



# ASHMOLEAN

MUSEUM OF ART AND ARCHAEOLOGY UNIVERSITY OF OXFORD

**HIGHLIGHTS OF  
THE ANNUAL REPORT**  
AUGUST 2008–JULY 2010





UNIVERSITY OF OXFORD

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## Visitors of the Ashmolean Museum

1 August 2008 – 31 October 2010

Nicholas Barber CBE, *Chairman*  
Prof Sally Shuttleworth, *Vice-Chairman*  
The Vice-Chancellor (Dr John Hood)  
*(to Michaelmas 2009) (ex officio)*  
The Vice-Chancellor (Prof Andrew Hamilton)  
*(from Michaelmas 2009) (ex officio)*  
Pro-Vice Chancellor (Prof Ewan McKendrick)  
Prof Alan K Bowman  
The Rt Hon. The Lord Butler of Brockwell  
*(to Michaelmas 2008)*  
Prof Michael Burden  
Prof Craig Clunas *(from Michaelmas 2008)*  
Prof James Fenton *(to Michaelmas 2010)*  
Chris Jones *(from Michaelmas 2010)*  
Prof Steve Nickell *(from Michaelmas 2008)*  
Angela Palmer *(to Trinity 2010)*  
Prof Mark Pollard  
Peter Rogers *(to Trinity 2009)*  
The Rt Hon. The Lord Sainsbury of Preston  
Candover KG  
Martin Smith  
Jon Snow *(from Trinity 2010)*  
Paul Thompson *(from Trinity 2010)*  
Andrew Williams *(to Trinity 2010)*  
The Senior Proctor *(ex officio)*  
The Junior Proctor *(ex officio)*  
The Assessor *(ex officio)*

Cover image: view of the atrium, facing the main staircase

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OPENING MINDS TO THE  
JOY OF LEARNING,  
OPENING DOORS TO THE  
EXCELLENCE OF OXFORD

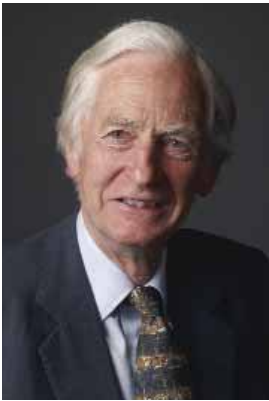
WE OPEN EYES TO THE  
MANY WORLDS  
DISPLAYED IN OUR  
DIVERSE COLLECTIONS  
AND TO THE BEAUTY OF  
OUR OBJECTS.

WE WANT TO SHARE OUR  
EXPERTISE AND  
ENTHUSIASM WITH  
EVERYONE AS WE  
BELIEVE THAT LEARNING  
ENRICHES SOCIETY.

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# CHAIRMAN'S FOREWORD



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

The new Ashmolean is a triumph. Its doors reopened last

November, to great acclaim from critics and public alike. The press reviews were universally enthusiastic and our visitors have shown similar approval; visitor numbers have far exceeded previous levels and, equally important, the number of return visits has been high. Rick Mather's thrilling architecture leads the visitor into galleries full of inspiring displays – stimulating aesthetically, beautifully designed and lit, and intellectually stirring too in ways which make the new Ashmolean markedly different from most other famous

museums. While the great civilisations such as India, Rome, Islam, China, Greece, have their own galleries, the aim has also been to help the visitor make connections between them. By highlighting the impact of travel and trade, and the movement of ideas and technologies and artistic motifs, particularly between East and West up and down the Silk Road and along the Spice Trades, the new galleries have been made to speak to each other. The gallery of, say, Rome, is not restricted to the Romans.

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



The Islamic World gallery

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

The project cost over £60m. Raising this amount has been a major task which is not yet complete. We were on track until the credit crunch hit in 2008. Things then slowed down but since the reopening several substantial donations and pledges have been received and the funds raised now exceed £47m. It seems a number of potential donors needed to see the Ashmolean completed before they were ready to believe the story. More are in prospect. The Board remains committed to raising the balance and repaying the University's loan which allowed us to complete the new building on time. It is helpful that while 21 of the 39 new galleries have been named in honour of their sponsors a further 18 are as yet unsponsored.

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

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

Central to this statement of purpose is that the Ashmolean is part of Oxford University and proud to say so. Conversely I believe the University is proud of its new Ashmolean. Neither of these statements could have been made so firmly in the past when a certain distance tended to prevail. Today the Ashmolean is one of the most visible front doors to the University and its role embraces

promoting Oxford to the wider public including future students. Indeed its higher education activities are interdependent with its wider agenda for the general public.

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

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

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



The front entrance of the Museum, with the door opened to its full height [↻](#)

During 2010, after the great heave of completing the new building, the Ashmolean staff have once more been engaged in the usual Museum tasks, often in ways very different from before – exhibitions, education programmes for schools and adults, gallery talks, conservation, loans to other museums, acquisitions, and research. The last of these, research, is a vital activity, especially in a university museum, and to give this area greater focus the Board has established a new Research Committee chaired by Professor Alan Bowman.

This report includes a statement of the Museum's finances. The Museum managed the transition from old to new within its agreed budget. Its ability to achieve sustainable break-even in the future is based upon the assumption of its public sector funding remaining broadly intact. In the event we are faced with cuts. As I write, the scale of these has yet to be announced but the threat is serious. Nearly half the Museum's revenues comes from the public sector. Of the costs some two-thirds are pay-related. A number

of posts had already had to be left unfilled, so the room for manoeuvre is limited. The likely shortfall will have to be made good through a combination of further cost-savings and increasing those revenues which are under the Museum's direct control, donations and trading; it is encouraging that both have been growing well.

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

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

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

**Nicholas Barber**  
*September 2010*



# DIRECTOR'S REPORT



The Chairman of the Visitors of the Ashmolean, Nicholas Barber, is stepping down at the end of 2010, having completed the maximum two four-year terms of office. During those eight years he has led the Board with dedication and commitment. The

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

of the University as a member of Council and Chair of the Audit Committee and I join Nicholas in welcoming him to the Museum.

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

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



View from the China to AD 800 gallery, looking out across the atrium ↻

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

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

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

The next phase of the development of the Ashmolean is the reopening of the redecorated, relit and redisplayed Cast Gallery on 1 October this year, a project led with great skill by Victoria McGuinness. We have also embarked on the redisplay of the Egyptian collections. This involves the move of the shop from its present position to the lower ground floor and the use of that space, the Ruskin Gallery, to house the Pre-Dynastic collections, which are the finest outside Cairo. The other Egyptian galleries will be remodelled to create a more logical and effective route through the collections. This is a £5 ½ million project which has once again received support from the Linbury Trust but we are currently asking our supporters to help with this ambitious undertaking which will be completed by the end of 2011. The collections of the Ashmolean are so rich that there are always new ways in which we can deepen our own understanding of them and that of our visitors.

I hope that if you have not already done so you will visit the Ashmolean in the near future to see the transformation of Britain's first Museum. ■

**Dr Christopher Brown**  
*September 2010*

# THE ASHMOLEAN TRANSFORMED

## ARCHITECTURE

The new Ashmolean is a stunning new building, designed by world-renowned architect Rick Mather, replacing all but the original 1845 Cockerell Building. Arranged over five floors with level access throughout, it provides 39 new galleries and 100% more display space than the former building, allowing us to display thousands of objects previously in storage. Advanced environmental controls allow even the most rare and fragile items to be displayed. A suite of temporary exhibition galleries and a purpose-built education centre with its own entrance, have been created, as well as three new study centres with hands-on access to reserve collections. State-of-the-art conservation facilities have transformed our ability to care for the Museum's treasures. The Ashmolean Dining Room – Oxford's first rooftop restaurant – provides a spectacular setting for rest and sustenance. As you will read, the transformation has been far more than physical, opening up the collections to the public at large, the

Oxford community, and for research of all kinds. The following pages highlight different aspects of that transformation. ■

## REDISPLAY READING AND WRITING

One of the original aims set forward in planning the redisplay of the collections in the new Museum was to provide visitors with an impression of the research conducted on objects across the University. The Ashmolean's active involvement in teaching and research is one of the key features that distinguishes it from most other museums, and yet is largely unheralded to the public. Visitors in the past had little idea of the volume of ground-breaking studies which have been conducted by Oxford scholars whether in the identification and classification of objects and artefacts, in excavating sites, or conducting scientific investigations of materials and technology.



The Ancient Cyprus gallery

As the design of galleries progressed, the focus on research and scholarship took root across the displays. These might appear as personal stories about scholars and collectors, as storyboards about scientific investigations, or displays about excavations that are taking place today. One key example of this approach can be found in the Hans and Märta Rausing Gallery of Reading and Writing. As one of the Crossing Cultures galleries, the Reading and Writing gallery draws objects from across all the collections to explore the functions of reading and writing across cultures. It shows how, despite the many different scripts and languages used for reading and writing, functions are shared among cultures, from the basic need to count, record, and communicate, to higher functions in which writing is used to establish personal identities, to invoke the gods, or as a form of art.

One of the most intriguing parts of the display relates to a modern technique that is used to improve the readability of texts and is producing dramatic results that have changed our understanding of the past. This display was designed in collaboration with the Oxyrhynchus Papyri Project, a research project based in the University and connected to the Egypt Exploration Society. The technique used by the project is multispectral imaging and is particularly effective at

improving the legibility of writing that has become darkened through age or deliberate attempts at erasure. The technique involves exposing texts to a series of different wavelengths of light, revealing a set of images in which key details stand out under specific lights. By digitally superimposing the images, a composite image can be created in which the original text can literally be lifted from the background, resulting in an image that is far more legible than that seen by the eye. For scholars, this technique has become a crucial tool that has allowed them to read texts that were previously too difficult to read.

On display are a number of examples of texts that can now be read using this technique. One featured object is a papyrus fragment that contains an elegy by the Greek poet Archilochus. In its original state, it is difficult to read, but the improved image of the text has allowed Dr Dirk Obbink to make a more complete reading of the text, revealing a passage that relates to events that led to the Trojan War. Another example on display is a text that is legible, but includes sections that have been deliberately crossed out in an attempt to eliminate someone's name. Using multispectral imaging, the superimposed ink can literally be removed, revealing the name of the Roman emperor Geta. The crossing out of Geta's name relates to a known historical event when the emperor Caracalla



The Ed Runestone, as featured in the the Hans and Märta Rausing Reading and Writing gallery

ordered the *damnatio memoriae* (a form of dishonour) of Geta in 211. This resulted in Geta's name being crossed out on public inscriptions and documents such as this. ■

## AEGEAN WORLD

As part of the redevelopment of the Ashmolean, it was felt appropriate to pay tribute to a number of great researchers through whose efforts the Museum and its collections expanded and became internationally known as a centre of archaeological research.

