roman Provincial Coinage in the Antonine Period Project and Roman Provincial Coinage Online. The latter was launched in October and received over two million hits within its first year. He delivered seventeen University lectures, gave weekly tutorials to three M.Phil. students and two undergraduates, and supervised two doctoral students and one M.Phil. student. He read a paper on ‘Some Numismatic Approaches to Quantifying the Roman Economy’ to a colloquium on Approaches to Quantifying the Roman Economy as part of The Oxford Roman Economy Project directed by Alan Bowman and Andrew Wilson. Jointly with Volker Heuchert he gave talks about Roman Provincial Coinage Online to the Roman Discussion Forum at the Institute of Archaeology in Oxford, the Digital Projects Group at Oxford University Computing Services, the Annual Meeting of Postgraduates in Ancient History, the Oxford University Numismatic Society, and to a group of numismatists and computer experts at the Cabinet des Médailles, Bibliothèque Nationale de France, in Paris. He served on the Appointments Committee for a Curator of Greek Coins at the British Museum. He undertook handling sessions for Abingdon School and for potential classics students under the auspices of the Sutton Trust. He acted as assessor for the numismatics papers in the undergraduate course on Classical Archaeology and Ancient History and for the master’s degrees in Greek and/or Roman History. **Publications:** Roman Provincial Coinage Online: <http://rpc.ashmus.ox.ac.uk/>; ‘Roman Provincial Coinage Online’, *Minerva*, 18/1 (2007), 54–5.

Henry Kim remains on secondment as Concept and Design Manager to the Ashmolean Development Plan.

Professor Nicholas Mayhew, as Honorary Curator of the Heberden Coin Room, attended a conference entitled ‘Monnaie, crédit et fiscalité dans le monde rural’ held in Madrid, 8–10 February 2007. He read a paper on research in university and regional museums at the conference ‘Research and Museums’ at the National Museum and Nobel Museum in Stockholm, 22–25 May 2007. He also attended the conference in Dijon on 8 September 2007, ‘Les Modes de rémunération du travail: Formes de l’embauche et composition due paiement’.

Dr John Naylor joined the Coin Room as the Portable Antiquities Scheme Finds Adviser for Medieval and Post-Medieval Coinage in late June 2007, following post-doctoral work in early medieval archaeology at the University of York. He has undertaken various training since commencing his post. In July he delivered a paper at the International Medieval Congress in Leeds on the economy of eighth-century England, where he also organized a strand of five sessions exploring the relationship between urban and rural in early medieval Europe. **Publications:** ‘Mercian Hegemony and the Origins of Series J Sceattas: The Case for Lindsey’, *British Numismatic Journal*, 76 (2006); (with Julian D. Richards), ‘Detecting the Past: Interpreting Early Medieval Settlements through Portable Antiquities’, *Medieval Settlement Research Group Annual Report*, 20 (2006).

Dr Luke Treadwell welcomed two Shamma Visiting Fellows this year: Professor Aleksandr Naymark and Dr Doug Nicol. He attended a conference in December 2006 at the National Museum of Denmark, Copenhagen, and gave a paper entitled ‘Buyid Die-Engravers: Islamic Coinage in Scandinavia’. He also completed a research visit to the Stockholm Numismatic Institute in November 2006, which included reading a paper at a conference entitled ‘From Birka to Byzantium’. Dr Treadwell edited volume 6 of the *Syllogue of Islamic Coins in the*

Ashmolean Museum, which was written and compiled by Dr Doug Nicol and is due out in August 2007. He taught in the M.Phil. programme of Islamic art and architecture. **Publications:** "Abd-al Malik's Coinage Reforms", in the proceedings of 'The Past Presented', a conference held at Birkbeck College in March 2007.

VOLUNTEERS

Cathy King has been working on the numismatic aspects of the Sir John Evans Centenary Project. This includes creating an online catalogue via the Collections Management System of the part of John Evans's coin collection that survives within the Ashmolean. In this substantial endeavour she is being assisted by John Fox and Margaret Adams. Papers are also being prepared on John Evans's contribution to numismatics by Philip de Jersey (Iron Age), Cathy King (Roman), and Lord Stewartby (English Medieval).

Effrosyni Nomikou is undertaking a doctorate entitled 'A Museological Approach to Numismatic Exhibitions: The Case Study of the Ashmolean Museum' at University College, London. The backbone of her research is an ethnographic study of the exhibition design and development operation. As part of her studies she has taken responsibility for audience consultation and evaluation in relation to the Money Gallery.

Bronwen Everill and **Lucy Moore** helped *Julian Baker* to validate records for the Portable Antiquities Scheme and to enter coins for the galleries into the Collections Management System.

Department of Eastern Art

ACQUISITIONS

CHINA

Gifts and Bequests

Woodcut, by Dai Daquan (b. 1954), 'Choosing Dolls', 1983. Donated by the artist [EA2007.17].

Woodcut, by Hao Boyi (b. 1938), 'Clear Snow in the Deep Valleys', 1987. Donated by the artist [EA2007.26].

Woodcut, by Kong Fanjia (b. 1957), 'Vigorous Grass', 1992. Donated by the artist [EA2007.98].

Woodcut, by Li Qun (b. 1912), 'Warm Clothes and Ample Food', 1944. Donated by the artist [EA2007.39].

Woodcut, by Li Qun (b. 1912), 'In the Trees', 1980. Donated by the artist [EA2007.40].

Woodcut, by Li Qun (b. 1912), 'Spring Night', 1962. Donated by the artist [EA2007.41].

Woodcut, by Li Qun (b. 1912), 'Singing behind the Screen', 1959. Donated by the artist [EA2007.42].

Woodcut, by Liu Chunjie (b. 1965), 'The Revolving Moon', 1992. Donated by the artist [EA2007.47].

Woodcut, by Ma Hongwen (b. 1962), 'Autumn Dance', 2003. Donated by the artist [EA2007.93].

Woodcut, by Qijia Dawa (b. 1946), 'Ancient Temple on the Plateau', 1981. Donated by the artist [EA2007.84].

Woodcut, by Wang Hongyi (b. 1946), 'Morning Bus', 1982. Donated by the artist [EA2007.96].

Woodcut, by Yang Chunhua (b. 1953), 'Peony No. 2', 1999. Donated by the artist [EA2007.67].

Woodcut, by Yu Chenyou (b. 1953), 'Misty Morning', 2003. Donated by the artist [EA2007.71].

Woodcut, by Chen Yanlong (b. 1965), 'Impact', 2002. Donated by the artist [EA2007.92].

Painting, 'Flowers in Bronze Vessel' with calligraphy, 1915, by Wu Changshi (1844–1927).
Bequest of Dr O. R. Impey [EA2007.0103].

Purchases

90 political posters by various artists from the 1970s [EA2006.0180–0270].

24 New Year woodblock prints (1950s), and 6 posters (late twentieth century) by various artists [EA2006.0271–0300].

91 twentieth-century woodblock prints, screen prints, and etchings by modern artists [EA2007.0004–0102].

Original woodblock for print EA2007.11, by Chen Long [EA2007.0107].

JAPAN

Gifts and Bequests

Covered ewer with European silver-gilt mounts, fine quality export porcelain, 1680–1700.
Gift of Mr Michael Webb, in memory of Oliver Impey [EA2007.0001].

22 ukiyo-e prints (nineteenth century), by various artists. Gift of Professor Burton S. Rosner and Nancy C. Waugh [EA2007.0108–0130].

Twentieth-century scroll painting, 'Pampas Grass', by Nakagawa Seisho. Bequest of Sir Peter Smithers [EA2007.0131].

Purchases

Moulded porcelain dish in the form of a leaf decorated on pale blue ground with a gibbon hanging from a part of a tree reaching for a crab, 1655–60 [EA2007.0003].

Lacquered wood picnic set in the shape of a boat, early nineteenth century [EA2007.0106].
Purchased with funds given by an anonymous donor in memory of Oliver Impey.

INDIA AND SOUTH-EAST ASIA

Purchases

Board for the Muslim version of gyan chaupar (Snakes and Ladders), ink and watercolour on paper, 1815 [EA2007.0002].

Twelfth–thirteenth-century standing sandstone figure of a rishi or holy man from Cambodia [EA2007.0105].

ISLAMIC WORLD

Purchases

Seventeenth-century embroidered hanging from Turkey, cotton with silk embroidery [EA2007.0104].

DONATIONS AND SPONSORSHIP

The Department is grateful to an anonymous benefactor for providing funds towards the purchase of Indian works of art, and to an anonymous donor for funds for the purchase of Japanese works of art in memory of Oliver Impey. Other gifts are gratefully acknowledged above.

DOCUMENTATION AND ARCHIVES

MuseumPlus

The whole Department has been engaged with work driven by the implementation of the Museum's new computerised collection management system. Helen Hovey, as Documentation Officer, has taken the lead on the administration, management, refinement, and operating of the databases – work made especially complex by the need to integrate the Decant database into existing databases. All staff have started to work with the system, updating and adding records and suggesting improvements.

Beattie Archive

The Beattie Archive consists of the papers and photographs and a trust fund bequeathed by May Beattie, a distinguished carpet expert, devoted to promote carpet studies through the establishment of a Fellowship and the promotion of other activities.

Dr Jon Thompson's tenure of the May Beattie Fellowship came to an end in December 2006. The Museum and the Department are much indebted to him for his vision, dedication, and continued hard work over the last years in the setting-up of the Fellowship, the organization of the Archive, and its stewardship and promotion. He has laid secure foundations on which the Archive and Fellowship can confidently build in the future. In recognition of this work, Jon Thompson has been made a Research Associate of the Department; and the Department hopes to enjoy a continuing relationship with Dr Thompson, who is an internationally recognized leading expert in the field of carpet studies.

Pirjetta Mildh also left the project in early 2007; we are grateful to her for the important work of organizing, scanning, and documenting slide material from the archive.

The Beattie Management Committee has decided not to proceed immediately to reappoint the Beattie Fellow, to allow the endowment fund to build up sufficiently to offer a full-time rather than a part-time Fellowship. In the meantime other activities will be pursued to organize the Archive in preparation for its move back to the new building in 2009, and to continue to promote carpet studies within the UK.

Creswell Archive

The unique collection of photographs of Islamic architecture bequeathed to the Department of Eastern Art by Professor K. A. C. Creswell continues to be a vital and much-used resource for scholars worldwide as well as for the teaching of Islamic architecture at Oxford. Dr Teresa Fitzherbert is employed as the Archive's administrator, and throughout the year she has dealt with the steady stream of requests for digital images for illustrating both scholarly and more popular publications, including documentary films and outreach teaching programmes ranging from Oxford University's Department of Continuing Education to the Seattle Art Museum.

The Archive was also delighted to welcome, on two occasions, the distinguished scholar and benefactress Dr Christel Kessler, who worked with Professor Creswell for many years, and who has herself donated additional photographic material and important documentation to the collection.

AMEAD Project

This year has seen the inception of the Ashmolean Museum Eastern Art Digital (AMEAD) Project, funded by a generous donation by Yousef Jameel and intended to create a digital access to the Department's objects and expertise through a programme of digitization and web publishing. This year saw the appointment of a collections coordinator (Sigolene Loizeau) and a photographer (Jo-Hung Tang), who have taken up post and started work. The appointment of a Project Manager (Paul Groves) took place in July 2007, and the intensive work of planning and designing the project will start on his arrival in October 2007.

