



*The*  
**Ashmolean**

HIGHLIGHTS OF THE  
ANNUAL  
REPORT  
**2002-03**

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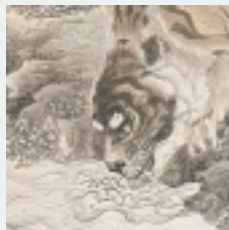
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University of Oxford

*The*  
Ashmolean  
Museum

HIGHLIGHTS OF THE  
Annual Report  
2002-2003



## VISITORS OF THE ASHMOLEAN MUSEUM

*as at 31 July 2003*

Nicholas Barber (Chairman)  
The Vice-Chancellor (Sir Colin Lucas)  
The Pro-Vice-Chancellor (Academic Services and University Collections) (Prof. Paul Slack)  
The Junior Proctor (Dr Ian Archer)  
Professor Alan K Bowman  
The Rt Hon The Lord Butler of Brockwell  
Professor Barry W Cunliffe  
James Fenton  
The Lady Heseltine  
Professor Martin J Kemp  
Professor Paul Langford  
The Rt Hon The Lord Rothschild, GBE  
The Rt Hon The Lord Sainsbury of Preston Candover, KG  
The Rt Hon Sir Timothy Sainsbury

Cover Illustration: **Pair of six-fold screens: Tigers** (detail) by Kishi Ganku (1749-1828)

Editor: Sarah Brown

Designed and set by Baseline Arts Ltd, Oxford.

Printed by Information Press, Eynsham and published by  
the Ashmolean Museum Oxford 2003.

Text and illustrations

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ISBN 1 85444 194-9

# *The* Ashmolean

H I G H L I G H T S   O F   T H E  
A N N U A L   R E P O R T   2 0 0 2 - 2 0 0 3

## Contents

LIST OF VISITORS	2
CHAIRMAN'S FOREWORD	4
DIRECTOR'S REPORT	7
DEPARTMENTAL REPORTS	11
ADMINISTRATOR'S REPORT	15
EXHIBITIONS	17
FOCUS ON RESEARCH	21
EDUCATION ACTIVITIES	23
DEVELOPMENT AND FRIENDS	24
ACQUISITIONS, LOANS AND BEQUESTS	29



## Chairman's Foreword

The Ashmolean is at an exciting crossroads. The *Director's Report* describes the plan for transforming the visitor's experience of the Museum's collections. At a capital cost of £46m the project is ambitious. But the prize is great. The Ashmolean's collections are a national treasure, fully comparable to the best in Europe, but parts of it are poorly housed and poorly displayed; they are lights well hidden under a dusty bushel.

The proposed new galleries will replace 'temporary' galleries erected over 100 years ago and will double the space available for the Antiquities and Eastern Arts collections - of which only a small proportion is on display at present. Above all, the new galleries will allow the collections to be interpreted in much more imaginative ways, underpinned by a new Education Centre. The experience of visiting the Ashmolean will be far more rewarding and we plan to attract many more visitors than in the past, including those from further afield and from sections of the community not previously accustomed to visiting museums.

Planning for the new building has been a major challenge for the Museum's small management team. Despite this, normal activities have continued unabated. The year saw a number of excellent exhibitions, publications and additions to the collections, as well as an astonishing array of loans to other institutions. Over 26,000 school children have visited the Museum, while

A handling session for young visitors.



further behind the scenes the curators continued their very active programmes of research and university teaching. All this reflects particularly well on the Museum's staff.

A consequence of implementing the Ashmolean Plan will be a strengthening of the Museum's finances. Recent investment in such activities as Education and Fundraising has caused it to incur small deficits. Plans are in hand to raise funds in order to ensure the Ashmolean operates in surplus.

For some time Oxford University has wanted its museums to be more outward-looking. Its approval of the Plan was one reflection of this. Another was the decision to replace the previous Board of Visitors, mostly comprising internal appointments, with a new Board of external as well as internal Visitors, under an external Chairman. The new Board began work in February and has rapidly got into its stride. An important reason for this is the high calibre of the management team led by the Director, Christopher Brown.

An application to the Heritage Lottery Fund for funds for the Ashmolean Plan was made in June and the answer is expected in January. Success would put the Museum on a path to a future of which its founder Elias Ashmole could be proud.

**Nicholas Barber**

Chairman

**Heritage and Identity Workshop, July 2003**

A group of young people on a week's residency with the Oxford University Access scheme spent the afternoon at the Ashmolean. The young people made their own small books focusing on a particular object in the Museum that inspired them.







# Director's Report

This has been an extremely important year in the history of the Ashmolean. There has been a substantial change in the way in which the Museum is run and the adoption of an ambitious plan for its future development.

## A New Board of Visitors

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The Ashmolean's Board of Visitors has always essentially been an internal University committee. This year, in response to the considerable challenges that face the Museum, it was decided to expand its membership in order to bring skills and contacts from outside the University. The new Board has fourteen members: six from outside the University and eight from within. The internal members include the Vice-Chancellor, the Pro-Vice Chancellor for Academic Services and University Collections and one of the Proctors. The outsiders, for whose time and advice we are especially grateful, are Lord Sainsbury of Preston Candover, Lord Rothschild, James Fenton and the two previously serving Visitors, Lady Heseltine and Sir Timothy Sainsbury. It is a particularly important element of the new arrangements that the Chairman be from outside the University and we were delighted that Mr Nicholas Barber has been willing to take on this demanding role. The full list of Visitors is given on the second page of this Annual Report. The Museum is immensely grateful for their support and guidance.

## The Ashmolean Plan

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The Museum has been preparing a Master Plan for its future for a number of years but it was during this year that the plan was approved by the University and fund-raising began. Despite the widely-acknowledged importance of the Ashmolean's collections, there can be no doubt that the Museum presently fails to meet the standards of presentation, access and educational provision which are expected by today's visitor. The plan aims to transform the Ashmolean into a modern museum, which will be able to serve its very large current and potential public to a high standard while retaining its unique character and its substantial teaching and research role within the University. It is ambitious but the collections demand such ambition.

The plan envisages the demolition of "temporary" galleries, erected in the 1890s behind Cockerell's great neo-Greek building, and their replacement by modern galleries. Better use of space will enable us to increase the display areas by 100% on that same footprint, as well as create further study areas. A dedicated Education Centre will be built to increase the space available to our excellent (but presently very cramped) Education Department. The plan will bring modern environmental control throughout the Museum for the first time and provide Conservation Studios appropriate to the importance of the collections. It will provide the opportunity for the redisplay of large parts of the Museum's holdings, particularly the archaeological and oriental collections, in new and more effective ways, and there will be a new Special Exhibitions Gallery, which will become a key feature of the Museum, enabling the Ashmolean to accommodate major international loan



**Bird on a Branch** by Chen Zhifo



**Detail from a blue & white tazza**, Arita, Japan

exhibitions. In short, it represents nothing less than the transformation of the greatest museum in England outside London.

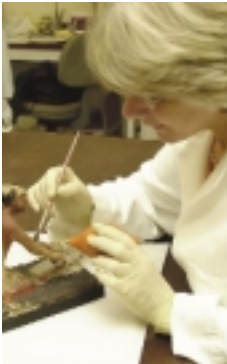
The Ashmolean Plan was approved by the Council of the University in February 2003 and the decision was taken to make a major bid to the Heritage Lottery Fund at the end of June. We have asked the Heritage Lottery Fund for 50% of a total cost for the new building of £46m. In addition, we have received an offer of substantial support from the Linbury Trust. We are hugely grateful for their help in paying a large part of the considerable costs involved in preparing the plans to the stage of submission to the HLF.

### Exhibitions

This was a particularly successful year for exhibitions (which are described in detail elsewhere) but I would like to draw especial attention to *Artists of the Radio Times: A Golden Age of British Illustration*, the main exhibition in the summer of 2002, which played to the Ashmolean's strength as a great collection of British graphic art; the loan exhibition from the National Gallery, *Travelling Companions: Hals and Manet*; *From Alfie to Dogger: the work of Shirley Hughes*, which attracted a record number of visitors; *The Sand Mandala of Chenrezi*, in which four Tibetan monks created a sand mandala in the McAlpine Gallery; and *Spectacular Impressions: Old Master Prints from the Ashmolean*, in which our new Curator of Prints, Christian Rümelin, put on show some of the greatest of the Ashmolean's remarkable but little-known and understudied Old Master print collection. Among exhibitions in the recently renovated Eric North Gallery Ruth Barnes' *An Englishman's Travels in Egypt: Edward Lane in Cairo (1825-35)*, which included Lane's Turkish clothing and manuscripts, sketches and diaries, was especially evocative. The continuing series of gifts of Chinese paintings to the Ashmolean from the Reyes family has been celebrated in an exhibition in the Khoan and Michael Sullivan Gallery of Chinese Painting.