The main figure, often rightly described as the second founder of the Ashmolean, is Arthur Evans (1851–1941). The son of the famous prehistorian John Evans, Arthur managed during his keepership (1884–1908) to strengthen significantly the archaeological holdings of the Museum and also merge the Museum of Archaeology with the University Galleries, thus creating the Ashmolean Museum of Art and Archaeology as we know it today. However, to the wider audience Arthur Evans is primarily known for his excavations at the largest palace site in the Aegean: the Palace of Minos at Knossos on the island of Crete. In the new Aegean World gallery a special display tells the story of Evans, from his time at the Ashmolean to his travels in Crete and the excavation of Knossos.



Detail from the design of the Evans tablecase in the Aegean World gallery focusing on his travels to Crete (1894–1899) ↻



A typical example of one of Evans's travel diaries to Crete ↻

Since the Ashmolean holds the Knossos Excavation Archives, it was decided to put archival items on display, such as his notebook from the excavations of the so-called Throne Room, drawings and plans as well as archival images illustrating his controversial work of reconstruction (or reconstitution as Evans called it). Along with his personal story, emphasis is placed on his vision of the Minoan world, especially his influence in shaping what we know and admire about Minoan Crete.



John Myres ↻

John Linton Myres (1869–1954) is another key figure for the study of antiquity at the Ashmolean. After graduating from Oxford, he travelled the Eastern Mediterranean with Arthur Evans. Most of



Arthur Evans, caricature by Piet de Jong, 1924 ↻

his early archaeological work was devoted to Cyprus. He excavated at various sites on behalf of the Cyprus Exploration Fund and the British School at Athens, publishing various excavation reports. In his catalogue of the Cyprus Museum in Nicosia (1899), Myres established the first classification system for Cypriot antiquities. Thanks to him the Ashmolean Museum holds the second largest Cypriot collection in Britain (after the British Museum). In the new A G Leventis gallery of Ancient Cyprus a special display is devoted to Myres, the first Wykeham Professor of Ancient History at Oxford (1910–1939). The case features objects from his Cypriot excavations as well as letters from the Museum's Myres Archive, on his work in Cyprus, and also his correspondence with Michael Ventris about the decipherment of Linear B. Medals from the Royal Geographical Society and the Royal Anthropological Society illustrate the wide-reaching and pioneering interdisciplinary research approaches of this remarkable scholar.

The Department of Antiquities is planning a major new project that will explore the history of archaeology in the East Mediterranean and the Near East, focusing specifically on Arthur Evans, John Myres, and David Hogarth, Evans's successor to the keepership (1908–1927) and himself a notable

archaeologist and mentor of T E Lawrence. The project will bring together modern historians, curators, and archaeologists. In preparation for our research on these individuals, archival documents in the Ashmolean will be catalogued and digitized, in order to be made available as part of an online research resource. In addition, research will be conducted on archives from other institutions in Oxford as well as London (including the British Museum), and overseas. The proposed project will examine the intersection between the archaeological and political activities and motivations of Evans, Myres, and Hogarth in the closing decades of the Ottoman Empire. We also intend to explore how their role in fieldwork and collecting impacted upon academic and public audiences through their books, teaching, and Museum displays. ■

## ASIAN CROSSROADS AND WEST MEETS EAST

The theme of *Crossing Cultures, Crossing Time*, which evolved early on in planning the Museum's new displays, has helped to determine the arrangement of the galleries. Visitors can now experience the Museum's collections not simply in terms of individual great civilizations, but also of interacting regional cultures that share a connected history from early times. On each of four ascending levels, orientation galleries have been created as the first gallery that the visitor reaches. They introduce the main regional galleries on the same floor, while highlighting the inter-regional and cross-cultural connections that other galleries cannot show in detail. They begin with *Exploring the Past* and the *Ancient World* on the two lower floors, followed by *Asian Crossroads* and *West Meets East* (first and second floors).

*Asian Crossroads*, on the same floor as the *Mediterranean, Islamic, and later Indian* galleries, explores the overland connections between the *Mediterranean* and *Asia* from the 5th century onwards and the sea routes from the *Middle East* to *East Asia* in the same period. The gallery's timeline extends to AD 1500, when trade in *Asia* came

increasingly under the influence of European mercantile enterprises. Asian Crossroads introduces the diverse geography and ecology that travellers encountered. It also gives a brief introduction to the religions that developed in South Asia and the Near East and spread east and west. The Silk Road and the maritime links between the Persian Gulf and south to East Asia introduced significant cultural changes in the second half of the first millennium AD. These are made evident here through artistic representations and items of daily use. The spread of religions is represented by objects from a variety of Christian, Muslim, Hindu, and Buddhist pilgrim sites.

The transmission of technologies is shown in the development of glazed ceramic and silk weaving in the Islamic world and the Mediterranean, and in the transfer of paper from China. The appreciation of foreign goods is in evidence in the widespread maritime trade in Chinese ceramics, but also in the desire for Mediterranean and West Asian glass in East Asia. Indian textiles were made to order for use in Egypt and Southeast Asia, and wooden furniture and architectural parts were carved in Gujarat to be exported to East Africa and the Red Sea. The exchange of plants, animals, and raw materials was also part of this contact. Rhubarb was traded from China to the West. As 11th-century tax records show, Indian dyes were exported to Java. The best jade to be carved in Chinese workshops was mined in Western Asia, and horses from the Ferghana Valley in present-day Uzbekistan were traded to China.

This story of cross-cultural connections continues chronologically in West Meets East, the orientation gallery for the second floor, where the visitor also finds the China, Japan, and European Ceramics galleries. Its point of departure is 1500, which coincides with the early European exploration of Asia and the economic and political contact with, and eventual dominance of, the Americas. The European expansion brought with it a transfer of



Wooden doors from a merchant's house. 17th century. Acquired by Col. T.E. Lawrence in 1921 at Jeddah, Hijaz (Saudi Arabia). Originally carved in Gujarat, Western India, or in East Africa. EAX.422a-b

Asian Crossroads: case displaying Central Asian garments collected by Robert Shaw, c.1868, and metalwork and glass from the Sasanian empire in Iran (224–651 AD)



foods and commodities that affected people everywhere. Tobacco, coffee, tea, and cocoa became widely available, and people's diets in Asia and Europe changed with the arrival of maize, beans, chili peppers, and tomatoes from the Americas.



Plate, Chinese export porcelain, c.1755, after a print of the Oxford Botanic Garden Gate. Possibly commissioned by Humphrey Sibthorp (1713–97), Professor of Botany. EA1985.10 ↗

While Asian Crossroads looks at the cross-cultural connections between Asia and the Eastern Mediterranean, in West Meets East the emphasis shifts to the European response to Asian products. Merchants shipped East Asian porcelain and lacquerware, as well as Indian chintz textiles, back to Europe, where their popularity

transformed western taste. The gallery's main focus is on the effect the contact with Asia had on Europe. East Asian export porcelain became so fashionable in the 1600s that it began to make a regular appearance in Dutch still-life paintings, as can be seen in

the Daisy Linda Ward gallery. The popularity of Indian chintzes in Britain led to an unsuccessful government ban on their import, to protect the indigenous textile industry. Orders for specific textile or ceramic patterns, often with European motifs, were sent out to Asia. The taste for Chinese and Japanese porcelain encouraged the technological development of local porcelain manufacture, and by the end of the 1700s porcelain was common in middle-class households. Chinese imports continued, but European production made porcelain more widely affordable. The decoration of these bowls, cups, saucers, and plates, whether manufactured in Meissen, St Cloud, or Worcester, still made use of Chinese and Japanese prototypes, but transformed them also into designs that combined East and West. ■

## EUROPEAN ART GALLERIES

While the new building was being built, a thorough renovation and re-organization of the Western Art Galleries was carried out. The aim has been to make the galleries more coherent and lucid without losing their traditional character. Curators and designers have sought to minimize any possible disharmony between the displays in the old and the new building. The gallery seating designed by Matthew Burt, the winner of a competition organized in collaboration with the Worshipful Company of Furniture-Makers, was designed to look good and function well in both sets of galleries. Among entirely new displays are galleries of The Arts of the Eighteenth Century in the McAlpine Gallery and the David and Margita Wheeler Gallery, Britain and Italy, which is the first gallery in any English museum to show a comprehensive range of art and artefacts relating to the Grand Tour.



Britain and Italy, the David and Margarita Wheeler gallery ↗↗  
The Arts of the Eighteenth Century gallery in the McAlpine Gallery ↗





Family-friendly display on the Victorians [↗](#)

The new Hands On service allows visitors to examine genuine coins in the galleries [↗](#)

The Print Room, which remained open for teaching and specialist study throughout the period of Museum closure, has re-opened to the public with extended opening hours (Tuesday to Saturday, 10.00–17.00). It is being visited by an increased number of visitors, both specialists and the general public. ■

## MONEY

The redevelopment of the Ashmolean has transformed access by the public to one of the great coin collections of the world.

The Heberden Coin Room houses a collection of some three hundred thousand items, with particular strengths in the fields of Greek, Roman, Celtic, Byzantine, Medieval, Islamic, Indian, and Chinese coinages. It also holds collections of paper money, tokens, jetons, and commemorative and art medals. The entire collection is now available to the public by appointment in an elegant new study room, but it is in the galleries that most people will see the transformation.

There is now a major Money Gallery on the lower ground floor, and displays of coins and other forms of money are incorporated in twenty-five of the

other new galleries. In addition, coins feature prominently in the graphic elements that support displays throughout the entire Museum. In many ways this integration is symbolic of what the Museum set out to do with its new display strategy.

Most cultures have used money in some form. Studying their money helps us to understand past cultures and to trace their histories. The Money Gallery seeks to capture the excitement of holding history in your hand. It also aims to evoke the experience of discovery and the fascination of material evidence through a focus on important treasure found locally. A series of 'family friendly' displays are dedicated to exploring and enhancing children's natural interest in history, and there is also space for temporary exhibitions.

Coins are small and not obviously designed to be displayed in galleries. Variety has been added by the use of banknotes and other forms of money, but, even so, curators and designers have had to invest considerable thought in how to present displays in an engaging and informative way.

The strong graphic component and the array of interactive displays are novel for the Museum. Particularly effective are the graphics designed for



Children designing their own coins ▲

the family friendly displays by Robert Carter using illustrations commissioned from Tim Archbold. These bring to life the history to be found in the coins of the Greeks, the Romans, the Anglo-Saxons, the Tudors, and the Victorians, all periods well known to children in primary school and to their parents.

