



UNIVERSITY OF OXFORD

ASHMOLEAN MUSEUM

ANNUAL REPORT

2000—2001

DEPARTMENTAL AND STAFF RECORDS

Accessions, loans, exhibitions, conversation, documentation,

Education, publications and other related activities



## CONTENTS

Department of Antiquities .....	3
Department of Western Art .....	9
The Hope Collection .....	21
Department of Eastern Art .....	22
Heberden Coin Room.....	27
The Cast Gallery .....	31
The Beazley Archive .....	34
Conservation Department.....	36
Friends of the Ashmolean Museum .....	43
Publications.....	44
Education Service .....	46
Administration Department.....	49
Griffith Institute.....	52
Academic Staff .....	54
Ashmolean Museum Staff .....	63



## DEPARTMENT OF ANTIQUITIES

### ACCESSIONS

#### The Near East

Presented by Professor A.R. Millard; fragment of a clay Mesopotamian relief plaque, lower part of human figure flanked by 'Humbaba Masks' equipped with bandy legs, c.1800 BC (2000.77).

Presented by Mr J.M.G. Helsted, OBE: a Sasanian or Early Islamic lion-shaped handle for a disk-mirror (2000.76); subsequently transferred to the Department of Eastern Art.

#### Greece, Italy and the Mediterranean

From the bequest of the late Mervyn Popham, FBA: a Cypriot obsidian blade (2001.7); a Cypriot White-painted I cup with wishbone handle, Middle Bronze Age (2001.8); head of a Mycenaean votive statuette (2001.9); a Late Mycenaean stirrup jar (2001.10); a Black-on-red Cypro-Archaic II juglet (2001.11); a Late Mycenaean cup (2001.12); a Cypriot votive figurine carrying a cymbal, 7th century BC (2001.13); a fragmentary Cypriot votive figurine carrying a bird, 7th century BC (2001.14); a Middle-Corinthian aryballos, male siren with wings outstretched (2001.15); a limestone head of female votive statuette, Cypro-Archaic (2001.16); a terracotta head of a female figurine, Cypro-Archaic (2001.17); a head of a female votive statuette, Cypro-Archaic (2001.18); a fragmentary terracotta figurine, Cypro-archaic (2001.19); a fragmentary terracotta female figurine, Cypro-Archaic (2001.20); a terracotta figurine of a boar, 5th–4th century BC (2001.21); an Attic black-gloss lekanis bowl, misfired, 4th century BC (2001.22); a Hellenistic plain clay bottle (2001.23); a Hellenistic lagynos, ivy scroll on shoulder (2001.24) and several Cypriot, Mycenaean, Protogeometric, Geometric and Archaic Greek sherds from Tiryns, Aradippou, Kouklia, Euboea, Mycenae, Phylakopi, Knossos, Akaki, Lefkandi, and Cyprus (2001.25–66).

Purchased with the aid of the Bomford Trust Fund Replicas of leech-shaped, granulated gold earrings found in the Greek cemetery at Pichvnari, Georgia (2000.71) in excavations supported by the Museum (Plate 3).

#### Europe: Roman

Roman bronze siren, handle fragment, from Asthall, Burford, Oxon (2000.72).

Gift of Ms Jocelyn Morris FSA: a bronze theatrical mask broken from a lamp (2001.2) and a bronze palmette, perhaps a handle of a lamp (2001.3).

Purchased with the aid of the Hattatt Trust Votive plaque dedicated to Hercules XX LEG (2001.1) (Plate 2).

Purchased with the aid of the Friends of the Ashmolean and The Young Friends A Roman brass arm-purse (2001.90) (Plate 1).



Europe: Medieval

Purchased with the aid of the Bomford Trust Gilt copper-alloy pendant cross, perhaps a reliquary; set with green glass cabochons, c. 14th century (2001.81).

A rowel spur from Wiltshire, 15th century (2001.5).

French 15th-century seal-matrix of the Vicomte de Breteuil (2001.4)

Purchased with the aid of the Bomford Trust and Hattatt Trust Lead-alloy cloak-fastener, comprising two discoid plates linked by a large hook. Width overall 8.5 cm. (2001.82).

Europe: Post-Medieval

Presented by Mr J.S.G. Simmons, OBE, FSA in memory of his wife, a 19th century shell cameo: Eros reading (2000.75).

**LOANS IN**

From All Souls College: 5 mazers; 3 with lids, 2 without and 1 separate mazer lid. (Transferred from the Department of Western Art; formerly displayed in Fox Strangways Gallery).

From Dr and Mrs Sinclair Hood: cartoon of Arthur Evans by Piet de Jong for the Arthur Evans and the Knossos Frescoes exhibition.

From Mr James E. Ferrell: a reclining bronze figure of a knight – perhaps an appliqué from a book cover.

From the Oratory of St Philip Neri, Oxford: Medieval reliquary, gilt bronze and silver.

**LOANS OUT**

12 temporary to other institutions.

Head of Livia to Split to be reunited with the rest of the statue.

**ACQUISITIONS FROM EXCAVATIONS ON UNIVERSITY PROPERTIES**

Archaeological archives resulting from work in advance of development on University land: the site of the new University Club on Mansfield Road (2001.80); the site of the high voltage cable moves at the Department of Physiology (2001.94); and from the site of the North-eastern extension of the Department of Physiology (2001.102).

**DONATIONS AND SPONSORSHIP**

A gift of the Barrington Atlas of the Greek and Roman World edited by Richard J.A. Talbert, by Oxbow Books.

An anonymous benefactor has enabled the Department yet again to support the excavations at Orgamé – Argamum in Romania.



## **GALLERY WORKS, STORAGE, SECURITY**

In September, work began on the refurbishment of the Egyptian Dynastic displays in the Sackler Gallery of Egyptian Antiquities generously funded by the Dr Mortimer and Theresa Sackler Foundation. This major operation, which involves thousands of objects, is expected to last well into 2002. There is inevitable disruption to the Egyptian displays, but every effort has been made to minimize this, so that visitors and school parties can still see something of the Ashmolean's rich Egyptian collections. In addition to the help given by many of those listed under 'Volunteers', we are pleased to have the assistance of Drs Judith McKenzie, Andres Reyes, Christina Riggs and Andrew Shortland in planning specific sections of the new displays.

Rearrangement of the basement Inscription Store has been necessary in order to house items removed from the Egyptian Dynastic Gallery. As a result, the planned transfer of the Bodleian Library's cuneiform tablets, on deposit in the Ashmolean, was brought forward; they have joined the Ashmolean collection in the new 'Tablet Room' created from Dr MacGregor's former office, a compact study room which has been used by a number of academic visitors through the summer.

In the Beazley Gallery, a permanent exhibition of Greek gems has been mounted in refurbished (and greatly strengthened) cases mounted along the wall below the Metrological Relief. Their appearance (and accessibility) has been greatly enhanced by the inclusion of photographs of impressions made by R.S. Wilkins, FSA, the photographer at the Institute of Archaeology. The case containing material from the Department's excavation at Pichvnari in Georgia has been enriched by the addition of replicas of a pair of gold leech-shaped, granulated, earrings found there. They were made by Zurab Lekveishvili of Tbilisi, Georgia. (Plate 3)

The first phase of the renovation of the John Evans Gallery of Prehistoric European Antiquities was completed with the opening of the new Iron Age displays in February 2001. Work has begun on the second phase of the project – a two-year programme to refurbish the pre-Iron Age displays in the Eastern half of the room. The aim of the project is to make the prehistoric collections more accessible to a wide audience, especially school children. Dr Jennifer Foster continues to work as academic consultant for the project. John Mercer is in charge of the installation. The project is supported by a team of up to fifteen enthusiastic and hard-working volunteers, without whom the new displays could not have been completed.

**Sculpture Basement Complex:** Extensive work has taken place in this store complex following completion of contractor work related to the Chinese Picture Gallery development. The brass rubbings collection has been moved back into its dedicated store from temporary storage in the Sculpture store. This has enabled the move of the remaining parts of the classical sculpture collection from Room 2 into permanent locations in the Sculpture store, and for a heavy-duty storage system to be installed there to house the epigraphy collection. Room 2 has been furnished with heavy-duty racking, and will function as a store for large objects and non-European ceramics. A moveable cabinet of metal drawers has completed the furnishing of Room 1. The Metals store has returned to departmental use, following its use as a temporary store by the Department of Western Art, and the Byzantine metalwork and Luristan collections have been rehoused there so far. The Glass and Faience store remains out of Departmental use, and is now serving as a temporary secure store for medieval silver awaiting conservation.

**Northeast Basement (British Archaeology Store):** Extensive work has also taken place in this store in advance of the proposed conversion of the Evans Attic store to office/work space. All British archaeological material will have to be moved to the Northeast



Basement before the proposed conversion can take place. Non-British material will be moved to Room 2 of the Sculpture Basement complex. All objects housed on the unsuitable and inefficient wooden racking along the east and south walls of the store (Roman and post-Roman ceramics, and large stone objects) were placed into temporary storage elsewhere in the store during the summer of 2001. Archive materials were moved to the Department's archive store. The old racking was demolished and replaced with modern museum-standard metal racking in July 2001. The new racking both increases the storage capacity of the room, and meets conservation standards. Work has begun on rehousing the post-Roman ceramic reserves of complete vessels on the new racking as appropriate. Work is also ongoing on standardising the storage of British metalwork thanks to the efforts of Araminta Morris.

Other storage: Metal drawer units have been installed in the Bothmer Gallery to house the classical terracotta reserves. A plan has been drawn up for the removal of all but the Quaternary collections from the Evans Attic store in order to make way for a proposed conversion of the space for offices and/or workspace. All of the Near Eastern collections have been repacked and housed to conservation standards as part of the 2000–2001 DCF audit and documentation project. The Cypriot collections are being similarly treated as part of the 2001–2002 project.

## **DOCUMENTATION**

A. Biedenkopf-Ziehner's two-volume *Koptische Ostraka aus dem Britischen Museum in London und dem Ashmolean Museum in Oxford*, containing the primary publication of 22 ostraca from the Ashmolean and Bodleian collections, was published late in 2000.

A computerized Index of Egyptian Personal Names which has existed in embryonic form for some years has been substantially enhanced by a change of software, the addition of a transliteration font, and the hard work of summer volunteer Xavier Droux. The index now contains 1,229 entries of names and titles recorded on inscribed objects in the Egyptian collections, and can be searched by either of these two categories, and also by type of object. Further expansion is envisaged when similar help is available.

Work on the new Sackler (Egyptian Dynastic) Gallery, entailing manoeuvres with some 10,000 objects, has highlighted the importance of maintaining the excellent record system for Egypt created by Joan Crowfoot Payne; for the logging of temporary and permanent changes of location through the summer, and the updating of many records, we are grateful to Odile Wallemacq and Tom Hardwick. The reinstallation of the Petrie Room displays in 1996–7 generated the first tranche of computerized records for Egypt – 2,669 Predynastic items – and a valuable overhaul of this database was performed by Evangelia Evangelou as part of her Museum Studies placement in May.

The one-year project to conduct a collections audit and create a computer database, including images, for the extensive Ancient Near Eastern collections was successfully completed in May 2001. The project was funded by the Designation Museum Challenge Fund and was designed to facilitate educational access to the collection, especially following the retirement of the present Keeper in 2002. A second documentation project funded by from the same source was started in June 2001. The current project is concerned with the collections from Ancient Cyprus, and will also concentrate on developing Internet resources based on the collections. Two voluntary workers continue work on major documentation projects: the prehistoric collections from Ireland (Nancy O'Brien Stuart), and the post-Roman ceramics collection (Angela Cox).



## CONSERVATION

Eight volumes of the Departmental Accession Registers (1966–1988) were microfilmed and then digitized by the Public Record Office. This is part of an ongoing programme to make the Registers available electronically.

With the aid of a grant from the Historic Manuscripts Preservation Trust a programme of conservation has been initiated by Linda Lee on the Museum's primary archives (seventeenth to nineteenth centuries).

## EXHIBITIONS

In September, an exhibition was mounted in the McAlpine Gallery by Dr Sue Sherratt, Arthur Evans and the Knossos Frescoes: redecorating the Palace of Minos. The private view was preceded by a lecture given by Mr Gerald Cadogan, 'Decoding a Bronze Age Palace: Sir Arthur Evans and the Frescoes of Knossos'; many thanks are due to Mrs Mary Lloyd of the Education Service for having made the arrangements for the lecture.

## VOLUNTEERS

Rachel Boak; Ida Bangert; Suzanne Bangert; Nick Barton; Jan Barnes; Eleanor Bell; Penny Cookson; Sarah Connor (Postgraduate Diploma Course in Professional Archaeology, Rewley House); Angela Cox; Tamsin Cox; Robert Crellin; Peter Cunningham; Emma Dix; Xavier Droux (Université de Genève); Anna van Dungy; Evangelia Evangelou (Leicester Museum Studies graduate placement); Shevaun Fergus (work experience placement); Sarah Gibbs; Mariella Guida; Tom Hardwick; Elizabeth Hodges (work experience placement); Nick Jones; Sara Kinzett (Postgraduate Diploma Course in Professional Archaeology, Rewley House); Çigdem Lüle; Ceitlin Maher; James Merry; Araminta Morris; James Needham; Gillian Newing; Agnieszka Paser; Cath Price; James Rose; Christina Riggs; Adrian Sinnott (Oxfordshire Community Development Association); Katrin Steiner; Nancy O'Brien Stuart; Eleni Vellis; Sonia Vianello; Ellen Ward; Stewart Waller (University of Bournemouth Student); Odile Wallemacq (Université Libre de Bruxelles, undergraduate placement).

## POTWEB AND TILEWEB PROJECTS

PotWeb and TileWeb have now been formally established as Museum projects, after emerging initially within the Department of Antiquities.

Maureen Mellor participated in a Sharing Museum Skills project on TileWeb at the Commandery Museum in Worcester, creating a database of the remarkable Parker-Hore collection of watercolour paintings of floor tiles. The project has now been completed and the overall evaluation submitted. She gave a paper to the Finds Research Group in London; a workshop on PotWeb to the annual conference of the Society of Museum Archaeologists at Reading Museum; and attended the Oxford Women's Luncheon Club to publicize the projects. She visited Stoke-on-Trent in January to prepare the ground for a presentation to the British Ceramics Confederation in April at which the Director and others also participated.

Sarah Connor and Adrian Sinnot concentrated on recording and logging ceramics from St Cross and St John's College. Penny Cookson helped with the literature search for the online catalogue. Accessioning and cataloguing of ceramics continued to focus



on University and college sites, together with a sample of Anglo-Saxon pots from rural sites with the help of Avery Willis and Carole Wheeler. A user-friendly form was designed by Cathy Hills to enable more efficient data-logging. Tradesmen's accounts began to be explored at Brasenose and Oriel in November yielding insights on marked vessels. A new catalogue with some 300 images went online in January.

Meanwhile the organizational infrastructure of the Web projects was being confirmed with a group of distinguished sponsors. Each prospective sponsor received a sponsor's pack; articles on the project appeared in *The Ashmolean* 39, pp. 22 – 23 and in *Oxford Today* vol 13 no 3, pp. 44. The results of the fundraising efforts by the Development Group were very satisfactory. Particularly welcome were grants received from All Souls, Merton College and Queen's College towards work on material from their respective properties. The project welcomed two patrons: Sir Martin Wedgwood and Professor Christopher Dyer. The first newsletter to PotWeb sponsors and supporters was launched.

The Ceramics Outreach programme at OUDCE commenced with a new course studying Material Culture for Level 3 students. The students had a one-day workshop in the Museum evaluating the collections from medieval deserted settlements on the fringes of Oxford. The assignments from this class were exceptionally varied and of high quality, including work on vessels used for ancient brewing in Sumer, southern Iraq and Egypt.

Jeremy Haslam (PotWeb's photographer) has been awarded a Sharing Museum Skills Millennium Award to help with the project photography. About 250 vessels have been photographed, including 18th and 19th -century wares displayed in the Department of Western Art.





## DEPARTMENT OF WESTERN ART

### ACCESSIONS BY GIFT AND BEQUEST

#### Paintings

From Mrs Alice Goldet, in memory of her husband Michel Goldet: A way-side shrine, by Giovanni Battista Camuccini (1819–1904) [2001.19; A1229]. (Plate 22)

From the Christopher Sands Trust: eight paintings by Walter Sickert (1860–1942): La Gaieté, Montparnasse; Brighton Pierrots (Plate 24); Santa Maria del Carmelo, Venice; La rue Notre Dame des Champs, Paris: entrance to Sargent's Studio; The Bridge of Sighs, Ponte della Paglia/Angolo di Ponte dei Sospiri, Venice; The Quai Duquesne and the rue Notre Dame, Dieppe; Venetian Woman, and Self-Portrait: The Bust of Tom Sayers [2001.28–35; A1230–1237].

From Georges and Monique Flandrin: Riders on the Corenc Road, by Jules Flandrin (1871–1947) [2001.53; A1239].

From Mrs Elizabeth Collins, through the National Art Collections Fund: Landscape, by Cecil Collins (1908–89) [2001.54; A1240].

From Dr and Mrs Peter Barton: Plant Abstract, by Geoffrey Tuckwell (b. 1919) [2001.72; A1241].

#### Miniatures

From the late Miss Alice Lascelles: nine miniatures, Unidentified Lady, by Peter Paul Lens (c. 1714 – c. 1750); Sir Everard Fawkener, by Jean-Etienne Liotard (1702–89) (Plate 20); supposed to be The Hon. Mrs Edward Bouverie, by Richard Cosway (1742–1821); Lady Robert Spencer, British School (c. 1780); Unknown Man, member of the Bouverie Family, by Nathaniel Hone (1718–84); Unknown Woman, member of the Bouverie Family, by Nathaniel Hone; Lord Ponsonby, attributed to John Bogle (?1746–1803); Sir William Ponsonby, British School; Lord Morpeth, by Henry Edridge (1768–1821) [2001.1–9].

#### Silhouette

From Dr Raymond Lister: a silhouette, Portrait of Sir John Dyke, Bart. (1732–1810), British School, c.1780? [2001.49].

#### Drawings

Bequeathed by Harry Pitt: Landscape with a view over a Valley, by Miss ?Mary Gardner (fl. 1762–83) [2001.20].

From Alec Stirling: Saint Stephen, by Tommaso Minardi (1787–1871) [2001.23].

From the Christopher Sands Trust: two drawings by Walter Sickert (1860–1942): Noctes Ambrosianae; Tipperary/The Piano/The Baby Grand [2001.36–37].

From Jonathan Kagan (presented through the American Friends of the British Museum in memory of Francis Haskell): A Sheet of Studies, including two heads after Greek coins, by Eugène Delacroix (1798–1863) [2001.40].



Bequeathed by Mrs Moira Ruth Calvert: *Ewelme*, by William Turner of Oxford (1789–1862) [2000.80].

From the artist Victoria Wilkinson (b. 1978), winner of the Vivien Leigh Prize for 2000: three drawings, *Sleeping Figure I*, *Sleeping Figure II* and *Sleeping Figure III* [2000.81–83].

From the artist Tessa Farmer (b. 1978), winner of an award from the Vivien Leigh Fund, 2000: *Fifteen flying Skeletons: Study from Installation* [2000.84].

From the artist Olivia Mole (b. 1975), winner of the Vivien Leigh Prize for 1998: two drawings, *Imaginary Landscape with green Hill, Moon and two Dice*, and *Barbel and chub haul leads blitz* [2000.87–88].

From Roger and Pauline Smith: seven sketchbooks by Francis Ernest Jackson (1872–1945), a sketchbook with 36 leaves, a sketchbook with 80 leaves, a sketchbook with 36 leaves, a sketchbook with 35 leaves, a sketchbook with 75 leaves, a sketchbook with 29 leaves, a sketchbook with 50 leaves [2000.109–115].

From Geoffrey Cumberlege: *Presentation Drawing to Jock Cumberlege*, by Edward Ardizzone (1900–79) [2000.126] (Plate 26).

From Patrick Roger-Binet: two drawings by Camille Auguste Gastine (1819–67): *Head of a Man turned three-quarters to the left, tilted back*; *Head of a man turned three-quarters to left with eyes raised to upper left* [2001.42–43].

From Pamela and Raymond Lister: *Lady Macbeth*, by George Richmond (1809–1896) [2001.52].

From Mrs Elizabeth Collins, through the National Art Collections Fund: six drawings by Cecil Collins (1908–1989): *Autumn Landscape*; *The Visitor*; *Figure of a Woman*; *Landscape Nocturne*; *Image*; *Untitled (Ballet Scene)* [2001.54–59].

