



# *The* Ashmolean

HIGHLIGHTS OF THE  
ANNUAL  
REPORT  
2004-05



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University of Oxford

*The*  
Ashmolean  
Museum

HIGHLIGHTS OF THE  
Annual Report  
2004-2005



## VISITORS OF THE ASHMOLEAN MUSEUM

as at 31 July 2005

Nicholas Barber, CBE (Chairman)  
The Vice-Chancellor (Dr John Hood)  
Pro-Vice-Chancellor (Academic Services and University Collections) (Prof Paul Slack)  
The Assessor (Dr Frank Pieke)  
Professor Alan K Bowman  
The Rt Hon The Lord Butler of Brockwell  
Professor Barry W Cunliffe, CBE  
James Fenton  
The Lady Heseltine  
Professor Martin J Kemp  
Professor Paul Langford  
Sir Peter M North, DCL  
The Rt Hon The Lord Rothschild, OM, GBE  
The Rt Hon The Lord Sainsbury of Preston Candover, KG  
The Rt Hon Sir Timothy Sainsbury  
Andrew Williams

Cover illustration: **Four tiles**, Spanish, c.1580–1600.

Editor: Sarah Parkin

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# *The* Ashmolean

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A N N U A L R E P O R T 2 0 0 4 - 2 0 0 5

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## Chairman's Foreword

### **The Ashmolean had an excellent year in 2004–05.**

Our first priority was to advance our ambitious £49M Plan to rebuild and redisplay the back of the building behind the Cockerell galleries. This required a huge team effort on many fronts: design, decanting and fundraising.

Strong progress was made with the designs both for the building and particularly for the displays in the new galleries. The displays project is led by Dr Susan Walker and progress is accelerating following the recent involvement of external designers. Our display strategy, *Crossing Cultures/Crossing Time*, promises a superb experience for our visitors once the new galleries open in about three years' time.

Decanting of the existing galleries, masterminded by Professor Nick Mayhew, has been a substantial project in itself. A valuable one too as the requirement for extensive recording and conservation has usefully increased our curators' understanding of the Ashmolean's collections.

Fundraising is, of course, the key to realising this project. Here too we have made great strides, including confirmation of the Heritage Lottery Fund's grant of £15M. Together with other gifts and pledges, especially from the Linbury Trust, this brings the total raised to £37M, £12M more than a year ago. Led by Andrew Williams and Edith Prak, we have established strong momentum as we look for the remaining £12M towards our goal of £49M. We are deeply grateful to all our benefactors and supporters.

The Ashmolean Plan is not just about physical changes to the building and galleries. It is changing the Museum's ethos too. This arises partly from the need for new patterns of working in readiness for the new building, partly from the way the display strategy has encouraged new levels of teamwork between curatorial departments, and partly because of new blood joining the staff. I particularly highlight the arrival of two new Keepers (out of five), Dr Susan Walker in Antiquities last year, and Dr Oliver Watson in Eastern Art in April, and the new Deputy Director (Administration), Robert Thorpe. Overall the Board is impressed by the rising level of professionalism in the way the Ashmolean is managed

In parallel with these Plan-related activities, the more traditional museum functions of acquisitions, educational work, conservation, publications, exhibitions and loans to other museums were maintained at a high level. The same applied to our revenue fundraising efforts which in these days of tight budgets become more important than ever. As with the Plan, these activities too have required effective leadership from the Director, Dr Christopher Brown, and to him and all the staff I extend the Board's thanks.

The Board's thanks are also due to the individuals co-opted to strengthen the Visitors' committees: Michael Coates and Eric Gabriel on the Building Committee, Edwin Antill and Professor Antony Hopwood on the Finance Control Committee, and Frances Jackson on the Fundraising Committee. I also thank Lord Butler, the Chairman of the Finance Control Committee, which is still labouring under the difficulties arising from the University's accounting systems.

Part of the Ashmolean's remit from Oxford is to reach much wider audiences than the University's own members. At the same time the Ashmolean is recognised as the world's best *university* museum, and we attach great importance to its university roles in teaching and research. All our curators are active scholars and I would particularly draw attention to the research section of this report on p.25. The Ashmolean's curators also teach on several of the University's degree courses, Archaeology, Classics and Oriental Studies. To this list in October 2004 we added Oxford's new undergraduate degree in History of Art which is heavily based on the Ashmolean's outstanding collections of sculptures, paintings, prints and drawings from both the western and oriental traditions.

The Ashmolean is on the cusp of a major transformation. In its new guise it will more than ever be one of Britain's finest museums outside London. Within easy reach of the many millions of people living within an hour from Oxford, it will become a magnet drawing many more visitors than in the past, offering an experience to inspire them to keep returning.

Nicholas Barber, CBE  
Chairman









# The Director's Report

## The University and the Public

The Ashmolean continues to broaden its teaching links with the University. This year saw the introduction of the new undergraduate course in the History of Art; no fewer than seventeen Museum curators contribute towards the course. Members of Ashmolean staff also teach undergraduate and graduate students at the faculties of Classics, Archaeology and Oriental Studies. In addition many curators give lectures and seminars on a range of courses at the Department for Continuing Education.

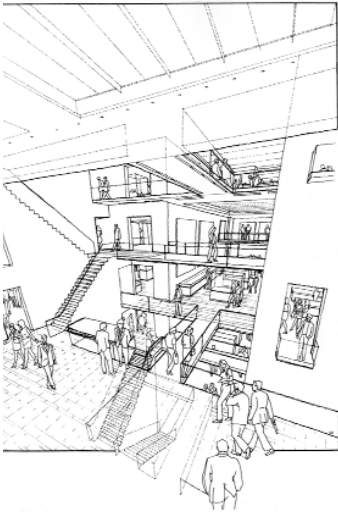
Another substantial increase of 50,000 visitors this year places our current visitor figures just short of 400,000, making the Ashmolean one of the most visited museums outside London. Since 2004, the number of website hits has doubled to 16,500,000, marking a significant rise in the Ashmolean's internet audience. This will continue to expand once the new website, designed by Reading Room, is launched this winter.

## The Ashmolean Plan

Last year I announced our receipt of a £15m grant -- formally a Stage 1 pass -- from the Heritage Lottery Fund. This year we have built on that success, and we are expecting the University Council at its final meeting in Michaelmas Term 2005 to give its formal blessing to the project. We have just received our Stage 2 pass from the HLF and have now raised over 70% of the total needed to build, fit out and endow the new building, just over £36m of a total of £49m.

The Linbury Trust, which has generously supported our redevelopment from the very beginning, has made the lead gift and we have also received substantial funding from the Antiqua Foundation, the Arrow Charitable Trust, the AG Leventis Foundation, the Weston Foundation, the Wolfson Foundation and other charitable foundations and individuals. We are immensely grateful to all these supporters for making it possible to undertake this major redevelopment of the Museum. This ambitious capital campaign has been led by one of our Visitors, Andrew Williams, who combines a busy and successful business career, leading SVG Capital, with his chairmanship of the campaign. I am very conscious of the debt of gratitude we owe to Andrew and to his fellow committee members, the Chairman of the Visitors, Frances Jackson, Lady Heseltine and Sir James Spooner. The practical development of the building has been overseen by the Visitors' Building Committee, to whom the energetic Project Manager, Graham Winter of Mace, reports. This Committee meets monthly, and again I wish to express my gratitude to all those who give so much time to attend it. It is chaired by Nicholas Barber and other members are Lord Sainsbury of Preston Candover, Michael Coates, Eric Gabriel and Caryl Hubbard.

The decanting of the collections, ably led by Mark Norman, has been going very well and will be completed by the end of the year. We expect demolition of the back of the building to begin early in 2006, excavation to begin in the spring, and the building period to last for two years. Reinstallation and redisplay of the collections in the new building will be complex and demanding but we hope to open the new building late in 2008. We have recently appointed the design company Metaphor to help us with the redisplay of the collections, and Susan Walker and Henry Kim have been coordinating the discussions for the implementation of our new display strategy, Crossing Cultures/Crossing Time.





## Staff

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Robert Thorpe took up the post of Deputy Director (Administration) on 16<sup>th</sup> May. He read History at St Catherine's College, Oxford, and had worked at Barclays Bank firstly as an undergraduate trainee and latterly as a Senior Risk Manager. Dr Oliver Watson became Keeper of Eastern Art, succeeding Professor James Allan, who is now Director of the Ashmolean Inter-Faith Exhibition Service. Oliver is an extremely distinguished Islamicist who had worked at the V&A, and had most recently been on secondment to Qatar where he was helping to create a new Museum of Islamic Art in Doha. Roger Hobby took on the full-time role of Special Projects Officer on the Ashmolean Plan. Dr Chris Howgego was appointed Acting Keeper of the Heberden Coin Room during Professor Nick Mayhew's term as Deputy Director (Collections). Penelope Betts, Capital Gifts manager and Antony Green, Researcher and Administrator, have joined the Development team. The Development office also recruited a database manager, Nick Butterley, to oversee the implementation of a new database supporting the capital campaign and revenue fundraising strategy. A second capital gifts officer is in the process of being recruited to increase and maintain the momentum of the campaign. Forty volunteers were recruited and trained in 2005 to cover the Information Desk at the Portico entrance.