### Acquisitions

It is the mark of a healthy museum that it continues to make acquisitions. Among the many made by the Ashmolean this year, I would like to draw particular attention to "the Capel Basket", an outstanding piece of 17th-century English silver; the group of paintings, drawings and prints by members of the Pissarro family, which join the rich existing Pissarro archive to make the Ashmolean the centre of Pissarro studies in the future; an Arita blue and white porcelain tazza showing pheasants by a stream; a pair of six-fold Japanese screens showing tigers by Kishi Ganku; a Roman silver bowl; and the finest and most comprehensive collection of medieval half-pennies and farthings, which we share with the British Museum. (See pp. 29–43 for a selection of acquisitions throughout the Museum.)



Hundreds of objects have been treated and mounted for the new displays. Here conservators Stephanie Ward and Elisabeth Gardner work on objects in the laboratory, and Owen Shaw finishes a perspex mount for an Egyptian chariot wheel.

## Conservation

The Department's major capital project, the building of a new paper conservation studio largely funded by a grant of £154,800 from the Designated Challenge Fund, got under way in earnest through the year with the completion of the detailed planning stage. Construction begins in October 2003 and is scheduled for completion by Christmas.

In December, *About Time*, the partnership exhibition with Oxfordshire County Council, finished touring after being seen in 5 venues over 3 years. It proved very popular with a broad audience, particularly children and families, as one of the core themes was conservation.

The Department continued to provide support for student conservators with a second six-month internship from the Institute of Archaeology (University College, London) and a student summer placement from the Textile Conservation Centre (University of Southampton). Students at the Conservation Department, the Courtauld Institute of Art, are also continuing, under supervision, to work on three anonymous late 17th-century allegorical paintings as part of their studies.

Extreme weather conditions over the past year have highlighted the environmental problems in the Museum, and most particularly in some Western Art Galleries. Practical and affordable solutions to these problems are difficult to devise, let alone implement, because of the lack of effective environmental zoning between galleries and the Ashmolean's listed building status but a number of options are being explored. However, they amply illustrate the difficulties that arise when the environmental control of galleries is dependant upon centralised plant and provide a timely justification for the systems proposed in the Ashmolean Plan.

A full programme of interventive conservation included, amongst others: the casting of 800 seals in the Rawlinson Collections; the redisplay of the Sackler Egyptian Dynastic Gallery; the investigation of the technology All Souls Salt, one of the most spectacular examples of late Medieval silver in the country; the preparation of a comprehensive condition assessment of Powhatan's Mantle in view of loan requests; but above all, the conservation and preparation of works of art, coins, textiles and related objects for exhibitions within the Museum as well as an extensive loan programme to other institutions. At the same time, the Objects Conservators continued with the programme of surface cleaning of picture frames, furniture and sculpture on open display in the galleries, silver cleaning for the forthcoming catalogue, and the cases containing vulnerable Venetian and French glass were upgraded to improve their environmental performance.



## Publications and the Shop

This year saw the retirement of Ian Charlton, the Museum's first Publications Officer. His proud achievement of excellent publications continued with *Dutch and Flemish Still-Life Paintings*, a catalogue of the Daisy Linda Ward collections by Fred Meijer of the Rijksbureau voor Kunsthistorische Documentatie in The Hague. Well illustrated in colour and black and white, it was a collaboration with the Dutch publisher, Waanders. Four new titles were published in the successful Handbook series, which now has over 20 titles and provides an attractive introduction to the remarkable range and depth of the Museum's collections.

The Shop had a particularly good year, recording the best ever Christmas. Its profits play a crucial part in the financing of the Ashmolean and its present success is undoubtedly the result of the skilful buying and commissioning of appropriate products by the Shop Manager, Anne Walker, and her excellent and dedicated team.

## Staff

Two senior and well-respected curators retired this year. Dr Roger Moorey retired in September. His wise counsel and scholarship will be sorely missed both by his department and by the Museum as a whole; we will also miss Dr Oliver Impey, the curator of our Japanese works. Indeed, he is not so much the curator as the creator of our Japanese collections, as Oliver has almost single-handedly created in the Ashmolean the most important holdings of Japanese art in this country outside London.

In June, Kathie Booth Stevens, Head of Education, left the Museum which she had served so well for nine years. I want to record my profound personal debt to Kathie, who has been such an inspirational colleague since my arrival, and for whose wise advice and kind support I am immensely grateful. The new head of Education, which is now a full-time post, is Joanna Rice, formerly Head of Education for Warwickshire Museum and County Records Office.

During the year a new post of Deputy Director has been created and Dr Nicholas Mayhew, Keeper of the Heberden Coin Room, has kindly agreed to serve in this role for an initial period of four years. Dr Volker Heuchert has been appointed Collections Manager in the Heberden Coin Room, following the retirement last year of Dr Cathy King. The Director of Development, a new full-time post, has been created and we are delighted to welcome Edith Prak, who brings great experience in medical and legal fund-raising.

This year also saw the retirement of Ian Charlton, Head of the Publications Department, who was responsible for the development of that Department which now plays such an important role in the life - and the financial health - of the Museum.

### Dr Christopher Brown

Director

September 2003

Kathie Booth Stevens with a group of young visitors.



# Departmental Reports

## DEPARTMENT OF ANTIQUITIES



The bagpiper which stands at the Huntsman's feet on the All Souls College salt (see p. 6)

The acting keepership of the Department was filled throughout the year by Dr Arthur MacGregor, following the retirement of Dr Roger Moorey on 30 September 2002. Dr Moorey's lifetime contributions to Near Eastern archaeology were recognized by the award of the Gertrude Bell Gold Medal of the British School of Archaeology in Iraq and the presentation of a *Festschrift* compiled by his colleagues in the field, published by the Griffith Institute.

Work on the refurbishment and display of the Egyptian Dynastic collection, funded by the Dr Mortimer and Theresa Sackler Foundation, continued throughout the year under the direction of Dr Whitehouse. The John Evans Gallery, housing the European prehistoric collections, suffered major disruption following the failure of the roof timbers supporting the skylight windows in October 2002. The gallery was closed to the public (and with emergency access only to staff) for a total of four months. When opportunity allowed, work continued on the redisplay of the collections under the care of Dr Jennifer Foster.

A new high-security case was acquired for the Medieval and Later Gallery with the aid of All Souls College and the Bonham Carter Fund. This now houses the All Souls Salt (see p. 29) and an important collection of mazers, also the property of the College.

Two projects were launched on the Departmental archives, both supported by the Heritage Lottery Fund. The first focuses on the archives of Sir John Evans. The second, titled 'Preserving and Enhancing Access to Historic Oxfordshire', involves the archives of five archaeologists working in Oxford over the past 150 years which will be digitized for transfer to the databases of the County Archives, Sites and Monuments Record and Museum Service. They will also be mounted on the Museum's website.

The Department and the Education Service collaborated in marking National Archaeology Day 2003 and a study day was held for the Young Archaeologists' Club. It also played host to the artist-in-residence for 2002-3, Roma Tearne, resulting in ten installations by the artist appearing in the galleries, complemented by a series of newsletters and a website presentation.

## POTWEB



Maureen Mellor relinquished her position as Project Co-ordinator in the course of the year. We are grateful for all her hard work on the project.

A number of volunteers contributed to the continuing work on ceramics from early excavations in Oxford while a new member of the team, Dr Laurie Loh, began the process of mounting the Japanese export wares on the website. The Great Britain Sasakawa Foundation and the Ian MacTaggart Trust made generous donations towards the work with the Japanese material.



Detail of **The Capel Basket**, silver, 17thC.

## WESTERN ART DEPARTMENT

The Department had yet another spectacular series of acquisitions, by bequest, gift and purchase.

Following the death of Mrs Joan Conway, her family presented a handsome pastel portrait by John Russell. This marks the end of a wonderful history of benefaction from Mrs Conway, who presented to the Museum as long ago as 1959 some superb pieces of rococo silver. A sumptuous silver basket, the “Capel Basket”, was acquired from the A.H. Whiteley Trust by the Acceptance in Lieu route, while a delightful set of snuffers and stand with chinoiserie decoration were presented by Mr Whiteley’s grand-daughters in his memory. An important group of paintings, drawings, and prints by members of the Pissarro family was also accepted in lieu of Inheritance Tax on the estate of John Bensusan-Butt, nephew (by marriage) of Lucien Pissarro.

