

University of Oxford
Annual Report of the Visitors of
The Ashmolean Museum
August 2008–July 2010

Visitors and Fellows of the Ashmolean Museum

Visitors of the Ashmolean Museum

1 August 2008–31 October 2010

Nicholas Barber CBE, *Chairman*

Prof. Sally Shuttleworth, *Vice-Chairman*

The Vice-Chancellor (Dr John Hood) *(to Michaelmas 2009) (ex officio)*

The Vice-Chancellor (Prof. Andrew Hamilton) *(from Michaelmas 2009) (ex officio)*

Pro-Vice Chancellor (Prof. Ewan McKendrick)

Prof. Alan K Bowman

The Rt Hon. The Lord Butler of Brockwell *(to Michaelmas 2008)*

Prof. Michael Burden

Prof. Craig Clunas *(from Michaelmas 2008)*

Prof. James Fenton *(to Michaelmas 2010)*

Chris Jones *(from Michaelmas 2010)*

Prof. Steve Nickell *(from Michaelmas 2008)*

Angela Palmer *(to Trinity 2010)*

Prof. Mark Pollard

Peter Rogers *(to Trinity 2009)*

The Rt Hon. The Lord Sainsbury of Preston Candover KG

Martin Smith

Jon Snow *(from Trinity 2010)*

Paul Thompson *(from Trinity 2010)*

Andrew Williams *(to Trinity 2010)*

The Senior Proctor *(ex officio)*

The Junior Proctor *(ex officio)*

The Assessor *(ex officio)*

Fellows of the Ashmolean Museum

HRH Crown Prince Sultan bin Abdul Aziz Al-Saud

Mrs Joyce von Bothmer

The Garfield Weston Foundation

Mr Michael Gettleson, for the Whiteley Trust

The Lady Heseltine

Yousef Jameel Hon. LHD

Mr Neil Kreitman

Mrs Edmeé Leventis

Zvi and Ofra Meitar

The Rt Hon the Lord Powell of Bayswater, KCMG

Prof. Hans Rausing KBE and Mrs Märit Rausing

Dr Angelita Trinidad Reyes

The Robert and Rena Lewin Charitable Trust

Mr George Robinson

The Rt Hon the Lord Rothschild, OM, GBE

Mrs Mortimer Sackler
The Rt Hon Sir Timothy Sainsbury
The Rt Hon the Lord Sainsbury of Preston Candover, KG
Bernard and Lisa Selz
Hiroaki and Atsuko Shikanai
Mr Hugh Sloane
Mr Carl Subak
Michael Sullivan
Winton Capital Management
Lady Wolfson of Marylebone

In memoriam:

Dr Mortimer D. Sackler, KBE
Lord Wolfson of Marylebone

Chairman's Foreword

This Report is the first since the Ashmolean's triumphant reopening by HM The Queen and the first for two years because of the huge workload across the Museum in the run-up to it.

The new Ashmolean is a triumph. Its doors reopened in November 2009, to great acclaim from critics and public alike. The press reviews were universally enthusiastic, and our visitors have shown similar approval; visitor numbers have far exceeded previous levels and, equally important, the number of return visits has been high. Rick Mather's thrilling architecture leads the visitor into galleries full of inspiring displays – stimulating aesthetically, beautifully designed and lit, and intellectually stirring too in ways that make the new Ashmolean markedly different from most other famous museums. While the great civilizations such as India, Rome, Islam, China, and Greece have their own galleries, the aim has also been to help the visitor make connections between them. By highlighting the impact of travel and trade, and the movement of ideas and technologies and artistic motifs, particularly between East and West up and down the Silk Road and along the Spice Trades, the new galleries have been made to speak to each other. The gallery of, say, Rome is not restricted to the Romans.

The new galleries are innovative in other ways too. Many are interdisciplinary, displaying objects from more than one department. Some are themed rather than chronological, such as Money or Textiles. Others highlight the great scholars and collectors through whom the collections were assembled and studied, including the founding fathers Elias Ashmole and the Tradescants. Throughout, the tone of voice is enquiring rather than simply dispensing the answers. The aim is to excite the visitor's curiosity and make the collections live.

As well as the new galleries, the Ashmolean's transformation has brought many other new benefits – environmental control, exhibition galleries, conservation studios, an education centre, access for the disabled, study rooms, a rooftop restaurant, a loading bay, and a new front door opened to its full height. The project also saw a refurbishment of the Western Art galleries in the Cockerell Building and a new hang of the paintings.

The project cost over £60m. Raising this amount has been a major task, which is not yet complete. We were on track until the credit crunch hit in 2008. Things then slowed down, but since the reopening several substantial donations and pledges have been received, and the funds raised now exceed £47m. It seems a number of potential donors needed to see the Ashmolean completed before they were ready to believe the story. More are in prospect. The Board remains committed to raising the balance and repaying the University's loan, which allowed us to complete the new building on time. It is helpful that, while twenty-one of the thirty-nine new galleries have been named in honour of their sponsors, a further eighteen are as yet unsponsored.

Besides the project's physical and fundraising aspects, a key component was a change management project involving all the staff. To the visitor the most visible outcome of this process has been the friendly helpfulness of the Visitor Service Assistants in the galleries. Underlying this is a reshaping of the Ashmolean's vision of what the Museum is for. The new vision reads:

**Opening minds to the joy of learning,
Opening doors to the excellence of Oxford**

Central to this statement of purpose is that the Ashmolean is part of Oxford University and proud to say so. Conversely, I believe the University is proud of its new Ashmolean. Neither of these statements could have been made so firmly in the past, when a certain distance tended to prevail. Today the Ashmolean is one of the most visible front doors to the University and its role embraces promoting Oxford to the wider public, including future students. Indeed, its higher education activities are interdependent with its wider agenda for the general public.

The credit for pulling off such an ambitious project should be widely shared, but first and foremost it was the outstanding vision and drive of the Director, Dr Christopher Brown, that took the project from a gleam in the eye over ten years ago to realization. Lord Sainsbury was the project's godfather; he provided not only a hugely generous benefaction as the launch gift but, in the words of a special plaque near the entrance, 'unstinting commitment' as well. Another key figure was Dr John Hood, Oxford's Vice-Chancellor during the crucial years, who ensured consistent University support for the project despite the inevitable trials that accompany great undertakings. The Ashmolean's Board is profoundly grateful to the University for its willingness to provide the loans that allowed the project to be completed on time.

Rick Mather's architecture is the most visible feature of the new Museum, together with the new galleries designed by Stephen Greenberg of the design company Metaphor. But so many others played critical roles, the builders and construction professionals, of course and, from within the Ashmolean, the curators and conservators and designers and photographers and installers and fundraisers and so many others who have brought the project to fruition. The Board is deeply appreciative of the outstanding effort of so many, particularly the whole Ashmolean staff, for whom such a project was a far cry from their normal activity.

Warm thanks go too to our many donors listed elsewhere in this Report, especially the Fellows listed at the front. I particularly highlight the Heritage Lottery Fund, whose donation of £15m in 2004 secured Oxford's agreement to proceed. Thanks too to the Museum's Patrons and Friends. From among the Friends come many volunteers who play key roles, whether as guides, at the front desk, or in some cases within individual departments.

During 2010, after the great heave of completing the new building, the Ashmolean staff have once more been engaged in the usual Museum tasks, often in ways very different from before – exhibitions, education programmes for schools and adults,

gallery talks, conservation, loans to other museums, acquisitions, and research. The last of these, research, is a vital activity, especially in a university museum, and to give this area greater focus the Board has established a new Research Committee chaired by Professor Alan Bowman.

This Report includes a statement of the Museum's finances. The Museum managed the transition from old to new within its agreed budget. Its ability to achieve sustainable break-even in the future is based upon the assumption of its public-sector funding remaining broadly intact. In the event we are faced with cuts. As I write, the scale of these has yet to be announced, but the threat is serious. Nearly half the Museum's revenues comes from the public sector. Of the costs, some two-thirds are pay related. A number of posts had already had to be left unfilled, so the room for manoeuvre is limited. The likely shortfall will have to be made good through a combination of further cost savings and increasing those revenues that are under the Museum's direct control, donations and trading; it is encouraging that both have been growing well.

The Board has seen a number of changes over the past two years. At varying times pressure of other commitments led James Fenton, Angela Palmer, Peter Rogers, and Andrew Williams to resign. The Board is grateful to all of them for their contributions, especially to Andrew Williams, who chaired the Fundraising Steering Committee from its inception in 2004. Incoming Visitors are Jon Snow, Channel 4 newscaster and former Trustee of the National Gallery and Tate; Paul Thompson, Rector of the Royal College of Art and former Director of the Cooper-Hewitt Museum in New York and before that Director of London's Design Museum; and Chris Jones, an Oxford local who was Group CEO of the advertising and marketing company J Walter Thompson.

My own term of office as Chairman ends in December after eight exciting years. The Ashmolean I joined was a very different place, and it has been a privilege to be party to its extraordinary transformation, a transformation that has been profoundly attitudinal as well as physical. My successor will be Bernard Taylor, who brings outstanding credentials from the worlds of business and heritage. He is currently one of the four lay members of the University's Council.

The boardroom changes are timely as the Ashmolean enters its next chapter. The new galleries are but means to an end, and the task now is to exploit them for the benefit of the Museum's many publics, visitors and scholars alike. In 2010 it has made an outstanding start, and the forthcoming programmes of exhibitions, events, and other initiatives will ensure it goes from strength to strength.

Nicholas Barber
September 2010

Director's Report

The Chairman of the Visitors of the Ashmolean, Nicholas Barber, is stepping down at the end of 2010, having completed the maximum two four-year terms of office. During those eight years he has led the Board with dedication and commitment. The Museum's debt to him is immense. At an early stage of the planning of the Ashmolean project it was clear that it would be important to bring a number of high-profile outside supporters onto the Board. It was Nicholas's skill that created a unified and single-minded Board of University members and outside supporters to carry through this costly and complex undertaking. He also chaired the Visitors' Steering Committee, the key decision-making committee of the project, with great subtlety and flair. As was inevitable in a project of this kind, there were moments of tension and disagreement, but these he dispelled by giving us all the impression that our point had been heard and indeed prevailed. The key to his dedicated service to the Museum is his understanding and appreciation of its collections. A former Trustee of the British Museum, he read Classics at Wadham and has a profound appreciation of the ancient world and its artefacts. His tours of the collections are admired and enjoyed. Personally, I owe Nicholas a huge debt of gratitude for his support and guidance during these years. Let me also, on behalf of the Museum as a whole, extend my thanks and good wishes to his wife, Sheena, who has also been enthusiastically involved in the life of the Ashmolean. Nicholas's successor, Bernard Taylor, has been closely engaged in the world of the University as a member of Council and Chair of the Audit Committee, and I join Nicholas in welcoming him to the Museum.

On Tuesday, 24 September, I shook the hand of the millionth visitor to the new Museum. A million visitors in ten months is a remarkable figure for a museum outside London, and it represents a fourfold increase in visitors since its reopening. The experience of visiting the Ashmolean has been transformed. Light floods through the new building, and vistas from one gallery to another make both physical and intellectual connections clear. To stand in the Islamic Gallery and look from the tin-glazed Iznik ceramics of Ottoman Turkey to the majolica in the European ceramics gallery is to be told the story of a technique that travelled from Basra to Faenza through the Middle East, North Africa, and Europe. These connections are the organizing principle of the new displays of the permanent collections on three floors of the new Museum, and I am naturally delighted that our visitors find the new lay-out helpful and thought provoking. Our visitor surveys have identified that many visitors are returning time and time again to explore the galleries.

The Chairman has already praised my colleagues for their hard and dedicated work, but I must add my voice to his. This project has dominated the life of the Museum for almost a decade and has involved large numbers of staff working for a long time in less than perfect conditions on the Radcliffe Infirmary site. Access to the collections was often difficult, which did not make the writing of labels and wall texts easy. Conservation staff, photographers, the education and development teams, as well as curators and many others, put up with cramped conditions for several years because they believed that the project would bring great benefits to the ways

in which the collections were presented to the public. They have been delighted with the result. There are, of course, some 'settling-in' problems: the environmental controls have needed further work to establish satisfactory levels of relative humidity, the lifts have struggled to serve our enormous numbers of visitors, and the revolving door has (in the past) revolved too slowly. However, all these problems are, at the time of writing, either dealt with or almost dealt with, and the overall performance of the building is excellent.

A new feature of the Museum is the welcome extended to visitors by the Visitor Service Assistants in their elegant and distinctive black uniforms. They have been trained by my colleague Hugo Penning, our Front-of-House Manager, whose contribution to the new Museum has been outstanding. Critical roles were played by the Operations Director Robert Thorpe and the Project Manager Dr Henry Kim, as well as Nick Mayhew, who directed the curatorial teams, and Edith Prak, who planned and implemented the re-branding project. The new education centre has transformed our ability to receive school visits, and the take-up has been enthusiastic and immediate. New teaching rooms adjacent to accessible storage have enormously enhanced the ability of our colleagues in the University to teach from the object. The events team, under Paula Falck, has used the new building to stage some memorable occasions, including those celebrating the opening of the Museum.

I join the Chairman in thanking our many supporters and friends who have made this development possible and wish to pay special tribute to our leading public and private donors, the Heritage Lottery Fund and Lord Sainsbury's Linbury Trust. John Sainsbury was one of my first visitors after my move to the Ashmolean in 1998 and he supported the redevelopment of the Museum from its earliest days. It was he who provided much of the initial funding, which made it possible for us to present a convincing case to the HLF. It was the receipt of the HLF funding in the summer of 2004 that turned a plan into a reality, and we worked closely and very successfully with their Trustees and officers for five years. Their experience in large-scale museum projects was hugely valuable. Our many other supporters from throughout the world are listed in this Report and I am enormously grateful to them all.

The next phase of the development of the Ashmolean was the reopening of the redecorated, relit, and redisplayed Cast Gallery on 1 October 2010, a project led with great skill by Victoria McGuinness. We have also embarked on the redisplay of the Egyptian collections. This involves the move of the shop from its present position to the lower ground floor and the use of that space, the Ruskin Gallery, to house the Pre-Dynastic collections, which are the finest outside Cairo. The other Egyptian galleries will be remodelled to create a more logical and effective route through the collections. This is a £5½ million project, which has once again received support from the Linbury Trust, but we are currently asking our supporters to help with this ambitious undertaking, which will be completed by the end of 2011. The collections of the Ashmolean are so rich that there are always new ways in which we can deepen our own understanding of them and that of our visitors. I hope that, if you have not already done so you, will visit the Ashmolean in the near future

to see the transformation of Britain's first museum.

September 2010

Dr Christopher Brown

Departmental Reports

ANTIQUITIES

INTRODUCTION

This has been a momentous period of change for the department, involving the most substantial reorganization of the presentation and documentation of the collections for more than a century, since Sir Arthur Evans's Keepership. Ten new Antiquities galleries have been installed, with some revisions and gradual completions since the formal reopening of the Museum in November 2009. Major contributions have also been made to a further ten orientation and cross-cultural galleries. Inevitably, there is more work to be done, as the new galleries are tested by a vastly increased flow of visitors. We feel extremely proud to be so substantial a part of the great achievement of creating the new Ashmolean, and in the process we have gained much from a closer working relationship with our colleagues across the Museum.

A vast amount of work has also been done on the documentation of the archaeological collections, using Museum Plus, the Ashmolean's new Collections Management System. Here too there is enough work to last several lifetimes, but enormous progress has been made and a major change effected in working practices.

We have also moved our offices – with some relief, after three years of exile! – from the Radcliffe Infirmary site back to the museum. As I write, Liam McNamara, newly appointed Assistant Keeper of Ancient Egypt and Sudan, is moving from the old Egyptian office to the east wing of the Museum, uniting the department for the first time in decades.

None of this would have been possible without many of the staff of the department giving far more time than their contracts allow, and without the major contribution of an army of interns, gallery assistants, and volunteers. Particular recognition should be given to the new, young curators who did so well with their galleries at an early stage in their careers.

EXHIBITIONS

The Lost World of Old Europe was the first installation to open in the Ashmolean's new temporary exhibition galleries on 20 May 2010. Featuring the Neolithic and Chalcolithic cultures of Bulgaria, Romania, and Moldova, the exhibition was developed with an accompanying catalogue by the Institute for the Study of the Ancient World, New York University. Alison Roberts and Ioannis Galanakis developed a display of contemporary material from Ukraine in the Ashmolean collections, shown beside the ticket desk. Working with Press and Public Relations, Events and Education, the department developed a lecture programme to coincide with the exhibition.

PUBLIC SERVICE

Alison Roberts is working with John Naylor (HCR) and the local Portable Antiquities Service (PAS) representative on the Ashmolean/PAS identification service, held on the first Wednesday of each month. This is proving very popular with the public. Curators are on call to assist with identification.

Vicky McGuinness and her team have been working with the department to set up the new Students' Room and move reserve collections into on-site stores. We are welcoming academic visitors to study collections in our off-site stores and in the galleries at the Ashmolean wherever it is possible to do so.

Even though the Antiquities Study Room is not yet operational, between April and August 2010 the department received 120 research enquiries, 87 of them requesting access to the collections. Highest demand is for Ancient Near East and Ancient Egypt and Sudan.

PRIORITIES

Current priorities are to begin work on the Egyptian Galleries Project, scheduled for completion in December 2011; to complete any outstanding and/or remedial work on the new galleries, including installation of the drawers; to set up the Study Room in the Museum, to work on the digitization of the collections following Eastern Art's successful launch of the AMEAD website, and to work with our colleagues at the Archaeological Museum of Vergina, Greece, to develop the special temporary exhibition: *From Heracles to Alexander: New Discoveries from Aegae* (Vergina).

ACQUISITIONS

AN2008.33 Bronze Anglo-Saxon cooking vessel from Thetford. Purchase.

AN2008.34 Corinthian drinking cup with caricature of Oedipus and the Sphinx from Etruria. Bequeathed by Dr Ann Brown.

AN2008.35 Openwork metal oinochoe handle with design of winged goats. Bequeathed by Dr Ann Brown.

AN2008.37 Five mounts from a Processional Cross. Previously WA1947.191.238. Bequest.

AN2008.46 Roman marble altar inscribed 'BELLENO' from Aquileia. Item in lieu of inheritance tax on the estate of Sir Howard Colvin.

AN2008.47 Roman marble altar inscribed 'DIIS MANIBUS'. Item in lieu of inheritance tax on the estate of Sir Howard Colvin.

AN2009.1–1014 Various items transferred from the Bodleian Library, previously on loan to the Museum. Gift.

AN2009.1015 Roman intaglio with Isis and Serapis set in eighteenth-century gold ring. Purchased with the aid of the Art Fund and the V&A Purchase Grant Fund.

AN2009.1016 Roman replica bull's head, from bronze bucket. Gift from Anthony Richard Hands.

AN2009.1017 Roman gold bead, perhaps from an earring. Gift from Anthony Richard Hands.

AN2009.1018 Album of drawings of classical sculpture at Oxford (c.1820–9). Purchase from Sir Richard Westmacott.

AN2009.1019 Archaeological archive from work in advance of construction of new building for the Pitt Rivers Museum started in 2005. Deposit.

AN2009.1025 Roman bronze handle in the form of a human face wearing elephantine headdress. Purchased from Mr Brian Carter.

AN2009.1026 Cast bronze flange-hilted dagger (Iran, c.1300–700 BC). Gift from the late Hon. Mrs Mary Anna Marten, OBE, DL.

AN2009.1027–9 Three cast bronze feline-headed pins (Iran, c.900–700 BC). Gift from the late Hon. Mrs Mary Anna Marten, OBE, DL.

AN2009.1030 Fired clay circular knob or wall plaque with traces of blue-green glaze (Tchoga Zanbil, c.1250 BC). Gift from the late Hon. Mrs Mary Anna Marten, OBE, DL.

AN2009.1031.a–c Three spiral ring of three turns made from gold wire (Iran, c.1300–550 BC). Gift from the late Hon. Mrs Mary Anna Marten, OBE, DL.

AN2009.1032–40 Pottery sherds from Epidaurus, Delos, and Tenos. Bequeathed by Dr Ann Brown.

AN2009.1042 Material from excavations at Dorchester, Oxon (Site XIII, Big Rings), 1951–2 (c.3000–c.1400 BC). Gift from Ameys Aggregates Ltd. Deposited by N. Thomas.

AN2010.1–41 Collection of teaching materials from various prehistoric sites in south-east Europe. Gift from Dr John Nandris.

AN2010.46. Excavation archive for Dorchester training excavations at the Dorchester Cursus, Oxfordshire, 2010 (BEC 10). Gift of Dorchester Parish Council. To be deposited by Oxford archaeology.

LOANS IN

A private collector lent Byzantine lead seals and a *boulloterion* for making seals to *The Mediterranean World from AD 300*. The east wall of the gallery hosts a series of loans exploring the theme of Jerusalem, generously supported by the Bernard Morris Foundation. Thus far we have displayed an English medieval map of the Holy Land loaned by the Bodleian Library, and a Panorama of Jerusalem attributed to the Flemish painter Jean-Baptiste Vanmour, owned by a private collector who supported an accompanying lecture on the painting by Shlomit Steinberg, Hans Dichand Curator of European Art at the Israel Museum, Jerusalem.

The Swiss metallurgist Walter Fasnacht – excavator of an Iron Age copper smelting site at Agia Varvara, Almyras – has lent long term the only existing oil painting illustrating the activities of ancient copper smelting.

DONATIONS

In January 2009 the A. G. Leventis Foundation pledged a grant of £200,000 towards the post for the Curator of Cypriot Collection, while in October the Bernard Morris Charitable Trust gave a grant of £12,800 towards the loan costs of the Jerusalem wall in the Mediterranean World Gallery.

In April 2010 Mr and Mrs Johnny Reed through the Wilmington Trust gave a donation of £1,000 for Antiquities purchases in memory of Dr Humphrey Case.

The Old House Foundation donated £10,000 towards curating the Ancient Near East. The Leon Levy Foundation was sponsor of the special exhibition *The Lost World of Old Europe*. Minerva Magazine was the corporate sponsor for events connected with this exhibition, and other events for the Antiquities Galleries. The new Antiquities study room has been renamed the Dietrich von Bothmer Study Centre for Antiquities.

Mrs Jo Case, widow of Dr Humphrey Case, former Keeper of Antiquities, donated his library and archaeological papers to the department.

(Donors of objects are recorded in the acquisitions section.)

GALLERIES

The eleven new Antiquities galleries and a further eight shared galleries are now virtually completely installed after months of additional work following the late handover of the ground floor of the new building. The department has achieved this only by many staff giving far more than paid hours to the Museum. We are very proud of our galleries, and most grateful to all our colleagues who have worked so hard with us to achieve the new installations. We especially value the closer relations that have arisen with our colleagues in other departments, fostered by the

cross-cultural approach of the display concept. Some design revisions are now under way for completion by the end of August 2010.

DOCUMENTATION AND ARCHIVES

PROJECTS

Projects have inevitably been disrupted by the redevelopment of the Museum and the move back to the main site. However, work has continued to complete the databases for the AHRC-funded British Archaeology and Leverhulme-funded Sir John Evans projects, undertaken by Angela Cox and Christine Edbury.

DOCUMENTATION

Since July 2008, Helen Hovey, Antiquities Documentation Officer, has been undertaking documentation work for the Museum gallery re-display project. This involved record resolution for the antiquities and orientation galleries, as well as assisting educational consultants with plans for multimedia installations.

From January to November 2009, Helen was involved in extensive consultation and cross-departmental discussions of MuseumPlus field standards. Considerable assistance has been given to Henry Kim in his review of the Museum's documentation in the summer of 2010.

In the spring of 2010, Helen began preparatory documentation of the Egyptian galleries, transferring a high-quality card index system developed in the 1960s to MuseumPlus, with additional geographical, dating, and literature references to aid future data entry work. Documentation has also been carried out by the curators and, since the reopening of the Museum, by a number of interns and volunteers trained by Helen and working under her supervision.

ARCHIVES

At the time of writing the archives remain off-site. In the spring of 2010 Dr David Berry prepared a report for the Director on the feasibility of moving them to a single location in the main Museum building. Archival material has featured in the galleries of the Aegean World, Ancient Cyprus, European Prehistory, and Ark to Ashmolean, where the displays have attracted public interest and critical acclaim. Drs Green and Galanakis have made considerable use of the archives to prepare a forthcoming research project on British Archaeologists in the Eastern Mediterranean, 1880–1940. Several visits to the archives have been facilitated for external scholars. We greatly miss the lack of expertise on the history of collections since Dr Berry's departure in March 2010.

EVENTS/OUTREACH

30 May 2009 The fifth *Roger Moorey Lecture* 'Past, Present, Future: The Ancient Near East at the Ashmolean' with Dr Jack Green (held in St John's College auditorium).

3 March 2010 *Ancient World Galleries*: the Director of the Ashmolean Museum, Dr Christopher Brown, and the Keeper of Antiquities, Dr Susan Walker, held a special reception to celebrate the Ancient World Galleries at the Ashmolean Museum.

25 March 2010 *Roman Archaeology Conference* reception took place at the Ashmolean on Thursday, 25 March, with sessions at the Museum on Friday, 26th, Saturday, 27th, and Sunday, 28th.

31 March 2010 A seminar day hosted by the Museum to celebrate Dr Whitehouse's retirement, featuring papers from former students.

27 May 2010 *Andrew Sherratt Memorial Lecture* 'Ancestors, Hierarchies and Urban Growth in Balkan Prehistory' with Dr John Chapman of Durham University.

29 May 2010 The sixth *Roger Moorey Memorial Lecture* 'Time as the Measure of all Things – Synchronizing Ancient Civilizations in the Near East and Mediterranean', with Professor Sturt Manning of Cornell University, USA (held at Wolfson College).

19 June 2010 *Day of Georgian Archaeology*: Professor Michael Vickers hosted a joint BGS/FaRiG seminar in the Headley Lecture Theatre, sponsored by BP and Pipeline Systems Engineering.

27–28 July 2010 evening and gallery lectures given by Ms Shlomit Steinberg, Hans Dichand Curator of European Art, The Israel Museum, Jerusalem, discussing the panoramic view of Jerusalem painted in 1700 by the Flemish painter J. B. Vanmour, then on loan to the Museum in the Mediterranean Gallery.

The department hosted the 2010 Hilary and Trinity Term 'NearEastMed' Archaeology Seminars, 'Late Bronze Age and Iron Age Trade, Interaction and Cultural Identity', in the Ashmolean Museum Education Centre. The seminars were supported by the Faculty of Classics, the School of Archaeology, the Faculty of Oriental Studies, and the Department of Antiquities, Ashmolean Museum.

The Lost World of Old Europe exhibition lectures included 'Romans, Goths and Huns: Confrontation or Assimilation on the Lower Danube' (Prof. Andrew Poulter, Nottingham University); 'Peoples, Space and Society in the Chalcolithic period of the Danube Valley 5000–4000 BC' (Professor Drogramir Popovici, Romanian National History Museum, Bucharest); 'Archaeology and Politics in the Cold War and after' (Emeritus Professor John Wilkes, Oxford).

Festival of British Archaeology, held jointly with the Museum's Education Service, celebrated twenty years of the Festival with the Ashmolean's Prehistory Month in

July 2010. This featured European Prehistory and Ancient World gallery tours by Alison Roberts, who also held two object-handling workshops for hearing and visually impaired people. The Festival events included a day of early music sessions led by Paul McRobbie; a day of Bronze Age CSI sessions with the Conservation Team; and a day of coins-striking sessions with Grunal Moneta. Two afternoon lectures were also held, 'Tephrochronology: An Explosive Way to Date the Palaeolithic', with Dr Christine Lane (RESET project, University of Oxford), and 'The Crime Ridden Stone Age: Violence in the Neolithic of Northwest Europe' with Dr Rick Shulting (Institute of Archaeology, University of Oxford).

STAFF CHANGES

Curatorial staff

Dr Helen Whitehouse, Senior Assistant Keeper for Ancient Egypt and Sudan, retired on 31 March 2010 after thirty years of service to the Ashmolean as Curatorial Assistant, then Assistant Keeper. Her departure was marked by a colloquium in her honour, with four papers presented by her former students and assistants. One of these, Liam McNamara, has been appointed her successor from 2 August 2010.

David Berry's contract as Project Curator, Ark to Ashmolean and England 400–1600 Galleries, was extended to 31 March 2010. He has now left the Ashmolean to work with Tim Gardom Associates, the Ashmolean's consultants for interpretation.

Dr Jack Green, Project Curator, Ancient Near East Gallery until 31 October 2009, has since received 25 per cent curatorial funding from a private trust, and 25 per cent University of Oxford Fell Fund and Sir Arthur Evans Trust Fund to develop a research project on British Archaeologists in the Eastern Mediterranean, 1880–1940, using the Ashmolean's archive of correspondence between Sir Arthur Evans, Professor Sir John Myres and David Hogarth.

Dr Anja Ulbrich was appointed A. G. Leventis Curator of Cypriot Archaeology, for a period of 4½ years from 1 September 2009.

Dr Eleanor Standley was appointed Assistant Keeper for Anglo-Saxon and Medieval Archaeology, from 1 April 2010, a post shared with the Institute of Archaeology, University of Oxford.

Dr Arthur MacGregor, who retired in May 2008, held a Monument Trust Fellowship from October 2008 to September 2009, which greatly improved the quality of the handover to Dr Berry and Dr Standley.

Departmental administrators

Suzanne Anderson retired as Departmental Secretary in July 2008 after fifteen years of service. Sharon Cornwell temporarily replaced her until 31 October 2008.

Christine Edbury kindly covered until January 2009, when Sarah Thorn was appointed Administrator. In September 2009 Sarah was seconded to the Director's Office, and was replaced by Francesca Jones and Sadie Pickup, in a remarkably successful job-share.

STAFF ACHIEVEMENTS

Dr David Berry

Curatorial work:

Following Dr Arthur MacGregor's retirement in 2008, Dr Berry was responsible for the England 400–1600 and the Ark to Ashmolean galleries. Dr Berry also assisted fellow curators with gallery work, including the writing, editing, and proof-reading of text and the initial Visitor Services Assistants orientation/training sessions. He worked with the Press and Publicity office on the press launch and other publicity at the time of the opening (including television, radio, and newspaper interviews) and with the Art Fund Prize campaign (judges visit, 'Love Your Museum' weekend). He helped with the 2009 filming of the *Seven Ages of Britain* and the 2010 *BBC Culture Show, Decoded: Dan Brown's Lost Symbol*. Dr Berry was involved in the production of the Ashmolean guide and children's activity book and sourced images, etc. for new products for the Museum shop.

Lectures and conferences: In 2008/9 Dr Berry presented papers on the 'Tradescant Collection' and 'Collections of Antique Sculpture at Oxford' at Canterbury Cathedral Archives and Christ Church College, Oxford (organized by the Centre for the Study of the Book, Bodleian Library). Before the Museum reopened, Dr Berry helped with both fundraising and corporate events (tours, dinners, and so on). Since the opening he has given numerous talks and tours for patrons, corporate partners, distinguished guests, and for the public (including three tours during the week after Christmas, when no other educational activities were held). Dr Berry also reinstated the former afternoon lecture series with a lecture entitled 'Faces of the Ashmolean' and inaugurated a new evening lecture series with a lecture entitled 'Ashmolean Anecdotes'

Prizes, awards, and honours won: Dr Berry won an Ashmolean Museum merit award for his work from August 2008 to July 2009.

Mrs Angela Cox and Mrs Christine Edbury

Angela Cox and Christine Edbury continued project work on the AHRC-funded resource enhancement of the British archaeological collections. In the process they were able to assist several curators with retrieval and documentation of objects selected for the new galleries, and in the longer term they have made considerable improvements to the documentation of the collections.

Xavier Droux

Xavier Droux, a D.Phil. student at the University of Oxford, provided invaluable

assistance as a temporary curatorial assistant, helping scholars and students gain access to the Ancient Egyptian and Sudanese collections throughout the Trinity Term 2010.

Dr Yannis Galanakis (Sackler Junior Research Fellow)

Curatorial work: Dr Galanakis is responsible for the Aegean World Gallery. He contributed objects and labels to the Ancient World, Ancient Near East, and Human Image galleries. He has given numerous tours and gallery talks since the reopening of the Museum in November 2009, and facilitated a number of visits to study collections and the Arthur Evans archive.

Fieldwork: 2008: Knossos, Crete. Fourth Season of the 'Knossos Urban Landscape Project', The British School at Athens, University College London and the University of Sheffield. (Processing pottery collected in the third season).

Books and Publications

Books

2009: [with Deligiannakis, G. (eds.)] *The Aegean and its Cultures. Proceedings of the First Oxford-Athens Graduate Workshop organized in Oxford, 22-23 April 2005*, BAR-IS 1975, Oxford.

Articles

2008: [with H. Kim] 'Showcasing the New Ashmolean', *The Ashmolean* 54, 2-4.

2008: 'Doing Business: Two Unpublished Letters from Athanasios Rhusopoulos to Arthur Evans in the Ashmolean Museum, Oxford', in Kurtz, D. with Meyer, C., Saunders, D. Tsingarida, A. and Harris, N. (eds.): *Essays in Classical Archaeology for Eleni Hatzivassiliou 1977-2007*, The Beazley Archives Series, 297-309.

2009: 'A monumental death: funerary architecture and social dynamics in the Late Bronze Age Aegean', abstract of the lecture delivered at the Mycenaean Seminar (14/1/09), *Bulletin of the Institute of Classical Studies* 52, 261-262.