## Exhibitions

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In 2006 we will be scaling back our exhibition programme because of the building works, but this year has seen an outstanding group of exhibitions: 'Jingdezhen Porcelain' and 'Fu Baoshi'; 'The Pissarro Family At Home', to celebrate our acquisition of the remainder of the family's great archive of paintings, prints, drawings and letters; the remarkable career of Pu Quan, a member of the Imperial family who worked successfully in the People's Republic as a landscape artist; the delicate landscapes of the "unknown PreRaphaelite", Alfred William Hunt, which was a collaboration with the Yale Center for British Art; 'The Lost Emperor', which portrayed a coin hoard including a coin featuring a hitherto unknown Roman Emperor Domitianus; contemporary portraits by Qu Lei Lei; and, to round off a remarkable year, the exhibition of a thousand years of botanical art based on the collection of Shirley Sherwood, called 'A New Flowering'. We are especially grateful to Shirley Sherwood for her role in organizing the exhibition and writing much of the superb catalogue, which has been the undisputed bestseller of the year.



## Acquisitions

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I am especially pleased that this year the new Keeper of Antiquities, Dr Susan Walker, acquired an important classical sculpture, the Roman marble bust of a priest from the Eastern Mediterranean, which immediately looked at home in the Randolph Sculpture Gallery, alongside the Arundel marbles. Tim Wilson, the energetic Keeper of Western Art, continued his remarkable record of acquisitions by leading a consortium of museums to acquire the Cassel silver. It was in recognition of his leadership that this outstanding group of 16<sup>th</sup>- and 17<sup>th</sup>-century English silver was exhibited for the first time after its purchase in the Farrer Gallery of the Ashmolean. As a specialist in the study of Dutch 17<sup>th</sup>-century painting, I was naturally delighted by the purchase of a superb example of the landscape art of Aelbert Cuyp. Another highlight was the purchase by the Coin Room of the Roman hoard, which included a coin issued by the rebel emperor Domitianus, otherwise unknown to history.



### The Friends

The Friends' invaluable support of the Museum and their rich range of activities are recorded elsewhere, but here I wish to thank them for organising the Volunteers who man our new Information Desk, which has proved to be a great success, much used by our visitors and especially important during this period of change. I also wish to express my gratitude to Judge Paul Clark, who has led the Friends with enthusiasm and profound commitment for the last ten years. During the period of his Chairmanship the Friends have contributed immensely to the life of the Museum and supported many acquisitions, notably the Titian Giacomo Doria, which received the largest ever grant given by the Friends, £25,000, in 2001. Paul stepped down from the Chair at the Annual General Meeting in the summer and has been succeeded by David Boyle, with whom I look forward to further developing the Friends and their key role in the Museum's future.

### In Memoriam

It is with great sadness that I record the deaths of three great servants of the Ashmolean. Jim Harle, a leading authority on Indian sculpture, led the young Department of Eastern Art with great distinction for twenty years until 1987. Roger Moorey, a distinguished scholar of the ancient Near-East, retired only in 2003 as Keeper of Antiquities and died in December 2004. He was Acting Director when I arrived in the Museum in 1998 and I was especially grateful for his immense kindness and good advice at that time. We marked his birthday in 2005 with the inauguration of the annual Moorey lecture by Annie Caubet of the Louvre. She spoke about the exhibition of Near-Eastern faïence just about to open in her museum, which she had dedicated to Roger's memory. Oliver Impey, who retired as Curator of Japanese art last year, died in September 2005. Oliver was not just the curator but the creator of the Ashmolean's collection of Japanese art. He was indefatigable in acquiring outstanding examples for the Museum and made his final acquisition, of a beautiful lacquer box, just before his death. He was a marvellous, inspirational colleague as well as an eminent authority on the decorative arts of Japan. Oliver was pleased to learn that his successor at the Ashmolean was to be his pupil, Clare Pollard, whom we welcome to the Museum next year.



As I mentioned in concluding last year's report, the Ashmolean Plan will mean the closing and then the demolition of more than half of the Museum's display space. This is a huge undertaking and a once-in-several-generations chance to recast the Museum, improving the services it offers to its visitors and the way in which it conserves its collections. During the rebuilding period, we will keep the Cockerell building open to the public and will show the very best of our antiquities, eastern art and coins in a display in the McAlpine Gallery. Greek vases will be moved into the centre of the Randolph Sculpture Gallery. Please do not be discouraged from visiting – there will still be much to see. We look forward to welcoming you to the Ashmolean now and, of course, in 2008, when we will open our new building, which we believe will greatly enhance the experience of visiting the first museum to open its doors to the public in this country.

Christopher Brown  
October 2005

## Departmental Reports

### Department of Antiquities

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**White painted terracotta statuette of a bearded warrior.** Cyprus, 8th – 7th century BC. From the collection of Desmond Morris. (AN 2004.66)



**Hair-ring of banded gold leaf on a metal core.** Bronze Age, found at Combe, Oxfordshire in 1911. Presented by Mr J M Joslin in memory of his father John Joslin and his grandfather John Joslin. (AN 2005.17)



**Marble portrait bust, probably a priest of a civic cult.** Made about 100 AD, probably in Greece or Asia Minor. Purchased with the aid of the Central Purchasing Grant, the MLA Fund, the Friends of the Ashmolean Museum, Mr and Mrs J Ferrell, the France Fund and the Hattatt Trust. (AN 2005.11)

The year 2004–5 has seen significant changes for the Department of Antiquities. The Department has suffered a great loss with the premature death in December 2004 of its former Keeper, Dr Roger Moorey. However, we have been heartened by the warmth of the response to the Director's appeal for funds to endow an annual lecture to celebrate Roger's life on his birthday, May 30th. The first lecture, on ancient Near Eastern faïence, given by Dr Annie Caubet of the Louvre Museum, was very well attended and we look forward to inviting more speakers in the years to come to cover the extraordinary range of Roger's learning.

Once the inevitable teething problems were overcome, the task of recording and packing the collections for temporary removal during the construction of the Ashmolean's new galleries has thus far been accomplished with great success. Within the Department, the credit belongs to Julie Clements, who has worked with great energy and application to keep the task on schedule, managing the teams of packers with great skill. Dr Arthur MacGregor has given much time, thought and sensitivity to the management of the project within the Department, and Suzanne Anderson has spent much time and effort in expediting all the necessary orders. The Department is most grateful to Liz Gardner of the Conservation Department for all the hard work she has put in as co-manager of the teams, and to Mark Norman and Daniel Bone for oversight of this major effort and of continuing work on exhibitions and loans. Alongside the decanting project, Alison Roberts has managed the AHRC-funded project on documenting and packing the British collections.

Much work has been done by Dr Susan Walker with Henry Kim of the Heberden Coin Room to identify spaces for galleries within the new building and to agree the use of the new spaces across the Museum. The Department now has a planned sequence of galleries on the ground floor of the new building, with a direct link from Rome north to the Cast Gallery and east to the antiquities of India and China. Two large galleries on the upper ground and first floors will display respectively late antique and Anglo-Saxon and medieval collections, linking them thematically to the collections of the Eastern and Western Art departments.

The Department has this year raised funds for a major new acquisition, the Roman marble bust of a priest from the Eastern Mediterranean. A vigorous portrait of fine quality, the bust may once have been in the Elgin collection. We are delighted to have achieved this, the first major purchase for many years, and thank all those who have supported us in this effort. We also celebrate this year Arthur MacGregor and Martin Henig's publication of the *Roman Gems and Cameos* in the collection, and Prof. Michael Vickers' and Prof. Andrew Sherratt's continued success in their respective field projects in Georgia and Turkey.



**Seated Shepherd with Cows and Sheep in a Meadow.**

Aelbert Cuyp (1620–1691). Oil on oak panel, 48.3 x 74.3 cm, signed lower right A. Cuyp. Purchased (Miller Fund) by private treaty sale on tax-concessionary terms, with the assistance of the National Art Collections Fund, the V&A/MLA Purchase Grant Fund, the Friends of the Ashmolean, the Tradescants, the Elias Ashmole Group, and a private donation. (A1269; WA 2004.123)



**Bronze lamp (or inkwell?) in the form of the head of an African boy.** Italian, Padua, attributed to the workshop of Severo da Ravenna, c.1510–1530. Bronze, H. 7.0 cm. Presented by Brenda Lynd, Lady Cook, in memory of her husband Sir Francis Cook. (WA 2005.87)

## Department of Western Art

As we go to press, we have just heard of the success of our major fund-raising effort this year to acquire an imposing watercolour by Samuel Palmer. The overwhelmingly generous response of the Friends, Tradescants and Elias Ashmole Groups to our appeal was a major factor in our success.

The Department of Western Art's most important acquisition has been two items from the group of late sixteenth-century English silver formerly in the collection of Sir Ernest Cassel (1852–1921). The collection was purchased by a consortium of museums, with contributions from the National Heritage Memorial Fund, the V&A/MLA Purchase Grant Fund and the National Art Collections Fund. With additional help from the Friends, trust funds and a number of private donations, the Ashmolean acquired from this source a richly-ornamented silver-gilt ewer and basin (London 1592–3) and a silver-gilt salt (London 1597–8). These were exhibited in the Farrer Gallery in August along with all other items purchased by the consortium. The collection of metalwork was also notably enriched by the gifts of eighteen English silver sauceboats from Jim and Christine Chance and a small, delightful fifteenth-century Paduan bronze lamp or inkwell in the form of an African boy's head, attributed to the workshop of Severo da Ravenna, from Lady Cook.