The provision of an array of original, deliberately low-tech interactives, adds considerably to the experience of the gallery. Visitors are invited to 'Design Your Own Coin' or 'Magnify Me', and a 'Connections to the Past' electronic map uses clues and coin-counters to reinforce the history and geography in the displays. The Royal Mint generously made an enlarged model of the Oxford Crown of 1644 for the gallery, the details of which were worked up by the Chief Engraver to the Mint. This can be turned over like a real coin. It is also possible to play Shove Ha'penny, and wonder why Henry VIII banned the game.

Since the reopening of the Museum in November we have been looking for additional ways to bring life to the new galleries and add new services for the public. For example, the first temporary exhibition in the Money Gallery on Britannia was the subject of an afternoon lecture, and during the Festival of British Archaeology it was possible to see Grunal the

Moneyer at work with his travelling mint. A regular monthly Coin and Artefact Identification Service for the public is now being run within the galleries jointly with the Portable Antiquities Scheme, see:

[www.ashmolean.org/services/identification](http://www.ashmolean.org/services/identification)

And, as this is written, we are in the process of developing a regular Hands On activity in collaboration with the University Museums Volunteers Service. Members of the public will be able to handle genuine coins in the galleries and to learn about them from trained volunteers. History really is in your hand. ■

## CONSERVATION

The old adage 'prevention is better than cure' applies equally to the care of museum collections as to everyday life. Although the common perception of conservation is one of specialists carefully removing the grime of ages from the objects in their care, a far less well known, but critically important, part of their work is ensuring that they are stored and displayed in an environment that will minimise the deterioration caused by inappropriate temperature, relative humidity, light, and pollution levels. From the redevelopment project's inception, the Ashmolean's conservators worked closely with the whole spectrum of specialists involved – architects, structural and mechanical engineers, exhibition designers, showcase designers and manufacturers, and curatorial colleagues – to deliver a building whose environment would contribute significantly to the long-term care of the objects displayed and stored within it. As a direct consequence, temperature and relative humidity levels in the new galleries and stores are maintained within acceptable levels, light is strictly controlled in all display areas, and different micro-environments can be created within individual showcases in response to the particular needs of the most sensitive objects. This means that the Ashmolean can now exhibit parts of its collections that were impossible to display in the old building. They can now be seen in specialist materials-based galleries but, perhaps more importantly, also within their particular cultural context. Notable

examples are 'West meets East', and the Japanese and Chinese galleries, where notoriously sensitive materials like textiles, lacquer, and works of art on paper are displayed alongside metals and ceramics despite their often contrasting environmental requirements. Much work has also been done to improve environmental conditions in the Cockerell Building where, working within the constraints of a Grade 1 listed building, new rooflights glazing, solar controlled louvre blinds, and additional humidifiers have been installed.

However, it is not only the collections that are housed in a more sympathetic environment. In November, the Conservation Department moved into a custom-built suite of studios and laboratories on the top floor of the new building. Here, 267 square metres house a state-of-the-art objects laboratory, a textile studio, and microscopy facilities as well as, for the first time in the Ashmolean's history, a paintings studio. These complement the two conservation-themed galleries and the paper conservation studio built in 2004.

Together, these facilities have transformed the way in which the conservators work. Whilst the studios allow a standard of care and research inconceivable in the previous building, the unique combination of studios and galleries is providing welcome new opportunities for outreach. Since November 2009, the conservators have regularly hosted both public and specialist tours and, using events like National Science and Engineering Week and National



A paper conservator at work ▲

Archaeology Day, demonstrated and talked about what they do to eager audiences of all ages. These included Her Majesty the Queen who specifically asked to visit the Conservation Department when she visited the new Museum in December. Working with education colleagues in the Ashmolean, the Museum of the History of Science, and Langley Academy, the Department is also developing a series of practical museum-based sessions for GCSE students called 'The Science of Conservation' which will be delivered in October. This has not been done before in the UK and is just one fascinating part of the Ashmolean's Crossing Arts and Science agenda. So, it is not only the public face of the Museum that has changed, the project has been nothing less than transformational for the Ashmolean's conservators. ■



The new conservation studios

# THE VISITOR EXPERIENCE



Clare Coleman (Take One Picture Project Officer) leading a TOP session in the galleries [🔗](#)

## LEARNING AND OUTREACH

*'This was such fun. I just want to do it again!'*

*Year 5 pupil taking part in a 'Take One Picture' school visit to the new Ashmolean*

A total of 50,247 people took part in our education programmes in the Museum and in the wider community. Of these visitors, 40,000 have taken part in our diverse new programme of tours, talks, workshops, lectures, family events, school sessions, and gallery activities since reopening in November 2009.

August 2008 to July 2010 has been an exhilarating, exciting, and challenging time in the history of the Education Department. This period has seen us move from cramped offices beneath the Museum forecourt to welcoming people to our purpose-built, brand new education spaces. Our team has expanded, new programmes have been launched, and visitor numbers have grown significantly. ■

## SCHOOLS

### Early years to key stage 2 programmes

We welcomed 3,884 students to the Museum from August to December 2008. During the period when the Museum was closed 470 primary school children took part in our 'Greeks on Tour' session when it visited their schools.

Our new schools programme was launched in November 2009. A key development is a series of new gallery activities. All the sessions involve active learning, object handling, sketching, and discussion. New sessions for 2009–10 are: 'Unearthing Ancient Egypt', 'In the Agora; buying and selling in Ancient Greece', and 'Who do you think you are? Exploring ourselves through art and design'.

### Take One Picture

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

### Secondary and post-16 programmes

Our new programme was launched in November 2009, with 5,532 students visiting since the opening. We have welcomed many students studying a diverse range of subjects from art and design to religious studies and classics. In smaller numbers, groups with an interest in architecture, archaeology, and collecting have visited.

### Science of conservation: piloting a new session for GCSE science

In July 2009 we successfully piloted a new session investigating the 'Science of Conservation', supporting science at GCSE. The session includes practical experiments in the education studio, object investigation in the conservation galleries, and environmental monitoring in the galleries. The session was piloted with a group from Langley Academy in Slough, where museum learning is one of its specialist areas.

### Art and design: GCSE, AS and A2 research days

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



Teachers taking part in a 'Learning from Objects' training session in the new Education Studio [↗](#)

## WORKING WITH TEACHERS AND STUDENT TEACHERS

*'Great to experience touching and talking about objects ourselves. It allowed us to see how it might feel for children.'*

*Teacher taking part in a 'Learning from Objects' training session*

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

We have also developed bespoke training sessions: a training day for twenty art and design teachers from Shropshire coordinated by an advisory teacher from the county, and an art and design session for Gloucester University PGCE course

The Education Team has continued to work in partnership with Oxford Brookes University. We welcomed all 300 primary PGCE students to

the Museum for a 'Take One Picture Express' workshop. This taster session is a condensed version of the 'Take One Picture' approach. ■

## ADULT PROGRAMMES

18,739 adults took part in our varied programme of activities, gallery talks, study days, workshops and lectures, and 7,774 adults took part in our outreach programme.

### Creative and practical workshops and courses for adults

We have expanded our programme of workshops and courses for adults. These offer an opportunity to experiment, play and learn new skills inspired by the collection. Weimin He delivered 3 six-week courses on 'A new concept in life drawing' and a one-day workshop called 'Celebrate Chinese New Year – Learn Chinese Ink Painting'. Mike Betts delivered four 6-week courses on digital photography in the Museum and a two-day summer school.

### Sessions for visually impaired and hearing impaired adults

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

### Adult outreach programme

1,601 people took part in sessions in 2009–10. Most recently this included a series of sessions on the new Ashmolean at Mind mental health support centres in Abingdon and Wallingford. Both groups made return visits to the new Museum. A group of English learners from Afghanistan, Iran, and Iraq also had a tailored tour of objects from their home countries.

### Young people

We worked directly with 434 young people in our outreach programme, which is in its infancy, with plans for further development.

### Families Programme

We delivered 28 family activities and workshops, and 5265 people took part (3,771 children and 1,494 adults). 1200 people made tiger masks in our February half-term 2010 activities to celebrate Chinese New Year. In March 2010 we piloted a successful session for under-5s and their carers. This will become a regular session in September 2010.

Our family outreach programme maintained our hugely successful partnership with the Oxfordshire Libraries, taking Museum objects and activities out to family audiences throughout the county. During August we took the 'Glorious Greeks and the Ancient Olympics' activity to 17 libraries in the county, where over 300 children took part. ■



## VISITOR SERVICES ASSISTANTS

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

## WEBSITE

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

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

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

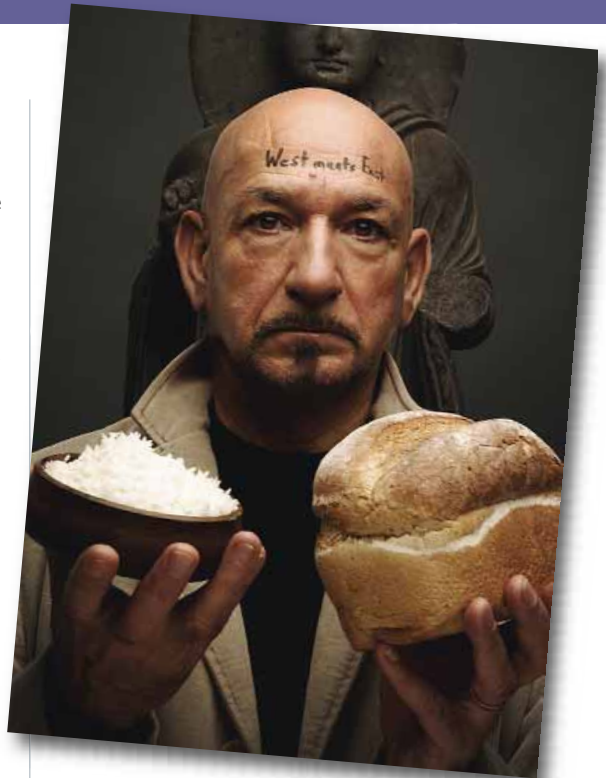
The Yousef Jameel Centre for Islamic and Asian Art site ([www.jameelcentre.ashmolean.org](http://www.jameelcentre.ashmolean.org)) was successfully launched in February 2010. To coincide with the new exhibitions programme, a system for buying exhibition tickets online was developed, in time for the first of the new special exhibitions beginning on 20 May. ■

## PUBLICITY/LAUNCH EVENTS

### **My Ashmolean My Museum 2008–2009**

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

The first large-scale graphics from the series were installed on Ashmolean hoardings on Beaumont



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

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

The photographs remain available to see in an online exhibition:

[www.ashmolean.org/MyAshmolean](http://www.ashmolean.org/MyAshmolean)

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

**Press coverage of the new Ashmolean**

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

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

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

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

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



The My Ashmolean, My Museum display on the Museum forecourt, with Bettany Hughes' portrait in the foreground



## ASHMOLEAN OPENING EVENTS, 2009

*Wed 28 October*

### **Press Launch**

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

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



*'But what of this new building? What Maurits Escher-like miracles of compactification and extension and interpenetration! ... It's a very Oxford building – the Oxford of Lewis Carroll, and C.S.Lewis, too, who wrote stories in which you go into a little space and find it opening out into a great big one.'* Philip Pullman



*Fri 30 October*

### **VIP reception for international and national guests**

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



*Sat 31 October*

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

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



Wed 4 November

**VIP reception for University and Oxfordshire-based guests**

900 guests attended this drinks reception, where they enjoyed the new galleries and redisplay of the collections. Guest speaker Bettany Hughes, historian, and Andrew Hamilton, Vice-Chancellor of the University of Oxford, gave speeches celebrating the new building.

