A detailed pencil sketch of a woman's face and hair, rendered in a classical style. The woman has long, wavy hair and is looking slightly to the left. The drawing is done with fine lines and shading, giving it a soft, ethereal quality. The background is a plain, light-colored surface.

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Front cover image: Raphael (1483–1520), *Portrait of a youth (self-portrait?)*, c.1500–1. Black chalk with white heightening (now largely lost), 38.2 x 26.1 cm. WA1846.158

Back cover image: The Ashmolean Museum portico



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Bernard Taylor – *Chairman of the Board of Visitors*



Alexander Sturgis – *Director*

“It is curatorial and collection knowledge that informs our displays and our exhibitions, our constantly inventive and engaging teaching programmes and, of course, the public and the wider research community within the University and beyond.”

CHAIRMAN'S AND DIRECTOR'S FOREWORD

This has been a remarkably auspicious and successful year for the Ashmolean. On 23 May we celebrated the 400th birthday of our founder Elias Ashmole, whose vision and ambition established the country's first public Museum within the University of Oxford. From the very beginning Ashmole's pioneering institution had lofty ambitions, combining research, teaching and public access to provide a blueprint for the modern museum. We hope that the contents of this report clearly show that we still live up to these ambitions. We marked Ashmole's anniversary with much public celebration, and also with the acquisition of William Dobson's intriguing triple portrait of Prince Rupert, Colonel John Russell and a third figure who may (or may not) be William Legge. This painting was an entirely appropriate birthday gift, since it is more than likely that Ashmole knew all the sitters. The picture was painted in Oxford (almost certainly just across the road from the Museum in St John's College) when the court of Charles I was in exile in the city. At the time Ashmole was serving the king and developing connections with both the University and the Caroline court – connections which would serve him well for the rest of his life.

Dobson's portrait was just one of the year's major acquisitions. Earlier in the year, with the help of a public campaign, the Heritage Lottery Fund and the Art Fund, we secured the Watlington Hoard for the Museum. This collection of Anglo-Saxon coins and Viking silver sheds fascinating new light on the period (the 870s) when King Alfred was driving the Vikings from Wessex. Elsewhere, and with rather less fanfare, our curators continued to develop important areas of the collection, from ancient Iran to Meiji Japan. The year also saw the publication of three major scholarly collection catalogues on our Baroque paintings, the Marshall Collection of Worcester porcelain and our remarkable collections of Italian and European Maiolica. The prolonged and painstaking collection-based research reflected in these major publications is ever rarer in museums, but is fundamental. It is curatorial and collection knowledge that informs our displays and our

exhibitions, our constantly inventive and engaging teaching programmes and, of course, the public and the wider research community within the University and beyond.

The Maiolica catalogue was the parting gift of Professor Timothy Wilson, who has studied our collections for nearly three decades and who, since 1990, has been Keeper of Western Art. Tim retired at the beginning of 2017, as did Dr Andrew Topsfield as Keeper of Eastern Art. With over 60 years' service between them, Tim and Andrew not only contributed hugely to our knowledge of our collections, but also worked tirelessly and imaginatively to augment them. There is simply no other Museum of similar resources and scale that has developed their collections with such imagination and flair as their respective Departments managed under their stewardship. We owe them both a huge debt, offer sincere thanks and wish them all kinds of well. During the year we also said goodbye, and here offer heartfelt thanks, to Mark Norman, our similarly long-serving Head of Conservation. Under his guidance and leadership, the Ashmolean established its first museum-wide conservation department in 1999, transforming the way in which we preserve and look after the objects in our care.

The year has also been a spectacular one for exhibitions. They ranged from *Power and Protection*, exploring the role of the supernatural in the Islamic tradition, to *Degas to Picasso*, an exhibition telling the story of French Modernism through a previously unseen private collection. In our Chinese Painting Gallery a spectacular exhibition of work by the major Chinese contemporary artist Liu Dan reflected our collection's strength in modern and contemporary Chinese painting. The year ended in suitably spectacular fashion with *Raphael: The Drawings* – a simply breathtaking gathering of some of the most accomplished and moving drawings ever created, built around our own peerless collection. There is always a degree of hyperbole in annual reports, which presents a challenge when faced with describing what really was a once-in-a-lifetime experience. The exhibition has since been proclaimed

the 'Exhibition of the Year' by *Apollo* magazine, and the atmosphere of sustained and intense concentration within our galleries during the show (despite the crowds) was something rare and special.