The Department acquired two notable paintings in the course of the year: an engaging late fifteenth-century painting of the *Madonna and Child* by an anonymous Flemish artist, given by Dr Kenneth Garlick, and a landscape with a *Seated Shepherd with Cows and Sheep in a Meadow* by Aelbert Cuyp, purchased with the assistance of the National Art Collections Fund, the V&A/MLA Purchase Grant Fund, the Friends of the Ashmolean, the Tradescants and Elias Ashmole Group and private donations. The acquisition of the painting by Cuyp added a work by one of the greatest Dutch landscape painters of the seventeenth century to our collection. As always, the National Art Collections Fund has enabled us to buy a number of notable works, including a late fifteenth-century tin-glazed earthenware dish from Valencia, an unusual maiolica jug in the form of a boot, made in Faenza towards the end of the sixteenth century, and several handsome examples of recent British studio pottery. The interest of our displays of seventeenth-century art has been greatly enhanced by the addition of a number of choice articles of early English furniture, presented by Lise and John Keil from the H W Keil Collection. The Landscape Room also has been transformed by the loan of J M W Turner's imposing painting *Ehrenbreitstein*, the grandest of a number of important loans taken in by the Department during the year.

Kate Heard was awarded a PhD from the University of Cambridge for her thesis: "Late Medieval Bishops as patrons of art in England".



**Chalgrove II Hoard with coin of Domitianus II.** 4957 Roman base silver coins, from 251 to 279 AD, in a Roman grey ware jar.

### Heberden Coin Room

The year was a spectacular one for acquisitions. An undoubted highlight was the purchase of a truly remarkable coin of a rebel Roman emperor no one was sure existed, along with the hoard in which it was found. The new coin was found fused in a mass of coins in a largely intact Roman jar less than ten miles from Oxford, and provides definitive proof that a certain Domitianus claimed to be emperor in the early 270s AD. His bid for power is unlikely to have lasted more than a few days, but he caught the popular imagination nearly two thousand years later when news of the find was released, and the story covered half the front page of *The Times* on 25<sup>th</sup> February. The acquisition was made possible by generous grants from the National Art Collections Fund, the V&A/MLA Purchase Grant Fund, the Headley Trust, the Carl and Eileen Subak Family Foundation, and the Friends of the Ashmolean.

Just as remarkable was the presentation by Dr Bent Juel-Jensen, a long-time friend of the Coin Room, of his important collection of Aksumite coinage, which has been on loan to the Museum for a number of years. Dr Juel-Jensen, a Fellow of St Cross and for many years the University's Medical Officer, is the world's leading expert on this series and it has long been his intention to deposit his collection here. An important addition to the University's collection of Indian coins came in the form of a generous anonymous donation of ten copper coins of Kushan King Kanishka depicting the Buddha. The Carl and Eileen Subak Family Foundation and the Robinson Charitable Trust continued their generous support for Coin Room acquisitions and the Visiting Scholars' programmes.



Coin of Domitianus. The emperor wears a radiate crown. The reverse of *Concordia Militum* claims that the army is united behind him.

The year was marked by three exciting exhibitions: 'Longing for Alexander – The changing image of Alexander the Great on Greek and Roman Coins', 'The Lost Emperor: Roman History from Oxfordshire Mud' (of which newspaper coverage included a double page feature in the *Daily Express* and the whole of page three of *The Independent*), and an exhibition on the British Art Medal Society Student Medal Project 2005, which gave a showcase to contemporary creativity; this attractive exhibition was sponsored by the Robinson Charitable Trust.

Dr Christopher Howgego was appointed as Acting Keeper of the Department from 1<sup>st</sup> January for the duration of Professor Mayhew's appointment as Deputy Director. The Department welcomes the arrival of Dr Alessia Bolis as Assistant Collections Manager, and wishes well Dr Liv Yarrow, who resigned from her post on the Roman Provincial Coinage project. Dr Howgego and Dr Volker Heuchert, alongside Dr Andrew Burnett of the British Museum, edited a book on *Coinage and Identity in the Roman Provinces*, published by Oxford University Press. Dr Bhandare organised the 16<sup>th</sup> Oxford Numismatic Symposium on 'Indian Numismatics, Epigraphy and Archaeology: Recent Advances in Reconstructing the Past'. Dr Bhandare was also awarded the Blunt Prize, the Triennial Council Prize of the British Numismatic Society for significant contribution to the study of Commonwealth coinages.



**Hawk on a Perch.** Japan, c.1890. Carved, hammered and engraved *shibuichi*, inlaid with *shakudo*, gold and silver. By *Jomi sei*. H. 65cm. Purchased with the aid of the National Art Collections Fund and the Story Fund. (EA 2005.19)



**Lacquered wood (Kodai-ji maki-e).** Japan, Early 17<sup>th</sup> century. Purchased with the aid of the Story Fund. (EA 2005.73)

## Department of Eastern Art

This year has been a time of transition. The new development proposed not only better galleries but also much improved storage for the Department, and detailed assessments were made of our needs. Preparations went ahead under Flora Nuttgens, who was later appointed to head the Department's decant operation, and an operations team was formed. The team started work in earnest in April and considerable progress on recording and packing material had been made by the year's end, ready to move off site for the start of building work in 2006.

The Keeper, Professor James Allan, was appointed to run the Museum's new Ashmolean Inter-faith Exhibition Service, and started work in May 2005. Dr Oliver Impey was appointed his successor as Keeper and took up his post in May. An Islamicist, he was formerly head of the Ceramics Department and latterly of the Islamic Section at the Victoria and Albert Museum, London. The Assistant Keepership in Japanese Art, vacant since the retirement of Dr Oliver Impey in 2003, was advertised, and Dr Clare Pollard was appointed in July. Formerly an Oxford student, and currently working at the Art Gallery of New South Wales, in Sydney, Australia, she will be taking up her post in April 2006. Japanese expertise has in the meantime been provided through the help of Joyce Seaman and Mitsuko Watanabe, to both of whom the Department would like to express its gratitude.

Shelagh Vainker was on sabbatical leave from February 2005 but managed during the year to organize two major exhibitions ('Pu Quan and his generation: Imperial painters of 20th-century China' and 'Everyone's Life is an Epic: new work by Qu Lei Lei', in the Sullivan Gallery) and a conference ('Traditional Painting in 20th-century China'). In her absence the Christensen Fellow in Chinese Painting, Weimin He, took over the running of the Chinese Painting Gallery and put on his first exhibition ('Empty space in Chinese Painting'). Helen Hovey, Documentation Officer, continued to develop the Department's databases, as well as act as the Departmental Administrator. Other projects continued as Dr Jon Thompson progressed work on the Beattie Archive, and Ruth Barnes worked on the Department's textile collections and the forthcoming 'Pilgrimage' exhibition. Dr Andrew Topsfield, Senior Assistant Keeper of Indian Art, provided much needed continuity throughout the year.

The death of Oliver Impey in September 2005 is an enormous loss to the Department, to the Museum and University, and to the subject at large; we convey our condolences to his family. He was a major figure in the field of Japanese art studies, and he will be greatly missed by his friends and colleagues around the world.





**Claudian Boy.** Plaster, 1<sup>st</sup> century AD. Archaeological Institute in Göttingen (Wallmoden Collection).

## The Cast Gallery

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Three new items were added to the collection of the Cast Gallery; a portrait bust of a Claudian boy and a bust of Titus were acquired by exchange with the Archaeological Institute of the Georg–August–University in Göttingen, and a cast of a fragmentary bronze head of Caracalla was bought from the Metropolitan Museum of Art in New York. All are casts of Roman portraits, an area that the Gallery has been developing over the recent years. The Cast Gallery is grateful to the Jody Maxmin Foundation for making possible the acquisition of the Caracalla head.

Among the special activities this year was a lecture about the Cast Gallery followed by a tour in the Gallery for a continuing education course of Birkbeck University and a number of tours for teenagers as part of the University's Classics Outreach Project.

## Conservation

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The year has been a busy one for the Conservation Department as the Museum prepared for the Ashmolean Plan and undertook packing for the decant of collections whilst maintaining a vigorous and exciting programme of exhibitions, catalogues, loans and events. The Conservation Department itself also saw much change as two members were seconded into the Decant team, one left for maternity leave and two new conservators were appointed as replacements. Those remaining in the Department had an ongoing, and expanding, input into the development of the Ashmolean Plan, both for environmental and collections care advice, as well as leading the design of two of the new galleries and planning a state-of-the-art new suite of conservation studios for the top floor of the new building.

Several major projects were completed during the year, such as re-housing works on paper by John Ruskin and conserving, scanning and remounting the Ashmolean's entire collection of prints by Rembrandt. Preparation of silver for the Museum's catalogue of European Silver was completed and we moved on to the more complex task of researching and conserving pieces for a forthcoming catalogue of medieval and Renaissance sculpture. Amongst the major exhibitions this year, the Conservation Department contributed in particular to the preparation of works for the exhibitions 'A New Flowering: 1000 years of Botanical Art' and 'Pu Quan and his Generation'. We continue to prepare for major exhibitions in 2006, 'Pilgrimage' and 'Treasures of the Ashmolean', as well as assessing and preparing several hundred items that have been requested for the large loan exhibitions planned during the year and for 2006 onwards.