2009: 'What's in a Word? The Manifold Character of the Term Koiné and its Uses in Aegean Prehistory', in Galanakis, Y. and Deligiannakis, G. (eds.), *Aegean Cultures. Proceedings of the First Oxford-Athens Graduate Workshop*, BAR-IS 1975, Oxford, 5-11.

2010: Report on the Bronze Age material from Greece, Cyprus and Turkey at the Pitt Rivers Museum, University of Oxford, for the *Pitt Rivers Museum Characterization Project* (45 pages).

2010: 'The Knossos Throne Room: shedding new light on an old problem', *The Ashmolean*, 59: 9-10.

Reviews

2009: 'Review of C. Gere (2009): Knossos and the Prophets of Modernism', *Art Newspaper*, 18/208 (Dec. 2009), 44.

2009: 'Review of J. Soles (2008): Mochlos IIA. Period IV. The Mycenaean Settlement and Cemetery. The Sites', *Bryn Mawr*, 9 Nov. 2009: <http://bmcr.brynmawr.edu/2009/2009-11-12.html>

Other

2009-present: Greek translations of the abstracts for the *Annual of the British School at Athens*.

Lectures and Conferences

Lectures

2008: 'Monuments of the Past: Tumuli, Tholos Tombs and Landscape Associations', delivered at the International Conference *Ancestral Landscapes: Burial Mounds in the Copper and Bronze Ages (Central and Eastern Europe – Balkans – Adriatic – Aegean, 4th–2nd Millennium BC)*, Udine, 17 May.

2009: 'A Monumental Death: Funerary Architecture and Social Dynamics in the Late Bronze Age Aegean', delivered at the Mycenaean Seminar, Institute of Classical Studies, London, 14 January.

2009: '(Re-)Displaying the Aegean collections at the Ashmolean Museum: 1896–2009', delivered at the Greek Archaeology Group, Institute of Archaeology, Oxford, 19 February.

2009: [with Dr Maria Stamatopoulou]: 'The Tholos Tomb of Ano Dranista (Ktimeni): The Archival Material from A. S. Arvanitopoulos's 1911 Excavation', delivered at the International Conference *The Archaeological Work in Thessaly and Central Greece 2006–2008*, Volos, 14 March.

2010: 'Networks and Funerary Dynamics in Late Bronze Age Crete', to be delivered at the Classical Archaeology Seminar *'In the Midst of the Wine-Dark Sea': Crete and the Mediterranean World*, 17 May.

2010: Co-convenor, NearEastMed Archaeology Group, Seminar Series, Ashmolean Museum, University of Oxford.

Teaching

2008–10: Admissions co-interviewer for Classical Archaeology and Ancient History candidates (Worcester College).

2008–10: Tutorials in 'Homeric Archaeology' and 'Early Greece and the Mediterranean World' for 'Classics' and 'Classical Archaeology and Ancient History' undergraduates.

2010: Classes in 'Early Greece and the Mediterranean World'.

Prizes, awards, and honours won

2010: Jointly awarded the Hellenic Foundation Award for the best UK doctoral thesis on an ancient Greek subject for 2008.

2010: Award from the Trust Funds of the Institute of Classical Studies in London in support of the study and publication of an important Mycenaean tholos tomb in Thessaly (Dranista).

Interns

Beatrice Cernuta

Dr John (Jack) D. M. Green (Curator, Ancient Near East)

Curatorial work: Dr Green is responsible for the Ancient Near East Gallery, and

contributed objects and labels to the Ancient World, Human Image, Aegean World, Ancient Cyprus, Rome and Asian Crossroads galleries. He has facilitated numerous study visits to the collections, on and off-site, and has given many talks and gallery tours since the reopening of the Museum in November 2009. With Emily Cimber, he has undertaken a review of the storage and condition of the cuneiform tablet and prism collection. He covered for Dr Whitehouse in her absence on excavation in 2010. Supported by the University of Oxford's Fell Fund, he has been working on a new research proposal for British archaeologists in the east Mediterranean, 1880–1940.

Research: In 2010, Dr Green has resumed research and preparations (part-time) on the Tell es-Sa'idiyeh Cemetery Publication Project at the Department of the Middle East, the British Museum, with Jonathan N. Tubb. The project is supported by the White Levy Programme for Archaeological Publication and the Seven Pillars of Wisdom Trust.

Publications

Articles

- 2009 (Spring): 'Inside the Mind of a Neolithic Hunter', *The Ashmolean*, 56: 3–4
- 2009 (July): 'Forces of Transformations in Death: The Cemetery at Tell es-Sa'idiyeh, Jordan'. C.Bachhuber & G. Roberts (eds.) *Forces of Transformation: The End of the Bronze Age in the Mediterranean*. Oxford: Oxbow books. Pp.80-91
- 2009 (November): 'Archaeology and Politics in the Holy Land: The Life and Career of P.L.O. Guy', *Palestine Exploration Quarterly*, 141/3: 167–87.
- 2010 (April). 'Creating prestige in the Jordan Valley: a reconstruction of ritual and social dynamics from the Late Bronze-Early Iron Age cemetery at Tell es-Sa'idiyeh'. In P.Matthiae, F. Pinnock, L. Nigro & N. Marchetti (eds.) *Proceedings of the 6th International Congress on the Archaeology of the Ancient Near East, Rome, 5th–10th May 2008*. Volume 1. Wiesbaden: Harrosowitz Verlag. Pp. 765–779.
- 2010 (July). Editorial: Museums, collections and archives: confronting the past, facing the future. *Palestine Exploration Quarterly* 142/2: 77–78.

Reviews

- 2008 (November) 'Visions of Babylon – and beyond' *Art Newspaper*, 196: 53.
- 2009 (February) 'Assyria in the UK' *The Art Newspaper* Issue 199, p43.
- 2009 (March) A. Faust, *Israel's Ethnogenesis: Settlement, Interaction, Expansion and Resistance*, *Palestine Exploration Quarterly* 141/1: 72–73
- 2010 (March) Review article: 'Taking the Pulse of Archaeology in Jordan', *Antiquity* 84: 246–250

Lectures ,seminars and workshops:

- 17th November 2008: "With strings attached' – gender dynamics and personal adornment in the ancient Near East' *Anglo-Israel Archaeological Society* Lecture, British Museum, London
- 20th November 2008: 'A Review of the *Tell es-Sa 'idiyeh Cemetery* Excavations by the British Museum' American Schools of Oriental Research annual conference, Boston, USA.

7th February 2009: 'Egyptian Domination and Influence in Late Bronze Age Canaan' *From Babylon to Amarna Study Day*, Birkbeck College, London.

30th May 2009 The fifth *Roger Moorey Lecture* Past, Present, Future: The ancient Near East at the Ashmolean, Ashmolean Museum, University of Oxford (held at St John's College auditorium).

16th November 2009. 'Ritual and social change: evidence from the Late Bronze and Early Iron Age cemetery at Tell es-Sa'idiyeh, Jordan'. *Oxford University Archaeological Society* Lecture, School of Archaeology, Oxford.

7th December 2009. 'The New Ancient Near East Gallery at the Ashmolean'. *Anglo-Israel Archaeological Society* Lecture, British Museum, London

15th April 2010 'Accepting and resisting tradition in the Jordan Valley: changes in ritual practices during the Late Bronze and Early Iron Ages'. At workshop mentioned below.

15th–16th April 2010. Workshop co-organizer (with Niels Groot, Delft University): 'Transitions and boundaries: the Jordan Valley in the Late Bronze and Iron Ages'. 7th *International Congress on the Archaeology of the Ancient Near East*, London.

9th June 2010. 'Social identity in the Jordan Valley during the Late Bronze and Early Iron Ages: evidence from the Tall as-Sa'idiyya cemetery' *11th International Conference on the History and Archaeology of Jordan*, Paris.

2010: Co-convenor, *NearEastMed Archaeology Group*, Seminar Series, Ashmolean Museum, University of Oxford.

Teaching

2010: Classes and tutorials in Ancient Near Eastern Studies (Hilary Term), Faculty of Oriental Studies.

2010: Short course for Oxford University Department of Continuing Education, '2nd Millennium BC in the East Mediterranean'.

2010: Week course for Oxford University Summer School for Adults, 'Impact of Empire in the Ancient Near East'.

Service on National / International Committees

Palestine Exploration Fund: elected as Honorary Keeper of Collections, and Officer of the Palestine Exploration Fund, June 2010. Website Working Party Chair, 2008–present.

Mrs Helen Hovey (Documentation Officer)

In addition to the documentation activities listed above, in the autumn of 2009 Helen took on the coordination and management of the department office move from the RI site back to Beaumont Street. This involved the relocation of staff and furniture for nine rooms.

Helen has researched public enquiries and compiled reports and images for requestors. She has also helped new curators, interns, and volunteers to find their way into the collections. Helen facilitated study of the collections, accessing objects, and advising visitors on handling and health and safety issues. With Xavier Droux,

she provided crucial collections information on the Ancient Egypt and Sudan collections, enabling teaching, exams, and research visits.

Mrs Francesca Jones and Ms Sadie Pickup (Administrators)

Publications: (S.Pickup edited jointly with A.C.Smith), *Brill's Companion to Aphrodite* Leiden/Boston 2010.

Lectures and teaching: Sadie Pickup lectured and examined for the University of Reading.

Francesca Jones acted as accreditation consultant for three museums. She developed a tracking system for queries about the collections and an induction file. Both administrators implemented new procedures for the new accommodation, answered simple queries and assisted with volunteer and intern supervision. They managed all departmental events in the period. Sadie Pickup managed financial accounts for Antiquities and processed purchase orders for the Department of Conservation.

Ms Alison Roberts (Collections Manager / Curator of European and Early Prehistory)

Curatorial work

Ms Roberts is responsible for three galleries: Ancient World; Exploring the Past (with Daniel Bone); and European Prehistory. She has also contributed objects and label information to Restoring the Past, Conserving the Past, Human Image, Textiles, Early Italy and Reading and Writing galleries. She has facilitated numerous study visits to the collections, on and off-site, and has given many tours since the reopening of the Museum. She has also been working with the Department of Conservation and the Recant team on the new stores and recant of collections.

Temporary Exhibition, 'The Lost World of Old Europe'. Participated in the design, text and installation of Ashmolean displays, and with press and public relation. Presented numerous tours for members of the press, corporate members, Education Service, Information Desk volunteers, VSA's academic groups, and VIP groups (ongoing).

Fieldwork:

23 March–7 April 2010. Participated in excavations at Grotte des Pigeons, Taforalt, Morocco. Part of the NERC- funded consortium project, 'Response of Humans to Abrupt Environmental Transitions' (RESET).

Books and Publications:

Barton, R.N.E & Roberts A.J., (2008), Le Mésolithique ancien en Grande-Bretagne: acquisition des matières premières et occupation du territoire: in 'Fagnart, J.-P., Thevenin, A., Ducrocq, T., Souffi, B. and Coudret, P. (eds.), Le début du Mésolithique en Europe du Nord-Ouest', pp 219–230, Mémoire XLV de la Société préhistorique française.

Roberts, A. & Barton N., (2008), Reading the unwritten history: Evans and Ancient Stone Implements : in 'MacGregor, A. (ed.), Sir John Evans (1823–1908). Antiquity,

Commerce and Natural Science in the Age of Darwin', pp 95–115, Ashmolean Museum, University of Oxford.

Hey, G and Roberts, A (2008) Oxfordshire in the Upper Palaeolithic and Mesolithic. Phase 1 document published on-line (http://thehumanjourney.net/index.php?option=com_content&task=view&id=432&Itemid=225)

Lectures and Conferences:

Ashmolean:

22 July 2010. European Prehistory gallery tour and object handling workshop for Hearing Impaired People. Ashmolean Museum.

28 July 2010. European Prehistory. Half-day workshop and object handling session for Visually Impaired People. Ashmolean Museum.

University teaching:

October 2008. Practical class on Flint Technology. For First year undergraduates, with Prof Barton

January 2009. Material Skills Seminar on Flint Technology (Half-day workshop for Institute of Archaeology Graduate Students, with Prof N Barton).

Hilary Term, 2009 and 2010. Facilitated and assisted with material culture handling sessions for first year undergraduate classes on Palaeolithic material culture (with Prof. N. Barton)

11 March 2009. Handling session for undergraduate European Neolithic and Bronze Age option (Amy Bogaard and Rick Schulting (half-day)).

Outreach:

Participant in the monthly half-day Ashmolean Artefact and Coin Museum Identification Session: Started 6 January and ongoing on the first Wednesday of every month.

26 May 2010. Long Wittenham Local History Day.

3 June 2010. Tour for Oxfordshire Museums Council.

July 2010: Co-organizer, Festival of British Archaeology celebrations at the Ashmolean (with J. Barrett).

20 July 2010. Public gallery tour, European Prehistory gallery.

27 July 2010. Public gallery tour, Ancient World gallery.

22 July 2010. European Prehistory gallery tour and object handling workshop for Hearing Impaired People. Ashmolean Museum.

28 July 2010. European Prehistory. Half-day workshop and object handling session for Visually Impaired People. Ashmolean Museum.

Service on National / International Committees etc

Oxford City and County Archaeological Forum: Member representing the Ashmolean Museum since 1997.

Solent Thames Research Framework: Contributor on Upper Palaeolithic and Mesolithic of Oxfordshire. 2007–8

October 2006 to end March 2009. Pitt Rivers Museum, ESRC-funded project, 'The Other Within: An Anthropology of Englishness'. Associate Researcher.

Jan 2010 and ongoing. Pitt Rivers Museum, Fell Fund Project, 'Characterizing the World Archaeology Collections of the Pitt Rivers Museum'. Member of Specialist Panel, European and North African Palaeolithic collections (with R. N. E. Barton). Ashmolean Safety Advisory Committee (Member - UCU Union representative).

Training:

Professional Development Training courses on Succession Planning (MA), Archives in Museums (Hub) and Effective Collections Management (MA).
CRB checked (May 2010)

Dr Eleanor Standley (Assistant Keeper, Anglo-Saxon and Medieval Collections)

Curatorial: Dr Standley has developed revisions to the England 400–1600 Gallery and overseen improvements to its lighting.

Books and Publications:

Standley, E, 2008, 'Ladies Hunting: a late medieval decorated mirror case from Shapwick, Somerset', *Antiquaries Journal* **88**:198–206.

Standley, E, 2009, 'Artefacts, Archaeology and Daily Life' in G. Beresford, *Caldecote. The development and desertion of a Hertfordshire village*. Society for Medieval Archaeology Monograph No.28, London: 232–234.

Lectures and Conferences:

October 2008–October 2009, Co-organiser, chair, discussant and delegate at the four workshops in the series *The Sensory Perceptions in Medieval Society, AD450–1600*, run by the Durham Medieval Archaeologists network, Dept. of Archaeology, Durham University.

December 2008, organiser for the session 'Brightness, Lustre and Shine: colour in the medieval household' at the *Theoretical Archaeology Group Conference*, Southampton.

January 2009, speaker in the session Locating Gender through Archaeology at the *Gender and Medieval Studies Conference*, King's College London, paper entitled 'The role of dress accessories in later- and post-medieval border regions: Attraction and Sexuality'.

May 2009, invited speaker at *Dept. of Archaeology, University of Sheffield's graduate seminar series*, paper entitled 'Trinkets and charms: the role of dress accessories in two British border regions, cAD1300–1700'.

March 2010, attended the Finds Research Group Meeting, *Displaying the Medieval World*, at the British Museum and V&A Museums.

May 2010, attended the *Early Medieval Finds from the British Isles Conference* at the University of Oxford.

June 2010, attended *A Day of Georgian Archaeology*, The Ashmolean Museum.

July 2010, attended the *Leeds International Medieval Congress*, University of Leeds.

Service on National / International Committees etc.

Oct 2007–Oct 2008 Organiser and chair of Dept. of Archaeology's Postgraduate Research Seminar Series.

March 2008– March 2009 Student Representative on the Society for Medieval Archaeology Council.

2007–Dec 2008 President of the Durham Medieval Archaeologists network in the Dept. of Archaeology, Durham University.

Prizes, Awards, Honours won:

July 2010 Passed PhD viva examination.

Dr Anja Ulbrich (A.G. Leventis Curator of the Cypriot Collection)

Curatorial work: from September 2009, Dr Ulbrich revised and completed installation of all objects in the Ancient Cyprus Gallery, with a few exceptions still awaiting conservation/mountmaking. She revised in-case narrative text, wrote labels and designed a wall projection on copper mining in ancient Cyprus, procuring suitable images. With help from an intern, she has corrected, updated, completed and tidied M+ entries, the basis for a web publication of the collection. Photography for the digitisation and web publication has begun, but needs considerably more staff resources on the curatorial and photographic sides for this to progress. Dr Ulbrich has facilitated three research visits to the collection.

Books and Publications:

Books:

Kypris – Heiligtümer und Kulte weiblicher Gottheiten auf Zypern in der kyproarchaischen und kyproklassischen Epoche (Königszeit), AOAT 44. Ugarit Verlag, Muenster, 2008: 557 pages + 66 pages with plates, maps and plans.

Articles, book contributions:

Images of Cypriot Aphrodite in her sanctuaries during the age of the city-kingdoms, in A. C. Smith and S. Pickup (eds), *Brill's companion to Aphrodite*. Leiden, Boston, 2010: 167–193.

Reviews:

S. Fourrier, A. Hermay, *Le sanctuaire d'Aphrodite des origines au débout de l'époque impériale, Amathonte VI*, Études Chypriotes XVII. Athens/Paris, 2006. – –

Review for the *Bryn Mawr Classical Review*. November 2008 (2008.11.30).

J. S. Smith, *Art and society in Cyprus from the Bronze Age into the Iron Age*. New York 2009. Review for the *Anglo-Hellenic Review*. Submitted

P. Schollmayer, *Das antike Zypern: Aphrodites Insel zwischen Orient und Okzident*, Zaberns Bildbaende zur Archaeologie. Mainz 2009. Review for the *Bryn Mawr Classical Review*. In preparation.

H.G. Buchholz, *Die Nekropolen I, II und III. Tamassos. Ein atniker Stadtsaat im Bergbauegebiet von Zypern I* (H.-G. Buchholz, H. Matthaeus, eds.). *Alter Orient und Altes Testament* 48/1. Muenster 2010. Review for *Gnomon*. In preparation.

Lectures:

Dr Ulbrich contributed papers on her work on the sanctuaries of archaic and classical Cyprus to the University of Oxford's Greek archaeology seminar series and to the international Postgraduate Seminar on Cypriot Archaeology, held in Oxford in November 2009.

POCA 2009, 20 November: 'Cult and iconography: Votive sculpture from the Archaic to early Hellenistic sanctuary at Maroni-Vournes' (to be published)

Greek Archaeology Group, 24 November: Aphrodite's cult places in Cyprus during the era of the city-kingdoms (750–310 BC).

Professor Michael Vickers (Senior Assistant Keeper, Greece)**Curatorial work:**

Professor Vickers saw the Greek and Early Italy Galleries to near completion, with assistance from Elizabeth Cohen and Barbara Costa. He was granted Sabbatical Leave from December 2009–April 2010.

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

Books and Publications:

'Hagnon, Amphipolis and Rhesus', in N. Sekunda (ed.), *Ergasteria: Works Presented to John Ellis Jones on his 80th Birthday* (Gdansk, 2010) 76–81; 'Charon's obols'. *The Ashmolean* 56 (2009) 6;
(with Timothy Wilson) 'Sculpture from Sir Howard Colvin's collection', *The Ashmolean* 57 (2009) 6–7;
(with A. Kakhidze), 'Pichvnari, Georgia 2008–2009', *Anatolian Archaeology* 15 (2009) 15;

Lectures and Conferences:

Professor Vickers lectured to the Art Fund, London, and read papers at the University of Reading, the New Europe College, Bucharest, the Institute of Archaeology, Bucharest, and the Department of English, University of Bucharest; at Ilya Chavchavadze University, Tbilisi; at the Institute of Archaeology, University of Gdansk and at the Institute of Archaeology, University of Krakow. He served as Chairman of the 2nd International Pitt Rivers Symposium in Vardzia, Georgia. He supervised two graduate students.

Service on National / International Committees

He served as an adviser to the Rustaveli Foundation, was on the advisory board of the Centre for Archaeological Studies of the Georgian Academy of Sciences, Tbilisi,

and on the editorial boards of the *Caucasus Journal of Social Sciences* and the *Activities of the Batumi Archaeological Museum*.

Prizes, Awards, Honours won:

In 2009 Professor Vickers was awarded an honorary doctorate at the University of Batumi, Georgia. In 2010 he was elected a Corresponding Member of the Archaeological Institute of America.

Dr Susan Walker (Keeper of Antiquities)

In addition to her departmental administrative duties, Dr Walker assisted the Director from January 2010 in the absence on sabbatical leave of Professor Nicholas Mayhew. She drafted a report on research at the Ashmolean and represents the curatorial staff at the Board of Visitors meetings and on the newly convened Research Committee.

Curatorial work:

Dr Walker is responsible for three galleries: The Mediterranean World from AD 300 (with assistance from Dr Anthi Papagiannaki), Ancient and Medieval Cyprus (completed by Dr Anja Ulbrich), and Rome 400 BC–AD 300. Since January 2010 she has been assisted on a part-time, voluntary basis by Dr Kristina Glicksmann, who is improving the MuseumPlus entries for the Roman objects on display and resolving any anomalies. She has given numerous tours of her galleries and of the Museum since reopening in November 2009.

Books and Publications:

Cleopatra in Pompeii? *Papers of the British School at Rome* 76 (2008), 35–46.

Sidon 2007: a marble statue of Aphrodite Anadyomene, *Archaeology and History in the Lebanon* 29 (Spring 2009), 84–86.

Venus in Woodeaton, *The Ashmolean* 57 (summer 2009), 5–6.

The Mediterranean World from AD 300: a new gallery for the Ashmolean, *The Ashmolean Magazine Souvenir Issue* 2009–2010, 10–12.

Lectures and Conferences:

Crossing Cultures Crossing Time: The Mediterranean Gallery at the Ashmolean Museum, Oxford. Plenary address, AIAC Conference, Rome, September 2008.

Ancient Cyprus at the Ashmolean, British Museum Study Day, 7 November 2008.

Actium and the Art of Victory, Cheltenham Classical Association, 14 November 2008,

University of Nottingham, 3 March 2009. Change and Flow: The New Ashmolean,

University of Cambridge seminar series on museum display, 2 February 2010. The

Classical Galleries in the New Ashmolean, Fitzwilliam Museum, Cambridge, 25 May

2010. Lions: Roman, Macedonian, Persian, Roman Discussion Forum, Oxford

University, 27 May 2010. Dr Walker chaired sessions of the international

postgraduate conference of Cypriot Archaeology, University of Oxford, 21 November

2009, and the international conference on Hadrian, British Museum, 16–18

December 2009. She hosted a reception of the Roman Archaeology Conference, Oxford, 25–27 March 2010, and attended conferences and study days on Cypriot syllabic writing (Cambridge, December 2008), Jerusalem (Oxford, 7 March 2009), Trade, Commerce and the State in the Roman World (Oxford, 2 October 2009), and Syria (Oxford, 6 March 2010). She completed the Hadrian's Wall Pilgrimage in August 2009. She contributed to BBC 4/British Museum's *A History of the World in 100 Objects* (Bronze head of Augustus from Meroe, Sudan), and a broadcast on the Alfred Jewel for BBC Oxford.

Teaching:

Dr Walker has supervised two DPhil students, one of whom was awarded her doctorate in 2009; the other has had her doctoral status formally confirmed. She served as internal examiner for three doctoral candidates, all of whom were awarded their degrees, one subject to minor corrections.

Fieldwork:

Dr Walker and two student interns spent three days excavating at the University of Oxford's training excavation at Marcham/Frillford, July 23–25 2010.

Service on National / International Committees

Dr Walker serves on the management committees of the Society for Libyan Studies, the British School at Rome and the Griffith Institute, University of Oxford.

Dr Helen Whitehouse (Senior Assistant Keeper, Egypt and the Sudan)

Fieldwork

Dr Whitehouse worked with the Dakhleh Oasis Project's excavations at the Roman settlement of Kellis, in the western desert of Egypt, from 19 January to 3 February 2010.

Books and Publications

Ancient Egypt and Nubia in the Ashmolean Museum (Oxford, 2009);

'The Nile Flows Underground to Cyprus: The Painted Water-Cistern at Salamis Reconsidered', in D. Michaelides, V. Kassianidou, and R. S. Merrillees (eds), *Egypt and Cyprus in Antiquity. Proceedings of the International Conference 'Egypt and Cyprus in Antiquity, Nicosia 2003* (Oxford, 2009), 252–60;

'Sacred bovids: an unusual terracotta statuette from Roman Egypt', in D. Magee, J. Bourriau & S. Quirke (eds), *Sitting Beside Lepsius. Studies in Honour of Jaromir Malek at the Griffith Institute* (OLA 185; Leuven, 2009), pp. 589–98;

'Mosaics and painting in Graeco-Roman Egypt', in A.B. Lloyd (ed.), *A Companion to Ancient Egypt* (Chichester, 2010), I, pp. 1008–31.

Lectures and Conferences:

Dr Whitehouse read a paper at the project's Sixth International Conference at Lecce in September 2009, gave a talk on the project's fieldwork at the Egyptian Cultural Centre, London, in October 2009, and contributed a paper on 'Flinders Petrie, Arthur Evans and Early Egypt in the Ashmolean' to an Egypt Exploration Society Study Day in December 2009.

Teaching:

Dr Whitehouse taught, supervised, and examined for Oriental Studies, History of Art, and Classical Archaeology, and examined for Melbourne and Monash Universities.

GALLERY ASSISTANTS, EXCHANGE STUDENTS/INTERNS AND VOLUNTEERS

Gallery Assistants

Dr Anthi Papagiannaki assisted Susan Walker with the installation of the Mediterranean World Gallery in the summer of 2009. In June 2010 she presented a paper about the gallery at an international conference of Byzantine archaeologists in Berlin.

Barbara Costa assisted Michael Vickers with the preparation of the Early Italy Gallery.

Elizabeth Cohen assisted Michael Vickers with the preparation of the Greece Gallery. Artemis Geoghiou assisted Susan Walker with the Ancient Cyprus Gallery.

Exchange Students/Interns

Sarah Durham; Kristin Grotecloss; Kristen Kerr worked as interns in the early summer of 2010, assisting with documentation, gallery management, loans management and other enquiries.

Marcin Paszke assisted Michael Vickers with the Greece Gallery and Jack Green with the Ancient Near East Gallery.

Volunteers

Peter Brey; Beatrice Cernuta; Emily Cimber; Elizabeth Cohen; Barbara Costa; Angela Cox; Xavier Droux;; Christine Edbury; Artemis Georgiou; Kristina Glicksman; Claire Handle; Francesca Jones; Gillian Newing; Sadie Pickup.

School placements

Eloise Hendy; Joe Iles; Callum Ward

WESTERN ART

Accessions and Transfers

GIFTS AND BEQUESTS

Paintings

Accepted by HM Government in lieu of Inheritance Tax and allocated to the Ashmolean Museum, 2008, and hybrid purchase (Virtue-Tebbs, Madan and Russell Funds) with the assistance of The Art Fund (with a contribution from The Wolfson Foundation), Daniel Katz Ltd, the Friends of the Ashmolean, the Tradescant Group, the Elias Ashmole Group, Mr Michael Barclay, the Highfield family, the late Mrs Yvonne Carey, the late Mrs Felicity Rhodes, and other private donations, 2008: *The Triumph of Love*, oil on canvas mounted on panel, by Tiziano Vecellio, called Titian (c.1485/90–1576) [2008.89; A1287].

From Mrs Ursula Evans: *Sir John Evans*, 1905, oil on canvas, by John Collier (1850–1934) [2009.44; A1288].

From Michael Grimwade from the David Peel collection: *The Triumph of Minerva*, oil on canvas, by Charles de La Fosse (1636–1716) [2009.132; A1289].

Bequeathed by Dr Kenneth Garlick: *Landscape with Scudding Clouds*, oil on paper laid on mahogany panel, by Lionel Constable (1828–87); *Peasants in the Roman Campagna*, oil on paper laid on panel, by Joseph Severn (1793–1879) [2009.147–148; A1290–1291].

Accepted by HM Government in lieu of Inheritance Tax and allocated to the Ashmolean Museum, 2009: *A Young Man Drying himself at a Fountain*, oil on canvas, by Paris Bordone (1500–71) [2010.9; A1293].

Accepted by HM Government in lieu of Inheritance Tax and allocated to the Ashmolean Museum, 2010: *Portrait of George Simon, 2nd Earl Harcourt with his Wife and Brother, the Hon. W Harcourt, later 3rd Earl Harcourt*, oil on canvas, by Sir Joshua Reynolds (1723–1792) [2010.10; A1294].

From Christopher Whelen and Dennis Andrews: *Mesh with Glove*, 1980, charcoal and oil on canvas, by Prunella Clough (1919–1999) [2010.68; A1295]; *May 1961*, oil on canvas, by Roger Hilton (1911–1975) [2010.69; A1296]

Drawings

From the artist, Susan Schwalb (b. 1944): *Strata No. 30*, 1997, silverpoint and copperpoint on photographic paper [2008.90].

From the Estate of John Lewis Croome through The Art Fund, 2008: *A Horseman Wearing a Cuirass with a Separate Study of his Cap and a further Study of the Horse's Muzzle*, by Eugène Delacroix (1798–1863) [2008.92].

Bequeathed by David Hardy: *Studies of Three Standing Figures; A Sunday Afternoon*, by Sir William Boxall (1800–1879) [2008.99–100].

From Miss Brinny Lyster: *View of York, 1884*, by Joseph Arthur Palliser Severn (1842–1931) [2008.101].

From Professor Paul Joannides, in memory of Marianne Joannides: *Study of a Dog* by Eugène-François-Marie-Joseph Devéria (1805–1865) [2009.20]; in memory of Nancie Joannides: *Less than the Dust*, a study for the illustration reproduced in *The Garden of Karma [...]* by John Byam Shaw (1872–1919) [2009.21].

From the children of Mervyn and Elizabeth Dalley, in their memory: *Red Oval and Three Black Figures*, a pastel by Paule Vézelay (1892–1984) [2009.23].

From the artist, Mervin Kissoon, winner of the Vivien Leigh Prize, 2009: *Playboy: a Series of Three Watercolours*, 2009 [2009.66.1–3].

Bequeathed by Miss Alice Jolley: *Denbigh Castle, Wales; Gracedieu, near Coleorton, Coalville*, by Sir George Howland Beaumont (1753–1827) [2009.67–68].

From the artist, Tom Phillips (b. 1937): *Study of a Seated Female Nude Figure*; and a sketchbook of 67 folios [2009.130–131].

Bequeathed by Ann Forsdyke through The Art Fund: *A Coastal Scene with Coach and Retinue* attributed to Adriaen van de Velde (1636–1672); *Coastal Scene with Ship aground*, signed D. Kuiport [2009.133–134].

Bequeathed by Dr Kenneth Garlick: *A Girl seated in a Landscape with a Basket of Flowers and the Portland Vase*, c. 1820, British school; *Lake Ogwyn, North Wales*, 1825, British school; *Head Study of the Prince Consort* by Charles West Cope (1811–1890); *Three Figures supporting a Boy; A Man seated reading with Two Youths behind; A Woman seated in Profile facing left with a Child behind, holding a Basin*, by John Flaxman (1755–1826); *Study for a Portrait of Dame Joan Evans, seated, facing forward; Two Head Studies of Dame Joan Evans*; by Peter Greenham (1909–1992); *A Young Girl standing in Profile facing left*, by William Hoare (c. 1707–1792); *Mrs Jens Wolff; Bust Portrait of Susan Bloxam, turned in Profile to left; FIG Two Slight Head Studies of a Lady sleeping; A Scene of Harvesters resting*; by Sir Thomas Lawrence (1769–1830); *Study for 'Amphitrion'*, by Walter Richard Sickert (1860–1942); *An Urn against a Background of Trees* by Thomas Stothard (1755–1834); *A Swan seen from behind*, by James Ward (1769–1859) [2009.149–164].

From the artist, David Blackburn (b. 1939): *Leaf as Coast*, a pastel, 2002 [2009.173].

From Ilinca Cantacuzino: *Simferopol; Assur*; two watercolours by George Matei Cantacuzino (1899–1960) [2009.175–176].

Bequeathed by Judge Paul Clark: *Thorn Head*, 1945, by Graham Vivian Sutherland (1903–1980); *Clown*, by Michael Ayrton (1921–1975) [2010.11–12].

From Jill Croft-Murray, widow of Edward Croft-Murray: *Portrait Head of Charles Francis Bell turned in Profile left*, 1916, British School [2010.15].

From Mrs Anne Stevens: *Sheet of Botanical Studies: Anemone Alpina and Limodorum Arbortivum* by Eliot Hodgkin (1905–1987); *Hop Pickers*, by Clare Leighton (1898–1989); *View of Whitby Harbour; View of a Bay*; two watercolours by George Weatherill (1810–1890) [2010.24–27].

Bequeathed by M. M. Lapsley through the Contemporary Art Society: *Tragic Head*, 1982; *Wells Cathedral*, 1983; *Queen Elizabeth Head 2*, 1986, by Denis Creffield (b. 1931) [2010.51–53].

