



# *The* Ashmolean

HIGHLIGHTS OF THE  
ANNUAL  
REPORT  
2003-04

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University of Oxford

*The*  
Ashmolean  
Museum

HIGHLIGHTS OF THE  
Annual Report  
2003-2004



## VISITORS OF THE ASHMOLEAN MUSEUM

as at 31 July 2004

Nicholas C F Barber, CBE (Chairman)  
The Vice-Chancellor (Sir Colin Lucas)  
The Pro-Vice-Chancellor (Academic Services and University Collections) (Prof. Paul Slack)  
The Junior Proctor  
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  
Sir Peter Machin North, DCL  
The Rt Hon The Lord Rothschild, GBE  
The Rt Hon The Lord Sainsbury of Preston Candover, KG  
The Rt Hon Sir Timothy Sainsbury  
Andrew Williams

Cover Illustration: Detail from the inscribed silk tomb cloth, Safavid, Iran, (1710-11)

Editor: Sarah Brown

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# *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 3 - 2 0 0 4

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## Chairman's Foreword

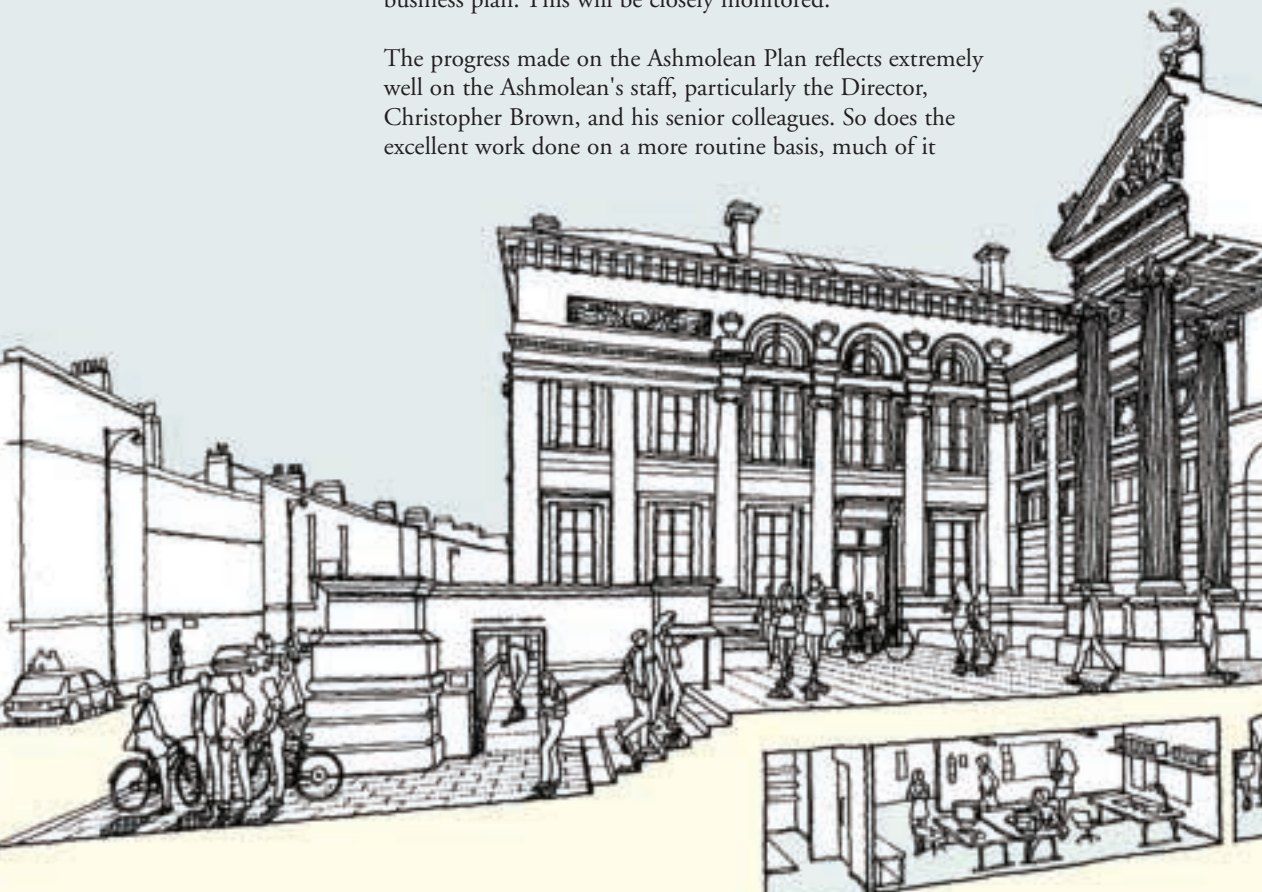
The Ashmolean made very significant progress this year with its £49m Plan to redisplay its world-class archaeological and Oriental collections. Through rebuilding the back of the Museum, we aim to transform and expand the displays, and use this opportunity to increase and widen the range of people visiting the Museum. The Ashmolean's outstanding collections will then have a home to be proud of.

In July, we learned of the decision by the Heritage Lottery Fund to award the Ashmolean a grant of £15m. Not only was this the largest grant made by the HLF this year, but it represented a clear endorsement of the Plan by their trustees and professional advisers. It was just the signal we needed as we embark upon the next stages of our fundraising.

Besides finding the capital for the Ashmolean Plan a parallel priority is the raising of revenue funds, thus drawing many others into a closer relationship with the Museum and its curators. The Tradescant Patrons Group was launched during the year, filling the gap between the Friends and the Elias Ashmole Group. You can read about their activities in the Development section of this Report. Well done to all concerned with getting them off to such a good start.

As the Museum's staff and activities are set to expand in readiness for the new development, the Board has approved a tightly-costed business plan. This will be closely monitored.

The progress made on the Ashmolean Plan reflects extremely well on the Ashmolean's staff, particularly the Director, Christopher Brown, and his senior colleagues. So does the excellent work done on a more routine basis, much of it

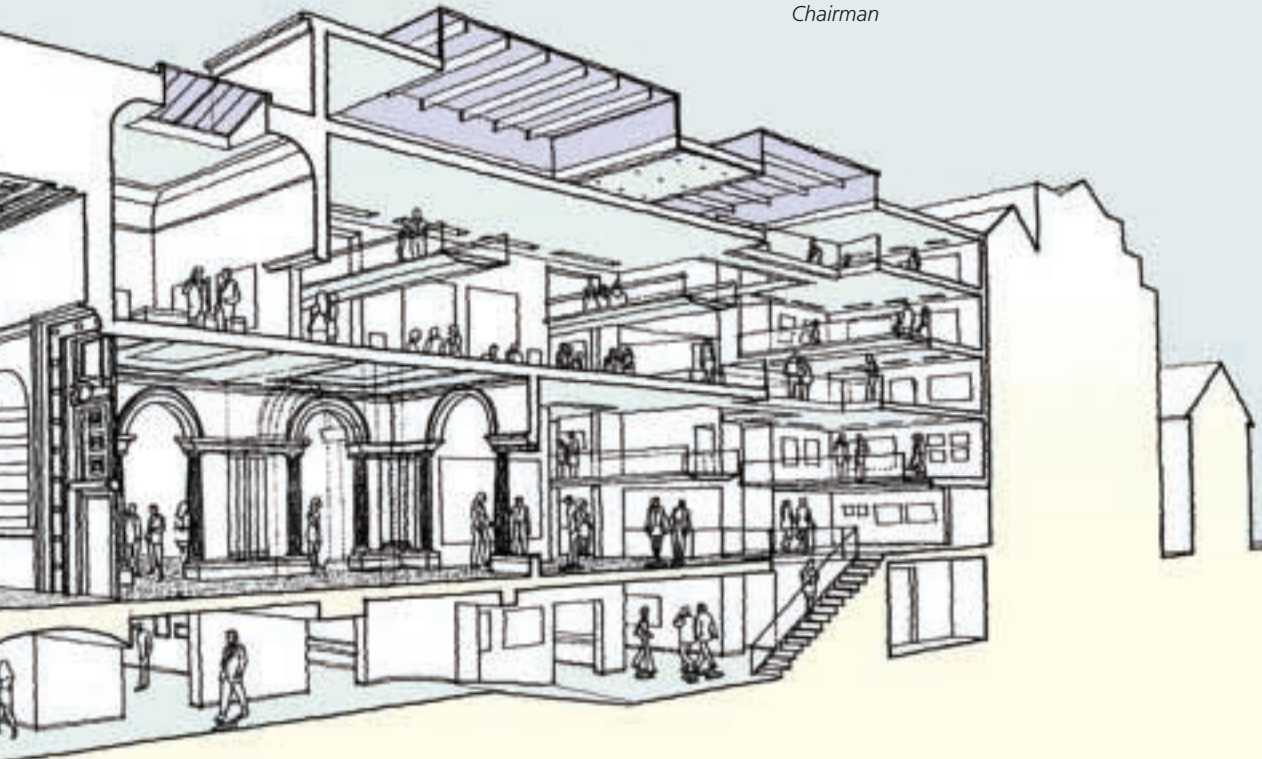


described elsewhere in this Report. This includes the Ashmolean's acquisitions, exhibitions, publications, educational work and conservation of the collections. So much more goes on in a museum than the wider public recognises. To all the staff I extend the Board's thanks.