## PUBLICATIONS

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### Catalogues

A catalogue of beautiful landscapes of Alfred William Hunt was published for the exhibition 'The Poetry of Truth: Alfred William Hunt and the Art of Landscape', held at the Ashmolean from January to April 2005, and previously at the Yale Center for British Art, in Connecticut, from September to December 2004. Written by Christopher Newall with contributions by

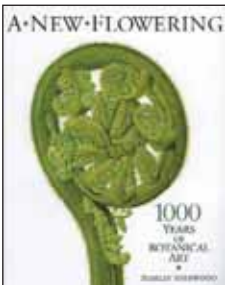


**Karen Wilson, Object Conservator,** using a new microscope, one of several pieces of conservation equipment bought through the generosity of Mr and Mrs Brian Wilson.



Scott Wilcox and Colin Harrison, this was the first monographic exhibition since the memorial exhibitions held after Hunt's death in 1896.

*Pu Quan and his Generation: Imperial Painters of Twentieth-Century China* was produced for the exhibition held in the Khoan & Michael Sullivan Gallery from December 2004 to March 2005. A cousin of China's last emperor, Pu Quan was an official painter in the People's Republic of China and many of the works published in this catalogue had never been seen outside of the country.



By far the most successful exhibition catalogue in recent years, *A New Flowering: 1000 Years of Botanical Art* was published in April 2005. This exquisite publication features many of Oxford's botanical illustrations held in University libraries as well as a large part of the contemporary collection held by author and collector Dr Shirley Sherwood. From a 1000-year-old illustration of a thistle to a 2003 watercolour of a slipper orchid, the history of botanical illustration is compared and discussed in a very engaging manner.

A digital print version of the late Dr Moorey's catalogue *Ancient Near Eastern Terracottas* was published in May 2005, to coincide with his memorial lecture held on 31<sup>st</sup> May 2005.

#### THE SHOP

The Museum shop was very busy and vibrant all year, resulting in the best ever sales and profit figures. The stock of books and an ever-changing range of gifts consistently reflected the Museum's collections and supported the temporary exhibitions. The year began with 'A Treasured Inheritance', a well-attended exhibition with an accompanying, best selling catalogue. The range of gifts produced for 'The Pissarro Family at Home' exhibition proved to be popular in the run up to Christmas. However, the highlight of the year was 'A New Flowering: 1000 Years of Botanical Art'; sales of the catalogue and other related products brought the year to a successful and profitable end. The range of Christmas cards was especially successful again this year; 20 designs, including 4 views of Oxford, are taken from the Western and Eastern Art collections, and are exclusive to the Ashmolean Museum.



The shop staff – Anna Breslin, Michela Chaves, Sagal Esse, Laura Gannon, Abril Ibarra, Stephanie Lloyd, Milena Podlubny, Gill Vulliamy and Anne Walker – worked hard, often under pressure, and deserve thanks.

#### Filming

A number of film crews have visited the Museum this year; notably Channel Four to film Michelangelo's drawings for the Sistine Chapel, Wildfire Television to feature drinking vessels for 'The Real Da Vinci Code', Impossible Pictures on behalf of BBC2, featuring Terry Jones, for 'The Story of One', and Ruggie Media for 'The Quest for Guy Fawkes'.

#### Staff

Sue Moss, Deputy Publishing Manager, retired in March 2005 after thirty-three years of dedicated service to the Museum. She was replaced by Sarah Parkin, who joined us from Reed Elsevier. Declan McCarthy continues to serve on the committee for the Association of Cultural Enterprise.



### ICT Department

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The ICT Department continued to provide essential support throughout the Museum through the management and development of its systems infrastructure. This included support for 'Raiser's Edge' software for the Development Office and developing a Loan Management System with the Registrar's Office and other departments, enabling a smoother transition of data to a future systems solution. The decanting database has also been delivered successfully. New solutions to provide more robust and comprehensive back-up and archive storage capabilities are being tested. The Department also supported a number of academic programmes, web development projects and the University's ICT development through Dr Jonathan Moffett's involvement in a number of committees. Chris Powell was awarded his PhD from Oxford Brookes University, for his thesis on: 'From E-Language to I-Language: Elements of a Pre-Processor for the Construction Integration Model'.

### Photographic Department

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It was another busy year for the Photographic Department. The main Museum publications for which photography was undertaken were as follows: *The Arundel and Pomfret Marbles* (52 new images); *Ancient Egypt and Nubia* (80 new images); *Watches Handbook* (110 new images); *Beauties of the Four Seasons* exhibition catalogue (50 new images). Work is also well in hand for three new Eastern Art books, with approximately 300 new images having been completed to date. Photography for the major new catalogue of the Ashmolean silver collection is almost complete, with several hundred photographs taken.

This work is in addition to all the public orders completed, including an online archive for the University of Pisa. With the impending demolition of a large part of the Ashmolean, the building of a comprehensive photographic record of all the galleries and objects and cases within those galleries that will eventually disappear is being undertaken.

### Registrar

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#### Loans Out

During the year there were 73 outward loans comprising 260 works from the collections; 39 of these loans were to venues within the UK. The Museum also lent to temporary exhibitions in museums in Australia, Austria, Belgium, France, Germany, Greece, Italy, Spain, Switzerland and the USA. Among these were loans to 'The High Renaissance in Florence' at the National Gallery of Canada, 'Iraq and China' at the Sackler Gallery, Washington; 'Guercino Drawings' at the Civica Pinacoteca di Cento; 'Der Weite Welt im Herzen', at the Landesamt für Archäologie Sachsen-Anhalt, Halle; 'Pioneering Modern Painting: Pissarro and Cezanne 1855–1885', Museum of Modern Art, New York, touring to the LA County Museum of Art, and the Musée d'Orsay, Paris; 'The Age of Titian', at the National Gallery of Scotland; 'Raphael: Urbino to Rome', at the National Gallery, London; 'John Everett Millais' at Birmingham Museum and Art Gallery; 'Art of Boucher', at

the Bowes Museum; and 'The English Civil War in Buckinghamshire', at Buckinghamshire County Museum, Aylesbury.

### Loans In

In the same period there were 318 inward loans from 49 lenders for temporary exhibitions, such as 'Fu Bao Shi', 'The Poetry of Truth: Alfred William Hunt and the Art of Landscape', 'The Pissarro Family at Home', 'A New Flowering: 1000 Years of Botanical Art' and the work of Qu Lei Lei, 'Everyone's Life is an Epic'. 'The Poetry of Truth' was coordinated as a touring exhibition, also shown at the Yale Center for British Art in New Haven. J M W Turner's *The Bright Stone of Honour (Ehrenbreitstein)* and the *Tomb of Marceau*, from Byron's *Childe Harold*, were placed in the Museum on long term loan, and *Toronto Flats* by Antony Caro was installed on temporary loan at the entrance to the Museum. The MLAC again supported the Ashmolean Museum to bring temporary exhibitions to the public through the provision of government indemnity cover.



### Design Office

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The Museum's schedule of exhibitions and displays has continued to keep the Design Office busy throughout the year. There have been three major exhibitions in the McAlpine and Eldon Galleries, three Chinese Gallery exhibitions and three Heberden Coin Room displays. There have also been a variety of smaller displays throughout the Museum. All of these displays continue to require the Design Office's skills for information presentation, invitations, signs, posters, publicity, exhibition panels and labels. The Department has worked closely with the Development, Publicity and Publications Offices on many areas and has been an integral part of the DAG (Design Advisory Group) Committee focusing on the redevelopment plan and in particular contributing to the process of appointing an external design company to design the new Museum. Contributions have also been made on the Website Committee. As well as these main areas, continued support has been provided to all Museum departments to meet their various design and presentation requirements.

### Personnel Department

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This has been a demanding and exciting year, with twenty-one regular recruitment exercises and a team of 26 decanting staff put in place to help with the important work of carefully packing up thousands of objects prior to the beginning of the building work in the New Year. The work of the Personnel Department hinges very much on the cooperation of others, and it is fitting to acknowledge the invaluable help given by Sarah Brown, Audrey Wyllie in the salaries department, the University's Personnel team, and especially by the members of the Museum staff, who take the time and trouble to welcome new members and make their induction into a new post as smooth as possible.

# DEPUTY DIRECTOR'S (ADMINISTRATION) REPORT

## Finance

The implementation of the University's new financial information system led to an extended period of difficulty regarding the provision of timely and accurate financial information to managers. The Finance Team, with the support of Tom Lundie, business consultant and Interim Financial Director for the University of Oxford, have developed a Financial Information Strategy to allow the senior management of the Museum to manage more effectively the financial affairs of the Ashmolean. In addition, Karline Stedford joined a newly expanded team, taking on the role of junior finance assistant.

## University Funding Sources

| <b>University Funding Sources</b>              | <b>2004–2005</b> | <b>2003–2004</b> |
|--|------------------|------------------|
| Arts & Humanity Research Council (AHRC)        | 2,251,436        | 2,224,700        |
| University Of Oxford                           | 406,507          | 412,000          |
| HR (pay, recruitment, etc.)                    | 45,603           | 42,200           |
| Research                                       | 129,030          | 5,000            |
| <b>Other Grants &amp; Donations</b>            |                  |                  |
| National Arts Collection Fund (Acquisitions)   | 395,600          | 303,500          |
| National Heritage Memorial Fund (Acquisitions) | 558,345          | 768,679          |
| Resource; V&A Fund (Acquisitions)              | 10,000           | 100,000          |

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

The Heritage Lottery Fund approved a Development Grant of £907,500 in July 2004. The Design Team was tasked to design to RIBA Stage E and the Museum addressed a number of operational plan issues raised by the HLF. This was completed ahead of schedule and a Stage 2 submission was delivered to the HLF on 20<sup>th</sup> May 2005. It included substantial documentation on future operations, including display philosophy and educational outreach.