Lectures and Events

The 39th Cohn Memorial Lecture was given by Professor Timon Screech, Professor of History of Japanese Art of the School of Oriental and African Studies, University of London, on 22 January 2007, with the title 'On the Way to the Yoshiwara Pleasure District: Poetic Memory and Representation in Eighteenth-Century Japan'. It was followed by a reception.

STAFF

Oliver Watson, Keeper, and Curator of Islamic Art, continued to work on the gallery of Art from Islamic Lands for the new Museum building. He has initiated the AMEAD Project, and overseen the appointment of Collections Coordinator, Photographer, and Project Manager. He chaired the Museum's ICT Committee, and was instrumental in the appointment of the Museum's first Manager of Museum Documentation. He was a member of the Publications Committee, the Branding Group, and the Change Management Team. He gave a number of seminars at the Khalili Research Institute for university courses on Islamic Art, and supervised two students for part of their M.Phils. He was invited to the American University in Cairo as Distinguished Visiting Professor, where he gave two lectures and a seminar for students, and spent a week studying the Islamic monuments of Cairo. He gave papers on 'Moulds and Mouldmaking' at the Victoria and Albert Museum conference on 'Patrons and Makers in the Islamic World'; on 'Contemporary Collecting in Qatar' in 'Case Studies in Comparative Museology: Museum-Formation in China, the Middle East, the Balkans and in Diaspora', Department of History of Art, University of Oxford; on 'To and fro with Pots:

Technology Transfer from an Islamic Perspective' at the Warwick/V&A Global Arts seminar 'How Ideas and Technologies Travelled and were Re-invented along the Trade Routes between East and West from Silk Roads to Indian Ocean Trade'; and on 'Fakes and Forgeries in Islamic Art' at the annual meeting of the Oxford University Museums' and Collections' Histories' Group. **Publications:** 'Pottery under the Mongols', in Linda Komaroff (ed.), *Beyond the Legacy of Genghis Khan* (Brill, Leiden and Boston, 2006), 325–45.

Dr Andrew Topsfield, Senior Assistant Keeper and Curator of Indian, Himalayan, and South-East Asian Art, continued to work on three galleries of Indian, Himalayan, and South-East Asian art for the new Museum building. He supervised three postgraduate students for the Oriental Faculty. He acted as guest curator for the Bodleian Library's exhibition 'The Flower Garden of Spring: Paintings from Mughal India' (6 December 2006–28 April 2007). In 2007 he was appointed to the Advisory Committee of *Marg*, the Bombay art historical journal. **Publications:** 'Mewar Painting', in R. C. Sharma et al. (eds.), *Indian Art Treasures: The Suresh Neotia Collection* (Varanasi and New Delhi, 2006), 110–26; 'Snakes and Ladders in India: Some Further Discoveries', *Artibus Asiae* (Zurich: Museum Rietberg), 66/1 (2006), 143–79; 'Dice, Chaupar, Chess: Indian Games in History, Myth, Poetry and Art', 'A Note on Backgammon in Mughal India', 'Instant Karma: The Meaning of Snakes and Ladders', and 'Some Mysore Games in British Collections', in A. Topsfield (ed.), *The Art of Play: Board and Card Games of India* (Bombay: Marg Publications, 2006), 11–31, 57–9, 75–89, 153–65.

Shelagh Vainker, Assistant Keeper and Curator of Chinese and Korean Art, continued to work on two galleries of Chinese art for the new Museum building. She lectured, supervised, and examined for the Faculty of Oriental Studies, and taught for the Modern History Faculty, and examined for the Sub-Faculty of Archaeology. She served on the Committee for Library Provision in Art History, and continued to serve as a Trustee of the Sir Victor Sassoon Chinese Ivories Trust. She delivered a paper 'Northern Song Gold: Relics, Representations and References' at the conference 'Chinese Gold' at the Chinese University of Hong Kong, 9–10 November; and a paper 'Ceramic Consumption in the Northern Song: The Case of the Educated Urbanites' at the conference 'Founding Paradigms: The Art and Culture of the Northern Sung Dynasty' at the National Palace Museum, Taipei, to celebrate the eightieth anniversary and reopening of the museum, 5–8 February. She spoke to the Young Friends of the Ashmolean on 8 May about new acquisitions of Chinese propaganda posters. She participated in the Warwick/V&A Global Arts seminar 'How Ideas and Technologies Travelled and were Re-invented along the Trade Routes between East and West from Silk Roads to Indian Ocean Trade' on 25 May at the Ashmolean, speaking on 'Song Ceramics: Cultural Legacy and Technological Impact'. She received visitors throughout the year from the National Palace Museum, Taipei; the Palace Museum, Beijing; Shanghai Museum; the Lu Xun Academy of Art, Liaoning, and other museums.

Clare Pollard, Assistant Keeper and Curator of Japanese Art, continued to work on the two new Japanese galleries for the new Museum building. With Aimée Payton she organized the 39th Cohn Memorial Lecture given by Professor Timon Screech, sat on the Committee for Library Provision in Oriental Studies, Subcommittee on Japanese Studies (COLPOSJP), and supervised one History of Art undergraduate. In October 2006 she attended a course on Japanese Illustrated Books at the Freer & Sackler Library, organized by the Rare Book School of Virginia. She gave a talk on 'Hokusai's Great Wave' at the Museum of the History of

Science, Oxford, a lecture on 'Meiji Ceramics: Marvels or Monstrosities?' at the V&A study day 'Civilization and Enlightenment: The Arts of Meiji Japan' in November 2006, and two lectures on Japanese ceramics as part of the British Museum 'Arts of Asia' course in May 2007. She delivered two lectures in Canberra in June/July 2007: 'Displaying Japan at the Ashmolean Museum, University of Oxford' at the National Gallery of Australia and 'Early Meiji Export Ceramics from the Kozan Studio' at the Conference of the Japanese Studies Association of Australia, Australian National University.

Ruth Barnes, Project Curator, continued to work on the preparation of two Orientation galleries for the new Museum building. She supervised one D.Phil. student and taught for the M.St. in Islamic Art and Archaeology. She was internal examiner for one D.Phil. dissertation. In November she attended the Unesco Conference on Natural Dyes in Hyderabad, India. In February she gave a seminar on Indian Ocean trade in the South-East Asian seminar series at the Asian Studies Centre, St Antony's College. In April she lectured to students at the Textile Research Centre, Leiden; she also gave a lecture to the Bristol Society for the Arts of Asia. In May she lectured to the Oxford Asian Textile Group, speaking about her recent research of Indonesian collections in the National Museum of Ethnology, Leiden. In June she was discussant and lecturer in a workshop on 'Global Cultures of Indian Textiles', organized by the Department of History, University of Warwick, and held at the Victoria and Albert Museum. The International Institute for Asian Studies (IIAS), Leiden, appointed her to a Visiting Fellowship, which she took up in March and April. During this visit she researched two early nineteenth-century ethnographic collections from eastern Indonesia, now in the National Museum of Ethnology. She continues as editor of the Indian Ocean Studies series published by Routledge, as well as editor of Berg Publisher Textiles series. She is on the editorial board of the *Textile Museum Journal* and *Khila: Journal for Textiles and Dress of the Islamic World*. She remains a committee member of the Asian Studies Centre, St Antony's College. **Publications:** 'Recording Cultures: Collecting in Eastern Indonesia', in Pieter ter Keurs (ed.), *Colonial Collections Revisited* (Mededelingen van het Rijksmuseum voor Volkenkunde 36; Leiden: CNWS Publications, 2007); 'Indian Textiles for Island Taste: Gujarati Cloth in Eastern Indonesia', *Ars Orientalis*, 34 (2007), 134–49; 'Radiocarbon Dates from the Oxford AMS System', *Archaeometry* Datelist, 32; *Archaeometry*, 49 (2007), S41–S44.

Helen Hovey, departmental Documentation Officer, has been working on behalf of the Department towards standardizing and improving the functionality of the collections database, MuseumPlus. She has been heavily involved with tidying data, testing updates, and working towards amalgamating the Decant database with the Collections database. She has also regularly attended Documentation Committee meetings, reporting problems and discussing solutions for the Museum as a whole. Helen has also written several instruction manuals and short courses regarding the use of MuseumPlus, arranged staff training and software registration, and provided day-to-day support. She has also produced object lists, and been validating data records for objects destined for the new galleries in the redeveloped Museum. She has met conservation and building designers regarding the future of archive and collections storage. She has kept up to date with the Department's many new acquisitions, and worked with curators, photographers, and collections staff to record, store, and promote these objects. She has also been involved with arranging a schedule for cataloguing and promoting the Department's varied archive material.

Aimée Payton, Departmental Administrator, has acted as the Departmental Secretary and Administrator during a very busy and stressful year. She has in particular worked towards better systems for financial management, and, together with Helen Hovey, on the management of departmental papers. She has taken an active role in the administration of staff recruitment, the management of the Department's Trust and Designated funds, and the establishment of the AMEAD Project.

RESEARCH ASSOCIATES, FELLOWS, AND VOLUNTEERS

Weimin He, Christensen Fellow of Chinese Painting, has done much work in the past year on MuseumPlus, updating the Chinese painting collection database. From November 2006 to January 2007 he travelled to China to collect prints for the Museum, a trip that resulted in a collection of 104 prints from more than 70 established artists. He has since been working on a catalogue, *Chinese Prints 1950–2006: New Acquisitions at the Ashmolean Museum*, for the two-part exhibition of Chinese prints that will open in October 2007 and for which he is curator. He gave a lecture on 'Huang Binhong: Master of the Twentieth Century Chinese Painting' in the Oriental Museum, Durham, and on 'Twentieth-Century Chinese Landscape Painting' in the Ormeau Baths Gallery in Belfast to celebrate the Black Dragon River Exhibition of Chinese Ink Paintings. He was invited by the Bradbury Centre in Belfast to do a Chinese painting workshop for the Integrated Arts Project. His woodcuts are displayed in the permanent collection of the Bradbury Centre. He has recently been assisting Shelagh Vainker with editing the forthcoming festschrift for Michael Sullivan.

Joyce Seaman, Volunteer and Research Associate, Japanese Art, has been working through the Japanese database of MuseumPlus, correcting errors and adding new information. She has continued to do research on the Ingram Collection with a view to writing a catalogue for an exhibition sometime in the future. She has been preparing information and selecting objects for the small Ingram case in the new Japanese Gallery, and carrying out other small research projects for the Curator.

Mitsuko Watanabe, Volunteer and Research Associate, Japanese Art, has been assisting with the curatorial work, correspondence, and translation for potential exhibitions in Japan, while continuing to carry out research, especially on Japanese prints and paintings. She supervised a volunteer for four months, teaching her how to use MuseumPlus for editing the Japanese paintings database. She has added information and checked accuracy of the records for the Japanese objects in MuseumPlus. Work on the new galleries has included assisting with the preliminary plans for the Tea House, as well as preparation of other material. She has overseen the work of the AMEAD photographer Jo-Hung Tang in photographing Japanese prints and paintings. She has also undertaken a significant Museum-wide role in liaison with potential sponsors.