From the artist Professor Philip Morsberger (b. 1933); ten drawings, *Life drawing of a seated Woman, facing left*; *Three studies of a standing female nude*; *Life-study of a standing Male*; *Life-study of a seated Woman, resting her Arms on the back of a Chair*; *Life-study of a Woman, seated, in profile facing right*; *Life-study of a seated Woman, looking down*; *Life-study of a seated Woman, facing right, Arms outstretched*; *Life-study of a seated Woman, Legs crossed, facing left*; *Three-quarter length life-study of a standing Woman*; *Life-study of a Woman seated on the Ground* [2001.61–70].

From Dr and Mrs Peter Barton: *Portrait of a young Woman*, by Stanley Spencer (1891–1959) [2001.71].

From Professor Luke Herrmann: *The Capture of a wild Horse*, by Hercules Brabazon Brabazon (1821–1906) [2001.87].

#### Prints

Presented by Mrs Louisa Webb, in accordance with the wishes of the late Maxwell Webb: *The Spirit of Progress*, a lithograph by Christopher Nevinson (1889–1946) [2000.118].

From the artist Richard Shirley Smith (b. 1935): twenty prints: *Bookplate for John Stephanides*; *Bookplate for John Landis*; *Bookplate for Sir John Sykes Bt.*; *Bookplate for the Boston Athenaeum*; *Bookplate for Roger Cortesi*; *Bookplate for the Peter Allpress Collection*; *Bookplate for Robin Butler*; *Bookplate for Books given by John Sparrow to Brasenose College, Oxford*; *Bookplate for Gordon P. Smith*; *Bookplate for James Ley Wilson I*; *Bookplate for James Ley Wilson II*;



Bookplate for James Ley Wilson III; Bookplate for Elke R. Hawila; Bookplate for Robin and Jill Butler; Bookplate for Geoffrey and Hedy Shaw; Bookplate for Doreen Le Pichon; Bookplate for the International Map Collectors Society; Bookplate for Nicholas Fisher; Bookplate for Benôit Junod; Bookplate for the Boston Athenaeum Rodney Armstrong Fund [2000.89–107].

From the artist Richard Shirley Smith (b. 1935): four wood-engravings: Bookplate for Murray Rosen; Bookplate for Peter Stilwell; Bookplate for Roger Moss; Bookplate for Robert Irving [2000.120–123].

From Geoffrey Cumberlege, a photo-lithograph, Bookplate for Geoffrey Cumberlege, by Edward Ardizzone (1900–1979) [2000.127].

From Michael J.J. Bayley, the nephew of the artist: eleven prints by Marguerite Bayley, The Market; After the War; The Enchanted Garden; Salad Bowl; Italian Townscape with Goats; The Tea Garden; Tea Garden with Fountain; San Gimignano; Bathing Pool R.M.S. Hormcast(?); Fruits of the Earth; The Fugitives [2000.131.1–7; 2001.88–91].

From Richard Falkiner: an engraving: The Eighth Beatitude, printed c.1820 from a Romanesque metalwork lantern in Aachen [2001.17].

From the Contemporary Art Society: a series of twelve screenprints: Demolished, by Rachel Whiteread (b. 1963) [2001.21.1–12].

From Dr Mariella Fischer-Williams on behalf of all the artist's children: four prints by Marjorie Williams (née Murray) (1880–1961), Rue de Seine; Fuchsia with Snail; Angel Fish; and Albi Cathedral, France [2001.24–27].

From Brian North Lee: seventy-eight wood engravings by Joan Hassall, Bookplate 'DB' on sphere surrounded by flowers and leaves; Untitled endplate – FINIS; Letter heading – The Old Rectory, Bighton, Alresford, Hants.; Untitled – A Doorway through an Arch; Boughton House; Bookplate – 'Harriet' within an oval border of roses; The Cygnet; Love and Friendship; Jack and Alice; Evelyn; Lady Susan; Emma; History of England, a series of forty-one illustrations to The Poems of Robert Burns, selected and introduced by Delancey Ferguson (Glasgow, 1965), and a series of twenty-four illustrations to The Missal in Latin and English (Roman Missal) (1949) [2001.93–144].

From the artist Jane Neal (b. 1972), winner of the Vivien Leigh Prize for 2001: an etching, Untitled [Figure of a Girl with Demons] [2001.148].

From the artist John Walter (b. 1978), winner of an award from the Vivien Leigh Fund, 2001: an etching and spit-bite aquatint, Dog and Herm [2001.149].

#### Sculpture

Bequeathed by Mrs Valerie Byers: a stucco roundel of the Virgin and Child within a circle of angel heads, after or in the manner of Benedetto da Maiano (1442–97) [2001.15].

#### Metalwork

From J.S.G. Simmons, OBE, FSA, through the Friends of the Ashmolean: a silver beaker, Moscow 1886, assay master V. Savinkov [2001.16].

From Mrs Diane Bacon and Mrs Helen Smyth in memory of their grandfather A.H. Whiteley: two silver cups and covers, London c.1695, maker's mark IC [2001.48.1–2] (Plate 19).



Bequeathed by Mrs Monica Barnett: a silver tankard by John Langlands, Newcastle, 1769 [2001.145].

#### Ceramics

Bequeathed by Dr Vera Daniel, Fellow of St Hugh's: a collection of twentieth-century studio ceramics: a stoneware globular vase by William Staite Murray (1881–1962); a porcelain jar and cover by Bernard Leach (1887–1979); a green stoneware bowl by Katharine Pleydell-Bouverie (1895–1985); a stoneware vase by Michael Cardew (1901–83); a circular stoneware vase by Dame Lucie Rie (1902–95); a hemispherical stoneware jug by Bernard Forrester (1908–90); a circular stoneware vase by David Leach (b. 1911); a trumpet-shaped porcelain vase by Marianne de Trey (b. 1913); a stoneware lamp by Roy Finch (b. 1914); two earthenware bowls by Alan Caiger-Smith (b. 1930); a shallow stoneware bowl by Seth Cardew (b. 1934); a stoneware jug by John Maltby (b. 1936); a stoneware jug by John Ward (b. 1938); a stoneware vase by John Leach (b. 1934); a red earthenware vase by Sutton Taylor (b. 1943) (Plate 27); a stoneware pot by Simon Leach; a stoneware globular jug by Philip Leach; a tall stoneware vase by Hilary Roberts; and a jug in the form of a bird by Anthony Theakston (b. 1965) [2000.124.1–124.20].

From the family of the late Mrs Ethel Fasal, a founder-director of the Oxford Gallery: a collection of British twentieth-century studio ceramics and sculpture: two rectangular stoneware bottles, a small globular vase, and a stoneware plate by Bernard Leach (1887–1979); a shallow stoneware bowl, a stoneware plate, and a thickly-potted bowl by Katharine Pleydell-Bouverie (1895–1985); a porcelain bowl, a slender porcelain vase, and a shallow stoneware bowl by Dame Lucie Rie (1902–95); a cylindrical stoneware beaker, a milk jug, and a shallow stoneware bowl by Hans Coper (1920–81) and Dame Lucie Rie (1902–95); a stoneware bowl by Helen Pincombe (b. 1908); a narrow-based porcelain(?) bowl by Colin Pearson (b. 1923); two ovoid stoneware pots by Joanna Constantinidis (b. 1927); a small porcelain bowl by Mary Rogers (b. 1929); an earthenware bowl by Alan Caiger-Smith (b. 1930); an earthenware bulbous jar attributed to Alan Caiger-Smith (b. 1930); a stoneware bowl by Ewan Henderson (b. 1934); a stoneware jug by Richard Batterham (b. 1936); a stoneware bowl, a stoneware teapot, and a square stoneware tray by John Maltby (b. 1936); a cylindrical stoneware mug by J. Leach (uncertain which member of the family); a cylindrical stoneware jug by Walter Keeler (b. 1942); a tall white stoneware(?) vase by Judy Trim (b. 1943); a thinly-potted porcelain bowl by Sutton Taylor (b. 1943) (Plate 27); a bone china circular panel by Glenys Barton (b. 1944); a porcelain sculptured form by Geoffrey Swindell (b. 1945); a stoneware bowl by Jim Malone (b. 1946); a sculpture in red clay in the form of a cup and flat saucer by Martin Smith (b. 1950); a porcelain pot and cover by Phyllis Dupuy; a red earthenware bowl by Mark Prescott; Walking Woman II, a porcelain figure by Vladimir Tsivin (b. 1949); a rectangular white stoneware vessel by Johnny Rolf; Treal, an abstract bronze sculpture by Denis Mitchell [2000.125.1–39].

From Robert and Alison Beevers: a pair of tin-glazed earthenware candlesticks by Alan Caiger-Smith (b. 1930) [2001.47.1–2].

From the family of the late Bernard Knight: a collection of delftware: a bulbous albarello, Lambeth, c. 1738; a deep dish, English?, late 17th century; a plate, English, first half of 18th century; a deep bowl, English (Bristol?), mid-18th century; a plate, English (Bristol or Wincanton), mid-18th century; a plate, English or Dutch?, mid-18th century [2001.81–86].



#### Furniture

Bequeathed by Fred and Vi Turner: an English oak bookcase, c. 1690, probably commissioned by Charles Sergison (1654–1732) [2000.128].

From the late Miss Alice Lascelles: a painted satinwood card table and matching pair of armchairs with shield-shaped backs, by George Seddon, Sons, & Shackleton, supplied c.1793 to Hauteville House, St Peter Port, Guernsey [2001.10–12].

#### Books

Bequeathed by Fred and Vi Turner: four books: *Memoirs of Samuel Pepys* (2 volumes), edited by Richard, Lord Braybrooke, London, 1825; *Memoirs of John Evelyn* (2 volumes), edited by William Bray, London, 1819 [2000.129–30].

#### Archives

From Dr Raymond Lister: manuscript supplement to the donor's *Catalogue Raisonné of the Works of Samuel Palmer* (Cambridge, 1988); and two volumes of notes and research materials compiled in preparation for the donor's *George Richmond* (Cambridge, 1980).

#### Miscellaneous

From Momart PLC: one fuzzy felt, *Fuzzy Snowman* by Gary Hume (b. 1962) [2001.92].

### **ACCESSIONS BY PURCHASE**

#### Paintings

Titian (Tiziano Vecellio, ?1485/90–1576), *Portrait of Giacomo Doria*, oil on canvas. c. 1532–5. Purchased in memory of Professor Francis Haskell with the assistance of grants from the Heritage Lottery Fund, the National Art Collections Fund, the Friends of the Ashmolean, the Young Friends of the Ashmolean, and many other donors, including contributions from the munificent bequests of Mrs Audrey Hanson and of Brian Miller [2000.85; A1228].

Jean-Léon Gérôme (1824–1904), *The Nile at Luxor* [2001.45; A1238] [purchased from the bequest of Brian Miller] (Plate 23).

#### Drawings

Charles West Cope (1811–1890), *Study of the Head of a young Man*. Purchased with funds presented by Mr Michael Barclay [2000.119].

Ilya Efimovich Repin (1844–1930), *Study of Baroness Varvara Ikskul von Hildebrandt in profile to the right*. [Russell Fund, 2001.13].

Paul Huet (1803–1869), *A Cottage by a Beach*. Purchased with funds presented by Mr Michael Barclay [2001.14].



Camille Auguste Gastine (1819–1867), Head of a bearded Man in profile to right [Russell Fund, 2001.41].

André-Marie-Paul Borel (1828–1913), Two studies of a standing Male [Russell Fund, 2001.44].

Félix Philippoteaux (1815–1884), A French cavalry Officer, seated, facing left [Russell Fund, 2001.51] (Plate 21).

Paul Nash (1889–1946), The Wood on the Hill (Wittenham Clumps). Purchased with funds from the Christopher Vaughan Bequest [2001.60] (Plate 25).

Sebastiano Ricci (1659–1734), Design for the frontispiece of Giacomo Leone's The Architecture of Andrea Palladio, London, 1715. Purchased from the bequest of Brian Miller [2001.147] (Plate 18).

#### Prints

Neil John Pittaway (b. 1973), The Cutty Sark [Vivien Leigh Bequest Fund, 2001.46].

Victor Pasmore (1908–1998): eight prints, Untitled; Linear Development in One Movement II; Blue Development; Linear Development 4; Vertical Development; Gardens of Hammersmith Print 1 from Metamorphosis; Gardens of Hammersmith Print 2 from Metamorphosis; When the Curtain falls. Purchased with funds from the Christopher Vaughan Bequest [2001.73–80].

#### Metalwork

Silver jug, tall, swept back at the top, with ebony handle and interior gilt, by Tara Coomber (b. 1975). Commissioned by the Ashmolean as a result of a commission for a piece of silver by a young artist with funds presented by Rosa Edwards and additional funding from the Vivien Leigh Fund [2000.116] (Plate 28).

Attributed to Jacob Bodendick, London, c. 1665–70, a silver tankard. Purchased [France, Bouch and Jones Funds] with the aid of the Resource/V&A Purchase Grant Fund, the National Art Collections Fund, the Friends of the Ashmolean, and the Central Purchase Fund [2001.22].

#### Ceramics

Gentili workshop, Castelli (perhaps by Carmine Gentili, 1678–1763), Maiolica saucer dish on foot. Purchased with funds presented by Mrs Dinah Reynolds at the sale of the collection of the late Naomi Mitchison [2000.117].

Workshop of Antonio Fideli, Pesaro, c. 1493–4, an earthenware tile with the arms of the Gonzaga family. Purchased with funds from several donors [2001.38].

Spanish, probably Gandia, c. 1494?, an earthenware tile, probably for Castel Sant' Angelo, Rome. Purchased with funds from several donors [2001.39].

Workshop of Orazio Fontana (d. 1571), or that of his nephew Flaminio Fontana, Urbino, c. 1565–75, Shallow maiolica dish of trilobed form, featuring scenes from the campaigns of Julius Caesar after designs by Taddeo or Federico Zuccaro. Purchased [Madan and Blakiston Funds] with the aid of the Resource/V&A Purchase Grant Fund, the National Art Collections Fund, the Friends of the Ashmolean, the Central Purchase Fund, a donor who wishes to remain anonymous, and private donations [2001.50] (Plate 17).

**ACCESSIONS BY TRANSFER**

## Drawing

John Ruskin (1819–1900), Axmouth Landslip from Dolands Farm. Transferred from the Department of Earth Sciences [2000.86].

## Sculpture

From the Ruskin School of Art: a marble bust of John Ruskin, by Sir Joseph Edgar Boehm, R.A. (1834–1890) [2001.18].

**LOANS OUT**

239 works of art were lent during the year to 51 exhibitions in the UK, the USA, Italy, France, the Netherlands, Germany and Spain.

**LONG-TERM LOANS IN**

These included twelve bronze sculptures from a private collection, a Rodin bronze from a private collection, and 120 paintings and works on paper from the Christopher Sands Trust.

**SHORT-TERM LOANS IN**

Several hundred works from various sources were brought into the Museum for our own exhibitions, including Turner's Oxford; Edward Ardizzone; Portraits of John Ruskin; and Jules Flandrin.

**STAFF**

Dr Caroline Campbell left the post of Print Room Supervisor at the beginning of September 2000, to take up a post at the National Gallery. Dr Campbell was the latest in a distinguished line of excellent and efficient Print Room Supervisors who have maintained the Print Room's aspiration to be among the most welcoming and accessible of the world's great graphic art collections. She also made an enthusiastic and key contribution to the development of the Young Friends of the Ashmolean. She has been succeeded by Dr Julian Brooks, who took up the position on 1 September 2000.

Mrs Catherine Casley took up the new post of Documentation Officer in September 2000. Among her principal projects are co-ordination of the Designation Challenge Fund project (see below) and to collate curatorial work for a new illustrated summary catalogue of paintings, a long-felt need; it is hoped that publication of this may be possible in spring 2003.

Funding from the munificent bequest of Brian Miller (see below) has been applied to the fulfilment of a long-held aspiration, the creation of a post of Print Room Assistant, which will also have the function of a traineeship in graphic art curatorship. Miss Katia Pisvin was appointed on a two-year contract on 10 July 2001 and has already demonstrated the enormous value of the post, for which it is hoped to achieve permanent funding.



Mrs Jane Dyson decided not to return to the post of Keeper's Secretary following the birth of her son Oliver. Ms Katrina Stokes carried out the duties of the post with great efficiency during Mrs Dyson's absence.

Miss Flora Carnwath has brought much energy and enthusiasm to her role as Project Assistant for the Brazil exhibition.

### **VOLUNTEERS**

As always, the Department has received exceptionally skilled and devoted service from its stellar group of long-term volunteers and associates. Miss Clare Dymond has given precious help in the photographic archive; Mrs Anita Eaton and Mr Rees Lloyd-Jones have worked on Old Master prints and drawings respectively. Mrs Dinah Reynolds and Mrs Rosalind Sword have given much attention to planning improvements to the Worcester porcelain displays. Mrs Molly Strafford and Dr Duncan Thomas have worked on the silver and nearly completed an inventory of the Marshall collection of wine labels. David Thompson of the British Museum completed his superb gallery handlist of the watches and has commenced the planning of an Ashmolean Handbook on the collection. Mrs Polly Holbrook has decided to give up her valuable work on twentieth-century prints to concentrate on other art-historical projects, but the task is being ably continued by Harry Dickinson. Two scholars of international stature, Timothy Schroder and Jeremy Warren, have continued their work on cataloguing the silver and the Medieval/Renaissance sculpture respectively.

Alexander Day worked in the Print Room as a short-term volunteer during July 2001, re-organizing the collection of French drawings following the publication of Dr Whiteley's catalogue. A work experience student, Miss Laura Bowyer, worked with Miss Stokes and other members of the Department between 9 and 13 July 2001.

The Department appreciates the valuable assistance given to the Registrar by Ms Diana Stone and Ms Katsura Miyahara in operating the loan programme.

### **THE PRINT ROOM**

Approximately 1,750 visitors consulted the collections in the Print Room between 1 July 2000 and 30 June 2001, a slightly greater number than in the past few years. During the month of July 2001 there were 145 visitors. Furthermore 29 groups visited the Print Room for classes during the year, and numerous violin-makers and students have used the Print Room for the study of musical instruments.

A new version of the Print Room leaflet is being prepared and the web pages are being improved for greater ease of use.

The appointment of the Print Room Assistant will both take a considerable load off the Assistant Keepers and improve the service in, and security of, the Print Room. It will also make it possible for the first time to offer a regular service to visitors unable to use the stairs, for whom drawings and prints can be brought to the new seminar room/Print Room Annexe, formerly part of the Western Art Library.

### **THE VIVIEN LEIGH FUND**

The Vivien Leigh Prize for 2001 for a work of art on paper was awarded to Jane Neal of St Catherine's College. An additional prize from the Vivien Leigh Fund was awarded to John Walter of Exeter College. Further much-appreciated donations were received for the Fund.



**B.D.H. MILLER (1924–2001)**

In February 2001, the Department lost one of the most sensitive and devoted of its regular visitors, with the death of Brian Miller, former tutor in English and Fellow of Brasenose. The Keeper recalls with much affection his frequent presence in the galleries and his gentle, sometimes lugubrious, but always perceptive and welcome suggestions over many years for improving the displays. The bequest of his residual estate, including his house in Bradmore Road and the works of art in it, to be divided between the Departments of Eastern and Western Art, is one of the most munificent bequests ever received by the Museum. The bequest has already made it possible to create the Print Room assistantship, to purchase a delectable painting by Gérôme, a drawing by Sebastiano Ricci, an armorial Italian maiolica plate of around 1600, and to contribute to the Titian. It is hoped that it will make a decisive contribution in the future towards other acquisitions of which Brian would have approved.

**THE VAUGHAN BEQUEST**

An unexpected but important bequest of nearly £200,000 was received from the estate of Christopher Vaughan for the purchase of twentieth-century drawings and prints. The first purchases from this fund have been made – a fine early drawing by Paul Nash and a group of prints from the estate of Victor Pasmore.

**OTHER DONATIONS AND SPONSORSHIP**

Several lesser but still much-appreciated donations were received for acquisitions in the fields of drawings and ceramics, to the Vivien Leigh Fund for the encouragement of young artists, and for conservation and other purposes. A donation of £4,000 from Peter Lole and Company Ltd has been transferred to the Conservation Department and is being applied to picture conservation. Some of these gifts are listed in appropriate sections of this report. It is a pleasure to report that some of these donations were enhanced by being made through the new and more flexible tax-concessionary Gift Aid provisions. £250 was received from the Mr and Mrs J.A. Pye Charitable Settlement towards the cost of a dendrochronological survey of the Hill instruments by John Topham, carried out in July 2001; the balance of the cost was paid by a donor who wishes to remain anonymous.