Several other long-standing friendships with the Museum were commemorated. Larissa Haskell presented in memory of her husband Francis Haskell, much-loved Professor of the History of Art in the University, a drawing by Andrea Boscoli; Valerie Maskell Chase gave in memory of Michael Chase and his wife Valerie Thornton, drawings and sketchbooks by Valerie Thornton; Mrs Louisa Webb presented, in accordance with the wishes of her late husband Maxwell Webb, forty-eight 19th- and 20th- century French and English prints from his collection; David Dell presented a further group of prints and drawings in memory of Eliseo Cabrejos; Jeremy and Dora Warren presented a portfolio of lithographs by Käthe Kollwitz; Ruth Rubinstein bequeathed an 18th-century maiolica plate made in Holitsch (Hungary); George and Pat Walker, following the exhibition *For the Love of Drawing*, presented two marvellous drawings from it, by Augustus John and Paul Nash; while a bequest from the bibliophile John Fuggles allowed us to purchase from the same collection something that would have given him much pleasure, a famous and memorable caricature of Lord Beaverbrook by Sir David Low; and finally a bequest from Miss Gillian Dickinson contained a good group of British studio pottery, with some especially beautiful examples by Dame Lucie Rie.

Miss Dickinson’s bequest was made through the National Art Collections Fund, the charity which has once again been the backbone of our major purchases. The most startling purchase of the year, the extraordinary and unparalleled maiolica plate with a head composed of penises, painted by Francesco Urbini in 1536, was made possible by the largest grant (£100,000) the Fund has ever given for a ceramic object. This was supplemented by grants from the Resource/V&A Purchase Grant Fund and by several munificent private donations. The Fund also supported the purchase of drawings by Pietro Bracci, Henry Wallis, and Sir Joseph Noel Paton, and a number of modern prints.

The bequest of Christopher Vaughan, which was specifically for the purchase of modern graphic art, has made possible an energetic programme of purchases of modern German prints, carried out by Dr Rümelin. A recent agreement between print collections in the UK has given the Ashmolean a special role in building a collection of modern printmaking from the German-speaking countries, alongside our traditional specialization in British 20th-century wood-engraving and “vernacular” printmaking.

A long-cherished ambition to re-unite in the Ashmolean one of the University’s greatest collections, the print collection bequeathed in 1834 by Francis Douce, was realised with the transfer from the Bodleian of many thousand prints to join those already here.



**Penny of Aethelred II** (detail)  
given by David Dell

## HEBERDEN COIN ROOM

### Accessions

A most interesting and unique coin of Septimus Severus (AD193-211) from the mint of Nicomedia was purchased. It is a natural pair for a coin from the nearby mint of Nicaea acquired last year. Thanks to the generous assistance from the Carl and Eileen Subak Family Foundation, Mr James. E. Ferrell and the Friends of the Ashmolean, the Coin Room has been able to join with the British Museum in purchasing the David Rogers collection of English halfpennies and farthings. This is the finest and most comprehensive collection of medieval small change ever assembled.

### Staff

Dr Volker Heuchert has been appointed as Collections Manager in the Heberden Coin Room. He now shares his post as Research Fellow on the Roman Provincial Coinage project with Dr Liv Yarrow.

### Benefactors

The Carl and Eileen Subak Family Foundation have continued their regular support for coin acquisitions and the 'New Europe' visiting scholars programme, as well as providing extra generous support for the purchase of the Rogers Collection. James E. Ferrell, another established benefactor also made a major additional contribution to make this purchase possible. Richard Falkiner was another established friend of the Coin Room who made further gifts of coins this year. Other important gifts of coins were received from Mr David Dell, Mr Peter Mitchell, Mr and Mrs E.J.Patterson, and Mr A.R.Pinfold. The Robinson Charitable Trust continues its valuable support and additionally contributed to the costs of the *Seventeenth Oxford Symposium on Coinage and Monetary History* on the theme Coinage and Identity in the Roman Provinces.

Four research assistants, Frédérique Landuyt, Caterina Panagopoulou, Caspar Meyer and Amelia Dowler worked on the *Money and Coinage Before Alexander* project that the Stavros S. Niarchos Foundation continues to support.

## EASTERN ART DEPARTMENT

### Accessions

Of the many acquisitions and gifts this year perhaps the following are the most outstanding: a bound volume of 60 watercolours and manuscript for G.H. Mason's *The Costume of China* (London, 1800) and a printed copy of the same book, purchased with the help of the NACF and the Friends; a blue and white porcelain tazza (Japan, Arita, mid-17thC) – an extremely rare dish asymmetrically painted with pheasants and reeds beside a stream; a large bowl and dish, Canton enamel for the Persian market, 1879 – 80, kindly given by Dr Philip Beckett; and from the bequest of Charles W. Stewart, five provincial Mughal paintings, one calligraphy, four Rajasthani paintings, one Tibetan painting and seven Kalighat paintings.



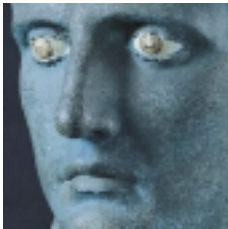
Detail of **Gibbons** by Chan Wenxi

### Donations

The Department warmly thanks an anonymous benefactor for funding support for two Research Fellows in Indian art, for a planned renovation of the Indian sculpture storage and for the purchase of objects. Deep gratitude also to an anonymous benefactor for enabling the Museum to buy several important Japanese works of art.

### Lectures and Events

The 2nd Ashmolean Chinese Painting Colloquy was held on 16 October. The May Beattie Memorial Lecture this year took the form of a two-day conference, entitled 'Carpets and textiles in the Iranian World 1400-1700'. The conference was supported by the Iran Heritage Foundation and the British Academy, and will form the basis for a publication of the proceedings.



### THE CAST GALLERY

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The exhibition *Gluttons and Gladiators* was extended until Summer 2003 while receiving favourable comments from visitors. The exhibition was accompanied by a leaflet for visitors and a touch screen computer which gives access to the database of Greek and Roman sculpture. The Gallery hosted a storytelling event as part of the summer evening opening programme supported by the Casenove Management Fund. Both adults and children enjoyed stories by Marguerite Osborne, whose theme was *Gifts of the Gods*. Pascale Jaquot left the Gallery after 17 years as secretary.



The 'Louvre Fisherman' was included in the *Gluttons and Gladiators* exhibition. Although some 20 versions of the figure from the Roman period are known, this one is based on the original in the Musée du Louvre.



# Administrator's Report

## Visitor Numbers

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Museum personal visitors	327,233
Virtual 'visits' (see ICT below)	308,000

Museum personal visits were recorded electronically on Shoppertrak equipment, first installed in July 2002.

## Finance

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The Museum had a turnover of £5.5M during the year, funded by the Arts and Humanities Research Board, the University, trading activities and the generosity of private and public benefactors. As the Museum develops its ambitious plans for development, a small current account deficit reminds us of the importance of also developing our fundraising potential.

## Donations

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The Museum was extremely fortunate to receive over £1,000,000 in donations and bequests during the year for a range of specific projects. Conspicuous amongst these are the donation of £507,800 from the Christensen Foundation to endow the post of Chinese Painting Fellow and that of £225,000 from the Linbury Trust. The latter is part one of a larger contribution towards the planning cost of the Ashmolean Plan (see *Director's Report*). As ever, we are grateful to the Resource/V+A Fund and the NACF for their generous support of our acquisitions programme.

## Trading

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Trading improved on the previous year by 19% and achieved the year target of £130,000. This included profits from Venue hire (£27,000), Shop trading (£55,800) and Repro fees (£22,650). The Café brought in less profit at £16,600 than last year, but conversion to assisted self service lost a month of summer trading in 2002. The new layout is commercially successful and greater profits can be expected in the future.

## Renaissance in the Regions

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In October 2002 the DCMS announced funding support of £70M over 4 years. The South East Hub was not selected as a pioneer hub and this was a disappointment to us and our partners. But £12.2M has been added to the £70M to develop educational strategies and the Ashmolean is negotiating for support in that area.

## Building

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The Chinese Paintings Gallery received an award from the Oxford Preservation Trust. Four banners announcing the Museum to pedestrians on Beaumont Street were finally erected in December. The University Surveyor's Office carried out major rescue work on the roof of the John Evans Gallery, where the securing members for the glazing pulled loose during a gale on 14 October. Mr Holt (USO) and Alan Kitchen (Building Services Manager) acted with great courage and energy, working in dangerous conditions, to stabilize the glass and protect the collections. The damage was put right and precautionary surveys and work was done to other parts of the roof, but because of the height and position of these galleries a substantial public closure was unfortunately necessary.

## ICT

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Jonathan Moffett continued to develop the ICT infrastructure. An interesting development was the daily update of the web page during the Tibetan Sand Mandala event in January. This was a hugely successful exhibition of an ancient art and progress of the ritual design could be followed daily on the web.