Teresa Fitzherbert, Creswell Archive Administrator, continued to curate on a part-time basis the Creswell Archive of Islamic architecture. In addition, she lectured on Ilkhanid and Timurid painting, tutored two M.Phil. students, co-examined a student for transfer to D.Phil. status, and was on the selection committee for appointing a three-year lectureship in Islamic art at the Oriental Institute. She also lectured by invitation at the Chester Beatty Library, Dublin, and read a research paper at a conference at Edinburgh University.

AMEAD STAFF

Sigolene Loizeau, Collections Coordinator, worked intensively on cleaning the data in the Decant and MuseumPlus databases before taking up maternity leave. She also prepared lists in preparation for AMEAD photography work, and for object selection in the new galleries. She acted in general as the Department's Collection Manager, overseeing and undertaking the physical storage and retrieval of objects, and taking responsibility for the associated documentation.

Jo-Hung Tang, Photographer to the AMEAD Project, has been occupied in acquiring high-end digital equipment, setting up a temporary studio, and planning the future AMEAD studio. He has taken record photographs of objects selected for display, and high-quality photographs of the recent acquisition of Chinese prints and of the Department's collection of Japanese prints.

The Cast Gallery

ACCESSIONS

Three late antique portrait heads were added to the collection: two from Aphrodisias in Turkey (H74 and H75) were purchased in August 2006 with the support of the Association of Friends of Aphrodisias Trust, and a third, also from Aphrodisias (H76), was acquired in November 2006 from the Musée du Cinquanteenaire in Brussels.

In December 2006 casts from three Corinthian capitals of imperial buildings in Rome were acquired from the cast collection in Cambridge (which had de-accessioned them). The capitals are from the Temple of Mars Ultor in Augustus' Forum, the Temple of Castor and Pollux in the Forum Romanum, and Hadrian's Pantheon in the Campus Martius (H77–H79). A major gift also came to the Gallery in June 2007: a collection of sixteen casts of sculptures from Aphrodisias, made in the 1970s and 1980s, donated by Mrs Cenan Camoglou, the sister of the former excavator of Aphrodisias, Kenan Erim (H81–H96).

LOANS

Three casts have been loaned to the new Classics Centre in Oxford: a bust from a statue of Aphrodite (C181, London), a statue of Athena (C165, Louvre), and the reliefs from three sides of a Muse Sarcophagus (D125, Louvre).

GALLERIES

The gallery is closed to the public and is being used as a store for material from other departments during the Master Plan building works. The Cast Gallery is currently represented by three casts in the 'Treasures of the Ashmolean' exhibition. The gallery is scheduled to reopen in 2009.

STAFF

Professor R. R. R. Smith, Curator and Lincoln Professor of Classical Archaeology and Art, gave university lectures on 'Greek Sculpture' and on 'Texts and Contexts', and taught a series of classes on 'Rome, Italy, and the Hellenistic East, 300–100 BC'. He continued archaeological fieldwork in Turkey at Aphrodisias, and made an archaeological tour of Roman and late antique sites in Jordan. He organized Classical Archaeology Graduate Seminars on 'The Archaeology of Athens and its Empire in the Fifth Century BC' (with Dr Maria Stamatopoulou, in Hilary Term) and on 'Style in Archaeology' (with Chris Gosden and Irene Lemos, in Trinity Term). He presented research papers in Edinburgh, Kocaeli (Izmit), Kyoto, London (British Museum and Morley College), Lecce, New York, Paris, and Rome. **Publications** include a large collaborative volume, *Roman Portrait Sculpture from Aphrodisias* (Mainz, 2006), and a study of early classical statue practices, 'Pindar, Athletes,

and the Early Greek Statue Habit', in S. Hornblower and C. Morgan (eds.), *Pindar's Poetry, Patrons, and Festivals: From Archaic Greece to the Roman Empire* (Oxford: Oxford University Press, 2007), 83–139.

Dr Rune Frederiksen, Sackler Research Fellow of Classical Art and Archaeology, began working for the Cast Gallery in October 2004, having as the main task to update and publish the catalogue of the collection. His appointment was extended for a second time (ending 31 December 2007). He gave tutorials in the gallery, university lectures on Greek Sculpture in Hilary Term, and is co-organizing a conference on plaster casts, to take place in Oxford late September 2007. He also gave tours in the 'Treasures of the Ashmolean' exhibition, which he curated 2005/6, and which will be on until 2009. **Publications** include: 'Jane McAdam Freud in Sculptural Dialogue across Time and Space with her Ancestral Collection of Antiquities', essay in the exhibition catalogue *Relative Relations* by the artist Jane McAdam Freud (London, 2007), 96–9; 'The Glass', in L. Wriedt Sørensen and K. Winther Jacobsen (eds.), *Panayia Ematousa I: A Rural Site in South-Eastern Cyprus* (MDIA 6.1; Aarhus, 2006), 361–8; (with G. M. Sullivan), review of J. Feifer og T. Melander, *Thorvaldsen's Ancient Sculptures: A Catalogue of the Ancient Sculptures in the Collection of Bertel Thorvaldsen. Thorvaldsens Museum* (Copenhagen, 2003); *JHC* 19/1 (2007), 3pp.

Dr Milena Melfi, Research and Curatorial Assistant, assisted Professor Smith in his research and publications and collaborated with Rune Frederiksen on the catalogue of the Cast Gallery collections. She organized the Greek Archaeology graduate seminars and taught a number of options within the Classical Art and Archaeology course. She presented a research paper in Chania (Crete) on the occasion of the Tenth International Conference of Cretan Studies and submitted for publication a contribution to the volume *Crete in the Geometric and Archaic Period*, edited by the German Archaeological Institute in Athens. In the summer she continued her fieldwork in Greece, pursuing her study of materials from sanctuaries of ancient healing deities (Athens and Kavala). **Publications** include the volume *Il Santuario di Asclepio a Lebena* (Athens, 2007) and the invited chapters 'The Sanctuary of Asclepius' in I. L. Hansen and R. Hodges (eds.), *Roman Butrint: An Assessment* (Oxford, 2007), 17–32, and 'Asclepio, ton en paideia en prometes (Ael. fr. 99 Hercher): Rituale ed evergetismo negli Asklepieia di II secolo', in M. Galli and O. Cordovana (eds.), *Arte e memoria culturale al tempo della seconda sofistica* (Rome: Catania-German Archaeological Institute, 2007), 132–54.

VOLUNTEERS

Rune Frederiksen had a number of student volunteers helping with numbering casts in the gallery as well as editing drafts of the cast catalogue: Alexandra Cooper, Justine Aw, and Maanasa Raghavan.

Conservation Department

The year has been one of upheaval because it inevitably took time for the Department to settle into the Radcliffe Infirmary laboratories. Although, in very many ways, they are the best that it has ever had, actually operating efficiently on two sites is proving to be something of a trial, particularly given that the collections are split among three!

While this has been another challenging year for Conservation (particularly as the museum was unable to fund a substitute conservator during a period of maternity leave), it has also been one of opportunity, with the award of funding over the next two years for a number of new posts. Whereas the Linbury Trust will be supporting an additional paper conservator for two years, thus allowing the Department to begin to focus on the conservation priorities of the paper-related collections across the museum, the Ashmolean Plan will be funding four project conservators, who will work on objects for display in the new galleries. However, funding from 'Renaissance in the Regions' under its capacity building programme, with additional resources being provided by the Ashmolean, means that the Department will finally be able to appoint a paintings conservator, albeit on a two-year contract – the first in the museum's 324-year history and a true landmark in its development!

Meanwhile, Daniel Bone was asked by the Director to chair the Change Management Team; although this inevitably impacts upon its commitments, the Department is delighted to be able to support this initiative in this way at such a demanding time in the museum's history.

ASHMOLEAN PLAN

Over the past year the life of the Conservation Department has been dominated by the demands of the redevelopment project. During this period, conservators have been working on the design and content of the Department's two galleries – this will give the museum's public a unique and exciting insight into its work and the Education Department a stimulating cross-curricular teaching resource. Whereas 'Restoring the Past' will illustrate the development of conservation from repair in ancient times, through restoration following the Renaissance, to contemporary practice, 'Conserving the Past' will deal with the deterioration of objects and demonstrate how the contemporary forensic approach to conservation contributes towards our understanding of them. The gallery will also showcase current departmental projects through changing displays, and these will be complemented by a series of conservation 'windows', which will form a trail through the rest of the museum. The Deputy Head of Conservation is also one of the triumvirate of curators developing 'Exploring the Past' – a gallery devoted to ancient materials and techniques – and each new gallery team also includes a conservator, so the Department finds itself spread increasingly thinly across the museum's activities. At the same time, Daniel Bone chairs the Storage Working Group, which is coordinating, and attempting to reconcile, departmental needs for storage in the new building with the building plans as they develop, and both he and Mark Norman are involved in developing the strategic planning of the Committee for Museums and Scientific Collections for the Nuneham Courtenay depository. The Department is also working closely with the architect's team on increasingly detailed plans for the new Conservation Suite, which will be situated on the top floor of the new building and will

provide new laboratory facilities for object, textile, and paintings conservation as well as space for specialist examination and records and departmental administration. To defray the costs of the new studios, the Department is making strategic purchases of equipment purchases as opportunities arise and during the year was able to purchase a little-used textile washing table from Manchester City Art Gallery, which had become surplus to their requirements.

Through its participation in both the Design Operations Group and the Showcase Group, the Department is contributing towards, or defining, the standards and specifications to be adopted by the Ashmolean for the redisplay and storage of its collections. These include, typically, showcase construction, performance, and performance and environmental control at both micro- and macro-levels. At the same time, demolition of the Evans Sheds, closely followed by the beginning of the construction phase, involved the Department in consultation on the mitigation of risks associated with demolition: environmental issues, vibration, dust, pest monitoring regimes, and the more regular cleaning required by those collections that remain on display in the Cockerell Building due to the increased levels of dust in the environment.

In addition to the activities mentioned, the Department in general has working closely with both curatorial and 'retriever' teams assessing the condition of objects being selected for the new displays. As gallery design has moved into a more detailed phase, some 4,400 objects and 237 textiles have been examined to date, and time estimates and conservation priorities assigned, which will allow the Department to plan its work over the next twelve months. To deliver the amount of interventive work required by the new displays, the Department will be expanding its team for the coming two years, and, by the end of July, plans were well advanced for the recruitment of additional metals and ceramics conservators.

PREVENTIVE CONSERVATION

The split-site operation of the museum has meant that the environmental monitoring system has had to be upgraded and extended to cope with these changed circumstances, with bases being established in the Paper Conservation Studio to run the Beaumont Street system and another at the Infirmary. At the same time, the system software was upgraded in response to the MLA stipulation that all environmental data relating to Government Indemnity must be submitted electronically.

The general environment in the Cockerell Building continued to give concern, and particular problems were encountered in the Fox Strangways and Founder's Galleries after the central heating system was inadvertently disconnected during enablement works prior to demolition of the Evans Sheds. As an interim measure, electric fan heaters have been installed, and, to compensate for the loss of the existing minimal humidification system, two new humidifiers have been acquired and await installation. Long-term effective solutions to the traditional environmental problems in these galleries are currently being researched, but this is complicated by the need to take into account the, as yet, unquantified effects of the installation of doors between the Cockerell and Mather buildings and a revolving door at the Main Entrance, which, together, could potentially impact significantly on the environment in the 'old' galleries.