Guests were entertained with Japanese drumming performed by Joji Hirota and his band in the atrium.

Fri 6 November

**Gala dinner for donors**

100 guests were invited to a champagne reception in the atrium, where they heard music performed by the New College Choir. This was followed by a gala dinner in the Randolph Sculpture Gallery with speeches from Christopher Brown, Andrew

Hamilton, Dame Jenny Abramsky, Chair of the Heritage Lottery Fund, and Nicholas Barber.

Sat 7 & Sun 8 November

**Public opening of the Ashmolean**

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

Wed 2 December

**Official opening of the Ashmolean with HM The Queen**

500 guests were in attendance at the official opening of the new Museum by Her Majesty The Queen. The Queen toured a number of galleries where she met supporters and gallery donors, making her way up through the floors to the conservation studios where she spoke with the



*'We are creatures of shared, communal memory – we survive by talking to one another and learning from one another – it's why we choose to preserve all of this, to remember it ... The New Ashmolean is a shining incarnation of that certainty, of that hope.'*

Bettany Hughes



HM The Queen in the conservation studios [↗](#)

Oxford schoolchildren waiting for the new building to be declared officially open [↗](#)

conservation team. In the Ashmolean Dining Room the architectural and construction teams were gathered, amongst other guests. Moving down to the lower ground floor she toured the new education studios and then unveiled the plaque in the atrium. She was presented with a special edition of the new Ashmolean book, *The Ashmolean, Britain's First Museum*, by Lord Sainsbury of Preston Candover. Speeches were made by Lord Pattern of Barnes, Chancellor of the University of Oxford, and Christopher Brown. On her way out of the Museum, through the Randolph Sculpture Gallery, she was presented with a posy by four-year-old Grace Ford Clough. ■





Ashmolean Museum, Oxfordshire

# What's new

s all

## THE TIMES OF INDIA The new, improved old curiosity shop

March 2008 - 100 Years of the Ashmolean Museum, 1700-2008

Topic: Museum  
Article: The Ashmolean, has had a multidisciplinary project manager, and an expert should take a bit to Oxford.



There's a certain type of Indian museum which tends to attract not the appreciation of visitors, but the disdain of admirers of years of visitors of high-street shops by their parents. But when museums are the completely arbitrary collection of objects, vintage objects catering exclusively with complete junk, lack of proper curation and Victorian class prejudice and sculptures, not integrity of the soft-porn look. Curators of curators are what they are called, identified by monographs or appreciative articles like the Ashmolean's latest museum, the Ashmolean Museum, which has just opened through a 61 collaborative project, was one of the first "to collect a system for collecting" like and water that was built at the "Ashmolean" through well into the nineteenth century." says Deborah Blacklock, a leading Indian museumist, who now works at the Ashmolean, and who has been part of the radical makeover of the Ashmolean that could hold lessons for Indian museums.

... by Tim Burton's new film, museums all over the country have gone Alice mad. In the south east, highlights include Lewis Carroll artefacts at the Oxford Museum (www.oum.ox.ac.uk) such as his watch and the original 'Drink Me' bottle, and some of Alice Liddell's belongings. At the Guildford Museum (www.guildford.gov.uk) there is also a collection of items telling the story of Charles Lutwidge Dodgson (Lewis Carroll), who bought a house for his sisters in the area and is buried there.

### The newly re-opened Ashmolean Hall



Property at the Historic Docks

### The refurbished Bexhill Museum

The Bexhill Museum now includes the local cost museum in a brand new wing, plus a chance to see a new collection of wonderful historic Egyptian artefacts.

STAFF at Oxford's Ashmolean Museum are celebrating the arrival of a new set of handbags listed for a national prize competition. The museum is celebrating the centenary of the museum's opening in 1908. The new collection of handbags is a gift from the Ashmolean's friends and supporters. The museum is also celebrating the centenary of the museum's opening in 1908. The new collection of handbags is a gift from the Ashmolean's friends and supporters.

## its treasure



There has been real determination by the university to reopen the Ashmolean as a great public museum. The Ashmolean is a great public museum. The Ashmolean is a great public museum. The Ashmolean is a great public museum.

## How 'new' kabuki has captivated theater audiences for decades



## Producing to Britain

T T

# Ashmolean

## O museu passou diretamente do século XIX para o XXI

O primeiro museu brasileiro aberto ao público recebeu no fim de setembro de 2008 uma reforma de 68 milhões de euros. Agora, no Ashmolean Museum, os mais de 2 milhões de visitantes por ano são recebidos em um espaço moderno e inovador.

## INNER SPACE

Rich Muller gives little Ashmolean a new look and a new mission. Photography by Ashmolean Museum



## 'H

... and painting





These two pages represent just a taste of the range of press coverage enjoyed by the Ashmolean since the re-opening. From local to international, and from the arts, trade and architectural press the interest has been overwhelming.

gets a tour of Oxford's refurbished Ashmolean Museum

The Ashmolean Museum in Oxford has been visited by a group of international visitors who were given a tour of the newly refurbished museum by the Director, Dr. John Ashmole.

The visit was arranged by the Ashmolean Museum's International Office and was the first of a series of visits to the museum for the first time.

الشرق الأوسط

اشموليان، اقدم متحف في اقدم جامعة بريطانية يفتتح مبناه الجديد وشعاره تجدد الجسور

بأحد المتاحف العالمية في لندن

لندن - افتتح متحف اشموليان، اقدم متحف في اقدم جامعة بريطانية، مبناه الجديد وشعاره تجدد الجسور. المتحف الذي بناه توماس اشموليان في القرن الثامن عشر، وهو من اقدم المتاحف في العالم، افتتح ابوابه في لندن في 27 اكتوبر 2009. المتحف الجديد، الذي صممه المهندس المعماري البريطاني الشهير نيكولاس هاريسون، يتميز بتصميمه الحديث الذي يدمج بين التراث والجدد. المتحف الجديد، الذي بناه توماس اشموليان في القرن الثامن عشر، وهو من اقدم المتاحف في العالم، افتتح ابوابه في لندن في 27 اكتوبر 2009. المتحف الجديد، الذي صممه المهندس المعماري البريطاني الشهير نيكولاس هاريسون، يتميز بتصميمه الحديث الذي يدمج بين التراث والجدد.

s again

Выставка, музеи, галереи

Английский Арт

Древнейшие Английские Арты

Ваш гид по Лондону

Arts 27.10.09

On the up

It is Britain's oldest public museum - and it's just had a thrilling revival

Jonathan Glancey gets a sneak preview of the all new Ashmolean

"We don't see a leader"

West Bank's struggles County politics, page 17

The Ashmolean

There is a lot to be seen at the Ashmolean Museum in Oxford. The museum is a treasure trove of art and history, and it's a must-visit for anyone interested in the city's rich cultural heritage. The museum's collection includes some of the most important works of art from the ancient world, and it's a great place to learn about the history of the city and the region.

discover the cultur



## SHOPPING AND EATING

The Ashmolean Dining Room provides the spectacular setting for Oxford's first rooftop restaurant, with a menu featuring rustic, regional, and European dishes made from fresh, local ingredients.

**[www.ashmoleandiningroom.com](http://www.ashmoleandiningroom.com)**

**tel: 01865 553823**

The Ashmolean boasts a range of beautiful spaces providing the perfect backdrop to a whole host of special events – from civil ceremonies and private dining to conferences.

**[www.ashmolean.org/services/venuehire](http://www.ashmolean.org/services/venuehire)**

**tel: 01865 610406**

For fun and unusual gifts to suit all pockets, choose from a wide selection of traditional, games and decorations, along with bespoke jewellery inspired by the collections.

**[www.ashmolean.org/shop](http://www.ashmolean.org/shop)**

**tel: 01865 288185**



*'a restaurant which lives up to its spectacular setting'* The Independent

*'a very welcome arrival on the Oxford restaurant scene'* The Oxford Times





*'My birthday party at the Ashmolean Museum was one of the most memorable and thoroughly enjoyable – not to say glamorous – evenings of my life... The setting, staff, service, food and flowers were all absolutely first rate.'* Jancis Robinson



# ACQUISITIONS

## ANTIQUITIES

### Intaglio set in 18th-century gold ring ↻

Sardonyx gem engraved with images of the Egyptian gods Isis and Serapis, with Isis's rattle (*sistrum*) between them. Roman, about 50–1 BC. Formerly in the Marlborough Collection.



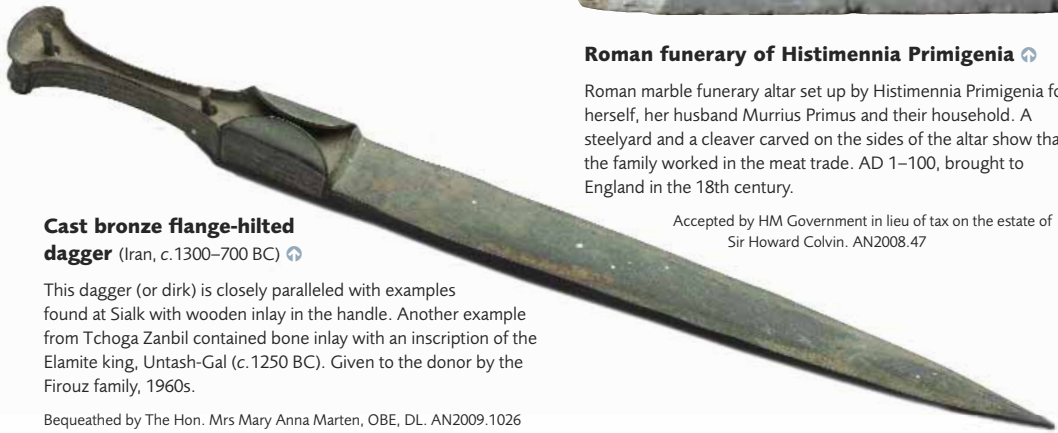
Purchased with the aid of the Art Fund and the MLA/V&A Purchase Grant Fund. AN2009.1015



### Roman funerary of Histimennia Primigenia ↻

Roman marble funerary altar set up by Histimennia Primigenia for herself, her husband Murrius Primus and their household. A steelyard and a cleaver carved on the sides of the altar show that the family worked in the meat trade. AD 1–100, brought to England in the 18th century.