Total Hits for the year	7,400,000
Page views	2,300,000
Visits	308,000
Sessions	145,000

## Loans

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The loans program continued to be busy with 155 inward loans, many for temporary exhibitions such as *The Work of Shirley Hughes*; *A Boyhood Passion: The James A de Rothschild Collection of Ancient Coins*; *Edward Lane in Cairo (1825 - 1835)*; *Travelling Companions: Hals & Manet*. Important long term loans were the *Godolphin and Bodendyck* cups from Lady Diana Miller and a *Portrait of a Woman* by Frans Hals and *St John the Evangelist* by El Greco on loan from private collections.

During the same period the Ashmolean lent no less than 455 individual works to 85 exhibitions which were seen in 105 venues. There were 151 works lent from the Antiquities Department, 11 from Eastern Art, 1 from the Heberden Coin Room and 292 from the Western Art Department. As well as to UK museums, loans were sent to Australia, Austria, Belgium, France, Germany, Greece, Italy, Japan, the Netherlands, Spain, Sweden, Switzerland and the USA.



**Study of a Canadian Soldier** by Augustus John c. 1918 included in the exhibition *For the Love of Drawing* and subsequently presented to the Museum by Mr and Mrs George Walker

## Exhibitions

### **Modern Chinese Painting from the Khoan and Michael Sullivan Collection, Part 2: Works acquired since 1980**

21 May 2002 - 5 January 2003

This second exhibition of paintings from the Sullivan collection showed works painted and collected at the end of the 20<sup>th</sup> century, when Chinese artists enjoyed greater freedom of expression and continued to absorb the powerful influences of the West.

### **For the Love of Drawing: A Private Collection European drawings from the Renaissance to the present day**

4 June - 18 August 2002

This small but beautiful exhibition of drawings from a private collection demonstrated how works can be collected on a modest scale over fifty years to form a handsome and coherent collection. The works ranged from Tiepolo and Boucher to John Piper and David Hockney.

### **Artists of Radio Times: A Golden Age of British Illustration**

12 June - 7 September 2002

*Generously supported by Darbys (Solicitors), Critchleys (Accountants) and the Chris Beetles Gallery, London.*

This was the main summer exhibition for 2002, attracting 16,500 visitors. The *Radio Times* was considered the art house of magazines, enjoying a

circulation of 4 million after the War and carrying a stable of contemporary artists including Paul Nash and Frank Brangwyn. Over the decades it provided an artistic as well as social history of the nation – few magazines stir such nostalgic memories.

### **Gluttons and Gladiators: New Portraits from Imperial Rome**

25 June 2002 - 12 January 2003

This collection of fourteen Roman portraits, displayed against a dramatic background of black velvet, gave a valuable historical insight into ancient Roman society over four centuries, from emperors to everyman.



Travelling Companions: Frans Hals (above) and Edouard Manet (below)



Tibetan monks creating a sand mandala

### From Alfie to Dogger: The work of Shirley Hughes

18 September - 26 January 2003

Supported by Random House

This exhibition was mounted to celebrate Shirley Hughes' seventieth birthday and the launching of her autobiography, *A Lifetime of Drawing*. It was an enormous success both critically and in terms of reaching a wide and varied public. We had a record number of visitors to the exhibition, over 70,000 in total, with up to 800 a day over half term and just before Christmas.

### Travelling Companions: Hals and Manet

2 October - 30 November 2002

The National Gallery continued its series of travelling companions with a pairing of works of very different subject matter: Frans Hals' *Young Man Holding a Skull* and Edouard Manet's *Corner of a Café Concert*. The exhibition was accompanied by excellent explanatory text panels and a video which encouraged comparisons and connections between the pictures and the artists. The display was augmented by three pictures: a Hals on loan from a private collection and two sketches by Manet from the Museum's holdings.

### Early Buddhist Sculpture from Tibet: The Nyingjei Lam Collection

2 October - 23 December 2002

The Department of Eastern Art had a strong Tibetan theme to the year beginning with this second, expanded, showing of the outstanding Nyingjei Lam loan collection of early Himalayan Buddhist metal sculpture (previously exhibited in 1999).

### The Arts of Japan: Acquisitions from the Jeffrey Story Fund 1985-2002

7 January - 20 April 2003

This display was of Japanese ceramics, paintings, metalwork and lacquer, purchased with the very generous bequest to the Museum from the late Jeffrey Story. In mounting the exhibition, Dr Oliver Impey demonstrated his own great achievement and connoisseurship in building up our later Japanese collections to their present international importance.

### The Sand Mandala of Chenrezi

9 - 25 January 2003

The exhibition was jointly organised by the Department of Eastern Art and the Oxford Sand Mandala Group. It was only the second time a sand mandala had been created in a public gallery in the UK. Four Tibetan monks from the Dip Tse Chok monastery at Dhramasala, India, created the mandala of Chenrezi (Avalokitesvara), the Bodhisattva of compassion. This unusual event attracted wide media and public interest and received some 10,000 visitors. After completion the mandala was ritually dissolved and the sand was carried in procession and immersed in the river Cherwell.

### The Four Seasons

21 January - 25 May 2003

This exhibition was an introduction to the skills and meaning of Chinese landscape painting. The four seasons in ancient China were related to the lunar calendar and represented the cycle of life: from birth (Spring) to death (Winter). Even the colours have significance: light green usually represents Spring, blue Summer, yellow or orange Autumn and black and white Winter. The exhibition was selected by Shelagh Vainker and Dr James Lin and drew on works from the Museum's own extensive Chinese collections.

### Roman Gold from Finstock

3 February - 31 December 2003

A most important Roman coin, unearthed in Oxfordshire over 150 years ago and which was brought into the Ashmolean last September for identification, was the subject of a small exhibition entitled *Roman Gold From Finstock*, which attracted notice in the national Press, and on local television and radio. This unique coin is a gold 'aureus' of c. AD 70 in the name of the Roman emperor Vespasian.

### Contemporary Prints

19 February - 23 March 2003

Two sets of prints from the artists Hughie O'Donoghue and Georg Baselitz were displayed for the first time in the Museum. The nine carborundum prints by O'Donoghue were donated to the Museum by the artist in memory of Ilaria Bignamini and were inspired by a large painting, *The Wrestlers*, which was also on display. The series by Georg Baselitz *A Fascist Flew Past* is considered to be one of the most important series made by the artist in the past twenty years.

### Spectacular Impressions: Old Master Prints from the Ashmolean Museum

16 April - 14 September 2003

The Museum holds one of the most important print collections in the world but it is seldom possible to show more than a handful at a time. This summer represented a major departure with an exhibition of eighty works from the collection from the 15th- to the 18th-centuries and included works by Mantegna, Dürer, Rembrandt and Watteau.



Gibbons (detail) by Chen Wenxi



A Fascist Flew Past III by Georg Baselitz

### **An Englishman's Travels in Egypt: Edward Lane in Cairo (1825-35)**

23 April - 20 July 2003

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This exhibition examined the Egyptian travels of the Orientalist Edward Lane. Some years ago the Department of Eastern Art received a full set of Turkish clothing that Lane had worn during his two extensive visits to Cairo between 1825 and 1835. The garments were displayed, alongside some of his diaries and accomplished sketches from his years in Cairo, now in the University's Griffith Institute.

### **A Boyhood Passion: The James A. de Rothschild Collection**

30 April - 27 July 2003

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James de Rothschild started collecting ancient coins during his boyhood and early adult years. Although he stopped at about the age of thirty, the collection remained intact and is now one of the many collections at Waddesdon Manor. With help from the National Trust, Waddesdon Manor, and the Rothschild Family Trust, displays of his coins were set up both at the Ashmolean and at Waddesdon to celebrate Jimmy's boyhood passion for coins.

### **Hibiscus and Ducks**

by Shi Lu given in honour of  
Jose Mauricio and Angelita  
Trinidad Reyes



### **Modern Chinese Paintings from the Reyes Collection**

11 June 2003 - 4 January 2004

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In 1995 130 modern Chinese paintings were generously presented to the Ashmolean Museum in honour of Jose and Angelita Reyes. This selection from the collection showed not only works in the traditional Chinese style but also demonstrated how arts in China responded to 20th century Japanese and Western art.

### **Thangkas of Lamas and Guardian Deities: Buddhist Scroll-paintings from Tibet**

22 July - 5 October 2003

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This exhibition continued the Tibetan theme, presenting a selection of fine thangka paintings from the Museum's collection and three private collections. It coincided with the major international conference of Tibetan studies organised by the Aris Trust Centre at St Hugh's College in early September.