Throughout the year the Department has been working as part of the Project Team (with Western Art, Building Services, Finance, Fundraising, and, crucially, the Oxford University Estates' Directorate (OUED)) responsible for the refurbishment of the second floor Western Art galleries – the first phase of a three-year project. This will be reported more fully elsewhere, but critical elements for the Department have been its involvement in the setting of environmental parameters; selecting, particularly with OUED, glazing systems with enhanced thermal and light transmission properties that will deliver much improved internal gallery conditions in all seasons; sourcing of ultra-violet filtering and thermally efficient fabrics to replace conventional plastic lay lights, and scoping an environmental survey of the galleries by Atelier 10, consultants to the Ashmolean Plan. These galleries will also be fitted with new humidifiers and security bars. Demonstrating yet again the cyclic nature of life in the Ashmolean, under-floor and high-level ducts, installed in the galleries to facilitate controlled air movement when they were built in the 1920s, will be unblocked to improve general ventilation. Light levels will be controlled by new track-mounted luminaires and automatic louvre blinds, which, together, will maintain a mixture of day and artificial light at the accepted maximum level of 200 lux. One of the main aims of this project is to improve the general gallery conditions for the Ashmolean's collections, but it is hoped that these new measures will bring the galleries up to the standard required by the Government Indemnity Scheme.

In addition to the loans and Ashmolean Plan display assessments already mentioned, collections surveys have continued throughout the year. At the request of the Head of the Print Room, a review of the condition of the Michelangelo and Raphael works is currently being carried out to provide a clear idea of the most fragile works in the collection. This arose as a concern relating to viewing by large groups and the issues this raises. The Holman Hunt sketchbooks are also being assessed as part of a project proposal, but, if external funds cannot be found for this work to be carried out, it will be necessary to fit them into the work schedule. Another ongoing project is a survey of the Japanese screens, which will establish the conservation needs of this part of the Eastern Art collection. An access database has had to be written for this survey, as it was found impossible to fit it into MuseumPlus.

INTERVENTIVE CONSERVATION

The programme of interventive work was largely dictated by the needs of loans and of the Ashmolean Plan, which, at times, coincided. Although the Ashmolean has attempted to reduce its loans programme, demand continues to be high, particularly for works of art on paper.

ANTIQUITIES

Apart from assessing objects for redisplay in 2009, much time was also spent on about 150 items from the Early Greek collections, as negotiations over whether they would travel continued. In the event, the loan did not happen, but, as this material is all destined for display in the new galleries, little effort was expended unnecessarily. A number of Coptic textile fragments were rehoused by a student intern from the Textile Conservation Centre, and twenty-one objects (from the Archaeological and Founder's Collections) were documented for outward loan.

CAST GALLERY

Daniel Bone conserved a standing figure Athena and managed the commissioning, conservation, and installation of a number of plaster reliefs by an independent conservator (Michael Eastham), all part of a loan to the new Classics Centre, and transferred three large casts of columns from Cambridge Museum of Classical Archaeology, bringing them to store in the museum. Works relating to the Ashmolean Plan included moving and consolidating casts stored on the ground floor in preparation for works to the Oriental Institute fire escape, and casts were moved, and cushioning installed, to mitigate the effects of vibration from the building works on the south wall.

EASTERN ART

There are currently over 200 Japanese prints in the Paper Conservation Studio, and many of these need treatment before they can be housed in mounts. A Chinese coat from the Shaw Collection was conserved in readiness for display in the new Textiles Gallery, and the suit of Samurai armour on loan from Magdalen College was prepared for photography and a small amount of interventive work was undertaken at the same time. A large number of ceramics and metalwork items were also assessed for display during the latter part of the year, and a number of objects prepared for outward loan. The Conservation Department was particularly honoured to host visits by two delegations of conservators from the National Research Institute (NRI) for Cultural Property in Tokyo, who were examining culturally significant objects, originating from Japan, which are now held in European collections but have conservation problems. Each item was assessed and, if deemed of sufficient importance, will be treated by NRI specialists at no cost other than transport and insurance. The first group was shown paintings, albums, and folding screens, while the second looked at lacquered items from the sixteenth–seventeenth centuries that included a shield, a multi-drawer cabinet, and a lidded box. Both delegations were impressed by what they saw and their decisions are eagerly awaited!

Finally, the Paper Conservators played a very significant and time-consuming role in the preparation of the exhibition of recently acquired contemporary Chinese prints. Due to open in October 2007, the project involved the treatment of fifty-six works on paper ranging in size from Royal to Goliath and demanded a high level of collaboration regarding the framing, hanging, display, and storage of these works.

HEBERDEN COIN ROOM

The Department has worked closely with Coin Room colleagues on assessments of coinage and paper notes for the new Money Gallery. It has also embarked upon a programme of cleaning and treating coins destined for display in 2009 so that they can be photographed and entered into MuseumPlus.

WESTERN ART

As reported last year, the five tapestries that used to hang in the Mallett Gallery were sent to the atelier of Royal Manufacturers de Wit in Mechelen following a successful fundraising initiative. Work on two of these – *The Death of Orion* and *Latona and her Children* – is now complete, and the results are spectacular. Unexpectedly, much of the colouring has survived, having been merely hidden under centuries of surface soiling rather than faded beyond recognition, and the original bright colours and sparkling metal threadwork can now be clearly seen. They will first be exhibited in Turin and then will return to permanent display in the new galleries in 2009. Meanwhile, work continues in Belgium on the remaining three tapestries.

At the National Gallery Conservation Studio, technical examination of the *Virgin and Child with Saints* by Pietro Orioli [A930] was carried out, and it was surface cleaned and re-varnished. The Ferrarese *Holy Family* [A335], now attributed to Martino Piazza, was closely examined, and intriguing changes to the composition and complexities in the construction of the support were revealed. Interventive conservation work was not necessary. The small Naddo Ceccarelli *Virgin and Child* [A1062] is being cleaned and conserved, and will go on display in the National Gallery after conservation. Lelio Orsi's *St Michael Overthrowing Satan* [A938] returned to the museum after conservation. Martin Wyld paid an advisory visit and discussed plans for the new paintings conservation post and the design of the studio; he inspected a number of paintings and identified priorities for conservation work. The Conservation and Western Art departments remain particularly grateful to him and his colleagues for their continuing support and advice.

Students from the Conservation Department at the Courtauld Institute have virtually completed work on the six paintings of the *Cardinal and Theological Virtues* [A31–36]. The painting of *Faith* proved particularly interesting, and the Department intends to display it in the Conserving the Past Gallery. In a separate collaboration with the Courtauld Conservation Department, two Ashmolean paintings, *Vue de ma fenêtre* by Camille Pissarro [A794] and *La Maison de la Sourde, Eragny*, by Lucien Pissarro [A835], were studied together with paintings by father and son from the Courtauld collection so as to compare the artists' working methods and techniques.

Ruth Bubb completed conservation treatment of the *Still-Life with Fruit* attributed to Abraham van Calraet [A547]. In preparation for three exhibition loans, some minor consolidation was carried out to *Convent Thoughts* by Charles Alston Collins [A273] by Jevon Thistlewood, *The Return of the Dove to the Ark* by Millais [A271], and *London Bridge on the Night of the Marriage of the Prince and Princess of Wales* by Holman Hunt [A268].

With the planned re-display of the nineteenth-century collections, a survey of the relevant paintings files was carried out in Western Art to establish which paintings might need conservation attention. Additionally, there was a backlog of recent acquisitions that were in need of condition reports. Jim Dimond made two on-site visits to examine various nineteenth- and twentieth-century paintings and to provide condition reports and treatment proposals where needed, and Timothy Newbery returned to update the 2003 frame survey, following which, data from his survey were incorporated into MuseumPlus.

This year saw the beginning of a project on the series of prints by Claude Lorraine. This is an ongoing initiative and involves the full documentation of the works followed by their removal from the old supports. Hinge remnants are being removed and the works are placed in Melinex sleeves in purpose-made housing and, where watermarks are present, these are being scanned. To date, approximately eighteen of these important works have been treated in this way. It was also a busy year for outward paper-based loans, with over eighty works passing through the studio, a significant number of which required interventive care rather than just examination and documentation.

With Dr Greg Sullivan, Daniel Bone visited Belton House to assess the Chantrey plasters presently on display there and advised on a potential conservation and display programme for their inclusion in the new Ashmolean galleries.

With funding raised from grants and donations, the movement and housing of a long case clock by the well-known seventeenth-century Oxford maker Joseph Knibb were conserved by Jeremy Barrow and Jamie Chatfield respectively.

RESEARCH AND DOCUMENTATION

While departmental research has necessarily continued to focus on preventive conservation, issues like light mitigation, display materials, and case design associated with the Ashmolean Plan and Western Art refurbishment, already described elsewhere, were also under consideration. During the year, the Department also facilitated a research visit by staff and students from the Textile Conservation Centre, University of Southampton, whose particular interest was the cloth of gold funeral pall dating from the reign of Henry VI. The pall was unrolled and areas of the lining unstitched so that the back could be accessed for study – the first time that this had been done since it was hung, in its glazed frame, on the back stairs of the now demolished museum in the early part of the last century.

However, over the past year, Alexandra Greathead co-supervised a chemistry student in her final year M.Chem. project. She had chosen to study iron gall ink (its make-up, features, its use as a drawing and writing medium, and its conservation issues within a collection), and the supervision took the form of weekly meetings, setting up an internship in the Netherlands, and setting and marking essays, as well as other minor roles. The student (Helen Wilson) has now completed her degree and, partly as a result of this work, has been accepted to a one year HLF/ICON internship researching media.

In common with all sections of the Museum, the Department is slowly coming to terms with MuseumPlus, and a lot of time has had to be found, and a significant amount of effort expended, on developing the conservation module. Members of the Department are being trained in its use, but, although a lot of old conservation records have now been transferred, anomalies appeared during the process, thus making it unreliable until all the entries have been checked for errors. The Department is also scheduled to trial the module in the autumn, but time pressures and over-commitment elsewhere are making this timetable difficult to deliver.

'RENAISSANCE IN THE REGIONS'

As one of the largest groups of conservators in the area, the Department continues to offer help and advice in a number of skill areas as part of the 'Renaissance in the Regions' Skills Bank Directory. The Department will be hosting a placement from the Royal Hampshire Regiment in Winchester, and Mark Norman is advising the Tom Brown's Schooldays Museum in Uffington on preventive conservation issues. Daniel Bone became a team member of the 'Renaissance' South-East Emergency Response Unit, which provides Registered/Accredited Museums with additional help and resources in the event of an emergency. Although the team was not called out within the region, both Mark Norman and Daniel Bone dealt with some minor flooding in the Osney Mead store when that whole area of Oxford was inundated in July.