In last year's Report I referred to the Ashmolean's restructured Board. This was our first full year and I am delighted how well the mix of University and outside Visitors has settled down. Our meetings have enthusiastically embraced both the wider agenda of a contemporary museum and the timeless values of a university institution holding fast to its finest traditions of research and teaching. During the year we welcomed two additional Visitors, Sir Peter North, Principal of Jesus College and former Vice-Chancellor, and Andrew Williams, Chief Executive of SVG Advisers Ltd, who has taken on the chairmanship of our Development Committee. I also thank the members of the Finance Control Committee, chaired by Lord Butler; they have had a greater workload than expected as the University introduced its new accounting system.

Following the HLF grant the Ashmolean is firmly embarked on a course of transformation. Success will mean that from being lights well hidden under bushels, its collections will at last be displayed in a manner worthy of them. This will radically enhance the way its many constituents see it, whether its visitors, its staff or its owner, Oxford University.

**Nicholas Barber**  
*Chairman*









# The Director's Report

## The Ashmolean Plan

The overriding concern this year has been the preparation and submission of our successful Lottery bid. The Heritage Lottery Fund announced in July that the Ashmolean had been awarded a grant of £15m – the single largest grant given in this year – for the implementation of the Ashmolean Plan. The Plan involves the demolition and rebuilding of the back of the Museum, including the excavation of a new Lower Ground Floor, which will create 30 new galleries, new Conservation studios, new temporary Exhibition Galleries, an Education Centre, a link with the Cast Gallery and a dedicated service entrance, as well as bringing environmental control and disability access to this part of the Museum for the first time. The doubling of the display space presents the opportunity to redisplay many of the archaeological and Oriental collections and the HLF made it very clear that our imaginative plans for the new displays – under the working title *Crossing Cultures Crossing Time* – played a key role in the successful outcome of our bid.

The preparation of such an ambitious bid is an enormous – and expensive – undertaking. The necessary documents were produced by a small team which I led; the other members were the Deputy Director, Nick Mayhew, the Administrator, Roger Hobby, the Clore Education Officer, Jo Rice, and the Head of Development, Edith Prak. I want to take this opportunity to pay tribute to their immensely hard work. Just to give some sense of what was involved: the Audience Development Plan, written by Jo Rice, runs to 84 pages. This core team received immense support both inside and outside the building. I especially want to thank Ken Lovett who acted as Project Manager during the early stages of the preparation of the Plan and our architect, Rick Mather, and his team. Much of the preparatory work was funded by the Linbury Trust and we are hugely grateful to Lord Sainsbury for his continuing support of the Ashmolean and for his service as a Visitor of the Museum.

The Lottery's grant is one-third of a total building cost of £45m and it is also important that we put in place an endowment of at least £4m to cover additional running costs. The Linbury Trust has promised a major grant but a huge fundraising effort is still needed and to this end we have formed a Steering Committee, ably and enthusiastically chaired by Andrew Williams of SVG, and including Frances Jackson and the Chairman of the Visitors, Nicholas Barber. I am very grateful to them all for this commitment of time in the midst of their busy lives. I also wish to thank our Fundraising Committee, also chaired by Andrew Williams – Nicholas Barber, Dame Vivien Duffield, Lady Heseltine, Paul Langford, Lord Powell of Bayswater, Lord Sandberg, Lord Sainsbury and Sir Timothy Sainsbury – for their dedication and hard work. An informal committee is being created in New York to support the Museum: it is chaired by Steve Stamas, to whom we are also immensely grateful.

**Bronze perfume burner,**  
Padua, c.1530-35, attributed to  
Desiderio da Firenze. H: 51.3  
cm. Purchased with the aid of  
the National Heritage Memorial  
Fund, the National Art  
Collections Fund, the Friends of  
the Ashmolean, the Elias  
Ashmole Group, Mr Phillip  
Wagner, and other private  
benefactors.

Another important development of this year's fundraising has been the creation of the Tradescant Group, a new patrons' group led by Frances Jackson. The Tradescants have already attracted more than 200 members and their support of the Museum is enormously appreciated. The fundraising efforts require new staff and we are building up Edith Prak's Development department, which will have seven full-time fundraisers by the end of 2004.

### VAT

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The Museum was delighted to receive the news in the Chancellor's pre-Budget Statement that the Treasury was investigating ways in which those university museums whose entry was free, such as the Ashmolean, would no longer be liable for VAT. This very positive development will produce a substantial saving on our running costs, and a major saving on our capital development costs.

### Staff

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We welcome Susan Walker, the new Keeper of Antiquities, who has joined the Museum from the Greek and Roman Department of the British Museum. She is a distinguished scholar of Roman art as well as being an experienced museum professional who has joined the Ashmolean Plan team and whose knowledge and flair will be very valuable in the historic changes which are now taking place. During the year we have also been joined by Chris Kaye, who takes up the new, key role of Finance Officer and Susie Gault, who came as Press Officer in July. We extend our profound gratitude to Sarah Brown, our first Press Officer, and Julie Summers, our first Exhibition Officer, who left the Museum during the year.

### Exhibitions

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This has been a remarkable year for exhibitions in the Museum. The extraordinary diversity of the Museum's collections is reflected in the variety of exhibitions which took place. Our visitors have seen the finest silver from over six centuries, two millennia of Chinese silks, the greatest recent find of Roman imperial sculpture, and the lasting influence of Samuel Palmer, one of England's finest printmakers. Not to mention exquisite examples of English 17th-century embroidery, a selection of Japanese paintings and over 80 drawings from late 16th-century Florence.

The Museum is frequently asked to lend to exhibitions around the world. This year has seen three notable loans to exhibitions: over 50 Rembrandt prints went to the Retretti Art Center in Finland, a selection of 19th-century drawings went to the Arthur Ross Gallery in the University of Pennsylvania, in Philadelphia, and a group of contemporary prints were put on display in the Saïd Business School in Oxford.

A lively exhibition programme is key to a healthy Museum. But I am acutely aware of the strain it puts on all staff – from curators to conservators, designers to technicians, registrars to photographers. I am deeply grateful for their unstinting efforts. This stunning programme of exhibitions is testament to their hard work.



One sheet from **Red, Yellow, White and Blue** by Imi Knoebel, on display at the Saïd Business School.



## Acquisitions

One of this year's finest acquisitions is a Renaissance bronze perfume burner attributed to Desiderio da Firenze. We received almost £900,000 from the National Heritage Memorial Fund towards this major acquisition, as well as many other generous donations and gifts, for which we are deeply grateful. It is one of the most virtuoso and elaborate functional bronzes of the Italian Renaissance and it makes a fine centrepiece to Fortnum's collection of similar works, bequeathed to the Ashmolean in 1899. Equally at home in the Museum are the *Portrait of a Lady* by the Haarlem painter, Johannes Verspronck, one of his finest portraits, and a drawing of a reclining *putto* by François Boucher. The latter was purchased with the aid of the Friends in memory of Jill Slack, whose untimely death was keenly felt by her many friends. Acquisitions have been made across the collections, with the following notable highlights: a pair of six-fold screens by the late 19th-century Japanese artist Watanabe Seitei; a silk calligraphic fragment from early 18th-century Iran; an early pre-dynastic silver coin of Lycia, as well as a Roman provincial coin of Commodus, which shows the ancient healing deities of Hygieia and Asclepius; a 1st-century Italian ceramic cup with thumb rests and two high-quality casts of portrait heads from the Cast Gallery in Munich.

We are, as always, deeply grateful for the generosity and foresight of our many donors and benefactors who have made these purchases, and many others, possible.

Inevitably, the implementation of the Ashmolean Plan will mean some slowing-up in this high level of activity. Collections will have to be stored, some of them off-site, during the building work but it is our intention to keep the front of the building open during the demolition and construction work. The Ashmolean Plan is no less than the transformation of the oldest public museum in this country. It is an immense undertaking but the Museum which emerges at the end of this process will be far better equipped to present our rich collections to our large and diverse audience and to introduce new audiences to the pleasures and rewards of museum visiting.