Bequeathed by Dr Roger Hollinrake: *St Giles Fair, Oxford*, 1989; *Port Meadow, Oxford*, 1991; *The Porta Nuova, Verona*, 2002; *The Scaliger Tombs, Verona*, 2002, by John Newberry (b. 1934) [2010.57–60].

Accepted by HM Government in lieu of Inheritance Tax on the Estates of Mr & Mrs Eliot Hodgkin and allocated to the Ashmolean Museum, 2010: *Landscape with a Bridge*, by Jean-Honoré Fragonard (1732–1806) [2010.62].

From the artist, Tom Phillips (b. 1937): *Design for a Poster for an Exhibition*, 1977 [2010.63].

From Lady Harris, niece of the artist: *Docks; Set design; Set design; Townscape; Brissago; Portrait of Alexander Josefovich Brodsky; Portrait of Mrs Brodsky; Portrait of Mrs Brodsky; Portrait of Elisabeth Bohem*; by Nina Brodsky (1892–1979) [2010.75–83].

Prints

From David Alexander: *Landscape with Ruins beside a Lake*, softground etching by Elizabeth Howorth (active 1789), after John Baptist Malchair (1730–1812) [2008.81].

From Laurence Reynolds: *The Calydonian Boar Hunt*, screenprint by Murray Robertson (b. 1961) [2008.82].

From the Oxford Art Society: *Hovering Flight*, coloured etching by Cicely Osmond-Smith (1917–2005) [2008.83].

From the Delegates of the Oxford University Press: *The Radcliffe Observatory, Green Templeton College, University of Oxford: The Oxford Almanack for 2009*, offset colour lithograph after a watercolour by John Walsom (b. 1956) [2009.19].

Bequeathed by Dr Kenneth Garlick: *The Private Sitting Room of Sir Thomas Lawrence*, aquatint, British school; *An Orchestra Pit*, etching by Walter Richard Sickert (1860–1942); *The Three Goats*, etching by Claude Lorrain (c. 1604/5–1682) [2009.165–166; 2009.169].

From the Delegates of the Oxford University Press: *Wadham College, University of Oxford: The Oxford Almanack for 2010*, offset colour lithograph, after a watercolour by Francis Hamel (b. 1963), 2009–2010 [2010.22].

From Mrs Anne Stevens: *He who bends to himself a Joy*, relief engraving by Simon Blake; *Time Present and Time Past*, wood-engraving by Harry John Brockway (b. 1958); *Reflection*, 1992, wood engraving, linocut and collage by Anne Desmet (b. 1964); *Owls*, 1955, linocut by Gertrude Hermes (1901–1982); *Christmas Card: Statue by Moonlight*, 2005, wood engraving by John Wilfrid Lawrence (b. 1933); *Hop Pickers*, 1930, wood engraving by Clare Leighton (1898–1989); *Lettre III*, 1988, lithograph by Jean Lodge (b. 1941); *Deadly Nightshade*, c. 1927, wood engraving by John Northcote Nash (1893–1977); *Balloon Fiesta for Anne*, 1995, wood engraving by Sarah Van Niekerk (b. 1934); *The Sheep Doctors*, 1928, etching by Charles Frederick Tunnicliffe (1901–1979); *Sheep with hare*, 1979, wood engraving by George Tute (b. 1933) [2010.28–38].

From Ian Stephens: *John Tradescant the Elder; John Tradescant the Younger*, two etchings (modern impression) by Wenceslaus Hollar (1607–1677) [2010.64–65].

From Lady Harris, niece of the artist: *Men at Work*, 1926, drypoint; *St George and the Dragon*, 1919, chiaroscuro woodcut; *Three Figures and a Dead Fox*, woodcut; *Portrait*, 1920, woodcut; *Stone Bridge over a River*, 1917, woodcut, by Nina Anna Brodsky (1892–1979) [2010.70–74].

Books

From Mrs Charlotte Roberts: *Notes of an octogenarian*, by Louisa Courtenay, from *The Cornhill Magazine*, July 1901, extensively annotated by Charles Francis Bell (1871–1966) [2008.87].

From Mr and Mrs Robert Holland: Sir Nicholas Harris Nicolas, *The Siege of Carlaverock*, London, J.B. Nichols & Son, 1828 [2008.98].

From Professor Paul Joannides, in memory of Nancie Joannides: *The Garden of Karma and other Love Lyrics from India arranged in verse*, by Laurence Hope, illustrated by Byam Shaw, London: William Heinemann Ltd, 1927 [2009.22].

From Mrs Anne Stevens: *Musick's Duell by Richard Crashaw (first published in 1646)*, with wood engravings by Philip Hagreeen (1890–1988), published by John Hagreeen, Ditchling Common, Hassocks, Sussex, 1938; *Poisonous Plants: Deadly, Dangerous and Suspect*, with wood engravings by John Northcote Nash (1893–1977), published by

Frederick Etchells & Hugh MacDonald, London, 1927 with a letter from John Nash to Paul Dinnage]; *Hebert Ernest Bates, 'Flowers and Faces'* with engravings by John Nash, Golden Cockerel Press, 1935 [with four mounted engravings, and three letters from John Nash to Owen Rutter]; John Lewis, *John Nash: the painter as illustrator*, Pendomer Press, 1978 [contains also six loose engravings in addition to the book]; *John Nash, Twenty-one wood engravings*, Fleece Press, 1993; *Vines: poems by David Burnett* with wood engravings by Richard Shirley Smith (b. 1935), Rocket Press, 1984 [with two loose wood-engravings]; *Leon Underwood: His wood engravings*, Fleece Press, 1986; *Margaret Wells: A Selection of her Wood Engravings*, Fleece Press, 1985; Hilary Chapman, *The wood engravings of Ethelbert White*, Fleece Press, 1992 [with two mounted wood-engravings]; *Surplus pages from A Cross Section: The Society of Wood Engravers in 1987*, eight wood engravings and the preliminary pages, with a sample of the patterned binding paper, Fleece Press, 1988; Jeremy Greenwood, *The wood-engravings of John Nash*, Wood Lea Press, 1987 [contains also twelve loose prints] [2010.39–49].

Sculpture

Bequeathed by Roger Warner: *Music*, polychromed plaster relief, 1894, by Sir George Frampton (1860–1928) [2008.88].

Metalwork

From the Whiteley family, commissioned by Michael Gettleson to commemorate the centenary of the merging in 1908 of the Ashmolean Museum and the University Galleries to create the Ashmolean Museum of Art and Archaeology: a basin and ewer, silver, parcel gilt, and enamel, 2008, by Rod Kelly (b. 1956), with enamels by Sheila McDonald (b. 1958) [2008.91.1–2].

From a donor who wishes to remain anonymous, in memory of Valerie Stewart: a vase, silver and enamels, 2008, by Jane Short (b. 1954) [2008.95]; 'Double Bow', gold, silver and semi-precious stones, 2008 by Wendy Ramshaw (b. 1939) [2008.96].

Bequeathed by Miss Elizabeth Suddaby: a mourning ring, gold and enamel, 1804, probably English [2009.4]; a mourning ring, gold, glass or rock crystal, 1812, probably English [2009.5]; a ring, gold and enamel, probably English, 1884 [2009.6]; a memorial ring, gold, glass or rock crystal, hair, perhaps English, eighteenth or nineteenth century [2009.7].

From The Art Fund (Art Fund Collect Prize 2010): *Calm Contortion Wine Cooler*, Britannia standard silver, 2008, by Ndidi Ekubia (b. 1973) [2010.66].

Ceramics

From Linda Brownrigg: a bowl by Sutton Taylor (b. 1943) [2008.80].

From Davide Servadei: a lustred earthenware bowl, by Dante Servadei (b. 1936), c. 2003; a lustred bowl by Davide Servadei (b. 1963), Gatti workshop, Faenza [2008.84–85].

From Alastair Wilson: a lustred tile fragment by William de Morgan (1839–1917) [2008.86].

From Timothy Wilson and Dinah Reynolds, in grateful memory of Judge Paul Clark, 2008: a lustred porcelain bowl by Jonathan Chiswell Jones (b. 1944) [2008.94].

From Timothy Wilson: an earthenware jug by Clive Bowen (b. 1943) [2009.24].

From John Black: a delftware plate, Delftfield Pottery, Glasgow, c.1760 [2009.25]; a delftware plate, probably Henry Delamain's Factory, Dublin, c.1760 [2009.26].

From Mr and Mrs Bernadotte Lester through Americans for Oxford: thirteen creamware pieces from the factory of Josiah Wedgwood (1730–1795), Etruria [2009.27–39]; and a Wedgwood stoneware urn with a scene after d'Hancarville [2009.40].

Bequeathed by Jon Catleugh: a lustred plate, Cantagalli workshop, Florence, c. 1880–1900 [2009.46].

From Peter Glazebrook: a jug; a coffee cup; a teabowl and saucer; teabowl, saucer and coffee cup; a bowl; five hard paste porcelain pieces, 1782–1787, painted by Fidèle Duvivier, New Hall Factory, Staffordshire [2009.47–51]; a hard paste porcelain coffee cup, 1796, painted by Fidèle Duvivier, New Hall Factory, Staffordshire [2009.52].

From Martin Foley and the Oxford Ceramics Group: a pair of English (Liverpool) delftware wall-pockets, c. 1760 [2009.53].

Bequeathed by Anthony John Evans: an earthenware bowl by Alan Caiger-Smith (b. 1930) [2009.54].

From Mrs Judy Dauncey through The Art Fund in accordance with the wishes of the late Wing Cdr Richard Dauncey: a collection of twenty-four miniature cups, teabowls and saucers, mainly English, eighteenth century [2009.55–65].

Bequeathed by Dr Anthony Ray, FSA: a porcelain coffee pot, Doccia factory, c. 1740–45; a maiolica drug jar, Antwerp or northern Netherlands, c.1600; an earthenware jar, 1960, by Gordon Baldwin (b. 1932); a tin-glazed earthenware tile with a rose, harp, and thistle, English or Dutch, c. 1625–50; a delftware tile with a Popish Plot scene, London, probably Vauxhall, c.1680; a tin-glazed earthenware bowl, Portuguese, Lisbon c. 1640–50 *FIG*; a tin-glazed earthenware bottle, Portuguese, Lisbon, c.1630–50; a tin-glazed earthenware jar, Mexican (Puebla), c. 1700–1750; a tin-glazed earthenware jar, Mexican (Puebla), c. 1650–1750; a tin-glazed earthenware dish, Mexican (Puebla), c.1750–1820 [2009.135–144].

From Timothy Wilson: a maiolica bowl, Montelupo, c.1580–1610 [2009.146].

From the late Jonathan Horne: a square tin-glazed earthenware tile, Antwerp, c. 1525–1550; a delftware tile, Bristol, c.1760 [2009.170–171].

From the children of the late Dr Anthony Ray: a delftware tile forming a composition with WA2009.171, Bristol, c.1760 [2009.172].

Bequeathed by Lady Tumim: a large bowl by Sutton Taylor (b. 1943); a tall vase, 2004, by Rupert Spira (b. 1960); a bowl, 1958, by James Tower (1919–1988); a stoneware bowl by Dame Lucie Rie (1902–1995); a globular stoneware vase by John Ward (b. 1938); a stoneware bowl by Abdo Nagi (1941–2001) [2010.3–8].

Bequeathed by Judge Paul Clark: a porcelain group, *Aeneas, Anchises and Ascanius*, Meissen, c.1755–1760, attributed to Johann Joachim Kändler (1706–1775) [2010.17].

From Mrs Anne Stevens: a globular stoneware vase by Ursula Mommens (1908–2010) [2010.23].

Various

From the estate of John Lewis Croome through The Art Fund, 2008: a letter from Delacroix to Henry Pierret, undated [2008.93].

From Mr and Mrs Robert Holland: a series of 67 painted heraldic shields, commissioned to decorate the drawing room in the house of Thomas and Martha Combe at the University Press, Oxford [2008.97.1–67].

Bequeathed by Dr Kenneth Garlick: *John Ruskin*, a photograph used as a visiting card by Ruskin [2009.167].

Bequeathed by Miss Jean Panter: two embroidered panels with Old Testament scenes, British, c.1650–1700 [2009.168.1–2].

Bequeathed by Humphrey Case: *Alice Liddell; Ophelia (Mary Pinnock); Study No. 1 (Mary Ryan); Sir John Herschel, full face; Study of Prospero: Sir Henry Taylor; Alfred Lord Tennyson, full face; Teaching from the Elgin Marbles [FIG.]; May Prinsep*; eight photographs by Julia Margaret Cameron (1815–1879) [2009.177–184].

From Mrs Jill Croft-Murray: offprint of *An Eighteenth Century Singer*, by Vernon Lee, corrected by the author and with MS explanation, sent to Charles Francis Bell (1871–1966) [2010.16].

From Mrs Dinah Reynolds, from the collection of the late Rev. John Reynolds, FSA: an embroidered book cover with flowers and scrollwork in colours, containing *The Third Part of the Bible* [...], London 1632 [2010.19].

PURCHASES

Painting

Roger Wagner (b. 1957): *Menorah*, 1993. Purchased with the aid of the Jerusalem Trust and private donations [2009.174].

Drawings

John Linnell (1792–1882): *View in the Water Meadows at Shoreham*, c. 1828–30. Purchased (Blakiston Fund) [2009.3].

Grigory Grigor'yevich Gagarin (1810–1893): *The Suitor*, 1832. Purchased (Russell Fund) [2009.8].

Tom Phillips (b. 1937): 208 drawings, 4 sketchbooks; the collection spans the chronological range and genres of his work, from a drawing of his mother made before he went to university, to a set design for *The Magic Flute* at Opera Holland Park in 2008. Its centrepiece is the series of 107 drawings published in the book *Merry Meetings*, sketched at board meetings at the British Museum, Royal Academy, and elsewhere (2005). It also includes studies for portraits, life studies; collages; designs for panels in All Souls' Chapel, Westminster Cathedral; for tapestries in St Catherine's College, Oxford; for street furniture, for book covers, and for the Royal Mint. Purchased (Vaughan and Blakiston Funds) with the aid of The Art Fund and the MLA/V&A Purchase Grant Fund [2009.69–123; 2009.125–129].

Francisco Bayeu y Subías (1734–1795): *Studies of a Nymph*, a preparatory study for Bayeu's fresco, *The Fall of the Giants*, in the Royal Palace, Madrid; *Head of a Cherub*, a preparatory study for *The Adoration of the Shepherds*, for the cloister of the Royal Foundation of S. Pascual Baylon, Aranjuez, painted 1769–70. Purchased (Blakiston Fund) with the aid of The Art Fund, the MLA/V&A Purchase Grant Fund, and donations from Louise Rice, Prof Sir John Elliott, and Catherine Whistler [2010.1–2].

Pierre Henry Picou (1824–1895): *A Bacchante carrying a Child in the folds of her Drapery*. Purchased (Russell Fund) [2010.13].

François-Edouard Picot (1786–1868): *Juno borrowing the Girdle of Venus*, 1816. Purchased (Blakiston Fund) [2010.50].

Ronald Searle (b. 1920): *Caricature Portrait of Kenneth Clark*, 1954. Purchased (Hope Fund) [2010.61].

Frederick Landseer Maur Griggs (1876–1938): *Study for St Botolph's, Boston*, 1924. Purchased with funds given by the West Mercia branch of NADFAS [2010.85].

Prints

Siabhra O'Brien (b. 1984): *Inner Landscape*, etching and aquatint, 2008. Purchased (Vivien Leigh Fund) [2008.77].

Emmanuelle Antille (b. 1972): *The Blazing Family*, screenprint, 2007. Purchased by subscription to the Swiss Graphic Society [2008.78].

Francis Baudevin (b. 1964): *Sans Titre*, two colour screenprints, 2008. Purchased by subscription to the Swiss Graphic Society [2008.79.1–2].

Anna Ostroumova-Lebedeva (1871–1955): *The Model and the Man*, 1900; *Spring*, 1904; *Bookplate for V.L. Ryabyshinsky*, 1911; *An Angel*, 1914; *Tivoli*, 1904; *Pavlovsk – Bandstand*, 1901; *The Lion and the Fortress, St Petersburg*, 1901, woodcuts. Purchased (Russell Fund) [2009.9–15].

Josh Smith (b. 1976): *Swimming Fish*, monotype and screenprint, 2008. Purchased by subscription to the Swiss Graphic Society [2009.42].

Didier Rittener (b. 1969): *Essayer encore, rater encore, rater mieux (Try again, fail again, fail better)*, giclée print, 2008–9. Purchased by subscription to the Swiss Graphic Society [2009.43].

Charles Robert Cockerell (1788–1863): *A View of the Acropolis of Athens bordered by a Panorama of the District in Four Sections with a Greek Motif in each Corner*, etching. Purchased (Kenneth Garlick Bequest Fund) [2010.14].

Helen Mary Ganly (b. 1940): *One Life*, etching, drypoint and aquatint, 2010. Purchased (Blakiston Fund) [2010.21].

Ceramics

Chris Carter (b. 1945): *Core Stoneware*, stoneware. Purchased with private donations [2009.1].

Elizabeth Fritsch (b. 1940): *Collision of Particles*, stoneware. Purchased with the aid of The Art Fund, the Friends of the Ashmolean, Alan Caiger-Smith, and other sources, including donations in memory of Dr Anthony Ray [2009.145].

Magdalene Odundo (b. 1950): *Asymmetrical 'Betu' Series I*, hand-built ceramic, 2009. Purchased with the aid of The Art Fund, the MLA/V&A Purchase Grant Fund, the Friends of the Ashmolean, the Oxford Ceramics Group, and various private donations [2010.20].

Metalwork

Hiroshi Suzuki (b. 1961): *Earth I Mini*, 2010, fine silver. Purchased with private donations [2010.67].

Various

Two small wooden boxes of wood engraving tools and one paint box with a folding palette, which belonged to Lucien Pissarro (1863–1944). Purchased [2008.75.1–2; 2008.76].

My Ashmolean, My Museum, series of forty-one photographs by Theo Chalmers (b. 1975), 2009–10, as exhibited on the forecourt during the Museum closure. Purchased (Blakiston Fund) [2010.56].

Venetian glass drinking tazza with diamond engraving, c.1570–80. Purchased with private donations and the proceeds of an insurance claim [2010.86].

TRANSFERS

Transferred from the Department of Antiquities: a delftware wine bottle, 1644, London, Southwark [2009.2]; a delftware posset pot, 1653, London, Pickleherring Quay or Montague Close [2009.45]; a memento ring, gold and moss-agate, eighteenth century, British [2009.185]; an earthenware plate, 1775, Dutch [2010.54]; a tin-glazed jug, c. 1700, German [2010.55].

Transferred from the Heberden Coin Room: *Julius Caesar, after the Antique*, bronze plaquette, probably fifteenth century, Italian [2009.16]; *Queen Anne, Bust Portrait*, bronze plaquette, c. 1702, English [2009.17]; *Daedalus and Icarus*, lead plaquette, probably by the Monogrammist H.G., c. 1570 [2009.18]; six medallions of Scottish Kings, mounted within one framed box, plaster of Paris, 1799 [2010.84].

Transferred from the Department of Eastern Art: a Hispano-Moresque dish, Spanish, Valencia, c.1520–60 [2010.18].

Loans in received and returned

After the reopening of the Museum the Dutch gallery was enriched by a series of short-term loans of superb paintings by Rembrandt and his contemporaries from a private collection.

A group of landscape oil sketches from the pioneering collection formed by Charlotte and the late John Gere has been received on loan from the National Gallery, where they have been on deposit since 1999. It is intended that this should be the first of a series of loans from the Gere Collection, which ideally complements the Ashmolean's own holdings in this field. The long association of John Gere (Balliol 1940–1943) with Oxford makes the loan especially appropriate.

The long-standing loan of drinking glasses from Mr Keith King was returned to the owner during 2010. We are grateful to Mr King for generous support of the Museum over many years.

Two albums of illustrated letters from Sir Edward Burne-Jones to Mrs H.M. Gaskell and her young daughter Daphne, together with several loose items and a set of paintbrushes used by Burne-Jones have been deposited by a private owner.

The Society of Wood Engravers

Thanks to the admirable initiative of Peter Lawrence and Nigel Hamway, Chairman and Treasurer of the Society of Wood Engravers, and to munificent donations from Mr Hamway and Brian Byrne, the department will become home to the new Archive of the Society. This will comprise a selection made by a curator in the Ashmolean of works shown at the Society's annual exhibition, and of a larger body of prints by key practitioners. The first selection, made in summer 2009 at the SWE exhibition and the 6/25 exhibition of prints by the six chairmen since the refounding of the society in 1984, will be reported in detail in the next Annual Report.

Gallery renovations

While the new building was being built and installed a thorough renovation and reorganization of the Western Art Galleries was carried out, under the leadership of Dr Catherine Whistler, capably assisted by Miss Christina Chilcott, and in close liaison with Oxford University Estates Directorate, where David Holt continually showed his exceptional sensitivity to the fabric of this historic building. The aim has been to make the galleries more coherent without losing their traditional character or becoming didactic in a way that would damage their atmosphere; and the design has sought to minimize any possible disharmony between the displays in the old and the new building. Among entirely new displays are galleries of 'The Arts of the Eighteenth Century' in the McAlpine Gallery and the David and Margita Wheeler Gallery 'Britain and Italy', which is the first gallery in any English museum to show systematically a wide range of art and artefacts relating to the Grand Tour.

The new European Art displays were ready, on time and on budget, for the opening celebrations in November and December 2009, although the handsome oak covers for the large humidification units in the Renaissance Gallery were not yet in place (these featured sculpture displays by the time of the official opening in early December). In April 2010 the last gallery in the sequence, 'The Arts of the Eighteenth Century' in the McAlpine Gallery, was opened.

The first two tranches of a promised regular donation of £5,000 a year from Mr Martin Foley through the Barroe Trust for purchases of European ceramics will have major impact on our ability to enhance the collections in this area.]

Reserve collections

The Parker photographic archive was moved to within the department offices to make way for the new ceramic store. With the help of interns from Leicester and Newcastle Universities Museum Studies MA courses and of Mrs Dinah Reynolds, over a thousand ceramic objects were decanted and then reinstalled in cases salvaged from the old galleries to make a coherent, more environmentally satisfactory and accessible store. The reserve collection of bronzes was also decanted to the newly inherited roller racking, which has upgraded our metalwork storage.

Documentation and online collections

Documentation has mainly been focused on getting records for all objects on display into the MuseumPlus database. This enabled gallery lists to be provided for the

designers and curators to plan and install the new galleries.

The online collections on our website, through the efforts of Mrs Beth West, in collaboration with Dr Moffett and Mrs Casley, and with the generous support of Mr Brian Wilson, now include the silver and finger-ring collections held in the department. Angelamaria Aceto's work on fifteenth–sixteenth-century Italian prints will shortly be included in our online website and plans are in train to put on-line information on the Chantrey collection and the displayed Italian and Spanish pottery.

Print Room

Over the two years, including the period of Museum closure, 3,541 individuals visited the Print Room. Some 75 per cent of visitors were members of the general public. Three-quarters were British citizens whilst a quarter visited from abroad. Seventy-three groups used the Print Room and New Douce Room for classes and teaching. A number of visitors came to study objects from the galleries and reserve collections, including musical instruments, embroideries and paintings. During the closure of the Museum (January–November 2009), the Print Room remained open by appointment for scholars and students. Since the reopening of the Museum, the Print Room has extended its opening hours: it is now open Tuesdays to Saturdays, 10 a.m.–5 p.m. (instead of 10 a.m.–1 p.m. and 2–4 p.m.). This has been made possible by the employment for a short period each day of Dr Caroline Palmer and has allowed us to receive an increased number of visitors.

Members of the department have continued to offer advice on works of art brought in by the public on Wednesday afternoons; since the reopening of the Museum, this service has been extended to the whole day.

Mr Michael Johnson continued the important task of lettering mounts.

Ruskin Project

As Principal Investigator, Mr Harrison has been awarded a grant of £182,135 by the Arts and Humanities Research Council under the Digital Equipment and Database Enhancement for Impact Scheme to improve the functionality and accessibility of the website for the Ruskin Teaching Collections, 'The Elements of Drawing'. This is a joint project between the Ashmolean, the Ruskin School, and the University of the Arts. Following the departure of Dr Rupert Shepherd from the Museum, Fiona Marshall was appointed Project Manager for this project, which is due to be completed by 28 February 2011.

Vivien Leigh Fund

The Vivien Leigh Prize 2009 was awarded to Mervin Kissoon (Magdalen College) and the Prize for 2010 was awarded to Josephine McInerney (St Hugh's College). Income from the Trust Fund was also used to purchase an etching by Siabhra O'Brien. Further welcome donations to the capital were received.

STAFF

The Assistant Keepership *vice* Dr Christian Rümelin, who curated both contemporary art and the print collection, remains, regrettably, unfilled.

Miss Angelamaria Aceto (now Mrs Aceto Jenkins) has completed the documentation of, and created an online catalogue for, the great majority of fifteenth- and sixteenth-century Italian prints housed in the Western Art Print Room, while continuing to carry out her duties as Print Room Assistant. The prints are now available online for website users to view. She wrote an article on the Caracciolo di Vico Chapel in Naples ('La Cappella Caracciolo di Vico in San Giovanni a Carbonara a Napoli e il problema della sua architettura'), which was accepted for publication by the *Bollettino d'Arte* del Ministero per i Beni e le Attività Culturali during 2010. She gave a paper on the same subject at the Art History Seminars organized by the Ashmolean Museum, Art History Department, Oxford, and Oxford Brookes University.

Mrs Catherine Casley worked on getting all objects on display onto MuseumPlus, which required extensive discussion of field standards in the Documentation Committee. All ceramics and any objects requested for other departments were photographed for the new displays. On top of this, nearly all the department's objects are on the database with current locations. Mrs Casley arranged the final photography of works for Dr Jeremy Warren's sculpture catalogue and worked with Timothy Schroder on photography and data for his silver catalogue. She also collaborated closely with colleagues in the reinstallation of galleries. Mrs Casley also worked on decanting, cleaning, and rebuilding the stores for the reserve collection.

Mr Colin Harrison planned the display and installation of the five Western Art galleries on the top display floor of the Museum and worked on the installation of three on the floor below. He gave classes on nineteenth-century French and British drawings for undergraduates reading the History of Art, and supervised four undergraduates preparing extended essays in the same School. He participated in the seminar on the 'Anglo-Italian Artistic Relations in the Nineteenth Century', part of the biennial conference of the Society for Italian Studies, at Royal Holloway, University of London. He gave papers on 'Picturesque Oxford' for the study day on Oxford views arranged by the Oxford Preservation Trust and Department of Continuing Education; and on 'The Illustrated Book towards the End of the Eighteenth Century in France' for the 'Dialogue with Various Facets of European Printmaking, 1750–1800' at St John's College. He gave lectures on 'Art in Oxford, c. 1750–1850' and 'The Pre-Raphaelites and Oxford' for the Oxford Preservation Trust; on 'Oxford and the Pre-Raphaelites' for Tudor Hall School; 'The Art of F. L. Griggs', the Bailey Lecture for the Spalding Gentlemen's Society; 'Thomas Jones, an Artistic Paradox' for the Oxford branch of the University of the Third Age; 'The History of the Collections of Fine Art' and 'Oxford and the Pre-Raphaelites' for the Lancashire branch of The Art Fund; 'The Pissarros in England' as part of Master Drawings Week 2010. He arranged the Director's Study Day on 'Oxford and the Pre-Raphaelites' and gave a lecture and classes; classes on the same subject for the Oxford Alumni Weekend and the meeting of ICFA in Oxford; Print Room talks for the group of specialist museum curators 'Understanding British Portraits', clients of Carter Jonas,

Oxford Instruments, the Manoir aux quat'saisons, the Friends of Harvard University Museums, the Friends of Modern Art Oxford, the Friends of the Ashmolean, and numerous other groups. He has made study trips to the USA and Canada, Stockholm, and Rome in connection with future exhibitions. He attended a meeting of the Reviewing Committee on the Export of Works of Art as an Independent Assessor. He was elected to the Board of the International Committee of Museums and Collections of Fine Arts of ICOM. Publications: (joint author) *I Preraffaelliti: Il sogno del '400 italiano da Beato Angelico a Perugino, da Rossetti a Burne-Jones* (exh. cat., Museo civico d'arte di Ravenna, published Milan, 2010); reviews of *Acquired Tastes. 200 Years of Collecting for the Boston Athenaeum*, *Journal of the History of Collections*, 21 (2009), 148–9; *Ford Madox Brown, the Unofficial Pre-Raphaelite*, *Print Quarterly* 26 (2009).

Dr Caroline Palmer, Print Room Access Assistant, has, since November 2009, been covering general Print Room duties during the lunchtime period and assisting with documentation, particularly of the British drawings and the Anne Stevens Gift. Elsewhere, she has lectured for the Publishing Department at Oxford Brookes University and is completing an article on the early nineteenth-century art-writer Mary Philadelphia Merrifield.

Miss Karine Sauvignon (now Mrs Groves) has been intensively engaged in upgrading MuseumPlus records of works of art on paper. She gave talks on the Print Room collections to a number of groups. Until January 2009, she continued to run a series of free lectures for the general public, entitled *Encounters with the Art of Drawing*, on each first Thursday of the month. During the closure of the Museum, she ran these lectures on a monthly basis for members of staff. She attended the Museums Association Conference in October 2009.

Publications: 'Dessin: le fonds prestigieux de l'Ashmolean Museum', *L'Estampille-L'Objet d'Art*, no 444, March 2009, pp. 54–61; 'Études, par Michel-Ange', *L'Estampille-L'Objet d'Art*, no 448, July–August 2009, pp. 21–22; 'Raphaël, Études pour la Trinité de la chapelle Saint-Séverin, Pérouse, et copies d'après Léonard de Vinci', *L'Estampille-L'Objet d'Art*, no 449, September 2009, pp. 19–20; 'Stonehenge : un jour d'orage, par William Turner d'Oxford', *L'Estampille-L'Objet d'Art*, no 450, October 2009, pp.19–20; 'Eurydice mourant dans les bras d'Orphée, par Edward Burne-Jones', *L'Estampille-L'Objet d'Art*, no 451, November 2009, 21–22; 'Le Point du jour, par Samuel Palmer', *L'Estampille-L'Objet d'Art*, no 452, pp. 21–22.

Dr Greg Sullivan, Chantrey Fellow and Curator of Sculpture, was curator, designer, and project manager for the Chantrey Wall, installed in November 2009. The conservation and installation of the sixteen busts was funded by the Elizabeth Cayzer Charitable Trust. The display represents the major outcome of the Chantrey Project, which began in 2006 with research funding from the Henry Moore Foundation, the Paul Mellon Centre, and Lincoln College Oxford (where Sullivan was Shuffrey Fellow until November 2009, and Bryan Montgomery Visiting Fellow in Sculpture in Hilary Term 2010). The display has been widely publicized, and was chosen as a 'desert-island display' by a reviewer on BBC2's *Culture Show*.

He co-organized (with Dr Marika Leino) an international symposium on 'The Place of Sculpture' in the History Faculty, Oxford, in March 2009, and a symposium (with Dr Marjorie Trusted, V&A), on 'Roubiliac and the Laughing Boy' in the Ashmolean in June 2009. He has delivered papers on Chantrey at the Turl Street Arts Festival, the University of Sussex, and as part of an international symposium on 'Historical Distance and the Representation of the Past,' organized by Mark Phillips and Peter Burke at King's College, London, in June 2009. He wrote a piece on Chantrey for the *Lincoln College News* in August 2009. He has written book reviews for *Ideas, Aesthetics, and Inquiries in the Early Modern Era, Journal of the History of Collections, Journal of Design History, and Eighteenth-Century Life*. His article 'Les Grands Hommes, le Panthéon Domestique et la Carrière du Sculpteur dans l'Angleterre du XVIII^e Siècle,' was published in *Le Culte des Grands Hommes 1750–1850*, edited by Thomas Gaehtgens and Gregor Wedekind (Paris 2009), pp. 37–61. November 2009 saw the publication of the *Biographical Dictionary of Sculptors in Britain 1660–1851* by Yale University Press, which he co-authored with Emma Hardy and Ingrid Roscoe.

Dr Sullivan is now based in the Research Department of the V&A Museum, where he works as editor of the forthcoming online version of the *Dictionary*.

Mrs Beth West worked as a Museum Assistant from January 2009 to April 2010, thanks to a generous donation towards the improvement of the Museum's website delivery from Brian Wilson. Mrs West was mainly occupied with creating an online database cataloguing the department's extensive collection of silver, and she also created a website for the collection of rings. She reconfigured the display of rings in the Arts of the Renaissance Gallery, and compiled a handlist for the new display. She also assisted Mrs Rosalind Sword and Mrs Dinah Reynolds on the display of Worcester porcelain from the Marshall Collection in the European Ceramics gallery (number 40).