OUTREACH

With Elisabeth Gardner and Paulina Lobaton, along with Jude Barrett from the Education Department and Magnus Sigurdsson (armourer and historian), Daniel Bone also led a public activity day at the Museum (Shake, Rattle, and Roll!), marking National Science week, on the theme of conservation. Members of the public were able to condition report, pack and transport a valuable object (a chocolate egg) and see how well they did after a difficult journey that involved shaking and dropping the precious package. They looked at objects through microscopes, looked inside them using an endoscope, investigated how swords were made and how they deteriorate over time, and met conservators. Feedback from the day has been useful in planning the new conservation galleries, as has that from Daniel Bone's visit to a Year 4 class at St Aloysius School (with activities and handling collections), when he spoke to them about conservation, archaeology, and the Anglo-Saxons. Members of the Department attended a Young Friends' career evening and advised a number of colleges on the care of parts of their collections.

The Department also hosted two visits by postgraduate metals and ceramics conservation students from West Dean College, who were given guided tours of relevant parts of the collections still on display.

STAFF

Mark Norman returned to the Department in September 2006 following completion of the Decant Project. He continued to be a member of the Committee for Museums and Scientific Collections and to act as an adviser to OUED on the Sheldonian Ceiling Conservation Project.

Daniel Bone has been recruited as a team member of the 'Renaissance' Response Unit, which provides additional help and resources to Registered/Accredited Museums in the event of an emergency. He continued to chair the Ashmolean Project Storage Group and also chairs the Ashmolean's Change Management Team.

Lara Daniels, part-time Paper Conservator, has continued to work in the Department on loan, exhibition, and new acquisitions.

Stella Ditschkowski was appointed as the Linbury Paper Conservator. She takes up her post on 1 September and will concentrate on museum loans.

Elisabeth Gardner, Objects Conservator, returned to the Department in September 2006 following completion of the Decant Project and focused on condition assessments and some hands-on conservation linked to the new displays throughout the year.

Alexandra Greathead, Paper Conservator, supervised an M.Chem. student's final dissertation, while continuing to deal with the routine demands of the Museum's acquisition, loans, and exhibitions programmes.

Amy Junker Heslip, Paper Conservator, was appointed to a post to provide maternity cover for Alexandra Greathead from 1 September.

Paulina Lobaton, Objects Conservator, has been retained until the end of the Ashmolean Project and focused on condition assessments, object loans, and some hands-on conservation linked to the new displays throughout the year.

Sue Stanton, Textile Conservator, continued her involvement with the Tapestry Conservation Project and also focused on the systems required to track objects through the laboratories over the next two years, object assessments, and hands-on conservation linked to the new display.

Stephanie Ward, Objects Conservator, was on maternity leave from March 2007.

Karen Wilson, Objects Conservator, left the Department in August 2006 to take up a post with the National Trust in Northern Ireland.

Jevon Thistlewood, Paintings Conservator, is to be jointly funded by the Ashmolean and 'Renaissance in the Regions' from 15 October.

VOLUNTEERS/INTERNS

Helen Wilson, Chemistry graduate from University of Oxford, completed her M.Chem. dissertation in 2007.

Sarah Reardon, Textile Conservation Centre student intern, July–August 2007.

Visitor Numbers

A total of 23,254 people visited the Ashmolean through the Education Service during 2006/7.

Visitor numbers are as follows:

| | |
|---|--------|
| Schoolchildren and teachers (taking part in curriculum-linked activities) | 13,622 |
| School-age children (taking part in non-school family activities) | 2,563 |
| Adults | 7,069 |

PROGRAMMES FOR ADULTS

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

Study Sessions explored 'Leonardo and Oxford: Discovering the World of Leonardo in Oxford's Collections', 'Using Ancient Weapons', and 'The Art of Forging the Japanese Sword' with Magnus Sigurdsson; 'Print Room Treasures' and '1007: The Origins of Oxfordshire' with Tim Porter.

A Day of Special Interest investigating 'Capital Ventures: The Eighteenth-Century London Porcelain Factories' was organized by the Oxford Ceramics Group and hosted by the Ashmolean. A series of practical days of special interest explored 'The Gore of War' with armourer Magnus Sigurdsson; sessions included 'The Barbarians', 'Shedding Light on the Dark Ages', and 'The War of the Roses'.

Performances took place in the Ashmolean. The 'Journeys' event celebrated Black History Month with writer in residence Chuma Nwokolo and a performance from a local gospel choir. 'Spotlight on India' was a performance by Kala Ramnath, a world-famous classical Indian violinist. To commemorate the abolition of the slave trade, Black Umfolosi 5, a renowned Zimbabwean dance and singing group, delivered an uplifting workshop for all ages, and Chuma Nwokolo and guests performed poetry inspired by the Ashmolean. Oxford's Blackbird Leys Choir sang at the Ashmolean as part of the 'Opening Doors Opening Minds' late night event. The Ashmolean took part in the Oxford-wide celebration of 'Alice's Day'. A talk, film screening, and storytelling took place in the Museum celebrating Lewis Carroll's heroine.

The **Telling Tales Weekend** was a partnership with storytellers from 'Past Imagined'. The weekend included storytelling sessions for adults and children and a workshop day for potential storytellers.

A series of afternoon public lectures was given by Tim Porter: 'Saints and Shrines around Britain', 'Oxfordshire Saints and Shrines', 'Saints and Shrines of Medieval Wales', 'Saints and Shrines of Medieval Scotland', 'Medieval Craftsman: A Window on their Lives', 'The Cotswolds and the Wars of the Roses', and 'The Cotswolds under Henry VIII'.

Public lectures were given: Linda Farrar, 'Ancient Roman Gardens', and Professor Michelle Brown, 'Christianity and Art'. Professor Timon Screech gave The Cohn Lecture.

Mr Henry Kim gave the David Piper New Year Lecture on 'The Vision of the Future for the Ashmolean'. William J. Pestle and Stephen E. Nash gave the P. R. S. Moorey Memorial Lecture 'From One Information Age to Another: The Legacy of Kish'.

Gallery Talks were offered every Tuesday, Wednesday, and Friday lunchtimes. Each Saturday there was a 'Highlights of the Ashmolean' tour focusing on treasures of the collection. 'Ten Minute Treasures' talks were given every Friday afternoon in the 'Treasures' exhibition. All talks were given by guides from the education team.

A curators' gallery talk was given by Colin Harrison on 'British Drawings and Water-colours'. Chris Rumelin was in conversation with artist Matthias Mansen about his exhibition at the Ashmolean.

Adult Outreach Programme

We continued to develop our outreach programme for adults, working with new audiences and communities. For example: a group of adults with learning disabilities from the 'Kidlington Adult Learners Group' was inspired by our Western Art collections to create wonderful collages, which were displayed in the Museum, and our partnership continued with the Nuffield Hospital Day Centre, a programme that takes handling objects out for patients to discover and talk about. Activities have also taken place for the Friends of Witney Museum and in partnership with Age-ell.

The cross-museums post of Community Education Officer has continued to develop programmes and partnerships with new audiences using the collections of all the University Museums as inspiration. This 'Renaissance'-funded post is very successful at taking the museums to new audiences, from Sure-start family centres to shelters for homeless people. This post works in partnership with staff from the Ashmolean.

Sessions for Visually Impaired People (VIPs)

Our public sessions for visually impaired people were 'The Western Art Collection', 'Funny Money', 'Ceramics', and 'Sculpture'. A session investigating sculpture was planned and delivered for a VIP group from Milton Keynes.

Sessions for People with Hearing Impairments

BSL-interpreted gallery talks were programmed for people exploring the 'Treasures' exhibition, 'Treasures of Western Art', 'The Egyptian Galleries', and 'The Anglo-Saxons'.

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.

Saturday drop-ins continued to attract families to the Museum. This year's activities were: 'Myths and Legends', 'Ashmolean Architects', 'Picture This!', 'Figure it Out', 'Treasures from Around the World' (part of Heritage Open Day), 'Rag Bags', 'Light in Diwali', 'Holidays and Feast Days', 'Gunpowder Treason and Plot', 'Into the Green', 'Festive Fun', 'Treasure Trove',

'Saxon Sagas', 'In Touch with the Past' (for National Science and Engineering Week), 'Easter Echoes', 'The Story of St George', 'Making Faces' (part of Museums and Galleries Month), 'Living in the Greenwood', 'An Egyptian Journey', and 'Ancient Crafts and Craftsmen' (part of National Archaeology Day).

Bookable holiday workshops for children were 'Drawing on Da Vinci' with Korcky Paul, for the National Big Draw event, and the 'Spoon Race', an activity with artist Francesca Shakespeare for Art Weeks 2007 and Oxfordshire 2007.

Ashmolean Activity Trolley

The Activity Trolley offered free simple self-conducted activities for families, every weekend and school holidays. The 2006/7 trolley themes were 'In the Picture', 'Time Travel-a-World Journey', and 'Face to Face'.

Family Outreach Programme

Over 500 children investigated the Ancient Egyptians and discovered the Anglo-Saxons as part of our Family Outreach Programme. This is a hugely successful ongoing initiative taking the Ashmolean to the wider community. Workshops took place in libraries and family centres across the county and the Banbury Mill Arts Centre. These workshops attracted a diverse audience, many of which had never visited the Ashmolean before. Several of the families attending these community-based activities have subsequently visited the Ashmolean to take part in our on-site programme of family events. The Cowley Carnival is a major multicultural community event in East Oxford. The Ashmolean was part of the Oxford University Museums and Collections Team taking family activities inspired by the collections to the carnival. Hundreds of children and adults visited our activity tents to make things on a 'Fire' theme.

PROGRAMMES FOR SCHOOLS

Schools programmes continued to be extremely popular, despite restricted galleries, with over 12,000 schoolchildren visiting the museum, taking part in gallery activities, tours, and workshops. Our core on-site activities are Ancient Egypt gallery activities and Western Art tours.

Schools Outreach

We continued to deliver a targeted outreach programme for schools, with over 350 schoolchildren taking part. Our 'Greeks on Tour' workshops take place in four schools each term, taking the Ancient Greeks on tour during this period of redevelopment.

Our second project was completed in partnership with Oxford Hospital Schools; patients, staff, and carers created a beautiful collaborative textile collage wall-hanging inspired by the painting 'A View from my Window' by Camille Pissarro. This is an ongoing partnership. We have also piloted taking part in cross-curricular days in schools. We have taken Ancient Egypt handling objects and activities to Ickford School, Lockes Park School, and Oxford Hospital Schools. These programmes have worked throughout the school across all age groups.

Take One Picture

'Take One Picture' is an innovative and creative partnership project between the Ashmolean Museum, the National Gallery, and Initial Teacher Training (ITT) students from Oxford Brookes University. The project is part of a nationwide National Gallery initiative, inspiring student teachers to use paintings as a resource to inspire creative teaching across the primary curriculum. Part of the project involves students bringing their class to the Museum and teaching in front of one of the selected paintings. 'Take One Picture' at the Ashmolean has been a very successful project. 538 children came to look at paintings in the Museum. We welcomed four schools that had not been to the Museum before and eight schools that had not been to look at the Western Art collections before. 'Take One Picture' will be repeated next year (2007/8) with continued funding from the National Gallery. For the 2007/8 programme we will work with double the number of students and schools. For more information visit the project website: <http://www.ashmolean.org/learning/takeonepicture/>

Sessions for Teachers and Student Teachers

We delivered a five-session course for Oxford University Secondary PGCE students. In autumn 2006 we welcomed all 300 Primary PGCE students from Oxford Brookes University to the Museum as part of a two-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 2007.