## Focus on Research

*All departments of the Museum perform research of international importance. The breadth of scholarship and subject matter is impressive. Each year we focus on a particular project as just one example.*

### Roman Provincial Coinage in the Antonine Period

Roman coinage provides a major resource both for the historian and the archaeologist. A primary requirement is the provision of a standard typology on which both can rely. The *Roman Provincial Coinage* initiative, which involves extensive international collaboration, complements the now complete series of *Roman Imperial Coinage* (to which the Ashmolean made a substantial contribution in the past), and will result in the provision of a standard treatment of all Roman coinage.

The focus of the project based in Oxford is on the provincial coinage of the Roman Empire in the period AD 138-192. This will be the first systematic treatment of the civic coinage at the height of the Roman Empire, and will have great importance for the study of cultural, religious, political, economic and administrative history at both a local and an imperial level.

The iconography and inscriptions of the provincial coins are full of wider interest. This is the period when for the first time the coinage displayed a marked interest by the Greeks in their past, real or imagined, which is so forceful a feature of the literature of the period. The extent to which coinage was used to define and display identity is also of considerable significance. The inscriptions on the coinage include imperial names and titles, the names of imperial officials and members of the local elites, and the magistracies they held. The coins are a vital source for relationships between cities, both of rivalry and of 'alliances'. The iconography is immensely rich for topics ranging from mythology and religion to the presentation of the emperor. The provincial coinage is also a vital source for the study of monetization in the Roman world. The material is thus relevant to a significant range of taught courses within the University under both Classics and Archaeology.

Coins are mass-produced objects, so that from the historical point of view it does not make sense to confine consideration to the collection in any one museum. The project is thus based on the ten most important and accessible collections in the world, and on all published material. It is the requirement for considerable periods of work not just in Oxford, but also in London, Cambridge, Glasgow, New York, Paris, Copenhagen, Munich, Berlin and Vienna which above all requires the employment of dedicated researchers.

The project is being undertaken on a computer database with linked digital images and a geographical information system. The database currently comprises 42,031 specimens from 12,743 types from 388 cities.

**Bronze coin from the city of Abydus in the Troad, struck under the Roman Emperor Commodus, AD 177-180.**

Leander is swimming the Hellespont to Hero who lights his way with a lamp, symbolized by Eros flying with a torch. The mythological lovers were later to inspire a poem by Marlowe. British Museum.



The project will be published on-line through the Museum, and conventionally by the British Museum Press and the Bibliothèque nationale de France. To promote discussion prior to publication an international symposium was organized by the Coin Room in 2002 on the topic of Coinage and Identity, a theme very much in people's minds at the moment as a result of the Euro debate. A resulting volume, with chapters by sixteen leading international scholars, will be published by Oxford University Press.

*The Museum seeks to make the most of the opportunities created by an increase in external funding for research in the humanities. Funding for this seven-year project has been provided jointly by the Arts and Humanities Research Board (the Museum's primary funding agency) and by the University itself. Volker Heuchert and Liv Yarrow share a research fellowship made possible by the funding, and the project is directed by Christopher Howgego.*



**Smyrna, AD 182-5.**

Coin celebrating the 'twinning' of Smyrna and Athens, two of the great intellectual centres of the Roman world. The winged Nemeses represents Smyrna, and Athena represents Athens. Ashmolean Museum.



**Egypt, AD 139-40.**

An extraordinary representation of a bust of Sarapis over a massive foot. American Numismatic Society.





**Top: National Archaeology Day, July 2003**

A young visitor handles prehistoric flints with guidance from a museum expert.

*Below:* David Berry, a volunteer guide with the Education Service and Phd student at Oxford University, leads a group of adults on a tour of the Museum exploring the history of the Ashmolean building and its collections.

## Education

The voluntary guides continue to be at the heart of the Museum's education work offering tours, study days, workshops, handling sessions, gallery activities, children's holiday activities and teacher training sessions. In addition, 22 Oxford University and Oxford Brookes students volunteered with the Ashmolean Education team in 2002-3. These young people made a wonderful contribution to the educational work of the Museum.

### Adult programmes

The programme of study days and workshops for adults was as rich and varied as ever with subjects including: Minoan Crete, Camille Pissarro and Islamic Art; printmaking and sculpture. A number of lectures were offered including the New Year Lecture by Professor R. Smith on 'Imperial Charisma and the Cult of Elegance: Images of the Emperor Nero in the Art of the 1st C AD'. Thursday summer evening openings were enlivened by a series of lectures, tours, music concerts, videos and storytelling.

**Children's activities** and drop-in sessions were a lively mix, including: 'Hunt for Hercules!'; a family day finding out about 'Gunpowder Treason and Plot' and a storytelling session with Shirley Hughes.

**Activities and workshops** were delivered to support National Archaeology Weekend, National Children's Art Day, Family Learning Weekend, Museum and Galleries Month, Heritage Open Weekend and National Drawing Day.

Roma Tearne was the Museum's *Artist in Residence*. During her residency with the Department of Antiquities she delivered a lecture, gallery tours, printmaking workshop and collage workshop for different groups.

**Programmes for schools** continued to be popular. New gallery activities for Egypt and Greece were launched this year. These sessions include object handling and drawing in the galleries.

### Access

The Ashmolean Education team is working to improve access to the Museum for all visitors including people with disabilities. Handling sessions for people with visual impairments and signed workshops for people with hearing impairments have been trialed and evaluated. Following their success further workshops are scheduled for the future. Our longer-term aim is for the majority of the activities to be accessible to everyone regardless of disability. An Audience Development Plan has been written to provide a framework for improving access to the Ashmolean for a diverse audience.

## Development

The first Development Director for the Ashmolean, Edith Prak, took up her post in March 2003. Consequently all areas of fundraising in the Museum are currently under review. An application was made to the Heritage Lottery Fund in June for the Ashmolean Plan (see *Director's Report*). The Museum requested the sum of £23 million to redevelop the back of the building, create an Education Centre and Conservation Studios and excavate the basement. A preliminary decision on the bid is expected in January 2004. The Museum is deeply grateful to the trustees of the Linbury Trust, which so generously supported the preparatory work for the application.

In June around 20 representatives of local businesses came to the Museum for breakfast to encourage support for exhibitions and to make people aware of our corporate hire facilities. The occasion has led to some very fruitful discussions and we aim to repeat this event twice a year.