**DOCUMENTATION: THE DESIGNATION CHALLENGE FUND PROJECT**

The award of a grant from the Designation Challenge Fund, mentioned in last year's report, enabled the Museum to appoint two data entry clerks in the Department, Miss Rowenna James and Miss Alexandra MacCulloch. They have made excellent progress in the project of entering basic details of all the drawings in the collections into the database (Microsoft Access 2000). In addition, digital images, taken where possible from the originals or from photographs were added. In the first nine months to July 2001, details of some 15,000 drawings were entered, some three-quarters of the total, comprising all the French and Italian schools and some of the British and other schools. The announcement in March 2001 that a further grant from the DCF had been awarded allowed us to renew the contract of Miss James and to appoint Mrs Antonia Weetman to replace Miss MacCulloch, who had accepted an appointment at Chertsey Museum. It is hoped that next year will see the completion of the database and a substantial number of entries with their images publicly available on the Museum's website.



### **DEPARTMENTAL LIBRARY**

Following the move of the Western Art Library into the new Sackler building alongside the Museum, efforts have been made to accelerate the creation of a library of reference works for everyday use in the Department, particularly but not exclusively reference books relating to graphic art. It is hoped to acquire some useful books from the estate of the late Brian Miller, and a number of duplicate books have been transferred from the History of Art departmental library. Any further offers of suitable reference works should be made to the Keeper and would be much appreciated.

### **GALLERY WORKS AND FORMER LIBRARY SPACES**

The main event of the year, and indeed the most important development in the galleries for many years, was the opening of the Sands Gallery of Early Twentieth-century painting and sculpture. This was mainly funded by the Heritage Lottery Fund and carried through by the flair, energy and commitment of Miss Eustace; it has been much admired. It is also the first of the Department's galleries to have fully controlled environmental conditions.

The former Landscape Room (44), now the 'Post-Impressionist Room', has been rehung in the same fabric as the Sands Gallery and serves as an antechamber to it. The former Twentieth-century Room (46) now contains the three J.M.W. Turners on loan from the Loyd Collection (moved down from the Combe Gallery), as well as a number of small landscape paintings; it has been renamed the 'Turner Room'. The Hindley Smith Gallery (45) has been rearranged by Dr Whiteley and the Combe Gallery by Mr Harrison.

Security bars to the ceiling lights have been installed in galleries 43–46, with such skill that the aesthetic impact has been negligible. It is hoped to continue the programme into the Dutch Room (41) in the near future.

The Fasal and Daniel collections received this year formed the basis of the Museum's first display of British twentieth-century studio pottery in room 8 on the ground floor. This has displaced much of the Museum's fine collection of Staffordshire salt-glaze and the Keeper feels painfully the need for a larger and more satisfactory display space for studio pottery and for European ceramics as a whole.

The former Western Art Library reading room is at present vacant, since the substantial funding required to move up the European pottery and porcelain from the ground floor, and to create a coherent and attractive display of European ceramics, such as few museums could equal, is not available.

The Department looks forward to the Eldon and McAlpine galleries coming into use as primarily a display space for selections from the permanent collection of drawings and prints. One of the former Western Art Library rooms is now available as a Print Room annexe and meeting room, but the transformation of the other ex-Library rooms into much-needed office and storage space awaits cabling and other reconfiguration works.

### **ATTEMPTED BURGLARY**

An unsuccessful attempt was made on 20 July to break violently into the gold and enamel box case in the Farrer Gallery. The case itself resisted the hammer blows but was badly broken and two boxes by the Barbot family of London suffered severe damage. The showcase has been repaired to a stronger specification by its original makers, Nicholson's of Southampton, and the Conservation Department is assessing, in consultation with outside specialists, repair work on the damaged boxes.



## PICTURE CONSERVATION

The paintings and frames conservation budget for the year was almost entirely dedicated to the early twentieth-century British and European paintings which now hang in the new Sands Gallery and in the adjoining galleries, and this sum was augmented with funds from the Sands Gallery project. Work had already begun in 1999–2000 on this major conservation project. A total of ninety paintings were prepared for display, of which sixteen were conserved in the studio of Jim Dimond; five frames had studio conservation by Victoria Marsland Boyer; six new frames were made by Ben Pearce; twenty-eight paintings were glazed with low-reflective glass; five paintings had some minor remedial conservation carried out in the Museum by Ambrose Scott-Moncrieff, and forty-eight frames were treated in the Museum by Victoria Marsland Boyer, Ben Pearce, and Ambrose Scott-Moncrieff.

The paintings conserved by Jim Dimond in 2000–1 are: Ivon Hitchens, *Through the Window* (A1146); Rodrigo Moynihan, *The Orchard in Autumn* (A753); Glyn Philpot, *Boy with a Gun* (A1140); William Roberts, *T.E. Lawrence* (A727); John Singer Sargent, *The Steps of the Church of SS Domenico e Sisto, Rome* (A395); Philip Wilson Steer, *Outskirts of a Town* (A619), and the following paintings by Walter Sickert: *La Gaieté, Montparnasse* (A1230); *Brighton Pierrots* (A1231); *Santa Maria del Carmelo, Venice* (A1232); *La rue Notre Dame des Champs, Paris* (A1233); *Self-Portrait: The Bust of Tom Sayers* (A1237). The frames conserved by Victoria Marsland Boyer were those of five pictures listed above: Ivon Hitchens (A1146); John Singer Sargent (A395); and Walter Sickert (A1232, A1233 and A1237). New frames were made by Ben Pearce for Walter Bayes, *Two Men on a Beach* (A1037a); Philip Connard, *Still-Life with Crockery* (A495); Adrian Daintrey, *Portrait of a Woman* (A1137); Roger Fry, *Portrait of Frank Hindley Smith* (A1220); Eliot Hodgkin, *Asparagus* (WA1976.23); Leon Underwood, *Portrait of Charles Ashdown* (A1201).

Ben Pearce also made a new frame for Richard Murry, *Still Life* (A453) and for William Turner of Oxford, *Bagley Wood* (A703).

In the case of paintings sent out on loan nationally or internationally, Ruth Bubb regularly provided assessments of their condition and specifications on preventive conservation measures during transport and installation.

Work continued at the Hamilton Kerr Institute, University of Cambridge, on *The Battle of Pavia*, from the Founder's collection, thanks to a grant from the Designation Challenge Fund, and support from the Armourers and Braziers Gauntlet Trust and the Still Waters Trust.

The National Gallery Conservation Department continued to assist the Museum with advice and with a plan for the systematic treatment of pictures in the Daisy Linda Ward Collection which have problems of actual or potential flaking. Two panel paintings were sent for conservation this year: Jan Foppens van Es, *Still-life with Oysters* (A550) and Abraham van Beyeren, *Interior with Still-life of Fish* (A532).

Three of a group of six anonymous late 17th-century allegorical paintings, *Justice* (A33), *Temperance* (A35) and *Prudence* (A36), which have long been in store, unframed and rolled up, have been sent to the Conservation Department of the Courtauld Institute for eventual conservation.

A survey of the frame collection has been begun by Timothy Newbery and will continue in 2001/2: this will be both a historical survey and a record of the actual condition of frames, thereby providing a documentary basis for the planning of future frame conservation. The survey has been made possible by a grant from the Still Waters Trust.



Although something has been achieved with the funding it has been possible to allocate from the Departmental budget, and through the assistance of outside agencies, the serious backlog of picture conservation work and the inadequacy of the reserve collection storage facilities for paintings clearly identified in the Staniforth Report (1998) continue to be a grave cause for concern. The Keeper and members of the Department believe that the Museum must strive to create an in-house picture conservation facility.

### **TEXTILE CONSERVATION**

The programme of conservation of seventeenth-century textiles at the Textile Conservation Centre (University of Southampton) reported in recent years was completed. It is a source of much satisfaction that the programme will now be carried on within the Museum by Sue Stanton. The Story of Abraham casket (1947.191.315) previously conserved was installed in the Mallett Gallery in a new small case made by Mr Ansty.

### **CERAMIC CONSERVATION**

As in previous years Miss Penny Fisher provided expert conservation work on ceramics in the Museum collection.

### **BOOK CONSERVATION**

The long-term programme of conservation and rebinding of the Sutherland Collection granger volumes, partly financed by a grant from the British Library, has progressed steadily. Elizabeth Neville has rebound volume II, part v; volume I, part iii and volume I, part i of Burnet's *History of his own Time*. Linda Lee has continued work on Clarendon's *History of the Rebellion* and has rebound volume II, part i; volume IV, part vii and volume IV, part ii.

### **PAPER CONSERVATION**

A report on paper conservation in the Department appears in the Conservation Department section of this report. The Keeper shares the conservators' concerns that exhibition-related work leaves too little time for dealing with new acquisitions and for strategic programmes of conservation; and endorses the need both for a second paper conservator and for a conservation technician.

### **EXHIBITIONS**

In the McAlpine Gallery

20 June – 1 September 2000

'Turner's Oxford' (organized by Colin Harrison)

21 November 2000 – 21 January 2001

'Portraits of John Ruskin' (organized, to commemorate the centenary of Ruskin's death, by Colin Harrison in conjunction with the Ruskin Library, University of Lancaster, and Sheffield Museums)



6 February – 1 April 2001

'About Time' (organized by the Conservation Department)

17 April – 24 June 2001

'Jules Flandrin: The Other Fin de Siècle' (organized by Jon Whiteley and Dr Juliet Simpson; supported by Buckinghamshire Chilterns University College)

5 July 2001 – 27 August 2001

'Ana Maria Pacheco: Dark Night of the Soul' (organized by the Director; also in the Eldon Gallery)

In the Eldon Gallery

20 June – 10 September 2000

'British Townscapes' (organized by Colin Harrison)

19 September – 19 November 2000

'Edward Ardizzone: a centenary celebration' (organized by Timothy Wilson)

21 November 2000 – 21 January 2001

'Ruskin and the Geographical Imagination' (organized by Colin Harrison and Dr Denis Cosgrove in collaboration with the Laboratory at the Ruskin School of Drawing and Fine Art and with the support of the Calouste Gulbenkian Foundation and Southern Arts)

6 February – 20 May 2001

'Sculptors' Drawings' (organized by Katharine Eustace)

29 May 2001 – 24 June 2001

'Russian Drawings from the Ashmolean collection' (organized by Jon Whiteley)

### **THE HOPE COLLECTION**

The Hope Collection of portrait and other books is in the process of being returned to the care of the Department from the former building of the Department of the History of Art, and will be installed in the new seminar room/Print Room Annexe.



## DEPARTMENT OF EASTERN ART

### ACCESSIONS

#### CHINA

##### Gifts and bequests

Anonymous gift, in memory of Cecilia Rachel Dick, Fellow and Domestic Bursar of Wolfson College, University Lecturer in Modern History, Tutor at Lady Margaret Hall: pair of bird and flower paintings on glass, c.1800 (2001.143 and 144).

Anonymous gift in honour of Dr Angelita Trinidad and the late Jose Mauricio Reyes, to celebrate the opening of the Khoan and Michael Sullivan Gallery of Chinese Painting: fifty modern Chinese paintings (2000.119–168) (Plate 12).

Bequest of Mrs Monica Barnett: two hardstone carvings (2001.140, 141).

From Prof. Peter Brunt, former Visitor of the Ashmolean: porcelain jar, 17th–18th century (2000.188).

Bequest of Dr Mary Fraser: blue and white plate, 18th century (2000.53).

Bequest of B.D.H. Miller, Fellow of Brasenose College: porcelain brush pot and plate, 18th century (2001.25–26).

From Robert and Susan Ribeiro: 'Winter blossoms', by Pan Tianshou (1897–1971), dated 1963, hanging scroll (2001.151).

From Mr P.H. Wikramaratna, in memory of Nancy Wikramaratna: forty-seven Chinese ceramics, 8th–19th century and a Korean jar (2000.54–100, 2000.110); and nine further Chinese or South-east Asian ceramics, various dates (2000.169–77).

##### Purchases

Calligraphy by Shu Chuanxi, commissioned in 2000 for display in the refurbished Chinese gallery (2000.101: purchased with assistance from Cao Yiqiang, in memory of the late Prof. Francis Haskell); huanghuali table, late Ming dynasty (2000.118: purchased with the assistance of Grace Wu Bruce); painting, 'Looking at the River', by Fu Xiaoshi, dated 1984 (2001.145); fish painting by Wang Qingfang, dated 1944 (2001.146).

#### INDIA, TIBET AND SOUTH-EAST ASIA

##### Gifts

From Mr John Robert Alderman, in memory of Dr Mark Zebrowski: painting of a Raja listening to music, attributed to Svarup Ram, Mandasor, Central India, c.1800 (2001.14).

From Catherine and Ralph Benkaim: illustrated page from a Devimahatmya Ms, Deccan, c.1725 (2000.34), given in honour of Andrew Topsfield.

From Dr J.C. Harle, former Keeper of Eastern Art, in memory of Charles L. Hutchinson and his wife Frances Kinsley Hutchinson: three pieces of Indian and Chinese silverware, c.1890–95 (2001.8–10).

From Mrs Betty Harle: three prints of Indian views, from Thomas and William Daniell's *Antiquities of India*, 1799–1808 (2001.11–13).



## Purchases

Gandhara schist Bodhisattva image and reliquary box, Mingora region, Swat, 1st century AD (2001.16–17); sandstone torso of Vishnu, Cambodia, 6th-7th century (2001.15: purchased with the help of the National Art Collections Fund and an anonymous donor) (Plate 6) ; two bronze amulets, Tibet, dates uncertain (2000.186–7); drawing of a nobleman, 'Itiqad Khan, Mughal, c.1630–40 (2001.30); album border fragment depicting an officer of Shah Jahan, Mughal, c.1635–40 (2001.31); two ragamala paintings, Northern Deccan, c.1675 (2001.32–33) (Plate 7); photograph of a Tibetan Tulku and his tutor, by Martine Franck, 1996 (2000.185).

## ISLAM

## Gifts

From the artist: painting by Syed Tajammul Hussain, 1999 (2000.51); poster design of four of the ninety-nine names of God, by Syed Tajammul Hussain, 1998 (2001.148).

From Mr H. Ataghetchi: Steel flint-striker, Iran, 19th century (2001.150).

## Purchases

Padlock, Isfahan (2000.52); oil painting, 'Divided Cross' by Laila al-Shawa (2001.147) (Plate 11); velvet cover, Ottoman Turkey c.1600 (2001.149: purchased with the help of the National Art Collections Fund and the Resource/V&A Purchase Grant Fund) (Plate 8).

## JAPAN

## Gifts and bequest

From Mr P.H. Wikramaratna: dish, Inuyama, early 20th century; stoneware vessel, Sueki, 5th century (2000.182–3).

From Mrs Charles Carr: Japanese print by Harunobu; Japanese print by Utamaro (2001.28–29).

Bequest of B.D.H. Miller: two netsuke; two Satsuma vases; three prints (2001.18–24).

Given anonymously: porcelain deep dish in Ko-Kutani style, Arita, mid-17th century (2000.179).

Given anonymously: pair of Kakiemon porcelain figures of deer, 17th century (2001.5) (Plate 9).

Given anonymously and purchased from the Story Fund: Kakiemon mug, 17th century (2001.7).

Bequest of Mrs Monica Barnett: one hundred and five netsuke, mostly manju type (2001.35–139).



### Purchases

Cloisonné enamel tray, decorated by Watanabe Seitei and attributed to Namikawa Sosuke (2000.50); set of three paintings on silk by Watanabe Seitei (1859–1918) (2000.113); six-fold screen: Flowers and birds and fruiting tree, signed Gyokuho, 19th century (2000.178: purchased with the help of the National Art Collections Fund and the Friends of the Ashmolean) (Plate 10); cloisonné incense burner, by Namikawa Yasuyuki, c.1910 (2000.180); pottery bowl, by Miyagawa Kozan, c.1930 (2000.181); white porcelain incense burner in shape of ox, c.1800 (2000.184); two Jomon earthenware vessels, c.2500–1500 BC (2001.1–2), two earthenware tomb figures: duck and horse's head, Haniwa, c.500 AD (2001.3–4: purchased with the help of the Friends of the Ashmolean); blue and white tripod dish, 17th century (2001.6); celadon figure of a buffalo, 17th century (2001.27); all the above purchases mainly from the Story Fund.

### LOANS TO THE DEPARTMENT

From Mr P.H.Wikramaratna: twelve Chinese ceramics.

From the Sir Victor Sassoon Chinese Ivories Trust: three late Ming Chinese ivory brushpots.

### DONATIONS AND SPONSORSHIP

The Department warmly acknowledges its gratitude to a private benefactor for generously funding the costs of the renovation and refurbishment of the Eric North Room, the Department's temporary exhibition gallery. The Department is also greatly indebted to an anonymous donor for making possible the acquisition of a number of Indian, South-east Asian and Tibetan works of art, including the Cambodian stone torso of Vishnu (a purchase which was also amply supported by the National Art Collections Fund). We are also deeply grateful to the generous anonymous benefactor to the Japanese collection, who has given us two very fine porcelains, and the major share of a third. The National Art Collections Fund further has continued its invaluable support in the purchase of a Japanese screen and an Ottoman velvet. The Friends of the Ashmolean kindly contributed to the purchase of a Japanese screen by Gyokuho and four early Japanese earthenwares.

With the death of B.D.H. Miller, a former Fellow of Brasenose, the Department has lost a staunch friend. His will most generously made the Department his co-residuary legatee (with the Department of Western Art). The Department was able to select some individual items for the collections (see above) and also some rugs for the galleries; the remainder will form a fund in his name. The Department is most grateful to Mrs Phyllis Nye for continuing to sponsor the Eastern Art gallery leaflets, and to the Barakat Trust for its continuing sponsorship of the CD-ROM on Islamic ceramics.

### GALLERY WORKS

Following the opening of the new Sullivan Gallery of Chinese Painting in October 2000 and the refurbishment of the main Chinese gallery, planning work continued for the renovation of the Eric North Room. This project was carried out with the help and collaboration of an anonymous benefactor. Improved and more versatile humidified display cases and lighting were designed for the room by Ivor Heal Design Ltd and manufactured by Click Systems. Site clearing and installation work began in mid-February. The refurbished Eric North Room was opened to the public on 27 April.





## **DOCUMENTATION**

All the textiles held by the Department are now on a database, the Newberry collection fully catalogued, the remainder with their conservation details. Work on the Chinese collections' database, under the Designation Challenge Fund documentation scheme, continued. It now contains 1,266 objects. Work also continued on the Japanese database, to which a total of 2,393 tsuba were added this year. Digitization of the Beattie Archive slides of Persian carpets has begun.

## **TEMPORARY EXHIBITIONS**

12 September – 26 November 2000

'Steel: A mirror of life in Iran'

5 December – 11 February 2001

'Ikat textiles of Asia'

12 February – 26 April 2001

Eric North Room closed for renovation

3 April – 4 November 2001 (Sullivan Gallery)

'Modern Chinese Figure Painting'

27 April – 3 June 2001

'Hiroshige's views of Mount Fuji'

6 June – 22 July 2001

'Medieval Islamic embroideries from Egypt: The Newberry Collection'

26 July – 30 September 2001

'A pretty kettle of fish: Fish in Oriental art'

## **EVENTS AND ACTIVITIES**

The Khoan and Michael Sullivan Gallery of Chinese Painting was opened on 12 October 2000, by the Vice-Chancellor of the University and the Warden of Merton. H.E. Ma Zhengang, Ambassador for the People's Republic of China, was unfortunately delayed by traffic but was able to attend the celebratory dinner in the Tapestry Gallery.

The Taipei Representative and Mrs Tzen viewed the Sullivan Gallery and attended a lunch in their honour on November 29.

The 34th William Cohn Memorial Lecture was given by Professor Dr Doris Croissant on 22 November 2000. Her lecture title was 'Courtly Romances; picturing passion in the Tale of Genji'. A reception was held in the galleries, followed by a dinner.

A reception and dinner party were held for the opening of the exhibition of Persian steelwork on 12 September 2000, and the launch of J.W.Allan and B.Gilmour, Persian Steel: The Tanavoli Collection. The exhibition and book were sponsored by Maryam and Fatemeh Khosrowshahi, the British Institute of Persian Studies, the Iran Heritage Foundation, and the Faculty for Oriental Studies, Oxford University.

A reception was held on 24 May to celebrate the reopening of the Eric North Room after renovation and for a private view of the exhibition Hiroshige's views of Mount Fuji.