Art Room Partnership

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.

Art Education with Key Stages 3–5

Work with this age group continues to be developed by the cross-museums post of Art Education Officer for Key Stages 3–5. This post is funded by 'Renaissance'. Adrian Brooks was appointed in August 2006, replacing Simon Packard. Adrian has developed resources and information for secondary school art teachers; he continues to develop the Artefact website (scheduled for launch October 2007) and has run a training session for teachers at the Ashmolean in July 2007. This training session explored the theme of 'Interiors'.

OTHER ACTIVITIES

Ashmolean Plan

The Education team continues to be actively involved in the development of the interpretation vision for the transformed Ashmolean. This is a significant part of our time.

Oxford University Museums Education Service (OUMES)

There has been a significant increase in collaborative working with Education colleagues in other university museums, prompted by 'Renaissance' reporting requirements, but seen as very beneficial for all museums. There have been weekly meetings for Education Heads and the launch of a joint website, while the joint Family Friendly leaflet continues. Shared posts

funded by 'Renaissance': Art Education Officer, Volunteer Coordinator, Community Outreach Officer, and Administrative Support post for the Volunteer and Outreach team.

Pilgrimage Project

This programme, linked to the 'Pilgrimage' exhibition, continued until the middle of April 2006, which marked the end of the HLF-funded post. This programme was led by Henrietta Gill, Education and Outreach Officer for the Ashmolean Inter-Faith Exhibition Service (AIFES). An amazing programme of community events took place during and after the 'Pilgrimage' exhibition.

Art Weeks 2007

The education team contributed to Art Weeks 2007 with the wonderful 'Spoon Race' workshops for children. One hundred children worked with artist Francesca Shakespeare to create a face on a wooden spoon inspired by our collections. Workshops also took place at other venues around the county as part of the Oxfordshire 2007 project. The work inspired by the Ashmolean was exhibited in the café lobby, and all the spoons were displayed at Modern Art Oxford. The Art Room displayed work based on the Ashmolean's twentieth-century collections in the Museum's café lobby.

Museums and Galleries Month 2007

Family drop-in workshops and the Activity Trolley explored the theme of faces and identity.

National Archaeology Day 2007

A family event investigated 'Ancient Crafts and Craftsman' to celebrate this annual event.

Web Development

The Education team has been actively involved in developing ideas for the redesigned Ashmolean website.

STAFF

Helen Ward was appointed as Deputy Head of Education. Helen started work on 27 June 2007. Adrian Brooks was appointed as Art Education Officer Key Stages 3–5 in August 2006. This is a cross-museums post.

VOLUNTEERS

The voluntary guides for the period August 2006–July 2007 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, Phyllis Nye, Cassy O'Brien, Linda O'Halloran, Dinah Reynolds, Joan Ritchie, Deborah Rogers, Anna Steven, Christine Stone, Molly Strafford, Rosalind Tolson, Cheryl Trafford, Mary Waley, 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.

Student and Community Volunteers Team

This team is coordinated and supported by the cross-museums post of Volunteer and Events Coordinator. This is a team of volunteers from Oxford University, Oxford Brookes University, and some people from the wider community. There are 300 registered volunteers helping across the Oxford University Museums and Botanic Garden. Volunteers gave 160 hours to the Ashmolean over the year. Forty-five volunteers helped at twenty-five family-friendly events.

The Museums and Education Course ran in Hilary Term with sixteen of the most committed volunteers attending the course. Education Officers from five of the museums led sessions on the six-week course. Attendance was excellent and feedback very positive. Head of Education at the Ashmolean led a module of this course. To assure a consistent high-quality service to the volunteers, current practice on recruiting and supporting volunteers was reviewed, with helpful input from volunteers, and a Volunteer Policy has been developed.

Development Department

As the Ashmolean's new building began to rise from the demolition site over the past twelve months, a number of important gifts were received towards the redevelopment from generous supporters, including Mr George Russell, Mrs Jayne Wrightsman, Mr and Mrs Charles Jackson, the Ronus Foundation, the HDH Wills 1965 Charitable Trust, Mr Martin Gordon, Mr Timothy Sanderson, and a number of anonymous donors. We are also grateful to the Linbury Trust and the Heritage Lottery Fund for their continued support.

The success of our fundraising for the redevelopment is largely due to the unwavering commitment of our many volunteers, and special thanks must go to the members of the Fundraising Steering Committee, the Capital Campaign Advisory Board, and the Board of Visitors.

This year began with the inauguration of eleven of our distinguished benefactors as Fellows of the Ashmolean at our first Gala Dinner for Fellows and Benefactors. The Fellowships are an opportunity to recognize the contribution of some of our greatest supporters, and engage in a dialogue with them about the future of the Museum. The event was a great success, and featured tours of the collection and the construction site. The fellowships were awarded by Dr Christopher Brown and the Vice-Chancellor, Dr John Hood.

Spring 2007 saw the launch of the Annual Fund, whose aim is to raise vital funds for the day-to-day running of the Museum. The appeal was sent to over 6,500 friends and supporters of the Ashmolean, and had raised over £73,000 at the end of the financial year, with gifts continuing to come in at the time of writing. We are grateful to all those who have given so generously to this appeal. Donors to the Annual Fund are listed at the end of this Report.

Once again a number of trusts and foundations have generously supported the Ashmolean, making a significant difference to the work of the Museum.

Grateful thanks go to the Pilgrim Trust, the J. Paul Getty Jr Charitable Trust, and the Charlotte Bonham-Carter Charitable Trust for supporting the ongoing conservation work on the Museum's five European tapestries.

The Sammermar Trust has generously funded the conservation treatment to be carried out on a collection of gloves and stockings owned by Warren Hastings, the first Governor-General of British India, and a number of leather costume items in the Tradescant Collection are being conserved with the support of the Leathersellers' Company Charitable Fund. The Leche Trust helped fund the conservation of a fine seventeenth-century longcase clock by the Oxford maker John Knibb.

The Helen Roll Charity has again proved a loyal supporter, this year helping us to improve environmental control on the top floor of the Cockerell Building by funding a new humidifier for one of the Western Art galleries.

The Education Department has received grants from the Bryan Guinness Charitable Trust, the DLM Charitable Trust, the Barbara Whatmore Charitable Trust, and the Staypar Charitable Trust for various family activities, including Saturday morning drop-ins and

drawing workshops as part of 'The Big Draw'. Further support for the Education Department this year came from the Inverforth Charitable Trust and the Marsh Christian Trust, and from the D'Oyly Carte Charitable Trust for a new storytelling project.

We are grateful to all these trusts for their support of our work.

This year we were delighted to be working with a wide range of new corporate supporters, as well as a number of established donors. Following their sponsorship of the 'Treasures' exhibition, Henmans LLP helped fund a banner on St Giles, and are now involved in a trial audio guide project at the Museum. Arts & Business awarded Henmans and the Ashmolean its South-East Brand Identity Award in recognition of this relationship.

Other support this year came from the local construction company Beard, which supported a conservation project, and the Oxford and Cheltenham showrooms of the auctioneer Mallams, which have teamed up to raise money for the Museum. Another local company, Audley Travel, is sponsoring the 'Chinese Prints' exhibition, while the estate agents Carter Jonas gave generous sponsorship for the Tradescant Patrons Group throughout the year, offering financial and public relations support.

The 'Picturing the New Ashmolean' competition received substantial corporate support prior to its launch. Our thanks go to the Oxford Bus Company, HBG (the construction company managing our redevelopment), and the Oxford University Press for their combined generosity.

The revenue generated through venue hire has continued to increase this year. In late 2006 the Ashmolean was granted a Civil Ceremony Licence, and since then has hosted three weddings, with a further eight booked at the time of writing. It is proving to be a popular place to get married. The Museum has also obtained a full premises licence, opening up further possibilities for entertainment and events.

In July 2007 the Events Manager Paula Falck was joined by an assistant, whose post is funded jointly by Digby Trout restaurants and the Elias Ashmole Group. The Events Assistant post was created to increase revenue from commercial events in the Museum outside normal opening hours. Both Digby Trout and the Ashmolean will benefit from the extra income generated by the post, as all venue hire profits, and 50 per cent of café profits, go towards the running of the Museum. Internal Museum events and bookings continue to be handled by the events team.

A number of legacy gifts were received this year. These included a bequest from the late Mr Brian Tait, a local businessman who owned land and property in Oxford. Mr Tait died in 2000, leaving his estate to be shared between the Ashmolean and the Oxford Preservation Trust. He was not personally known to the Museum and his benefaction came as a complete, but very welcome, surprise.

During the year we also received very generous benefactions from the estates of the late Mrs Margaret Penning-Rowsell and the late Mrs Caroline Miles. We are deeply touched to have received support in this way. Our supporters and benefactors are listed at the end of this Report.

THE ELIAS ASHMOLE GROUP

This year the Elias Ashmole Group, chaired by Sir Christopher White and Lady Heseltine, enjoyed a number of events and trips. October 2006 saw the eighth annual Patrons' Dinner, held in the Randolph Sculpture Gallery. A reception in the newly restored Mallett Gallery was followed by presentations by curators on current projects at the Museum. Dame Liz Forgan, Chair of the Heritage Lottery Fund and the National Heritage Memorial Fund, gave an after-dinner speech.

In April 2007 the Earl of Dalkeith kindly invited the Elias Ashmole Group to visit his residence, Boughton House. Boughton House is a 500-year-old Tudor monastic building, and its French-style addition of 1695 led to the sobriquet 'the English Versailles'. Members of the group greatly enjoyed their visit.

In May 2007 the group made its annual spring trip – this year to Lisbon. The Director, Dr Christopher Brown, and Timothy Wilson, the Keeper of Western Art, led twenty-five patrons to many of Lisbon's greatest cultural institutions, including the Museu Calouste Gulbenkian, Museu Nacional de Arte Antiga, and the Tile Museum in the Madre de Deus Convent. The group also explored Monserrate, and the Palácio de Pena in Sintra. The trip ended with a private visit and farewell dinner at the Palácio dos Marqueses da Fronteira, with its grand interior, formal gardens, and extraordinary azulejos (ceramic tiles).

This year the Elias Ashmole Group made generous grants totalling £29,265 to the Ashmolean. This included £2,500 to assist with the recent acquisition of contemporary Chinese prints dating from 1950 to 2006, £15,000 to help fund the post of Press and Publicity Manager, and £11,765 to help create the new post of Events Assistant for the Museum.

Members of the Elias Ashmole Group are listed in full at the end of this Report.

THE TRADESCANT PATRONS GROUP

The Tradescants, chaired by Frances Jackson, have had a very active year, with programmes continuing to be well attended. September's third annual Director's study day explored 'Treasured Collections of the Ashmolean'. Patrons had the opportunity to view many items from the Tradescants' collection of curiosities (the foundation of the Ashmolean's collection), which are on display at the Museum of the History of Science while work on the Ashmolean takes place. Ashmolean curators Susan Walker, Timothy Wilson, Arthur MacGregor, and Rune Frederiksen explained how the Museum's collections were created.