### Christopher Brown

Director

October 2004

## Departmental Reports

### Department of Antiquities



Ceramic cup,  
Italy, 1st century AD

Credit for the highlights of the year 2003-4 must go to Dr Helen Whitehouse and her team for their outstanding achievement in completing work on the Sackler Gallery of Egyptian Antiquities, and to Dr Arthur MacGregor and Alison Roberts for their success in obtaining a major AHRB award to rationalise and enhance the British archaeological collections for wider public access. The latter award is particularly welcome in the light of the Museum's forthcoming redevelopment, when the Department faces a formidable task in decanting much of the collection and permanently moving one third of the British archaeological collections. The newly-completed Sackler Gallery, along with the other ground-floor displays of Egyptian antiquities and the Randolph Gallery, will be unaffected by the redevelopment.



Pair of terracotta crescent-shaped earrings

Dr MacGregor also won support from the Heritage Lottery Fund for work on the papers of E.T. Leeds, and for work on local archaeological archives, including the papers of Percy Manning and Martyn Jope. A further grant from the Leverhulme Trust allows new work on the highly significant overseas contacts of Sir John Evans, whose papers were recently packed to conservation standard, catalogued and made accessible on the internet. This means that all the archives of British archaeologists will be available to scholars and interested members of the public with internet access- a very considerable achievement, for which the Department is most grateful to the funding bodies concerned.

Professor Michael Vickers arranged the successful exhibition *The Rise and Fall of an Imperial Shrine: Roman Sculpture from the Augusteum at Narona*. These recently excavated portrait statues from Croatia are linked to the Ashmolean through the head of Livia, famously acquired at Metković in 1878 by Arthur Evans. Evans exchanged his unwanted top-hat for the sculpture, the latter fitting neatly into the empty hat-box for transportation to Oxford. The Narona excavations have been led by Professor Emilio Marin,



*The Rise and Fall of an Imperial Shrine: Roman Sculpture from the Augusteum at Narona* exhibition

Director of Split Museum, whom we were delighted to welcome to Oxford at the opening of the exhibition in July 2004. Other finds include very high quality early imperial glass, pottery, lamps and a cameo portrait of Livia. Professor Vickers has also continued his very productive collaboration with Georgian archaeologists excavating the cemetery of Pichnvari (ancient Colchis), Georgia. A full report of the project is in press and a special exhibition of the finds, principally of classical Greek jewellery and ceramics, is planned for the summer of 2005.

### Department of Western Art

It was another remarkable year for acquisitions. The major purchase was a Renaissance bronze perfume burner, bought for £980,000 with generous and substantial grants from the National Heritage Memorial Fund and the National Art Collections Fund, the Friends and the Elias Ashmole Group, and many private supporters. This richly-decorated and most splendid of all Renaissance functional bronzes complements those already held by the Museum in the Fortnum collection.

Two handsome and appropriate seventeenth-century Dutch portraits enhanced the collections in the Dutch gallery: Mierevelt's *Portrait of Sir Dudley Carleton* given through the National Art Collections Fund, and Verspronck's imposing *Portrait of a Lady*, accepted by the Government in lieu of inheritance tax. The Friends and the National Art Collections Fund also helped with the purchase of a beautiful sketchbook by one of the masters of twentieth-century graphic art in Britain, Eric Gill.



**Portrait of Sir Dudley Carleton,**  
by Michiel Jansz. van Mierevelt



**Portrait of a Lady,**  
by Jan Cornelisz. Verspronck  
(detail)

Other acquisitions include a painting by Giovanni Costa, *Ruins in the Colli Albani*; a delightful cartoon by E.H. Shepard, *The Pre-Raphaelite Cocktail Party*, bought with funds bequeathed by Miss Elizabeth Wood; a portrait by the young G.F. Watts of his patroness Lady Holland; and a fine and characteristic drawing by François Boucher, purchased with the aid of the Friends, in memory of Jill Slack. Of remarkable historic interest, complementing our famous Pre-Raphaelite collection, is the drawing of an exhibition held at the Old Town Hall in 1854, by George Pyne. Finally, the bequest of Christopher Vaughan made possible the further development of our now internationally significant collection of contemporary graphic art from German-speaking countries.

Gifts to the Museum included fine seventeenth-century silver from the Whiteley family, a varied bequest, especially of theatre drawings, from Charles Stewart, modern studio pottery from John Mallet through the National Art Collections Fund, sculpture and drawings by the sculptor Oscar Nemon, and twentieth-century prints from Anne Stevens and other benefactors. The range and quality of such gifts are a remarkable testimony to the affection and trust the Ashmolean has long enjoyed among collectors.

Among the more important items received into the Museum on long loan were a terracotta by Clodion (the model for the choir screen of Rouen Cathedral, installed in 1788), and a watercolour by J.M.W. Turner, *St-Florent-le-Vieil*, from the 'Rivers of France' series.

### Heberden Coin Room

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**Madonna of the Mints**  
by Jane McAdam Freud.

The exhibition *The Making of the Sheldon Medal* (April – August 2004) featured the first medal to be created by the University in nearly 75 years. Designed by Jane McAdam Freud, only two specimens of each medal are produced: a silver one for the recipient and a bronze copy for the Museum's Heberden Coin Room. It was appropriate to accompany the exhibition with a display of work by the medal maker, McAdam Freud. Conventional medals tend to be conservative in style and imagery, but her work is distinct for its unusual forms.

The Department has accessioned eighty-seven coins this year, including the purchase of an early pre-dynastic silver coin of Lycia, a Roman provincial coin of Commodus depicting Hygieia and Asclepius - ancient deities of health and healing, and three silver Gandharan Bent bar coins.

Professor James Fenton generously gave a group of medals of the 17th-century kings and queens of England series, Mr R.M.

Twist donated two bronze coins of Syracuse and Carthage, and Paul

Young from San Francisco added to the collection of Gandhara coins by presenting five copper coins of 500-600AD. We are grateful to the Carl and Eileen Subak Family Foundation and the Robinson Charitable Trust who continue their generous support for Coin Room acquisitions and the Visiting Scholars' programmes. The Stavros S. Niarchos Foundation continues to fund the Money and Coinage before Alexander project.

As part of an exchange between the Museum and the Hermitage in St Petersburg, Russia, the Coin Room entertained Vera Guruljova for two weeks during the summer of 2003 and Dr Shailendra Bhandare returned to St Petersburg in October.

Dr Julian Baker has been appointed medieval numismatic adviser to the national Portable Antiquities Scheme; he is based 75% at the Ashmolean and 25% at the Fitzwilliam. Dr Liv Yarrow has resigned her post as Research Fellow on the *Roman Provincial Coinage* project in order to take up a Lectureship in Ancient History at Merton College.

### Department of Eastern Art

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The two most important acquisitions this year, a Persian silk calligraphic textile and a pair of Japanese screens by Watanabe Seitei, were both generously supported by the National Art Collections Fund and the Friends. The textile is an important fragment of Safavid silk, part of a cloth that would have adorned a Shiite cenotaph in Iraq or Iran. It bears an inscription that includes the date 1122 of the Hegira (1710-11AD) and the name of Imam Husain, the Prophet's grandson, who was killed at the battle of Kerbala in Iraq in 680AD. Watanabe Seitei (1851 – 1918) was the first painter of the Japanese Nihonga school to study in Europe. His works were subsequently exhibited in Paris, Amsterdam and Chicago.



Safavid Silk Textile (1710–11)



Bust of Germanicus, AD 20,  
from Aphrodisias in Caria,  
Turkey.

Exhibitions included the ravishing *Chinese Silk*, which showed examples from over 2 millennia including important loans from the British Museum and private collections in Hong Kong, and *Legend and Landscape*, an exhibition of Japanese paintings in the Collection showing all the major schools of painting from the 17th to the 20th centuries.

Dr Oliver Impey, curator of Japanese art, retired in September 2003. Dr Impey almost single-handedly created the Museum's impressive holdings of Japanese art, one of the most important in this country outside London. His wisdom and scholarship is much missed. The Department's first Documentation Officer, Helen Hovey, was appointed.

### The Cast Gallery

This year, the Gallery has continued to build on its collection of casts from the late Hellenistic and Roman periods with the acquisition of three high-quality pieces. Two portrait heads were obtained through an exchange with the Cast Gallery in Munich: they are of T. Caesernius Statianus, a close associate of the emperor Hadrian, and Diodoros Paspas, a local city leader in the late Hellenistic city of Pergamon. The third acquisition, a wrestler's head from the Sammlung Wallmoden, came through an exchange with the University of Göttingen.