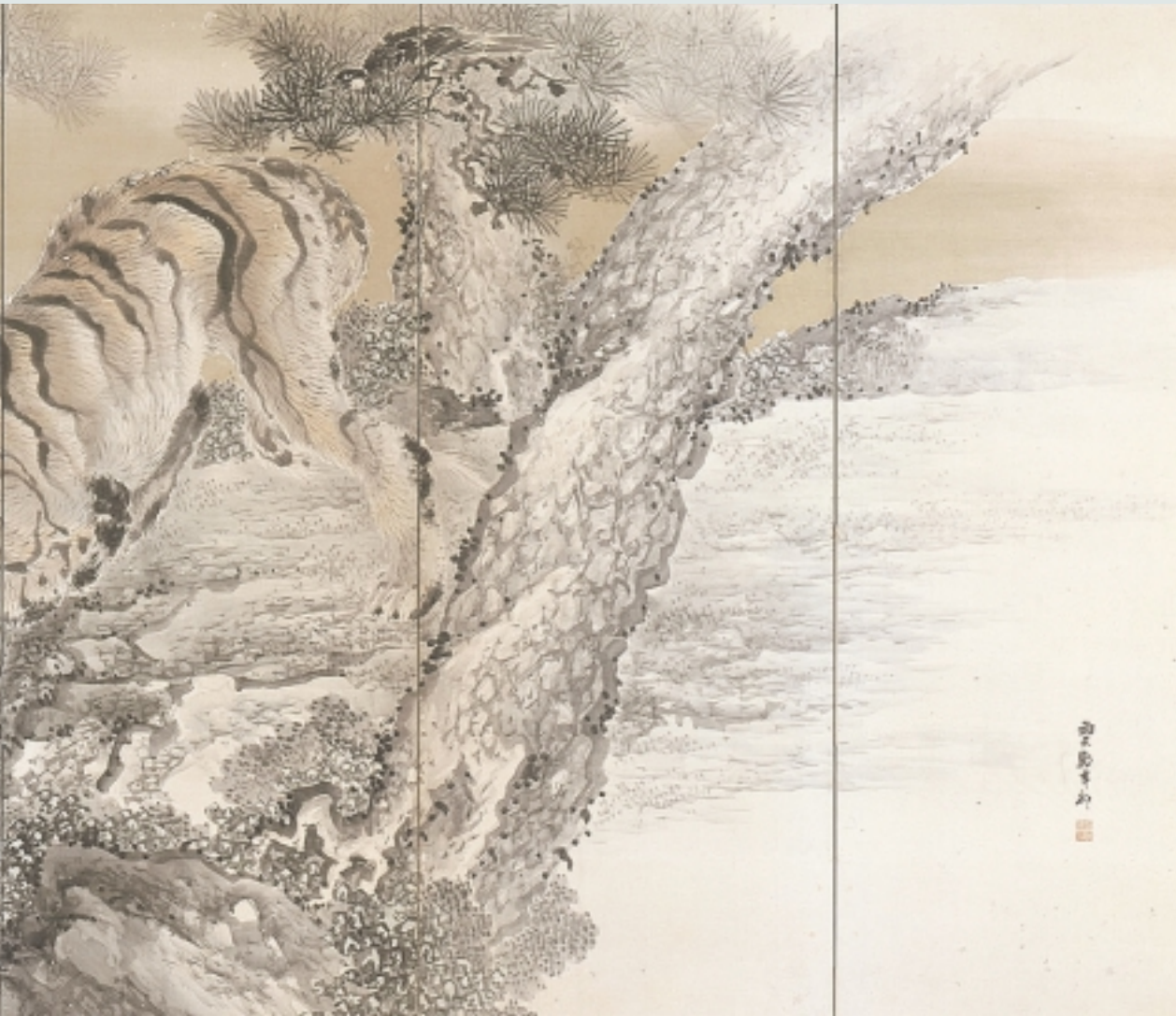


### Friends of the Ashmolean

The Friends are delighted that the newly elected Chancellor of the University, Mr Chris Patten, has agreed to become their President in place of his predecessor, Lord Jenkins.

The total number of Friends has remained at a fairly static level for some time, so a major drive is under way to recruit new members. This was launched with a very successful Open Evening in the Museum on 1 July to which free admission was offered to members who brought guests likely to want to join the Friends. It attracted 650 people, and a gratifying number of guests signed up as new members on the spot. The Friends' funds have again been in a healthy state this year, partly due to the reclaimed tax made under the Gift Aid legislation. They have been able to make purchase grants towards a number of acquisitions for the Museum's collections. These included £5000 towards a large collection of medieval halfpennies and farthings; £2000 towards a pencil portrait of *Mary Ellen Meredith* by Henry Wallis; £3000 towards a drawing by Pietro Gracci (a design, never executed,

One of a pair of six-fold screens showing Tigers  
by Kishi Ganku (1749-1828)



for a papal tomb); £1500 towards a pencil portrait of *Lady Holland* by G.F. Watts; £10,000 towards an Eric Gill sketchbook dated 1928-30; and £5000 towards a plein-air oil sketch by Giovanni Costa entitled *Ruins in the Colli Albani*. £20,000 has also been promised towards the purchase of a pair of late 15th-century Florentine spalliera panels if the Museum is able to raise the remainder of the price.

The Young Friends were again able themselves to make a purchase grant, this time buying outright for £400 a portfolio of two prints by Tom Slaughter, a contemporary printmaker working in New York.

The activities organized for both Friends and Young Friends continue to be very popular with members; several of them have been repeated, to try to avoid disappointing those who have not been able to get tickets.

The Museum is deeply indebted to its many Friends who give so generously of their time to help raise much needed funds for the Ashmolean.

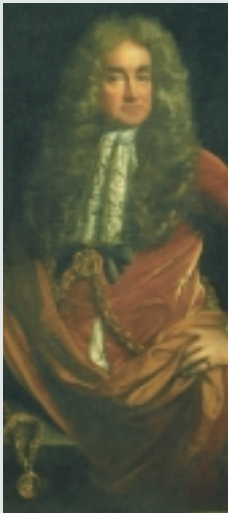
### Elias Ashmole Group

The Elias Ashmole Group has had a successful year with membership now exceeding 100 members. There were several events organised for the Group throughout the year. The annual Dinner took place in the Randolph Sculpture Gallery at the Museum in October and was attended by many of the Group's members.

The annual Elias Ashmole Group spring trip took place over the May Bank Holiday weekend. This year the group went to Bavaria and visited Würzburg, Pommersfelden, Nüremberg and Bamberg. Chris Rümelin, the print curator, and the Director accompanied the trip.

In June the Group were invited to a special private view of the exhibition *The Daisy Linda Ward Collection of Dutch and Flemish, Flower and Still Life Paintings from the Ashmolean Museum* at the John Mitchell and Son Gallery in London.

The Elias Ashmole Trust was able to award £44,000 in grants towards several key areas of the Museum including part funding a two-year assistant post in the Western Art Print Room and contributing £20,000 to provide seed-corn funding for the organisation of exhibitions at the Museum. Twenty-eight members of the Elias Ashmole Group have made significant contributions to the Ashmolean Plan Development Fund this year. The Museum is deeply grateful to them all.



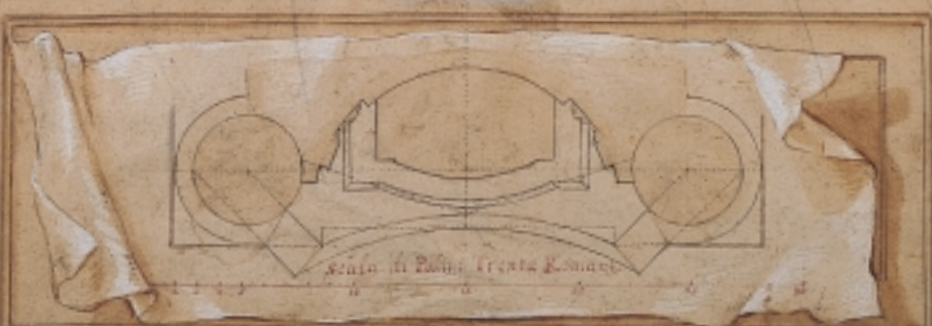
### Grants and Donations

The Ashmolean Museum continued to benefit from the generosity of our donors. A large part of our core funding is provided by the Higher Education Funding Council for England (HEFCE) and Oxford University. We are

grateful for their continued support. The National Art Collections Fund assisted the Museum with numerous acquisitions. Its invaluable contribution to the enhancement of the Museum's collections was celebrated in 2003, the Fund's centenary year, with a specially designed museum trail that highlighted 18 of the 400 acquisitions the Ashmolean has made with the help of the Art Fund.

The Ashmolean Museum would like to thank all its benefactors. We would like to mention each and every one, but our list would run over many pages. Our particular thanks are to:

Lord and Lady Alexander of Weedon	Mr and Mrs Ian Laing
All Souls College	The Leverhulme Trust
Ammco Trust	The Hon. Christopher Lennox Boyd
Lady Berlin	The Catherine Lewis Foundation
The British Academy	The Linbury Trust
The British Institute of Archaeology at Ankara	Peter Lole
The Hon. Elizabeth Cayzer	C. Loyd
Cazenove Fund Management	Stavros S. Niarchos Foundation
Coats Viyella Foundation Trust	Mrs P M Nye
Mr. J.E.H. Collins	Mr Jan-Eric Osterlund
Costopoulos Foundation	Oxford Preservation Trust
D.C.M.S.	Antony Peattie
Baron and Baroness van Dedem	Daryl Pinckney
Sir Harry Djanogly	Mr. & Mrs. J.A. Pye Charitable Settlement
Lord Faringdon Charitable Trust	Random House Group
Professor James Fenton	ReSource/V&A Purchase Fund
Sir Ewen and Lady Fergusson	Professor George Rickey
Mr James Ferrell	ESG Robinson Charitable Trust
Dr. Gert-Rudolph Flick	Helen Roll Charity
Martin Foley	Lord Rothschild
The Friends of the Ashmolean Museum	The Sackler Foundation
The Late John Fuggles	Schroder Charity Trust
Mr. and Mrs. Hans de Gier	The Still Waters Trust
Gough Charitable Trust	The Stockman Foundation
Greening Lamborn Trust	Carl & Eileen Subak Family Foundation
Bryan Guinness Charitable Trust	Thames & Hudson
Mr and Mrs Christophe Henkel	Mr. Richard Woo
The Heritage Lottery Fund	and all those donors who wish to remain anonymous.
Sir Howard Hodgkin	
Daniel Katz	



Scala di Palmi trenta Romani

## Acquisitions, gifts and loans

*The following selection is just a small representative of the numerous acquisitions, gifts and loans which have greatly enriched the collections. As always, we are deeply grateful to the individuals, the Friends and the grant making bodies who have made each addition possible.*

### Roman cup

2nd-3rd century AD, silver, diameter 12.5cm.