The first May Beattie Memorial lecture was given by Mr Robert Pinner on 6 June 2001. It was entitled 'A Figure in the Carpet: Geometric designs through 4,000 years'. It was followed by a reception in the Eastern Art Department galleries which celebrated the opening of the exhibition A Stitch in Time, and the publication of Marianne Ellis' book Embroideries and Samplers from Islamic Egypt.

### **STAFF**

Dr Janice Katz joined the Department in January 2001 as Sackler Fellow, cataloguing the Japanese paintings collection. She is a member of Worcester College SCR.

Dr Jon Thompson was appointed first Beattie Visiting Fellow, for a period of three years. He was elected a member of St Cross SCR.

### **ASSISTANTS AND VOLUNTEERS**

Ann Colwin continued her work on the Japanese and textile databases.

Emma Dick worked as assistant to the Beattie Visiting Fellow, organizing the Beattie archive, and beginning the work of digitizing the Beattie slides.

Teresa Fitzherbert continued as Creswell archivist, and curated the Islamic slide collection.

James Lin continued his work on the Chinese collections database, under the DCF documentation scheme.

Mariam Rosser-Owen continued work on the CD-ROM of Islamic ceramics, sponsored by the Barakat Trust.



## HEBERDEN COIN ROOM

### ACCESSIONS

#### Greek (101)

The Greek collection was enriched by a number of significant donations. From the J.E. Ferrell donation came 78 Greek coins, including coins of Alexander I, the Parthian kings, and a number of silver fractions. Also received this year were a fourth century silver stater of Corinth from the estate of the late M. Popham, a Carian silver fraction from Richard Falkiner and eight Hellenistic bronzes and a silver fraction from W. Stancomb. Among the purchases this year were two Hellenistic bronzes, purchased in memory of Professor D.M. Lewis, and ten silver fractions bought with funds from the Robinson Charitable Trust.

#### Roman and Roman Provincial (123)

Fifty-five Roman provincial coins and one Roman imperial were purchased in memory of Professor D.M. Lewis. Eleven Roman provincial coins were purchased with funds from the Robinson Charitable Trust and a further seventeen from other funds. The highlights were a bronze of Ionopolis struck after it changed its name from Abonuteichus, an episode mentioned by Lucian; an important and unique bronze of Macrinus from Prusias in Bithynia, with an original value mark of 10 and subsequently countermarked as a 16; a silver didrachm from Caesarea in Cappadocia from an otherwise unknown early issue as Cos. I (Plate 16); a unique silver issue of Marcus Aurelius from Mesopotamia with the reverse of hands clasping a caduceus and corn ears and eleven interesting countermarked coins from the De Vicci collection.

In addition, the first part of the J.E. Ferrell donation included thirty Roman provincial coins and seven Roman imperial.

Henry Kim donated a plated coin of Caligula (RIC 17/18), and a base metal striking combining an obverse legend of Constantine I known in gold with a reverse type minted in silver under Valentinian I was given by Mr Richard Falkiner.

#### Eastern (12)

Dr David MacDowall presented 9 late Kushan coppers from the Bambore hoard of 1973.

Mrs Gillian Newing presented an Indian chuckram counting board and two pins manufactured from Indian coins.

The J.E. Ferrell donation included a Sasanian gold coin of Xusra II (Plate 15).

#### Byzantine, medieval and modern (66)

The J.E. Ferrell donation included a silver miliaresion of Justinian I, four Vandalic or Visigothic coppers, and Merovingian copy of a solidus of Maurice Tiberius struck in Marseilles (Plate 14).



A number of German bracteates, from the Reuttner Collection, was purchased at Sotheby's May 2001 sale with the aid of the Subak Fund, viz:

Hartwig II, bishop of Augsburg, 1202–8, 4 bracteates, Lot 6.

Bishops of Augsburg, Hartmann, 1250–86, 5 bracteates; Wolfhard von Roth-Wackernitz, 1288–1302, 1 bracteate; Marquard von Randeck, 1348–66, 1 bracteate; 5 fifteenth-century hellers. Lot 9.

Bishops of Hildesheim, Hartbert von Dalem 1199–1215, 1 bracteate; Konrad II von Riesenberg 1221–46, 1 bracteate; Heinrich I, 1247–57, 7 bracteates; temp. Heinrich I, 2 bracteates; Alfeld Mint: Konrad II, 1 bracteate; temp. Heinrich II, 1 bracteate; Otto I 1261–79, 1 bracteate; Bishop of Minden, Volkwin von Schwalenberg, 1275–93, 1 bracteate. Lot 152.

Abbey of Kempten Landfried II, 1170–87, 2 bracteates; Heinrich II or III, before 1218; under Friedrich II c.1218, 1 bracteate. Lot 156.

Heinrich I von Harburg, Archbishop of Mainz, Erfurt mint, 1 bracteate. Lot 204.

Wichmann von Seeburg, bishop of Naumburg, 1150–54, Strela mint, 2 bracteates. Lot 252.

Heinrich der Lowe, 1142–65, Brunswick mint, 1 bracteate. Lot 400.

The Subak fund also permitted the purchase of two Serbian and one Bulgarian gros of the thirteenth century.

A Piedfort half penny, Edward I, London, Class IIIg (Lot 356 Dix Noonan Webb sale June 2001) was purchased from Richard Falkiner at cost.

A gold Merovingian triens found in Lincolnshire was presented by the finder, in honour of the work of Professor Michael Metcalf.

A silver plated Merovingian denier found at Dunton Green was also presented by the finder.

A Henry V halfpenny, London mint, found at Hinton Waldrist, was presented by Mike Shott.

A Burgundian double patard of Philip the Good, a farthing of Edward I, and a halfpenny of Henry VI were purchased from D.G. Shelley.

Dr Luke Treadwell presented a proof set and two uncirculated pieces of the Sultanate of Oman, a 1973 proof set and a 1972 'Flamingo' Two Dollar proof of the Bahamas, and a 1986 £2 coin commemorating the Commonwealth Games in Scotland. Dr E. Lieber gave a commemorative £2 coin of the centenary of the Glorious Revolution 1689–1989, and Mrs Eve Marles presented a group of modern commemorative issues of the Royal Mint.

David and Helen Brown presented US quarters of Georgia, Connecticut, Maryland and Delaware.

Steve Album presented 2 tokens commemorating 25 years in numismatics.

Paper money (8)

Dr Mayhew gave a 1000 lire note inscribed Lazio Campione d'Italia 1999–2000.

Dr Oliver Impey presented a 1935 One Yuan note of the Republic of China, and 3 notes (20, 5 and 1 marks) of the Allied Armies issued in Germany in 1944.

Tony Hyder presented three 10 Yuan Foreign Exchange Certificates of the Bank of China, dated 1979.



### Medals (12)

Richard Falkiner presented a 2001 Foot and Mouth Disaster medal.

The All Souls College Centennial Medal 2001 was presented to the Ashmolean by the College.

Margaret Tobey presented a set of military and nursing decorations awarded to her aunt, Sister Alice Mate, during and after the First World War.

### **DOCUMENTATION**

A database of the coins of Carausius and Allectus (British usurpers of the Roman period) together with digital images funded by the DCF is in preparation.

### **EXHIBITIONS**

The centenary of the death of Queen Victoria was marked with an exhibition of medals illustrating the Victorian age. The Oxford City and County Museums service contributed several items of Victorian memorabilia, and Exeter College lent two Burne-Jones tapestries, Flora and Pomona, made at the William Morris workshop.

Dr Anna Gannon arranged an exhibition of early Anglo-Saxon coins and artefacts, entitled Knots and Crosses, illustrating her Cambridge doctoral thesis to show how coin designs were often inspired by Christian teaching.

### **EVENTS & ACTIVITIES**

Dr Shailendra Bhandare has been appointed Assistant Keeper of South Asian coins with effect from 1 January 2002. The costs of the first year of this appointment have been generously donated by a charitable foundation. Trisha Goodwin, who worked part-time in the Coin Room after some years in Publications, resigned in June to take up textile study in Birmingham.

For the month of August 2000 the Coin Room welcomed Dr Haim Gitler of Jerusalem as Kraay Visiting Fellow, and Dr Marius Mielczarek of Lodz, and Dr Evgeny Paunov of Sofia as visitors under the 'New Europe' scheme. All three visitors were accommodated at Wolfson College, whose generous support for this scheme greatly enhances our visitors' experience.

In September 2000 the Coin Room organized a two-day symposium at St Cross College on Medieval and Early Modern Credit. Over thirty scholars explored the role of credit in the English economy and its links with the money supply.

An extremely successful 'Money, Money, Money Day' was organized for children by Emmajane Lawrence and Dr Howgego on Saturday, 25 November 2000.

On 27 February 2001 Professor Bob Wallace addressed an Oxford Symposium on Coinage and Monetary History on the topic of The Standards and Values of early electrum coins.

In April the Coin Room together with the Oxford Society for Byzantine Studies held a day of lectures on Byzantine numismatics in the Headley Lecture Theatre.



Mr Doug Nicol visited the Coin Room in May and June, working on the Egyptian volume of the Sylloge of Islamic Coins in the Ashmolean. Steve Album studied here in July and August working on Volume I of SICA. We are most grateful to St Cross College for their help in accommodating these Shamma Visiting Scholars.

### **VOLUNTEERS**

Four students from the university were involved in volunteer projects this year. Jane Heath (Balliol College) worked on cataloguing the books from the Dr Alfred Lieber library. Caspar Meyer (Wolfson College) helped document parts of the Greek collection in preparation for the restarting of the Sylloge Nummorum Graecorum Ashmolean project. Alan Dearn worked as a volunteer, supervised by Dr Cathy King, cataloguing a third century AD Roman hoard from Dorchester, Dorset. Emma Dick, worked on Sylloge Volume 9 and the Buyid corpus setting plates and drawing maps under the supervision of Dr Treadwell.



## CAST GALLERY

### ACCESSIONS

The Cast Gallery was able to strengthen its collection through a number of key acquisitions during the past year. Through close collaboration with the cast museum in Munich (initiated by the loan of the Fisherman exhibition), the Cast Gallery was able to purchase a fine cast of the Old Fisherman in the Louvre. Together with its own unique cast of the Aphrodisias Fisherman, the Gallery is now able to illuminate one particular aspect of Hellenistic genre sculpture in unrivalled detail. (Plate 4)

The collection of Greek and Roman portrait sculpture was expanded by a total of thirteen new heads and busts that illustrate key periods and styles. Among these is the famous portrait-herm of the fifth-century BC Athenian statesman Themistokles from Ostia, as well as a number of imperial portraits (Plate 5). Other new pieces spread the chronological range of the Gallery's portraits into late antiquity.

Generous support from the Friends of the Ashmolean Museum, the Craven Committee and the Ashmolean Museum central purchase fund made these acquisitions possible. In addition, Ms Hildegard Wiegel donated to the Cast Gallery a fine plaster copy of the Polykleitan Diskophoros head in Berlin.

### TRANSFERS

In April the Gallery received 116 casts of ivory carvings of the late antique period, transferred from the Ashmolean's Department of Antiquities. They will be used for teaching, study, and display. A new cabinet has been purchased with help from the Museum to enable good and secure access to this collection.

### LOANS FROM THE DEPARTMENT

The exhibition *Reconstructing a Masterpiece of Ancient Sculpture: The Aphrodisias Fisherman* in Oxford, including text panels and the full plaster reconstruction of the fisherman statue was taken successfully to Munich's Museum für Abgüsse Klassischer Bildwerke. Due to great public demand the Munich show had to be extended beyond the date originally envisaged. The Cast Gallery's loans finally returned to Oxford in late May.

### GALLERY WORKS, STORAGE, SECURITY

Works to the Oriental Institute via the roof and over the front entrance to the Cast Gallery were completed in Hilary term. An alarm has been fitted to the Gallery and will shortly be in use. This significantly upgrades security.

Measures have been taken to rationalize the storage at Osney to separate casts from furniture. A first consignment of casts has been moved into storage, freeing up valuable space in the gallery.

The workshop finished two scale models of the Olympia pediments that will form part of an improved display of sculptures from the early classical Temple of Zeus.

Sixteen large posters of ancient sites and art works were custom framed and displayed in the Gallery. They are intended to provide a more attractive and polychrome environment for visitors.



## **DOCUMENTATION**

Database work to catalogue casts has progressed well, and a gallery terminal with touch screen has been purchased to give online access to visitors. The Gallery was pleased to hear that its valuable Designation Challenge Fund (DCF) project will continue for a second year.

## **CONSERVATION**

Loans were prepared for Munich's cast gallery and for the Ashmolean Museum's millennium exhibition, and new accessions and transfers were checked and put into storage. The Gallery made full use of its space in the Old Power Station at Osney and a number of casts and moulds were packed and transferred to the store. Among casts conserved were a Heracles figure (C107), a bust of Pompey (B159) for the portrait heads display, and a painted cast of an attic grave relief (D004). The conservator was also coordinator for the Museum's written disaster plan, produced early in the year, and co-curated the travelling millennium exhibition *About Time*, in partnership with Oxfordshire County Council.

## **EVENTS & ACTIVITIES**

In December the Cast Gallery held a full day seminar 'Making Portraits, Ancient and Modern', which brought together (for the first time) modern portrait sculptors and those who study ancient portrait sculpture in an informal setting. The seminar was jointly organized by the Cast Gallery and the Society of Portrait Sculptors.

The Cast Gallery hosted visits from the Association Internationale pour la Conservation et Promotion des Moulages consisting of directors of European Cast Galleries, and from delegates of the conference 'Excavating Classical Culture: recent archaeological discoveries in Greece'. The Cast Gallery also welcomed the London Friends of Aphrodisias and Les Amis d'Aphrodisias de Paris. In addition, a tour was organized for the Friends of the Ashmolean.

A number of British and international production companies approached the Gallery, seeking permission to film on the premises. As a result, casts in the collection featured in several television documentaries.

The Gallery conservator gave a public talk on the history and technology of plaster casts as part of events for summer evening openings in the Museum.

## **VOLUNTEERS**

Lucy Holiday from Bedford school joined us in the summer for a work experience placement and carried out valuable work identifying and labelling casts in storage.

## **MISCELLANEOUS**

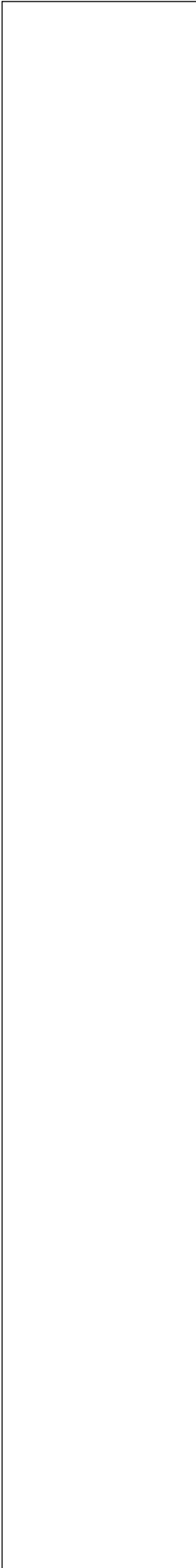
Numbers of visitors to the Gallery have stabilized at a high level (c.7,600 p.a.) after the considerable interest generated through the widely publicized Fisherman exhibition in the previous year.





**RESEARCH ARCHIVE FOR GREEK AND ROMAN SCULPTURE**

The Archive continued to register major sales on the international art market. In addition, individual dealers forwarded material for inclusion into its database. Plans are now under way to improve on-screen search facilities, in order to make targeted sections of the database available to a wider public. Access, currently strictly controlled, will then be provided online and via the new gallery terminal.





## THE BEAZLEY ARCHIVE

The Beazley Archive is a research unit of the Faculty of Classics under the direction of Dr Donna Kurtz, Reader in Archaeology (classical) and Fellow of Wolfson College. The original archive of Sir John Beazley, Lincoln Professor of Classical Archaeology and Art from 1925 until 1956, was purchased for the Faculty in 1965. On his death in 1970 it was brought to the Ashmolean Museum. Within a few years a personal archive of material relating to the study of classical archaeology and art was transformed into a research resource for students and senior scholars. It consisted of photographs, notes, drawings, books, and impressions from engraved gems. The photographs of Athenian vases are the largest archive of this class in the world and were the basis of Beazley's life work.

Since 1970 the entire collection has been enlarged and enhanced through gift and purchase. There are now an estimated 500,000 notes, 250,000 black and white photographs, 33,000 negatives, 7,000 colour prints, 2,000 books and catalogues, and 50,000 gem impressions. Housed in several rooms on the lower level of the Cast Gallery, the Archive has an area for users in the public gallery outside its offices. Users and staff benefit from being able to work in a museum department surrounded by objects documented in the Archive.

From 1979 the Beazley Archive used computers to document Athenian figure-decorated pottery c. 625–325 BC. Today that database has nearly 70,000 records, 30,000 images, and more than 3,500 registered users. Since 1992 databases of casts and impressions of engraved gems have been created, and since 1998 they have been on [www.beazley.ox.ac.uk](http://www.beazley.ox.ac.uk). The site has more than 2,000 HTML pages with more than 5,000 images, an illustrated dictionary of more than 300 pages, bibliographies for classical archaeology and history of collections and illustrated programs for students about pottery, sculpture and engraved gems. Between 2000 and 2001 more than 1,000 colour digital images were made of the Museum's Greek pottery and linked to documentation held in the Archive's pottery database.

The Beazley Archive's use of computers for the generation of publications began in 1982 with the British Academy and Oxford University Press. In 2000 it began in-house publication of *Studies in the History of Collections*. The first volume, Kurtz's *Reception of Classical Art in Britain* (ISBN 1 903767 00 8), documents more than 900 plaster casts from the antique in the Ashmolean Museum. Work on the *Catalogue of Casts*, compiled by Florence Maskell and now also mounted on the website with colour digital images, began in 1992 as part of a European Commission project with British Telecom.

A new Archive research project is the electronic conversion of more than 250 out-of-print fascicules of *Corpus Vasorum Antiquorum* documenting ancient pottery in more than 120 collections in 25 countries since 1922. Commissioned by the Union Académique Internationale, and funded by the J. Paul Getty Trust and national academies, the three-year project has a particular importance to the museum community because it will offer an opportunity for them to add new data and bibliography remotely, laying the foundation for national data centres.

The Beazley Archive's collection of impressions from engraved classical gems, begun by Sir John Beazley and continued by Sir John Boardman, is the focus for a number of research projects. Rudolph Raspe's *Descriptive Catalogue* (1791) of James Tassie's 15,800 impressions will be completed in 2002. This is a major resource for knowledge of older collections of gems, otherwise available in only three complete sets of impressions that



are known to have survived. Gem impressions are particularly well suited to the web since the tiny objects can be enlarged many times their actual size. They are also a primary source for the study of the reception of classical art.

A study of nineteenth-century Belgian and British collections of classical antiquities has been undertaken with the Université Libre de Bruxelles since 1999 and will result in a bilingual publication in 2002. The six Oxford scholars participating in the project are John Boardman, Oswyn Murray, Richard Jenkyns, Jas Elsner, Dyfri Williams, and Donna Kurtz.

The Beazley Archive aims to make its original and electronic archives on classical archaeology and art available as widely as possible and to collaborate actively with colleagues in Oxford and elsewhere. It is ideally placed to encourage collaboration between faculty and museum; its great range of assets offer a unique resource not only for the study of classical antiquity but also for the history of art and the reception of classical art since the Renaissance.

Archivist – Donna Kurtz; technical director – Greg Parker; researchers – Dr Thomas Mannack, Dr Claudia Wagner, Florence Maskell, Ian Hiley.



## CONSERVATION DEPARTMENT

### INTRODUCTION

A flagship project for the new Conservation Department was its involvement as co-organisers with the Oxfordshire County Museums Service, of the Ashmolean's millennium exhibition *About Time*, which opened in February and proved to be a great success. Almost eleven thousand visitors (10,990) came to see it and it managed the fourth best daily attendance figure for a MacAlpine exhibition since 1994 (behind Turner, Severini and Mauritshuis). Above all it brought families into the heart of the Museum and, according to invigilators and the comments book, a much broader cross-section of the public. *About Time* was opened by Professor Richard Dawkins, the University's Professor of the Public Understanding of Science, whose fascinating speech was published as a supplement to the Ashmolean magazine – the first time that this has been done. The project trod new ground for the Museum, reaching for broader audiences through innovative presentation, activities and subject matter but with conservation science a core theme. Activities designed with the Museum's Education Department proved especially popular and a family trail on the theme of conservation and investigation linked the exhibition to other galleries and objects in the Museum.