Dr Catherine Whistler was, during 2008 and 2009, mainly occupied with planning and managing the major galleries improvement programme in the Cockerell Building, which she led throughout. She also contributed to the Music and Tapestry Gallery displays and to the Textiles Gallery displays in the new building. She continued to carry out her normal curatorial duties, but was not able to offer any teaching to the History of Art Department. She examined an Oxford D.Phil thesis. Her remaining D.Phil supervisee successfully submitted his thesis in June 2009. The conservation of Titian's *Triumph of Love* by Jill Dunkerton and research on its provenance and function led to an exhibition at the National Gallery from 21 July to 22 September 2008. Dr Whistler gave a paper on her research to the Oxford Art History Seminar in October 2008, and a different paper, incorporating new discoveries, to the National Gallery Research Seminar in February 2009. She also spoke on the painting in an interdisciplinary workshop, *Object and Image*, organized by Prof Craig Clunas in May 2009. She participated in various Education Department initiatives. She acted as an independent adviser to the Reviewing Committee for the Export of Works of Art. She continued to be co-convenor of the Oxford Art History Seminar; she is a member of the Council of the Society for Renaissance Studies; she completed her three-year stint as an elected member of the Executive Committee of the Association of Art

Historians. She gave a lecture at the University of Padua in December on the occasion of the publication of *Il cielo o qualcosa di più: scritti per Adriano Mariuz*, edited by Elisabetta Saccomani. She acted as external examiner on a doctoral thesis for Warwick University. She was invited by the Fundación Amigos del Museo del Prado to lecture in late February in Madrid and Zaragoza on 'Giambattista Tiepolo and the Enlightenment' as part of a series on *Art and the Enlightenment in Eighteenth-Century Spain*. She continues to be a member of the Committee for the Ruskin School, and a member of the Council of the Society for Renaissance Studies. She is exhibitions reviews editor (south) for the journal *Renaissance Studies*. She has joined the editorial board of the journal *Arte Veneta*.

Since 8 February 2010 she has been on sabbatical leave.

Publications: 'Vedutismo veneziano e mecenati britannici nel '700' in *Canaletto, Venezia e i suoi splendori*, exhibition catalogue ed. Alberto Craievich and Giuseppe Pavanello, Treviso, 2008, essay pp.44–55, and catalogue entries on Carlevarijs, p.252, and Guardi, pp. 283–84; 'Trading art' (review of *Il collezionismo d'arte a Venezia: il Seicento*, ed. Linda Borean and Stefania Mason, Venice 2007), *Apollo* 169, 2009, pp.81–82; 'Titian's *Triumph of Love*', *The Burlington Magazine*, CLI, August 2009, with a technical appendix by Jill Dunkerton, pp. 536–542; 'Venezia e l'Inghilterra. Artisti, collezionisti e mercato dell'arte, 1700–1750' in *Il collezionismo d'arte a Venezia: Il Settecento*, edited by Linda Borean and Stefania Mason, Venice 2009, pp. 89–101; 'Rosalba Carriera e il mondo britannico' in *Rosalba Carriera (1673–1757) Atti del convegno internazionale di studi*, edited by Giuseppe Pavanello, Fondazione Giorgio Cini, Venice 2009, pp.181–206; Catalogue entry on Raphael, *Melpomene*, in the exhibition catalogue, *From Raphael to Carracci. The Art of Papal Rome*, ed. David Franklin, National Gallery of Canada, 2009, pp. 82–83, 445

Dr Jon Whiteley was extensively involved in planning and advising on gallery redisplay. especially the Dutch Gallery, the Flemish and German Gallery, the Daisy Linda Ward Gallery, and the Tapestry and Music Gallery. He read papers at conferences at the University of Southampton and at Reading University and gave a gallery talk to delegates attending a conference on portraits in Oxford. He lectured at the Department of the History of Art in Cambridge on nineteenth-century French painting, at the Department of the History of Art in Oxford on 'Delacroix and Classicism' and 'Romantic Art in Europe' and at the Department of Continuing Education on The Pre-Raphaelites and on William Morris. He gave talks on various themes to the Friends of Buckingham County Museum, Banbury Art Society, the University of the Third Age and Malvern Art Society. He gave eighteen Print Room seminars, including classes for the Friends of the Hermitage Museum, the Courtauld Institute, the Education Service, the Department of the History of Art in Oxford and the Friends of the Städel Museum. He gave six talks on British art to students at St Peter's College, and two classes on early stringed instruments to groups of visiting luthiers. He gave a talk in Manchester College chapel on the chapel glass and a number of gallery talks to various groups, including the Friends of the Ashmolean and the Education Service. He taught a special subject in the Oxford History Schools, supervised five first year undergraduate essays and five PhD candidates, one of

whom submitted with success. He acted as examiner for the MSt in the History of Art and examined PhD theses for the Courtauld Institute and for the Department of the History of Art in Oxford. He acted as adviser to the Tax Office in assessing works of art for tax exemption. He chaired the committee for the Laurence Binyon Prize and acted as one of the judges of the Francis Haskell award. He was on sabbatical leave from February to the end of June 2009, during which time he worked on a catalogue of later French paintings in the Ashmolean and other Museum-related projects. From 6 to 11 June 2010, he attended the biennial conference of Print Room Keepers in Rome.

Publications: Review of the exhibition 'Delacroix et la photographie', *Burlington Magazine*, 151 (May 2009), 325; 'William Fothergill Robinson and The Ashmolean', in Anne Williams, *Rev. William Fothergill Robinson* (Bloxham, 2010).

Mr Timothy Wilson planned and arranged the European Ceramics gallery, the Arts of the Eighteenth Century (McAlpine) Gallery, and the new display of modern ceramics and metalwork, and was involved in varying degrees in the rearrangement of all the other Western Art galleries in the Museum. With Mrs Allen, he organized the competition for gallery seating, won by Matthew Burt. He organized the Museum's successful bid for the Art Fund Collect Prize in 2010. He chaired the Ashmolean Senior Managers Group Meeting for the first half of 2010.

He gave a variety of gallery and other talks and object-handling sessions for Museum staff, the Education Service, and other bodies inside and outside the Museum. He lectured to the Friends of Pesaro Ceramics in Pesaro in 2009 and was elected an honorary member of that Association. In 2009 he lectured on Ariosto and maiolica at the Louvre and on Renaissance patronage of maiolica at The Frick Collection in New York. He gave talks in Deruta at the presentation of a catalogue of the Museo Regionale della Ceramica di Deruta in 2008; in Gubbio at the opening of the exhibition *Omaggio ad Alan Caiger-Smith, maestro del lustro* in 2009; in Perugia at the opening of the exhibition *La collezione Rubboli* in 2010; and in Gubbio at the opening of the exhibition *La via della ceramica tra Umbria e Marche* in 2010. He lectured at the British Museum and the Society of Antiquaries and at Art Antiques London at events celebrating the publication of the catalogue of the British Museum's Italian Renaissance Pottery, written by him with Dr Dora Thornton and published in spring 2009. He gave the Reginald Haggard Memorial lecture at the Potteries Museum, Stoke-on-Trent; spoke on the concepts of fine and decorative art at the Oxford Artweeks Forum; and lectured on Cipriano Piccolpasso at the Aberystwyth Ceramics Festival, all in 2009. He lectured on Antwerp and London delftware to the English Ceramics Circle meeting at the Ashmolean in 2010. With the Director he led the Elias Ashmole Group visit to Mantua, Sabbioneta, and Verona in spring 2010. He is supervising two doctoral students.

He was elected Honorary Academician of the Accademia di Belle Arti Pietro Vannucci, Perugia, Italy, in 2009 and nominated a member of Editorial Committee of the journal *Schifanoia* (Istituto di Studi Rinascimentali, Ferrara, Italy) in 2010. He was elected a Trustee of the Cartoon Art Trust in 2010.

Publications: 'Introduction' to *Atti del Convegno, Xanto: Pottery-painter, Poet, Man of the Italian Renaissance, Faenza 93* (2007), nos 4–6, pp. 7–14; 'A personality to be reckoned with: some aspects of the impact of Xanto on the work of Nicola da Urbino', *Faenza 93* (2007), nos 4–6, pp. 251–268; *Omaggio ad Alan Caiger-Smith, maestro del lustro, con opere di nove ceramisti umbri ed un tributo ad Alan Peascod*, exhib. cat., Gubbio, 2008 (joint editor, with Ettore Sannipoli, and contributor); 'Putting the fragments together', *Apollo* 168, no. 558 (October 2008), pp. 111–13; 'Grand Tour maiolica'. *Rivista. Magazine of the British Italian Society* 391 (winter 2008), pp. 15–16; *Italian Renaissance Ceramics: A Catalogue of the British Museum Collection*, with Dora Thornton, London, British Museum, 2009; Catalogue entry on an English delftware jug in *2008/2009 Review. Annual Report of The Art Fund*, p. 115; 'Anne Desmet': exhibition review in *Print Quarterly*, 26/1 (March 2009), 80–1; 'Prefazione', in Riccardo Gresta, *Frammenti pesaresi istoriati nelle collezioni Bonali e Ugolini* (Rimini, 2009), 4–7; 'Playthings Still?'. Horace Walpole as a Collector of Ceramics', in M. Snodin and C. Roman (eds), *Horace Walpole's Strawberry Hill*, exhibition catalogue (Yale Center for British Art, New Haven, and the V&A Museum, London, 2009), 200–19; 'Préface', in Jean Rosen, *La Faïence de Nevers* (Dijon, 2009), i. 11–12; 'La contraffazione delle maioliche all'inizio del Novecento: La testimonianza del Museen-Verband', in Lucio Riccetti (ed.), *1909 tra collezionismo e tutela*, exhibition catalogue (Perugia, 2009–10), 267–80; 'Maiolica bianca nell'Europa nord-occidentale e oltre', in V. de Pompeis (ed.), *La maiolica italiana di stile compendiaro. I bianchi*, exhibition catalogue (Teramo, etc., 2010), 18–22; 'Prefazione', in Marinella Caputo (ed.), *La collezione Rubboli* (Perugia, 2010), 9–11; 'Prefazione', in Ettore Sannipoli (ed.), *La via della ceramica tra Umbria e Marche. Maioliche rinascimentali da collezioni private*, exhibition catalogue, Palazzo Ducale, Gubbio, 2010, 15–17; Review of C. Blair and M. Campbell, *Louis Marcy* (2009), *Journal of the History of Collections*, 2010 (advance publication online 2009).

Volunteers

Dr Harry Dickinson continued work on the documentation of and creation of MuseumPlus entries for nineteenth- and twentieth-century British prints. Mrs Anita Eaton continued work on Hope portrait and topographical prints. Miss Clare Tilbury continued her care and documentation of the collection of the Royal Society of Painter-Printmakers. Mrs Rosalind Sword and Mrs Dinah Reynolds did an extraordinary job in planning and installing, with the Keeper, the displays for the new European Ceramics Gallery and in laying the groundwork for a catalogue of the Marshall Collection of Worcester Porcelain, a catalogue which has been generously supported by Mrs Alex Taylor. Mrs Molly Strafford advised on the eighteenth-century table setting in the European Ceramics Gallery and on other matters. Miss Hestia Fate Ting Wong continued her work on the Forrest Reid Collection of Victorian book illustrations and gave invaluable help with taking photographs of new acquisitions and adding related records on Museum Plus.

Two outstandingly capable and enthusiastic interns from the Newcastle University MA programme in Museum Studies worked for extended periods in the Print Room: Percy Bamboat worked with us in June and then from 4 September until 18 December 2009; among other useful tasks performed, he assisted Angelamaria

Aceto with the Italian Prints Online project; while Harriet O'Neill was Print Room intern from 27 April to 25 June 2010, working mainly on upgrading the online version of the collection of Rembrandt prints, with specialist advice from Mr Nicholas Stogdon. Miss Annabel Bertie, student at the Ruskin School of Drawing and Fine Art, worked as a volunteer for periods from 22 January to 17 March 2010, adding images to the records of the Royal Society of Painter-Printmakers collection of prints. For work experience Lizzie Brown, Naomi Simons, and Tess Bennett worked in the offices with Mrs Casley and others; they were shown behind the scenes workings of the department including the management of the stores and were given some experience of object handling and day to day running of the offices. Interns from Leicester and Newcastle's Museum Studies MA assisted Mrs Casley and the department on a variety of documentation projects whilst they were not working on the gallery installation. Carol Green, an Information Volunteer, started to assist Mrs Casley in July 2010; she is helping unpack the reserve metalwork collection.

Publications:

Tim Schroder's catalogue of silver 'perhaps the most magnificent as well as one of the most impeccably scholarly catalogues, the Ashmolean has ever produced'.

Obituaries:

Dr Kenneth Garlick

Dr Kenneth Garlick, Keeper of Western Art from 1968 to 1984, died in July 2009.

Dr Anthony Ray

In August 2009 Dr Anthony Ray, one of the Museum's most stalwart supporters over nearly sixty years, as well of one of the country's best ceramics scholars, died.

HEBERDEN COIN ROOM

EVENTS AND ACTIVITIES

The key development of the period has, of course, been the reopening of the Museum with its major new Money Gallery and numismatic displays in twenty-five of the other new galleries. The collection has been moved to its permanent home in the new Coin Store, adjacent to an elegant Study Room, which has been open since 1 January 2010. Members of the Coin Room staff are now safely installed in the new offices on the St Giles side of the new Museum after their sojourn of nearly four years at the Radcliffe Infirmary site.

Not daunted by the impressive array of opening events, the Coin Room organized a few of its own. On 1 October 2009 a dinner party was held at Wolfson College in belated celebration of Carl Subak's 90th birthday in thanks for his continuing enlightened help. On 16 April 2010 an event was held for the many friends of the Coin Room to celebrate the opening of the new Money Gallery and Coin Study Room. The event was generously sponsored by the Classical Numismatic Group, Inc., through the good offices of Eric McFadden, himself once President of the Oxford University Numismatic Society. And in May 2010 members of the Robinson Trust were given a tour of the Money Gallery and a chance to handle Stanley Robinson's coins in the new Coin Study Room. Afterwards the Robinson Trust held a trustee meeting in the Board Room.

Since the reopening of the Museum in November 2009 we have been looking for additional ways to bring life to the new galleries and add new services for the public. For example, the first special exhibition in the Money Gallery on Britannia was the subject of an afternoon lecture, and during The Festival of British Archaeology it was possible to see Grunal the Moneyer at work with his travelling mint. A regular monthly Coin and Artefact Identification Service for the public is now being organized by John Naylor within the galleries jointly with the Portable Antiquities Scheme (see www.ashmolean.org/services/identification). And, as this is written, we are in the process of developing a regular hands-on activity in collaboration with the University Museums Volunteers Service. Members of the public will be able to handle genuine coins in the galleries and to learn about them from trained volunteers.

It also a pleasure to be able to report that, through the good offices of Prof. Chris Wickham as Chair of the History Faculty Board, it has been possible to arrange for Julian Baker to give a regular series of lectures each year. This is the first time a numismatic curator in the field of Medieval and Modern coins has had a formal arrangement to lecture regularly, and adds significantly to the long-standing arrangements for Greek, Roman, and Islamic studies.

DONATIONS AND SPONSORSHIP

Through the generosity of Winton Capital Management, it has been possible to set up, under the direction of Prof. Nicholas Mayhew, the Winton Institute for Monetary History. The inspired donation will allow Nick Mayhew to devote his energies to the project for three years and to employ a research assistant with expertise in monetary, financial, and/or economic history. The benefaction also helped to pay for the Coin Study Room.

The Money Gallery was generously sponsored by Nicholas and Sheena Barber, The Leslie Beer Tobey Trust, Hugh and Catherine Stevenson, Baron Lorne Thyssen-Bornemisza, Martin Gordon, OBE, Jonathan Kagan, Dr Philip Kay and Ms Alexandra Jackson Kay, David and Carol Richards, David and Hilary Riddle, The Swire Charitable Trust, George and Patti White, Ted Marmor and Family, Botho von Portatius, Ted and Mary Wendell, and The Hellenic Foundation.

The Leslie Beer Tobey Bequest, from a much-missed student of the Greek coins of Aegina who studied under former Keeper Colin Kraay, also provided funds for books and acquisitions.

The Carl and Eileen Subak Family Foundation continued its hugely appreciated annual grants in support of acquisitions, enabling the purchase of the Henley Hoard of Iron Age coins and a portrait penny of Louis the Pious.

The Robinson Charitable Trust maintained its unfailing financial assistance for the Visiting Scholars' programme. In addition to its annual grant, the Robinson Charitable Trust made a one-off award towards the building-up of the study library.

The Friends of the Ashmolean extended their imaginative support for the Museum by sponsoring the post of the Keeper.

We are particularly grateful to Richard Falkiner for his initiative in helping to set up a study library for the new Coin Study Room, now that the main numismatic library is housed in the Sackler Library, and in encouraging others to give. The generosity of our friends has been truly heart-warming. We are grateful for donations of books or money from: the Bibliothèque Nationale de France, Caroline Barron (of John Barron's Greek coin library), Cathy King, Chris Howgego, Christopher Martin, Classical Numismatic Group, Inc., Doug Nicol, Douglas Saville, Edward Baldwin, Jack Kroll, James Fenton, Janet Gale, Joe Cribb, John Sills, Karsten Dahmen, the Leslie Beer Tobey Bequest, Lowell Libson, Michel G. Klat, Morton and Eden, Peter Mitchell, Richard Ashton, Richard Falkiner, the Robinson Charitable Trust, the Royal Numismatic Society, Spink, Stanley Ireland, Ulrike Peter for the Griechisches Münzwerk, William G. Prast, and William Stancomb. We are also grateful to Diane Bergman of the Sackler Library for arranging for the transfer of a significant number of duplicates.

Michael Lainchbury donated a remarkable oak chair carved in 1947 by his father E. J. Lainchbury, a keen numismatist whose hobby was wood carving. The chair is

decorated with numismatic motifs, some of which relate to the five reigns through which he had lived.

ACQUISITIONS

General

James Fenton donated his significant and very diverse collection of coins and medals. This comprises about 100 Indian coins, some 30 coins from medieval Anatolia (twelfth/thirteenth century), 10 German First World War propaganda medals, and about 50 British medals of the sixteenth and seventeenth centuries reflecting the religious conflicts of the period.

Greek (87)

With funds from the Robinson Charitable Trust, the Coin Room purchased 13 Greek silver and 68 Greek bronze coins. Richard Ashton presented 3 Greek bronze coins. Richard Falkiner presented 2 modern cast forgeries of Cretan didrachms, one of Phaestus, the other of Gortyna. Gerhard Heuchert presented a forgery of an Ancient tetradrachm of Ptolemy I depicting the portrait of Alexander the Great.

Iron Age and Roman (40)

Professor Sheppard Frere presented three Iron Age gold coins with known find spots, which he had obtained from Captain A. W. F. Fuller in 1961: a stater of Verica (AD 20–25) found on Wilvelrod Farm, Alton, Hants, a fractional stater (55–45 BC) found near Selsey, Sussex, and an (imported) quarter stater (60–50 BC) found at Bracklesham Bay, Sussex.

Jointly with the River & Rowing Museum, Henley on Thames, the Coin Room purchased the Henley Hoard, consisting of 32 Iron Age 'British Qb' staters of the Atrebates in a flint nodule. Included in the purchase, made possible by funds from the Carl and Eileen Subak Family Foundation, were also one Iron Age silver coin and two Roman denarii of Tiberius found nearby.

Elizabeth G. Watson presented two late Roman imperial solidi from Antioch and Orontem dated AD 364–7, one with the portrait of emperor Valentinian I, the other of Valens.

Medieval and Modern (8)

Rod Kelly presented a 2008 £5 proof coin.

Dorothy MacDonald presented a 50 pence coin from an uncirculated 1971 set of British coins.

Prof. Nick Mayhew presented a French 1 Euro coin from 2000.

The Bank of Greece presented an uncirculated 2008 2 Euro coin for display in the Early Greece Gallery.

Dr Ruth Barnes presented a restrike of a 1780 Maria Theresa thaler, acquired by herself in Yemen in 1992, for display in the West Meets East Gallery.

A Carolingian silver penny of Louis the Pius (814–40) was purchased for display with funds from the Carl and Eileen Subak Family Foundation. A sovereign of George V from 1918 from the Bombay mint, and sets of uncirculated British 2008 and 2009 coins, were also purchased for display.

Two American gold 'double eagle' \$20 coins, one from 1911 and the other from 1924, were bequeathed by Mrs G. E. M. Lewis through The Art Fund.

India

John Burton-Page FSA bequeathed his collection of Indian coins. John Burton Page was an indophile and taught Indian languages at SOAS. He built up his collection while he was serving in India during the 1950s and 1960s. It consists of about 2,000 Indian coins. It is likely that not all of these will be accessioned, and provision for the disposal of such material is set out in his bequest. The collection contains 3 silver 'Zodiacal' rupees, but for the most part it consists of medieval and early modern coins.

Tokens (7)

The Coin Room was able to purchase five seventeenth-century Oxfordshire trade tokens not already represented in its very strong collection with the aid of an anonymous donation. Four of these were copper farthing tokens of John Tull, Bampton-in-the-Bush, Oxon (1656), of Edmond Rowbright, Chipping Norton, Oxon (c.1660), of John Wells, Culham, Oxon (c.1660), and of John Alexander, Great Tew, Oxon (c.1660). The fifth token of this group was a copper halfpenny trade token of Thomas Newman, Enstone, Oxon (1669). The Coin Room also acquired two one penny copper tokens from 1812, one by Thomas Gibson from the Bradford Street Mills in Birmingham, the other a Birmingham & Wales token with a BRADFORD WORKHOUSE countermark.

Paper Money (6)

Prof Michael Sullivan presented in memory of his wife two cloth banknotes of China (Xinjiang). Andrew Bassam from Douvanie in France presented a one Mark emergency bank note of the German Reichsschuldenverwaltung from 1920. A 50 Rials bank note of Iran, a 5 Kina note of the Bank of Papua New Guinea, a 2006 20 Takas (Rupees) of the Bank of Bangladesh, a 1000 Cedis bank note of Ghana from 1995, and a five Pound Bank of England note from 1957 were purchased for display.

Medals (2)

Giles Barber presented a Sidney Gold Medal awarded to Eric Arthur Barber in 1906 by Shrewsbury School.

Alice Nemon Stuart presented five cast art medallic relief portraits by Oscar Nemon depicting Charles Lindberg, Sigmund Freud, Slezak, Ferdinand Foch, and Novak.

Paranumismatica (10)

Stanley Gibbons Ltd., London, presented an 1840 Penny Black postage stamp with the portrait of Queen Victoria for display.

Prof. Chris Howgego presented a Godfrey Phillips cigarette Silk with the Colours of the Norfolk Regiment (1915) for display.

A tea strainer made of small Indian 'Chukram' coins, two spoons made of twentieth-century Indian (Hyderabad) coins, a Kina Shell with suspension from New Guinea, and a small sixteenth-century terracotta piggy bank from East Java (Majaphit period) were purchased for display. For the same purpose the Coin Room acquired a nineteenth-century Staffordshire(?) earthenware figure of Britannia and two Godfrey Phillips cigarette silks, one with the Colours of the Territorial Army Norfolk Regiment (1913) and one with the Colours of the Norfolk Regiment (1915).

LOANS OUT

Three Italian Renaissance medals depicting Sultan Mehmet II the Conqueror were loaned to Sabancı Museum in Istanbul in the summer of 2010.

DOCUMENTATION, ARCHIVES, AND NUMISMATIC CASTS

Curatorial staff have entered the details of about 500 objects for the redisplay into MuseumPlus. Nearly all of these have also been photographed.

Ms Rachel Austin donated her late father's archive relating to his involvement in the design of 10 Shillings and £1 banknotes for the Bank of England. The material throws important light on the design process behind the notes, including the artistic context and the history of their genesis. Such data is rarely available for historians and numismatists, hence the importance of the archive.

The Archives remain in temporary storage on the Radcliffe Infirmary site awaiting the creation of proper archive facilities within the Museum. The collection of numismatic plaster casts is now housed with the rest of the Museum's casts in the Cast Gallery.

STAFF

Dr Julian Baker was Money Gallery Curator until June 2009, when he was appointed Assistant Keeper for medieval and modern coins. He spent the period from August 2008 to the reopening of the Ashmolean on gallery work. Since November 2009 he has given gallery tours and trained volunteers on coin handling.

During the academic years 2008/9 and 2009/10 he taught numismatics for the M.Sts in Byzantine Studies and Medieval Studies. In 2010 he also gave eight lectures on the same subject, and taught on the Advanced Diploma in Archaeological Practice of the

University's Department for Continuing Education. In the summer of 2010 he was an external Ph.D. examiner for the University of Birmingham. In October 2008 Dr Baker visited the Brussels and Paris cabinets, and in November 2008 the Museo Correr in Venice, in preparation for his forthcoming book on medieval Greek money. In spring 2010 he began to collaborate with Dr Richard Jones (Glasgow University) on the metallurgical analysis of excavation coins from Ancient Corinth. In 2008 Dr Baker spoke at the Royal Numismatic Society; in the spring of 2009 at a conference in Princeton, and at the Byzantine Seminar in Oxford. Throughout 2008–10 Dr Baker has continued to be a formal collaborator on the numismatic bibliography of the *Byzantinische Zeitschrift*, and has been on the council of the Royal Numismatic Society. **Publications:** (with D. Athanasoulis), 'Medieval Clarentza: The Coins 1999–2004, with Additional Medieval Coin Finds from the *nomos* of Elis', *NC* 168 (2008), 241–301; (with M. Galani-Krikou), 'Further Considerations on the Numismatics of Catalan Greece in the Light of the Athens Roman Agora (Lytsika) 1891 Hoards', in *Κερμάτια φιλίας. Τιμητικός τόμος για τον Ιωάννη Τουράτσογλου*, 1 (Athens, 2009), 457–73; 'Tornesi', in G. Libero Mangieri et al., *Tornesi, gigliati e pierreali in un tesoretto rinvenuto a Muro Leccese* (Spoleto, 2010), 13–17; 'A Newly Acquired Portrait Penny of Louis the Pious (814–40)', *The Ashmolean*, 59 (2010), 11–12.

Dr Shailendra Bhandare hosted a meeting of the Oriental Numismatic Society at the Ashmolean Museum on 29 September 2008. It was attended by Indian and English enthusiasts of oriental coins, and four papers were presented. At the four-day seminar at Jnanapravaha, Varanasi, in January 2009 he spoke on aspects of Indian Numismatics and gave the Professor R. C. Sharma Memorial Lecture, delivering a paper on 'Content, Context, and Concept: The Art of Ancient Indian Coins'. In February 2009 he was present at the Asiatic Society of Mumbai and gave the Justice Telang Memorial Lecture on '18th– 19th-Century Coinage in Maharashtra: Historical Perspectives'. Also in February, at an exhibition organized by the Society of the Collectors of Rare and Collectible Items, he delivered a lecture on 'A Tale of Two Dynasties: The Kshaharatas and the Western Kshatrapas in First Century AD Deccan'. A further meeting of the Oriental Numismatic Society was organized by Dr Bhandare in Oxford during June 2009. In August 2009, for the conference entitled 'Ashoka and the Making of Modern India', organized by the Centre for Historical Studies, JNU, New Delhi, and the Department of Asian Studies of the University of Texas at Austin, he presented a paper entitled 'From Kautilya to Kosambi: the Quest for a Mauryan/Ashokan Coinage'. At the 4 November 2009 ONS meeting in London he gave a short talk on lead coins from Tanjore. In February 2010 he attended a conference on 'Fauna in Medieval Indian Art' at Jnanapravaha, Varanasi, and presented a paper on 'Animals on Indian Coinage as Symbols and Icons'. Again in February 2010 he gave a seminar at the Alkesh Mody Numismatic Museum and Research Centre, University of Mumbai, on 'Satavahana Coinage'. March 2010 saw him present a lecture at the Bharata Itihasa Samshodhaka Mandala, Pune, as part of the centenary celebrations lecture series, on 'Coins of the Marathas: Approaches and History'. Back in England, on 14 May 2010 he attended a seminar in the British Museum to celebrate the 100th anniversary of the Numismatic Society of India. There followed, on 11 June 2010, a seminar on 'South Asian History: Methodologies' at St Antony's College, where he presented a paper on 'The In-Betweeners: Political

Authority, Circulatory Practices and Coinage in India, c.1707–1835'. Later that June, from 17th to 19th, he attended a conference on 'Maharashtra: Culture and Society' at Bratislava and gave a paper on 'Maal Khara, Tol Poora: Aspiration and Reality in the Monetary Environment of Maharashtra, c.1718–1818'. While in the UK this year Dr Bhandare attended the BANS conference at Cambridge on 9 April, giving the paper 'New Gallery for an Old Museum: Money Gallery at the Ashmolean'. On 12 April he spoke to Reading Coin Club on 'Indo-Greek Coinage: Introduction and Insights', and to the Oxford University Numismatic Society he gave a talk entitled 'Europeans in India: Numismatic Overview'. For the British Numismatic Society and Royal Numismatic Society Summer Day on 3 July in Norwich, he presented a paper entitled 'Religions Reflected on Indian Coins, c.1000–2000 AD). **Publications:** 'Coinages at the Crossroad: The Monetary Heritage of Sindh', in P. Pal (ed.), *'Sindh: Past Glory, Present Nostalgia'* (Mumbai: Marg Publications, 2008); 'Jamgaon, Harda and Khachrod: Three New Mints under the Sindhias of Gwalior', *Journal of Oriental Numismatic Society*, 197: 32–6; 'Making the Most in Troubled Times: Jean-Baptiste Filose and his Coinage', *Journal of Oriental Numismatic Society*, 198: 16–37; 'The Pune Hoard of Gold Coins', *Journal of Oriental Numismatic Society*, 199: 20–29; 'Reclaiming Royalty: the Earliest Maratha Coinage in the name of a Mughal Emperor', *Journal of Oriental Numismatic Society*, 200: 41–51.

Dr Volker Heuchert worked on displays for the new Money Gallery, in particular on the special exhibition Britannia and on the three drawers of the Victorian display. He liaised with lead curators of other galleries and organized the conservation and photography of Coin Room objects for the redisplay.

In his capacity as Collections Manager, he was closely involved in the planning and actual move of Coin Room objects from their two decant locations. Most objects went into the new coin store, while the departmental collection of plaster casts was moved to the Cast Gallery. After the move, Volker Heuchert played an important role in making the coin store and study fully functional, including helping to create a new reference library for the coin study.

Volker Heuchert continues to be involved in the development of MuseumPlus as a museum-wide collections management system, especially in the setting of field standards. As part of an Ashmolean delegation, he visited the Wallace Collection to look at their implementation of MuseumPlus. He gave two demonstrations of the Museum's own collection management system to two groups of museum and IT staff, one from the Tyne and Wear Archives and Museums, the other from the Museum of Islamic Art in Doha. He also showed the new coin study and store to staff from various other museums, such as Sheffield Museums.

Volker Heuchert looked after visitors consulting the collection and dealt with photographic and other enquiries, mostly in the areas of Greek, Roman Provincial, and Roman Imperial coinage. He also took part in the training of volunteers for coin-handling sessions in the Money Gallery, trained students in digital coin photography and image manipulation in Photoshop, and provided coins for educational outreach work on ten occasions. He also gave an afternoon lecture plus handling session

entitled 'Britannia' and spoke to the Royal Numismatic Society on 'Coins that Made History'.

Volker Heuchert examined seven extended M.St. and M.Phil. essays on Roman coinage, supervised an undergraduate thesis, and gave undergraduate Classical Archaeology and Ancient History (CAAH) tutorials. He also gave a tutorial plus handling session on Roman coinage to four graduate students and two of their tutors from Reading University. Finally, he conducted a morning workshop on 'Bild und Botschaft auf ausgewählten Münzen und Medaillen' for twenty graduate students from the German Scholarship Foundation (Studienstiftung des deutschen Volkes).

Prof. Christopher Howgego continues to direct the Roman Provincial Coinage in the Antonine Period project and Roman Provincial Coinage Online. The latter is now receiving 4.5 million hits a year. He delivered thirty-four University lectures, gave tutorials to eight M. Phil. student and two undergraduates, and supervised two doctoral students.

He was visiting scholar at the Museum of Islamic Art (Doha), where he delivered a lecture and a seminar. He gave papers to the International Numismatic Congress in Glasgow, to the Royal Numismatic Society, and to the Pro-Vice-Chancellor's Research Workshop on Digital Humanities. He undertook a number of handling sessions, including for classics students at the James Allen School and for Keble College alumni. **Publications:** *Η αρχαία ιστορία μέσα από τα νομίσματα* (Athens, 2009); 'Some Numismatic Approaches to Quantifying the Roman Economy', in A. Bowman and A. Wilson, *Quantifying the Roman Economy* (2009), 287–95.

Henry Kim completed his term of secondment as Concept and Design Manager, and latterly as Project Director, to the Ashmolean Development Plan. He has now partially returned to the department, but remains on secondment for 80 per cent of his time as Project Manager for the development of the Egyptian galleries.

Dr Cathy King listed, photographed, and entered on the MuseumPlus database the remainder of the Roman coins belonging to John Evans, the majority of which came to the Ashmolean Museum as part of the Arthur Evans Collection. The photographs are being integrated into the website. The largely late-Roman excavation coins (497 in total, which include a hoard of 202 bronze coins) from the Swiss excavations from 1966 to 1981 at Kellia, Egypt, were fully catalogued, a list compiled, and the report completed. The publication is scheduled to appear in 2011–12. In addition, the final identifications of the 224 Roman coins from the excavations at Castelporziano (near Ostia, Italy), as well as a hoard of 86 bronzes ending in the early fifth century AD, were entered onto a database that is being linked to the photographs already on the website. Work is proceeding on the final revision of volume 5, part 1, of the Catalogue of the Roman Imperial Coinage. **Publication:** 'Evans and the Roman Coinage', in A. Macgregor (ed.), *Sir John Evans 1823–1908: Antiquity, Commerce and National Science in the Age of Darwin* (Oxford: Ashmolean Museum, University of Oxford, 2008) 173–88.