The building design work was carried forward by the Design Team and coordinated by a weekly meeting chaired by Graham Winter of Mace. The appointment of Mace to oversee the entire project – building, collections move, re-housing and exhibition design – was a key decision of the Visitors' Building Committee that was confirmed on November 4<sup>th</sup>.

The Building Committee met monthly throughout the year. Its original membership of Nicholas Barber (chair), Lord Sainsbury, Sir Peter North, the Director of Estates and the Director of the Ashmolean was increased with the appointment of Mr Michael Coates and Mr Eric Gabriel. The Committee exercised on behalf of the Visitors a regular oversight of building plans, costs and value engineering and the funding available.

The core Design Team comprised Rick Mather Architects (Rick Mather, partner; Stuart Cade, site architect; assisted by Richard Keep), Atelier Ten (mechanical and electrical), Dewhurst MacFarlane Partners (structural) and Gardiner & Theobald PS (planning supervisor/health and safety). Gardiner & Theobald were separately appointed to as Cost Consultants. John Phillips Planning Consultants continued to help with local planning approval matters. A number of specialized consultancies advised on access, fire, security, environmental sustainability and the like. Stage E has heavily involved all the professional team, who have worked extremely hard to achieve the current stage of development.

Equally constructive has been the refinement of a display philosophy by the Design Advisory Group chaired by Dr Susan Walker in which Henry Kim has played a major role. The selection of the display designers, Metaphor, in July to carry out a concept design has accelerated thinking and proposed architectural revisions that are being assessed.

The Decant Group under the leadership of the Prof. Nick Mayhew, Deputy Director (Collections) and the Storage Group under Daniel Bone have made significant progress in planning and executing the early stages of the Decant process. A review of collections and office space was carried out and Mace began negotiating off-site space within Oxford.

Throughout the year Museum staff have been regularly briefed on developments. Meetings have been held with interested parties within the University. These include neighbours such as the Classics Faculty Centre, Taylorian and Sackler Libraries, and professional staff in the Estates Department and University Security Service.

The Chairman, Director and Head of ASUC (Prof. Paul Slack) met the new Vice Chancellor (Dr John Hood) on 29<sup>th</sup> April to discuss the project within the VC's grand plan and the project's fundraising momentum.

Roger Hobby, appointed Special Projects Manager, has worked with the Design Team from project inception and has worked closely with Mace since their appointment. He has concentrated full time on the project since May 2005, following the appointment of the Museum's new Deputy Director (Administration), Robert Thorpe.

### Visitor Numbers

There has been another increase in the number of visitors to the Museum.

|                          |          | <b>2004/05</b> | <b>(2003/04)</b> | <b>(2002/03)</b> |
|--------------------------|----------|----------------|------------------|------------------|
| Museum Personal Visitors |          | 390,000        | (346,600)        | (327,000)        |
| Website                  | Sessions | 259,786        | (173,858)        | (145,000)        |
|                          | Visits   | 535,493        | (363,511)        | (308,000)        |
|                          | Hits     | 16,447,312     | (8,357,476)      | (7,400,000)      |

The commitment and dedication of our gallery and security staff in facilitating the enjoyment of our visitors, their safety and the security of the collections is warmly acknowledged.

The increase (almost doubling) in the website hits is due to the addition of several searchable online databases, in particular the Creswell Archive, which was heavily used between September and November 2004.

### Building

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There were two major developments this year: the commencement of re-slating of the Daisy Linda Ward Gallery roof, in conjunction with the Estates Directorate, and the stone cleaning of the west wing.

Other less major works included: a new walkway between the Dutch Gallery and the Hill Music Room, now enabling accessibility to the first floor Western Art Department on one level; completion of the security upgrade programme; creation of the new Western Art Picture Store; refurbishment/rebuilding of the disabled toilet and the design and build of work benches for the Paper Conservation Studio.

### Building Services

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It has been a very productive and challenging year for Building Services, who continued to support the Museum's departments to a very high standard while supporting the preparatory work required for the Ashmolean Plan. There has been a renewed emphasis on effective work planning and the Building Services Programme has been produced in a form usable to other departments for the first time. The updated Programme will be available on the staff intranet, giving details of all exhibitions, building projects, major loans, gallery closures and important dates in the Ashmolean year.

Support to exhibitions remained a major focus for the Department and it supported three very complicated exhibitions over the year. As usual, most of the projects carried out by the Department were not immediately evident, being undertaken 'behind the scenes'. These have included a great deal of survey work for the Ashmolean Plan and works to facilitate the closure of galleries for decanting. A few of the more noticeable projects included a new Information Desk at the front door, a suggestion box at the main entrance, and framing of loans for many exhibitions across the world.



## Exhibitions

### Fu Baoshi and his Contemporaries

7 July – 31 October 2004

A spectacular display of works from the Museum's substantial collections of Chinese paintings, augmented in September by a small exhibition to mark the centenary of Fu Baoshi (1904–65).

### Jingdezhen Porcelain

22 September 2004 – 17 August 2005

Jingdezhen, founded in 1004 AD, was the site of the Imperial kilns. This exhibition showed the Museum's impressive collection of porcelain from the past 1000 years.



### The Pissarro Family at Home

13 October 2004 – 2 January 2005

This exhibition of works by Camille, Lucien and other members of the Pissarro family celebrated the Museum's remarkable holdings of paintings, prints, drawings and archives.



**Pu Quan and his Generation:  
Imperial Painters of Twentieth Century China**

10 December 2004 – 12 March 2005

From traditional *gongbi* birds and flowers painted on Ming dynasty silk to scenes depicting the Long March, this exhibition charted the career of Pu Quan. Born in 1913, a cousin of the last Emperor, his paintings and calligraphy document the stages in his life as an imperial painter, a teacher in Republican times and a member of the Beijing Chinese Painting Research Society, a group who were closely associated with the People's Republic of China.



**The Poetry of Truth: Alfred William Hunt  
and the Art of Landscape**

26 January – 3 April 2005

This major retrospective celebrated the artistic career of Alfred William Hunt, one of the 19<sup>th</sup> century's most original landscape painters. Inspired by John Ruskin and the Pre-Raphaelites, Hunt was an artist who gained little recognition during his lifetime. Already shown to great acclaim at the Yale Center for British Art, New Haven, this exhibition introduced his delicate and precise landscapes to a wider audience.



**Ashmolean@Saïd: Contemporary Prints by  
Jim Dine and Markus Lüpertz**

22 January – 21 March 2005

Continuing the exhibition series Ashmolean@Saïd, held at the Saïd Business School, the Ashmolean introduced the prints of two contemporary artists, Jim Dine and Markus Lüpertz, whose different approaches contributed to the revival of landscape imagery in the late 20<sup>th</sup> century.

**Tuscan Drawings from 1550–1650**

15 March – 16 May 2005

A selection of late Renaissance and Baroque drawings by Tuscan artists from the Ashmolean's world-renowned old master drawings collection was on display to celebrate the official state visit of the Italian President to Oxford.



**The Lost Emperor:  
Roman History from Oxfordshire Mud**

22 March – 24 July 2005

This display illustrated the recent discovery of a remarkable coin featuring an unknown rebel Roman emperor. Found just outside Oxford, amongst five thousand coins in a Roman jar, it provides definitive proof that a certain Domitianus claimed to be emperor in the early 270s AD.

**Everyone's Life is  
an Epic: New Work  
by Qu Lei Lei**

23 March –  
17 July 2005

Well known to British audiences as a painter, teacher and author, since his move from Beijing to London in 1986, the



contemporary artist Qu Lei Lei (b.1951) exhibited a series of portraits of people living in different countries, leading different lives. This was the Museum's first exhibition in the Khoan and Sullivan gallery devoted to the work of a single contemporary artist.





### A New Flowering: 1000 Years of Botanical Art

2 May – 11 September 2005

This major exhibition matched contemporary paintings from the acclaimed Shirley Sherwood collection of botanical art to the rich historical treasures of Oxford's libraries and museums, dating back to the 11<sup>th</sup> century. Including medieval illuminated manuscripts, lavish and exotic 18<sup>th</sup> century publications and paintings by contemporary artists worldwide, this unique display illustrated the artistic and scientific development of plant portraits over the past millennia. Botanical art has undergone a renaissance in recent decades, and with the support of Shirley Sherwood and the work of high profile artists, such as Margaret Mee (1909–88) and Rory McEwen (1932–82), this genre has become highly regarded and popular leading to its golden age today.

## The Ashmolean Inter-faith Exhibition Service (AIFES)

### Report of the Director, Professor James Allan

AIFES became fully operational during the academic year 2004–5 with the appointments of Professor James Allan as Director and Dr Ruth Barnes as Curator and Researcher. Also, for part of the year, Leo Jungen-oh researched a future exhibition topic, 'Spiritual Guides'. Although AIFES is supported by the Museum with two part-time posts for two years, there is an obvious need to find additional money for staff costs. However, the immediate prospects for AIFES were greatly enhanced by the generosity of the High Sheriff of Oxfordshire and local businessman Ian Laing, who offered to sponsor the first exhibition, 'Pilgrimage: the Spiritual Journey', which will be held in the Museum's MacAlpine Gallery from 12 January – 2 April 2006. This exhibition will be drawn almost exclusively from Oxford University's own art collections, particularly those of the Ashmolean Museum, the Pitt-Rivers Museum, the History of Science Museum and the Bodleian Library. The exhibition will be opened by the Bishop of Oxford. A consultative committee of representatives of local religious communities is being set up, and a variety of activities are being organised to build the key links between the Museum and those religious communities, local schools and adult groups. A book on pilgrimage, co-edited by Dr Ruth Barnes and Dr Crispin Branfoot, is being produced for the exhibition and will be published by the Museum. Plans for further exhibitions around the UK will depend on our ability to raise the necessary funds.