In addition to supporting the Ashmolean's research activities, conservation input was provided for the installation and de-installation of temporary and permanent exhibitions in all departments of the Museum along with any interventive work required by these projects through the year. Noteworthy amongst these was the commissioning of the Sands Gallery in June and the textile-related displays in the Eric North Room. However, an increasingly significant amount of time was also spent on preparing material for loan from almost all curatorial departments and this is now being logged so that in future costs can be recouped where possible from borrowing institutions. Conservators have also acted as couriers to a number of national and international venues over the past year.

### PREVENTIVE CONSERVATION

The environmental survey conducted by Bickerdike Allen, and partially funded by DETR, was completed in the autumn and the final report has now been received. This examined and analysed the environmental performance in a number of problematic galleries in the Museum – Founder's, John Evans, and Chambers Hall/Combe. It made extensive use of the Museum's data bank of environmental readings for these rooms but also included much new work (eg. the measurements of wind velocity and pressure change as the front and other doors in the Museum were opened and closed and the use of meteorological data from the Dept of Geography), whilst also surveying the building fabric to assess its effectiveness as an environmental buffer. The report collates the results of the experimental work, and makes a series of recommendations based upon them which include the installation of glass doors to contain gallery environments; introducing, or enhancing, local heating and humidity control, and improving the performance of the building fabric. These are environmental improvements which have long been held to be essential and the report has been particularly useful in quantifying the nature of the problem and also confirming assumptions about ways in which improvements might be made. The next stage of the project will look at the feasibility and cost of introducing at least some of these measures. This included the programme of applying film to the roof lights of the John Evans Gallery which has



been completed and will reduce solar heat gain in sunny weather, filter out damaging ultra violet light, and significantly reduce the amount of visible light entering the gallery during daylight hours benefiting both collections and visitors alike. As part of its micro environmental improvement programme, the Conservation Department was also involved in the development and implementation of plans to refurbish the Eric North Room with new climate-controlled cases.

The telemetric environmental monitoring system is operating well across the entire Museum and is now one of the largest in the country. Recent developments include the commissioning of light meters in Western Art galleries and individual showcases holding particularly sensitive material (for example the Old Master Drawings) so that accurate cumulative lux/hour exposures can be logged automatically. This will make the reporting of environmental conditions, but particularly for government indemnified loans, significantly easier. Results from the Old Master Drawings case are encouraging although the project to assess cumulative lux hour exposure and appropriate 'rest' time is still outstanding. A database is being maintained with known display periods for loans to date with an additional separate database for the Michelangelo and Raphael drawings. A number of miniature portable monitors have also been purchased and these will be used to log environmental conditions (including shock) within packing cases during transit of loans from, and to, the Museum when objects are at their most vulnerable. The telemetric system allows detailed analysis of the Museum's environmental records and the establishment of environmental improvement priorities. This is particularly valuable where structural additions, such as the fitting of leylights, directly affect the building's performance and conditions within individual galleries. Attention is currently focused on the Dutch Gallery and a humidifier has been purchased in an attempt to ameliorate the problems in this room.

The campaign of pollution monitoring both inside and outside the Museum was terminated this year because the Department of Geography was no longer able to provide technical support. However, pollution measurements through this third year of monitoring indicated that traffic induced pollution levels had fallen significantly and gave some cause for optimism. The situation will be kept under review. At a much more local level, a systematic regime of testing all materials to be used in museum displays has been implemented and is working well. In this way, a database of non-reactive fabric and boards to be used in showcase lining and construction is being assembled.

Following the detection of silver fish and adult clothes moths in both Antiquities and Eastern Art reported last year, the pest monitoring programme has been expanded but an on-going programme of vigilance, inspection, and regular deep cleaning of risk areas is essential if this problem is not to deteriorate.

Not since the Second World War has a Disaster, or Contingency, Plan been attempted and committed to a single document in the Ashmolean. Its aim is to reduce the effects of a serious disaster on the collections, an issue of fundamental care. In this, the Museum has learnt from other events at Windsor, Uppark and Hampton Court. The plan was co-ordinated and written by the Conservation Department in consultation with the Bodleian Library and Pitt Rivers Museum with a view to longer-term emergency provision planning across the University's collections. Disaster planning is today a difficult, but necessary, consideration for museums and this is reflected in the requirements of Phase II Registration. In addition the plan was required by the Heritage Lottery Fund following the purchase of the Titian portrait earlier in the year. A Disaster Planning Group, meeting once a term, will support the maintenance and management of the plan in the future, its implementation, staff training, and co-ordination with emergency services. A subsequent meeting with both the University and County Fire Officers has



begun what is hoped will be a practical and effective relationship in this area. Duty Friends have kindly taken on some of the work to compile accurate gallery plans and the Department is grateful for their participation in this essential project.

## **INTERVENTIVE CONSERVATION**

### Antiquities

A significant amount of staff time throughout the year was spent on preparing Egyptian, European, and Near Eastern archaeological material for loan. This included conservation, condition reporting and packing. Work also continued in support of various projects in that Department. These included the Sackler Egyptian Dynastic gallery re-display (where selection for display, object condition assessments, some conservation and packing were the main priorities), Potweb (conservation of ceramics), and research on appropriate moulding techniques for the upcoming cataloguing of the Rawlinson seal matrices, all 400 plus of which require new casts for study and photography, and conservation of a painted cast of the Priest King fresco from Knossos for installation in the Café. Work on the backlog of small objects awaiting treatment in the Objects Conservation Laboratories has also continued at the same time but, as with other departments, significant amounts of time are being spent preparing and condition reporting loan material as demand increases. Reorganization in the stores continued with the repatriation of brass rubbings to their dedicated store following completion of building works and clearance of one of the sculpture stores for installation of new racking to a Conservation Department specification in preparation for an international epigraphy summer school.

### Cast Gallery

Conservation time was divided for the most part between preparations for the About Time exhibition which opened in February 2001 and preparing and co-ordinating the Museum Disaster Plan within the tight time schedule imposed by the HLF. Consequently, little interventive conservation work on the cast collection was possible during the Michaelmas term. With the repatriation of two large cases from Osney Power Station store to the John Evans gallery the vacated space was reorganized and reserve casts separated from furniture and other pieces. Storage reorganization continued through the year with clearance of space in Osney Power Station and transfer of casts and moulds from overcrowded Cast Gallery storage. This last move was made to ease chronic and hazardous congestion in the Gallery. Space created under the portrait heads redisplay in 1998 was used for new acquisitions from the Munich cast gallery and the ground floor temporary display area has been rearranged to accommodate a new cast of the 'Louvre Fisherman'. Temporary space was also made for a newly transferred series of 116 ivory casts from the Department of Antiquities prior to their being re-housed. Practical work included conservation of a bust of Pompey for the portrait heads display in the Cast Gallery and a painted cast of an Attic gravestone prior to making a mould.

### Eastern Art

Following the dismantling of the Persian steel exhibition a suitable storage method was developed for the Tanavoli Collection which was re-packed using conservation grade materials. This was followed by exhibitions of Ikat coats and related material,



Newberry embroideries, and Turkmen carpets and 'Fish in Oriental Art'. Some textiles required minor repairs and support treatments before they could be displayed and related work for these shows included mannequin construction and padding, preparation of padded boards, preparation of covered rollers and tubes and application of Velcro for hanging. As part of an on-going research project associated with that material, samples were taken from approximately fifty pieces of the Newberry Collection of embroidered textiles and have been sent for carbon dating. Work on loans included condition reporting outward loans but also the documentation and condition reporting inward loans like the Hammond Collection of Central Asian Coats and organising their storage. Carpet storage was also upgraded. A number of fan designs were also prepared and mounted for an outward loan, and backboards cut for a new in-house display of Chinese paintings, by the Paper Conservator.

As briefly reported above, a regime of insect trapping has been introduced in the Museum. Monitoring has revealed the presence of clothes moth in the Eastern Art Print Room. The infestation does not appear to be critical but a small number of adult moths are regularly being trapped. No infestation has been found on textile objects stored in the Print Room but a programme of bagging and freezing 'at risk' items has been undertaken together with regular cleaning. A source of infestation has been identified in a bag of wool felt found in the Museum but it is as yet unclear whether this is the only one.

The Conservation Department liaised closely with both the designer and contractors in the Eric North Room as refurbishment took place and a series of short tours of the textiles stored in the Eastern Art Print Room were given for the opening of the Bloomin' Arts exhibition in the Ashmolean Café. Plans were also drawn up for minor alterations to the present laboratory which will result in a flexible space better suited to the treatment of textiles and, as part of its more general responsibility for collections care, many objects on open gallery display were surface cleaned by the conservation staff and others prepared for photography. A start was also made on the conservation of a number of early Japanese terracottas from the permanent displays.

#### Heberden Coin Room

The resignation of the conservator with special responsibility for coin conservation in November necessarily meant a slowing down of the programme of numismatic conservation, particularly of the Alexandrian coins which have particular problems. Assistance was provided whenever possible by other conservators until a new post holder could be appointed. Work included not only the conservation of coins and preparation of casts, but also assistance with the installation of exhibitions like that commemorating the death of Queen Victoria. With the re-appointment in May of a conservator with particular responsibility for the numismatic collections, coin casting on demand resumed and research has resumed into appropriate treatments for these collections.

#### Western Art

In common with other sections of the Department, projects dealt with by the Paper Conservator over the year divide into: the preparation of inward loans for incorporation into the collection; the preparation of works for outward loan including assessments for Visitors meetings; condition checking inward loans for in-house exhibitions and the preparation of works for in-house exhibition. Unfortunately the present cramped and unsatisfactory studio arrangements make any significant practical work



and tackling the backlog of new accessions impossible. It is apparent that this backlog of new acquisitions has increased markedly and the problem has been addressed by the part-time employment under contract of a freelance conservator, Kate Edmondson, who is assessing and mounting these works. It has been agreed that she will be employed from September on a regular basis, funded by the Department of Western Art, to work on the large number of new acquisitions so that they can be integrated into the main collection.

A significant proportion of time was also taken to write a brief and research materials and equipment for the proposed new studio, which will occupy the space vacated by Western Art Library reserves. A visit by the architects was most encouraging, and there has been some recent progress on its development. It is hoped that at least some funding will be secured for this vital project over the next six months so that conversion can begin.

The period September to December 2000 was particularly active for paper conservation in exhibition and loan preparation. The Evans exhibition was replaced by Portraits of Ruskin and Edward Ardizzone by Ruskin and the Geographical Imagination. Portraits of Ruskin involved condition checking and some remedial conservation of lenders' frames. The Ardizzone exhibition comprised mainly private works, which required unframing and in many cases remounting to Ashmolean standard and, after exhibition these were re-framed, in some cases in new mounts made to fit owners' frames. Ten of the Ashmolean works displayed in Ruskin and the Geographical Imagination required minor treatment and remounting and some of the borrowed display case material required custom-made rests. Interventive treatment of a work for the following Eldon exhibition was undertaken as was an assessment of a Michelangelo at Christ Church Picture Gallery by request of the curator.

In addition to working on incoming and the Ashmolean's own material for exhibition in the Museum, there were thirty-four outward loans in the period September to December. It is of considerable concern to the Conservation Department that virtually all conservation of works of art on paper is exhibition-led with little time being available to address real conservation problems in the collections. The backlog of new accessions since 1995, for example, is an area which needs attention and efforts are being made to incorporate assessment of these into the studio schedule. However, an acute shortage of bench time (because there is only one paper conservator), coupled with the current poor facilities and restricted workspace, means that little can be done to improve this situation if the present rate of loans continues.

Works of art on paper were prepared for display in the Sands Gallery and support for project by Objects Conservators included the conservation and installation of sculpture. At the same time, a large inward loan of over ninety works of art on paper from the Sands family took up most of the Paper Conservator's time over spring and early summer. These had to be carefully documented, unframed and remounted to be incorporated into the collection (but the original frames were wrapped and kept should the works have to be returned). All this has taken up a great part of the Conservator's time. An inward loan of this volume has highlighted the difficulties of storing such a quantity of work and frames safely and securely and has required careful co-ordination and co-operation between several members of staff, particularly the Registrar, Curator, Conservator and Print Room Supervisor. The rest of the summer was spent preparing autumn loans out, including some work for Eastern Art.

All the gold and enamel boxes which were on display in the case damaged during the smash and grab attempt are being examined and cleaned by the Objects Conservators as necessary and detailed condition assessments of the two which were actually damaged





are in preparation. Continuing assistance has also been provided in support of the silver catalogue with a good number of items being cleaned for photography. Under the supervision of the Department, condition assessments and detailed estimates were obtained for the conservation of the tapestries in the Mallett Gallery by consultant conservators and a seventeenth-century English embroidery remounted in-house. Conservators have also been involved in detailed preparations for the Pacheco and Brazilian exhibitions.

The Paper Conservator is also providing detailed notes on the condition and mounting of all the Michelangelo works in the Ashmolean for a new scholarly catalogue which is in preparation. This project is running behind schedule because of the quantity of loan preparation but it should be completed by the end of October.

This has been a typically busy summer period for the Conservation Department as it has striven to deliver as balanced a service as possible across the collections, given the conflicting demands of an extremely heavy loans and exhibitions programme and the Ashmolean's own cataloguing and research initiatives. However, as the Department develops its role, two issues are becoming increasingly apparent. The first is the need for a second paper conservator and the second is the desirability of having a dedicated conservation technician who could provide basic skill support in the areas of mount cutting and exhibition framing and much else besides. Without this, valuable and highly skilled expertise is being diverted from conservation in all specialisms to routine and formulaic tasks that do not require the level of competence of a fully trained and experienced conservator. As a result, many real areas of need in the collections cannot be addressed.

### **STAFF**

Daniel Bone gave a public talk in the Cast Gallery on the history and technology of plaster casts as part of the Museum's late evening opening series of events for the public during the summer.

Ms Elizabeth Gardner and Ms Stephanie Ward joined the Department as object conservators in March and April respectively.

Ms Shulla Jaques attended a training course organized by the Institute of Paper Conservation on the use of vacuum in paper conservation held at the National Maritime Museum, London.

Mark Norman gave a paper entitled 'Tis a pity things cannot be better preserv'd than they are' – conservation and the Ashmolean since 1683' at a conference organized by the British Museum and it was published in the conference pre-prints Past practice – future prospects pp.159–166. He also gave a lecture as part of the PGCE course offered by the Education Department and published an article on the history of sculpture conservation in *The Ashmolean No 40* entitled 'Mistresses with great smooth marbly limbs'.

Ms Flora Nuttgens was appointed to a two-year contract post funded by the Stockman Family Foundation with special responsibility for the preparation for transfer to new storage of textiles and related materials in the Department of Eastern Art.

Ms Sue Stanton gave a short lecture at a Costume Society Symposium on 'The Conservation of the Newberry Textile Collection – Problems and Solutions' and her paper 'The Reigate Doublet' was published in conference post-prints *Replicas* by the Stichting Textielcommissie Nederland, pp.117–127.



Ms Rebecca Tidswell resigned from her post as Objects/Numismatic conservator in November to return to the United States.

Ms Karen Wilson attended the conference 'Past practice – future prospects' at the British Museum as part of the Museum's staff professional development programme.

Visitors to the department included students of historic metalwork conservation from West Dean College, two colleagues from the Hermitage to discuss organics conservation, and the Secretary of the Gabo Trust which is interested in developing sculpture conservation in the Museum.

The Department also hosted laboratory tours for the Friends and Young Friends of the Ashmolean and the Guernsey Branch of the National Art Fund who gave a donation of £150.00, which will be used to purchase books on conservation.



## FRIENDS OF THE ASHMOLEAN

The Friends have lost three valued members of their Council in the course of the year: Mr Brian Miller, who died in March, had been a member for twelve years; Mrs Poppy Anderson, who resigned on moving away from Oxford, had been a member for five years; and Dr Kenneth Garlick retired from the Council in July after serving since the foundation in 1970 (and as Keeper of Western Art from 1968 to 1984). They have been replaced by Mr John Ashdown, Mrs Valerie Stewart, and Dr Oliver Impey (who was one of the two original Secretaries of the Friends in their early years).

The purchase grants the Friends made to the Museum during the year were dominated by the grant made in 2000 towards the purchase of the Titian Portrait of Giacomo Doria (£25,000 given in that year, £15,000 in 2001, and £10,000 to be paid at the beginning of 2002 to bring the total up to £50,000, the largest grant ever made by the Friends). As a result of this, fewer other grants than usual were made in the course of the year. They included: £2,500 towards the purchase of a mid-19th-century Japanese screen which is the pair to one already in the collection; £5,000 towards a partly gilt silver tankard attributed to Jacob Bodendick; £5,000 towards a Ming table of the 16th-17th century, the first important piece of Chinese furniture to come into the Museum's collection; £1,250 (£250 of which was contributed by the Young Friends) to purchase outright a Roman bronze arm purse found many years ago on Hadrian's Wall; £2,000 towards the purchase of four prehistoric Japanese terracotta pots; and £5,000 towards the purchase of a large 16th-century maiolica basin from Urbino.

The activities organized for the Friends have continued to be very popular with members, and are generally oversubscribed. They make a modest profit, which contributed a worthwhile sum to this year's purchase grants.

It has been very gratifying to see how the Young Friends continue to flourish. The enthusiastic commitment of the members of their committee, some of them young members of the Museum staff and others undergraduate and postgraduate students in Oxford, is rewarded by the great pleasure the events they organize bring to their growing body of members. Last year they were able to make a contribution to the purchase of the Titian portrait, and this year they are delighted to have been able to make a grant towards the purchase of the Roman arm purse.



## PUBLICATIONS

Two major catalogues were published for the Museum during the course of the year by the University Press, as part of the continuing series: Susan Sherratt's *Catalogue of Cycladic Antiquities – 'The Captive Spirit'* is the first comprehensive account of one of the best and most representative collections of Bronze Age Cycladic art outside Greece. The seventh volume in the sequence of catalogues of the collection of drawings covers *The French School*. Written by Jon Whiteley, running to 900 pages with over 1,500 illustrations, this catalogue spans French art from the sixteenth to the early twentieth century. Also of considerable importance was the publication in *British Archaeological Reports International Series* of the *Manuscript Catalogues of the Early Museum Collections 1683–1886 (Part 1)*, by Arthur MacGregor, in conjunction with Melanie Mendonça and Julia White. For more than three centuries the Museum's collections have occupied a position of primary importance in the history of collecting in Great Britain. This new publication makes available in translation and transcription, manuscript inventories compiled over the years by successive curators, many previously unpublished.

The first title to be published by the Museum in the course of the Academic year was *Arthur Evans, Knossos and the Priest King*, by Susan Sherratt. It was produced to coincide with the exhibition mounted by the Department of Antiquities to mark the centenary of the start of Sir Arthur Evans's excavations at the site of Knossos, on Crete. Another small, illustrated catalogue followed shortly afterwards, also celebrating a centenary – that of the birth of Edward Ardizzone RA (1900 – 1979). A selection of the Artist's paintings and drawings was exhibited by the Department of Western Art and the catalogue, which includes a 'Memoir' by Ardizzone's daughter, Christianna Clemence, was compiled by his son, Dr Nicholas Ardizzone. Illustrated colour folders were produced to provide background information for the two remaining exhibitions at the end of the year 2000. *Portraits of John Ruskin*, compiled by Colin Harrison, and Marcus Milwright's fully illustrated text which describes, case by case the objects on loan from the Tanavoli Collection to the Department of Eastern Art in the small exhibition, *Steel: a mirror of life in Iran*.

The major spring exhibition in the McAlpine Gallery was *Jules Flandrin (1871–1947) – The other Fin de Siècle*. A very colourful catalogue, illustrating sixty works from private collections in Paris and Grenoble, was published with funding from Buckinghamshire Chilterns University College. The catalogue was compiled by Dr Juliet Simpson, Reader in Art History at the College and Curator of the exhibition, and includes biographical notes on the artist by his son, Georges Flandrin, with additional text (in both French and English) by Geneviève Lacambre of the Musée D'Orsay.

Shelagh Vainker's *Chinese Paintings* in the Ashmolean Museum was published in November to coincide with the opening of the Khoan and Michael Sullivan Gallery of Chinese Painting. Containing over two hundred illustrations, the book is a companion to Shelagh Vainker's *Modern Chinese Paintings: The Reyes Collection* in the Ashmolean Museum (1966). The two volumes are available together in a slipcase. Both volumes were designed by Behram Kapadia who also designed the Flandrin catalogue and the forthcoming catalogue of Professor Michael Sullivan's own collection – due to be published in November 2001. *Embroideries and Samplers from Islamic Egypt* was the Department of Eastern Art's other major publication; the fruit of many year's work by Marianne Ellis on the Newberry Collection of Medieval Islamic embroideries. She illustrates sixty-six examples of embroideries – dating from AD 868 to the Ottoman Conquest in 1517 – which demonstrate the wide variety of embroidery stitches and techniques already in use at that time. A selection of the embroideries was on display in the Eric North Room during the summer, accompanied by a small brochure *A Stitch in Time*.