Purchased with the aid of the NACF and the Friends of the Ashmolean (AN 2003.1)

This fine silver cup is decorated with olive branches in relief knotted together at the back. The leaves hug the background, while the olive fruits are rendered in higher relief. The interior, the rim and the edge of the foot are gilded. The bowl is made in two parts: an inner liner, and an outer casing with a junction skilfully made at the rim. This creates the impression that the vessel is much heavier than it actually is.



### The All Souls Salt

Silver gilt and rock crystal, with polychromy. Perhaps English, early 15th century. (reproduced on p. 6)

Deposited on indefinite loan by the Warden and Fellows of All Souls College (Loan 524).

The identification of this fine piece as a salt cellar is not in doubt: it was bequeathed to the College in 1799 as 'the Founder's salt', alluding to Henry Chichele, Archbishop of Canterbury, who founded All Souls in 1437. It has



continued to be used as such at All Souls until very recently. The principal figure has been variously identified: as a giant (in comparison with the minuscule figures on the base); as a huntsman (on account of the curved sword in his belt); and as a Moor (with reference to his dark complexion).

### Two massive Anglo-Saxon saucer brooches

6th century A.D, Gilt copper alloy, diameter 8.5cm.(Loan 521)

These are amongst the largest examples ever recorded, of a type that is most densely distributed in the upper Thames valley and the south and west Midlands. We are grateful to Mr James Ferrel for this generous loan.



### Maiolica plate with a head composed of penises Francesco Urbini (documented 1530-1537)

Tin-glazed earthenware, diameter 23.3 cm.

Purchased (France, Madan, and Miller Funds) with the aid of the National Art Collections Fund, the Resource/V&A Purchase Grant Fund and numerous private donations (WA 2003.136)

The plate is painted with a head made out of penises, one of which sports a dapper ear-ring. On the banderole, reading right to left, is the inscription *OGNI HOMO ME GUARDA COME FOSSE UNA TESTA DE CAZI* (every man looks at me as if I were a head of dicks). This is written back to front, as explained by the verse inscription on the reverse *El breve dentro voi legerite Come i giudei se intender el vorite* (If you want to understand the meaning, you will be able to read the text like the Jews do; *i.e.*, like Hebrew, right to left). The back of the plate also bears the date 1536, the initials FR, and a pair of scales, the mark of Francesco Urbini, one of the best-documented of Renaissance maiolica painters.

Although erotic art is a genre of Renaissance art that has tended not to survive, a similar idea is found in a portrait medal of the writer Pietro Aretino and in a drawing attributed to the Florentine artist Francesco Salviati. The composite head idea perhaps derives from inventions by Leonardo da Vinci and prefigures the work of the painter Arcimboldo (1527-93). It parodies a type of Renaissance maiolica plate with the heads of beautiful women.







### The spellbound Rinaldo is placed in Armida's Chariot

**Andrea Boscoli (c.1560-1608)**

Pen and brown ink over traces of red chalk, brush with brown wash, 15.0 x 22.3 cm.

Presented by Mrs Larissa Haskell in memory of Professor Francis Haskell (WA 2003.98)

Boscoli was trained in Florence in the studio of Santi di Tito, but soon developed his own distinctive style with strong light and shade, of which this is an excellent example. The scene shows a scene from Tasso's *Gerusalemme Liberata*, the abduction of the Christian knight Rinaldo by the wicked sorceress Armida, who had fallen in love

with him. The drawing is one of a series on the tale of Rinaldo and Armida; the two subsequent scenes in the narrative are already in the Ashmolean, making this gift a fitting addition.

### Candle snuffers and tray

Silver; the tray 22.9 cm. long, the snuffers 18.4 cm. The tray hallmarked London, 1682, with the maker's mark D or ID; the snuffers marked WB.

Presented by Mrs Diane Bacon and Mrs Helen Smyth in memory of their grandfather A.H. Whiteley (WA 2002.230)

The snuffers and tray are enchantingly flat-chased with chinoiserie decoration. Together with the Mildmay monteith of 1684, which the Museum acquired from the Whiteley Trust in 2000, they are part of a small group of London silver of the 1680s and 1690s decorated - perhaps all in a single workshop - with this sort of fantastical chinoiserie. The generous gift is the latest chapter in the Whiteley family's support of the Museum's silver collection.



### 'The Capel basket'

**Pierre Harache**

Silver, 47.5 x 40.5 cm. Hallmarked London, 1686.

Accepted by H.M. Government in lieu of Inheritance Tax on the estate of A.H. Whiteley and allocated to the Ashmolean (WA 2003.93)

The basket bears the arms of the royalist Henry Capel, later Baron Capel. Pierre Harache (the Elder), who settled in London in 1681, was one of the most talented and prominent of the Huguenot goldsmiths who came to London to escape religious persecution in France. The elaborately cast, embossed, chased and soldered decoration is characteristic of the sophisticated style of the silver of Louis XIV's Paris, which had a revolutionary impact on London silver in the last decades of the seventeenth century.



## Design for a monument to Pope Clement XI (Albani)

**Pietro Bracci (1700-1773)** (illus. on p. 28)

Black chalk, pen and black and red inks, brown, grey and green washes, heightened with white gouache, on two sheets of brownish paper, 42.5 x 25.6 cm. Signed *Petrus Bracci Rom. fecit 1743* lower left and inscribed *Scala di Palma Trenta Romani* beneath the ground plan.

Purchased (Blakiston and Miller Funds) with the assistance of the National Art Collections Fund and the Friends of the Ashmolean (WA 2003.132) Pietro Bracci was the heir to Bernini and Algardi in 18th-century Rome: essentially he worked in a late baroque manner, with a strain of classicism underlying his energy and exuberance. In this elaborate design of 1743 for an unexecuted monument, the papal sarcophagus is flanked by allegories of Strength and Religion; a scaled ground plan is included. Bracci's use of brownish paper and coloured washes and his lavish handling of white heightening give his design a vivid sense of three dimensionality. With its evidence of revisions and corrections, the sheet also reveals the working methods of the artist.

## Portrait of Thomas Sanders Dupuis

**John Russell (1745-1806)**

Pastel, 59.5 x 44.1 cm

Presented by the family of Mrs Joan Conway  
(WA 2002.204)

This is one of a spectacular group of pastels by Russell collected by the art dealer Asher Wertheimer; another was the celebrated portrait of a porter at the Royal Academy (Courtauld Institute Galleries, London).

Thomas Sanders Dupuis (1733-1796) was appointed organist and composer to George III in 1779, and is here shown in the gown of a Doctor of Music at Oxford, a title which he was awarded in 1790.



## Entrance to the Adelphi Wharf

**Théodore Gericault (1791-1824)** (illus. over)

Lithograph, 25.2 x 31.2 cm.

Presented by Mrs Louisa Webb in accordance with the wishes of the late Maxwell Webb (WA 2003.45)

From 1820-1 Gericault was in England mainly to exhibit his great painting *The Raft of the Medusa*. Abandoning his former grand style, he concentrated on modern life, especially that of the London slums. The result was a series of lithographs, published from January to May 1821. *Entrance to the Adelphi Wharf* stands out through its clear representation of space and light, the supple manner of drawing, and the dense surface with its marvellous treatment of the shadows.





The lithograph forms part of a group of 48 French and English prints of the 19th and 20th centuries collected by the late Maxwell Webb. The Webb collection was the subject of a memorable exhibition in the Museum in 1992; this gift, added to prints already given by Mrs Webb in 2000, enormously enhances the Museum's previously thin holdings in this area.

**Portrait of Mary Ellen Meredith**  
**Henry Wallis (1830-1916)**

Dated 1858, pencil, 11.9 x 9.1 cm.  
Purchased (Bouch Fund) with the assistance of the National Art Collections Fund, the Friends of the Ashmolean, and donations from Michael Barclay and others (WA 2003.97)

Mary Ellen (1821-1861) was the daughter of Thomas Love Peacock, and married the writer George Meredith in 1849. She eloped with the artist, Henry Wallis, in 1857. This sensitive and intimate drawing is the only portrait of Mrs Meredith to survive, and was retained by Wallis's descendants until its recent sale.





### View of the Severn

**Paul Nash (1889-1946)**

Watercolour over pencil, 29.2 x 40 cm.  
Presented by Mr and Mrs George Walker (WA 2002.340)

This atmospheric watercolour was made in June 1938, in Nash's characteristically economical technique. It later served as a study for the oil painting *Monster Shore* (Art Gallery of Hamilton, Ontario).