Rachel Swift, a conservation student from West Dean College, worked with Daniel Bone to make twelve casts from a series of moulds in the Cast Gallery over a two week period in early August. They include busts of Germanicus, Oikomenius, and a Satyr from the Roman site of Aphrodisias in Turkey. The Cast Gallery warmly thanks the Friends of Aphrodisias (London) for also making possible the acquisition and conservation of portrait heads from Aphrodisias.

Special activities this year included handling sessions for adults with visual impairments. In conjunction with the Education Team, the Cast Gallery hosted some fifteen non-sighted men and women from the Oxford area, along with their guides, for two-hour programmes of sculpture discussion and handling in the Headley Lecture Theatre. The Cast Gallery provided several portrait heads, theatre masks, and statuettes, that were then given on a permanent basis to the handling collection of the Education Office.



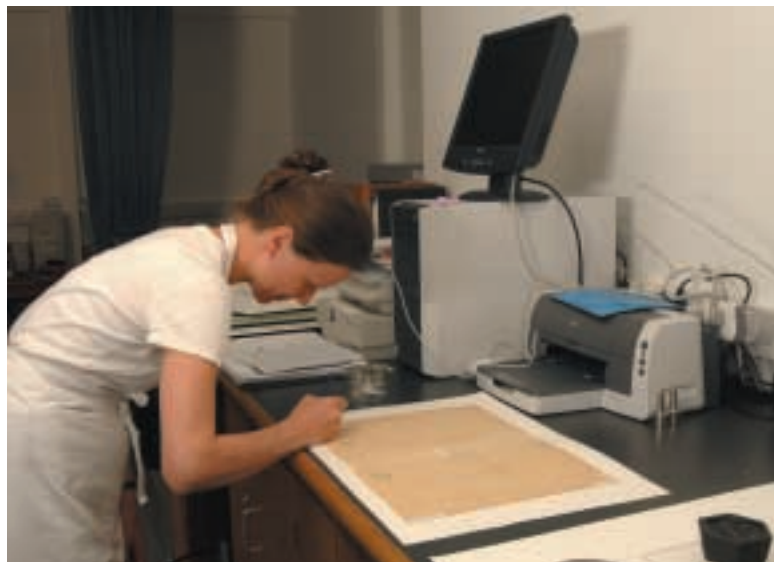
Conservators at work in the new Paper Conservation Studio

## Conservation

The Conservation Department has had a very busy and productive year. After an intensive planning phase, the new paper conservation studio, partly funded by a DCMS/ Designated Challenge Fund grant, was completed on schedule and opened in March 2004. It is the first state-of-the-art paper conservation studio in the Ashmolean's long history and, at last, the facility that its collections deserve. The benefits of the studio are already being felt - it easily accommodates three or four conservators and allows a whole new range of complex treatment options that could not have been previously contemplated.

The convergence of two major projects, the cleaning of 700 pieces of silver for the catalogue of European silver and mounting the exhibition of Oxford college silver, *A Treasured Inheritance*, meant that object conservation time was almost exclusively devoted to both these projects. The Objects Conservators worked very closely with the Registrar, the Photographic Department and the Design Studio in planning the exhibition preparation schedules, the specification of showcases and the installation of the exhibition itself. Similarly, the Department played a crucial role in the installation of the sculpture exhibition *The Rise and Fall of an Imperial Shrine: Roman Sculpture from the Augusteum at Naronna* in the Randolph Gallery. Based upon its own experience in moving large objects of this type, it prepared logistics for the installation of large sculptures, liaising with Croatian colleagues over methods, risks, routes and equipment.

The Department's other work included numerous objects prepared for loan, a number of casts completed for the Heberden Coin Room and the Cast Gallery, and the fruits of months of work by the textile conservators finally went on display in the *Chinese Silk* and *English 17th-Century Embroideries* exhibitions.







## Publications

### Catalogues

After almost two years in production, *The Complete Illustrated Catalogue of Paintings* was published in hardback in March 2004. For the first time ever all paintings in the Department of Western Art have been brought together in one volume. Every picture is illustrated and almost all are represented in colour. This monumental catalogue involved the combined efforts of the entire curatorial staff within the Department and the ceaseless devotion of the Documentation Officer, Catherine Casley. A paperback edition followed in October 2004. *Japanese Paintings in the Ashmolean Museum*, written by Janice Katz, is the first comprehensive look at the Ashmolean's important collection of Japanese paintings. It features works that range in date from the seventeenth to the twentieth century. Two exhibition catalogues deserve particular note. *Graceful and True: Drawings in Florence c.1600* by Julian Brooks and Catherine Whistler serves as an introduction to a range of impressive and visually stunning drawings from 1580–1610. *A Treasured Inheritance: 600 Years of Oxford College Silver* by Dr Helen Clifford is the result of two years' research within the college archives.



### Handbooks

The Handbook series was given a re-style this year. Although retaining the same A5 format, an updated design has been applied to both the cover and general layout. The first title to be published with the 'new look' was *English Embroideries* by Mary Brooks. It features many of the Museum's collection of 16th and 17th century embroideries, including pictorial panels, a box, samplers, costume and novelty items. The ever popular *Oxford and the Pre-Raphaelites* by Jon Whiteley, *Ruskin's Drawings* by Nicholas Penny, *Michelangelo and Raphael* by Catherine Whistler and *Samuel Palmer* by Colin Harrison have all been reprinted in the new style.



### The Shop

Gross sales this year exceeded 2002/3 by 1.8%. The number of customers into the shop fell by 3.2% but an increase in the average spend ensured that targets were exceeded. The current conversion rate from visitors to customers is at 18%.



New products developed this year include a smart desk memo set with matching pocket and desk diaries, a Jute shopping bag with Ashmolean logo (a Fair Trade product), etched crystal paperweights, brass bookmarks featuring an Egyptian cat and the Alfred Jewel, a range of stationery products based on the Indian Mughal carpet and a range of Iznik plates. More than thirty new postcard designs and fifteen new Christmas cards were also produced this year.

# ADMINISTRATOR'S REPORT

## Visitor Numbers

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There has been a slight but healthy increase in the numbers of visitors.

Museum personal visitors		346,600	(327,000)
Website	visits	363,500	
	hits	8,635,382	

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## Ashmolean Plan (see also *Director's Report*)

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A revised bid was submitted to the Heritage Lottery Fund in April 2004 with a successful outcome in July of £15m granted towards the cost of the redevelopment plan. Applications for planning permission and Listed Building Consent were submitted. The former was supported in principle by the Strategic Development Planning Committee of Oxford City on 28 January, but a final decision was deferred\*. Listed Building Consent was, however, recommended to the Government Office South East which subsequently approved it. The Museum met representatives of the St John Street Residents' Association and developed a Construction Management Plan to safeguard neighbourhood interests. \*[Planning permission was granted in August].

## Building

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There were two major developments during the year: The Sackler Gallery of Egyptian Antiquities refurbishment was completed and the gallery re-opened to the public on 18 September 2003; and a new Paper Conservation Studio was completed by the end of March and formally opened on 18 May 2004 with a conference (see *Conservation Report*).

Other less major works included a new set of banners purchased for the flag poles, anti-slip strips added to the lower treads of the Grand Staircase, and the Evans staircase banister was netted against children falling.

The workshop continued to provide their usual high standard of support to the curatorial departments, while servicing our usual large number of loans and exhibitions. These included two exhibitions of unusual complexity: *A Treasured Inheritance: 600 years of Oxford college silver*, which involved delicate work with fashioning and fitting mounts, and *Roman Sculpture from the Augusteum at Naronia*, which involved the movement and installation of large, recently excavated marble statues into the Randolph Gallery.

## ICT

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In an environment where ICT is all-pervasive and the wilful dissemination of viruses widespread, the maintenance of the Museum's growing ICT infrastructure is a heavy burden. The Museum therefore appointed Chris Powell as a full time assistant for Dr Moffett to undertake routine maintenance tasks and to develop and support administrative systems. These include *Raisers Edge* software for the Development Department, loans management systems and a bar coding system for collections management.

## Photography

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The photographers had a busy year finishing the photography for the *Complete Illustrated Catalogue of Paintings*, which required colour images of over 1200 paintings, and producing over 130 publication-quality colour photographs, as well as 300 digital images, of college silver for use in the exhibition *A Treasured Inheritance: 600 years of Oxford College Silver*. In addition, 800 photographs were made of the Rawlinson seal collection, as well as 50 colour and 50 black and white images for the *English 16th and 17th century Embroideries* handbook.