The opening of the Sands Gallery in the summer was marked by publication of Katharine Eustace's *Continuity and Change: Twentieth-Century Sculpture in the Ashmolean Museum* and a Teacher Resource Pack, produced for the Education service, on *Early Twentieth Century European Painting*. This latter, completely underwritten by the Hulme University Fund and the David Cohen Trust was produced electronically from text prepared by Sharon Trotter of Tate Britain, which was evaluated and piloted by a panel of teachers from eight schools in and around Oxford. The Education Service also produced, in conjunction with the Conservation Department, a 'Family Gallery Trail' – *About Time*, bringing the number of published Gallery trails to five. The exhibition *About Time* was opened on 6 February by Professor Richard Dawkins, whose text was reproduced as a supplement to issue number 40 of *The Ashmolean* (copies still available).

In the field of Numismatics, April saw the publication of *A Die Corpus of Buyid Coinage* by Luke Treadwell. This is a catalogue of medieval Iraqi and Iranian coinage, struck during the 10th – 11th centuries AD under the Buyid Dynasty in Baghdad. Drawing on all major public collections of Islamic coinage in the western world, as well as several private collections, it also represents a new departure in the field of Islamic numismatics, in that it describes and illustrates every die identified as belonging to the series. Volume nine of *The Sylloge of Islamic Coins in the Ashmolean Museum* is currently at press, due for publication in the autumn. Compiled by Stephen Album under the editorial direction of Luke Treadwell, this volume covers the coins of Iran after the Mongol invasion.

Hiroshige's *Views of Fuji* reproduces a selection of twenty woodblock prints from the Collection, with text by Oliver Impey. It is a companion to *Hiroshige's Views of Tokyo* (1993), which included twenty prints from the series *One Hundred views of famous places in Edo*. *Tudor England* by Moira Hook and Arthur MacGregor, a companion to *Medieval England*, is intended for general readership and is illustrated from across the range of the Museum's collections. Also illustrated from across the range of the collections is the new *Compact Guide*, published for the Museum by Prestel of Munich. This small book (measuring 19 x 10 cm), includes a brief history of the Museum and the growth of the collections, by Arthur MacGregor, together with over 100 colour illustrations.

A full complement of the Department's staff attended the London International Bookfair, where the Museum mounted an 'Oxford' stand in conjunction with the Bodleian Library. This event was followed immediately by the Art History Bookfair at Oxford Brookes. In the Publications Officer's absence, Declan MacCarthy, Sales and Marketing Manager made a brief one-day visit to the Frankfurt Bookfair and also attended Book Expo America – the American book trade's annual convention in Chicago – along with the Museum's UK, European and North American distributors.

Shop turnover for the year increased to over £382,000 – an increase of 14% over the previous year – and a substantial amount was subsequently transferred to Administration towards the running costs of the Museum. During the course of the year Kay Russell, a Consultant specializing in product development was employed to create new ranges for the shop. These included postcards, notecards, ties, scarves and various paper products. A completely new range of fourteen Christmas cards has also been produced and will be on sale this Christmas.



## EDUCATION SERVICE

### **VOLUNTARY GUIDES AND STAFF**

The Ashmolean Education Service this year marked its twentieth anniversary. The dedicated and talented group of thirty two voluntary guides have again offered a rich and varied range of programmes this year for adults and children. The guides are José Allen, Sally Bainbridge, David Berry, Gabriella Blakey, Ann Craig, Marjorie Crampton Smith, Denise Darbyshire, Oonah Elliott, Anne-Lise Foëx, Phil Hills, Sheila Hills, Janet Huins, Julie Hurst, Margaret Jenks, Elaine Lyons, Clova Morris, Phyllis Nye, Cassy O'Brien, Dinah Reynolds, Joan Ritchie, Deborah Rogers, Anna Steven, Christine Stone, Molly Strafford, Elizabeth Tate, Rosalind Tolson, Cheryl Trafford, Mary Waley, Marigold Warner, Abigail Wedmore, Suzanne Woods and Meriel Wyndham Baker. Charlotte Schofield runs OXMUS, the county-wide museum club for children. Doreen Dunbabin, Pat Hawkins and Judith Salmon are Emeritus Guides and Moira Hook is a Consultant Guide. Many short-term volunteers have ably supported the work of the Service: John Avery, Litsa Biggs, Helen Bryer, Margaret Burgess, Helen Care, Flora Carnwarth, Emma Dunnett, Adele Easter, Jenni Emmett, Claire Freeman, Hannah Griffiths, Alex Harris, Rae Hope, Sara Knowland, Asimina Kaniari, Christine Kuhn, Alexandra Macculloch, Araminta Morris, Harriet O'Neill, Cary White, Emma Williams and Jenny Woodward. All are to be thanked for their great contributions to the Education Service.

Emmajane Lawrence has been promoted to the full-time position of Deputy Education Officer, thanks to a generous gift from the Elizabeth Cayzer Trust, and in recognition of her fine work for the Service. A gift from the Elias Ashmole Group has supported Mary Lloyd's new position of Assistant Education Officer for Schools and Families. Susan Coles has been appointed for one year as the Education Office Assistant. Terry Hood and Sylvia Kempshall continue as Bookings Assistants and Kathie Booth Stevens is the Clore Education Officer.

### **PROGRAMMES FOR ADULTS**

Programmes for adults focused both on the permanent collections and on special exhibitions. Written information on each Object of the Month was provided in the galleries and on the web. Well-attended study days were offered on 'Centuries of Silver', 'The Conservation of Renaissance Paintings and Frames', 'Modern Chinese Paintings', 'Europe and the East: Materials and Ornament', 'John Ruskin: His Centenary Year', 'Decorative Arts of the Renaissance', and 'Flandrin'. Practical art workshops, led by artists, were offered on 'Indian Miniature Painting', 'Sculptors' Drawings' and 'Flandrin'. Two behind-the-scenes sessions were offered with the Ikat exhibition.

Keepers and other experts, from within the Museum and beyond, offered lunchtime talks, summer evening gallery sessions and lectures. These were added to the three weekly gallery talks offered by members of the Education Service. The New Year Lecture was presented by Gabriele Finaldi on 'Caravaggio and the Rome of 1600'. Gerald Cadogan lectured on 'A Cretan Bronze Age Palace Decoded: Arthur Evans and the Frescoes of Knossos', Denis Cosgrove on 'Ruskin, Oxford and the Geographical Imagination' and David Miles on 'The Milton Jewel and the Origins of England'. The final two Millennium Lectures were given by Kate Flint ('Prisons of the Infinite': Women's Eyes) and Theodore Zeldin ('The Search for Lovers, Friends and Workmates who are not Bored'). A lively programme for summer evenings included gallery talks by guides and keepers, a harpsichord concert by Martin Souter, a Baroque Flute promenade concert and jazz on the forecourt



## **PROGRAMMES FOR CHILDREN AND SCHOOLS**

Monthly Saturday family drop-in sessions have been added this year, with activities in the galleries and trails to focus families on aspects of the collection. Examples of the drop-ins were 'Use Your Head', 'The Big Draw', 'Money, Money, Money', and 'Storytelling: Born of Blood and Fire'. Holiday activities have been offered both by the guides and by outside experts: 'Shining Swords and Glittering Jewels', 'Frog Frolics', 'Gallop Away', 'Twelve Days of Christmas', 'Art in Egypt' (Ugandan Sculptor, David Odwar led children in making ceramic sculpture), 'Drawing Workshop' (Artist-in-Residence, Helen Ganly led children in drawing in the Cast Gallery), and 'Storytelling: The Strange Tale of the King and the Goblins', led by Chris Smith.

Numeracy workshops for schools have been developed, using both the Egyptian and the paintings collections. Handling sessions for schools have been enriched with a gift of an Egyptian terracotta jug and a group of scarabs, from the Department of Antiquities.

For teachers, the new Teacher Resource Pack by Sharon Trotter on Early Twentieth Century European Painting provides information and ideas for working in the new gallery and throughout the Museum. The pack was supported by generous gifts from the Hulme University Fund (formerly Hulme Surplus) and the David Cohen Trust. A selection of information from this pack was developed and placed on the console in the gallery. A newly-designed teacher newsletter goes now to over 700 teachers twice a year. Teachers were given training in using the Museum for their numeracy work. A five-week training course was again offered for Oxford University's Post Graduate Certificate in Education programme.

## **OTHER ACTIVITIES**

The Museum's first Artist-in-Residence was Helen Ganly, who worked in the galleries, led workshops with local schools and did two presentations of her own work. Her presence in the Museum for three months brought a great sense of community and artistic excitement among staff and visitors. Specially planned visits have been provided for many other groups, including children of asylum seekers, the Stepney Children's Fund, and visitors with a variety of special needs.

A new access policy for the Museum was approved by the Visitors. Large print labels are created to accompany major special exhibitions. Touch tours have been publicized and a written trail for adults in wheelchairs has been developed. Groups of foreign students have been helped to focus their visit with a gallery trail available in four languages. A team of volunteers greeted the young people and helped to orient them to the Museum.

Work with Blackbird Leys Community Development Initiative continues, with visits and exhibitions of young people's work. A London art dealer purchased one of their paintings while it was on display. In addition to these exhibitions, the two Education display boards have shown work by Isis Middle School for the Art Works Award and poetry by local schools. A display of six collaborative textile pieces, made by four East Oxford community groups in cooperation with Bloomin' Arts, was mounted in the Café. The groups visited the Museum for tours and for an opening reception.

As part of the About Time exhibition, eight hands-on exhibits were developed to demonstrate the conservation concepts explained in the exhibition. In addition, the South Eastern Museums Service made a grant to support the printing of a family gallery trail and panels which highlighted conservation issues surrounding six Museum objects.



**VISITOR NUMBERS**

The total of 44,400 group visitors was well up from last year's total of 36,500. Approximately 20,600 of these visitors participated in a tour or other activity led by the Education Service (13,200 of these were children) and another 23,800 booked into the Museum in unguided groups (18,100 of these were children). Groups come from great distances, with both adults and children travelling from 24 counties this year. 441 schools visited this year, up from 250 last year. One third of the children and one fifth of the adults come from Oxfordshire. 20% of schools visiting this year have visited for each of the past three years, while 43% of schools visiting in the past two years were repeat visits.





## ADMINISTRATION DEPARTMENT

### FINANCE

The Museum drew down on its reserves to complete the financial year in balance. A total core grant of £1444,084 was received from University funds. The University made a special grant of £125,000 for security improvements. £9,403 was received as a distribution from the OUP. Museum trading contributed £96,450. A donation of £100,000 was received from the anonymous benefactor of the Chinese Paintings Gallery for ongoing activities promoting Chinese studies in the Ashmolean. The Elias Ashmole Group donated £35,000 and L.J. Libson Esq gave £500 which was assigned to the Design Department. Acquisitions were supported by substantial grants from the Resource V&A Fund (£71,000), National Arts Collection Fund (£59,500) and the Friends of the Ashmolean (£56,500). The Museum received the residue of Mrs Hansen's bequest (£51,035) and was also notified of a bequest expected to yield £440,000 from the late Mr Tait. Resource: Council for Museums Galleries and Archives provided funding of £83,405 under the Designated Challenge Fund scheme for documentation. The first meeting of the Visitors Finance Sub Committee was held on 12 October. Its membership includes: the Director and Administrator, the Chairman of the Visitors (Dr Repp), Prof. Butler, Prof. Cooper, Dr Hopwood (Director of the Said Business School). As part of the new system of governance, estimates and financial projections were made to ASUC for submission to PRAC.

### BUILDING WORK

The refurbished Fox-Strangways gallery was formally opened on 6 October and the Chinese Paintings Gallery on 11 October 2000. The Early Twentieth Century gallery, renamed the Sands Gallery in honour of the Sands family, opened on 20 June 2001. The opening of an entirely refurbished Eric North Gallery, designed by Ivor Heal Design and supported by a generous private benefactor, completed an outstanding year for the Museum's physical development. Once again, the Museum is indebted to its generous friends and to the expert and unstinting dedication of Mr David Scroggie of the Surveyor's staff for his rigorous project management.

As part of the ongoing improvement of Museum security, devised in association with the Museums and Galleries National Security Advisor and the University Marshal, an entirely new intruder alarm system was installed, with roof mounted CCTV. Physical security was improved by inserting bars beneath the skylights of the Hindley Smith, Landscape, and Old British galleries (with ley lights) and in the Weldon Gallery. The Museum Disaster Plan was completed and submitted to HLF as required by the grant to purchase the Titian.

The USO reglazed and made roof repairs in the John Evans and Fox Strangways galleries. The North East Lift was refurbished and repairs made to the handrails on the Forecourt, apparently damaged by vandals.

### ICT

The principal campaign of the year was the continuation of the documentation programme funded by the Designation Challenge Fund. The work proceeded well in all sections, although the tragic early death of the specialist designer of Islamic coin soft-



ware set back that part of the programme and we are grateful to Resource for allowing us to carry that part of the grant forward into the ensuing government financial year. The Museum website was continually developed during the year and support provided for all in-house IT users. A touch screen facility was installed in the Sands Gallery. The appointment of Ms Hills under the DCF scheme to assist Dr Moffett has highlighted the value of relieving him of routine maintenance tasks.

### **OTHER**

The Museum was represented at meetings of the Designated Museums Group, Oxfordshire Museums Council, Friends of the Ashmolean Council, Oxfordshire County Council focus group: Towards a cultural strategy, the AHRB presentation at the Taylorian Institution, Thames Valley Museum Group and Regional Museums Task Force consultation.

### **STAFF**

Mrs Cathy Hills began a short-term contract as part-time IT Assistant, to help Dr Jonathan Moffett with the smooth running of the Museum's IT whilst he concentrated upon the Designated Challenge Fund Projects. Also involved in these projects are Miss Alexandra MacCulloch and Miss Rowenna James, working as data entry clerks in the Western Art Department; Miss Rachel John, with a similar contract in the Department of Antiquities; Dr Cathy King, who has extended her contract from part to full-time in the Heberden Coin Room to work on a database documenting coins minted in Britain during the time of the British emperors Carausius and Allectus. Mr James Lin is also working on a database of three-dimensional objects in the Chinese collections as a further Designated Challenge Fund project.

Elsewhere in the Museum, Mr Graeme Campbell took up his post as the head of the new Design Department. Miss Louise Trevelyan completed a year's contract as a part-time sales and display assistant in the Ashmolean shop. Miss Natalia Sidlina and Mr Claudio Chagas also joined the shop staff, also working part-time. Miss Sidlina resigned towards the end of the academic year, and was replaced by Ms Jennie Jones.

Mrs Rebecca Tidswell resigned her post as conservator (grade E) at the beginning of December and Ms Karen Wilson was promoted to this post. The two remaining vacancies in the Conservation Department were filled later in the spring by Ms Stephanie Ward and Ms Elisabeth Gardner.

Ms Susan Coles took up a one-year appointment as office assistant in the Education Department; and Mr Robert Pugh began a one-year contract as a technician in the Workshop.

Mrs Julie Summers began a consultancy as Exhibition Officer to the Museum in March.

Mrs Jacqueline Williams resigned from the reception/security staff early in the summer; at the end of the year Mr Yemane Asfedai resigned from his reception post to work elsewhere in the University.

Mr Bill Cavanagh, Assistant Security Officer, took an extended period of sick leave. The Museum is grateful to Mr Nick Jones, who was seconded from the invigilation staff to provide security cover during this time.



Mrs Sarah Brown, the Press and Public relations Officer, took a three month leave of absence from January to the end of March. Ms Flora Carnwath was appointed PR assistant during this period; and at the end of it, was appointed assistant to work on the Brazilian exhibition.

Amongst the gallery team, we welcomed Mr Moussa Saker, Mr Barry Hathaway, Mr Ahmed Abd Al Rhman, Miss Elena Vasilescu, Mrs Deborah Johnson, Mr Glyn Plested and Mr Clement Shaw. We bade farewell to Miss Adele Easter, Mr Kevin White, Miss Emma Dix, Mr Richard Stayt, Mr Ahmed Abd Al Rhman, Miss Maria Guida, Mrs Jill Hobsbawm, Mr Phillip Burton and Mrs Rosemary Langford.



## GRIFFITH INSTITUTE

### THE TOPOGRAPHICAL BIBLIOGRAPHY

The Topographical Bibliography office and records were moved into the new Sackler Library at the end of June and the beginning of July 2001.

Some 25% of the material collected for Part 3 of Volume VIII (Provenance Not Known: Stelae, reliefs and paintings) has been analysed and incorporated into the text. The planned date for the completion of the text is the end of 2002.

Mrs Lindsay Charlesworth continued working on a part-time basis on the conversion of the existing Topographical Bibliography files to a computerized format.

A number of Egyptologists were sent a questionnaire in which they were asked for their views on the methods of publishing the Topographical Bibliography. A clear majority of them expressed their support for the current policy of combining the traditional book form with an Internet-based continually updated database (<http://www.ashmol.ox.ac.uk/gri/3.html>).

The Committee has agreed to recruit a new full-time member of the Topographical Bibliography and Griffith Institute Archive staff (Clerical and Library Grade 4).

### THE ARCHIVE

The records kept in the Griffith Institute Archive were moved into the new Sackler Library at the end of June and the beginning of July 2001. After nearly three years in storage, the Archive will reopen at the beginning of October.

Mr Kent Rawlinson worked on the scanning of Howard Carter's field cards and Harry Burton's photographs made during the excavation of the tomb of Tutankhamun. Miss Lindsay Allen transcribed the remaining Tutankhamun records. To date, some 90% of the material has been scanned or transcribed and is ready for editing and encoding. All this material is gradually being made available on the Institute's web site (<http://www.ashmol.ox.ac.uk/gri/4tut.html>). Mr Rawlinson also completed the scanning of the 19th-century 'studio' photographs in the Archive of the Griffith Institute and edited their catalogue originally prepared by J. Malek and E. Miles. A database of these photographs will be made available on the Institute's website at the end of 2001.

In connection with the move of the Archive into its new premises, the database of the material has been revised and updated. It is planned that it will be eventually possible to consult it on our website.

Miss Neda Moussavi worked in the Archive during the week 2-6 July for work experience.

Miss J. K. Ámundadóttir assisted in the move of the Archive into its new premises and in the preparation of transcripts of Howard Carter's material in July 2001.



### **ACQUISITIONS BY THE ARCHIVE OF THE GRIFFITH INSTITUTE**

Donations: a copy of G. Daressy's *Recueil de cônes funéraires* annotated and augmented by Norman de Garis Davies (Dr Donald Ryan); four photographs taken by anonymous photographers during the excavation of the tomb of Tutankhamun (Mrs M. Young); some additional papers of Dr I.E.S. Edwards (Mrs E. Edwards). Internal transfer: an album with watercolour sketches, ink drawings, letters and other material by Amelia Edwards. Purchase: twelve 19th-century photographs of Egypt by Bonfils and Zangaki.

### **LOANS FROM THE ARCHIVE**

Several items from the Howard Carter manuscripts were loaned to the exhibition *Mythos Tutanchamun. Ein Pharo wird populär* at the Deutsches Elfenbein Museum in Erbach, 30 August 2001 – 31 January 2002.

### **A.H. GARDINER TRAVEL SCHOLARSHIPS**

The Gardiner Travel Scholarships for 2000-1 were awarded to Mr Hassan Abd el-Bassir, Mr Khaled Mohamed Mahmoud, and Mr Magdy Ahmed Ismail Aly.

### **THE LENMAN PRIZE**

The Lenman Prize for 2000 was awarded to Mr Giles Thomson (Wadham).

### **GRANTS**

The following grants were made: £17,680 to the Ashmolean (Sackler) Library, £550 to the Annual Egyptological Bibliography, £10,000 for studentships awarded by the Board of the Faculty of Oriental Studies; another £2,000 to the Board of the Faculty of Oriental Studies to supplement the Lenman Fund; £300 to Dr S. Dalley to pay for a drawing of a reconstruction of the Hanging Gardens of Babylon; £500 to Dr A. Sherratt for a mapping project.

A grant of \$1,500 was received from The Theban Foundation in Charleston, S.C., for the conservation of Howard Carter's records.

### **PUBLICATIONS**

S. J. Clackson's *Coptic and Greek Texts Relating to the Hermopolite Monastery of Apa Apollo* was published in December 2000.