Accepted by HM Government in lieu of tax on the estate of Sir Howard Colvin. AN2008.47



### Cast bronze flange-hilted dagger (Iran, c. 1300–700 BC) ↻

This dagger (or dirk) is closely paralleled with examples found at Sialk with wooden inlay in the handle. Another example from Tchoga Zanbil contained bone inlay with an inscription of the Elamite king, Untash-Gal (c. 1250 BC). Given to the donor by the Firouz family, 1960s.

Bequeathed by The Hon. Mrs Mary Anna Marten, OBE, DL. AN2009.1026

### Three cast bronze feline-headed pins

(Iran, c. 900–700 BC) ↻

Feline or lion imagery is commonly represented in the art of ancient Urartu (a kingdom covering parts of Eastern Turkey and Northwest Iran), and in 'rampant lion'-headed finials from Luristan. These pins were probably used to secure costumes at the breast or

shoulder, although some may have been hairpins. The feline-heads include a tongue or tooth-shaped attachment loop within mouth, from which a toggle or stamp seal might have been suspended. Given to the donor by the Firouz family, 1960s.

Bequeathed by the late Hon. Mrs Mary Anna Marten, OBE, DL. AN2009.1027–1029





# WESTERN ART

## The Triumph of Love ↻

TITIAN (c. 1485/90–1576). *Oil on canvas, mounted on panel. Diameter 88.3 cm.*

This composition belongs to a type of painting which was used in the Renaissance as a cover for a portrait. The portrait, in this case, has not been identified although the cover can be traced back to the famous Venetian collector, Gabriel Vendramin, for whom Titian painted it in the first half of the 1540s. It shows Cupid, the God of Love, subduing an unruly lion, celebrating the triumph of love over the baser passions. At one time, the painting was rectangular but it has since been cut down to its present circular shape. By the time the Ashmolean acquired it in 2008, it was also covered with a grimy varnish and had suffered from over-painting. A technical examination and thorough cleaning, both generously undertaken for us at the National Gallery, brought out its rich colour and detailed technical examination confirmed the traditional attribution to Titian.

Accepted by HM Government in lieu of Inheritance Tax and allocated to the Ashmolean Museum, and hybrid purchase (Virtue-Tebbs, Madan and Russell Funds) with the assistance of The Art Fund (with a contribution from The Wolfson Foundation), Daniel Katz Ltd, the Friends of the Ashmolean, the Tradescant Group, the Elias Ashmole Group, Mr Michael Barclay, the Highfield family, the late Mrs Yvonne Carey, the late Mrs Felicity Rhodes, and other private donations, 2008. WA2008.8



## A young man drying himself at a fountain ↻

PARIS BORDONE (1500–1571). *Oil on canvas. 57 x 39 cm.*

This charming but mysterious little painting is a fragment from a larger painting. It has been cut down on three sides and must, originally, have been a detail in the background of a more elaborate composition painted, probably, in the 1530s. The part that survives includes a youth who appears to be washing himself at an elaborate fountain set on a tiled pavement against a background of trees. No doubt the parts that are lost would throw light on the meaning of the detail. Enigmatic figures, set in a poetic landscape, are common in early sixteenth-century Venetian art. Similar paintings by Giorgione and by Titian (who is said to have been his master) gave Paris Bordone a starting point for a number of works of this type.

Accepted by HM Government in lieu of Inheritance Tax and allocated to the Ashmolean Museum, 2010. WA2010.9



### The Triumph of Minerva

CHARLES DE LA FOSSE  
(1636–1716). *Oil on canvas.*  
56 x 92 cm.

Lafosse was one of the liveliest painters working in Paris at the beginning of the 18th century. He tempered the classicising influence of Charles Lebrun with a Venetian sense of warmth and colour which he used to great effect when decorating palatial interiors. This painting corresponds to part of a ceiling, completed in 1707 for the Paris house of the wealthy banker, Pierre Crozat. It was much admired in its day but no longer exists. The present painting is not only a beautiful work of art but an important record of a major commission.



Presented by Michael Grimwade  
from the David Peel collection.  
WA2009.132



### Bowl

Portuguese, c.1640–1650.  
*Tin-glazed earthenware.* Diameter 37.5 cm.

This bowl belongs to a large class of European earthenwares, decorated in blue and white, which is generally but somewhat misleadingly described as Delftware. The painted decoration combines a European cavalier in the centre surrounded by eight panels of ornament imitating the blue and white decoration found on Chinese porcelain. It was bought from the estate of Dr Anthony Ray who died in August 2009. Dr Ray was a great scholar of European earthenwares and had for many years been a generous benefactor to the Ashmolean.

Purchased (private donations) from the estate of Dr Anthony Ray. WA2009.140



### George, 2nd Earl Harcourt, his wife Elizabeth, and brother William

SIR JOSHUA REYNOLDS (1723–1792). *Oil on canvas.*  
148 x 172 cm.

George Simon Harcourt (1736–1809) succeeded as second Earl Harcourt in 1777. He married his cousin, Elizabeth Vernon, in 1765. This remarkable state portrait was painted in 1780–81, and shows the couple in coronation robes and with coronets. The third figure, which appears to have been inserted at a late stage in the execution of the picture, is Lord Harcourt's brother, William, who was a colonel in the 16th Light Dragoons and wears the uniform of an aide de camp to King George III. The portrait hung in the dining room at the family seat, Nuneham Courtenay, overlooking the Thames a few miles south of Oxford.

Accepted by HM Government in lieu of Inheritance Tax and allocated to the Ashmolean Museum, 2010. WA2010.10



### Landscape with a bridge

JEAN-HONORÉ FRAGONARD (1732–1806).  
Red chalk on off-white paper. 23.4 x 37.2 cm.

Fragonard went to Rome in 1756 with a government scholarship after winning the Rome Prize. This was the standard route at that time into an academic career but Fragonard spent much of his time in Italy studying landscape. He travelled much with his friend

Hubert Robert, drawing the Italian ruins and countryside in red chalk in a manner which can be deceptively similar. Fragonard's landscape drawings have a feeling for volume and a sense of drama which are less marked in Robert's work. This characteristic drawing probably dates from shortly after his return to France in 1761.

Accepted by HM Government in lieu of Inheritance Tax on the estates of Mr & Mrs Eliot Hodgkin and allocated to the Ashmolean Museum, 2010. WA2010.62



### Head of a Cherub

FRANCISCO BAYEU Y SUBÍAS (1734–1795).  
Black chalk heightened with white, on blue paper.  
24.3 x 30.6 cm.

Bayeu's career at the Spanish court was launched by his fellow painter, Raphael Mengs whose work has some similarity to his own. This drawing is a preparatory study for a detail in *The Adoration of the Shepherds*, one of a number of paintings made for the cloister of the Royal Foundation of San Pascual Baylon, Aranjuez, in 1769–70. The painting no longer exists.

Purchased (Blakiston Fund) with the aid of The Art Fund, the MLA/V&A Purchase Grant Fund, and donations from Louise Rice, Prof Sir John Elliott, and Catherine Whistler. WA2010.2



### Music

SIR GEORGE FRAMPTON (1860–1928). *Plaster relief*.  
112.1 x 65.8 cm.

Although best known for his statue of Peter Pan in Kensington Gardens and his monument to Edith Cavell in St Martin's Place, Frampton was also a versatile and celebrated decorative sculptor. This polychrome plaster of *Music* may have been modelled as a panel for a piece of furniture in a music room or similar domestic setting, and was also cast in silver. The plaster was shown at the Arts and Crafts exhibition in 1897, where it was described as 'second to nothing in the show'.

Bequeathed by Roger Warner. WA2008.88



### Nova et Vetera

Design for the Tapestry in St Catherine's College  
TOM PHILLIPS (b.1937).

*Bodycolour on off-white paper, 29.5 x 24.5 cm, © artist's estate.*

Tom Phillips is one of Britain's most eminent and interesting artists, perhaps unmatched in his intellectual range and artistic versatility – portrait painter, book designer, translator, musician, graphic artist, printmaker, sculptor, designer. This study is one of a representative group of drawings from all periods of the artist's career which have been acquired for the Ashmolean. The collection, compiled by the artist, also includes life studies; sketch books, studies for portraits; collages; designs for monuments in Westminster Cathedral and St Paul's, and for street furniture, book covers, and for the Royal Mint.

Purchased as part of a collection of artist's drawings (Vaughan and Blakiston Funds) with the assistance of The Art Fund and the MLA/V&A Purchase Grant Fund. WA2009.109



### Thorn Head

GRAHAM SUTHERLAND (1903–1980).

*Indian ink, black crayon, and grey wash on paper. 24.2 x 18.5 cm.*

A commission in 1945 to paint a *Crucifixion* in St Matthew's Church, Northampton, led Sutherland to produce a series of religious pictures. The Thorn Heads were inspired by the sight of thorn bushes on a country walk, when Sutherland noticed that 'while preserving their normal life in space, the thorns rearranged themselves and became something else – a sort of paraphrase of a *Crucifixion* or a crucified head'. This drawing, one of the earliest in the series, is dedicated to Sutherland's New York dealer, Curt Valentin. Signed and dated: Sutherland 1945; inscribed: To Curt / January 10th 1945.

Bequeathed by Judge Paul Clark. WA2010.11



### Collision of Particles

ELIZABETH FRITSCH (b.1940). *Hand-built stoneware, 2009.*  
H: 28 cm.

Fritsch was a leading figure among the 'new wave' of British ceramic artists of the 1970s. Much of her work can be seen as a form of abstract painting, and she has consistently explored the relationship between form and abstract ornament and decoration. *Collision of Particles* is one of a series of recent works which, with its slightly surreal three-dimensional geometry, reveals her effervescent inventiveness.

Purchased with the aid of The Art Fund, the Friends of the Ashmolean, Alan Caiger-Smith, and other sources, including donations in memory of Dr Anthony Ray, 2009. WA2009.145



### May 1961

ROGER HILTON (1911–1975).  
*Oil on canvas. 30 x 45.5 cm.*  
© artist's estate

Hilton was one of the acknowledged pioneers of abstract art after the Second World War, but he never completely rejected the representational. After his first visit to Cornwall in 1956, elements of landscape painting became recognisable in his work, and in 1961, he began to include overt reference to the female nude. *May 1961* is characteristic in its organic textures and limited palette of earth colours, and suggestive rather than literal in representing form.