## 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.

### Historic British Archaeology Collections at the Ashmolean Museum

*The Historic British Archaeological Collections Project is a two-year programme of work funded by the Arts and Humanities Research Council with the aim of enhancing both physical and intellectual access to these collections by the general public and by researchers alike. The Project is directed by Dr Arthur MacGregor, Senior Assistant Keeper in the Department of Antiquities, and managed by Alison Roberts, Antiquities Collections Manager. Project staff members are Christine Edbury (full-time), Angela Cox (half-time) and Jennifer Foster (half-time). An IT assistant will be appointed during the second year of the project. Further details will soon be available on the Ashmolean website.*

When the then Keeper, John Phillips, proposed in 1858 that the Ashmolean be developed into a 'Museum of National Antiquities' he was responding both to a growing awareness of the importance of indigenous antiquities in Britain, and elsewhere in Northern Europe (as opposed to the interest in classical antiquities which arose during the European Renaissance), and to the long history of the Ashmolean in promoting the study of such material.

From the start, the Ashmolean had been associated with British antiquarian interests through the first two Keepers, Robert Plot and Edward Lhwyd, both of them pioneers in the field. Later it attracted benefactions from other early investigators such as William Borlase, and the first donation of a systematically excavated body of material – that recovered by the Revd James Douglas in Kent in the 1770s. Indeed, for much of its early existence the Ashmolean provided a focus for antiquarian and archaeological work in Britain. It was also for a long time one of the few repositories (if not the only one) available for such material, with the result that archaeological material from all over the country found its way into the collection. Probably the best known example of such finds is the 'Alfred Jewel', found in 1693 at North Petherton in Somerset and presented to the Museum in 1718.

During the later Victorian era the Ashmolean became a focus for the developing profession of archaeology, both in Britain and abroad. In particular, the Keepership of Sir Arthur Evans did much to establish its reputation as an archaeological museum of national and international importance. Following Evans, responsibility for collecting British material fell largely to Edward Thurlow Leeds, who joined the Museum in 1908 and remained a leading figure in medieval archaeology and the archaeology of the Thames Valley until his death in 1955. As well as his original research, Leeds also encouraged the development of innovative archaeological techniques, including the use of aerial photography (with G Allen) and geophysical



Robert Plot, Antiquarian and first Keeper of the Ashmolean Museum.



The Alfred Jewel and the record of its presentation to the Museum in 1718.



Historic displays of British archaeological material in the Ashmolean.

prospecting (with R Atkinson). With the rise of professional archaeology in Britain in the 1970s, the Ashmolean ceased to be an excavating body although it maintains close links with scientists working on archaeological material.

The British archaeological collections at the Ashmolean Museum are thus central to the history of antiquarianism and archaeology in Britain, with the material constituting the historic core collections forming a unique physical testament of the early activity. The finds are complemented by extensive documentation, often including original excavation archives. As a research resource they should be invaluable.

Unfortunately, the research value of the Ashmolean's British archaeological collection has been compromised in recent decades by their very extent – the collection now consists of an estimated 150,000 objects, displayed in three galleries and stored in eight different locations – and by a lack of consistent resources dedicated to the curation or care of this material alone. The end result being that the historic collections are currently not easily accessed, and neither do they receive optimal long-term collections care. In addition, it is obvious that a great deal of information has become disassociated from the objects to which it relates, so that a significant proportion of the collection contributes to research well below its full potential.

The two-year programme of work was started in September 2004 to rectify this situation, and is funded by a Resource Enhancement Grant from the Arts and Humanities Research Council (AHRC). The project design was for the first year to be spent conducting a complete audit of the British collections, including improving packaging and rationalizing storage conditions for all material not on display. The second year was to be spent working on the enhancement of the documentation of the collections and in the preparation of resources to assist intellectual and physical access to the material.

As the first year of the Historic British Collections Project draws to a close it is obvious that work has been affected by the demands of the Decant, the packing of all material for off-site storage during the 3 years of closure, and other aspects of the building redevelopment – to the long-term benefit of both project and Museum. The project team agreed to undertake the repacking of the British archaeological reserves to the standards necessary for removal off-site, and carried out research into packing materials and suppliers to be used

by both project and Decant. They also agreed to undertake the bar-coding and digital photography of the reserve collection, again for the needs of off-site storage. Prior to the start of the Decant, they worked with Dr Chris Powell, Assistant IT Manager, on developing and piloting the integrated bar-coding and digital photographic recording system to be used by both. The extra work has been extremely time consuming, but the Museum is providing appropriate back-fill resources to the project. In the long-term, the additional work will provide a better Collections Management System and access for the material than envisioned in the original project design.

The other major area in which the Historic British Archaeological Collections Project and the Ashmolean building redevelopment project will work together in a manner unforeseen in the original project design is in the design of the new galleries. The importance and/or scope of the historic British collections was not covered in the old Ashmolean displays. In the new building the subject will be addressed in a new gallery devoted to the History of the Ashmolean and Archaeology, to be designed by the Project Director assisted by the Project Manager. The project results will certainly have a major impact on the content of the gallery, which will also include key pieces from the historic collections that have been re-identified during the work – including such pieces as two Bronze Age flat axes illustrated by Dr Plot in his *Natural History of Staffordshire* (1685).

The Historic British Archaeology Collections Project is fortunate to be able to benefit from association with three other Department of Antiquities projects on related topics. The Heritage Lottery Fund sponsors two projects; the first, 'Preserving and enhancing access to historic Oxfordshire: archaeological archives held in the Ashmolean Museum', concerns the records and collections of five early archaeologists working in Oxfordshire. Information concerning the project can be found on the Ashmolean website at <http://www.ashmol.ox.ac.uk/ash/amps/oha/HomePage.html>. The public access aspects of this project have yet to be completed pending resolution of a problem related to the University financial system. The second project, 'Archives and Artefacts: Exploring the past through A2A and the work of E T Leeds', concerns the work of Edward Thurlow Leeds, former Keeper of Antiquities. A catalogue of his papers can now be found on the A2A website of the National Archives <http://www.a2a.org.uk/>, and full details of the project and its work with schools in preparing an educational resource for KS2 children on the Anglo-Saxons is available on <http://www.ashmol.ox.ac.uk/ash/amps/leeds/>. The Leverhulme Trust is providing funding for a three-year project entitled 'Sir John Evans and the Development of Archaeology in Nineteenth-Century Europe'. Sir John Evans was one of the founders of the field of prehistoric archaeology, and was the person credited with establishing the antiquity of humans to the satisfaction of the scientific community in 1859. This project and the Historic British Collections Project will be good complements for each other in the coming year, one looking to the history of archaeology in Britain and the other to its development in Europe, and indeed the rest of the known world.

## Education

### Education Team

This has been an exciting and creative year for the education team. We continued our popular programme of tours, workshops, study days, family events, lectures and gallery activities for existing audiences, as well as developing new programmes that encourage new visitors to access the Museum. Over 30,000 people visited the Ashmolean through the Education team during 2004–5. The voluntary guides continue to be at the heart of the Museum's education work. In addition we continue to have student volunteers from Oxford University and Oxford Brookes working with the Education team on many of our family and community projects.

### Adult Programmes

A rich and varied programme of activities, gallery talks, study days, workshops and lectures was delivered for adults. This included a 'Pottery or Porcelain?' study day and a 'Zen Calligraphy' workshop. Dr Susan Walker gave the David Piper New Year Lecture on 'Antony and Cleopatra in Roman Art'. A varied programme of lectures and gallery talks enlivened Thursday summer evening openings. We continued our successful partnership with 'Open Door', working with adults with learning disabilities.

**Children and Families** enjoyed a lively and creative programme of bookable workshops and Saturday drop-in events, including: 'The Ashmolean @ the Science Shop' – an event at Westgate Shopping Centre; 'Fabulous Finds' – part of Museums and Galleries Month; 'Structures, Spaces and People' workshops for The Big Draw with artist Korky Paul; 'Flower Power' – an activity for under 5s and their carers; and 'Pick Your Picture and Mix Your Paint' – an Art Weeks activity with artist Francesca Shakespeare. The Activity Trolley offered free simple self-conducted activities for families; the 2004–05 trolley themes included: 'Animals', 'Faces' and 'Houses and Homes'. Activities and workshops were delivered to support National Archaeology Day, National Drawing Day, Heritage Open Weekend and Art Weeks.

**Programmes for Schools** continued to be extremely popular. Planning has started for a 'Greeks On Tour' session, which is to be delivered in schools during the next few years when the Greek galleries are closed to the public as part of the Ashmolean re-development. INSET sessions and workshops were provided for teachers and student teachers. 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. We plan to launch the 'Anglo-Saxon Discovery' on-line learning resource for Key Stage 2 this coming autumn.

### Access

We continue to work to lower barriers to access for all visitors including people with disabilities. We continued our successful programme of handling sessions for visually impaired people and BSL signed tours for deaf people.



Flower Power – workshop for under 5s and their carers.