### Portrait of Max, Lord Beaverbrook

**Sir David Low (1891-1963)**

Black crayon and white bodycolour, 43.1 x 31.2 cm., signed Low and inscribed *Max, Lord Beaverbrook*

Purchased with funds bequeathed by John Fuggles (WA 2003.130)

One of Low's most celebrated drawings, this caricature of William Maxwell, first Lord Beaverbrook (1879-1964) was first published in the *New Statesman* for 27 March 1926.



## From the portfolio 'White Carrot', 1991

**Rosemarie Trockel (b. 1952)**

Purchased (Christopher Vaughan Fund) with the assistance of the National Art Collections Fund (2003.101)

The German artist Rosemarie Trockel is well-known for the diversity of her work. After starting with a harsh critique on the perception of female art, through the production of her “knitted paintings”, she is now seen as one of the most prominent feminist artists. Not tied to a specific medium, she uses whatever seems appropriate to her, including drawings, videos, installations, or even living animals. She has rarely made prints, but in this important portfolio of ten etchings and aquatints, printed in a very particular way, a porcelain object and a photograph as a document of how the icicle was moulded, she achieves a very personal and typical form and expression with several layers of meaning.



## Tall inflated crumpled form; and Large open flared and indented form

**Nicholas Arroyave-Portela (b. 1972)**

Ceramic, heights 48 and 35.7 cm.

Purchased (Vivien Leigh Fund) (WA 2003.133 and 134)

The Museum's studio pottery collection, which has chiefly been formed by recent gifts and bequests, is becoming broadly representative, especially of the tradition in which Bernard Leach was the dominant figure. Funds from the bequest of the actress Vivien Leigh, for the encouragement of young artists, have enabled the purchase of these two virtuoso pieces from one of the most talented young potters working in England today (as it happens, brought up in Oxford, now working in Hackney). In them, Arroyave-Portela has worked the thin-walled surface of thrown pots into original forms of contrasting textures; they are eloquent pieces of sculpture which yet remain fully inside the traditions and spirit of ceramics.





### Roman Coin, Nicomedia in Bithynia. Septimius Severus, AD 193-211

Bronze, 36 mm (HCR 2002.10.29)

This unique coin of Septimius Severus (AD 193-211) from the mint of Nicomedia is a natural pair for a coin from the nearby mint of Nicaea purchased a year earlier. These two highly unusual epigraphic types represent a chapter in the rivalry over prestige of the two most important cities in the Roman province of Bithynia. On the new coin Nicomedia crows back at the rival city of Nicaea: *In the reign of Severus, the World enjoys Good Fortune. Blessed are the people of Nicomedia.* The two small temples depicted on the coin represent the additional boast that Nicomedia now has two temples to the emperors.



### Early Anglo-Saxon silver pennies, known as sceattas

Found in South Lincolnshire. Series J 0.92g., and Series A 1.21g., obverse and reverse. (HCR 2002.8.21) (enlarged left)

Two out of forty coins presented by Mr and Mrs E.J.Patterson, in recognition of the work of Professor Michael Metcalf, the former Keeper of the Heberden Coin Room, and the leading authority on coins of this type. The Anglo-Saxon coinage begins with gold issues, which became increasingly debased with silver, and were eventually in the late 7th and early 8th century replaced entirely by purely silver sceattas.



### Late Anglo-Saxon silver pennies

Belonging to the David Dell Collection, presented in memory of Eliseo Cabrejos. (HCR 2003.7.31)

A silver penny of Edward the Confessor, struck by the moneyer Brid at the mint of Hastings, 1.35g, obverse and reverse.

A silver penny of Aethelred II, struck by the moneyer Aethelwin at the mint of Romney, 1.73g, obverse and reverse.



## Silver Farthings of Edward I

From the David Rogers Collection, purchased with the assistance of the Carl and Eileen Subak Family Foundation, Mr James E. Ferrell, and the Friends of the Ashmolean. Obverses and reverses. (HCR 2003.7.26)

These are London mint farthings weighing 0.37g, 0.26g, 0.43g, 0.41g, 0.30g. Although round farthings were struck in very small numbers during the reign of Henry III, these farthings of Edward I constituted the first official issue of any size. Previously farthings had been made informally by cutting pennies into four pieces. The production of official farthings are evidence of the recognition of a clearly felt need for small change to facilitate small retail transactions, and mark an important development in England's monetary history.



## Tari from Malta

**Jean de la Vallette, (1557-68)**

Silver, 11.67g, obverse and reverse.  
Presented by Mr Peter Mitchell with five other coins of Malta of the same period. (HCR 2003.5.30.3)

After the fall of Rhodes to the Turks in 1523 the knights of St John of Jerusalem withdrew initially to Italy, and from 1530 to Malta. The severed head of John the Baptist was not much used after the 17th century, but the distinctive cross of the Order - used here as an initial mark in the obverse and reverse legends - continues in use to this day as the badge of the St John's Ambulance Brigade.

## Medal of James I and Prince Charles

**Simon Passe** (facing page)

Silver, 2.62g.  
Presented by Richard Falkiner (HCR 2003.05.29)

Simon Passe made a series of medals of members of the Stuart royal house. This carefully chosen gift supplies an example previously absent from our collection. For many years they were believed to be engraved pieces, but they have now been shown to have been struck.







### A potter's workshop

**Attributed to Kawahara Keiga (active early 19th century).**

Japan. Ink and colour on paper, 27 x 36.8 cm

Purchased with the help of an anonymous benefactor (EA 2002.55)

This painting of a potter's workshop, painted to European order, can be firmly attributed to the workshop of the Nagasaki artist Kawahara Keiga, who specialised in genre paintings in this semi-European style. Keiga made a large series of such paintings for the von Siebolds, father and son, doctors in the Dutch 'factory' in Nagasaki harbour, most of which are now in the Museum for Ethnography, Leiden. This depiction varies little from the Leiden example, suggesting multiple images.



## A Mandarin in his Summer Dress

**Anonymous artist, China, 1789.**

Watercolour on paper

Purchased with the help of the National Art Collections Fund, the Friends of the Ashmolean and the Resource/ V&A Purchase Grant Fund. (EA 2003.4)

This drawing is from a group of sixty illustrations of trades, pastimes and dress collected in Hong Kong in 1789 by George Henry Mason, and published by him eleven years later under the title *The Costume of China*. The drawings, which were produced in workshops for sale to foreigners, are anonymous and many versions of each one are known. The group of sixty to which this one belongs are bound together with the manuscript of Mason's book, and the publisher's estimates, proposal and announcement of publication. The Museum has also acquired a printed copy of the book.



## Blue and white porcelain tazza: pheasants by a stream

**Mid-17th century, Japan, Arita.**

13 x 30.5 cm

Purchased with the help of an anonymous benefactor (EA 2002.56)

A tall footed dish, asymmetrically painted with pheasants and reeds beside a stream, the tall foot with the *kiri mon* of the Tokugawa family. Dishes of this shape are extremely rare. Whether or not they were usable in the tea ceremony is arguable, but they were certainly for the domestic market at a time when the export trade was only just beginning. Formerly in the collection of Imaizumi Motosuke.





## Lychees and cicada

**Chen Shuren (1883-1948).**

China, 1928. Ink and colour on paper, 86 x 38.5 cm

Presented in honour of the 70th birthday of Angelita Trinidad Reyes (EA 2002.72)

Lychees are associated with summer and were a particularly favoured painting subject in south China. Chen Shuren was born in Panyu, Guangzhou, and was one of the leading painters of the Lingnan School, so called after an ancient name for the area around Guangzhou (Canton). In the late 19th century a distinctive painting style developed in the region, associated with modernity and the reception of certain aspects of Western painting. One of its founders, Ju Lian, was the teacher of Chen Shuren. Chen studied in Japan, worked for some time in Canada and held various posts in the Nationalist government.



### Pair of six-fold screens: Tigers

**Kishi Ganku (1749-1828)** (see also pp 24-5)

Japan. Ink and light colour on paper, each 155.6 x 359 cm.

Purchased with the help of an anonymous benefactor (EA 2002.61)

A large single tiger on each screen, one stands on rocks under a tree, the other drinks from a stream. Ganku was a specialist in the painting of tigers; he may well never have seen a live tiger, but he owned a tiger skin. He was the founder of the Kishi sub-school of the Shijo school, who used characteristically short, choppy but elegant brush-strokes to build up a dense picture. Ink predominates, but there is careful use of light colour. Formerly in the collection of the Manno Museum, Osaka.



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Published by the Ashmolean Museum  
Beaumont Street, Oxford OX1 2PH

Tel. 01865 278000

Fax. 01865 278018

Website: [www.ashmol.ox.ac.uk](http://www.ashmol.ox.ac.uk)

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Telephone 01865 278016

ISBN 1 85444 190 6





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ISBN 1-85444-194-9



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