Presented by Christopher Whelen and Dennis Andrews, 2010. WA2010.69

### Ewer and basin

ROD KELLY (b. 1956), with enamels by SHEILA MCDONALD (b. 1958). *Silver, parcel gilt, and enamel, 2008.* Diameter of basin: 49.5 cm. © artist's estate

Although they had occupied the same building on Beaumont Street for some years, it was not until November 1908 that the University Galleries were formally merged with the Ashmolean Museum. To commemorate this event, the Whiteley Trust commissioned this ewer and basin from one of the leading silversmiths. The decoration incorporates

references to both institutions, with, around the central roundel, a band of ASH leaves with the snout and paws of a small MOLE poking out.

Commissioned by Michael Gettleson and presented by the Whiteley family to commemorate the centenary of the merging in 1908 of the Ashmolean Museum and the University Galleries to create the Ashmolean Museum of Art and Archaeology. WA2008.91–92





### Bust portrait of Susan Bloxam

SIR THOMAS LAWRENCE (1769–1830). *Black chalk, touched with red chalk and lightly stumped, on card.* 26 x 21.7 cm.

Susan Bloxam was the second daughter of Lawrence's sister, Anne. This charming portrait was made at the Bloxam home at Haslar, Hampshire, on 1 March 1818. Susan died on 26 November 1818, shortly after her seventeenth birthday. Lawrence, who was abroad at the time, wrote to her family expressing the hope that his drawings would in some degree console them for their loss. Inscribed in graphite on verso: Feb 9 1818/Susan/B.

Bequeathed by Dr Kenneth Garlick. WA2009.159



### Vase, with relief scene after d'Hancarville

JOSIAH WEDGWOOD (1730–1795). *Stoneware.* c.1778.  
H: 24.8 cm.

Like many of the ceramics made by Josiah Wedgwood at his Eturia Works in Staffordshire in the late 18th century, this vase was inspired by the contemporary taste for ancient Greece and Rome. The amphora-shaped body with loop handles ending in classical masks is glazed in imitation of marble and has a medallion applied to the front which Wedgwood copied from an illustration in Baron d'Hancarville's *Antiquités etrusques, grecques et romaines*. This was published in 17XX although Wedgwood owned a set of proof prints issued before publication. The medallion probably represents the Three Graces.

Presented by Mr and Mrs Bernadotte Lester through Americans for Oxford. WA2009.40



### Teachings from the Elgin Marbles

JULIA MARGARET CAMERON (1815–1879).  
*Photographic paper laid on card.* 28.4 x 23.3 cm.

This photograph of Cyllena Wilson and Mary Hillier posed as figures in one of the celebrated Parthenon marbles in the British Museum was made in 1867. It was probably Mrs Cameron's artistic mentor, GF Watts, who inspired her to choose such a subject, since his admiration for the marbles was unlimited. This print is one of a remarkable group given by the photographer to Watts, and given by Mrs Watts to Humphrey Case when a schoolboy in the 1930s.

Bequeathed by Humphrey Case. WA2009.183

# HEBERDEN COIN ROOM



## Carolingian silver penny of Louis the Pious, son of Charlemagne, AD 814–19

Bust of Louis the Pious in the style of a Roman emperor

HLVDOVVICVS IMP AVC B

Minting equipment METALLVM

This acquisition was made possible by the generosity of the Carl and Eileen Subak Family Foundation.

HCR8001



## Edmund Godfrey (1621–1678), portrait to the left, strangled by two hands

MORIENDO RESTIVIT REM E GODFREY

Double portrait pope/devil

ECCLESIA PERVERSA TENET FACIEM DIABOLI

James Fenton's collection contains propaganda medals relating to the First World War, and the English Civil War. Both are intense periods of ideological warfare and medals are a very potent medium in this respect. This medal, given by James Fenton, documents the war of words between Protestants and Catholics in 17th-century England, and the heightened anxiety particularly of a popish plot to overthrow the established political order. The reverse shows the pope, representative of the Catholic Church, and his alter-ego, the devil, whose face he desperately seeks to hide. The obverse shows Edmund Godfrey, a magistrate and anti-Catholic agitator. His murder on Primrose Hill, presumably caused by his professional rather than religious activities, was construed as religious and led to mass agitation. Godfrey's funeral was attended by tens of thousands of Londoners, and he was held up as a protestant martyr.

HCR8047

## The Henley hoard and its flint container

The 32 gold coins, perhaps minted at Silchester, date from roughly the time of Julius Caesar's two short-lived invasions in the 50s BC, during the period we know as the late British Iron Age. They are all of the same type, distinguished by the lack of a design on one side and a horse with a triple tail over a wheel on the other.

Acquired jointly with Henley River and Rowing Museum. The Ashmolean's share of this acquisition was made possible by the generosity of the Carl and Eileen Subak Family Foundation. HCR6698



## EASTERN ART

### Introduction to Square Word Calligraphy ↻

XU BING (b.1955), 1994–96. *Water-based ink on paper, camphorwood box and boards; hand-printed woodblock and ink rubbing, calligraphy, and butterfly binding; and Redline Tracing Book. Oil-based ink on grass paper. Both 38.9 x 23 cm.*

Xu Bing's work explores language, symbol, and communication. Introduction to Square Word Calligraphy was developed in the mid-1990s with a view to acquainting the Western viewer with the processes of Chinese calligraphy. The 'characters' in it are English words transfigured to occupy a square space as Chinese characters do, thus giving them the appearance of Chinese characters, thus giving them the appearance of Chinese script. The first volume concerns the processes of writing, with details on holding the brush, applying ink and so forth along the lines of a traditional calligraphy instruction book. The second volume is a model or copy book, with words in red outlines for the reader or pupil to copy the stroke sequence.

Purchased with the help of the Friends of the Ashmolean and the Sullivan Fund. EA2010.35–36



### Carved bamboo brush-pot ↻

China, c.1600. Signed Zhang Xihuang (active early 17th century).

During the Ming dynasty (1368–1644), brush-pots along with other writing tools and accoutrements for the scholar's desk such as brushes, brush rests and washers, ink and seals, became works of art themselves. Skilled workmanship, the use of fine materials and the addition of inscriptions made them ultimately collectable. This piece, carved with a landscape illustrating Su Shi's (1037–1101) famous poem Red Cliff, alongside the text of the poem and the carver's signature, demonstrates the Ming debt to the literary culture of the Northern Song dynasty (960–1127).

Bequeathed by Anthony Evans. EA2010.38



### The Kabuki actor ↻ Nakamura Tomijūrō V

TSURUYA KŌKEI, Japan, 1994.

*Colour woodblock print. 39.5 x 25.5 cm.*

This print depicts the Kabuki actor Nakamura Tomijūrō V in the play *Iro moyō chotto karimame*, performed in 1994 at Kabuki-za Theatre, Tokyo. Part of a gift from Philip Harris of thirty-two colour woodblock prints by contemporary Japanese artists (EA2010.41–64), it is from a series of portraits of Kabuki actors by the

printmaker Tsuruya Kōkei (b.1946). Kōkei works in the *ukiyo-e* woodblock print tradition. His portraits of contemporary Kabuki actors in performance, with their exaggerated physiognomy and hands, and expressive *mie* (the intense 'pose' struck at climactic moments of a Kabuki performance) particularly evoke the works of the late 18th-century designer Sharaku, but never descend into pastiche. Unlike traditional *ukiyo-e* artists, who merely provided publishers with original drawings for their block cutters and printers, Kōkei draws, carves, and prints his own designs on thin *ganpi* paper, whose translucent quality imparts an expressive fragility to his designs and complements his range of pigments.

Gift of Philip Harris. EA2010.44



### Large porcelain vase with a design of birds and flowers in underglaze colours ↻

Attributed to KATŌ MON'EMON VI, c. 1880–90. H: 85 cm approx.

This grand vase, although unmarked, was almost certainly made at the workshop of the Seto potter Katō Mon'emon VI (1853–1911). Seto was one of Japan's main porcelain production centres, and Katō Mon'emon was an important figure in the development of Seto underglaze polychrome porcelain technology in the 1880s and '90s. He came from a long line of Seto potters renowned for their underglaze blue porcelain, but worked to develop kiln techniques and to improve the porcelain body, design, and coloured underglazes of his wares, particularly for the export market.

Presented by David and Anne Hyatt King in memory of Gerald Reitlinger through The Art Fund. EA2010.34



### A selection of utensils for the Japanese tea ceremony ↻

Chōsen-garatsu stoneware fresh water jar, by TOKUSAWA MORITOSHI; Bizen stoneware tea container by YAMAMOTO TŌSHŪ, Living National Treasure; Oribe stoneware incense container by SUGIMOTO SADAMITSU; Ido stoneware tea bowl by TSUJIMURA SHIRŌ; Bizen stoneware vase by FUJIWARA YŪ, Living National Treasure.

To commemorate the construction of a Japanese tea house in the Museum's new Japan galleries, Professor Hayashiya Seizō, Director of the Tomo Museum of modern and contemporary Japanese ceramics, Tokyo, has presented to the Ashmolean a group of nineteen tea wares, mostly by leading contemporary artists, for display in and near the tea house.

Gift of Hayashiya Seizō. EA2010.5–6, 9–10, 15





### Casket with figural decoration ↻

Iran, 14th century

Brass inlaid with silver. H: 13, W: 14.3, D: 11.6 cm.

The cast brass body of this rectangular casket was incised and inlaid in silver with figural as well as calligraphic and vegetal decoration, the human figures probably representing the pastimes of the wealthy. Six bold roundels on the four sides of the casket enclose musicians, an archer riding an ox, and noble or royal figures seated cross-legged on a raised platform or throne. The function of these caskets is unknown but it may have been to contain jewels or other precious objects.

Bequest of Ralph Pinder-Wilson. EA2009.23



### Musician in a landscape ↻

Mughal, North India, c. 1575–80, attributed to BASAWAN.

Gouache with gold on paper. 9.6 x 6 cm.

A clean-shaven man wearing a blue robe and a fur hat of European style sits by a stream playing his kamancheh, a stringed instrument popular in Indo-Persian court circles. The receding landscape and its pairs of birds and ducks emphasise his solitary and introspective state. Attributable to the early Mughal master Basawan, this evocative small picture combines the theme of musicianship with the pictorial convention of a lone lover or ascetic in a landscape, and the more novel genre of the exotic Firangi or European.

Purchased with funds provided by the Neil Kreitman Foundation in honour of Andrew Topsfield. EA2008.81



### Enamelled gold set with astrological motifs ↻

Iran, c. 1800–25, signed by the enameller BAQIR. Lidded bowl.