Sculptures inspired by the Ashmolean as part of the countywide 'Imagine' arts project. Discover more at [www.oxonart.org](http://www.oxonart.org)



Botanical Art workshop for adults linked to the 'A New Flowering' exhibition.

## Development

Funding for the Ashmolean Plan now stands at £37 million towards a target of £49 million. £15 million was secured from the Heritage Lottery Fund, a concrete endorsement of our conviction that this redevelopment will contribute significantly to the cultural landscape of the UK. The Linbury Trust has pledged the Ashmolean Plan's lead gift, and other sources of funding include: the Antiqua Foundation; the Arrow Charitable Trust; the AG Leventis Foundation; and the Weston Foundation, along with a number of pledges from a range of other foundations, individuals and companies.

Absolutely critical to the success of the Ashmolean Plan has been the support of our inexhaustible volunteers. From our Board Members to the many volunteers serving on committees, there has been an energy and enthusiasm that has enabled this project to continue to gain momentum and to enjoy a host of successes.

To engage our donors and the public with the Ashmolean redevelopment, we have produced a 10-minute film about the Ashmolean Plan. This excellent public relations tool has enabled us to tell our story to a much wider audience and to deliver the message that the redevelopment will provide a world-class building for the Ashmolean's world-class collections.

Our Corporate Sponsorship programme has enjoyed a number of successes this year. Our thanks go particularly to Credit Suisse for their support of *A New Flowering: 1000 Years of Botanical Art*. This exhibition would not have been possible without their generous support. In addition we must thank Darbys Solicitors and Coutts for their sponsorship of the Museum's hoardings, which have been used to great advantage during the scaffolding of the Cockerell Building.

This year we have noticed a large increase in the number of local and London-based corporations that have taken advantage of the Ashmolean's unique entertaining venues. We have hosted a long list of companies who have given extremely positive feedback on the benefits of such a unique location and the opportunity for curator-led tours of the Ashmolean's world-class collections.

In 2005 we secured our first ever cause-related marketing sponsor: Pizza Express served an Ashmolean pizza at the Covered Market branch in Oxford, for every pizza sold 25 pence came to the Ashmolean. In another unusual but equally beneficial sponsorship agreement, Mallams Auctioneers donated all the vendors' commission on items that were brought in by our supporters to be sold at their June and July sales.

We have been fortunate enough to receive support from a number of generous foundations in 2005 and our thanks go to the Helen Roll Charity, the Charlotte Bonham-Carter Trust, the Märit and Hans Rausing Charitable Trust, the Fidelity Foundation and the John S Cohen Foundation. In 2005 we have placed particular emphasis on seeking support from trusts and foundations for the Museum's extensive loans programme, conservation work, education activities and the upgrading of visitor services; all of which add significantly to the day-to-day life of the Museum.







### Friends of the Ashmolean

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This year saw the retirement of the His Honour Paul Clark as Chairman of the Friends. Judge Clark has generously and devotedly led the Friends in supporting the Ashmolean for nearly ten years. At the same time, in July 2005, Mrs Elizabeth Burchfield retired from her position as Honorary Secretary to the Council. Mrs Burchfield had been the nerve centre of the Friends for fifteen years. The Friends are deeply indebted to them both.

David Boyle was elected Chairman at the AGM in July. He has enthusiastically assumed the role and has said that the Museum is going through a once in a century transformation in which the Friends are privileged to play a part.

This year grants have been made towards a number of important works for the Ashmolean collections. These include £10,000 towards the purchase of a landscape by Aelbert Cuyt; £10,000 towards a Roman Head; and £650 towards the Maiolica Boot (described in a recent issue of the Ashmolean Magazine). The Friends have also given £9,000 to the Conservation Department and £12,000 towards the funding of the Clore Education Officer. The Friends have been supporting the Museum's fundraising effort to acquire *The Prospect* (1881) by Samuel Palmer, and hope that their contribution will commemorate Paul Clark's chairmanship.

Activities of the Friends this past year included the ever-popular private evenings at the Museum, and many enjoyable visits to exhibitions and places of interest such as Hatfield House, Hereford Cathedral, Kilpeck Church, and Highclere Castle. There are currently 2,150 Friends of the Ashmolean.

This year, the Young Friends annual grant was made to the Cast Gallery for the purchase of the cast of a Greek Head. The Young Friends also enjoyed a very successful summer garden party at Wadham College.

The Friends were deeply saddened to hear of the death of Dr Oliver Impey. Dr Impey was one of the two founders of the Friends of the Ashmolean in 1969 and remained an active member of the Council until his death.

### The Tradescant Patrons Group

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The Tradescant Group held another recruitment event in March, which resulted in thirty new memberships. These events continue to attract a lot of people who, up until now, have had very little or no contact with the Ashmolean – many of them have not visited for years.

In the autumn the first Director's day was held at the Museum. The theme of this study day was 'Discover Classics' and there were lectures and tours by a host of Museum curators. The day ended with a keynote lecture by Sir John Boardman.

In June the Tradescants enjoyed a private view of 'A New Flowering', the Ashmolean's major exhibition of the year. Dr Shirley Sherwood, guest curator of the exhibition, spoke and the evening was heralded a great success by all.

In 2005, the Tradescants made their first grants to the Museum: £15,000 to support the development of the new Ashmolean Website and £15,000 towards the making of the fundraising film. The Museum is very grateful for the group's support and enthusiasm.

### The Elias Ashmole Group

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The Elias Ashmole Group has enjoyed a successful year and has grown from ninety-two members to one hundred and twenty four members in the last two years.

One of the most anticipated events on the Elias Ashmole Group calendar is the annual Spring Trip and this year twenty members travelled to Sicily, led by Professor Bert Smith and Dr Christopher Brown. Another highlight of the year was undoubtedly the Elias Ashmole Group Dinner, which was held in the beautiful Randolph Sculpture Gallery at the Ashmolean Museum. The group was honoured to have the newly-appointed Vice-Chancellor, Dr John Hood, deliver the keynote speech.

The Group awarded a number of important grants to the Museum in 2005, amongst them £13,500 for picture racking in Western Art and £21,000 for the redecoration of the Mallet gallery. The Museum is, as ever, deeply grateful for this generous support.

### Supporters and Benefactors

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The Ashmolean Museum relies on the generosity of individuals and organisations to preserve and enhance its collections and to make these collections available to students, scholars and visitors. Without this generosity, our work would not be possible. Further to the support we have received for the Ashmolean Plan, many have given through our friends and patrons groups; although we are unable to thank every donor in these pages we are deeply grateful to them all. The list includes:

|   |  |
|---|--|
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Mr and Mrs Brian Wilson  
Mr and Mrs Pierre Winkler  
The Young Friends of the  
Ashmolean  
and others who wish to remain  
anonymous

#### The Press Office

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The Press Office has achieved widespread media coverage for this year's exhibition programme.

This summer's major exhibition *A New Flowering: 1000 Years of Botanical Art* had features in several national newspapers and magazines such as *Country Life*, the *Orient Express Magazine*, the *English Garden*, and *World of Interiors* and *Gardens Illustrated*. Other successful exhibitions included 'The Pissarro Family at Home', 'The Poetry of Truth: Alfred William Hunt and the Art of Landscape', and 'Pu Quan and his Generation'. The small display 'The Lost Emperor: Roman History from Oxfordshire Mud' caused a great stir in the national, regional and local press. The Ashmolean is regularly featured in the broadsheets as one of the top five attractions to visit outside London.

News of generous funds towards a new Islamic Gallery for the Ashmolean redevelopment plan received national and local coverage, as did the recent acquisitions of the life-sized marble portrait bust and the painting *Seated Shepherd with Cows and Sheep in a Meadow* by Aelbert Cuyp.

The design company Reading Room were selected to redesign the Ashmolean's website. The Museum's Website Committee and Reading Room meet regularly, and progress on the site's development is well underway. The new website is expected to be launched in Winter.

The quarterly *What's On* magazine continues to be a useful way to promote the Ashmolean's events and activities as well as news of the development to the public. The magazine is distributed to an extensive mailing list and throughout Oxford and the surrounding counties.

## Major Acquisitions, Gifts and Loans

*(a fully comprehensive list of acquisitions will appear as usual in the online version of the Annual Report)*

### White painted terracotta statuette of a bearded warrior

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Cyprus, 8<sup>th</sup>–7<sup>th</sup> century BC. From the collection of Desmond Morris.

### Hair-ring of banded gold leaf on a metal core

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Bronze Age, found at Combe, Oxfordshire in 1911. Presented by Mr J M Joslin in memory of his father John Joslin and his grandfather John Joslin.





**Marble portrait bust, probably a priest of a civic cult**

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Made about 100 AD, probably in Greece or Asia Minor. Purchased with the aid of the Central Purchasing Grant, the MLA Fund, the Friends of the Ashmolean Museum, Mr and Mrs J Ferrell, the France Fund and the Hattatt Trust.



**Bronze statuette of a god, probably Dionysos in hunting dress**

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Hellenistic Greek, of unknown provenance. Once in the collection of James Bomford, and exhibited at the Ashmolean in 1966. Temporarily loaned to the Department of Antiquities.



### Hawk on a Perch

Japan, c.1890. Carved, hammered and engraved shibuichi, inlaid with shakudo, gold and silver. By Jomi sei. H. 65cm. Purchased with the aid of the National Art Collections Fund and the Story Fund.