Dr John Naylor provided training for Portable Antiquities Scheme (PAS) officers on a range of medieval and post-medieval numismatics in Cheltenham, Oxford, Exeter, Manchester, and London. In both years, he gave one University lecture on Anglo-Saxon numismatics and economy, and a lecture to MA students at the University of Leicester on PAS and landscape archaeology, and continued joint supervision of a Ph.D. at the University of Durham. In Hilary Term 2010, he ran the course 'Coinage and Society in Anglo-Saxon England' for M.St. European Archaeology. He has presented a range of papers in the previous two years. In November 2008, he gave a research seminar to the History Faculty on early medieval trade. In 2009, he spoke at the international conference *From One Sea to Another. Trade Centres in the European and Mediterranean early Middle Ages* on 'Emporia, Coinage and Trade in Anglo-Saxon England' in March, and to the Oxford University Numismatic Society in June. In 2010, he has spoken at the *Symposium in Early Medieval Coinage* in Cambridge on 'The Circulation of Sceattas and the Early Emporia' in March; *in absentia* at the workshop *Les Cultures des littoraux* in April on 'Emporia and their Hinterlands in Middle Saxon England' at Boulogne-sur-Mer; he spoke on 'Archaeologies of Coinage' at the conference *Early Medieval Finds from the British Isles* at the University of Oxford in May; and on the PAS to the South Buckinghamshire Metal-Detecting Club in June. His other work has included running a new Identification Service in conjunction with the Department of Antiquities for members of the public, study of two coin hoards reported through PAS in Gloucestershire and Hampshire, ongoing work on the upgraded version of the PAS database, and the installation of drawer-based exhibits in the Money Gallery.

Publications: J. Naylor, G. Egan, and K. Leahy (eds), 'Portable Antiquities Scheme 2007', *Medieval Archaeology*, 52 (2008), 316–34; J. D. Richards and J. Naylor, 'The Real Value of Buried Treasure. VASLE: The Viking and Anglo-Saxon Landscape and Economy Project', in P. Stone and S. Thomas (eds), *Metal Detecting and Archaeology: The Relationships between Archaeologists and Metal Detector Users* (Woodbridge, 2008), 167–79; Richards, J. D., Naylor, J. & Holas-Clark, C. 'Anglo-Saxon landscape and economy: using portable antiquities to study Anglo-Saxon and Viking Age England', *Internet Archaeology* 25 2009.

<http://intarch.ac.uk/journal/issue25/2/toc.html>; Richards, J.D., Naylor, J.D. & Holas-Clark, C., 'The Viking and Anglo-Saxon Landscape and Economy (VASLE) Project' Archive

http://ads.ahds.ac.uk/catalogue/archive/vasle_ahrc_2008/index.cfm, 2009; Naylor, J., Egan, G, & Leahy, K. (eds.), 'Portable Antiquities Scheme 2008', *Medieval Archaeology* 53 2009, 327–47; review of: G. Williams 'Early Anglo-Saxon Coins', *Medieval Archaeology* 53, 2009, 436–7; review of: T. Abramson (ed.), 'Two Decades of Discovery', *Medieval Archaeology* 53, 2009, 437–8; 'Early Medieval coins (c.400–1066)'/ 'Medieval coins (1066–1500)'/ 'Post-medieval coins (1500 onwards)' in *Portable Antiquities and Treasure Annual Report 2007*, London 2009, 192–214; Richards, J. D., & Naylor, J., 'Anglo-Scandinavian England: from buried treasure to GIS', in J Sheeham & D. Ó' Corráin (eds.), *The Viking Age: Ireland and the west*, Dublin, 2010, 338–52.

Dr Luke Treadwell attended a conference entitled 'People of the Prophet's House. Art, Architecture and Shi'ism in the Islamic World' from 26 – 28 March 2009 at the British Museum and gave a paper on 'The Shi'i inscriptions on Islamic coins'. He participated in a series of lectures from 15–16 March 2010 at the Institute of Art History in Vienna 'Crossing borders. Patterns of exchange across Afghanistan, Pakistan, India and Central Asia' with the paper 'What can coins tell us about the history of the Iranian borderlands in the first four centuries of the Islamic era'. He again visited the Institute in Vienna on 30 June 2010 to give two public lectures: the first entitled 'Transitional from figural to epigraphic coinage in the Umayyad period' and the second, 'Attitudes towards figural representation in the early Islamic period'. He also taught 8 curators from the Kabul Museum on museology and numismatics during his stay. Dr Treadwell continued to teach BA Persian with Islamic Art and Archaeology and the MPhil and MSt in Islamic Art and Archaeology. **Publications:** 'The copper of Umayyad Iran', *Numismatic Chronicle* 2008 pp 331 to 381.

VISITING FELLOWS AND SCHOLARS

SINCE 1977, THE COIN ROOM HAS INVITED SCHOLARS FROM AROUND THE WORLD TO ENGAGE IN RESEARCH FOR PART OF THE SUMMER, WITH THE VALUABLE SUPPORT OF THE ROBINSON CHARITABLE TRUST. WE ALSO HOST THE SHAMMA VISITING FELLOWSHIP IN ISLAMIC NUMISMATICS AND EPIGRAPHY. THE CONTINUING SUPPORT BY WOLFSON COLLEGE AND ST CROSS COLLEGE FOR THE VISITING SCHOLAR PROGRAMME IS VERY MUCH APPRECIATED.

Robinson Visiting Fellow and Kraay Visitor at Wolfson College

2009: Professor François de Callataÿ, head of 'collections patrimoniales' at the Bibliothèque Royale de Belgique, and winner of the Prix Francqui 2007.

Robinson Visiting Fellow and Kraay Visitor at Wolfson College

2010: Dr Sanjay Garg, Deputy Director of Archives, National Archives of India.

Kraay Travel Scholar

2010: Dr Christine Fröhlich, an independent scholar of Indo-Scythian and Indo-Parthian coinages from Bordeaux.

Shamma Visiting Fellow

2009: Dr Doug Nicol, an independent scholar of Islamic coinage.

2010: Dr Doug Nicol and Dr Vladimir Nastich of the Institute of Oriental Studies, Russian Academy of Sciences, Moscow.

VOLUNTEERS

Dr Margaret Adams has done sterling work in organizing the numismatic books acquired for the new Coin Study Room, and in beginning to enter its contents onto OLIS (the Oxford Libraries Information System).

Judith Barr and Swii Lim provided illustrated handling lists to support the teaching material used by Professor Howgego for sixteen university lectures.

Effrosyni Nomikou continued work on her doctorate at University College, London, the core of which is an ethnographic study of the design and development of the Ashmolean's new Money Gallery. As part of her studies she took responsibility for audience consultation and evaluation in relation to the Gallery.

Jerome Luchesa, on work experience from school, catalogued a potential acquisition of Roman coins and compared it with the collection, produced notes on Roman and English coins acquired for supervised handling by the public in the galleries, and drafted two money trails for use by the Education Service.

EASTERN ART

ACQUISITIONS

CHINA

Gifts and Bequests

Chinese red silk robe, nineteenth century, and a woodblock print of a boat being built, 1950–5, by Huang Yongyu. Given by Constance Mary Mather [EA2008.72–3].

Cup and saucer from Jingdezhen, c.1760. Presented by Mrs Judy Dauncey through The Art Fund in accordance with the wishes of the late Wing Cdr Richard Dauncey [EA2009.30].

Porcelain jardinière, Jingdezhen, 1835–1908; a bamboo brushpot by the seventeenth-century carver Zhang Xihuang; a pair of porcelain vases with *fencai* enamel decoration, Jiangxi, 1915–16. Bequeathed by Anthony Evans [EA2009.37–9].

Porcelain cup and dish both with *qingbai* glaze; porcelain bowl with impressed lotus leaf decoration, eleventh–thirteenth century. Bequeathed by David Howell through the Art Fund [EA2010.23–5].

A collection of contemporary textiles and paper cut patterns from the Guizhou region of south-west China. Given by Mrs Wendy Black [EA2010.26–33].

A collection of propaganda material, China, 1976–80, comprising a porcelain figure, bamboo fan, posters, matchboxes and covers, and two architectural tile fragments. Given by Nigel Wade [EA.2010.78–251].

One painting by Chueng Yee (Zhang Yi, b. 1936) and three by Liu Dahong (b. 1962). Given by Dr Ian Tomlin [EA2010.252–4].

Purchases

Printed album *Introduction to Square Word Calligraphy* and redline tracing book, 1994–6, by Xu Bing (b. 1955). Purchased with the help of the Friends of the Ashmolean [EA2009.35–6].

JAPAN

Gifts and Bequests

Kyoto earthenware tea caddy with a design of pine trees and bamboo in overglaze enamels and gold, with a wooden lid. Anonymous gift [EA2008.74].

Lacquered incense box by Seiho, wood with *maki-e* lacquer design of egrets among reeds, late nineteenth century. Gift of Philip Harris [EA2008.76].

Lacquered box for cosmetics (*fushibako*), wood with *maki-e* design of peonies and leaves, mid-nineteenth century. Gift of Philip Harris [EA2008.77].

Kutani porcelain vase with a design of poem cards depicting the 'One Hundred Poems by One Hundred Poets' in overglaze enamels and gold, late nineteenth century. Gift of Dr Ian James McMullen and Mrs Bonnie Shannon McMullen [EA2008.78].

'Catching Fireflies' (*Hotaru gari*) by Itō Shinsui (1898–1972), from the series 'First Series of Modern Beauties' (*Gendai bijinshi dai issho*), 1931. Gift of Philip Harris [EA2009.25].

'Summit of Fujiyama' (*Sanchō Tsurugi-ga-mine*) by Yoshida Hiroshi (1876–1950), from the series 'Ten Views of Fuji' (*Fuji jukkei*), 1928. Gift of Philip Harris [EA2009.26].

Tea bowl by Matsui Kōsei (1927–2003), Stoneware with marbled patterning (*neriage*), late twentieth century. Anonymous gift [EA2009.27].

Lidded porcelain jar by Imaizumi Imaemon XIV, with a design of formal roundels in overglaze enamels and silver, Arita, 2000–9. Gift of Mr and Mrs Richard Barker [EA2009.28].

Teabowl by Okabe Mineo (1919–90), stoneware with crystalline glaze, late twentieth century. Gift of Mr Kazumaro Kato, presented by Sen Sōshū, Grand Master of the Mushanokōji Tea School [EA2009.45].

Lacquered tea caddy by Maehata Shunsai (b. 1964), wood with a design of Mount Fuji among waves in *maki-e* lacquer decoration, Yamanaka, 2009. Gift of Sen Sōshū, Grand Master of Mushanokōji Tea School [EA2009.46].

Ko-Kutani-style moulded porcelain dish in the shape of Mount Fuji, with a design of a hut in a rocky landscape in underglaze blue and overglaze enamels, Arita, c.1650. Purchased with funds provided by Philip Harris, the Story Fund, and the Tradescant Patrons Group [EA2010.1].

Ko-Kutani-style porcelain plate with a design of plants in underglaze blue and overglaze enamels, Arita, c.1650. Purchased with funds provided by Philip Harris, the Story Fund, and the Tradescant Patrons Group [EA2010.2].

Ko-Kutani-style porcelain dish, with a design of fishing nets underglaze blue and overglaze enamels, Arita, c.1650. Purchased with funds provided by Philip Harris, the Story Fund, and the Tradescant Patrons Group [EA2010.3].

Nineteen utensils for the Japanese tea ceremony made by leading contemporary artists, given by Professor Hayashiya Seizō to commemorate the construction of a Japanese tea house in the new Japan galleries [EA2010.4–22].

Large porcelain vase with a design of birds and flowers in underglaze polychrome glaze, attributed to Kato Mon'emon VI (1853–1911), Seto, 1880–90. Gift of David and Anne Hyatt King in memory of Gerald Reitlinger through the Art Fund [EA2010.34].

Porcelain vase with inlaid design by Itō Suiko (1894–1980), c.1950. Gift of Brian Harkins Ltd [EA2008.35].

Thirty-two woodblock prints by contemporary Japanese artists, including nine Japanese woodblock prints of kabuki theatre actors by Tsuruya Kōkei (b. 1946), created between 1978 and 2000. Gift of Philip Harris [EA2010.41–72].

Four Imari-style dishes from a set of five, porcelain with overglaze enamels and gold, Arita, mid-eighteenth century. Gift of Mr D. W. Tryhorn [EA2010.73–6].

'Tōtō' [Raging wave] Calligraphy scroll by Sen Sōshū, Grand Master of Mushanokōji Tea School, hanging scroll, ink on paper. Gift of Sen Sōshū, Grand Master of Mushanokōji Tea School [EA2010.77].

Purchases

Ko-Kutani-style porcelain inkstone with a design of a landscape and geometric patterns in overglaze enamels, with a wooden lid and base, Arita, second half of the seventeenth century. Purchased with the assistance of the Story Fund [EA2008.71].

Kōdaiji-style lacquered tea caddy, wood with *maki-e* lacquer decoration. Purchased with the assistance of the Eric North and Story funds [EA2008.75].

Ko-Kutani-style porcelain incense-burner with a design of flowers and leaves in overglaze enamels, with a metal cover of later date, Arita, c.1650. Purchased with the assistance of the Story Fund [EA2009.43].

Ko-Kutani-style porcelain dish, with an all-over geometric design in overglaze enamels, Arita, c.1650. Purchased with the assistance of the Eric North Fund [EA2009.44].

Moulded porcelain dish with a low relief design of a *shishi* ('lion dog') and peony leaves in underglaze blue, Arita, 1660–80. Purchased with the assistance of the Story Fund [EA2010.37].

Porcelain plate with a design of a rabbit and ginkgo leaf in underglaze blue, Arita, c.1650–60. Purchased with the assistance of the Story Fund [EA2010.23]

Moulded porcelain dish with a design of herons, fish, whirlpool, waves, and willow trees in underglaze blue, Arita, c.1680. Purchased with the assistance of the Story Fund [EA2010...?].

INDIA, TIBET, AND SOUTH-EAST ASIA

Gifts, bequests, and by transfer

Nine Indian sculptures, from Gandhara, north India, and Bengal, second–twelfth centuries AD, formerly from the collection of Baron Eduard von der Heydt (1882–1964). Acquired by transfer from the Wakefield Art Gallery [EA2009.8–16].

Three thangka paintings, one depicting Buddhist offerings, two of Vaishnavana. Buryatia, eighteenth–nineteenth century. Given by Mrs Naomi G. Weaver through The Art Fund [EA2009.32–34].

Painting of Lalit Ragini, Hyderabad c.1780. Given by Philip Harris [EA2009.42].

Two fragmentary illustrated manuscript pages, Deccan or Kashmir, seventeenth century; painting of Radha and Krishna. Punjab Hills, c.1820–30. Bequeathed by Ralph Pinder-Wilson [EA2009.20–22].

Two paintings, of a lady feeding a bird and a lady with attendants. Jodhpur and Jaipur, mid-nineteenth century. Given by Dr John D. Smith [EA2008.79–80].

Painted wood model of the Qutub Minar at Delhi. Delhi, c.1900. Given by Howard Hodgkin in memory of Simon Digby (1932–2010; Assistant Keeper, 1973–7) [EA2010.37].

Purchases

Painting of a musician in a landscape. Mughal, 1575–80, attributed to Basawan. Purchased with the assistance of the Neil Kreitman Foundation in honour of Dr Andrew Topsfield [EA2008.81].

Bronze toy soldier figure of a drummer riding a camel. Vishakhapatnam, c.1790 [EA2009.31].

THE ISLAMIC WORLD

Gifts and bequests

Fragmentary folio from a Qur'an, Iraq or Arabia, ninth–tenth century; a Qur'an section, Iran, eleventh–twelfth century; a brass casket with silver inlay, Iran, fourteenth century; a Qur'an manuscript, Iran, sixteenth century; a copper alloy candlestick from eastern Turkey, probably Siirt, fourteenth century. Bequeathed by Ralph Pinder-Wilson [EA2009.17–19, 23–24].

Enamelled gold bowl, saucer, and spoon made for the Qajar ruler of Iran Fath 'Ali Shah, early nineteenth century. Accepted by HM Government in lieu of Inheritance Tax on the Estate of Basil W. Robinson and allocated to the Ashmolean Museum [EA2009.2–4].

Two pair of scissors, Iran, nineteenth century. Bequeathed by Miss Jean Panter [EA2009.40–41].

Purchases

Turquoise-glazed jug and a moulded bowl covered in a clear glaze, Iran, twelfth century; and a slip-painted bowl (buff ware), Iran, tenth century. Purchased with funds from the Eric North Bequest [EA2010.38–40]

DONATIONS AND SPONSORSHIP

We are grateful to the following generous donors for sponsoring several of the new galleries of Asian art: Prince Sultan bin Abdul Aziz al-Saud, for funding the Prince Sultan bin Abdul Aziz al-Saud Gallery of the Islamic Middle East; the Neil Kreitman Foundation, for funding India 2500 BC–AD 600: The Kreitman Gallery; Mr Michael Sullivan, for funding China 3000 BC – AD 800: The Khoan Sullivan Gallery; and Mr and Mrs Hiroaki Shikanai, for funding Japan from 1850: The Shikanai Gallery.

Mr Shikanai was also closely involved with the creation of a traditional Japanese tea house inside the Shikanai Gallery. He supported the project in a number of crucial ways, from introducing the architect, master carpenter, and team of craftsmen who built the tea house, to arranging photographic documentation of the construction process, and bestowing the name 'Ningendo' upon the finished space. Further support for the tea-house project came from Japan Airlines and Jupiter Air, who assisted with transport of personnel and materials to and from Japan, and from Joslins stonemasons, who cut the entrance stone. The Great Britain Sasakawa Foundation supported lectures and tea demonstrations during the Museum's 'Japan Month' in April 2010.

The Ashmolean Supporters Groups have assisted with funding for purchases of several new acquisitions. The Friends of the Ashmolean have also helped to support the Japanese Assistant Keeper post, and the Elias Ashmole Group have funded display panels for the first two temporary exhibitions to be held in the new Eastern Art Paintings Gallery, 'Japanese Landscape Prints' and 'Royal Elephants from Mughal India: Paintings from the Collection of Howard Hodgkin'.

The continuing generosity of Mr Yousef Jameel in sponsoring the Yousef Jameel Online Centre is acknowledged below.

DOCUMENTATION AND ARCHIVES

YOUSEF JAMEEL ONLINE CENTRE

With the continued support of Mr Jameel, work on the Online Centre has been brought to a successful conclusion of its first phase under the leadership of Paul Groves, Project Manager. In February 2010 the new website *Eastern Art Online: The Yousef Jameel Centre for Islamic and Asian Art* (<http://jameelcentre.ashmolean.org>), was officially launched as it went live online. At the opening ceremony the Vice-Chancellor, Professor Andrew Hamilton, described the Online Centre as 'an invaluable resource for students, scholars, historians, and many others, all of whom will benefit from this remote access to the Ashmolean's collections'. This followed over two years of intensive work by the project staff, working closely with curatorial, documentation, and IT staff, as well as with external consultants. In the first six months after the launch of the Online Centre, 8,000 unique visitors from over 100 countries have visited the site, making over 110,000 page views (figures from Google Analytics).

The initial focus of the Online Centre is on the objects and themes featured in the new galleries for the Islamic and Asian Art collections. As of July 2010, there were nine galleries online, with the remaining four planned to go online before the end of the year. In addition to this content, there are also online versions of three Ashmolean publications: *Early Himalayan Art* by Amy Heller, *Embroideries and Samplers from Islamic Egypt* by Marianne Ellis, and *Islamic Ceramics* by James Allan, as well as nine 'collection trails', to give further context to the online collections. The online collection now comprises over 1,500 objects, all rigorously documented. It also makes the most of the high-resolution object photography produced by the project's photographic team: most three-dimensional objects have multiple images showing different object views, and the website also includes an image-zooming feature that allows the user to zoom in and view the objects in high close-up detail.

The Online Centre also includes a number of other innovative features, including an interactive timeline, allowing the user to filter results visually by time and category; an interactive floor plan of the galleries, linking the physical Museum to the virtual; and powerful yet easy-to-use search and browse facilities, as well as related links between objects, so the user never comes to a dead end when exploring the collection. The main Online Centre website was preceded by a publicity/communications 'microsite' launched in October 2008, to give more information to the public about the project while it was under development, including a representative sample of the photography being produced. During the fifteen months that it was online, the microsite attracted 4,000 unique visitors from over 100 countries, making 25,000 page views.

Because of the length, scale, and complexity of the Jameel Online Centre project, a considerable number of staff have worked directly or indirectly on it over the past two years. Paul Groves continued to provide overall project management, coordination, and strategic direction. Susie Billings née Griffith acted as Web Architect and Content Editor until December 2009, working with the Project Manager to draw up the original website specification and information architecture,

as well as planning and coordinating the production of all non-photographic content. The Content Editor role then passed to Aruna Bhauggerutty, previously lead Documentation and Content Assistant during the second half of 2009.

The Online Centre has been as much, if not more, a documentation project as a web one. This was reflected in the number of Project Documentation Assistants employed to carry out essential checking and updating of database records for the objects going online. This involved researching published sources of information, as well as consulting departmental curatorial and documentation staff to ensure records met the agreed standards for web publication. Our Documentation Assistants were: from March 2009, Aruna Bhauggerutty (to February 2010) and Hannah Moor (left September 2009); from November 2009, Sarah Mitchell; from May 2010, Naomi Bergmans and Alice Carr-Archer; from June 2010, Laura Miller.

Alessandra Cereda continued to provide expertise in Islamic Art, to enable the development of subject-specific contextual content for the site, such as the Islamic Ceramics collection trail, as well as providing expert object-specific documentation for the Islamic part of the online collection. On the photography side, Sigolène Loizeau continued in her capacity as Collection Coordinator until December 2009, planning and coordinating all photography and preparing the objects for the project. Photographer Jo-Hung Tang. Jo-Hung continued to work on the photography for the project until April 2009, with assistance from Naomi Bergmans and Judy White, who shared the Collection Coordinator role from December 2009 to April 2009. Sigolène Loizeau and Alessandra Cereda both left the project in December 2009, when they were appointed Study Room Supervisors for the physical Jameel Study Centre. Aimée Payton continued to assist with administration and finance for the project.

Significant contributions were also made by other Museum staff, especially Rupert Shepherd, Documentation Manager (to January 2010), and Zena McGreevy, Eastern Art Documentation Officer. Chris Powell, from the ICT Department, was also involved in preparing object data for export to the website. Lorraine Caunter carried out image research, securing permission rights for contextual images to be used in the Online Centre. Nicola Tettey came to work for the project in 2008–9 under the Museum's Association Renaissance in the Regions scheme, helping to document the Japanese *tsuba* collection. Dimitrios Papadopoulos worked as a volunteer, on image permissions research, as did Akemi Horii and Liz Bankes, on updating object records.

The technical development and visual design for the Online Centre was undertaken by Keepthinking Digital Design, and user-testing and evaluation during the development process were carried out by an external consultant, Martin Bazley.

By the end of the October 2010, a further 2,000 objects are scheduled to go online, bringing the total to around 3,500. Over 11,500 objects have been photographed to date, so there is potential for the online collection to expand further, to represent more fully the Department of Eastern Art's collections. A further phase of web development is under way with Keepthinking, to provide enhanced support for exhibitions and other temporary displays, including the ability to re-create virtually

past exhibitions. Other new features include a project newsfeed, improved search, and many other minor feature enhancements, as well as scoping work for a subsequent, potentially more ambitious, phase of web development. Other activities starting up include collaboration with the Europeana cross-domain cultural portal (www.europeana.eu), to make Eastern Art Online (and potentially also other Ashmolean online collections) more accessible to a wider audience, and to explore the much wider opportunities for cross-institutional searching of related subject-specific online collections. Opportunities to collaborate more directly with other institutions with significant Islamic Art collections and to share knowledge and expertise are also being explored.

GALLERIES AND STORAGE INSTALLATION

Since 2006 the Eastern Art collections had been housed in temporary storage in several different locations, with the majority of objects held off-site. In the following years, much of the curatorial work of the department was devoted to the detailed planning, development and installation of eleven of the new galleries: the Textiles Gallery (Lower Ground floor); the Early China and Early India galleries (Ground Floor); the Asian Crossroads, Later India, Mughal India, and Islamic Middle East galleries (First Floor); and East Meets West, Later China and the two Japan galleries (Second Floor). In addition, new displays were planned and installed in the Eastern Art Paintings Gallery, of Japanese landscape prints, followed by Mughal period paintings of elephant subjects from the collection of Howard Hodgkin. The Khoan and Michael Sullivan Gallery of Chinese Painting, lone survivor of the old Eastern Art galleries, was also reopened with a new display in early 2010.

At the same time, detailed planning was undertaken for the new stores for the reserve collections in the new building and their associated study rooms, the latter being generously funded by Mr Jameel. These three study-storage areas collectively form the physical (as opposed to online or virtual) Yousef Jameel Centre for Islamic and Asian Art. They comprise: Study Room 1 (First Floor, adjacent to the Eastern Art Paintings Gallery), for paintings of all types as well as prints; Study Room 2 (also First Floor), for works of art in organic materials such as wood, ivory, or textiles; Study Room 3 (Second Floor), for inorganic materials such as ceramics, stone, or metals.

Flora Nuttgens, formerly a textile conservator within the department and subsequently a Museum Decant team leader working on the Eastern Art collections, was responsible for the initial planning of the new stores and their fittings. She worked closely with Ocean Design Ltd, which was commissioned to produce and install fixed shelving and roller-racking systems designed for the specific needs of the department's collections. Victoria McGuinness oversaw the installation of this shelving and racking in the new stores in 2009.

Between January and June 2010 a large part of the department's reserve collections was reinstalled in the new stores (though, because of lack of capacity in some areas – particularly the Inorganic Store – a substantial part of the collections will need to be stored permanently off-site). Largely funded from the department's Stockman

Fund and the Miller Bequest, the reinstallation programme was led by Aimée Payton as Project Manager. Collaborating closely with the department's curators, the project team also comprised the Conservators Dana Norris, Marta Herraéz, and Flora Nuttgens; Alessandra Cereda and Sigolène Loizeau (Jameel Centre Study Room Supervisors), and Joyce Seaman and Unity Coombes as Project Assistants. Around 25,000 objects were installed to high conservation standards within six different storage areas: the two stores and Study Room 1 for paintings, prints, scrolls, posters, screens, and other flat works of art; the Organic Store and Study Room 2 for wood, lacquer, textiles, framed paintings, and so on; and the Inorganic Store with its combined study area (Study Room 3) for ceramics, stone, and so on. Some Western Art textiles have also been housed in the Organic Store.

Supervised by the two Study Room Supervisors, the three new Jameel Centre study rooms will be fully open to students, scholars, and the public by early 2011. A number of student and visitor groups have already been accommodated for teaching and study sessions held in the main study room, Study Room 1 (paintings and prints).

MUSEUMPLUS DATABASE

Zena McGreevy replaced Helen Hovey as Documentation Officer from September 2008. She continued the vital work of ensuring that the database contains full and reliable records and, where possible, images for all objects in the collections. Part of this process has involved developing standards to ensure objects are described in a consistent manner, which ensures the information is clear and accessible for all. The database records played an important role during the gallery reinstallation project, when they were used to generate accurate descriptive lists with images to assist the work of gallery curators and designers. The Yousef Jameel Eastern Art Online Centre, launched in early 2010, also draws its information about the objects directly from the database records. Work continues on checking the existing data and adding information to the database to improve this resource and as a result the accessibility of the Eastern Art collections.

ARCHIVES: GENERAL

Work continued on rehousing the most vulnerable photographic negatives in the Eastern Art archives. The acetate and nitrate negatives are now stored off-site in purpose-built deep freezer storage, along with similar collections from across the University. The glass plate negatives and lantern slides are being repacked into archival-standard boxes, and broken negatives are being treated by the Photographic Conservator, Rosalind Bos, who took over this work from Saya Honda Miles in January 2010. Helen Dudley has continued to assist with this project, and Gillian Grant has provided her expertise as an archivist consultant. Funding was received from the Esmée Fairbairn Foundation in order to continue this important work.

MAY BEATTIE ARCHIVE

The May Beattie Fellowship in Islamic Carpet Studies remained vacant. Pirjetta Mildh continued to prepare for publication the conference volume *Carpets and Textiles in the Iranian World 1400–1600*, which she edited together with Dr Jon Thompson and Daniel Shaffer. Jointly published by the May Beattie Archive and the Bruschetti Foundation for Islamic and Asian Art, Genoa, this book was produced by Hali Publications, London, and appeared in early 2010. During 2010 Pirjetta Mildh continued to assist with the digital scanning and documentation of the final batch of May Beattie's original carpet slides to remain undigitized.

CRESWELL ARCHIVE

Administered by Dr Teresa Fitzherbert, the Creswell Archive of photographs of Islamic architecture continued to be used by scholars and the general public for research, illustrations for publications, and providing documentation for conservation and restoration projects. The Archive is also currently part of a pilot project (CLAROS) led by Professor Donna Kurtz of the Beazley Archive, exploring the interoperability of datasets across the University's photographic collections.

Thanks to the skills and dedication of Saya Honda Miles, Rosalind Bos and Helen Dudley with Aimée Payton as line manager, and a generous grant from the Esmée Fairbairn Foundation, the conservation and rehousing of Creswell's negatives is now complete, and this unique resource safeguarded for future generations.

The Department of Eastern Art was particularly delighted to welcome Dr Christel Kessler to the Museum reopening on 30 October 2009. Dr Kessler worked as Professor K.A.C. Creswell's assistant for many years, and has herself been a generous benefactress to the Creswell Archive. On this occasion Dr Kessler kindly brought, as a further gift, Professor Creswell's personal copy his two-part work: *Early Muslim Architecture* (Clarendon Press, Oxford, 1932 and 1940) – a single volume of which has been estimated to weigh over 20 lbs. A sample of pages from the first volume may be viewed on the Creswell Trail via Eastern Art Online.

COHN MEMORIAL LECTURE

On 11 November Maggie Bickford, Professor of the History of Art and Architecture and Professor of East Asian Studies, Department of History of Art and Architecture, Brown University, delivered the 41st William Cohn Memorial lecture, on 'Repossessing the Past: Retrospective Painting at the Courts of Song Dynasty China'. The lecture was followed by a reception in the Later China gallery and a dinner.

STAFF

Dr Andrew Topsfield was appointed Keeper of Eastern Art from May 2010, having been Acting Keeper of the department since June 2008. He was Lead Curator in the planning and installation of three new galleries: India 2500 BC – AD 600 (The Kreitman Gallery), India 600–1900, and Mughal India 1500–1900. He supervised three doctoral students for the Faculty of Oriental Studies and one History of Art

undergraduate. He completed his term on the editorial committee of the journal *Marg* in April 2009. He participated in the BBC4 television series *Games Britannia* on the origins of popular board games, broadcast in late 2009.

Shelagh Vainker continued to work on the design and installation of the two new China galleries, as well as the displays for the reopened Sullivan Gallery for Chinese Painting. She taught, supervised and examined for the Faculty of Oriental Studies. She continued to serve as a Trustee of the Sir Victor Sassoon Chinese Ivories Trust, and in June 2009 was elected President of the Oriental Ceramic Society. She presented a paper, 'Fu Baoshi in Chongqing: Landscapes in European Collections', at the Musée Cernuschi/Institut National du Patrimoine conference *Peinture Chinoise: La Restauration et la recherche en Europe et en Chine* held in Paris in March 2009, and lectured at the Hong Kong Oriental Ceramic Society, Hong Kong, in September 2009. She presented a paper at the British Museum/Percival David Foundation Study Day held at the British Museum in November 2009, and participated in the British Museum workshop on the Qianlong Emperor's inscriptions in March 2010. She received many visiting specialist groups and delegations from museums in China.

Clare Pollard continued to work on the design and installation of the new Japan galleries and tea house. She lectured and taught for the History of Art Department and the Faculty of Oriental Studies, and was a judge for the Laurence Binyon Prize. She acted as external examiner for Ph.D candidates at SOAS, University of London, and Trinity College, Dublin, and as internal examiner for an Oxford D.Phil candidate. She also acted as peer reviewer for grant applications to the British Council and the Leverhulme Trust, and as external assessor for the Sainsbury Institute Fellowship programme. She continued to serve on the Council of the Oriental Ceramic Society. **Publications:** Review of 'Ken, Zen, Sho: The Zen Calligraphy and Painting of Yamaoka Tesshū', *Transactions of the Asiatic Society of Japan* (Autumn 2009); 'Crossing Cultures, Crossing Time: Japanese art in Oxford', joint interview with Mitsuko Watanabe and Joyce Seaman, in Yoshi Itani, 'The Oldest Museum in Europe: Japanese Art at the Ashmolean', *Me no me*, 4/403 (2010).