## Registrar

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### *Loans In*

The loans programme continued to be especially busy with 341 inward loans, twice as many as that from last year. These were mostly for temporary exhibitions such as *A Treasured Inheritance: 600 Years of Oxford College Silver*, *Roman Sculpture from the Augusteum at Narona*, *Graceful and True*, *Chinese Silk*, *English 17th-century Embroideries*. The *Burgher of Delft and his Daughter* by Jan Steen was lent for display on short-term loan whilst on route to the Rijksmuseum in Amsterdam. Important inward long-term loans also include *Crucifixion* by Michel Claude Clodion, *Single form, antiphon* by Barbara Hepworth, and *Saint Florent* by JMW Turner.

### *Loans Out*

Loans to other exhibitions continued to rise with 673 individual works loaned out to over 80 exhibitions. There were 74 works lent from the Antiquities Department, 316 from Western Art, 27 from the Heberden Coin Room, and 256 from Eastern Art Department. Loans were sent to venues in the UK as well as across the world to Australia, Canada, Finland, France, Germany, Italy, Greece, Hungary, Italy, Japan, Holland, Norway, Spain, Switzerland, and the USA.

### Design Office

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The Design Office continues to improve the Museum's overall presentation of information for visitors. This year has seen, for instance, a new design style for the popular Handbooks series, two striking new Donations boxes at the front entrances (designed in collaboration with Gordon Kent, furniture maker) and a constant updating of signage both within the Museum and without. The majority of the work, however, is in the Museum's active exhibitions programme. This year's major exhibition *A Treasured Inheritance: 600 Years of Oxford College Silver* involved all design aspects, with Graeme Campbell producing the 3-dimensional exhibition display material and Rhian Lonergan-White designing the exhibition catalogue and accompanying publicity material.

### Finance

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The University's ORACLE accounting package was implemented on 5 April. The transition was handled expertly by the Museum's Finance Officer, Chris Kaye. The post of Finance Officer is new and reflects the importance of financial control as the Museum moves into the next phase of the Ashmolean Plan. The new system appears to be functioning as designed and is expected to provide ready access to detailed and flexible information in the financial year 2004-5.

<i>University Funding Sources</i>	<i>2003-4</i>	<i>(2002-3)</i>
Arts and Humanities Research Board (AHRB)	2,224,700	(2,152,500)
University of Oxford (ASUC)	412,000	(368,657)
HR (Pay, recruitment etc)	42,200	(31,660)
Research (Ruskin Project)	5,000	(5,000)

#### *Other Grants and Donations*

National Art Collections Fund (acquisitions)	303,500
National Heritage Memorial Fund (acquisitions)	768,679
Resource; V& A Fund (acquisitions)	100,000

## Exhibitions

This has been a remarkable year for exhibitions in the Museum. Our visitors have seen the finest silver from over six centuries, two millennia of Chinese silks, the greatest recent find of Roman imperial sculpture, and the lasting influence of Samuel Palmer, one of England's finest printmakers. Not to mention exquisite examples of English 17th-century embroidery, a selection of Japanese paintings and over 80 drawings from late 16th-century Florence.

### Legend and Landscape: Japanese Paintings

9 October – 11 January 2004

Nearly 40 works – meandering ink landscapes, brightly-clothed courtesans, hanging scrolls and fans – revealed a history of Japanese painting of the 17th to 20th centuries. Works represented the major painting schools as well as well known artists such as Yamamoto Baiitsu, Yokoyama Taikan and Watanabe Nagaku. The exhibition coincided with the publication of the 250 page catalogue written by Janice Katz, former Sackler Fellow, with an introductory essay by Dr Oliver Impey.

**Beauty and a Skull**  
by Watanabe Nangaku  
(1767–1813).



### 'Graceful and True': Drawing in Florence around 1600

15 October – 11 January 2004

'Gratioso, delicato, e vero' wrote Francesco Scannelli in 1657 describing the work of artists in turn of the century Florence. This exhibition introduced for the first time in Britain an extraordinary selection of drawings by artists such as Lodovico Cigoli, Jacopo da Empoli, Federico Zuccari and Andrea Boscoli. Although not as well known as their Renaissance or Mannerist predecessors, these artists drew with a quality and bravura that catches the eye. Over 80 drawings were on show, including loans from the British Museum, Victoria and Albert Museum, National Gallery of Scotland and Fitzwilliam Museum, as well as works from the Ashmolean's own collection. The exhibition travelled to Colnaghi's in London and the Djanogly Art Gallery, University of Nottingham. It was generously sponsored by P.& D. Colnaghi, thanks to the enthusiastic support of Katrin Bellinger.

FACING: **Study of a crouching woman**  
by Agostino Ciampelli

RIGHT: **An Artist Painting** (detail)  
by Jacopo da Empoli

BELOW: **Frog purse**, 17thC



### Curious Works: English 16th and 17thC Embroideries

14 January – 28 March 2004

The Ashmolean holds a particularly fine collection of these English 17th century embroideries which show biblical or classical heroes, kings and queens, figures set in landscapes crowded with outsize flowers, animals and insects. Using silver metal threads, glossy silks, sequins, pearls, coral and glass beads – even real hair and peacocks' feathers – these decorative embroideries were known as 'curious' works. The exhibition celebrated both the conclusion of a long conservation project and the publication of the *Ashmolean Handbook* by Mary Brooks of the University of Southampton.





**September (1928)** etching by  
Paul Drury

**The Legacy of Samuel Palmer:  
Paul Drury, Graham Sutherland and the Pastoral Print**

11 February – 23 May 2004

In 1926 the V&A held a Samuel Palmer retrospective, claiming he was one of the most original figures in 19th century British art. A group of young artists, including Paul Drury, Graham Sutherland and William Larkins, were greatly influenced by Palmer's ideas and images. They too created the pastoral landscape scene and they too explored the potential of printmaking techniques. This display of prints called upon the Museum's fine holdings of Palmer's etchings and well as showing the work of Drury and his counterparts. The exhibition was generously supported by Jolyon Drury.





**Silk tapestry calligraphy  
hanging scroll** 19thC  
(Chris Hall Collection)

### Chinese Silk

10 March – 27 June 2004

This exhibition showed nearly two thousand years of Chinese silks, including large temple pieces, domestic hangings, furniture covers and decorative screens. It was an interesting exploration between the pictorial silks and the arts of painting and calligraphy as well as showing the development of weaving techniques between the first and tenth centuries AD. Works were generously lent by the British Museum as well as private collections in Hong Kong and the UK. The exhibition was accompanied by the lavish publication of the same name, written by Shelagh Vainker, curator of Chinese Art.

### Textile Traces: The Lloyd Cotsen Collection

31 March – 13 June 2004

This small display of Western and Central Asian textiles came from one of the most important private collections of historical textiles belonging to Lloyd Cotsen.

### The Making of the Sheldon Medal

27 April – 29 August 2004

The Sheldon medal is the first to be created by the University in nearly 75 years. Designed by Jane McAdam Freud, each Sheldon medal is individually crafted to honour individuals and benefactors who have made a significant difference to the life and work of the University. Only two specimens of each medal are produced: a silver one for the recipient and a bronze copy for the Museum's Heberden Coin Room. This small display showed the preliminary designs, plaster models and bronze copies of the first two medals – those presented to Wafic Saïd and Lord Wolfson of Marylebone. The exhibition was accompanied by a display of medals by Jane McAdam Freud, called *Give and Take*. Her work is distinct in its unusual forms and commentaries on life, people, and current events.



**Sheldon Medal presented to  
Wafic Saïd**, designed by Jane  
McAdam Freud



**Founder's chalice**, 1527, Trinity College

**A Treasured Inheritance:  
600 Years of Oxford College  
Silver**

16 June – 19 September 2004

This was without doubt the Museum's major exhibition of the year. It was the first time college silver has been publicly shown together in Oxford since 1928. Over seven centuries of silver, gold and platework was shown – from extremely rare early medieval and Renaissance examples, through to present day commissions. Also included was documentation from the college archives relating to the acquisition, care and use of the silver in college life. The exhibition and catalogue was organized by Dr Helen Clifford as the ultimate outcome of a Leverhulme Research Fellowship in 1993-5. It was made possible by a number of supporters, especially the Whiteley family and Mr and Mrs Brian Wilson as well as Darbys, Solicitors.



**Detail of Bishop Fox's silver-gilt crozier** (English, late 15th or early 16th century) from Corpus Christi College. Included in the exhibition and deposited, through the kindness of the President and Fellows of the College, on long-term display in the Museum.