In November 2006 Tradescants were invited to breakfast at the Museum and to take behind-the-scenes tours of the demolition of the old building. This event is part of a series offered to patrons as we reach different stages in the redevelopment.

In June 2007 Tradescants were special guests at the Museum of Garden History in London. The Director, Christopher Woodward, and the Head of Horticulture, Anne Jennings, guided Tradescants through the collections, which are housed in what was formerly the Church of

St Mary-at-Lambeth – the final resting place of Elias Ashmole and both John Tradescants. The author Jennifer Potter gave a presentation on her book *Strange Blooms: The Curious Lives and Adventures of the John Tradescants*.

The estate agency Carter Jonas became a corporate sponsor of the Tradescant Patrons Group this year. The Director of Residential Sales, Mark Charter, says: 'Oxfordshire is extremely fortunate to house such a national treasure as the Ashmolean and the Tradescants play a vital role in strengthening its local links. We are delighted to support this group, as it is a wonderful society for individuals who wish to be part of the Museum as it undergoes such a major transformation.' The Tradescants are proud of this partnership and would like to thank Carter Jonas for its support.

Finally, the Tradescant Patrons Group has made a generous grant of £10,000 to the Education Department in support of its important work offering insight and understanding of the Museum's collections to schoolchildren, families, young people, and adult learners.

Members of the Tradescant Patrons Group are listed in full at the end of this Report.

FRIENDS OF THE ASHMOLEAN

This year the Friends, chaired by David Boyle, made grants supporting a variety of activities in the Museum, not only to enhance the collections, but also to increase access to them. The most significant acquisition grant of the year was £15,000 given towards the purchase of the magnificent Boar's Head Tureen, while £7,500 was allocated for two acquisitions currently under negotiation. Non-acquisition grants comprised £15,000 towards the post of Photographic Services Assistant within the Publications Department, and £5,000 to the Development Office for its support of the administration of the Friends. Lastly, £5,000 was given towards the cost of mounting the 'Recent Acquisitions of British Drawings and Watercolours' exhibition.

The response from individual Friends to the Museum's Annual Fund was inspiring, with Friends accounting for almost half of the 400+ donors, and giving in excess of £20,000 – almost a quarter of the total raised during the year. The Director wrote to the Chairman of the Friends expressing his appreciation of this.

This year saw the retirement of Hamish McCorquodale as Treasurer, due to an increasing number of commitments in Scotland. We are very grateful to Hamish for all his hard work with the Friends. Colin Wyman has taken over the role, and we are pleased to welcome him as a member of the Council.

It was a busy year for the membership team, who worked tirelessly to transfer the Friends' membership information and processes to the Museum's Raiser's Edge database. This took an enormous amount of work from a small number of volunteers, to whom we are grateful.

The activities team ran over thirty events this year. There were a number of enjoyable evening events in the Museum, centred on, among other things, the Egyptian galleries, the 'Treasures' exhibition, the silver collections, and the hanging of the Mallett Gallery. The

Friends' 2007 AGM was followed by an entertaining and informative lecture by Sir Roy Strong on 'Twentieth-Century Coronations'.

John Ashdown, who is a member of the Friends' Council, kindly led a number of tours around Oxford, including visits to four College chapels. Meanwhile, trips outside Oxford included Chawton House and the Jane Austen Museum, Fairford church, Arbury Hall, Kew Palace and Gardens, Yelford Manor, Standen House, and visits to the National Gallery's Velazquez exhibition and Tate Britain's Hogarth exhibition. Our thanks go to the activities team for all their hard work creating such a varied and interesting programme.

Finally, thanks must go to the Friends' 2,270 members and also to our patrons from the Elias Ashmole and Tradescant Groups, all of whom contribute so much, in so many ways, to the Ashmolean each year.

PRESS AND PUBLICITY

The Ashmolean's redevelopment, exhibitions, and events have received extensive press coverage over the past year. In March the start of construction was covered by the local press, the building trade press, and *Design Week*. The Director gave interviews to the *Financial Times* and the *Museums Journal*.

The 'Treasures' exhibition continues to attract publicity, with a six-month feature series in *Oxfordshire Life*. In addition it was selected as the critics' choice in *The Times*, the *Observer Review* and the *Independent on Sunday*, along with the temporary exhibitions of 'Recent Acquisitions of British Drawings and Watercolours' and 'Dürer to Friedrich: German Drawings from the Ashmolean'. The recent acquisition of the Boar's Head Tureen attracted coverage in the antiques, arts, and local press, as well as featuring in the *Sunday Mirror*.

The Press and Publicity Office gave weekly site tours to target audiences from September 2006 to March 2007 covering the development's phases of demolition and the archaeological dig. Tours resumed in August 2007. Hundreds of people have been able to see the redevelopment take shape.

In June over 200 visitors came to the Museum to listen to the Blackbird Leys Choir sing a variety of classical songs in a late night musical opening of the Ashmolean celebrating the City's 'Opening Doors Opening Minds' weekend. This was followed in July by 'Alice's Day', where the Ashmolean featured on the Alice Day Trail. Sally Brown, Curator of Modern Literary Manuscripts at the British Library, gave a talk on the Wonderland Story and presented the film *The Original Alice* to a full audience. Storytelling took place on the forecourt, and throughout the week a special display of manuscripts, proof sheets and printing plates illustrating Lewis Carroll's editions of *Alice's Adventures Under Ground* and *The Mouse's Tale* attracted great interest. Both events attracted new audiences as well as receiving widespread local press coverage.

The Press and Publicity Office has produced signage to cover the hoarding at the entrance to the construction site on St Giles and on the portacabin on the forecourt. Produced in two phases, the signage on St Giles was sponsored by Henmans and Arts & Business, and

includes a series of posters featuring objects from the collections in the pedestrian tunnel, and a 39-metre banner on the roadside. The hoarding on the forecourt displays a 15-metre banner overlooking Beaumont Street, as well as information panels.

To expand the Ashmolean's communication tools, the Museum launched its e-newsletter in May 2007. Approximately 2,000 subscribers have registered on the website to receive the monthly newsletter, which provides highlights of the Museum's news, exhibitions, and activities, with links to the website www.ashmolean.org.

The *What's On* magazine continues to be distributed extensively throughout Oxford and the neighbouring counties.

Publications Department

With the rebuilding of the Ashmolean under way, it was inevitable that the publishing programme would be affected, since most of the curatorial staff are heavily involved in the design and fitting-out of the new galleries.

The latest addition to the Handbook Series, *The Arundel and Pomfret Marbles* by Michael Vickers, was published in December 2006. This handbook tracks the eventful history of the first major collection of Classical antiquities in Britain, which are now housed in the Ashmolean (210 mm x 145mm, paperback and hardback. 96pp. 78 colour illustrations. Price £7.95 paperback and £11.95 hardback).

Part II of Arthur MacGregor and Moira Hook's *Manuscript Catalogues of the Early Museum Collections* was published in April 2007. This was produced in collaboration with British Archaeological Reports in Oxford (295 mm x 205 mm, paperback. 450pp. Price £45).

Filming Department

Channel 4 came to the Museum to film paintings and drawings by Walter Sickert for its programme *Sickert vs. Sargent* and ITV shot scenes for 'Lewis', the successful follow-up to the 'Inspector Morse' series.

Shop

The shop business is profoundly affected by the display of temporary exhibitions and by the availability of complementary publications. Since there have been no significant exhibitions in this academic year, shop performance has been down on the previous year. However, an average transaction value of over £8 still compares well with other major national institutions.

Café

As expected, the gallery closure programme and lack of temporary exhibitions this year has impacted a little on café sales. Nonetheless it has been a successful year, with local regulars still coming to the café as well as Museum staff. The staff discount has been increased in order to encourage staff at the Radcliffe Infirmary site to make the fifteen-minute walk.

Events sales have continued to grow, thanks to the café's close working relationship with the Museum and specifically with the Events Manager. There is a lot of potential growth in this area, and the café has now joined with the Museum to employ an Events Assistant.

ICT Department

The ICT Department has continued to provide essential support throughout the Museum, with Dr Jonathan Moffett and Dr Chris Powell based in the main Museum, and Ian Miller at the Radcliffe Infirmary site. The Department also had the services of Alan Russell (June 2006–May 2007), who successfully completed an audit of the Museum's ICT equipment as well as providing general support at both sites.

The departure of the Beazley Archive into the Classics Centre allowed the Cast Gallery to be integrated into the Museum's main network, which involved transferring all the Museum's computers and other devices to a new subnet. This was successfully accomplished, with a minimum of disruption, in six weeks (beginning of May to June).

As part of the Museum's Intranet, a 'Wiki' ('rapidly' in Hawaiian) has been set up to allow Museum staff to create a shared online resource. A calendar is being developed as another part of the Intranet.

The new Ashmolean website was launched in June 2006, and the transfer to the new web server was completed in October 2006. Subsequent work has been done to modify and customize the site as designed by Reading Room, in particular the Online Shop, a major addition being the implementation of a Friends' and Patrons' Discount.

Photographic Department

The digitization of the Department's photographic equipment has been a great success, and we have had another busy year, having completed or being in the process of completing many new publications for the Museum while continuing to supply a reasonably uninterrupted service to the public. We are also supplying images for the displays in the new Museum galleries.

We are digitizing many existing transparencies and negatives as well as supplying digital images for all new photography, a process that will save time and money in the long term and lead to greater efficiency.

Jo-Hung Tang has joined the Department on a two-year contract to work exclusively on the digitization of Eastern Art objects for the AMEAD Project. These images will initially be used for the website and research but will also be imported into the archive for general use.

Registration Department

In 2006/7 the Ashmolean lent 472 works to 79 exhibitions, which were shown at 94 venues. Visitor figures obtained from some of the borrowing venues show that exhibitions to which we lent were visited by more than 2,100,000 people.

The 79 exhibitions were spread across the following countries:

| | | | | | | | | | |
|-----------|---|---------|---|-------------|---|--------|---|-----|----|
| Australia | 2 | France | 7 | Italy | 7 | Spain | 1 | UK | 43 |
| Belgium | 4 | Germany | 2 | Netherlands | 5 | Sweden | 1 | USA | 7 |

Among the exhibitions to which we lent were 'Cézanne in Britain', National Gallery, London; 'Goddess: The Divine Female in Hindu and Buddhist Art', Art Gallery of New South Wales, Sydney; 'Indian Temple Sculpture', CaixaForum, Barcelona and Madrid; 'Caspar David Freidrich', Hamburger Kunsthalle; 'Raphael: The Colonna Altarpiece', Metropolitan Museum of Art, New York; 'Vive la Parisienne', Compton Verney; 'The Colors of Clay', Getty Villa Museum, California; 'Constable in the Lake District', The Wordsworth Trust, Grasmere; 'Raphael: From Florence to Rome', Galleria Borghese, Rome; 'Rodin', Royal Academy of Arts, London and Kunstmuseum, Zurich; 'Rembrandt: The Quest of a Genius', Museum Het Rembrandthuis, Amsterdam.

The Registrar and Associate Registrar supervised fine-art shippers in all the packing and unpacking of loans, or packed and unpacked works themselves.

During the year the Museum received 100 applications for outward loans, of which 62 were approved by the Visitors. The Registration Department also coordinated the condition reporting, and glazing and framing, of 24 paintings required for outward loan.