H: 11.5 cm, saucer diam: 12.7 cm.

This set of lidded bowl, saucer and spoon was created for the Iranian ruler Fath Ali Shah Qajar (r.1797–1834), who was an active patron of precious enameled objects. The saucer and bowl are decorated with the twelve signs of the zodiac, the animals of the Far Eastern zodiacal tradition, the seven planets and the six major constellations. Lines of poetry around the saucer dedicate the set to the ruler, and the court enameller Baqir has signed his name in the central roundel.

Accepted by HM Government in lieu of Inheritance Tax on the Estate of B.W. Robinson and allocated to the Ashmolean Museum. EA2009.2a–b, 3–4



### Model of the Qutub Minar

Delhi, about 1900.

*Painted wood, hardboard, ink on paper. H. 168 cm.*

This faithful and carefully made architectural model of one of the most famous Indo-Islamic monuments may originally have been commissioned for an exhibition. A major sight of India's capital, the Qutub Minar is a towering minaret commenced in 1193 by Qutb-ud-Din Aibak, the first Muslim Sultan to rule at Delhi. This imposing model is a fitting memorial to Simon Digby (1932–2010), an eminent historian of Sultanate India who was an Assistant Keeper at the Ashmolean during the 1970s.

Gift of Howard Hodgkin in memory of Simon Digby. EA2010.37



### Lidded porcelain jar

Jar with a design of formal roundels in overglaze enamels and silver, by IMAIZUMI IMAEMON XIV. Arita, Japan, 2000–09.

*H: 25 x 17 cm.*

The Arita potter Imaizumi Imaemon XIV (b.1962) carries on the family tradition of producing fine enamelled porcelain in the style of traditional Nabeshima wares. Nabeshima wares, characterized by their striking designs and superb quality porcelain, were originally made from the eighteenth century as presentation pieces for the Nabeshima clan, military rulers of the Arita area. The Imaizumi family were employed as the official decorators of Nabeshima ware, and since the Second World War have been involved with the preservation of historical Nabeshima styles and techniques. Imaemon XIV uses many of the basic compositional principles of classical Nabeshima ware, but with a number of artistic and technical innovations, including new glaze colours and motifs.

Gift of Mr and Mrs Richard Barker. EA2009.28.

## CAST GALLERY

### **Cast of a portrait head of tetrarch** c. AD 290–310

*The head was found in 1959 in a slab-lined tomb outside the city walls at Alba Fucens, central Italy. H: 29 cm. Now in Chieti, Museo della Civitella, inv. no. 4297. Cast Gallery H 103.*

The head portrays an older man with striking and forceful features. He is a man of action, not a thinker. The short hair and beard are typical for the period of the soldier emperors (third century AD) and of the tetrarchs (early fourth century AD). However, the strange emphatic features and the large eyes strongly suggest one of the Roman emperors of the tetrarchic period. AD 293–313



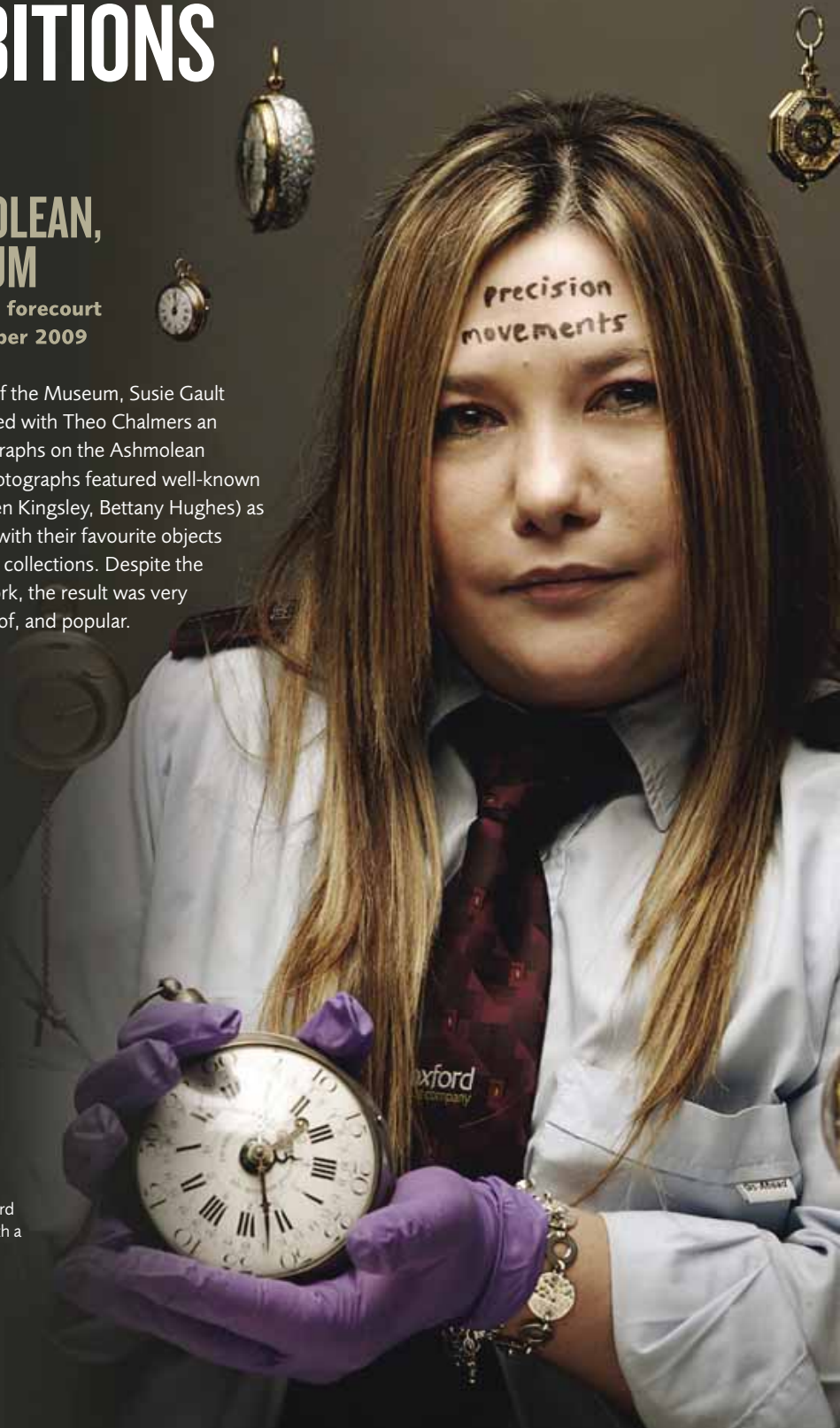
# EXHIBITIONS

## MY ASHMOLEAN, MY MUSEUM

Exhibition on the forecourt  
12 May – 4 October 2009

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

**Precision movements**  
Helena Conceicao (Oxford  
Bus Company driver) with a  
selection of watches,  
c. 1600s–1800s



## MAKING THE ASHMOLEAN

**Exhibition in galleries 58 and 61,  
7 November 2009–3 May 2010  
Created in collaboration with BAM and  
Museum staff.**

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

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





## BUILDING THE NEW ASHMOLEAN: DRAWINGS & PRINTS BY WEIMIN HE

**Exhibition in gallery 57,  
7 November 2009–2 May 2010**

Sponsored by BAM Construction Ltd and Heyan'er Ethical Fashion in Beijing. Weimin He, curator of the exhibition, was artist-in-residence at the Ashmolean and created pen and ink drawings throughout 2008, sketching scenes of the construction site and portraits of the people involved. The exhibition featured a wall of framed portraits of Museum staff and BAM construction managers, large, scenic representations of the construction site, and a

Crane towering over the Taylorian Institute and Ashmolean Museum, by Weimin He [↗](#)

selection of wood block prints of workmen. The central element of the display focused on a site-specific, large-scale drawing of builders at work, in front of which were five original albums, portraying the builders during their breaks. To create these images, Weimin had to work fast, protected by a hard hat, to capture the progress amidst the dust and noise of construction machinery. With its focus on the people involved, the display shed light on the individuals behind the scenes of the new development, and the teamwork involved in the success of the new Ashmolean. ■



## THE LOST WORLD OF OLD EUROPE: THE DANUBE VALLEY, 5000–3500 BC

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

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

The Ashmolean was the second venue for this touring show, after New York (at the organising Institute) and before Athens (at the Museum of Cycladic Art). The touring exhibition included anthropomorphic and zoomorphic figurines, some of the oldest gold jewellery in the world, and some extraordinary pottery displaying the sophistication of the cultures of this time. The institutions involved generously loaned over 220 objects, some of which



Ashmolean Director Christopher Brown, and Susan Walker, Keeper of Antiquities enjoy the display of ceramics from the Lost World of Old Europe [↗](#)

count among their national treasures, such as the 'Thinkers' from the Hamangia Culture of Romania. The loan objects were complemented by a display of material from the Ashmolean Museum, dating from the same period and cultures, but excavated in modern-day Ukraine. Our own display focused on the personal stories of the archaeologists involved, Gordon Childe and Lewis Namier, a theme which is also explored in our ground-floor galleries. ■



The 'Thinkers' from Cernavoda, 5000–4600 BC, National History Museum of Romania, Bucharest, Photo: Marius Amarie



# PUBLICATIONS

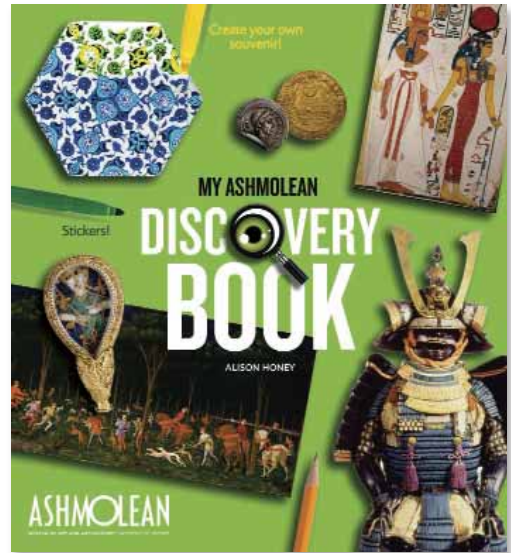
The past two years have seen a real variety of publications from the Ashmolean, from our first children's book, *My Ashmolean Discovery Book*, to our three-volume *Complete Catalogue of British and Continental Gold and Silver in the Ashmolean Museum*. Here are some of the highlights:

## BRITISH AND CONTINENTAL GOLD AND SILVER IN THE ASHMOLEAN MUSEUM TIMOTHY SCHRODER

The first full catalogue of the collection, including over 550 objects, many of spectacular quality and rarity (280 x 220 mm, 3-volume set, hardback, 1500pp. Price £350).