Dr Ruth Barnes continued work on the planning and installation of three new galleries (Textiles, Asian Crossroads, West Meets East). She supervised one D.Phil. student and assessed another for transfer from probationary status for the Oriental Faculty. In November 2008 she gave a presentation, 'West Meets East: A Curator's Passage to Asia', in the Art History Department's seminar series. Also in November 2008, she was appointed Senior Curator in the newly established Department of Indo-Pacific Art at Yale University's Art Gallery, but she delayed the starting date until January 2010 in order to complete her curatorial obligations at the Ashmolean. From mid-March to the end of April 2009 she was consultant at Yale's Art Gallery, in preparation for the new post. She continued as editor of the Indian Ocean Studies series published by Routledge, and as editor of the Berg Publisher Textiles series. She served on the committee of the Asian Studies Centre, St Antony's College, and on the editorial board of the *Textile Museum Journal* and *Khila': Journal for Textiles and Dress of the Islamic World*. **Publications:** Ed. (with Fiona Kerlogue), *Indonesia and the*

Malay World [volume dedicated to South East Asian collections in European museums], 37/108 (2009).

Dr Teresa Fitzherbert continued to curate on a part-time basis the archive of photographs of Islamic architecture and related documents of Prof. Sir Archibald Creswell. Her teaching for the Faculty of Oriental Studies included seminars on Persian painting (1258–1500) and the supervision of one doctoral and one undergraduate student.

Paul Groves continued to manage the department's Eastern Art Online Project, leading in February 2010 to the successful launch of Eastern Art Online: The Yousef Jameel Centre for Islamic and Asian Art. He managed the continuing developments in enhancing and expanding the Online Centre, especially the relationships with external development and evaluation consultants and other external partners. He sat on the Documentation Group and the ICT Committee, and represented the Online Project at meetings of CLAROS (Classical Art Online Research Services), to assess whether the cross-institution searching technologies they use could be applied to other subject areas and types of online collection. From 2010 he also sat on the Steering Group for the Ruskin Enhancement Project within Western Art, which aims to transform the Elements of Drawing website, and he took a lead in the recruitment of the Project Manager.

Aimée Payton, Administrator, took on additional management responsibilities for the photographic archive conservation project and for the installation of the reserve collections into the new on-site stores. She was also seconded to work on the installation of the new galleries, while continuing to oversee the administration of the department and the photographic conservation project. She completed the CMI's Introductory Certificate in Management and is working towards the Associateship of the Museums' Association. She became chair of the Oxford Asian Textiles Group, taking over from Dr Ruth Barnes.

Zena McGreevy, Documentation Officer, was responsible for dealing with underlying documentation work for the Museum redisplay project. This involved resolving problems with existing data to ensure the accuracy of the information about the objects, as well as assisting gallery curators and designers by compiling detailed reports of objects selected for the new displays. She was also part of a team developing standards for entering information onto the Museum's object database, which involved liaising with staff throughout the Museum. This work played an essential role in the development of the Yousef Jameel Online Centre, providing guidelines that enabled the project team to describe the Eastern Art collections in a consistent and clear manner. She continued to be responsible for documentation within the department, including processing new acquisitions, providing support for users of the database, and dealing with problems with the existing data. She attended a number of events organised by the Collections Trust, whose aim is to ensure cultural collections are available and accessible to all.

Alessandra Cereda joined the Jameel Eastern Art Online Project from July 2008. She also worked concurrently on the detailed planning and installation of the new Islamic Middle East gallery, completing the groundwork for this gallery laid by Dr Oliver Watson, former Keeper of Eastern Art. She was appointed joint Study Room Supervisor, with responsibility for the three Jameel Centre Eastern Art Study Rooms, from January 2010.

Sigolène Loizeau worked for Jameel Eastern Art Online Project as Collections Coordinator from 2008–2009. She was appointed joint Study Room Supervisor, with responsibility for the three Jameel Centre Eastern Art Study Rooms, from January 2010.

RESEARCH FELLOWS AND ASSOCIATES

Dr Weimin He, former Christensen Fellow of Chinese Painting, retained his connection with the department as the Ashmolean Artist in Residence until September 2008. He continued his work on recording the construction work on the new Ashmolean building, while making numerous individual portraits of Ashmolean staff as well as BAM Construction workers. A broad selection of these works was shown in one of the new temporary exhibition galleries from November 2009. He continued to work in Oxford as the University Artist in Residence, charged with recording the development of the old Radcliffe Hospital Quarter as a planned Humanities Centre.

Celine Lai was appointed Christensen Fellow of Chinese Painting in December 2008, assisting in the planning and installation of the Early China gallery during 2009. She successfully submitted her Oxford D.Phil thesis in December 2009. She resigned as Christensen Fellow in March 2010, returning to Hong Kong.

Joyce Seaman assisted with curatorial work of all kinds, particularly with the preparation of the two new Japanese galleries. She continued to research the Ingram Collection, in particular the metalwork, updating the records on MuseumPlus, and she produced the Ingram trail for the Eastern Art Online website. She began research on the Barnett Collection of *netsuke*, bequeathed to the Museum in 2001. From January to June 2010 she was part of the Storage Reinstallation project team.

Publications: 'Crossing Cultures, Crossing Time: Japanese art in Oxford', joint interview with Clare Pollard and Mitsuko Watanabe in Yoshi Itani, 'The Oldest Museum in Europe: Japanese art at the Ashmolean', in *Me no me* 2010/4, no. 403

Mitsuko Watanabe continued to assist with work on the new Japanese galleries. She was particularly involved in the creation of the Japanese tea house, liaising with Japanese colleagues on all aspects of the project, from planning and importation to construction and display. **Publications:** 'Crossing Cultures, Crossing Time': Japanese art in Oxford, joint interview with Clare Pollard and Joyce Seaman in Yoshi Itani, 'The Oldest Museum in Europe: Japanese art at the Ashmolean', in *Me no me* 2010/4, no. 403

VOLUNTEERS

Freya Dudley (1990–2009) continued to work on data entry for the Church collection of sword furniture and on photographing the accession registers, until her long-term illness sadly prevented her from coming in any longer.

Florence Graham, Administrative Support, assisted the Administrator, Aimée Payton, in a number of office and administrative duties from January 2009, especially during the latter's absences due to secondment to the gallery installation project. She also received training in object handling and helped with the reinstallation of the reserve collections in the new stores.

Nathan Fisher worked as a volunteer on various documentation projects, including checking that all the accession registers are digitized.

Kiyoko Hanaoka joined as a volunteer from July 2010, creating a database of Japanese reference books and helping with queries.

THE CAST GALLERY

INTRODUCTION

The Cast Gallery has been closed to the public and used as a store for material from other departments during the main Museum building works. Nevertheless, it continued to play a significant role in research, teaching, and outreach programmes for prospective students. Important new casts were also acquired.

These two years have been a period of change and preparation for the department, involving a substantial reorganization of the collections. A new catalogue of the casts has been completed; new labels have been prepared for nearly all the casts; and many have also had conservation treatment. The new display has now been prepared and will represent a major change from the previous display, both in its thematic approach and in its new physical connection with the new Ashmolean.

ACCESSIONS

Two new casts were acquired and added to the collection between November 2009 and October 2010. The cast of a late antique portrait found in a funerary monument at Alba Fucens (Italy) was acquired from the Musée du Cinquantenaire in Brussels (H 103). A coloured cast of the Prima Porta Augustus was also produced for the Ashmolean by the Vatican Museums and entered the Cast Gallery collection (H 102). This is one of the most important portrait statues of a Roman emperor. Augustus is portrayed addressing the army, in full military attire. A recent restoration in the Vatican has revealed in full the rich and startling polychromy applied to the marble and has provided evidence for the detailed reconstruction of the original colours on the new plaster cast.

CASTS OUTSIDE THE CAST GALLERY

Although closed to the public, the Cast Gallery is currently represented in the newly reopened Ashmolean Museum by a number of casts. The casts of the Prima Porta Augustus (H 102), the Aphrodisias Fisherman (H 35), a kouros ('Biton') from Delphi (B 4), and the Apollo from the west pediment of the temple of Zeus at Olympia (A 59) are among the highlights of the Human Image Gallery. The bronze-coloured cast of the Artemision Zeus (B 72) features prominently in the gallery dedicated to ancient Greece, and the relief from Nemrud Dag representing King Antiochos I and Herakles (A 146) is exhibited in the Rome Gallery.

RESEARCH

Two main research projects have been pursued this year by the Cast Gallery staff, and they are presently both close to completion. A complete and up-to-date catalogue of the cast collection has been finished and is being edited for publication. A study of the reliefs from the Sebasteion at Aphrodisias was prepared by Prof. Bert Smith assisted by Dr Olympia Bobou. The Cast Gallery has also been a base for two researchers – Dr Julia Lenaghan and Dr Ulrich Gehn – working for the *Last Statues of Antiquity* project, directed by Bert Smith and Bryan Ward-Perkins and funded by an AHRC grant.

STAFF REPORTS

Prof. R. R. R. Smith

Curator of Cast Gallery, and Lincoln Professor of Classical Archaeology and Art.

Prof. Smith lectured on various aspects of Greek and Roman art and archaeology. He organized three graduate seminars – on ‘Greek Pots Abroad’ in Michaelmas Term 2008, with T. Mannack and D. Williams; ‘Art in Context’ in MT 2009, with M. Stamatopoulou; and ‘Monuments of Rome’ in HT 2010, with J. DeLaine. He chaired the Masters exams in Classical Archaeology in TT 2009. In January 2009 he began a major new AHRC-funded research project on *The Last Statues of Antiquity* (with co-PI Bryan Ward-Perkins), which had its first workshop in Oxford in December 2009. He gave invited lectures and conference papers in Berkeley, London (UCL), Oxford, New York (NYU and Columbia), Regensburg, and Thessaloniki, and a series of lectures at the Scuola Normale in Pisa. And he directed two further seasons of archaeological fieldwork at Aphrodisias in south-west Turkey. With Milena Melfi and Olympia Bobou, he worked on the display, the panels, and the labels for the reopening of the Cast Gallery.

Publications included the following books: *Aphrodisias: City and Sculpture in Roman Asia* (with Ahmet Ertug, Istanbul 2009); *Aphrodisias Papers 4: New Research on the City and its Monuments (Journal of Roman Archaeology, Supplementary Series No. 70; ed. with C. Ratté, Providence, RI, 2008)*; *Roman Portraits from Aphrodisias* (Exhibition and catalogue, ed. with J. L. Lenaghan, Istanbul, 2008).

He was elected a Fellow of the British Academy in 2010.

Dr Milena Melfi, Research and Curatorial Assistant, worked on the completion and final edition of the Cast Gallery catalogue together with Dr Rune Frederiksen, former Sackler Fellow. She was responsible for coordinating the retrieval and documentation of objects selected for the new gallery and of organizing the label and panel writing for the new presentation of the casts. She also assisted several other curators in the selection and documentation of casts for other galleries in the Museum. As a Classics Faculty member, she organized and taught a number of options within the Classical Art and Archaeology course, gave lectures, classes, and a research paper in the Classical Archaeology Seminar (November 2009). She is currently organizing an international conference (*Rethinking the Gods: Post-Classical Approaches to Sacred Space*) to take place in September 2010, together with Olympia Bobou. Since July 2008 she has been co-directing the excavations at Hadrianopolis (Albania) in collaboration with the University of Macerata. Preliminary results of the excavations were presented in a photographic exhibition she organized in the Classics Centre in Trinity Term 2010. She presented papers in Cracow, London, Macerata, and Rome. Publications include: ‘Cretan Nymphs: An Attic Hypothesis’, in D. Kurtz, C. Mayer, and D. Saunders (eds), *Studies in Memory of Eleni Hatzivassiliou (1977–2007)* (Oxford, 2008), 221–7; ‘Excavating Opera: Archaeologists and Composers in 19th Century Italy’, in I. Berti, P. Castillo, M. Garcia-Morcillo, and S. Knippschild (eds), *Imagines. Antiquity in the Performing and Visual Arts* (Logroño,

2008), 159–64; ‘Rebuilding the Myth of Asklepios in 2nd Century Epidauros’, in A. Rizakis (ed.), *Roman Peloponnese III. Studies on Political, Economic and Socio-Cultural History*, Hellenic Research Foundation (Athens, 2010), 329–40; ‘Ritual Spaces and Performances in the Asklepieia of Roman Greece’, *BSA* 105 (2010); ‘Lost Sculptures from the Asklepieion of Lebena’, *Creta Antica*, 10 (2009).

Dr Olympia Bobou, Research and Curatorial Assistant from 1 January to 28 August, worked with Professor Smith on the research of the reliefs from the Sebasteion at Aphrodisias, and worked closely with Dr Melfi to prepare the labels and wall panels for the new display of the casts. She organized and taught a number of options within the Classical Art and Archaeology course. She is currently organizing an international conference (*Rethinking the Gods: Post-Classical Approaches to Sacred Space*) to take place in September 2010, together with Milena Melfi. She gave a series of invited lectures on ancient art and gender at the University of Northampton in 2010, and research papers in Stavanger (September 2008) and at the Oxford Centre for the History of Childhood. Publications include: ‘Private Sentiments in Public Spaces: Two Statuary Groups from Epidauros’, in D. Kurtz, C. Mayer, and D. Saunders (eds), *Studies in Memory of Eleni Hatzivassiliou (1977–2007)* (Oxford, 2008), 213–19; ‘No Playing Allowed’, *Journal of the Society for the Study of Childhood in the Past* (forthcoming).

VOLUNTEERS

None of the work towards the new gallery display would have been possible without the major contribution of students and volunteers. Particular recognition should be given to Matt MacCarthy, Sanda Heinz, Konstantina Panousi, Janric van Rookhuijzen, Juliet Wesley, and Rachel Wood, who did a vast amount of work towards labelling and documenting the casts selected for the main gallery display, and especially to Olympia Bobou, who gave to the department far more time than her contract allowed.

CONSERVATION DEPARTMENT

Taken together, the work done over the past two years represents an amazing achievement for the department and, critically, the Museum. It is, by any standard, a conservation triumph unparalleled in the Ashmolean's long history and was made possible only by the dedicated, motivated, and highly professional input of each of the individual conservators who, together, make up the Conservation Team. During this period, each conservator faced, and dealt with, many challenges, acquired new skills, and willingly developed new work practices to deliver what was demanded by the project. Always pragmatic and positive in their approach, they have emerged not only battle hardened but as an even tighter-knit team than before. This is a tribute to each individual's resilience as well as to all the conservators' commitment to, and support for, the collections, their colleagues, and the project.

As well as working on the conservation of objects for every gallery, the department also curated and delivered two permanent conservation-themed galleries. As two of the few public spaces devoted to museum conservation anywhere in the world, and the UK's only permanent installation dealing with both the historical and the contemporary aspects of conservation, these galleries are a benchmark development for both the national and international museum community.

In a report published in 2008 entitled *It's a Material World: Caring for the Public Realm* the Demos think-tank recommended that

- policy-makers, cultural professionals, and conservators should collaborate in communicating the importance of caring for the material world and its social benefits to a wider public;
- conservators should build on existing practice in public engagement and engage their practice to a wider agenda;
- conservators should extend their existing involvement in social innovation, as they can provide a logic that reinforces a less throw-away society.

Given that this report was being compiled during the developmental stages of these galleries, and each organization was unaware of the other's work, the coincidental relationship between their respective agendas is remarkable, for the Demos recommendations mesh exactly with what the galleries had set out to do. Together with the widening range of outreach activities now being delivered by the Conservation Department, the Ashmolean is now providing a pioneering model that other conservators and curators are referring to when considering new ways of engaging with their visitors.

The old adage 'Prevention is better than cure' applies equally to the care of museum collections as to everyday life. Although the common perception of conservation is one of specialists carefully removing the grime of ages from the objects in their care, a far less well-known, but critically important, part of their work is ensuring that they are stored and displayed in an environment that will minimize the deterioration

caused by inappropriate temperature, relative humidity, light, and pollution levels. From the redevelopment project's inception, the Ashmolean's conservators worked closely with the whole spectrum of specialists involved – architects, structural and mechanical engineers, exhibition designers, showcase designers and manufacturers, and curatorial colleagues – to deliver a building whose environment would contribute significantly to the long-term care of the objects displayed and stored within it. As a direct consequence, temperature and relative humidity levels in the new galleries and stores are maintained within acceptable levels, light is strictly controlled in all display areas, and different micro-environments can be created within individual showcases in response to the particular needs of the most sensitive objects. This means that the Ashmolean can now exhibit parts of its collections that were nigh-on impossible to display in the old building. These can now be seen in specialist materials-based galleries but, perhaps more importantly, also within their particular cultural context. Notable examples are 'West Meets East', and the Japanese and Chinese galleries, where notoriously sensitive materials like textiles, lacquer, and works of art on paper are displayed alongside metals and ceramics, despite their often contrasting environmental requirements. Much work has also been done to improve environmental conditions in the Cockerell Building. Here, working closely with the University's Estates Directorate and within the significant constraints of a Grade 1 listed building, new rooflight glazing, solar-controlled louvre blinds, laylights, and additional humidifiers have been installed as part of the total refurbishment of the paintings galleries.

However, it is not only the collections that are housed in a more sympathetic environment. In November, the Conservation Department moved into a custom-built suite of studios and laboratories on the top floor of the new building. Here, 273 square metres house a state-of-the-art objects laboratory, a textile studio, and microscopy facilities, as well as, for the first time in the Ashmolean's history, a paintings studio. These complement the two conservation-themed galleries and the Paper Conservation Studio built in 2004.

Together, these facilities have transformed the way in which the conservators work. While the studios allow a standard of care and research inconceivable in the demolished building, the unique combination of studios and galleries is providing welcome new opportunities for outreach. Since November, the conservators have regularly hosted both public and specialist tours and, using events organized as part of national initiatives such as National Science and Engineering Week and the Festival of British Archaeology, demonstrated and talked about what they do to eager audiences of all ages. This included Her Majesty the Queen, who specifically asked to visit the Conservation Department when she visited the new Museum in December. Working with education colleagues in the Ashmolean, the Museum of the History of Science, and the Langley Academy, the department has also developed a series of practical museum-based sessions for GCSE students called 'The Science of Conservation', which will be delivered in October. This has not been done before in the UK and is but one fascinating part of the Ashmolean's expanding 'Crossing Arts and Science' agenda. Another is the development of an online resource for classroom use, which illustrates the different ways in which conservators use light in

the examination of objects. So, not only has the public face of the Museum changed; the project has been nothing less than a transformational experience for the members of the Conservation Department, who now work in what was originally promised so long ago when the Master Plan was first conceived: 'state of the art studios and laboratories'.

Ashmolean Plan

Throughout the latter part of 2008, and into 2009, the conservators completed assessments of all 12,000 or so objects required for the new displays. This was an essential part of the design process, but one of the most important outcomes of this work was that the data collected allowed the conservators to prioritize the remedial work required, as the project timetable was so condensed. Processing thousands of individual objects could not have been done without the help of three conservators, specialists in ceramics, metals, and stone and plaster, appointed to help with this work. Although the assessment process was designed to deal with the demands of the project, the results have a longer-term value, as they form the basis of a more comprehensive collections condition audit that is continuing in other parts of the collections now that work for the permanent displays is complete.

The Conservation team was also involved in the following aspects of delivering the new building.

- *Building design.* The Conservation Department worked with the architects, mechanical engineers, and main contractors throughout the project.
- *Showcase design.* Conservation set acceptable performance and materials criteria for showcase construction.
- *Detailed design process.* Each gallery had a assigned conservator, whose role was to trouble shoot the designs as part of a dialogue with curatorial and designer colleagues.
- *Stores design.* The Museum's Storage Group, whose remit was to assess reserve storage requirements and capacity and approve the fitout design of the stores, was chaired by the Deputy Head of Conservation.
- *Showcase testing.* A conservation scientist was appointed to test the performance of every individual showcase and display drawer against the design criteria and to resolve any snags with the showcase manufacturers. This post was jointly managed by the Project Director and Head of Conservation.
- *Mount-making.* The design of all mounts for display was approved by a specialist metals conservator with previous extensive mount-making experience, who was brought in specifically to do this critical work.

- *Object-handling training.* The Conservation Department designed and delivered an object-handling course that was attended by the 200 or so people involved in installation. This was so successful that it has now become an integral part of the Museum's induction process for new staff.
- *Installation.* The conservator most involved in the original design was attached to each of the teams installing objects in the thirty or more galleries, to provide advice and hands-on support during the process.
- *Heavy-object installation.* The Head and Deputy Head of Conservation worked closely with the outsourced specialist contractors appointed to move and install oversize objects, ranging in size from Chinese roof tiles to the colossal cast of Apollo.
- *Design of new conservation facilities.* The Conservation Department worked with the architects and specialist suppliers to develop and refine the design of the new 'state of the art' conservation studios/laboratories, which include facilities for objects, paintings, and textiles and preventive conservation, along with ancillary spaces for administration and conservation and environmental records management.
- *Moving.* The Conservation Department was involved in the move out of the temporary laboratories at the Radcliffe Infirmary site into the new facilities.

The move into the new studios began in November 2009, in time for the official opening in December. HM the Queen, who visited the new studios by special request, spent some time meeting the conservators and discussing their work.

Since the opening of the building the department has installed a new Hanwell environmental datalogging system, funded by the project, to monitor environmental conditions in the new galleries and stores as part of a proving process for the air-handling systems. The work of tuning the system is still ongoing, with the department working closely with engineers from the University's Estates Directorate, external consultants, and the main contractors to resolve outstanding environmental performance issues.

There is also ongoing testing of 315 showcases and 175 display drawers to assess their performance in use over time.

Conservators are also checking the local environmental requirements of individual showcases, installing the appropriate buffering material in 245 individual units, and monitoring their performance.

Another aspect of the department's work is planning for the rotational change of environmentally sensitive objects. The nature of the new displays means that a large number of sensitive objects (including textiles and works of art on paper) have to be replaced every six months or so to prevent overexposure, as light-induced damage is

both cumulative and permanent. This has placed a significant extra demand on the department's resources. Eastern Art alone, for example, need about a hundred replacement works every six months as part of their exhibitions programmes for the Mughal India, Chinese Paintings, and the Eastern Art Print Room Gallery, as well as screens, scrolls, and albums in the Chinese and Japanese galleries. Although this demand was foreseen, and the department's strategy for dealing with it was built into the Target Operating Model, its abandonment means that this extra work simply has to be absorbed, with an unavoidable knock-on effect on collections care in general

The Conservation Department was also involved in the design and delivery of two unique conservation-themed galleries. 'Restoring the Past' outlines the evolution of contemporary conservation from repair in the ancient world and restoration starting in the Renaissance, to the emergence of an ethical approach in the early twentieth century. 'Conserving the Past' continues this theme and explains the work of the contemporary conservator to the lay audience. Together, these galleries provide a unique 'gateway' into the Ashmolean's collections, which means that science elements of the National Curriculum are now being taught in the Museum as part of the its 'Crossing Arts and Culture' agenda.

When the Paintings Conservator, who was largely funded by 'Renaissance in the Regions', was appointed, there had to be a fundamental change to the original designs to create an appropriate workspace in the Objects Studio. As this appointment post-dated the project, and so was outside its scope, funding for equipment and fitout was not included. However, essential equipment, such as easels and task lighting, and a range of analytical microscopes were bought following a highly successful fundraising campaign coordinated by the Ashmolean's Development Office.

Outsourced Conservation

Paintings. Following its technical examination by the National Gallery, and subsequent acquisition by the Ashmolean, Titian's *Triumph of Love* (WA.2008.89) was conserved by National Gallery's conservator Gill Dunkerton and fitted with a new frame by her colleagues. As ever, the Conservation and Western Art departments remain particularly grateful to Martin Wyld and his colleagues at the National Gallery for their continuing advice and support, which are given so generously to the Ashmolean. During the past year, however, Martin Wyld has retired. Although his wise and perceptive counsel and wit will be sorely missed, we hope to maintain our long-standing and fruitful relationship with the National Gallery through his successor, Larry Keith.

Tapestries. Following completion of a four-year conservation and fundraising campaign, the Ashmolean's five tapestries were returned to the Museum from the studios of de Wit in Mechelen in time for two of them 'King David' (WA.1944.2) and

'Godefroy de Bouillon' (WA.1944.3) to be installed in the purpose-built 'Music and Tapestry' Gallery and a third, 'Le Combat des Animaux' (WA.1901.1) in 'West meets East' immediately prior to the reopening. Two others, 'Latona and her children' (WA.1937.84) and 'The Death of Orion' (WA.1937.85), will be held in reserve and displayed in 'Music and Tapestry' as part of a rotational display in due course. The conservation has, by common consent, been a triumph with the removal of centuries of dirt revealing once again the subtle colouring and precious metal threadwork that made tapestries so valued in the period when they were made.

Clocks – in 2009, the Ashmolean received its first ever grant from the PRISM fund administered by the Science Museum in London towards the conservation of a rare equation longcase clock (WA.1962.23) made by Joseph Williamson in London in about 1720. One of only a few of examples of this type of clock, *which follows Lunar rather than Greenwich Mean Time*, its movement had been modified in the nineteenth century by removal of the particular gear that produced the equation effect. Although this meant that it 'conformed' to GMT, this made it little different to other clocks of the period so reinstatement of this gearwheel with one copied from a surviving original was considered justified as it returned the movement to its original, if slightly quirky, function. The precision work on the movement was undertaken by Jeremy Barrow of the Oxford Clock Company and the case was conserved by Jamie Chatfield of Chatfield Conservation. David Thompson, Curator of Horology at the British Museum, kindly provided specialist technical guidance on behalf of the PRISM Fund.

Japanese Lacquer – as noted in the last Annual Report, a seventeenth-century lacquered leather shield (EA.1982.1) was chosen, from amongst many other competing objects from collections around the world, for conservation by specialists at the National Research Institute in Tokyo. Always identified as a key object for the 'Conserving the Past' Gallery, the appropriateness of this choice was reinforced when it was discovered that the leather part of the shield, which gives it both form and functionality, was made in Bengal and, although the lacquer was applied in Japan for the Dutchman who commissioned the piece, it was sourced in south-east Asia. Now on display, this cross cultural object now also demonstrates the different approach to conservation taken by Japanese colleagues to that usually taken in the west. Following completion of the shield, the NRI selected a small seventeenth-century nine-drawer lacquered and inlaid Namban cabinet (EA.1998.17) for conservation. This is currently in their studios and is scheduled for completion in 2011.

Japanese screens – in the summer of 2010, the conservation of a six-fold Japanese screen, dating from the early seventeenth century and depicting a family watching acrobats perform (EA.1978.2532) was also completed at the NRI by conservators from the internationally regarded Handa studio. The screen will be on show in the Early Japan Gallery in early 2011 and the display will include details and images of the conservation process to give the public a better understanding of the work involved.

When the coffer is returned in 2011, this will mean that the Ashmolean will have had four objects from its collections conserved by the NRI as part of their international programme in the last ten years or so. Under this scheme, Japanese objects in 'foreign' collections, and which are considered to be of sufficient significance, are considered to be ambassadors for Japanese culture so eligible for conservation at no cost by the NRI's specialist conservators. It is therefore a tribute to the quality of the Ashmolean's Japanese collections that so many pieces have been selected for treatment. This link with the NRI is very highly valued by the Conservation Department and we hope to continue to develop it and build on it following a number of visits by Ashmolean conservators to the NRI studios under the terms of the scheme.

Cypriot tomb relief (ANM127) – made of limestone, and dating from the Hellenistic period, this is an iconic object in the Cyprus Gallery. It required not only repair but also cleaning because the accumulation of ingrained dirt had disfigured the surface and obscured the surviving original polychromy, which was revealed during conservation. It was conserved by Jane Foley of Foley Associates.

Chantrey busts – the conservation of the 16 plaster portrait busts by Sir Francis Chantrey at form a staggering display on the west staircase was undertaken by Taylor Pearce of London and was made possible following another successful fundraising campaign. This conservation project was one of the outcomes of the Chantrey Sculpture Research Project led by Dr Greg Sullivan with technical support from Daniel Bone (Deputy Head of Conservation in the Ashmolean) and Charlotte Hubbard (Head of Sculpture Conservation at the V&A Museum)

Preventive Conservation

As in previous years, the department submitted the annual review of environmental performance in all galleries holding inward loans covered by the Government Indemnity Scheme to the Museums, Libraries and Archive Commission in June 2009. As ever, it was a challenging document to prepare given the number of locations involved, but it does provide a useful series of year-on-year benchmarks for the environmental improvements that the Ashmolean has been introducing as part of its Western Art gallery refurbishment programme. Following on from works completed on the second floor, rooflights were replaced in all the first floor toplit galleries with high-performance double-glazed panels. In the Hindley Smith and Fox Strangways galleries, louvre blinds with controls which respond to daytime external conditions to automatically maintain internal light levels at an acceptable level, were also fitted along with a new extractor fan in the Weldon Gallery to improve some limited improvement to air movement and ventilation in periods of hot weather. A number of new portable humidifiers, funded by the gallery refurbishment project, have been installed to help maintain appropriate conditions, particularly in the winter. In the Fox Strangways Gallery, the OUED have replaced combined heat exchanger/humidifiers, which were nearly thirty years old, with modern and significantly more efficient modern units. The department also continues to work with them to explore ways of improving the controllability of the archaic heating system elsewhere in both the retained Cockerell Building and the Cast Gallery.

However, despite some improvement, the general environmental conditions in the Western Art Galleries in particular remain a focus for concern. Whereas in summer they are too hot because the building acts as a heat sump and options for ventilation are very limited, in winter these same galleries are too dry as it is very difficult to introduce an adequate level of humidification, using portable units, in galleries on this scale. Consequently, glazing and backing of frames continues to be the department's default strategy for dealing with particularly vulnerable paintings wherever it is practicable.

The monitoring of dust levels, begun prior to demolition of the old buildings, has been continued throughout the lifetime of the project to provide a corpus of comparative data for future reference given that the new building has an air filtration capability built into the airhandling system. Because the handover of the new building was sequential, and installation of the new displays began before completion, high levels of construction dust were a particular issue for much of 2009. During the build-up to the opening in November, teams struggled to keep showcase interiors and objects on open display as dust free as possible against all odds and since opening, dust levels have remained high. Although this is due in part to residual building dust, vastly increased visitor numbers have also contributed to the problem. This has meant that conservators are having to regularly clean all objects on open display, including paintings, furniture, and sculpture in the retained galleries which is taking up a significant amount of resources. To help deal with this, the department is working with the Visitor Service Assistants, as part of the staff development programme, who, when trained, will form part of a 'Conservation Cleaning' team.

Monitoring of insect pests has also continued and has fortunately demonstrated that there has been no discernible increase in population levels or distribution over the past two years. This is perhaps surprising given the heightened level of risk posed by an exponential increase in the availability of potential food sources due to the relocation of collections, the frequent movement of food between the catering facilities located in the basement and on the top floor, and the number of evening functions where food is served in gallery spaces. In 2010, the department revised its pest monitoring programme with the advice of Dr David Pinnegar, an acknowledged authority on museum pests and the threats that they pose to collections of all types.

As mentioned in the section relating to the Ashmolean Project, troubleshooting of the air handling systems continued throughout 2010 as they have not delivered the environmental conditions specified in the original design brief. A group including the project contractors, mechanical engineers, OUED and the Ashmolean has met regularly since building handover to resolve outstanding performance issues which have proved to be more intractable than anyone had imagined. To help the Conservation Department keep abreast of the daily issues, a Preventive Conservator was appointed on short term contract to not only monitor environmental performance on a daily basis but also to install the buffering materials needs in the 245 showcases requiring individual passive environmental control. Her brief also included continuing with showcase and display drawer performance testing – in all

there are 315 new showcases and 75 drawers. What both the scale and complexity of the environmental challenge and the number of controlled showcases has demonstrated is the pressing need to make this Preventive Conservator post a permanent appointment. It requires not only a specialist understanding of the issues and hardware involved but also the time to actually deal with the day to day problems that are being encountered. This new task is beyond the capacity of any of the other existing conservator posts, particularly if the Ashmolean wishes to maintain its Government Indemnity status in the Cockerell Building and extend it across the new.

Interventive Conservation

Prior to November 2009, the programme of interventive conservation was necessarily dictated by the needs of the Ashmolean and Western Art Refurbishment projects. To deliver these on time, in excess of 12,000 items were condition assessed as part of the gallery display selection process. Although many received treatment, difficult decisions had to be taken about what was achievable in terms of practical conservation within the severely constrained timetable so many pieces had to be rejected as a result. However, a positive outcome from this assessment process has been the setting up of a collections condition database which will prove invaluable when programming and prioritising future work.

Since opening in November 2009, this type of work has continued in some areas. In Eastern Art, for example, departmental funds have been used to bring back collections from the RI site and rehouse them in new custom-built and climate controlled storage facilities. However, at the same time, these funds have also been used to fund the condition assessment of those parts of the holdings for which there is only limited new storage and where a proportion will have to be accommodated in long term in off-site storage. Unfortunately, other departments have not had the resources to fund similar programmes so much remains to be done as a number of collections are too large to fit into the storage areas available in the new building. Consequently, parts of the collections remain housed at the RI and, although the University, working through the CMSC is considering options for a shared university museums' collections research and storage facility, funding has neither been allocated nor a final decision yet taken on its location.

However, given the number of objects that passed through Conservation, either for assessment or treatment, between 2008 and 2010, only a selection of those worked on for each department is detailed below.

Antiquities

So many objects were treated for the Antiquities' galleries that it is not possible to mention them all, but notable projects related to the re-display included a new mannequin for the 'Hunting Shirt' and the commissioning of a specially designed showcase for Powhatan's Mantle, both from the Tradescant Collection, for the 'Ark to Ashmolean' Gallery, and the conservation of a pair of Cyproarchaic lions for 'Ancient Cyprus'. These had been given a surface coating early in the twentieth

century, which had contracted over time, causing serious damage to the surface that it had been applied to protect. A project to rehouse the collection of ancient Coptic textiles was also begun prior to their being relocated into the new stores.