**Millennium bowl**, 2000, by Jenny Edge, St Catherine's College



**The Rise and Fall of an Imperial Shrine:  
Roman Sculpture from the Augusteum at Narona**

7 July – 17 October 2004

In 1997, new excavations in Narona, Southern Croatia, revealed one of the largest collections of Roman imperial sculpture. Pottery, coins and bronze artefacts were also found amongst the foundations of a temple built in the time of the emperor Augustus (31 BC – 14 AD). The exhibition included a reconstruction of part of the temple at the original scale as well as reuniting one of the statues - of Livia - with her head, held in the Ashmolean.

**Inscription to Augustus** recently excavated from Narona.

## Focus on Research

*All departments in 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.*

### **The Elements of Drawing: An online version of John Ruskin's Teaching Collection at the Ashmolean**

The great Victorian critic and thinker John Ruskin (1819-1900) was the first Slade Professor of Fine Art at the University of Oxford. The Ashmolean is fortunate in possessing over 1,000 objects from the collection of prints, drawings and photographs that he assembled to aid his very personal method of teaching drawing. It includes drawings and watercolours – many by Ruskin himself – numerous works by Turner, prints by Dürer, photographs, and cuttings. Over the years the collection was rearranged and Ruskin's commentaries dispersed.

*The Elements of Drawing* is a major research project that has catalogued this extraordinarily eclectic collection and, for the first time in over half a century, presents it in its intended sequence, together with Ruskin's descriptions. Funded by the Arts and Humanities Research Board, the project presents the collection on the internet, providing a major resource for researchers seeking

John Ruskin, **Study of Dawn - Purple Clouds**, March 1868. This was included by Ruskin as No. 5 in the Educational Series to illustrate a practical exercise in visual memory of a fleeting effect: it was vital to stop working the moment the mental image faded.





Ruskin called this **Study of Kingfisher with dominant reference to colour**, and placed it in the Rudimentary Series.

a deeper understanding of Ruskin's attitude to specific works of art; his techniques for teaching drawing, the history of art, and criticism; and his systems for categorising the world around him.

Soon after beginning his Oxford professorship, Ruskin began holding informal drawing classes. These eventually evolved into today's Ruskin School of Drawing and Fine Art. In order to show his students what he wanted them to draw, and how best to do so, Ruskin assembled a collection of works of art and reproductions which would support his classes. These were all housed in frames, each of which had its own numbered place in a series of wooden cabinets, arranged according to various themes. The collection was carefully divided between exemplary works (in the Standard and Reference Series) and examples that were split between the Educational Series (for undergraduates) and the Rudimentary Series (for the 'town classes', taught by the drawing master, Alexander Macdonald). However, the collection fell into disuse as methods of art instruction changed, and it was eventually transferred to the care of the Ashmolean in 1950. For conservation reasons, it was removed from its frames and, as different objects were stored in different ways, Ruskin's original sequences were broken up.

In all, more than 1,450 objects have been in the collection at some time. The drawings and watercolours, over 828 works, of which 379 are by Ruskin himself. They are predominantly studies from nature and drawings of buildings and other works of art. There are 28 Turners, 426 prints, including 24 Dürers and more than 50 by or after Turner, as well as plates taken from illustrated books, notably of designs from Greek ceramics, plants and birds. The 158 photographs were almost all of buildings or works of art. The collection also included 24 manuscripts or cuttings, and a few casts. The only oil-painting, Tintoretto's large study for *Doge Alvise Mocenigo presented to the Redeemer*, is now in the Metropolitan Museum of Art.

Although Ruskin had catalogued the entire collection by 1872, and formalised its transfer to the University in 1875, the collection has never been static: Ruskin continued rearranging it until he finally parted company with the University. He removed several works from the collection, and added others, a process which continued after his death so that, even now, some 330 works remain unaccounted for. Even the 'definitive' catalogue of the collection, published as volume 21 of the *Library Edition* of Ruskin's works in 1906, differs significantly from Ruskin's own. The process of identifying the lost works is hampered by the somewhat cursory entries in the published catalogues, for example "An example of minute flower-drawing" or "Several photographs". Consequently, much of the project's work has involved collating the different arrangements of the collection in Ruskin's catalogues, and relating these to objects in the Ashmolean and elsewhere.

Having identified as many objects in the collection as possible, the project reconstructs the collection – in its different arrangements, recorded in Ruskin's catalogues – on computer. High-resolution digital images have been taken, which are used to produce the low-resolution images suitable for delivery across the web. The texts of Ruskin's catalogues have been scanned or transcribed, and

marked up with formatting and indexing to turn them into electronic texts. New catalogue information is compiled for all the objects that have, at one time or another, been in the collection. With assistance from the Learning Technologies Group of the University's Computing Service, these three different resources are now linked into a website that allows users to approach the collection in a number of different ways. They can browse through the new catalogue information, or through Ruskin's texts, which present snapshots of the collection in its different arrangements. They can also search the texts and the catalogue information. But whichever way the collection is approached, Ruskin's original cross-references are turned into hyper-links which, combined with the links between the same object in the different texts and the catalogue, enable users to pursue individual objects through the collection, or to follow Ruskin's train of thought between different objects. Texts and entries are accompanied by thumbnail images, which link to larger images. The collection is, once again, functioning as Ruskin intended.

The finished project is accessible via the Museum's website, at [ruskin.ashmolean.museum](http://ruskin.ashmolean.museum); the high resolution images and raw data will also be available to researchers through the Arts and Humanities Data Service.

*Funding for this two-year project has been provided by the Arts and Humanities Research Board, enabling Dr Rupert Shepherd to be appointed Project Manager. The project is directed by Colin Harrison, in collaboration with Stuart Lee of Oxford University Computing Service and Paul Bonaventura of the Ruskin School of Drawing and Fine Art.*

J.M.W. Turner, **The Junction of the Greta and the Tees at Rokeby**, 1816-18. One of Ruskin's favourite Turners. This embodied *aidōs* 'the various feelings of wonder, reverence, awe, and humility, which are needful for all lovely work, and which constitute the habitual temper of all noble and clear-sighted persons'.



## Education

This has been an exciting and creative year for the education team. We have developed programmes that encourage new visitors to access the Museum, including the Under 5s age group, handling sessions for the visually impaired and BSL tours for deaf people. As ever, we are extremely grateful to the voluntary guides who continue to be at the heart of the Museum's education work. In addition we also thank our student volunteers from Oxford University and Oxford Brookes who work on many of our family and community projects.

### Adult programmes

The programme of study days and workshops for adults was as rich and varied as ever with subjects including: *Drawing in Florence c.1600*, *English Embroideries* and *College Silver*. The New Year lecture was given by Professor James Allan on 'Spouting Stags and Growling Griffins: Wonders of Islamic Spain'. A varied programme of lectures and gallery talks enlivened Thursday summer evening openings.

**Children and Families** enjoyed a lively and creative programme of workshops and Saturday drop-in events including a 'Money! Money! Money!' drop-in held at Templars Square Shopping Centre in East Oxford and 'Shiny Happy People' – the first of our new programme of workshops for under 5's and their carers. The new Activity Trolley was launched this year.

**Activities and workshops** were delivered to support National Archaeology Day, National Drawing Day, Museums and Galleries Month, Heritage Open Weekend, Art Weeks and Oxford Literary Festival. In March 2004 we launched the 'Discover Classics' programme, a partnership with the University Classics Department.

**Programmes for Schools** continued to be extremely popular. A new gallery activity exploring Roman Britain was launched this year for Key Stage 2. The Education team continued its successful partnership with 'the Art Room' - an East Oxford based project offering art therapy for 7-13 year olds with learning and behavioural difficulties. A partnership project with the Art Room and East Oxford Community School was the national 'Artworks' award winner in the 'Working with Galleries' category and the Ashmolean Education team was presented with an 'Investors in Education' award for our involvement with the East Oxfordshire Education Business partnership working with young people.



#### Art Weeks 2004

'Smashing Pots' event for children. Creating huge Greek pots with artist Francesca Shakespeare.



#### Outreach event

Investigating objects at the Family Learning Day – East Oxford Community Centre



#### Family drop-in event

## Development

The most important date in the Department's calendar came right at the end of the financial year. On July 21st we received the good news that the Ashmolean has been awarded £15 million towards the cost of the Ashmolean Plan by the Heritage Lottery Fund. The Museum now has a 'Stage One Pass', which means that the Heritage Lottery Fund has set money aside for the Ashmolean but we will need to make another major submission before the final green light is given. We are of course delighted to have received one of the largest HLF grants awarded in the past few years and are optimistic that it will provide us with a platform to raise the remaining sum of £35 million.

The first major gift for the Ashmolean Plan was made by the Antiqua Foundation, which is naming a gallery in honour of David M Wheeler, a long-standing friend of the Museum and Elias Ashmole Group member, who sadly died this spring. The Museum is particularly grateful to the Foundation for its willingness to 'put the first brick in the wall'.