*'Nearly twenty years in the making, this catalogue of the Ashmolean Museum's collection of silver does full justice to the objects, their donors, to the Museum and to scholarship.'* Burlington Magazine, April 2010



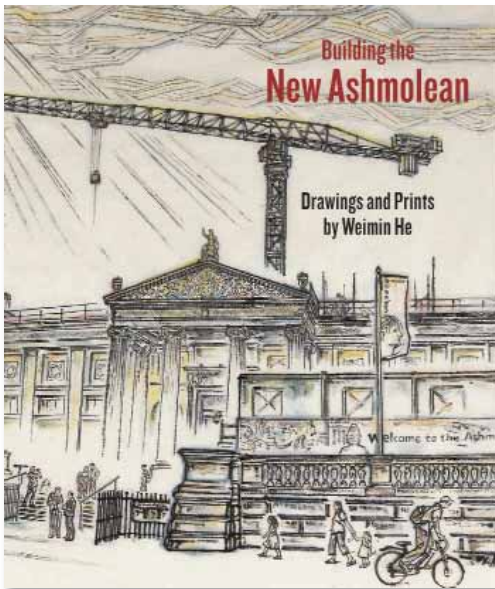
## MY ASHMOLEAN DISCOVERY BOOK ALISON HONEY

This activity book is designed to get children thinking about artefacts by introducing them to some of the Ashmolean's key exhibits and the fascinating stories behind them (275 x 251mm, paperback, 24pp. Price £5.99).

**Winner of the Association for Cultural Enterprises Best Children's Product Award in 2009.**

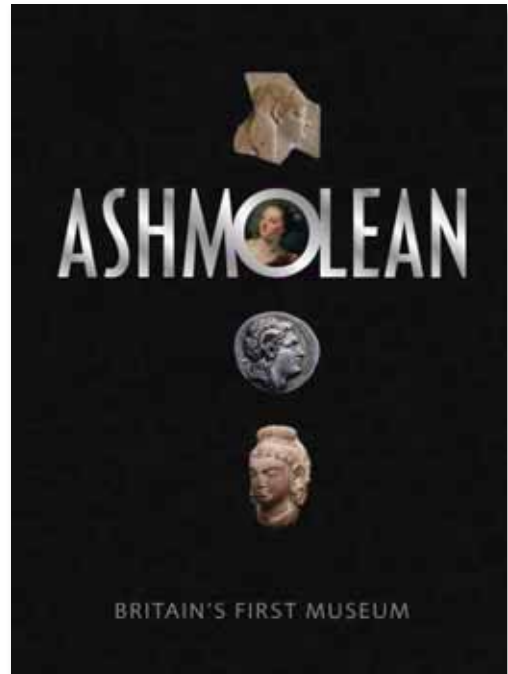
## BUILDING THE NEW ASHMOLEAN WEIMIN HE

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



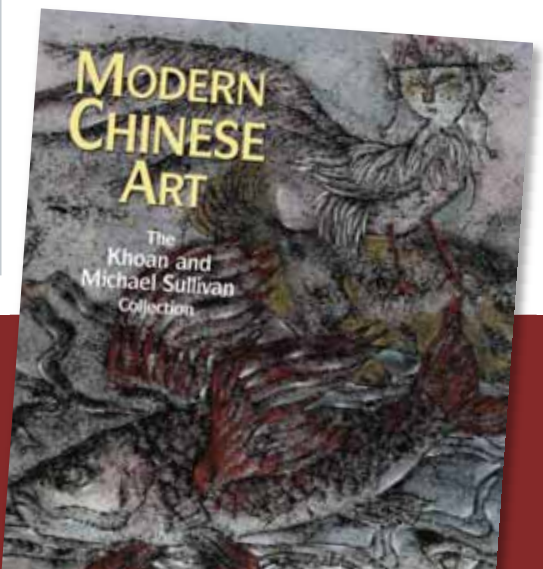
## MODERN CHINESE ART MICHAEL SULLIVAN

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



## THE ASHMOLEAN: BRITAIN'S FIRST MUSEUM CHRISTOPHER BROWN

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



All books are available online at  
[www.ashmolean.org/shop](http://www.ashmolean.org/shop)

# SUPPORTERS OF THE ASHMOLEAN MUSEUM

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

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

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

We have received vital support for other projects and activities at the Museum during this period, and would like to thank these benefactors, without whom the Ashmolean could not continue to provide the wide range of high-quality services that are so in demand from the public. These include the Robert

and Rena Lewin Charitable Trust for their support of the exhibitions and acquisitions of European art of the 19th and 20th centuries as well as the Education Service; Winton Capital Management for their significant gift to establish the Institute for the Study of Monetary History; the Leon Levy Foundation for their support to bring The Lost World of Old Europe exhibition to the Ashmolean; the AG Leventis Foundation for the AG Leventis Curatorship of the Cypriot Collection, and the Heritage Lottery Fund for their support of education traineeships across the University collections.

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

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



## The Benefactors' Bridge [↗](#)

Grocers. The refurbishment of the Western Art galleries on the first floor of the Cockerell Building received extensive support from the DCMS/Wolfson Museums and Galleries Improvement Fund.

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

We would like to thank all those who have supported the Museum's active programme to enhance and develop our collections, both through generous contributions towards acquisitions and

gifts of objects and works of art. A full list of these supporters is given at the end of the report.

In November 2009, the Ashmolean officially launched its new Corporate Membership scheme in order to continue to develop our relationships with companies at both local and national levels. We are delighted to have 24 new partners and members who are listed in full at the end of this report, and we would like to thank all these companies for their commitment to the Museum. Our thanks also go to other companies who have generously supported the Ashmolean, in particular to Carter Jonas for their continued support of the Tradescants, and Voyages to Antiquity for sponsorship of the Friends in 2010, and to Minoli as lead sponsor and Coutts & Co as sponsor of the Pre-Raphaelites and Italy exhibition.

We consider it a great honour that many of our supporters choose to leave a gift to the Ashmolean in their will and we are extremely grateful for the generous legacies we have received in the last two years. These include bequests from His Honour

Judge Paul Clark, Miss Clare Dymond (via Miss Valerie Baker), Miss Alice Jolley, the Leslie Beer Tobey Trust, Dr Kenneth Garlick and Mrs Felicity Rhodes.

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

## FRIENDS AND PATRONS

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

### The Elias Ashmole Group

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

Tours of the Treasures collection and the newly refurbished Western Art Galleries were among the events and trips that took place over this period, as well as the Patrons Dinner in October 2008. For the Spring Trip 2009, the group went to Munich with



Photo: James Hudson.

The Zvi and Ofra Meitar Family Atrium in the new Ashmolean

highlights including the Staatliche Antikensammlungen and the Alte Pinakothek. In 2010, the Spring Trip saw the group visiting Verona, Mantua and Sabbioneta and enjoying, among other sites, the sumptuous Palazzo Ducale and the Palazzo del Tè. Closer to home Patrons were invited to Windsor Castle to view the Royal Collection and the Queen's private apartments, and to the New Art Centre at Roche Court for a day hosted by Madeleine, Lady Bessborough.

### The Tradescant Group

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

Since reopening, the Tradescants have had the opportunity to explore the new galleries in a series

of private evenings with talks from the Museum's experts. Other highlights included the annual Director's Study Days which in 2009 focussed on the Pre-Raphaelite movement with Dr Graham Howes, Emeritus Fellow of Trinity Hall, Cambridge, and in 2010 explored Tea Culture in China and Japan with tea-ware handling sessions and authentic Japanese tea ceremonies.

### **The Friends of the Ashmolean**

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

In 2008/09 the Friends allocated £45,000 in grants, including £11,000 towards the post of Senior Assistant Keeper of Western Art, £15,000 towards the Curator of Japanese Art and Archaeology and £8000 towards the acquisition of a major example of English Delftware. Individual members of the Friends also contributed £70,681 to the My Ashmolean Appeal.

In 2009/2010 the Friends allocated £60,000 in grants, including £11,000 towards the post of the Keeper of the Heberden Coin Room, £15,000 to support the post of Assistant Keeper of Western Art, £12,000 to support the education programme in the new Museum, £6000 to support the staging of The Pre-Raphaelites and Italy exhibition and £1,500 towards 'An Introduction to Square Word Calligraphy' by Xu Bing. Individual members of the Friends again generously contributed £36,384 to the Ashmolean Fund.

Since the opening of the new Museum last year, membership of the Friends has increased rapidly to over 2700 members. We would like to thank David Boyle, Chairman, and all the volunteers who have worked tirelessly to support the group, which has gone from strength to strength during this two-year period. ■

# APPENDICES

## LOANS

Between 2008–2010 Registration managed the outward loan of 671 works to 70 exhibitions held in 79 venues. Exhibitions to which the Ashmolean Museum lent have had in excess of 3,390,000 visitors. Major exhibitions to which the Ashmolean Museum contributed loans include *Orientalism* which toured to Tate Britain, London, Pera Museum, Istanbul, Sharjah Art Museum, United Arab Emirates; *Andrea Palladio 500* which toured to Centro Internazionale, Vicenza, Royal Academy, London, CaixaForum, Barcelona and CaixaForum, Madrid; *Art and Love in Renaissance Italy* touring to the Metropolitan Museum of Art, New York, Kimbell Art Museum, Fort Worth; *Vincent Van Gogh: Kunstmuseum, Basel*; *Van Dyck in Britain*; *Tate Britain*; *Juan Bautista Maino: Museo del Prado, Madrid*; *I Preraffaelliti*, Museo d'Arte della Citta di Ravenna, an exhibition shown at the Ashmolean Museum from September to December 2010; The new acquisition by Titian, *The Triumph of Love* in 2008, was the subject of an in-focus exhibition at the National Gallery, London, 2009.

## FINANCIAL OVERVIEW

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

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

The principal sources of revenue during the year were as follows.

AHRC	2,197,000
University Funding	1,094,000
Trust Funds and Investments	389,000
Donations	1,726,000
Renaissance in the Regions	289,000
Sales, Services and Trading	1,417,000
Acquisitions	249,000
Research	345,000

## VISITOR STATISTICS

In total, the Museum received 987,301 visitors between 1 August 2008 and 31 July 2010, despite being closed from Christmas 2008 to November 2009, and 1,488,606 virtual visitors via our website ([www.ashmolean.org](http://www.ashmolean.org)).



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 Allen, Bridget  
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We would like to thank the many individuals, charitable trusts, and companies who have supported the Museum's work over the past two years. This support has been vital to the success of the Ashmolean's transformation and in ensuring the Museum can continue to care for its collections, while making them available to the public, students, and scholars.

They include:

A number of anonymous donors  
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