## ACADEMIC STAFF

Prof. J.W.Allan was invited to lecture on the Nuhad Es-Said collection at the Sackler Gallery, Washington, on 15 September, and gave the second C.L. David Lecture on Islamic Art in Copenhagen on 27 September 2000. It was entitled, “My father is a sun and I am the star”: the Fatimid legacy in medieval Islamic art’. He was on sabbatical leave from 1 October 2000 – 1 May 2001. During his Sabbatical he was invited to the archaeological excavations at Merv, in Turkmenistan, by the International Merv Project. He spent two weeks doing fieldwork in Pakistan in November 2000, and lectured on Persian steel at the National College of Arts in Lahore. He also spent a week in Tehran in April 2001, and lectured on Persian steel at the British Institute of Persian Studies in Tehran. He was elected President of the British Institute of Persian Studies. Publication: (with B.Gilmour) *Persian Steel: The Tanavoli Collection*, Oxford Studies in Islamic Art, vol. 15, Oxford 2000.

Dr R. Barnes completed the cataloguing of the Newberry collection of medieval Islamic embroideries, and is now preparing the material for publication. The Museum received a grant from the J. Paul Getty Trust on her behalf to catalogue the remaining Islamic textiles in the Department. A further grant from the Oxford Radiocarbon Accelerator Dating service (ORADS) was confirmed, to fund the radiocarbon analysis of 40 textiles from the Newberry collection. She completed a book manuscript about a large historical Indonesian collection now in the Ethnographic Museum in Frankfurt, Germany, where it will be published. She curated two exhibitions in the Department: ‘Ikat textiles of Asia’ and ‘A stitch in time – Medieval Islamic Embroideries from Egypt’. In October she attended the biennial meeting of the European Association of South-east Asian Archaeologists in Sarteano, Italy. In December 2000 – January 2001 she carried out research on textile production and circulation in eastern Indonesia. In March she was Cotsen Scholar at the Textile Museum, Washington, assisting with the Lloyd Cotsen Documentation Project. She was a keynote speaker for the biennial conference of the Costume Society, held in Oxford on July 6–8. She assessed one undergraduate final year dissertation and continues to supervise one D.Phil student. She is a board member of the European Association of South-east Asian Scholars. She made two study trips to Indonesia. Publication: *Radiocarbon Dates from the Oxford AMS System: Archaeometry Datelist 30, Egypt and Indonesia*. *Archaeometry* vol. 42, part 2, pp. 474–5.

Dr M.J. Brooks delivered a lecture ‘Drawn copies in the late sixteenth century’ to the Courtauld Institute graduate seminar. He taught Renaissance art history to four undergraduate students, and Baroque art history to one. He gave a number of talks in the Print Room, including ‘Italian Renaissance Drawings: Telling Copies from Originals’ and ‘Mirror Image: Self-portraits in the Ashmolean Print Room’ to the Young Friends of the Ashmolean, on whose committee he serves. In March 2001 he presented a paper entitled ‘Looking and Learning in Connoisseurship: A Focus on Italian Drawings’ at the Annual Conference of the British Association of Art Historians, and he attended a conference ‘L’Arme e gli Amori: La poesia di Ariosto, Tasso e Guarini nell’arte fiorentina del Seicento’ at Villa I Tatti, Florence in June 2001. Publication: ‘Andrea Boscoli’s “Loves of Gerusalemme Liberata”’, *Master Drawings*, December 2000.

Mr R.I.H. Charlton was nominated to the Management Board of the Southern Tourist Board, continuing to sit on the Board’s Executive and Audit Committees as the University’s representative and also on the sub-group for the Thames & Chilterns Region. He continues to represent University museums throughout the UK on the Museums Association’s Institutional Consultative Committee and on the Museums Copyright



group. In June, at the International Group of Publishing Libraries Conference at the Bodleian a presentation was made to him in recognition of his continuing work for the International Association of Museum Publishing.

Miss Katharine Eustace was on sabbatical in Michaelmas term. She selected the 'Sculptors' Drawings' display in the Eldon Gallery and participated in the Education Service Study Day held in conjunction with that display. She completed preparations for the displays in the Early Twentieth-Century gallery, named the Sands Gallery at its opening on 20 June 2001. She gave introductory talks to the Guides and the general public on the opening of the gallery. She attended three meetings of the Advisory Committee to the Royal Mint. She opened the Oxford Art Society Members' Annual Exhibition on 6 April. She had an editorial role on the Teacher Resource Pack for twentieth-century Paintings and the IT programme for the twentieth-century paintings in the Sands Gallery. She has been appointed Curator of the twentieth-century collections at the National Portrait Gallery and leaves to take up her post on 1 October 2001. Publication: *Continuity and Change: Twentieth-Century Sculpture in the Ashmolean Museum*; articles in *The Ashmolean*.

Dr Jennifer Foster has continued as academic consultant working on the renovation of the John Evans Gallery (Prehistoric Europe). She has completed the re-display of the Iron Age area. She is also working as Project Manager for the publication of the Torbryan Caves Research Project. She gave two public lectures on the new Iron Age displays; a lunchtime lecture and an evening 'Meet the Archaeologist' lecture, both held in the John Evans Gallery. She also held a training session for the Education Department. She taught two extra-mural classes at the Museum, one on museum studies (for Reading University) and the other on prehistoric artefacts (for Oxford University). Publications: 'Bronze Face Plaque from Cassington, Oxfordshire', *Ashmolean* (Spring 2001); 'Bronze Artefacts' In John C Barrett, P.W.M. Freeman and Ann Woodward (eds.) *Cadbury Castle Somerset: The later prehistoric and early historic archaeology* (English Heritage Archaeological Report 20, 2000).

Tom Hardwick finished a further spell as a temporary curatorial assistant with the Egyptian collections on 31 January and departed for six months as a museum volunteer in the U.S.A.

Mr C. Harrison has given talks and lectures to the Friends of the Ashmolean, the Elias Ashmole Group, the Warwickshire and Cornwall branches of the National Art Collections Fund, and members of the general public on numerous occasions. He arranged the Study Days associated with the Turner and Ruskin exhibitions and gave lectures and classes. He has given classes on English landscape watercolours to students from the Universities of Paris III, IV, VII, Lyon II, and the Ecoles normales supérieures of Paris and Lyon; and to H.I.H. the Crown Prince of Japan. He has attended the Reviewing Committee on the Export of Works of Art as an Independent Assessor. Publication: (with Malcolm Baker and Alastair Laing) 'Bouchardon's British Sitters: Sculptural Portraiture in Rome and the Classicizing Bust around 1730', *Burlington Magazine* CXLII (2000), pp. 752-62.

Dr V. Heuchert continued to work on the fourth volume of the Roman Provincial Coinage (RPC) series together with Dr Howgego. As part of this work, Dr Heuchert visited the British Museum in London, the Bibliothèque Nationale in Paris, the Staatliche Museen in Berlin and the Staatliche Museen in Munich, cataloguing around 3,700 coins for RPC IV. He also took c. 1,000 digital coin-photographs and made 500 casts. Currently, Dr Heuchert is in the process of organising with Dr Howgego an Oxford Symposium on Coinage and Monetary History entitled "Coinage and Identity in the Roman Provinces" to be held in September 2002.



Mr R.M. Hobby is a director of the South East Museums Service and was elected Vice Chairman. He is a director of South East Museums Agency. He serves on several internal University of Oxford management committees.

Dr C.J. Howgego continues to direct the Roman Provincial Coinage in the Antonine Period project, in connection with which he worked in the Bibliothèque nationale de France, the Münzkabine in the Staatliche Museen zu Berlin, the Staatliche Münzsammlung in Munich, and the Nickle Arts Museum in Calgary. He delivered the biennial Nickle Lecture in Calgary (Canada), and also lectured at the University of Calgary, and in the Pergamon Museum in Berlin. He gave a paper on 'The potential for image analysis in numismatics' at a joint British Academy and Royal Society discussion meeting on Artefacts and Images of the Ancient World. He organized and spoke at a handling session at the Greek and Roman Epigraphy Summer School held in Oxford. He delivered eighteen university lectures, supervised two DPhil students, taught for the MStud in Classical Archaeology, and acted as an assessor for the MStud in Greek and/or Roman History. He was appointed to a Readership in Greek and Roman Numismatics, and was elected to an Ordinary Governing Body Fellowship at Wolfson College. Publications: *Geld in der Antiken Welt*, Wissenschaftliche Buchgesellschaft, Darmstadt, 2000.

Dr O.R. Impey was Acting Keeper during Prof. Allan's sabbatical leave. He taught one undergraduate and supervised one dissertation. He acted as assessor for the Final Honour School. He also supervised one graduate student and one external graduate student. He acted as External Assessor for the Post-Doctoral Fellowships at the Sainsbury Institute for the Study of Japanese Arts and Culture, University of East Anglia. He visited Japan to oversee an object under restoration by the Japanese Government scheme, where he lectured to the Japan-British Association. He attended the 'Ardebil carpet' Symposium at Hampton Court and the 'Flemish weavers abroad' Symposium in Mechelen. He attended the 'Blue and White' Symposium in Oslo, where he lectured on 'Japanese blue and white porcelain'; he also lectured to the Swedish Ceramic Society in Gothenburg. He lectured to the Oriental Ceramic Society, at the Wallace Collection, and in Northampton. He retired from his Curatorship of the Botanic Garden. Publications: *Hiroshige's views of Mount Fuji*, Oxford, 2001; 'Japanese export lacquer; the fine period', in Michael Kuhlenthal ed., *Ostasiatische und europäische Lacktechniken*, Munich, 2000; 'Namban lacquer for the Portuguese market', proceedings of the conference 'The legacy of Macao', Lisbon, in *Oriental Art*, XLVI, 3, pp.42-47; 'Did the Portuguese order Japanese porcelain before 1639?', *Festschrift for Richard Kilburn*, in *Oriental Art*, XLVII, 1, pp.31-32; 'Namban; Japanese export lacquer for Portugal', in *The world of lacquer*, exhibition catalogue, The Calouste Gulbenkian Museum, Lisbon, 2001.

Ms Rachel John completed work as data-entry clerk for the one-year DCF-funded documentation project on the Ancient Near Eastern collections in May 2001. She was assisted in this task by Nancy O'Brien Stuart (digital imaging); Marian Anderson, James Anderson (database entry); Marc Zao-Saunders (packing objects). She started work as curatorial assistant for the Ancient Cyprus documentation project in June 2001 and participated in the Gibraltar Caves Research Project, August 2001. She has also started a MA in Museum Studies by distance learning with the University of Leicester.

Mr H.S. Kim gave his sixteen lectures on Greek coinage and taught eight graduate students studying for the MSt/MPhil in Classical Archaeology. He presented a paper on 'Before Bronze: quantifying the production of small change' at a conference on numismatics in Bordeaux and gave a talk to the annual meeting of the British Association for Numismatic Societies in Nottingham. This spring, he joined the Sylloge Nummorum Committee of the British Academy under which he will serve as editor of





the Ashmolean collection. He continues his involvement with the Young Friends of the Ashmolean, serving the posts of Senior Member and Treasurer.

Dr. C.E. King put all of the coins of Carausius and Allectus (British usurpers of the Roman period) onto a database together with digital images as part of a project funded by the DCF. She taught two graduate students late-Roman numismatics. She also supervised a volunteer cataloguing a third century AD Roman hoard from Dorchester, Dorset as well as identifying and cataloguing a second century AD Roman hoard from Wendlebury (Oxfordshire). She carried out a preliminary assessment of the coins from Claydon Pike (Gloucestershire) for the Oxford Archaeological unit. She spent a week in Paris in December gathering illustrative material for her forthcoming book on Roman quinarii. In March she gave a paper on the official representation of women on coins in Late Antiquity and in April an introductory lecture on late Roman coins to the numismatics day hosted by the Oxford Byzantine Society. She compiled a list of numismatic entries for the Oxford Dictionary of Late Antiquity and continued to serve as their numismatic advisor.

Miss E. Lawrence is member of the Oxford City Education Network. She attended the inaugural conference 'The Learning Power of Museums' at the British Museum's Clore Education Centre and a seminar on 'Museums and The Disability Discrimination Act' at Reading Museum. She part-wrote and compiled the text for the 20th Century Gallery console and she gave a talk on 'Careers in Museum Education' at Oxford University Careers Service. She is joint President of the Young Friends. Publications: 'Welcoming New Visitors', *The Ashmolean* 39 (2000); 'The Object of the Month', *The Ashmolean* 40 (2001); 'The Victorians' exhibition review', *The Co-ordinating Committee for Numismatics in Great Britain Newsletter* 28 (2001); monthly Object of the Month information sheets; numerous family gallery trails.

Ms Julia Lenaghan resumed work in the Cast Gallery as sculpture researcher from October 2000 until August 2001. Thorsten Opper succeeded her in September. He will continue to work on the database projects in the Gallery, which form the core of a future electronic catalogue

Dr Arthur MacGregor completed six months' sabbatical leave on 1st October. On St George's Day he relinquished the Directorship of the Society of Antiquaries, having completed five years in office. He addressed a symposium at the Amsterdams Historisch Museum on 'The paper Museum of the Academy of Sciences at St Petersburg'; he also lectured to the Garden History Society on the Tradescant collection, to the Royal Stuart Society on Charles I and the beginnings of English connoisseurship, to the Department of the History of Art and to the Department of Continuing Education. He examined for the Faculty of Literae Humaniores and for the National University of Ireland. He continued to act as co-editor of the *Journal of the History of Collections* (OUP) and as joint general editor of *The Paper Museum of Cassiano dal Pozzo* (Royal Collections). Publications: *Ashmolean Museum: Manuscript Catalogues of the Early Museum Collections 1683-1886 (Part I)* (BAR International Series 907) (Oxford, 2000); 'Bone and antler objects', in P.A. Stamper and R.A. Croft, Wharram; a study of Settlement on the Yorkshire Wolds VIII: the South Manor Area (York University Archaeological Publications 10) (York, 2000), pp.148-54; 'A seventh-century pectoral cross from Holderness, East Yorkshire, *Medieval Archaeology* 44 (2000), pp.217-22; 'Objects of bone, antler and ivory', in Salisbury and South Wiltshire Museum Medieval Catalogue, part 3, ed. P. Saunders (Salisbury, 2001), pp.14-25; (with A. Mainman), 'The bone and antler industry in Anglo-Scandinavian York: the evidence from Coppergate', in A.M. Choyke and L. Bartosiewicz (eds), *Crafting Bone: Skeletal Technologies through Time and Space* (BAR International Series 937) (Oxford, 2001), pp. 343-54; (with M.Hook), *Tudor England. Archaeological and Decorative Art Collections in the Ashmolean Museum from Henry VII to Elizabeth I* (Oxford,



Ashmolean Museum, 2000); (with A. Headon), 'Re-inventing the Ashmolean. Natural history and natural theology at Oxford in the 1820s to 1850s', *Archives of Natural History* 27 (2000), pp. 369–406; editor (with H. Hamerow), *Image and Power in the Archaeology of Early Medieval Britain. Essays in Honour of Rosemary Cramp* (Oxford, Oxbow Books, 2001); Reprints: *King Charles I: a Renaissance collector?*, *Royal Stuart Society Papers LVIII* (first published in *The Seventeenth Century* 11 (1996), pp. 131–60); (editor, with O. R. Impey), *The Origins of Museums. The Cabinet of Curiosities in sixteenth- and seventeenth-century Europe* (London, Stratus, 2001), (first published Oxford, Clarendon Press, 1985).

Dr Diana Magee published 'A hmt ntr of Queen Iput I. Fragments copied by Battiscombe Gunn from a tomb at Saqqara', in Bárta, M. and Krejčí, J. (eds.), *Abusir and Saqqara in the Year 2000* (Prague, *Archiv orientální, Supplements*, ix, 2000), pp. 229–40; 'Merikare' and 'Teti' in D.B. Redford (ed.), *The Oxford Encyclopedia of Ancient Egypt* (Oxford, 2001), vol. 2, p. 382 and vol. 3, pp. 379–81; review of K.S.B. Ryholt, *The Political Situation in Egypt during the Second Intermediate Period c.1800–1550 B.C.*, in *Discussions in Egyptology* 49 (2001).

Dr Jaromir Malek gave a talk on 'Sources of information in Egyptology – time for a change?' at an archaeology research seminar at Cardiff University on 29 March 2001. He read a paper on 'The locations of Old Kingdom pyramids: Is there an overall pattern?' at Bloomsbury Academy Study Day in London on 12 May 2001. Publications: 'Old-Kingdom rulers as "local saints" in the Memphite area during the Middle Kingdom', in Bárta, M. and Krejčí, J. (eds.), *Abusir and Saqqara in the Year 2000* (Prague, *Archiv orientální, Supplements*, ix, 2000), pp. 241–58; (with Jonathan Moffett) 'Tutankhamun on-line', *Egyptian Archaeology* 18 (Spring 2001), p. 11, ills.; 'A handsome gift for the Apis', in J.J. Ayán and J.M. Córdoba (eds.), *Sa tudu idu. Homenaje al Prof. Angel R. Garrido Herrero* (= *Isimu* 2, 1999), pp. 401–10, ills.; 'What wonderful things', *Egypt Revealed* (March/April 2001), pp. 16–17. Review of P.T. Nicholson and I. Shaw (eds.), *Ancient Egyptian Materials and Technology*, in *American Journal of Archaeology* 105 (2001).

Dr N.J. Mayhew read papers at conferences in Rome and the Italian Tyrol. He visited the Czech Republic under the auspices of the 'New Europe' scheme, and gave a lecture at the ICOM conference in Barcelona in July. He gave lectures, seminars and tutorials for Modern History, Archaeology and Byzantine Studies. He spoke at a meeting on small finds at the Society of Antiquaries, and on the use of artifacts for the teaching of archaeology at the University of Leicester. He edits the *Numismatic Chronicle*.

Dr P.R.S. Moorey was on sabbatical leave from September 30th 2000 to September 1st 2001 to complete a catalogue of the ancient Near Eastern terracotta figurines in the Museum and to write the 2001 Schweich Lectures (British Academy) on related topics. He was elected a Foreign Honorary Member of the Archaeological Institute of America in January. Publications: 'Iran and the West: the case of the terracotta 'Persian Riders' in the Achaemenid Empire' in R. Dittmann et al. (eds.), *Variatio Delectat: Iran und der Westen: Gedenkschrift für Peter Calmeyer* (Münster, 2000), pp. 469–486; 'Clay Models and Overland Mobility in Syria, c.2350–1800 B.C.' in J-W Meyer et al. (eds) *Beiträge zur vorderasiatischen Archäologie: Winfried Orthmann gewidmet* (Frankfurt am Main, 2001), pp. 344–49; 'The Mobility of Artisans and Opportunities for Technology Transfer between Western Asia and Egypt in the Late Bronze Age' in A. Shortland (ed.), *The Social Context of Technological Change: Egypt and the Near East 1650–1550 B.C.* (Oxford 2001), pp. 1–14).

Dr Pamela Nightingale continues to work on her research project on medieval credit in England. She gave a paper entitled 'The English parochial clergy as investors and creditors in the first half of the fourteenth century' at the Credit Symposium held at St



Cross College in September. In July she gave a paper to the Anglo-American Conference on the medieval economy and society in Dublin on the subject 'Overseas trade and the development of the English economy in the early fourteenth century.' Publications: 'Knights and merchants. Trade politics and the gentry in later medieval England' Past and Present.

Mr. M.R. Norman gave a paper entitled "'Tis a pity things cannot be better preserv'd than they are" – conservation and the Ashmolean since 1683' at a conference organised by the British Museum which was published in the conference preprints 'Past practice – future prospects' pp. 159–166. He also gave a lecture as part of the PGCE course offered by the Education Department, a seminar on the Conservation of Metals for the OUDCE Diploma in Applied Archaeology, and published an article on the history of sculpture conservation in *The Ashmolean No.40* entitled 'Mistresses with great smooth marbly limbs'. He continues to sit on the Committee for Museums and Scientific Collections and is also a member of the Preservation Subcommittee of the Libraries Committee.

Ms Alison Roberts: has been awarded a British Academy Grant to complete a monograph on excavations in the Torbryan Valley, Devon. She participated in the Gibraltar Caves Research Project, August 2001. She continued to direct the project to refurbish the John Evans Gallery and the two DCF-funded documentation projects. She now has responsibility for several departmental stores, which were formerly the responsibility of departmental conservators. She demonstrated the Palaeolithic collections for a class from Oxford Brookes University. Publications: with R. Nick E. Barton (2001) 'A Lyngby point from Mildenhall, Suffolk and its implications for the British Late Upper Palaeolithic', In Cook, J. and Millikan, S. (eds.) *Festschrift for Derek Roe*. (Oxford, Oxbow Books); *Paviland Cave and the Red Lady: a Definitive Report* (Western Academic and Specialist Press) (2000); 'The Transfer of Stone Artefacts from the Geological Museum to the British Museum', *Lithics* 20 (1999), pp. 49–56.