We have continued a series of corporate breakfasts and have appointed a part-time corporate fundraiser, Theresa Nicolson. Obtaining corporate sponsorship is a time-consuming and lengthy process and no longer the easy route to funding as it was some years ago. However, the exhibition *A Treasured Inheritance: 600 years of Oxford College Silver* received significant sponsorship from Darbys Solicitors for which the Museum was very grateful. In February an event was hosted at the Museum by Morgan Cole in which their clients were entertained in the Café, but also had the opportunity to go on two Museum tours after hours. Another profitable venture was a silver sale held by Mallams auctioneers to coincide with *A Treasured Inheritance* exhibition in which half of the proceeds came to the Ashmolean. The Museum is very grateful to all its corporate sponsors. Legacy fundraising is another new area for the Ashmolean and in the spring of 2004 all our Friends, Patrons and other supporters received a request to remember the Ashmolean in their will. We will repeat this request every year.

### Friends of the Ashmolean

The death of Jill Slack in October 2003 at only 62 was a sad blow for the Friends. She had been a much valued member of the Friends' Council and also for several years the co-ordinator of the Duty Friends.

This year purchase grants were made towards a number of very attractive acquisitions for the Ashmolean collections. The most important of them was the £12,000 contribution towards the purchase of a Renaissance bronze perfume burner; a grant of £3000 was made towards a François Boucher chalk drawing of *A Reclining Putto* bought in memory of Jill Slack; £5000 towards a Safavid silk textile from Iraq, dated 1710-11; £5000 for a detailed model of a reconstructed Iron Age village to accompany the prehistoric European displays in the John Evans Gallery; £2000 towards a watercolour by George Pyne entitled *An Exhibition at the Oxford Town Hall in 1854*; £7,500 to pay for a high-security showcase first used in the *Treasured*

#### A Reclining Putto

François Boucher (1703-1770)  
Black and white chalks on buff paper, 240 x 292 mm.  
Purchased with the help of the Friends of the Ashmolean in memory of Jill Slack.





John Tradescant the Elder  
attrib. to Cornelis de Neve

*Inheritance* exhibition of college silver; £3,940 for new donation boxes to stand at the main entrances to the Museum; and £5000 towards a pair of Japanese screens by Watanabe Seitei illustrated with *Flowers of the Twelve Months*. This makes a gratifying total of £43,440 given by the Friends to the Museum in the year 2003-4.

The Young Friends this year gave their support to the Conservation Department, making a grant of £140 for a small vacuum cleaner to be used on sculptures and frames and an airbrush for use in paper conservation.

### The Tradescant Patrons Group

This year has seen the formation of a new patrons group, The Tradescants, a mid-level patrons group falling between the Elias Ashmole Group and the Friends. The initial recruitment evening was held in November 2003, which proved a great success. Members of the Tradescant committee opened their address books so that invitations went out far and wide. Over 200 people attended the evening and from those invited, 81 members signed up to the Group. In February the members were invited to a private evening, 'Van Dyck and Rubens' which included tours of the Print Room and the Dutch gallery. This was the first members' event to be held and it proved to be a sell out. A second recruitment evening was held in March 2004 and to date the Tradescant Patrons Group has over 200 members, a remarkable number for the first year of the Group. Funds raised by the Tradescants will support a variety of projects in the Museum.

### Elias Ashmole Group

The Elias Ashmole Group has seen another successful year with membership growing to 114. Several events were organised for the group including the Fifth Annual Patrons Dinner, generously sponsored by UBS Wealth Management, which included exclusive curatorial tours throughout the evening. The annual spring trip was spent visiting Urbino and Montefeltro in May. Highlights included visits to the Palazzo Ducale and the Museo Civico and a guided tour of the privately-owned Villa Imperiale. Timothy Wilson, Keeper of Western Art, and the Director accompanied the group. In the last year the Elias Ashmole Trust awarded £41,500 in grants towards several key areas of the Museum. These include the purchase of equipment for the Museum's newly-opened Paper Conservation Studio, funds to publish a new handbook on musical instruments, contributions towards a new fundraising database and support some of the Study Days organised by the Education Service. The Museum is deeply grateful to the Trust for these much needed resources.



### Supporters and Benefactors

The Ashmolean Museum is deeply indebted to all those individuals and organisations who make our work possible. We are grateful for their foresight and generosity. Many have asked to remain anonymous, but were we to thank them all, the list would run over many pages. Our particular thanks are to:

Dr David Alexander	The Leverhulme Trust
Mr and Mrs Richard Allan	MacTaggart Third Fund
Mrs Diane Bacon	Macksey Charitable Trust
Mr Michael Barclay	Mallams Auctioneers
Mrs P M Barlow	J.V.G Mallet, FSA
Bridgestar PTY Ltd	Museums Libraries and Archives Council
The British Academy	National Art Collections Fund
The British Institute of Archaeology at Ankara	National Association of Decorative and Fine Arts Societies
TBH Brunner	National Heritage Memorial Fund
Mrs Dorothy Burke	Paul Mellon Centre for Studies in British Art
Cazenove Service Co	Stavros S. Niarchos Foundation
John S Chen Foundation	PF Charitable Trust
Mrs Daniela Carington	Mr & Mrs JA Pye
The children of Janet Carleton	Quilter & Co Ltd
Christie's	Dr Anthony Ray
P&D Colnaghi & Co Ltd	RK Charitable Trust Ltd
Colnaghi Library	E. S. G. Robinson Charitable Trust
Darby's, Solicitors	Helen Roll Charity
SC Davidson	Mr Henry Rothschild
Mrs Eve Dawson	Seven Pillars of Wisdom
Department of Culture, Media and Sport	Silver Society
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Elias Ashmole Trust	Still Waters Charitable Trust
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Friends of the Ashmolean	Tavolozza Foundation
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Mr and Mrs Paul Joannides	
Daniel Katz Ltd	
Laing Family Charitable Settlement	
Leche Trust	
Mr John A Lee	
Mr Brian North Lee	
Mr Nikolas S Lemos	

### Legacies to the Ashmolean

Mrs G Greene  
Mr RM Twist



**Portrait of Lady Holland,**  
by George Watts (see page 37)

## Acquisitions, gifts and loans

The following selection is from the numerous acquisitions, gifts and loans that have greatly enriched the collections. As always, we are deeply grateful to the individuals, the Friends and the grant-making bodies who have made these additions possible.



### Ceramic cup

Later 1st century AD, Italy

This orange colour-coated ceramic cup with thumb rest on the handles was formerly in the collection of Richard Hattatt and was exhibited in the Ashmolean just over 20 years ago.



### Pair of earrings

Terracotta, with traces of gilding and cream underlay. Unprovenanced, but for many years in the Moustaki Collection, Alexandria

This pair of crescent-shaped earrings was presented to the Museum by James Ede, along with a pair of pendants and 67 beads, to mark Dr Susan Walker's appointment as Keeper of Antiquities.



## Perfume burner

Attributed to Desiderio da Firenze

Bronze, with residues of gilding, h: 51.2 cm Padua, c.1530-1540

Purchased for £980,000, with the generous support of the National Heritage Memorial Fund, the National Art Collections Fund, the Friends of the Ashmolean, the Elias Ashmole Group, Mr Philip Wagner, and numerous private donations

Such burners were used to spread pleasant and, it was thought, health-giving scents through grand Renaissance houses. Perfume is burnt on a grille over charcoal and the fragrant smoke issues from the mouths of the Medusa and grotesque masks. This exceptional example was sold from the Wernher Collection in 2000 and was purchased following the deferral of an export licence. It is one of the most virtuoso and elaborate functional bronzes of the Italian Renaissance, making a centrepiece to C.D.E. Fortnum's collection, bequeathed to the Ashmolean in 1899.



## Portrait of Sir Dudley Carleton

Michiel Jansz. van Mierevelt (1567-1641)

Oil on panel, 64.5 x 53.6 cm

Signed, inscribed and dated *Ætatis 54 / A° 1628. / M. Mierevelt*

Presented by the children of Janet Carleton through the National Art Collections Fund; formerly the property of John Dudley Carleton (1908-1974)

Sir Dudley Carleton (1573-1632) was Ambassador at The Hague from 1616-25, returning as envoy from 1626-28, where he commissioned work from artists such as Mierevelt and Honthorst. Carleton, a noted collector and a friend of the Earl of Arundel, was from an Oxfordshire family. The Delft-born Mierevelt, who specialized in portraits, became court painter to the Prince of Orange in 1607, and painted various foreign sitters as well as members of the House of Orange-Nassau.