In 2009, planning for the packing and decant of the contents of the Egyptian Galleries began in earnest with project conservators being appointed to key posts within the decant team. The department also contributed towards the development of the architectural and scheme designs, liaising closely with the Project Director as well as the architects, structural, mechanical, and electrical engineers and storage consultants working on the project.

Cast Gallery

On completion of the Ashmolean Project, the refurbishment of the Cast Gallery was begun with a dedicated conservator joining that project team. This is reported in detail elsewhere but, because of the compressed schedule, only limited amounts of conservation of the casts was possible, so attention was necessarily limited to surface cleaning and minor repair and mounting of portrait heads.

Eastern Art

Work has continued throughout the year on the rehousing of the Cresswell Archive (reported elsewhere). In terms of more general collections care attention was necessarily focused, after November, on the preparation of paintings and scrolls for display in the reopened Chinese Paintings Gallery. However attention was also focused the works required for the rotational displays in the Eastern Art Print Gallery, the Chinese and Japanese Galleries, which, with the Mughal India Gallery, require about 100 items need replacement every six months. Needless to say, this major commitment places a very significant new and additional burden on the Paper and Textile Conservators and the impact of this extra demand is being monitored, particularly given that one of the paper conservators has been on maternity leave for much of 2010.

Heberden Coin Room

Following the cleaning of all the coins now on display in the Money Gallery, their condition is being monitored, as some tarnishing of those struck in silver has been observed. To counteract this problem, additional pollution scavenging foam has been introduced into the showcases, and the option of cleaning them again, and applying a protective lacquer, is under consideration.

Western Art

Given that the Ashmolean now has its first custom built paintings conservation facility, completion of the first painting to be treated in 2009 was a cause of some celebration in the department. A portrait of 'Mary Thomas, the artist's second wife', painted by her husband Johan Zoffany in 1781–2, responded dramatically to the removal of disfiguring tinted varnish and overpaint. This was applied in the nineteenth century to disguise an area of damage to both paint and canvas and cleaning revealed a very sympathetic and informal portrait quite distinct from Zoffany's usual formal style. The painting was treated following its evaluation for

loan and the cleaning was so successful that it is now hanging in the Ashmolean's galleries for the first time since its acquisition before being loaned to the Yale Centre for British Art in 2011. Since its completion, other paintings have of course passed through the studio when, on many occasions, even simple surface cleaning has produced often disproportionately successful results. However, it must not be forgotten that the Paintings Conservator's post is 75% funded by Renaissance in the Regions. As this government initiative is currently under review, the implications of any reduction in funding from this source are currently unclear and won't be known until early in 2011 so the future of this critical post is currently under threat.

After two years generous funding by the Linbury Trust, responsibility for funding for the conservator who deals with loans of works of art on paper was assumed by the Ashmolean from September 2009. Given the number of loans both requested and agreed, the importance of this post cannot be over-emphasized as it was set up to relieve the pressure on the other paper conservator post so allowing her to devote time to collections maintenance rather than having to concentrate almost exclusively on processing loans. The department is deeply grateful to the Linbury Trust for their generous support of this post over a period of two years.

However, the paper conservation programme was seriously affected from April 2010 by the absence of one of the conservators on maternity leave which meant that capacity dropped from 12 person days per week to 8. As a direct consequence, commitments had to be adjusted to reflect this loss as the demand generated by loans, exhibitions, and the need to change an average of 100 works on display in the new Eastern Art galleries alone every 6 months could not be met by the two remaining conservators. This meant that all but emergency work on new accessions had to be abandoned for much of 2009 to the inevitable disappointment and frustration of those departments most directly affected.

LOANS

Although a loans moratorium was in place in 2008 and was effective until January 2010, to allow the Museum to concentrate on delivering the Ashmolean Project, the Ashmolean necessarily honoured its existing loan commitments both locally (with the Museum of the History of Science and the River and Rowing Museum in Henley together borrowing hundreds of objects between them), nationally, and internationally. Specific details relating to these loans are reported elsewhere but it is worth repeating that in the period 2008 – 2010, as reported by the Registrar's Department, there were some 671 outward loans shipped to 79 venues and, during this same period, 765 inward loans, in a wide variety of media, were entered on the Museum's database. All of these required some attention, usually relating to documentation, from the Conservation Department so the impact of the combine inward and outward loans programme on routine collections care cannot be over-emphasized.

Research and Documentation

Research has continued to be largely reactive or incidental to the existing work schedules of the department over the past two years as the conservators responded first to the demands of the Ashmolean Project and then, subsequently, exhibitions and loans. But, this is not as humdrum as it may sound – now that techniques like the use of ultra-violet and infra-red light in the examination of works of art have become routine, and a number of new high-power optical microscopes has been acquired by the department, the research opportunities that these offer for the technical examination of the works of art in our care can now finally begin to be exploited. From 2010, the Department will be reporting on this aspect of their work through regular contributions to the Ashmolean's Research Seminar series

Although the department's historic paper and film documentation is now much more accessible in the newly furnished records area, funding is now being sought to bring the disparate and inconsistent historical conservation documentation from across the Museum together so that it can, at some point in the future, be integrated with the rest of the conservation records. However, at the time of writing, the Conservation module in MuseumPlus (the Museum's collections management system), is still not operational. Its development is scheduled for 2010–2011 but, in the meantime, a functioning system, based upon Microsoft Access and linked to M+, has been developed by the Ashmolean's IT Department as a stopgap measure. However, the development of the conservation module will require very significant input from the individual conservators if it is to function as required. This will represent very significant demand on their time not helped by the absence of any full-time administrative or documentation support within the department. Administrative tasks continue to distract conservators from their work given that the 10% allocation of the Antiquities Administrator post agreed in 2008 can deal with no more than the processing of some orders for what has become one of the largest departments in the Ashmolean.

Renaissance in the Regions

As has been mentioned above, the Ashmolean's paintings conservation post, which is 75% by Renaissance in the Regions, has become as critical to delivery of Ashmolean loans (and therefore outreach) and collections maintenance programmes as expected. At the time of writing, financial support for this post has been extended to March 31 2011 pending outcomes of the Comprehensive Spending Review and reviews of both the role and future of MLAC and of the Renaissance scheme in general. These outcomes are awaited with some caution given the prevailing financial situation but it is to be hoped that support for this post, which has become so essential to delivering the Ashmolean's mission, will be continued.

Outreach

As has already been noted, the new Ashmolean has transformed the way in which the conservators work, but probably the most dramatic development has been their prominent involvement in the Museum's wide-ranging outreach programme with something new appearing in each edition of 'What's on'.

The department's expanding involvement in outreach has to date included

- As published in 'What's On':
 - 'Meet the curators'* series – Conservation Galleries 21st January, 26th January
 - 'Opening Doors on Conservaiton'* – as part of National Science and Engineering Week, Fri 19th, Sat 20th March
 - 'Bronze Age CSI – with the conservation team investigators' – as part of the Festival of British Archaeology (4 Sessions), Friday 23rd July.
- Working closely with Christopher Parkin (Education Officer at the Museum of the History of Science) as lead, Jo Rice of the Ashmolean, and students and teachers from Langley Academy near Slough, the department has helped develop a series of sessions for GCSE students called 'The Science of Conservation'. Linked to the National Science Curriculum, the programme includes a series of practical activities and behind the scenes tours of the laboratories and involves conservation experiments, environmental monitoring in the general galleries, a session using the conservation galleries and a visit to the conservation laboratories to meet the conservators as a way of explaining to students what conservators do. Trialled in July, it will be launched in October. As far as we can tell, this has not been done before in this country and works well with our aims to bring science into the Museum through conservation and the new galleries. Linked to this we are also developing an online resource for teachers to use in the classroom looking at the use of different wavelengths of light in the examination of objects.
- Giving two talks to scientists at Diamond Light Source scientists to introduce them to the work of conservation and conservation science in the Ashmolean. Conservators were involved with Dr Charles Crowther (from the Centre for the Study of ancient Documents) in the examination of a Greek inscription at the synchrotron in July.
- Hosting many public and private tours of the new conservation studios from interested museums and professionals all over the world but also including guided tours for Ashmolean Education staff, incoming gallery VSAs, Institute of conservation interns, NADFAS, and so on.

Staff

Mark Norman published an article on the new conservation galleries in the Ashmolean Magazine (No 58). He retired from membership of the Committee for Museums and Scientific Collections in 2010 after being the conservation representative for many years and, in October 2009, was elected Chair of the Wolfson College Art Committee. In April 2010 he was invited to chair a session at the V&A conference 'No Stone Unturned' and, in September, will be the next rotational chair of the Ashmolean's Senior Managers' Group.

Daniel Bone is an invited member of a MLAC Working Party developing new museum accreditation standards, specifically those relating to the collections management section. He retired after a very successful tour of duty as chair of the Ashmolean's Change Management Committee

Sue Barker's project contract as Ashmolean Project Metals Conservator expired in December 2009. During the project she not only worked on preparing metalwork for display but also coordinated materials testing relating to case construction and fitout. Her contract was extended to July 2010 when she took on the role of Preventive Conservator working on completion of the programme of showcase testing and environmental troubleshooting

Daven Chamberlain was appointed to a post jointly managed by the Conservation Department and the Project Director to monitor quality control and showcase environmental performance as part of the Ashmolean Project. The contract expired in December 2009 and the ongoing part of his duties assumed by the Preventive Conservator

Elizabeth Cohen left the department in 2009 having worked on a temporary part-time basis on conservation documentation.

Lara Daniels, Paper Conservator, continued to work in the department on loan, exhibition, and new acquisitions on a part time basis. Her contract was extended to December 2010, and from April 2010 worked three days per week, rather than two, during Alexandra Greathead's absence on maternity leave.

Stella Ditschkowski's contract as Loans Conservator was extended for a further two years until September 2011. This followed on from the initial two year arrangement funded by the Linbury Trust and she managed the Paper conservation section during Alexandra Greathead's absence on maternity leave in 2009.

Elisabeth Gardner, Objects Conservator, returned to her post in July 2009 following a twelve month period of unpaid leave.

Alexandra Greathead, Paper Conservator, was on maternity leave from April 2010. Before that she focused on preparation of the large number of paper and paper-related objects required for the new displays across the Museum.

Marta Herraes, Metals Conservator, left the department in July 2009 having worked on project-related conservation and mountmaking liaison since July 2008. She later rejoined the Museum's staff as part of the Department of Eastern Art's Storage Project.

Paulina Lobaton, Objects Conservator, focused on condition assessments, object loans, and hands-on conservation. She published an article for Ashmolean Magazine (No 57) on the Conservation of a child's leather shoes, (displayed on the

Mediterranean Gallery) and attended the conference 'All Things Bright and Crumbly, All Projects Great and Small', Ceramics and Glass Group AGM 2010, Lincoln, May 2010.

Elsbeth Morgan joined the department in March 2009 as a contract conservator dealing with stone, plaster, and related materials and she worked on objects for the new displays until December 2009. In March 2010, she returned to the Museum as conservator for the Cast Gallery Redisplay Project.

Dana Morris, Ceramics Conservator, left the department at the end of her Ashmolean Project contract but returned after a period of maternity leave as part of the Eastern Art Storage Project. Following that, she was appointed to a further contract as part of the Egyptian Project.

Sue Stanton, Textile Conservator, prepared a very large number of textiles and fragments for re-display, most notably for the new Textiles Gallery. Since the reopening, she has concentrated on objects required for rotational displays, rehousing of the Coptic textiles, and a number of recent accessions.

Stephanie Ward, Objects Conservator, not worked on preparing coins medals, and metalwork for display but also materials testing for showcase construction and fitout during the project.

Jevon Thistlewood, Paintings Conservator, jointly funded by the Ashmolean and Renaissance in the Regions, continues in post until March 2011. Apart from practical conservation, he has contributed to the series of seminars organized by the History of Art Department and published a paper 'Corrosion analysis and treatment of two paintings in zinc supports by Frederick Preedy' in the Journal of the Institute of Conservation Vol 32, No 2, September 2009 and contributed an article, 'Lucien Pissarro's paintbox' to the Ashmolean Magazine, No 60, September 2010.

Volunteers/Interns

Jean-Charles Favier, a conservation student from the Institut du Patrimoine in Paris, spent a very productive six month internship in the department working on ceramics for the new displays.

Dana Macmillan, Paper Conservator, volunteered throughout 2008–09 and also worked as a member of the Installation Teams.

Makiko Tsunada volunteered in the Paper Conservation Section prior to beginning her training as a paper conservator.

Education and Outreach

A total of 50,247 people took part in our education programmes in the museum and in the wider community from 1 August 2008 to 31 July 2010.

The following is an overview of our activities over that period.

From 1 August to 31 December 2008, 7,498 people took part in a creative programme of tours, talks, workshops, lectures, family events, school sessions, and gallery activities developed and delivered in the Museum by the Ashmolean Education Department. During this period 894 people also took part in our outreach programme.

From 1 January 2009 to 7 November 2009, the Ashmolean was closed. During this period we delivered an outreach programme, working directly with 1,964 people outside the Ashmolean. The outreach programme included 'Greeks on Tour' sessions for primary schools, teacher training sessions in schools, adult talks, workshops with young people, and taking part in larger community events.

From 7 November 2009 to 31 July 2010, 39,248 people took part in a new programme of tours, talks, workshops, lectures, family events, school sessions, and gallery activities developed and delivered in the Museum by the Ashmolean Education Department. During this period 643 adults and young people took part in our outreach programme.

Adult programmes

Jude Barrett (Education Officer: adults and young people) is responsible for the development of the adult programme. 18,739 adults took part in our varied programme of activities, gallery talks, study days, workshops and lectures. 7,774 adults took part in our outreach programme.

Lectures

35 lectures were delivered from 1 August 2008 to 31 July 2010.

Paul Robinson lectured on 'Winsor and Newton – a history of artists' paint manufacture'. David Addison gave a lecture on 'Wrestling with Paint'. Richard Wentworth lectured on 'Life as an artist'.

Tim Porter gave lectures on 'Who was Saint Nicholas?', 'King Alfred, the Fact and the Fantasy', 'King Alfred – his early life', 'King Alfred – his later life' and 'A Fresh Look at Medieval Art'.

Linda Farrar gave lectures on 'Roman Mosaics in the North African provinces', 'Roman Mosaics in the Eastern Provinces', 'How did their Gardens Grow: Gardens of the Ancient World', 'Gardens of Ancient Egypt', and 'Evidence of Greek Gardens and Groves'.

A series of lectures was given to commemorate the 90th Anniversary of the First World War in November 2008; Genevieve Swift from Theatre without Walls gave a performance and lecture called 'Words of War, Words of Remembrance', Dr Sue Malvern gave a lecture on 'Modern Art, Modern War and the Impossible Project of History Painting' and Dr Jon Whiteley talked about 'Art and the Great War'.

Dr David Berry gave lectures on 'Faces of the Ashmolean' and 'Ashmolean Anecdotes: All the Juicy Bits'. As part of National Science and Engineering week Professor Robert Hedges lectured on 'Ancient Diets: The Evidence'.

For Japan Month (April 2010) Dr Ellis Tinios lectured on 'Japanese Illustrated books of the Edo Period', Mr Kanji Ishizumi lectured on 'The Art of the Japanese Fans'. Mary Symons gave a lecture on 'Ikebana: Two Flowers and a Stick'. The artist Jan Crombie talked about her work in a lecture called 'Other Peoples Stories. Meher McArthur gave a lecture on 'Blue and White in Japan'. Jeremy Wilson lectured on 'Lawrence of Arabia – Oxford graduate and benefactor'. Dr Volker Heuchert lectured on 'Britannia'. Elizabeth Sandis gave a lecture on 'Ovid and the Renaissance; the Great Seduction'.

As part of The Festival of British Archaeology 2010 Dr Christine Lane gave a lecture on 'Tephrochronology: an explosive way to date the Palaeolithic' and Dr Rick Schulting lectured on 'The Crime Ridden Stone Age: Violence in the Neolithic of North West Europe'.

Stephen Greenberg, Creative Director of the exhibition design company, Metaphor gave the Sir David Piper New Year Lecture on 'A Journey around the World; Designing the new Ashmolean'. Professor Maggie Bickford gave the Cohn Lecture on 'Repossessing the Past: Retrospective painting at the Courts of Song Dynasty China'. The Andrew Sherratt Memorial Lecture was given by Dr John Chapman from Durham University on 'Ancestors, Hierarchies and Urban Growth in Balkan Prehistory'. The Roger Moorey Memorial Lecture was given by Professor Stuart Manning from Cornell University on 'Time as the Measure of all Things – Synchronising Ancient Civilisations in the Near East and East Mediterranean'.

Lunchtime Gallery Talks were offered every Tuesday and Friday from October – December 2008. From November 2009 to July 2010 lunchtime gallery talks were offered every Tuesday Wednesday Thursday and Friday. These talks covered a variety of themes and subject areas, and were given by volunteers from the education team.

'**Highlights of the Ashmolean**' tours focusing on treasures of the collection were delivered every Saturday. From November 2009 to April 2010 we also offered a Sunday highlights tour to meet demand. These tours were given by volunteers from the education team and staff from the wider Museum.

Twilight tours were launched in November 2009, from 5.00–5.45pm. These took place every Wednesday and Friday in November 2009, and every Friday during December. From January 2010 they take place on 2 Thursdays each month. These tours were given by volunteers from the education team.

'Ten Minute Treasures' talks were given every Friday afternoon in the Treasures exhibition From August to December 2008.

'Meet the Curator' gallery talks were given by David Berry, Mark Norman, Daniel Bone, Colin Harrison, Tim Wilson, Jon Whiteley, Julian Baker, Clare Pollard, Ioannis Galanakis and Alison Roberts. This programme included visits to the new conservation studios

The Coin and Archaeological Identification Scheme was launched in January 2010. This is a monthly drop-in event that takes place in the galleries, presenting an opportunity for members of the public to bring their finds in for identification. This is delivered in partnership with the Portable Antiquities Scheme.

Tea ceremonies have taken place in the Japanese tea house since November 2009. Over 250 people have taken part in 12 ceremonies.

Study days were planned and delivered; 'Nature in Medieval Art' and 'Celebrating Fourteenth-Century English Buildings, Art and Music' with Tim Porter; 'Zen Calligraphy, Painting and Swordsmanship' with Tanchun Terayama; 'Eighteenth-Century Porcelain', organized by the Oxford Ceramics group; 'An Introduction to Eighteenth-Century English Blue and White Porcelain', organized by the Oxford Ceramics group.

Creative and practical workshops for adults offer a wonderful opportunity to experiment, play and learn new skills inspired by the collection. Weimin He delivered 3, six week courses on 'A new concept in life drawing' and a one day workshop called 'Celebrate Chinese New Year – Learn Chinese Ink Painting'. Mike Betts delivered four, 6 week courses on digital photography in the museum and a 2 day summer school.

Performances took place in the Ashmolean; the Temple Theatre Company presented 'Out of Chaos', a theatre performance inspired by Greek truths, and the Seven Sisters Theatre Group presented a dance and film work in the galleries called 'Atalanta'.

Sessions for visually impaired and hearing impaired adults

Our successful programme of handling sessions and visual description tours for visually impaired people and BSL signed tours for deaf people continued to grow in popularity. Our programme for VIPs was 'A touch tour on Ancient Greece', a 'Christmas is Coming tour', a 'Seasonal Celebration handling tour of the new Museum' and 'European Prehistory talk and object handling'. Our programme for BSL signed tours was 'Statues', a 'Christmas is Coming tour', an 'It's Christmas, BSL

tour of the new Museum' and a 'BSL interpreted tour of European Prehistory gallery and object handling'.

Adult Outreach Programme

We continued to develop our outreach programme for adults, working with new audiences and communities.

7,774 adults took part in outreach sessions from 1 August 2008 to 31 July 2010. The vast majority of these sessions were delivered by Jude Barrett, Ashmolean Education Officer: adults and young people.

Many initiatives have been led by or developed in partnership with Susan Birch and Flora Bain (Susan's maternity cover). Susan is the Community Education Officer for the Oxford University Museums. This is a cross-museums hub-funded post. The Community Education Officer visits community groups in Oxford and Oxfordshire, working mainly with people who either do not or cannot normally visit museums. During 2009–10, 1,601 people took part in sessions. Most recently this included a series of sessions on the new Ashmolean at Mind mental health support centres in Abingdon and Wallingford. Both groups made return visits to the new Museum. A group of English learners from Afghanistan, Iran and Iraq also had a tailored tour of objects from their home countries.

Young People

Jude Barrett is responsible for the development of the programme for young people. Jude worked directly with 434 young people in our outreach programme. This programme is in its infancy. We plan to develop this offer more in 2010–11.

Families

From August to December 2008 family programmes were run by Jude Barrett. From November 2009 to April 2010 programmes were developed and delivered by Jo Rice (Head of Education). The programme is now being developed and taken forward by Rowan Guthrie (Education Officer: families). This is a new, and very welcome, post.

Families in the Museum

We delivered 27 family activities and workshops. 5,265 people took part in our family activities (3,771 children and 1494 adults).

'The Activity Trolley' offered free self conducted activity sheets for families during normal opening hours from August to December 2008. During this three-month period the theme was 'Pick and Mix'.

Our free monthly Saturday drop-in events were; 'Really Roman', 'The Big Draw', 'Baubles, Bangles and Beads', 'Greek Myths and Legends', 'Mini-Beast Safari', 'Around the World', 'Money, Money, Money', 'Cracking the Code', and 'Alice Day'.

The summer holiday programme 2008 offered three drop-in activities; 'Making Faces', 'Weather or Not', and 'Mosaic Magic'. Our February half-term 2010 activity was 'Tiger' to celebrate Chinese New Year. Our June half-term 2010 activity was 'The Colour Blue'

We delivered a very busy programme to celebrate the opening of the new Ashmolean. At the opening weekend we ran activities from 11 a.m. to 4 p.m. on Saturday and Sunday, welcoming families into the new education centre. We then offered drop-in activities every Saturday, from 1 p.m. to 4 p.m. during November and December 2009. In March 2010 we piloted a session for under-5s and their carers. This was very successful.

We also ran additional family events to support national and local initiatives. 'My Mini Ashmolean' was a series of Easter holiday workshops with artist Francesca Shakespeare for Art Weeks. We also ran events to support 'The Big Draw', 'Love your Museum' Art Fund weekend, Heritage Open Weekend activities, Family Learning Week events, and a family day to celebrate 'The History of the World' project.

Family Outreach

Our family outreach programme maintained our hugely successful partnership with the Oxfordshire Libraries taking museum objects and activities out to family audiences throughout the county. During August 2008 Jude Barrett took 'Glorious Greeks and the Ancient Olympics' activity to 17 libraries in the county. Over 300 children took part.

Schools Programme

From 1 August 2008 to 31 July 2010 we worked directly with 22,174 pupils and students in the Museum. Of these students 15,281 were from Reception to year 6 (4–11 year olds); 4,832 were from year 7 to 11 (11 to 16 year olds) and 2,041 students from years 12 and 13 (17 and 18 year olds). 524 students took part in our outreach programme. 858 teachers and student teachers took part in our training sessions, INSET days, workshops and taster tours.

Early years to KS2 Schools Programme, August to December 2008

This was a challenging and eventful time in the Museum, with many of the galleries closed and staff planning to move from the Ashmolean to temporary accommodation at the RI site at Christmas. Despite this we continued to deliver sessions for schools during the Autumn term – Ancient Egypt continued to be popular. We also had groups taking part in 'Take One Picture' sessions. We welcomed 3,884 students to the Museum during these five months.

'Greeks on Tour' schools outreach

470 primary schoolchildren took part in our 'Greeks on Tour' session when it visited their schools. This programme was delivered during 2008 and 2009 after the closure of the Greek galleries and the complete closure of the Museum.

Early Years to Key Stage 2 programmes from November 2009

Our new schools programme was launched in November, publicized in our newly designed and printed brochures. A key change to our offer is the development of a series of new gallery activities. These have been designed to take place in the new galleries led by one session leader. All the sessions involve active learning, object handling, sketching, drawing and discussion. New sessions for 2009–10 were: 'Unearthing Ancient Egypt', 'In the Agora; buying and selling in Ancient Greece' and 'Who do you think you are? Exploring ourselves through art and design'. We also launched our programme for early years.

Take One Picture

2008–10 are years 3 and 4 of the 'Take One Picture' partnership with The National Gallery and student teachers from Oxford Brookes University. This is a high-profile innovative project inspiring student teachers to use paintings as a resource for creative teaching across the primary curriculum. In June 2010 we piloted a week long TOP training programme for a group of student teachers from Oxford Brookes in preparation for the autumn term 2010 when an entire training programme for these students will be delivered at the Ashmolean (previously at the National Gallery). This is a significant and exciting change.

New secondary and post-16 programmes.

Our new secondary and post-16 programme was launched in November 2009. We have welcomed 5,532 students since opening.

The transformed Ashmolean has been a great success with secondary groups. We have welcomed many more students studying a diverse range of subjects. Main curriculum areas that visits support are: art and design, religious studies and classics. In much smaller numbers we have groups visiting to support: architecture, archaeology and collecting.

Science of Conservation: piloting a new session for GCSE science

In July 2009 we successfully piloted a new session investigating the 'Science of Conservation'. This programme supports Science at GCSE. It was developed by Chris Parkin (Head of Education at the Museum of the History of Science), and Mark Norman and Daniel Bone from the Ashmolean's Conservation Department. This session includes practical experiments in the education studio, object investigation in the conservation galleries, environmental monitoring in the galleries and visits to the new conservation studios. The session was piloted with a group from Langley Academy in Slough.

Art and design

Adrian Brooks is the Secondary Art Education Officer working across all the University Museums. He has worked to develop and maintain strong personal links with Heads of Art and Design in schools in the area. This has been immensely beneficial as we promoted the potential of using the new Ashmolean to support art and design. This has been very well received. Popular themes from November 2009 have been; human image, body image, perspective and east meets west.

Art and Design: GCSE, AS and A2 research days

During the February half term holiday we successfully piloted 2 GCSE, AS and A2 research days. These drop-in sessions are designed to support art and design students with their exam research and preparation. Education staff were on hand to offer advice and support about using the Ashmolean collections. Studio space, web access and simple art materials were also available.

Partnership with classics outreach

We have established a strong partnership with the Classics Outreach Officer. We have welcomed many groups of students to investigate the classics at the Ashmolean. Themes for visits have included; Latin and Greek language, introduction to the classical world, and Greek myths and legends.

Widening participation and access programme

We welcomed several groups of secondary students as part of the Oxford University widening participation and access programme. This programme works with schools that don't traditionally have students applying to Oxford. They run taster sessions and open days. We have contributed to several of these visits welcoming students to the Ashmolean to take part in informal activities and tours. We have also offered sessions as part of the Oxford University open days.

Working with teachers and student teachers

858 teachers and student teachers took part in our training sessions, INSET days, workshops and taster tours. Since opening we have increased and improved our offer for teachers and student teachers, advertised in our school programmes. From November 2009 to July 2010 we delivered the following: 6 teacher taster tours showing teachers the new Museum and facilities available, 5 pre-visit planning sessions, a 'Using the Ashmolean to teach RE' INSET course for teachers and students run in partnership with the University of Oxford Department of Education, a 'Take One Picture' INSET course and a 'Learning from Objects' INSET course.

We also developed bespoke training sessions for teachers and students e.g. a training day for 20 art and design teachers from Shropshire coordinated by an advisory teacher from the county, and an art and design session for Gloucester University PGCE course.

The education team has continued to work in partnership with Oxford Brookes University. We welcomed all 300 primary PGCE students to the Museum for a 'Take One Picture Express' workshop. This taster session is a condensed version of the 'Take One Picture' approach. This is the sixth year that we have welcomed this group of students.

Education Department: administration and support team

This team is coordinated by Sian Finn (Senior Administration and Support Officer), Terry Hood and Sue Coles job share the post of Administration and Support Officer. This team carries out a wide range of activities in the education team; taking bookings (by email and phone), giving advice and information about planning a visit,

taking orders, payments, invoicing, booking and paying session leaders and gallery lecturers for sessions, preparing statistics, managing the online shop, and supporting education officer staff. There have been significant changes for this team to manage following the opening of the new Museum. A key piece of work has been training people to take bookings on a new system called Artifax. This is an electronic bookings system.

Education Staff

Rowan Guthrie was appointed as Education Officer: Families. She started work on 10 May 2010. This is a new post. We are delighted to welcome her to the team.

Helen Ward went on maternity leave at Christmas 2009. She had a beautiful baby girl called Anna in January. Helen returned to work in October 2010.

Jane Allingham retired as a volunteer guide in June 2010. We wish her well in her retirement and thank her for all her hard work at the Ashmolean.

We were sad to hear that Deborah Rogers died in July 2010. Deborah worked as a volunteer guide at the Ashmolean for many years. Although she retired several years ago she always kept in touch with the Ashmolean – a museum that she loved very much. We will miss her.

Ashmolean Session Leaders and Gallery Lecturers

The session leaders and gallery lecturers during this period were: Gabriella Blakey, Clare Coleman, Ann Craig, Denise Darbyshire, Anne-Lise Foex, Phil Hills, Sheila Hills, Julie Hurst, Clova Morris, Cassy O' Brien, Dinah Reynolds, Anna Steven, Christine Stone, Molly Trafford, Cheryl Trafford, Lynne Ward, Marigold Warner, Suzanne Woods and Meriel Wyndham-Baker.

Ashmolean Education Volunteers

The voluntary guides during this period were Jane Allingham, Gabriella Blakey, Clare Coleman, Ann Craig, Denise Darbyshire, Oonah Elliott, Anne-Lise Foex, Phil Hills, Sheila Hills, Julie Hurst, Clova Morris, Phyllis Nye, Cassy O'Brien, Dinah Reynolds, Joan Ritchie, Deborah Rogers, Anna Steven, Christine Stone, Molly Trafford, Rosalind Tolson, Cheryl Trafford, Mary Waley, Lynne Ward, Marigold Warner, Suzanne Woods, and Meriel Wyndam Baker. They delivered and supported an inspiring and creative range of gallery tours, handling sessions, gallery activities, and study days. Kathie Booth Stevens, Marjorie Crampton-Smith, Phyllis Nye, and Judith Salmon are Emeritus Guides. Moira Hook is a consultant guide.

Interns and students on work placement

Since reopening we have welcomed four people on extended internships or placements in the Education Department: Kinga Lubowiecka, Linda Gordon, Faith Oyegun, and Eliza Tudor.

Joint museums education team

The role of the Joint Museums Education Team is to support educational and volunteering activity across all the Oxford University Museums.

The Joint Museums Education Team is: Joy Todd (Head of Volunteering), Caroline Cheeseman (Volunteer Coordinator), Susan Griffiths (Community Education Officer), and Adrian Brooks (Secondary Art Education Officer). Susan is currently on maternity leave, and Flora Bain is her maternity cover,

Volunteer information

From 1 August 2008 to 31 July 2010, 42 education events and 7 non-educational events at the Ashmolean were supported by 145 different volunteers, giving 911 hours.

'Hands-on Coins' volunteer project

The Joint Museums Volunteer Service, the Ashmolean Education Department, and the Ashmolean Coin Room launched a project to set up regular, drop-in coin-handling sessions for the public in the Money Gallery. Initial training of thirteen volunteer coin handlers took place in June and July 2010. A rota is being set up for pairs of volunteers to run a coin-handling table in the gallery every Saturday afternoon.

Other activities

Website development

During the period of closure, the education web pages were restructured to provide a logical framework for our new programmes and online learning resources. This substantial piece of work was carried out by Helen Ward (Deputy Head of Education) with support from Jonathan Moffett (Head of IT). We have developed more online learning resources, including some interactives for use on an interactive whiteboard. These were produced by Clare Coleman (TOP Project Officer). These resources have been very well received. We plan to develop and extend this in 2010–11.

Welcoming colleagues from other museums

Since reopening, we have welcomed colleagues from education departments of other museums. People have been very interested to talk to us about the redevelopment, see the education centre, and discover more about our new education programmes.

We have had visits from: The River and Rowing Museum in Henley, the Design Museum in London, the Fitzwilliam Museum in Cambridge, the British Museum and the V&A in London, the Potteries Museum in Stoke on Trent, the National Museum of Wales in Cardiff, the Museum of Oxford, the Oxfordshire County Museum in Woodstock, Oxford Castle, and the Roman Baths and Pump Room in Bath.

New education centre

We were delighted to move into, and make use of, the new education centre spaces. The centre includes a designated group visits entrance, toilets for groups, a lunchroom, and education studio. These are spaces designated and designed specifically for learning activities. The spaces are flexible; they can be used for a

variety of audiences and a variety of activities, from messy art activities to talks and seminars.

Training for the education team

A considerable amount of training has taken place for all members of the extended education team. This has included training on the new Artifax booking system, gallery training, training about the layout and interpretation of the new Museum, and training on delivering new school sessions.

Loans in and out

A loans moratorium was brought into effect at the beginning of 2008, and was active until January 2010 to enable the Ashmolean to focus resources on the Master Plan. However, the Museum did honour all existing commitments during this period, and there was still a relatively active loans programme.