The Museum borrowed works for the temporary exhibition 'Leonardo and Oxford: Discovering the World of Leonardo in Oxford's Collections' and the 'Alice's Day' display. Additionally, the Department assisted during the installation and dismantling of all temporary exhibitions.

A number of significant long-term inward loans were made. This included Lord Frederic Leighton, *Miss Ruth Stewart Hodgson*, oil on canvas; Peter Paul Rubens, *Copies after Six Figures from Michelangelo's Last Judgement*, black and red chalks; Bernadino Luini, *Head of the Virgin*, black and red chalk; an important collection of late Medieval and Tudor English silver spoons; a group of British paintings and watercolours comprising Sir Edward Coley Burne-Jones, *Music*, oil on canvas, Dante Gabriel Rossetti, *Hamlet and Ophelia*, watercolour, George Frederic Watts, *The Ideal*, oil on board, Augustus Edwin John, *Figure Study*, watercolour, and W. Graham Robertson, *Sarah Bernhardt*, watercolour; Sir Thomas Lawrence, *Portrait of the Fifth Duke of Leeds*, oil on canvas; Antonio Canal, called Il Canaletto, *A Capriccio with the Villa seen through a Ruined Arch with a Pool in the Foreground with Figures*, oil on canvas; Aert de Gelder, *Esther and Mordecai*, oil on canvas; Jacob van Ruisdael, *View of the Lake of Haarlem*, oil on canvas; Jacob van Ruisdael, *Landscape with a Cloudy Sky*, oil on canvas, and Studio of Titian, *Venus and Adonis*, oil on canvas.

A physical inventory and condition check was completed by the Registration Department of all long-term loans to Oxford colleges and office holders and records were updated.

Design Office

The Design Office has continued to work on the redevelopment plan, specifically working on the presentation of information throughout the Museum from gallery displays to front-of-house public information requirements. Numerous trials have been undertaken to test a variety of ideas for the graphic design approach for the redevelopment. We have been working closely with the Gallery Project Management Group and Metaphor over these issues. The first major testing ground for all of this will be presented in the Randolph Sculpture Gallery prototype due in October 2007.

In parallel to this the Design Office has been continuing to support the Museum's ongoing activities throughout the year. Four exhibitions have been produced with all their supporting promotional material. Large graphics have been produced to promote and highlight the Museum's redevelopment project and are displayed on the St Giles side of the building. Graphics have also been produced for the forecourt and Beaumont Street areas emphasizing that the Museum is still open to the public. We are continually developing and improving our front-of-house presentation as and when we can.

Finance Department

Following the successful reorganization of the Finance team in June 2006, with the new appointments of Andrew Noton (Head of Finance) and Claudia van Deventer (Management Accountant), the Finance Department has continued to develop the financial controls and procedures to produce accurate and timely financial reporting at all levels within the Museum.

This greater financial awareness has allowed for more effective decision-making, and the Museum has returned a £6,000 surplus for the financial year 2006/7.

Income 2006/7 (£)

| | |
|--------------------------------|------------------|
| AHRC | 2,091,500 |
| University Funding – all | 950,424 |
| Trust Funds and Investments | 291,008 |
| Donations (inc. 'Renaissance') | 932,971 |
| Sales, Services, and Trading | 932,338 |
| Acquisitions | 389,052 |
| Research | 167,722 |
| Other | 23,108 |
| Total | 5,778,123 |

Expenditure 2006/7 (£)

| | |
|---------------------------------|------------------|
| Curatorial and Research | 1,973,811 |
| Conservation | 192,103 |
| Education | 232,003 |
| Development and Marketing | 202,984 |
| Administration | 533,098 |
| Building Maintenance and Upkeep | 715,521 |
| Visitor Services | 448,125 |
| Trading | 917,455 |
| Acquisitions | 389,052 |
| Research | 167,722 |
| Total | 5,771,874 |

Visitor Numbers

| | 2006/7 | 2005/6 | 2004/5 |
|-------------------------|------------|------------|------------|
| Museum Visitors | 338,789 | 365,457 | 390,600 |
| Website Sessions | 322,170 | 360,182 | 259,786 |
| Visits | 593,367 | 733,763 | 535,493 |
| Hits | 20,020,620 | 17,338,715 | 16,447,312 |

VISITOR SERVICES

Even though the Ashmolean has never been 'smaller' in its long history, George Earle and his team have had a very busy year looking after our visitors. Closures of some galleries have been unavoidable. The construction of the prototype gallery inside the Randolph Sculpture Gallery has temporarily necessitated the closing of the Chester and Griffith Galleries, while at the same time the closure of the Linda Daisy Ward, the Chambers and the Combe Galleries for refurbishment, have all given us more opportunities to engage with the visitors and explain what we are trying to achieve in the future. This opportunity has been taken up with relish and alacrity by the front-of-house team.

At the end of March 2007 the front-of-house team gained a new manager in Hugo Penning, who joined the Museum as the Front of House Manager. Before joining the Ashmolean, he was employed at the National Portrait Gallery for seven years, where he studied part-time for his MA Degree in Museum Management. His other responsibilities here at our Museum are to manage the building services team, security, and cleaning.

Building Services Department

Alan Kitchen and his team have also been very busy this year. Besides dealing with planning, coordinating, and facilitating the refurbishments, they have also executed a lot of that work and then had to spring into action whenever artworks needed to be moved urgently or some other emergency occurred.

Over the past year, 5 exhibitions were hung and lit, 120 loans out were prepared, 80 works on paper were framed for our own exhibition schedule as well as 28 paintings that needed glazing and backing. Quality furniture and plinths have been restored or completely designed and built from scratch, such as the beautiful Whistler glass cabinet, which is now in operation in the Mallett Gallery. In the meantime the team looked after the building itself by performing lots of maintenance work 'back of house' or escorting contractors to enable them to work safely in the Museum.

Security Department

After the demolition of part of the Museum, it was interesting to see how our security system reacted. Those issues that did arise were all dealt with very promptly by the team. The Security team also had to deal with the 'usual' acts of vandalism and cope with the incoming and outgoing post, and they must have handed out thousands upon thousands of keys through the year.

Personnel

STAFF JOINING THE MUSEUM

Cory Benfield (1 August 2006), Retail Assistant; Sarah Glover (1 August 2006–28 February 2007), archival web editor, Department of Antiquities; Emily Bartlett (5 August 2006), Retail Assistant; Ulrike Parkinson (13 November–10 July 2007), Director's PA; Abril Ibarra Castaneda (13 November 2006–18 May 2007), Retail Assistant; Naomi Bergmans (15 January 2007), Museum Assistant (Deputy Team Leader); Alice Brackenbury (18 January 2007), Museum Assistant; Christina Chilcott and Sarah Debenham (15 January 2007), Museum Assistants; Rupert Shepherd (1 February 2007), Manager of Museum Documentation; Hugo Penning (26 March 2007), Front of House Manager; Victoria McGuinness (12 March 2007), PA to Deputy Director; Jiyeon Wood (19 March–31 August 2007), Retail Assistant; Jo-Hung Tang (16 April 2007), Photographer, AMEAD Project; Arianna Carlini (12 March 2007), Curatorial Assistant, Antiquities Department; Greg Jones (8 May 2007), Graphic Designer; Melanie Lewis (11 April 2007), Retail Administration Assistant; Jack Green (16 July 2007), Project Curator, Ancient Near East Gallery; John Naylor (25 June 2007), Finds Adviser, Heberden Coin Room; Helen Ward (27 June 2007), Deputy Head of Education.

STAFF TRANSFERS WITHIN THE MUSEUM

Gill Vulliamy moved (1 February 2007) to Assistant Shop Manager; Julian Baker moved (19 February 2007) from Finds Adviser to Project Curator, Money Gallery; Sigolene Loizeau became Collections Coordinator, AMEAD (13 February 2007); Edith Prak moved from Director Development to Deputy Director, Development and Outreach.

STAFF LEAVING THE MUESUM

Alexandra Sofroniew, Makiko Tsunoda, Mitsouko Watanabe, Carole Wheeler, Chloe Woodhead (31 August 2007), Museum Decanters; Keith Bennett (1 September 2006), Design Assistant; Elena Vasilescu (12 September 2006), Gallery Attendant; James Allen (20 September 2006), Director, AIFES Project; Karen Wilson (26 September 2006), Conservator; Martina Harley (31 October 2006), Director's PA; James Church (30 November 2006), PA to Deputy Director (Admin); Susan Godfrey (30 December 2006), Gallery Attendant; Rhian Lonergan-White (31 December 2006), Design Assistant; Jon Thompson (31 December 2006), Beattie Archivist; Agomani Dutt (1 February 2007), Gallery Attendant; Stephanie Lloyd (31 January 2007), Retail Assistant; Henrietta Gill (13 April 2007), AIFES Education Outreach Officer; Alan Russell (15 May 2007), IT Assistant; Sabrina Shim (16 May 2007), Picture Library Assistant; Kate Heard (15 June 2007), Print Room Supervisor; Rosa Fernandes (3 July 2007), Gallery Attendant; Robert Pugh (30 June 2007), Technician, Building Services.

Angela Woodcock (Director's Secretary) died 11 December 2006.

Exhibitions

During the year the Museum mounted a small series of exhibitions in the Eldon Gallery:

'Leonardo and Oxford: Discovering the World of Leonardo in Oxford's Collections', 9 August–12 November 2006

This formed part of a series of exhibitions highlighting the University of Oxford's rich collections, with Leonardo da Vinci as the key link in the chain. Focusing on his artistic and scientific interests, these exhibitions analysed the artistic and intellectual world inhabited by Leonardo, his friends, and followers, while questioning today's image of him as a genius and celebrity.

'Recent Acquisitions of British Drawings and Watercolours', 22 November 2006–18 February 2007

From Samuel Palmer to Paul Nash, the exhibition comprised some of the most striking and important acquisitions in the field of British drawings and watercolours made by the Ashmolean over the last six years.

'Dürer to Friedrich: German Drawings from the Ashmolean', 27 February–20 May 2007

Spanning four centuries, this exhibition comprised forty drawings by a range of the most celebrated German Old Masters. The work of the sixteenth-century artists Altdorfer, Dürer, Grünewald, and Holbein were displayed alongside later artists from the nineteenth century, including Friedrich and the Nazarenes.

'About the House: Woodcuts by Matthias Mansen', 23 May–27 August 2007

This exhibition featured a series of large woodcuts by Matthias Mansen. Made in 1989–92, the series represents six rooms in a house and the domestic duties with which they are associated. This provided an opportunity to focus on the Ashmolean's growing collection of contemporary prints from German-speaking countries. The exhibition was drawn entirely from the collection of the Ashmolean, but during the show two states of one of the images were presented to the Museum.

'Alice's Day Display', Randolph Gallery, 7 July 2007

A small exhibition bringing together manuscripts, ledgers, and a printing plate for *Alice's Adventures in Wonderland*.

Supporters and Benefactors

The support of private donors, charitable trusts, and businesses this year has been of huge benefit to the Museum, ensuring that it can continue to care for and enhance its collections, while making them available to the public, students, and scholars. We are very grateful to all those donors who have supported the Ashmolean during the year. They include:

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