Dr Sue Sherratt's term as Assistant Curator of the Evans Archive came to an end at the end of November though she continued to give valuable assistance. She acted as Director of Studies in Archaeology and Anthropology for Queen's and Worcester Colleges, taught for the Faculty of Literae Humaniores, and supervised or jointly supervised research students. Publications: *Catalogue of Cycladic Antiquities in the Ashmolean Museum. The Captive Spirit* (Oxford, 2000).

Mrs K.B. Stevens is a coopted member of the University Committee on Museums and Scientific Collections, serves on the Advisory Group for the Regional Craft Initiative Project and is a member of the Oxford City Education Network. She served as Project Manager and General Editor for the Early Twentieth Century European Painting Teacher Resource Pack. She wrote articles for *The Ashmolean* on the twentieth anniversary of the Education Service, on the Teacher Resource Pack, on Numeracy Workshops for Schools and on welcoming new groups to the Museum. She attended an awards ceremony for National Drawing Day to receive an award for the Museum. She made presentations to the Oxford City Community Education Team and for the first Ashmolean staff induction workshop. She attended a conference on the development of Hands-On Exhibitions.

Dr A. Topsfield was elected to the Council of the Society for South Asian Studies and continued to serve as a Trustee of the Ancient India and Iran Trust, Cambridge. Publication: 'City Palace and lake palaces: Architecture and court life in Udaipur painting', in G. Tillotson ed., *Stones in the sand: The architecture of Rajasthan*, Bombay, 2001, pp. 54–67.



Dr W.L. Treadwell gave undergraduate tutorials in Islamic history and co-supervised one MPhil student in Islamic Art and Archaeology. He visited the coin department of the National Museum of Iran, Tehran and collaborated with the head Mrs Askari on the publication of the Museum's collection of Buyid coinage. He gave a lecture to the British Institute for Persian studies entitled "Images of Kingship: medallions from the Buyid and Samanid Courts". Publications: *Buyid Coinage: A die corpus (322–445 AH)*, 2001.

Mrs S.J. Vainker lectured for the Oriental Faculty in Michaelmas Term, and examined for the Faculty of Modern History. She organised the international Chinese Painting Colloquium, held at the Museum on 12 October in celebration of the opening of the Khoan and Michael Sullivan Gallery of Chinese Painting. She later conducted a study day on Chinese paintings for the Education Department, an evening session for the Young Friends, and hosted several receptions and tours for specialist groups. She was on sabbatical leave from 1 January to 30 September. In May 2001, she was official guest at the Hulsewe-Wisniewski Week of Chinese Art and Material Culture at the University of Leiden, and gave the annual Hulsewe-Wisniewski lecture on 'Collecting Chinese Painting in Europe, 1900–2000'. Publication: *Catalogue of Chinese paintings in the Ashmolean Museum, Oxford, 2000*.

Dr M.J. Vickers was Acting Keeper of Antiquities from October 2000 to August 2001. In July he was co-director of the 2000 season of the Oxford-Batumi excavation at Pichvnari, Ajarian AR Georgia. This year a part of the mid-fifth century BC Greek cemetery was investigated and soundings were made in the area of the settlement. He read a paper at the Seminario di studio 'I Bronzetti di Lucera' at the Museo Fiorelli in Lucera, Apulia. He acted as host to visitors from Apulia and Croatia under the British Academy Joint Activities Scheme in Oxford to discuss arrangements for the forthcoming 'Palagraza: the Isle of Diomedes' exhibition; to two visitors from Georgia under the British-Academy/Georgian Academy of Sciences Exchange Scheme and to a British Academy Visiting Fellow from Georgia, in Oxford to prepare the report on the 2000 season of the Oxford-Batumi Pichvnari Excavation. He lectured to the Cardiff branch of the Classical Association and to the Friends of the Ashmolean, and gave four classes for the Open University. Publications: 'Aristophanes Frogs: nothing to do with literature', *Athenaeum* 89 (2001) pp. 187–201; 'Alcibiades and Aspasia: notes on the Hippolytus', *Dialogues d'histoire ancienne* 26 (2000) pp. 7–17; 'Livia Narona' *The Ashmolean* 40 (2001) pp. 9–10; (with A. Kakhidze and S. Mamuladze), 'Early Medieval Cemeteries from Pichvnari', *Transactions of the Batumi Archaeological Museum* 1 (2000) pp. 70–89; 'Loan to Lucera', *The Ashmolean* 39 (2000) pp. 7–8.

Dr Catherine Whistler gave classes for the M.St in Women's Studies and for the M.St in History of Art, and lectured to Oxford Brookes MA students. She examined a D.Phil thesis on Piero di Cosimo. She continued to co-organize with the Department of the History of Art and with the Department of Humanities at Oxford Brookes the Oxford research seminar in art history. She presented a paper to the research seminar at the Fine Art Department, Edinburgh University, on 'Sketching in Spain: the status and function of the oil sketch in late Baroque Spain'. She was one of three academic convenors of the British Association of Art Historians' annual conference, 'Making Connections', held at Oxford Brookes from 29th March – 1st April; she convened a session at the conference with Dr Geraldine Johnson ('Visual Connections: the Object and its Images'), and gave a talk in the Museum to some delegates on 'Displaying the Renaissance'. She gave a fund-raising lecture on Titian and Venetian Portraiture, organized by the Friends, and gave talks in the Friends' Picture of the Term series, and to the Young Friends. With the Education Department she organized and contributed to a study day on the conservation of Renaissance paintings and frames, and gave talks to the guides and to the general public (in the Curator and Collections series) on the



new displays in the Fox-Strangways Gallery, the conservation project there, and the recently acquired portrait by Titian. With the Director, she accompanied the Elias Ashmole Group on a visit to Genoa. Publications: 'Titian: Portrait of Giacomo Doria' and 'Pietro Testa: Study for the Consecration of a Church', *National Art Collections Fund Review* 2000, pp. 55, 59; *The Hunt in the Forest* by Paolo Uccello, *Ashmolean Museum* 2001; 'L'occhio critico: osservazione, emulazione e trasformazione nell'arte di Domenico Tiepolo', *Le metamorfosi di Venezia (Civiltà veneziana, Saggi, 45)*, ed. G. Benzoni (Venice 2001), pp. 209–23; 'On the Margins in Madrid: Some Questions of Identity at the Real Academia de Bellas Artes de San Fernando', *Art and Culture in the Eighteenth Century. New Dimensions and Multiple Perspectives*, ed. E. Goodman (Newark and London 2001), pp. 76–89; Reviews of 'Settecento: Le siècle de Tiepolo' (Palais des Beaux Arts, Lille), *Apollo* CLIII, 472, pp. 56–7 and of 'Goya: Drawings from his Private Albums' (Hayward Gallery, London) *The Burlington Magazine* CXLIII, 1179, pp. 382–3.

Dr Helen Whitehouse: taught, assessed, and supervised for the Faculty of Oriental Studies; toured archaeological sites in the Western Desert of Egypt in the first half of October; gave a talk to the Thames Valley Egyptology Society, and chaired a session of the British Museum's 'Cleopatra' symposium. She completed her five-year term as a member of the Board of Management of the Wainwright Near Eastern Archaeological Fund. Her graduate student Christina Riggs (also a long-term museum volunteer) was successfully examined for her D.Phil. degree in Trinity Term. Publications: *The Paper Museum of Cassiano dal Pozzo, A.I: Ancient Mosaics and Wallpaintings* (London/Turnhout, 2001).

Dr Jon Whiteley gave the annual Samuel Johnson lecture at Lichfield on Elias Ashmole. He read a paper on 'The idea of the artist in 18th-century France' at a conference in Zurich, organized by the Institut suisse pour l'histoire de l'art, and another on 'Art and politics in Restoration France' at a conference organized by the Modern Languages Faculty at Cardiff University. He addressed a conference held in memory of Professor Haskell at the Fondazione Cini in Venice. He read a paper on the art of copying at a conference organized by the Maison Française to coincide with the Jules Flandrin exhibition in the Ashmolean and another on the revival of stained glass in Victorian England as part of the Stainer festival at St Catherine's College. He gave talks to the Friends of the Bodleian on Francis Douce, to history undergraduates at New College on the image of the peasant in French art and to a group of Rotarians on the history of the museum. He gave a talk on Matisse and seminars on Ruskin and the Pre-Raphaelites, Russian theatre design and St Sebastian in graphic art at study days organized by the museum Education Service and contributed a gallery talk to the Thursday evening summer series. He spoke on the murals of the Palazzo Schifanoia at a study day in Rewley House and lectured for the certificate course at the Department of Further Education. He gave six talks and two seminars at NADFAS study days. He gave a talk to a group from the American National Trust and another to the Oxford Society and ran a series of classes for the Friends of the Smithsonian Institute annual seminar. He gave three talks in the Pictures of the Term series and a lecture on the windows at Harris-Manchester College for the Friends of the Ashmolean, gave four Print Room classes for various visiting groups and conducted the Prime Minister of Bermuda, members of her cabinet and several MPs from Westminster on a tour of the museum. He attended meetings at the V&A and at the Imperial War Museum to discuss spoliation issues in non-national museums at which he submitted reports on behalf of the Ashmolean. He supervised two D.Phil candidates, one of whom submitted successfully in the course of the year, and acted as moderator for the certificate course in the History of Art at the Department of Further Education. Publications: *Catalogue of Drawings in the Ashmolean Museum*, vol. VII, French School, 2 vols, O.U.P. 2000; 'Art, hiérarchie et révolution française' in *Majeurs ou mineurs - les hiérarchies en art*, ed. Georges



Roque, Nimes 2000, pp. 67–77; ‘Francis docente a Oxford’ in *Saggi e memorie di Storia dell’Arte*, vol. 23, pp. 221–222; ‘Jules Flandrin and the Old Masters’ in *Jules Flandrin: the other Fin de Siècle*, ed. Juliet Simpson, Ashmolean ex. cat. 2001, pp. 69–77; ‘Vivant Denon et le sens du pittoresque’ in *Vies de Vivant Denon*, ed. Daniela Gallo, Paris 2001, vol. 2, pp. 150–175. Reviews in *The Burlington Magazine*, *Print Quarterly*, *Journal of the History of Collections* and *Apollo*.

Mr T.H. Wilson gave gallery talks and seminars in the Print Room to groups from Sotheby’s Institute, of Fellows of Balliol, of NADFAS members, of patrons of the Seattle Art Museum, and others. He gave seminars for M.St. students of the Department of History of Art and to the Royal College of Art/V&A M.A. course in decorative arts. He arranged handling sessions for visiting groups interested in silver. He served on the Holocaust Spoliation Working Party, on the Collections Committee for the University of Wales at Aberystwyth, and on the Committee of the British Institution Fund. He chaired the University Libraries Subject Committee for Art History. He acted as outside selector for the Oxford Art Society Annual Members’ exhibition and judged the annual Vivien Leigh prize. Publications: *Edward Ardizzone 1900–1979. A centenary celebration*, exhib. cat., Ashmolean Museum 2000 (editor and contributor); 43 catalogue entries on Urbino maiolica in R. Ausenda (ed.), *Musei e Gallerie di Milano. Museo di Arti Applicate. Ceramiche I* (Milan, 2000), pp. 182–97; 210–39; two catalogue entries on maiolica in *Perino del Vaga: tra Raffaello e Michelangelo*, exhib. cat, Palazzo Te, Mantua, 2001, pp. 195, 214–5; ‘The Flags’, in *The Anthony Roll of Henry VIII’s Navy*, ed C.S. Knighton and D.M. Loades, *Navy Records Society Occasional Publication 2*, 2000, pp. 28–30; review in *Apollo*; contributions to the *National Art Collections Fund Review* and *The Ashmolean*.



## ASHMOLEAN MUSEUM STAFF

AUGUST 2000 TO JULY 2001

### DIRECTOR'S OFFICE

Director  
Christopher Brown  
Secretary  
Angela Woodcock  
Events Organizer  
Lindsay O'Nions

### DEPARTMENT OF ANTIQUITIES

Keeper  
Roger Moorey  
Senior Assistant Keepers  
Michael Vickers  
Andrew Sherratt  
Arthur MacGregor  
Assistant Keeper  
Helen Whitehouse  
Secretary  
Suzanne Anderson  
Assistant Secretary  
Julie Clements  
Collections Manager  
Alison Roberts

### DEPARTMENT OF WESTERN ART

Keeper  
Timothy Wilson  
Senior Assistant Keeper  
Jon Whiteley  
Assistant Keepers  
Catherine Whistler  
Katherine Eustace  
Colin Harrison  
Documentation Officer  
Cath Casley  
Print Room Supervisor  
Julian Brooks  
Print Room Assistant  
Katia Pisvin (from July 2001)  
Secretary  
Jane Dyson (on maternity leave from September 2000; resigned June 2001)  
Katrina Stokes (providing extended maternity cover)  
Photographic Archivist  
Anna Taylor

### HEBERDEN COIN ROOM

Keeper  
Nicholas Mayhew  
Senior Assistant Keeper  
Chris Howgego  
Assistant Keepers  
Luke Treadwell  
Henry Kim  
Departmental Assistant  
Cathy King  
Secretary  
Roslyn Britton-Strong  
Assistant Secretary  
Tricia Goodwin (until June 2001)  
Research Assistant  
Pamela Nightingale

### DEPARTMENT OF EASTERN ART

Keeper  
James Allan  
Senior Assistant Keepers  
Oliver Impey  
Andrew Topsfield  
Assistant Keeper  
Shelagh Vainker  
Secretary  
Janet Partridge  
Research Fellow  
Ruth Barnes  
Creswell Archivist  
Teresa Fitzherbert  
Sackler Fellow  
Janice Katz (from January 2001)

### CAST GALLERY

Curator  
Bert Smith  
Secretary  
Pascale Jacquot  
Reader in Classical Archaeology  
James Coulton  
Research Assistant  
Thorsten Oppen

**BEAZLEY ARCHIVE**

Beazley Archivist  
Donna Kurtz  
Secretary  
Florence Maskell  
Research Assistant  
Thomas Mannack  
Computing Officer  
Gregory Parker

**GRIFFITH INSTITUTE**

Secretary to the Griffith Institute  
Roger Moorey  
Editor of the Topographical Bibliography and  
Keeper of the Archive  
Jaromír Málek  
Assistants to the Editor  
Diana Magee  
Elizabeth Miles  
Secretary  
Sue Hutchison

**ADMINISTRATION**

Administrator  
Roger Hobby  
Personnel Officer  
Julia Allen  
IT Manager  
Jonathan Moffett  
Museum Registrar  
Geraldine Glynn  
Press and Public Relations Officer  
Sarah Brown

**CONSERVATION**

Head of Conservation  
Mark Norman  
Deputy Head  
Daniel Bone  
Objects Conservators  
Rebecca Tidswell (until December 2000)  
Karen Wilson  
Stephanie Ward (from April 2001)  
Elizabeth Gardner (from April 2001)  
Textile Conservator  
Susan Stanton  
Paper Conservator  
Shulla Jaques

**DESIGN**

Head of Design  
Graeme Campbell  
Draughtsmen  
Keith Bennett  
Simon Blake

**PUBLICATIONS**

Publications Officer  
Ian Charlton  
Publications Secretary  
Sue Moss  
Publications Assistants  
Declan McCarthy  
Alison Oldfield  
Helen Cooper

**PHOTOGRAPHY**

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

**SHOP**

Manager  
Anne Walker  
Assistant Manger  
Anna Brazier  
Shop Assistants  
Louise Trevelyan  
Susan Godfrey  
Angela Munn (from January 2001)  
Claudio Chagas (from March 2001)  
Natalia Sidlina (from March to June 2001)

**SECURITY**

Head of Security  
Brian Collins  
Security Officers  
Robert Baker  
William Cavanagh  
Nick Jones (on secondment from Invigilation team to cover sick leave)  
Assistant Security Officer  
Tony Dodson



**INVIGILATION STAFF**

Head of Invigilation Staff

George Earle

Full-time Invigilators

Norman Allen

Elis Deen

Rosa Fernandes (until May 2001)

Barry Hathaway (from November 2000)

Nick Jones (from October 2000, then on secondment to Security from January 2001)

Rosemary Langford (until April 2001)

Lilian Massey

Kevin Morgan

Sheila Neill

Glyn Plested (from June 2001)

Moussa Saker (from December, 2000)

Clement Shaw (from June 2001)

Sylvia Wakeley

Morning Invigilators

Keith Allen

Shaun Bryan

Heidi Collins

Pat Collins

Agomani Dutt

Pat Edwards

Rosa Fernandes (from May 2001)

Maria Guida (until May 2001)

Philip Juggins

Deborah Mason

Alan Merritt

Luca Perini

Christine Simpson

Afternoon Invigilators

Fariba Battye

Gabriella Blakey

Philip Burton

June Cable

Marianne Dodson

Barry Hathaway (until November 2000)

Jill Hobsbawn (until June 2001)

Johanna Karppi (until September 2000)

Alan Kirby (until October 2000)

David Langford

Rosemary Langford (from April 2001)

Carol Rix

Ann Smyth

Elena Vasilescu (from October 2000)

Weekend Invigilators

Claudia Crucoli

Nick Jones (until October 2000)

Johanna Karppi (from September 2000)

Alan Kirby (from October 2000)

Elizabeth Walters

Berenice Ward

**CLEANING STAFF**

Carol Chambers

Joan Palmer

Elizabeth Smith

George West

**WORKSHOP**

Building Services Manager

Alan Kitchen

Workshop Technicians

Ray Ansty

Leighton Creer

Albert East

Paul Evett

Warwick Freeman

Robert Johnson

John Mercer

Robert Pugh (from April 2001)

**EDUCATION**

Clare Education Officer

Kathie Booth Stevens

Deputy Education Officer

Emmajane Lawrence

Assistant Education Officer for Schools and Families

Mary Lloyd

Bookings Assistants

Terry Hood

Sylvia Kempshall

Office Assistant

Susan Coles (from April 2001)

Voluntary Guides

Jose Allen

Sally Bainbridge

David Berry

Gabriella Blakey

Majorie Crampton-Smith

Denise Darbyshire

Doreen Dunbabin, Emeritus

Oonah Elliott

Anne-Lise Foëx

Pat Hawkins, Emeritus

Phil Hills

Sheila Hills

Moiria Hook, Consultant

Janet Huins

Julie Hurst

Margaret Jenks

Elaine Lyons



Clova Morris  
Phyllis Nye  
Cassy O'Brien  
Dinah Reynolds  
Joan Ritchie  
Deborah Rogers  
Judith Salmon, Emeritus  
Charlotte Schofield, Oxmus  
Anna Steven  
Christine Stone  
Molly Strafford  
Elizabeth Tate  
Rosalind Tolson  
Cheryl Trafford  
Mary Waley  
Marigold Warner  
Abigail Wedmore  
Suzanne Woods  
Meriel Wyndham Baker

FRIENDS OF THE ASHMOLEAN  
MUSEUM

Hon Secretary  
Elizabeth Burchfield  
Activities Secretaries  
Sybil Beaton  
Val Davies  
Catherine Fox  
Virginia Pasley  
Sue Peach  
Jill Slack  
Membership Secretary  
Ella Wallen  
Membership Assistants  
Pauline Bailey  
Helen Hacking  
Audrey Johnson  
Susannah Lankester  
Mailings Secretary  
Chris Dale-Green

Duty Friends  
Myra Bennett  
Sybil Beaton  
Leatrice Beeson  
Anne Brereton  
Monamy Buckell  
Una Crowe  
Valerie Davies  
Jacqueline Deffay  
Jean Dolby  
Dorothy Elkins  
Amy Gough  
Ros Henry  
Betty Hooper  
Morton Hooper  
Helen Jones  
Mary Juel-Jensen  
Brenda Lang  
Jan Lee  
Audrey Low  
Noreen McCrystal  
Jane Mann  
Geoffrey Marrison  
Sheila Muller  
Mary Oates  
Jean Preston  
Elizabeth Pryor  
Deborah Rogers  
George Shannon  
Jill Shuter  
Joan Smith  
Joan Spencer  
Catherine Stoye  
R. R. Taylor  
Anthony Tumim  
Margit Tumim  
Anne Vernon  
Anne Vessey  
Glenys Warren  
Janet Woodward