This is as fine a model of a bird as can be found in Meiji period sculpture, when birds were a favourite theme. Jomi was the holder of many awards and prizes and this must surely be amongst his masterpieces. The hawk represented is probably Hodgson's Hawk-eagle (*Spizaetus nipalensis*, Japanese, *kuma-taka*).

### Lacquered wood (Kōdai-ji maki-e)

Japan, early 17<sup>th</sup> century. Purchased with the aid of the Story Fund.

*Kodai-ji* is the name of the temple in Kyoto founded by the widow of Toyotomi Hideyoshi, one of the three unifiers of Japan at the end of the 16<sup>th</sup> century. This superb cabinet is decorated in the style that became known as *Kodai-ji maki-e* (sprinkled picture) and which adorns the interior of the temple. The box is in remarkable condition for its age, the silver leaf used on the interior showing no sign of oxidation. *Kodai-ji* lacquer provided a source of inspiration for the decoration on lacquer made for and exported to Europe, by Portuguese missionaries, until they were expelled from Japan in 1639.



### Bronze container in the form of a South Indian temple

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Tamilnadu, South India, 17<sup>th</sup>–18<sup>th</sup> century. H. 25 cm.

This bronze model of a South Indian Siva temple serves, in one half, as a container of some kind, with a hinged lid. Its other half bears the vimana temple superstructure with figures of Siva, Parvati and their sons Ganesa and Karttikeya at the cardinal points, as well as bulls. This very unusual and interesting temple model formerly belonged to the late Dr J C Harle, who was Keeper of Eastern Art (1967–87) and a leading authority on Indian art and architecture.



### Chalgrove II Hoard with coin of Domitianus II

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4957 Roman base silver coins, from 251 to 279 AD, in a Roman grey ware jar.

Acquired for £40,000 from the Department of Culture, Media and Sport, with a contribution of £20,000 from the National Art Collections Fund and additional support from the Headley Trust for Treasure, the V&A/MLA Purchase Grant Fund, the Carl & Eileen Subak Family Foundation, and the Friends of the Ashmolean.



The hoard, found less than ten miles from Oxford, contained a truly remarkable coin of an unknown Roman emperor of the early 270s AD called Domitianus. Brian Malin, who found the hoard, brought it in to the Ashmolean with admirable care and promptness. The coins were sent to the British Museum to be separated and cleaned. An initial sorting of the coins was undertaken by Richard Abdy at the British Museum, and it was he who discovered the Domitianus coin. The Ashmolean is very grateful to both of them.



*Seated Shepherd with Cows and Sheep in a Meadow*

Aelbert Cuyp (1620–1691). Oil on oak panel, 48.3 x 74.3 cm, signed lower right A. Cuyp. Purchased by private treaty sale on tax-concessionary terms, with the assistance of the National Art Collections Fund, the V&A/MLA Purchase Grant Fund, the Friends of the Ashmolean, the Tradescants, the Elias Ashmole Group, and a private donation.

Born in Dordrecht, Aelbert Cuyp was an enormously influential landscape painter. His work was greatly admired in Britain from the eighteenth century onwards, and had an impact on artists such as Richard Wilson, Gainsborough, Constable and Turner. A relatively early work, dating from around 1644, this atmospheric and luminous pastoral scene reveals Cuyp's distinctive poetic feeling for landscape.





***The Virgin and Child with  
Saint Anne***

Anonymous Flemish artist, c.1500. Oil on oak panel, 41.0 x 28.5 cm. Presented by Dr Kenneth Garlick.

Dr Kenneth Garlick, a distinguished former Keeper of Western Art in the Ashmolean, generously presented this charming Flemish devotional painting, made around 1500. The unknown artist seems close to the Master of the Embroidered Foliage; named for his stylized, delicate treatment of leaves and plants, this painter was active in the southern Netherlands around 1495–1500 and was much influenced by Rogier van der Weyden and Hugo van de Goes.

**Bronze lamp (or inkwell?) in the form of the head of an African boy**

Italian, Padua, attributed to the workshop of Severo da Ravenna, c.1510–1530. Bronze, H. 7.0 cm. Presented by Brenda, Lady Cook, in memory of her husband Sir Francis Cook.

Ancient Roman lamps in the form of African boys' heads were known in the Renaissance. This is a handsome example of a version made in the workshop of Severo, one of the principal art bronze workshops in Renaissance Padua, and an eloquent example of the Renaissance workshop's homage to Antiquity. The Cook Collection, from which the gift has been made, was formed in Victorian England and was one of the greatest private art collections ever assembled.





### Teapot

Staffordshire, c.1760. Salt-glazed stoneware, enamelled with a portrait and heraldic emblems of Frederick, King of Prussia, H. 11.0 cm. Bequeathed by Miss V A Organ.

This rare teapot is painted with a portrait of Frederick the Great, inscribed 'Fred III Prussae Rex' on one side, and painted with the Prussian eagle and inscribed 'Semper Sublimis' on the other. The King of Prussia was extremely popular in England during the Seven Years' War (1756–63), following the Convention of Westminster (treaty between Britain and Prussia) in 1756. The

decoration celebrates England's alliance with Frederick, the black and white decoration over the teapot depicting ermine, a reference to royalty.

### Four tiles

Spanish, Valencia, probably Burjasot, c.1580–1600. Earthenware, tin-glazed and painted in blue, orange, yellow, green, and purple black. The four together comprising a cusped quatrefoil in strapwork, with linking semicircles; the background marbled, 14.6 cm square, 1.75 cm thick. Presented by Dr Anthony Ray, F.S.A.



These tiles, probably from San Miguel de los Reyes, Valencia, are striking examples of the Flemish mannerist influence on Iberian pottery and an important extension of the Museum's developing collection of Spanish tiles. The donor is Britain's leading authority on Spanish pottery.

### Elliptical Series V (2003)

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Martin Smith (b.1950). Oval vessel of brick red clay on a flat base of black-painted clay, the interior silvered, base, 42.9 x 35.8 cm, H. 15.5 cm. Purchased from Barrett Marsden Gallery with funds presented by an anonymous donor.

Martin Smith is Professor of Ceramics and Glass at the Royal College of Art and one of Britain's most original ceramic artists. This piece was made for his 2003 solo exhibition at the Galerie de Witte Voet in Amsterdam, a five-part investigation into the occupation of the space contained within a hollow elliptical cylinder. Each inner space was divided in two through the insertion of an elliptical block whose cut faces were treated with different colours that reflected in the platinum leaf covered inner surface of the cylinder.

### Ceramic vessel (c.1975)

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Hans Coper (1920–1980). Oval pot with indentations on cylindrical foot. Dark clay with black and white slips and incised lines around, H. 18.3 cm, impressed mark beneath: HC. Presented by Henry Rothschild.

This characteristic vessel, monumental despite its small size, is the first work to enter the Ashmolean by Coper, the greatest and most influential exponent of sculptural vases in twentieth-century British ceramic vessel-making. The donor is one of Britain's leading collectors and specialists in modern studio ceramics.



### Three pieces of silver gilt

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Purchased from the Cassel collection through Sotheby's with the aid of the National Heritage Memorial Fund, the National Art Collections Fund, the Central Purchase Fund and the Friends of the Ashmolean with the help of donations from Mrs Diane Bacon and Mrs Helen Smyth in memory of their Grandfather A H Whiteley; Mr and Mrs Brian Wilson; Mr and Mrs Michael Pix; Lady Heseltine; and various other donors. (The Ashmolean led a consortium of nine UK museums to purchase silver items from the historic collection of Sir Ernest Cassel (1852–1921) on tax-concessionary terms).

### Ewer and Basin

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Silver-gilt, London 1592–3, diam. of basin, 41.2 cm; H. of ewer, 29.8 cm, maker's mark: *IN* or *TN* above a mullet.

Ewers and basins, used for washing hands at table before forks came into general use, were the most prestigious type of table plate in Renaissance Europe, but few matched Elizabethan pairs have survived the melting pot. The enamelled roundel on the basin has the arms of Richard Proctor, Master of the Merchant Taylors' Company, and his wife; in his will, made in 1610, he left to his son Samuel *my Bason and Ewer of silver gulte*.



### Salt

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Silver-gilt, London, 1597–8, H. 23.5 cm, maker's mark: *IB*, pricked on a shield with owner's initials *YHI*.

Salt was of high symbolic importance on medieval and Renaissance tables and salts of this bell form were a favourite Elizabethan 'conceit'. It comes apart in three pieces, with two wells for salt and a caster for pepper at the top. Several such 'double bell salts' are recorded in Oxford college inventories in the 1590s but none of these has survived.



### Lustreware dish with the arms of Spannocchi

Spanish, Valencia region, probably Manises, c.1480–1500. Tin-glazed earthenware, diam. 48.0 cm. Purchased with the aid of the National Art Collections Fund and private donors.

The dish, with a central boss to support a ewer, has applied relief ornament of crosses, wings, and radiating panels, and is decorated in brilliant metallic lustre with an interlocking pattern of miniature leaf motifs; on the reverse are fern-scrolls in lustre.

The arms on the boss, coloured in imitation of the enamelled box on a precious metal dish, are Piccolomini impaling Spannocchi, as used by the Spannocchi family of Siena after Ambrogio Spannocchi served as Treasurer to Pius II Piccolomini (Pope 1458–1464). Services made for Siennese families are rarer than those made for Florentines; the Spannocchi set, of which three other pieces are known, is the most substantial. The wings and crosses recall the emblems of the Valencian saint, Vincent Ferrer (1350–1419).



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