Between 2008 and 2010, Registration managed the outward loan of 671 works to 70 exhibitions held in 79 venues. The loans were made to Belgium (1), Canada (3), France (2), Germany (3), Ireland (1), Italy (5), Japan (5), Korea (1), Spain (3), Sweden (1), Taiwan (1), Turkey (1), United Arab Emirates (1), and the USA (9), with the remaining works being lent to 41 UK venues.

Exhibitions to which the Ashmolean Museum lent have had in excess of 3,390,000 visitors. Several new long-term loans were also made to Oxford colleges and University offices during this period, and a physical inventory of these Oxford loans was undertaken.

Major exhibitions to which the Ashmolean Museum contributed loans include *Orientalism*, which toured to Tate Britain, London, Pera Museum, Istanbul, Sharjah Art Museum, United Arab Emirates; *Andrea Palladio 500*, which toured to Centro Internazionale, Vicenza, the Royal Academy, London, CaixaForum, Barcelona, and CaixaForum, Madrid; *Art and Love in Renaissance Italy*, which toured to the Metropolitan Museum of Art, New York, Kimbell Art Museum, Fort Worth; *Vincent Van Gogh* Kunstmuseum, Basel, *Van Dyck in Britain*, Tate Britain; *Juan Bautista Maino*, Museo del Prado, Madrid, *Italy and the Pre-Raphaelites*, Museo d'Arte Della Citta di Ravenna, an exhibition that was shown at the Ashmolean Museum from September to December 2010. The new acquisition by Titian, *The Triumph of Love*, was the subject of an in-focus exhibition at the National Gallery, London.

Throughout 2008 until July 2009, the exhibition *Camille Pissarro and Family: Masterworks from the Ashmolean Museum*, a selection of fifty paintings and thirty works on paper, continued to tour venues in Asia, from the National Palace Museum, Taiwan, travelling to Japan (Museum Eki Kyoto, Daimaru Museum Tokyo, Iwaki City Art Museum Fukushima, Okazaki City Museum), and Korea (to the Goyang Cultural Foundation in Seoul).

There was also a loan of 130 Tradescant objects to the Museum of the History of Science in Oxford to enable the public access to these works during the period of closure. Other works were also lent to University departments to ensure student access during this period. Over 900 sherds from Naucratis were also lent to the British for research.

This was a period when a number of new long-term loans were bought into the Museum for inclusion in the new displays. Particularly important loans came from the Bodleian Library, Pitt Rivers Museum, Museum of the History of Science, New College, Oxford; British Museum, V&A Museum, National Museum of Wales the Royal Mint and the Völkerkundemuseum der von Portheim-Stiftung, Heidelberg.

Included in the many loans from generous private collectors are two marble busts, Portraits of Homer and Thucydides and two Attic red figure cups. Also, during 2009, the Louvre Museum generously conserved a group of ceramics which had been on loan and returned them to the Ashmolean for display in the Ancient Near East Gallery.

We borrowed an important group of 32 English oil sketches from the Gere collection with the support of the National Gallery and these are featured in galleries 50–51. From the Trustees of the Hepworth Estate we borrowed an important Barbara Hepworth work, *River Form*.

Other key loans for display in the Dutch Gallery are works by Rembrandt, Ter Borch, and Gerrit Dou from a private collector in New York. Also for the Dutch Gallery the Museum has borrowed Jacob van Ruisdael, *A Hilly Landscape with Figures on a Path by a Torrent, a Church Beyond* and Pieter de Hooch, *A Woman Nursing a Child in an Interior*.

The Atrium is greatly enhanced by the important loan of the marble *Monument to Sir George Cooke* (1675–1740) by Sir Henry Cheere from a private collection in London.

Dr Paul Stevens, Honorary Research Associate of the HCR, has deposited his collection of coins of British India and other Indian coins with the Coin Room on a long-term basis.

We are grateful to these and the many other private collectors whose loans enrich the collection. We are also very grateful to the important support we receive from the MLA which manages the Government Indemnity Scheme and allows the Ashmolean to bring in such important loans for the benefit of our visitors.

The Associate Registrar, Aisha Burtenshaw, and Registrar, Geraldine Glynn, were seconded as Installation Managers for the project. The Associate Registrar in particular was fully seconded to this role from October 2008 and played a major and untiring part in the installation of the new galleries. The Registrar managed all loans to and from the collection during this period and assisted with the installation of

several of the refurbished Western Art Galleries. In 2010 Mrs Burtenshaw went on maternity leave in and gave birth to a daughter, Martha Rose. She is due to return to the duty in March 2010. Christina Chilcott has been appointed as Associate Registrar for this maternity cover and has quickly and efficiently adapted to this new post following her work in the Western Art Gallery refurbishment.

Exhibitions

My Ashmolean, My Museum

Exhibition on the forecourt from 12 May–4 October 2009

During the closure of the Museum, Susie Gault organised and curated with Theo Chalmers an exhibition of photographs on the Ashmolean forecourt. These photographs featured well-known public figures (Sir Ben Kingsley, Bettany Hughes) as well as local people with their favourite objects from the Ashmolean collections. Despite the ongoing building work, the result was very elegant, weatherproof and popular

Making the Ashmolean

Exhibition in gallery 58 and 61, from 7 November 2009–3 May 2010

Created in collaboration with BAM and Museum staff.

The exhibition, curated by Rick Mather Associates and Metaphor, provided a look behind the scenes at how the architecture and designs for the new galleries evolved and developed. In gallery 58, there was a timeline of photographs showing the old Museum galleries, their demolition and the new building as it progressed from the rubble.

In gallery 61, the new development was integrated into the long history of the Ashmolean, with text panels and quotations on the walls. In the centre of the room, plans, colour sketches and designs (under Perspex), models and books were displayed. The end wall showed a selection of colours used in the new galleries, handles, lights and other fixtures and fittings to illustrate the level of detail involved and create an interactive, hands-on element. Visitors to the newly opened Museum could gain an understanding of the processes involved in achieving the finished end result.

Building the New Ashmolean: drawings & prints by Weimin He

Exhibition in Gallery 57, from 7 November 2009–2 May 2010, sponsored by BAM Construct Ltd and Heyan'er Ethical fashion in Beijing

Weimin He, curator of the exhibition, was artist-in-residence at the Ashmolean and created pen and ink drawings throughout 2008, sketching scenes of the construction site and portraits of the people involved. The exhibition featured a wall of framed portraits of Museum staff and Bam construction managers, large, scenic representations of the construction site and a selection of wood block prints of workmen. The central element of the display focused on a site-specific, large-scale drawing of builders at work, in front of which were five original albums, portraying the builders during their breaks. To create these images, Weimin had to work fast,

protected by a hard hat, to capture the progress amidst the dust and noise of construction machinery. With its focus on the people involved, the display shed light on the individuals behind the scenes of the new development, and the teamwork involved in the success of the new Ashmolean.

The Lost World of Old Europe: The Danube Valley, 5000–3500 BC

Supported by the Leon Levy Foundation

The exhibition was organised by the Institute for the Study of the Ancient World at New York University, in collaboration with the National History Museum of Romania, Bucharest, and the participation of the Varna Regional Museum of History, Bulgaria, and the National Museum of Archeology and History of Moldova, Chisinau.

Exhibition in Gallery 57, 59, 60, from 20 May–15 August 2010

The Ashmolean was the second venue for this touring show, after New York (at the organising Institute) and before Athens (at the Museum of Cycladic Art). The touring exhibition included anthropomorphic and zoomorphic figurines, some of the oldest gold jewellery in the world, and some extraordinary pottery displaying the sophistication of the cultures of this time. The institutions involved generously loaned over 220 objects, some of which count among their national treasures, such as the 'Thinkers' from Hamangia Culture. The loan objects were complemented by a display of material from the Ashmolean Museum, dating from the same period and cultures, but excavated in modern-day Ukraine. Our own display focused on the personal stories of the archaeologists involved, Gordon Childe and Lewis Namier, a theme which is also explored in our ground floor galleries.

Publications

The past two years have seen a real variety of publications from the Ashmolean, from our first children's book, *My Ashmolean Discovery Book*, to our three-volume *Complete Catalogue of British and Continental Gold and Silver in the Ashmolean Museum*. Here are some of the highlights:

***British and Continental Gold and Silver in the Ashmolean Museum*, Tim Schroder**

The first full catalogue of the collection, including over 550 objects, many of spectacular quality and rarity (280 x 220 mm, 3-volume set, hardback, 1500pp. Price £350). 'Nearly twenty years in the making, this catalogue of the Ashmolean Museum's collection of silver does full justice to the objects, their donors, to the Museum and to scholarship.' – Burlington Magazine

***Modern Chinese Art*, Michael Sullivan**

A revised and expanded record of a collection that has developed over the course of more than half a century to include paintings by the principal artists of late-twentieth-century China, as well as works by a new generation (280 x 210 mm, paperback, 292pp. Price £25).

***Building the New Ashmolean*, Weimin He**

A record of Weimin He's time here as artist-in-residence, documenting the construction work at the Museum and portraits of Museum and construction staff in ink and brush sketches and woodcuts (245 x 290 mm, paperback, 160pp. Price £20).

***The Ashmolean: Britain's First Museum*, Christopher Brown**

Published to mark the reopening of the Ashmolean Museum in November 2009, this book celebrates the remarkable transformation of the oldest public museum in England (264 x 194mm, paperback, 160pp. Price £12.99).

***My Ashmolean Discovery Book*, Alison Honey**

This activity book is designed to get children thinking about artefacts by introducing them to some of the Ashmolean's key exhibits and the fascinating stories behind them (275 x 251mm, paperback, 24pp. Price £5.99). Winner of the Association for Cultural Enterprises Best Children's Product Award in 2009.

ICT

The ICT Department has continued to provide essential support to the growing number of IT-based activities in the Museum, with Ian Miller (who left in January 2009), Anjanesh Babu (who started in March 2009) and Alan Russell, providing support at the RI site, and Chris Powell and Jonathan Moffett at the main site.

The major focus of the ICT Department during the reporting period was overseeing the installation of the network in the new building and ensuring a smooth transition in operations as staff moved from the RI site back to the Museum. Installation of the

new infrastructure was begun in December 2008 and was completed in October 2009; staff, with their computer equipment, began to move back in October 2009; all staff had been relocated back to the main Museum by Easter 2010. In line with University policy, in the new building, the telephone system was transferred from the old analogue system to a voice-over-IP (VOIP); this has now become the responsibility of the ICT Department.

The data infrastructure for the new building comprises:

- 850 sockets spread over 120 locations
- 23 x 3 Com 4800 switches and 1 x 3Com 4800 fibre switch in 15 separate cabinets (7 x 47U and 8 x 15U) in 14 locations
- 100 cisco VOIP (voice over IP) handsets
- 12 fax lines
- 8 PDQ lines (for credit cards)
- 5 gallery touch screen systems
- 4 gallery data projectors

In line with the University's green policies, the ICT dept. has begun implementing a green IT initiative which aims to reduce the power consumption of the Ashmolean, and consequently, CO2 emissions. We have since contributed to a case study on the use of the software PC power down for the Qubic Group, to the monthly OUED EcoFinance circular and given a short presentation on *Green IT in the Ashmolean* at the University ICTF Conference in July 2010.

With the demise of 'wet photography' and the transition to digital-based photography, an image storage system was installed at the beginning of 2009, as a central repository of all digital images. This is duplicated on a second server based at OUCS, with further copies stored on the HFS Archiving system.

Web Activity

During the redevelopment, the website was used during the 'My Ashmolean My Museum' campaign to capture users' comments about the Museum, and also to host an online gallery of specially commissioned photographs exhibited on the forecourt. A web page was also set up for people who donated online to add their own dedication for the Benefactors' Bridge. Over 290 donations were received in this way.

A restyled web site, conforming to the new Ashmolean vision, was launched on 6 November 2009 with two new collections going online at the same time:

- Silver collection, based on 3 volume catalogue (620 objects)
- Finger Rings, adapted from existing handlists (428 objects)

The AMEAD project launched a publicity site (jameelcentre.ashmolean.org) in October, 2008; with the Eastern Art Online: Yousef Jameel Centre for Islamic and Asian Art site successfully launched in February 2010. To coincide with the new exhibitions programme, a system for buying exhibition tickets online was developed,

in time for the first of the new temporary exhibitions beginning on 20 May.

Visitor Services Assistants

When the doors to the new Ashmolean Museum finally opened to visitors on 10 October 2009 our brand new Team of Visitor Services Assistants was ready and waiting to welcome them. Sixty new members of staff underwent a two-week induction programme designed to teach them everything they needed to know about the new Ashmolean and the way in which we engage and communicate with our visitors. The Visitor Services Team not only physically opens the doors, but prides itself on providing an enthusiastic welcome, and a personal and informative link between the visitor and the Museum.

Human Resources

The HR Department has continued to work closely with the senior management team to create new roles, new teams, and new ways of working. We have led an unprecedented number of recruitment campaigns and have welcomed record numbers of new staff to the Museum during an exciting and challenging period in the Museum's history.

The Opening

Publicity and Launch Events

My Ashmolean My Museum

The fine-art photographer Theo Chalmers and the Ashmolean press office worked together to produce an eye-catching series of portrait photographs called 'My Ashmolean My Museum', to convey the spirit and excitement of the new Museum building, in the lead-up to the opening in November 2009. Working in collaboration with high-profile individuals and members of the local community, each portrait illustrated a unique story about the Ashmolean's renowned collections and the sitter's relationship with the object.

The first large-scale graphics from the series were installed on Ashmolean hoardings on Beaumont Street, for a four-week period. Colin Dexter, author of the *Inspector Morse* books, and Kevin Whately and Laurence Fox, from the ITV series *Lewis*, were portrayed holding Cranmer's Band, the Manacle and the Bocardo Prison Key, which were used in the imprisonment of the Oxford Martyrs in the Saxon tower, next to St Michael at the Northgate Church, Cornmarket.

Working in partnership with Oxford Bus Company, eight portraits from the series were installed onto the back of two Oxford espress coaches and six Oxford Park & Ride buses between November 2008 and May 2009. An outdoor exhibition of all the portraits was opened at a special private view by the historian, Bettany Hughes. Models from the campaign, members of the press, and the local community were given exclusive tours of the semibuilt new Ashmolean.

The photographs remain available to see in an online exhibition:
www.ashmolean.org/MyAshmolean

The Ashmolean is extremely grateful for the generous support of Theo Chalmers, the models, and the Oxford Bus Company for helping to make this campaign possible.

Press coverage of the new Ashmolean

The media spotlight shone solidly on the new Ashmolean from 28 October 2009, when the new building was first launched to the press, throughout the opening events in November, up until the official opening of the Museum by HM The Queen on 2 December.

The story of the Ashmolean's transformation, the new architecture, and the redisplay of the collections was universally acclaimed by the arts, trade, and architectural press and resulted in widespread coverage across the local, national,

and international media.

Television and radio coverage of the new Museum included interviews with Christopher Brown and Rick Mather, along with other members of staff, on BBC Radio 4 *Front Row*, ITN and *Channel 4 News*, BBC *Breakfast TV*, BBC 2 *Culture Show*, BBC Radio 4 *Saturday Review*, BBC Oxford and ITV Thames Valley, and Jack FM.

News items, features and reviews were produced by arts and architectural correspondents from across the national press including the *Times*, *Guardian*, *Independent*, *Telegraph*, *Financial Times*, *Sunday Times*, *Observer*, the *Art Newspaper*, *Apollo*, *Architects Journal*, *Arts Industry*, and *Building Design*.

There was international coverage from the *New York Times*, the *Wall Street Journal*, the *LA Times*, the *Japan Times*, *Asharq al-Awsat* Newspaper, the *Middle East Magazine*, *Neue Zürcher Zeitung*, *Oasis* magazine, and the *Times of India*.

Opening Events

Wed 28 October

Press Launch

After ten months of complete closure, the Ashmolean opened its new doors to the international media for the press launch of the new Museum. This was the first time that anyone from outside the Museum had seen the new building since September, following a media embargo on reporting about the new architecture.

Working in partnership with the Orient Express, the British Pullman train transported 60 national and international correspondents from London to Oxford for the day. An additional 50 members of the press from the local and regional areas also attended.

Fri 30 October

VIP reception for international and national guests

Christopher Brown, Director of the Ashmolean, and Nicholas Barber, Chairman of the Museum, welcomed guests in the atrium to enjoy the new Museum and redisplay of the collections. Guest speakers Philip Pullman, author, and Carol Souter, Director of the HLF, gave speeches celebrating the new building.

Sat 31 October

Family & Friends Day for Ashmolean staff, contractors, patron groups

Over 4,000 guests visited the Museum throughout the day. At the morning's event for staff and contractors' families and friends, a Chinese Lion made by the local community danced its way through the galleries and atrium, bringing good luck and prosperity to the Museum.

Wed 4 November

VIP reception for University and Oxfordshire-based guests

900 guests attended this drinks reception, where they enjoyed the new galleries and

redisplay of the collections. Guest speaker Bettany Hughes, historian, and Andrew Hamilton, Vice-Chancellor of the University of Oxford, gave speeches celebrating the new building. Guests were entertained with Japanese drumming performed by Joji Hirota and his band in the atrium.

Fri 6 November

Gala dinner for donors

100 guests were invited to a champagne reception in the atrium, where they heard music performed by the New College Choir. This was followed by a gala dinner in the Randolph Sculpture Gallery with speeches from Christopher Brown, Andrew Hamilton, Dame Jenny Abramsky, Chair of the Heritage Lottery Fund, and Nicholas Barber.

Sat 7 & Sun 8 November

Public opening of the Ashmolean

A record number of 22,000 visitors came to the Ashmolean throughout the weekend. The new galleries, shop, restaurant, and café, along with the temporary exhibitions by Weimin He, Rick Mather, and Metaphor were all open to the public.

Wed 2 December

Official opening of the Ashmolean with HM The Queen

500 guests were in attendance at the official opening of the new Museum by Her Majesty The Queen. The Queen toured a number of galleries where she met supporters and gallery donors, making her way up through the floors to the conservation studios where she spoke with the conservation team. In the Ashmolean Dining Room the architectural and construction teams were gathered, amongst other guests. Moving down to the lower ground floor she toured the new education studios and then unveiled the plaque in the atrium. She was presented with a special edition of the new Ashmolean book, *The Ashmolean, Britain's First Museum*, by Lord Sainsbury of Preston Candover. Speeches were made by Lord Patten of Barnes, Chancellor of the University of Oxford, and Christopher Brown. On her way out of the Museum, through the Randolph Sculpture Gallery, she was presented with a posy by 4-year-old Grace Ford Clough.

Supporters of the Ashmolean Museum

This has been a unique and exciting two years at the Ashmolean, which saw the completion of the Museum's transformation and the official opening by HM The Queen to great critical acclaim from both the public and the press. As we make the most of the opportunities that the new Ashmolean presents, we would like to thank all our benefactors for their commitment and generosity in supporting both the campaign for the new Ashmolean and other essential activities at the Museum.

At the time of writing, over 80% of the costs of the redevelopment have been met, and we are grateful for generous gifts and pledges towards the new building in the past two years including the Zvi and Ofra Meitar Family Fund for their pledge to name the new atrium, Mr Stephen Stow for his pledge to name the Ark to Ashmolean Gallery, a significant gift made in memory of Sir Maxwell and Lady Joseph, Baron Lorne Thyssen-Bornemisza for his support of the Money Gallery, the Clore Duffield Foundation for their pledge towards the Education Centre, and support for the new building from Sir Siegmund Warburg's Voluntary Settlement and the DCMS/Wolfson Museums and Galleries Improvement Fund.

Our thanks in particular go to Lord Sainsbury for his wise counsel and central role in realising the vision for the Ashmolean, and for the Linbury Trust's generous lead support of the Museum's transformation and lead pledge towards the Egypt galleries, the next phase of redevelopment.

We have received vital support for other projects and activities at the Museum during this period, and would like to thank these benefactors, without whom the Ashmolean could not continue to provide the wide range of high quality services that are so in demand by the public. These include the Robert and Rena Lewin Charitable Trust for their support of the exhibitions and acquisition of European art of the 19th and 20th centuries as well as the Education Service; Winton Capital Management for their significant gift to establish the Institute for the Study of Monetary History, the Leon Levy Foundation for their support to bring The Lost World of Old Europe exhibition to the Ashmolean, the A G Leventis Foundation for the A G Leventis Curator of the Cypriot Collection and the Heritage Lottery Fund for their support of education traineeships across the University collections.

In April 2009, we launched 'My Ashmolean My Museum' – an appeal that raised over £250,000 towards the new building through generous donations from the Patrons, Friends and general public. In June 2010, our annual appeal for the Ashmolean Fund was sent out and has so far raised over £85,000 in support of our essential core activities including education programmes, exhibitions and conservation. Our thanks go to all those who have given to these appeals which support the areas of greatest need in the Museum.

A number of trusts and foundations have generously supported the Ashmolean, making a significant difference to a variety of projects and activities, as well as the new building. We were delighted to receive a number of grants towards the new conservation studios. These included support from the Aurelius Trust for the new microscopy and photography room, from the Pilgrim Trust and the De Laszlo Foundation for the Museum's first paintings conservation studio, and a generous grant from the PF Charitable Trust. Support for other parts of the new building was gratefully received from the Michael Marks Charitable Trust and The Worshipful Company of Grocers. The refurbishment of the Western Art galleries on the first floor of the Cockerell Building received extensive support from the DCMS/Wolfson Museums and Galleries Improvement Fund.

Grateful thanks also go to Esmée Fairbairn Foundation for its support of a project to catalogue and conserve photographic material in the Eastern Art archives, the Henry Moore Foundation for supporting a conservator to work on the cast collection, the Helen Roll Charity and the John S Cohen Foundation for their support of the new Arts of the 18th Century gallery in the Cockerell Building, the Ernest Cook Trust for its support of our work with secondary schools, and the Bernard Morris Charitable Trust for supporting a programme of loans for the Jerusalem wall of our new Mediterranean World Gallery.

We would like to thank all those who have supported the Museum's active programme to enhance and develop our collections, both through generous contributions towards acquisitions and gifts of objects and works of art. A full list of these supporters is given at the end of the report.

In November 2009, the Ashmolean officially launched its new Corporate Membership scheme in order to continue to develop our relationships with companies at both local and national levels. We are delighted to have 24 new partners and members who are listed in full at the end of this report, and we would like to thank all these companies for their commitment to the Museum. Our thanks also go to other companies who have generously supported the Ashmolean, in particular to Minoli as lead sponsor and to Coutts & Co as sponsor of the Pre-Raphaelites and Italy exhibition.

We consider it a great honour that many of our supporters choose to leave a gift to the Ashmolean in their will and we are extremely grateful for the generous legacies we have received in the last two years. These include bequests from His Honour Judge Paul Clark, Miss Clare Dymond (via Miss Valerie Baker), Miss Alice Jolley, the Leslie Beer Tobey Trust, Dr Kenneth Garlick and Mrs Felicity Rhodes.

The achievements of the last two years are also thanks in no small part to the work of our dedicated volunteers and we would like to extend our gratitude in particular to the Fundraising Steering Committee and the Board of Visitors for their help and advice. We are also extremely grateful to the Fellows of the Ashmolean, who represent our most significant benefactors, for their ongoing support and interest in the Museum's development.

Friends and Patrons

Our Friends and Patrons groups have grown in number since the reopening of the Ashmolean in November 2009, increasing the invaluable support these groups provide across the Museum. Over the last two years, these groups have enjoyed a diverse calendar of events, and we are extremely grateful for the pledged grants to the Museum during this period worth almost £240,000. Members of the Elias Ashmole Group and the Tradescants Patrons Groups are listed in full at the end of this report.

The Elias Ashmole Group

We are extremely grateful to the Elias Ashmole Group for grants over the past two years totalling £85,599. In 2008/9 these included £9,738 towards the purchase of the Prima Porta Augustus, £15,000 towards the post of Print Room Supervisor and £16,500 towards the production of the Ashmolean Companion Guide. The Trust's grants in 2009/10 included £8,337 towards the conservation of Egyptian textile fragments and £3,210 towards the mounting of the Howard Hodgkin exhibition of Indian Elephant paintings.

Tours of the Treasures collection and the newly refurbished Western Art Galleries were among the events and trips that took place over this period, as well as the Patrons Dinner in October 2008. For the Spring Trip 2009, the group went to Munich with highlights including the Staatliche Antikensammlungen and the Alte Pinakothek. In 2010, the Spring Trip saw the group visiting Verona, Mantua and Sabbioneta and enjoying, among other sites, the sumptuous Palazzo Ducale and the Palazzo del Tè. Closer to home Patrons were invited to Windsor Castle to view the Royal Collection and the Queen's private apartments, and to the New Art Centre at Roche Court for a day hosted by Madeleine, Lady Bessborough.

The Tradescant Patrons Group

Our thanks go to the Tradescants for grants totalling £28,295 across the two years. In 2008/9 the Group contributed £7,000 towards the purchase of the Titian. For 2009/10 grants included £5,000 towards the 'My Ashmolean Discovery Book' for children, £10,000 towards an analytical microscope, and £3,000 towards the purchase of three Kutani Style Japanese dishes for Eastern Art.

Since the reopening, the Tradescants have had the opportunity to explore the new galleries in a series of private evenings with talks from the Museum's experts. Other highlights included the annual Director's Study Days, which in 2009 focused on the Pre-Raphaelite movement with Dr Graham Howes, Emeritus Fellow of Trinity Hall, Cambridge, and in 2010 explored Tea Culture in China and Japan with tea-ware handling sessions and authentic Japanese tea ceremonies.

The Friends of the Ashmolean

The Friends have continued to be very generous in their support of the Museum in the last two years, and we are delighted that the group has been made a member of the Vice-Chancellor's Circle in recognition of their significant contribution to the University of Oxford.

In 2008/9 the Friends allocated £45,000 in grants, including £11,000 towards the post of the Senior Assistant Keeper of Western Art, £15,000 towards the Curator of Japanese Art and Archaeology, and £8,000 towards the acquisition of the English Delftware jug. Individual members of the Friends also contributed £70,681 to the 'My Ashmolean' Appeal.

In 2009/10 the Friends allocated £60,000 in grants, including £11,000 towards the post of the Keeper of The Heberden Coin Room, £15,000 to support the post of Assistant Keeper of Western Art, £12,000 to support the Education programme in the new Museum, £6,000 to support the staging of the Pre-Raphaelites and Italy exhibition, and £1,500 towards 'An Introduction to Square Word Calligraphy' by Xu Bing. Individual members of the Friends again generously contributed £36,384 to the Ashmolean Fund.

Since the opening of the new Museum in 2009, membership of the Friends has increased rapidly to over 2,700 members. We would like to thank David Boyle, Chairman, and all the volunteers who have worked tirelessly to support the Group, which has gone from strength to strength during this two-year period.

Appendices

Financial Overview

The Museum managed in line with its agreed budget for this first transitional year of operation. As anticipated, increased running costs were incurred, particularly arising from the visitor service and security activities required to support the very significant increase in visitor numbers, together with a number of specific costs connected with the opening and effective operation of the new building and its facilities. These were offset by a considerable increase in revenues from our new trading activities, which began in the second quarter of the year following reopening and showed encouraging growth.

The forthcoming year will be a period of tight control over our operational costs accompanied by a continuing focus on developing our donations and trading activities.

The principal sources of revenue during the year were as follows.

AHRC	£2,197,000
University Funding	£1,094,000
Trust Funds and Investments	£389,000
Donations	£1,726,000
Renaissance in the Regions	£289,000
Sales, Services and Trading	£1,417,000
Acquisitions	£249,000
Research	£345,000

Visitor Statistics

In total, the Museum received 987,301 visitors between 1 August 2008 and 31 July 2010, despite being closed from Christmas 2008 to November 2009, and 1,488,606 virtual visitors via its website (www.ashmolean.org).

Ashmolean Staff as at 31 July 2010

Aceto, Angelamaria
Allen, Carole
Allen, Bridget
Ansty, Ray
Babu, Anjanesh
Baker, Julian
Baker, Stuart
Ball, Richard

Barker, Susan
Barrett, Jude
Bashir, Alhadi
Beason, Paul
Beastall, David
Bergmans, Naomi
Berry, Kate
Bhandare, Shailendra
Bhaugerutty, Aruna
Billings, Susie
Bobou, Olympia
Bone, Daniel
Bos, Rosalind
Brackenbury, Alice
Brain, Yuriko
Britton-Strong, Roz
Brown, Christopher
Burtenshaw, Aisha
Campbell, Graeme
Carr-Archer, Alice
Casey, Sarah
Casley, Catherine
Cereda, Alessandra
Chatfield, Hannah
Chilcott, Christina
Coles, Sue
Cooper, Helen
Croghan, Edward
Crowley, Timothy
Daniels, Lara
Denness, Emma
Derradji Aouat, Kamel
Ditschkowski, Stella
Dodson, Marianne
Duinker, Oriana
Duncan, Helen
Eastwood, Hannah
Esse, Sagal
Evans, Kristian
Evelt, Paul
Falck, Paula
Feely, Sean
Finn, Sian
Fitzherbert, Theresa
Flynn, Clare
Foster, Marck
Galanakis, Ioannis

Gardner, Liz
Gault, Susie
Glynn, Geraldine
Goude, Laura
Gowers, David
Greathead, Alexandra
Green, Antony
Green, Jack
Groves (née Sauvignon), Karine
Groves, Paul
Guthrie, Rowan
Harris, Dean
Harrison, Colin
Harrison, Hannah
Head, Chloe
Heuchert, Volker
Higginson, Lizzie
Hilton, Clare
Holly, Anne
Hood, Terry
Hovey, Helen
Howard, Alice
Howgego, Chris
Hulmes, Jenny
Inskipp, Jane
Jackson, Françoise
Jackson, Molly
Jacques, Kevin
Johnson, Robert
Jones, Greg
Kendall, Hannah
Kendall, Jake
Kim, Henry
Kirkby, Michael
Kitchen, Alan
Lewis, Melanie
Lindenbaum, Rachel
Lloyd, Mary
Lobaton, Nicky
Loizeau, Sigolene
McCarthy, Dec
McCarthy, Jeanette
McCormick, Tess
McGreevy, Zena
McGuinness, Victoria
McKend, Max
Marshall, Jonathan

Mayhew, Nick
Mecheri, Radka
Mecheri, Sid Ahmed
Melfi, Milena
Meyrick, Balwinder
Miller, Laura
Mitchell, Sarah
Moffett, Jonathan
Montain, Benedicte
Morgan, Elspeth
Morris, Gillian
Munro, Rebecca
Naylor, John
Nicolson, Theresa
Norman, Mark
Norris, Dana
Noton, Andrew
Nuttgens, Polly
O'Farrell, Natasha
Osman, Chris
Ouallaf, Hicham
Parris, Claire
Parrish, Jeremy
Parsons, Natalie
Payton, Aimée
Penning, Hugo
Plested, Glynn
Pollard, Clare
Pollard, Nick
Powell, Chris
Power, Sonia
Provan, David
Rice, Jo
Riley, Cheryl
Roberts, Alison
Rowbottom, Mark
Rowlands (was Vulliamy), Gillian
Russell, Alan
Seston, Shelley
Shorland, Hazel
Smith, Bert
Smith, Emma
Smith, Phil
Sousa, Helder
Standley, Eleanor
Stanton, Sue
Stevens, Trevor

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Wilson, Timothy
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Young, John

Supporters and Benefactors

We would like to thank the many individuals, charitable trusts, and companies who have supported the Museum's work over the past two years. This support has been vital to the success of the Ashmolean's transformation and in ensuring the Museum can continue to care for its collections, while making them available to the public, students, and scholars. They include:

A number of anonymous donors
The A. G. Leventis Foundation
Alastair Dickensen Ltd

All Souls College
Mr and Mrs Peter Andreae
The Antony Hornby Charitable Trust
The Art Fund
The Atlas Fund
The Aurelius Charitable Trust
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The Barbara Whatmore Charitable Trust
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The Ian Mactaggart Trust
The Idlewild Trust
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Mr and Mrs Daniel Katz
John and Lise Keil
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Brian and Jo Wilson
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Winton Capital Management
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Rainer Zietz

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David Blackburn
Dr Ann Brown
Linda Brownrigg
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Mrs Jo Case
The late Jon Catleugh
The late Judge Paul Clark
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Mrs Judy Dauncey through The Art Fund
The Elias Ashmole Trust
The late Anthony John Evans
Mrs Ursula Evans
Richard Falkiner
Martin Foley
The late Ann Forsdyke through The Art Fund
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The Friends of the Ashmolean
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Peter Glazebrook
Michael Grimwade
Dr A. R. Hands
The late David Hardy
Lady Harris
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The late Dr Roger Hollinrake
The late Jonathan Horne
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Mr and Mrs Daniel Katz

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Miss Brinny Lyster
The late Hon. Mrs Mary Anna Marten
Christopher Martin
Dr John Nandris
Alice Nemon Stuart
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The Delegates of the Oxford University Press
The Oxford Art Society
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Tom Phillips, RA
The late Dr Anthony Ray, FSA
The children of the late Dr Anthony Ray
Mrs Dinah Reynolds
Laurence Reynolds
The late Mrs Felicity Rhodes
Susan Schwalb
Davide Servadei Spink
Mrs Anne Stevens
The late Miss Elizabeth Suddaby
The Jerusalem Trust
The Leslie Beer Tobey Trust
The late Lady Tumim
The late Roger Warner
Christopher Whelen and Dennis Andrews
The Whiteley family
Timothy Wilson and Dinah Reynolds, in grateful memory of Judge Paul Clark

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