### Portrait of a Lady

Jan Cornelisz. Verspronck (c.1606/9–1662)

Oil on canvas, 101.9 x 78.8 cm

Accepted by H.M. Government in lieu of inheritance tax and allocated to the Ashmolean

Verspronck was a highly successful portraitist in Haarlem, although documentary evidence for his career is scarce and his exact date of birth is unknown. The son of a painter, he was powerfully influenced by Frans Hals in his early career. This exceptionally important and beautiful portrait was probably painted just after 1640, when Verspronck was at the height of his powers. Although her identity is unknown, the sitter's jewels and costume, with its splendid 'millstone' ruff, testify to her high social standing. Verspronck's calm realism and refined technique are evident in this dignified formal portrait, which is also endowed with great character and vitality.

### Salver on foot

London, 1688-9; mark of William Gamble

Silver, diam: 24.1 cm

Presented by the Executors of Mrs Corinne Whiteley

The crisply-preserved engraving, showing a fashionable lady, her page, and a gentleman suitor, surrounded by foliage with putti, birds and animals, is in a style strikingly reminiscent of contemporary English embroidery. This is the latest in a series of important accessions to the Ashmolean's collection of English silver made possible by the generosity of the Whiteley family.





### A reclining putto

---

François Boucher (1703-1770)

Black and white chalks on buff paper, 24 x 29.2 cm

Purchased with the aid of the Friends, in memory of Jill Slack

This characteristically chubby baby may be a study by Boucher for a painting, though many such drawings were made for sale in their own right or for reproduction.

### An Exhibition at the Oxford Town Hall, 1854

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George Pyne (1800-1881)

Watercolour on paper, 22 x 35 cm

Purchased with the aid of the V&A/ MLA Purchase Grant Fund, the National Art Collections Fund, and the Friends

This watercolour records an exhibition held in June 1854 in the now-destroyed Old Oxford Town Hall (of which it provides a rare architectural record). Among the pictures visible are Millais' *Return of the Dove to the Ark* and Collins's *Convent Thoughts*; both had been painted in 1851 and were lent by Thomas Combe, Superintendent of the Clarendon Press and pre-eminent early patron of the Pre-Raphaelites; they were to form part of his widow's bequest to the Ashmolean in 1893.



## Portrait of Lady Holland

---

George Frederic Watts (1817-1904)

Pencil on off-white paper, 20 x 14.5 cm

Purchased with the aid of the Friends and the National Art Collections Fund

This intimate and vivacious drawing by the young Watts of his friend and patroness Lady Holland (wife of the British Minister in Florence) was made in Florence about 1843-5. It is kept in a silver-mounted satinwood case, hallmarked London 1847-8, which Lady Holland had made for what was evidently a drawing with sentimental associations.

## Ruins in the Colli Albani

---

Giovanni (Nino) Costa (1826-1903)

Oil on paper, laid on canvas, 28.5 x 43.5 cm

Purchased with the aid of the National Art Collections Fund, the Friends and Mrs Alice Goldet

One of the most important landscape painters in 19th-century Italy, Costa fought with Garibaldi in 1848 and fled to Ariccia. Over the next decade he travelled in the Alban Hills painting landscape sketches out of doors, including this striking and atmospheric view of Roman ruins which dates from c.1855.





### Study of a nude (Beatrice Warde)

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Eric Gill (1882-1940)

Page from a linen-bound sketchbook, entitled *Drawings of B. W. 1928-1930 & S. M.'s Hands*, vol: 28.5 x 22.1 cm

Purchased under the tax-concessionary scheme for private sales to museums, with the aid of the National Art Collections Fund, the Resource/V&A Purchase Grant Fund, the Friends, and Mr Michael Barclay

This is a page from a sketchbook containing drawings of Gill's friend and model, the American typographer Beatrice Warde, together with studies of the hands of another friend, Stanley Morison. They reveal Gill at his best as a draughtsman, and as one of the great masters of line drawing in 20th century British art.

### Large winged vase

---

Colin Pearson (b.1923)

Stoneware, h: 30 cm

Presented by J.V.G. Mallet through the National Art Collections Fund

This spectacular pot, with a bronze-like glaze and formal echoes of Chinese bronzes, is part of a notable group of additions to the studio pottery collection given by a former Keeper of Ceramics at the Victoria & Albert Museum.







### Crucifixion, with the Virgin and Saint John

Claude Michel, known as Clodion, French (1738-1814)

Terracotta, h: 68 cm

Deposited on loan from a private collection

The loan of this model for a group made for the choir screen of Rouen Cathedral (which was installed in 1788 and dismantled in 1884) makes a significant and welcome enrichment of the sculpture displays in the Weldon Gallery. The Museum has not previously been able to display any autograph work by Clodion, one of the greatest sculptors of 18th-century France.



### St-Florent le Vieil (from the Rivers of France series)

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J.M.W. Turner (1775-1851)  
Watercolour and bodycolour on blue paper, 14.4 x 19.3 cm  
Deposited on loan from a private collection

Starting in 1826, Turner made a series of journeys to France and the resulting watercolours were engraved and published in 1833-35 as Turner's Annual Tour. The Ashmolean already holds twenty-four of the Rivers of France watercolours, presented by John Ruskin in 1861. This generous loan joins the series.

### Armorial tile

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Earthenware, mould-made and decorated in coloured glazes in the arista technique, 15.7 cm square  
Spanish (Toledo), c.1525-50  
Presented by Mr and Mrs Rainer Zietz

This well-preserved tile, with the arms of Leon and Castile, quartered and placed on the breast of an Imperial double-headed crowned eagle, is probably from the Alcázar at Toledo.





### Embroidered Waistcoat

French, c.1815

Ivory satin with metal threads, sequins and coloured silks, 60.3 x 47.3 cm

Presented by Mrs Rachel Hood

This single-breasted gentleman's waistcoat is embroidered with swags, bunches of flowers and a running pattern; each of the nine buttons is embroidered with a flower. It comes from a group of made-up waistcoats and embroidered panels presented by Mrs Hood: these were part of a large collection of costumes and accessories from the 17th to early 19th century assembled by John Simmons, who ran a theatrical costume business in London in the mid-19th century.

### Medal of Madonna of the Mints

Jane McAdam Freud

Electroformed copper, 1991

Presented by the artist

Created while the artist was employed at the Royal Mint, *Madonna of the Mints* is one of Jane McAdam Freud's early works.

McAdam Freud is one of the leading current British medal designers. Her works are characterised by their blend of sculptural style and techniques within the commemorative nature of a medal.

While conventional medals tend to be conservative in style and imagery,

McAdam Freud's works include many that are distinct for their unusual forms and for their commentaries on life, people, and current events. This medal was presented to the Museum following the exhibition *Give and Take* which was displayed alongside *The Making of the Sheldon Medal*.





### Medal commemorating the murder of Sir Edmundbury Godfrey, 1678

George Bower  
Silver, 37mm, presented by James Fenton

Sir Edmondbury Godfrey was a vigorous anti-Catholic, who was strangled, as the obverse shows, in October 1678. His body was taken at night by horseback onto Primrose Hill (see the reverse), where an attempt was made to fake an apparent suicide.

This medal by George Bower was part of the Protestant backlash, and now constitutes an unhappy memorial to religious strife in 17th-century England.



### Inscribed silk tomb cloth

Safavid Iran, 1122 (1710-11)

This important fragment of Safavid silk is part of a cloth that would have adorned a Shiite cenotaph in Iraq or Iran. The inscription in oval cartouches reads, “Oh Imam Husain, the Martyr!” and refers to the Prophet’s grandson, Husain ibn ‘Ali ibn Abi Talib, who was martyred at the battle of Kerbala, in Iraq, in 680 AD. Husayn’s shrine at Kerbala quickly became the most important Shiite pilgrimage centre, and the Imam Husayn has been revered by Shiites ever since. The inscription in smaller cartouches reads “Oh Muhammad!”, referring to the Prophet. Both inscriptions are written in muthanna script, i.e. ‘doubled’ or ‘mirror image’ writing, and are deliberately designed to look like faces. This tradition is first recorded in the 16th century, and is found on a variety of media.

## Flowers of the twelve months

Watanabe Seitei (1851-1918)

Seitei (also called Shotei) was an artist of great significance in late 19th-century Japan. In his work the birds and flowers of the Shijo school combined with the new Nihonga manner of the Meiji era. But more than that, Seitei's search for new means of expression led him to Europe, to become the first Nihonga painter to study there in 1878. His works were exhibited in Paris (1878), in Amsterdam (1883) and Chicago (1893), and his abilities as a draughtsman, colourist and designer made him very popular with the European audiences that viewed his works. His work therefore provides a valuable cultural interface between Japan and Europe, and helps to make Japanese painting accessible to a European audience.



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