Ambitious exhibitions not only attract visitors, showcase new research and shed new light on our collections. They yield many other benefits for the Museum. The year also saw a healthy increase in visitor numbers, a marked rise in Friends' membership and our most successful year in terms of income generation and commercial profit. In challenging financial times, ensuring the financial resilience and sustainability of the Museum remains a fundamental priority. In the context of flat or declining government funding (the year saw confirmation that our grant from HEFCE will remain flat and funding from Arts Council England will reduce by almost 10 per cent), our focus remains on building our endowment, The Ashmolean Fund. We are very happy to report that the year has seen significant progress in this endeavour thanks to the generosity and faith of many of our supporters. Our financial year ended with the Ashmolean Fund standing at £21.7m in gifts and pledges – more than double its value at the beginning of the year. Although this represents significant success, it is important that we maintain our momentum to ensure we can secure the Museum and all that it does for the next 400 years. In this effort we are supported by the University's Endowment Challenge Fund, which pledges to increase donations to our endowment by 50 per cent.

We hope that you see in this report a Museum full of energy and ambition. We would like to thank all the extraordinarily committed members of staff at the Ashmolean, the Board of Visitors and, of course, our supporters and visitors who help us and inspire us to do all that we do.

Bernard Taylor – *Chairman of the Board of Visitors*
Alexander Sturgis – *Director*

VICE-CHANCELLOR'S FOREWORD

As Pro-Vice-Chancellor for Oxford University's Gardens, Libraries and Museums (glamorously abbreviated to GLAM), I have the enviable position of overseeing the work of some of the world's oldest and most important cultural institutions. The collections of the University's four Museums (the Ashmolean, the Museum of Natural History, the Pitt Rivers and the Museum of the History of Science) are individually and collectively some of the most important in the world, spanning all areas of human enquiry and history. Between them they welcome over 2 million visitors a year and play an exceptionally important role in allowing the University to meet its strategic goals – not only in teaching and research, but also in engaging a large and broad public with academic research and the University itself. To help attract this diverse audience, this year saw the launch of the first public marketing campaign to promote all the University's collections together. Aimed at tourists and day-trippers, and encouraging visitors to explore all our 'Mindgrowing' collections, the campaign saw impressive increases in visitor numbers across the board.

The University's responsibility to preserve and steward these collections for present and future generations is a significant one. Over the past year the Museums and Libraries have been working collectively in two key areas: the physical care of the Museum's stored collections and its digital infrastructure, in order to ensure that information and knowledge of these collections can be preserved and shared as widely – and usefully – as possible. Although much of this work has been going on behind the scenes and (literally) underground, we hope that its benefits will soon be evident and accessible to all. With significant capital investment from the University, we are transforming the capacity, security and robustness of the Museum's digital infrastructure to ensure that digital records (everything from collection databases and photographs to membership records and commercial information) are secure and preserved. At the same time, with similarly significant investment, we have been transforming former book stacks for the Radcliffe Science Library into state-of-the-art collections stores for all the Museums.



“...this year saw the launch of the first public marketing campaign to promote all the University's collections together. Aimed at tourists and day-trippers, and encouraging visitors to explore all our 'Mindgrowing' collections, the campaign saw impressive increases in visitor numbers across the board.”

These two major projects are not simply about preservation. Once completed, both will transform access to the University's unmatched collections, providing spaces and facilities to teach and undertake research. New digital tools will enable virtual users (whether specialist researchers or idle browsers) to discover the great riches that we hold, encouraging them to search across our collections and explore the many areas of human experience to which they relate.

Professor Anne Trefethen FBCS FREng
Pro-Vice-Chancellor (GLAM)

THE ASHMOLEAN MUSEUM

IN NUMBERS 2016/17

AUDIENCE

933,279 VISITORS

+ 4% INCREASE FROM 2015/16

139,375 EXHIBITION VISITS

+ 37% INCREASE FROM 2015/16



277 WORKS LOANED TO NATIONAL AND INTERNATIONAL EXHIBITIONS



£12.1M TO RUN THE ASHMOLEAN ANNUALLY

LEARNING

35,144

SCHOOL CHILDREN TOOK PART IN THE MUSEUM'S SCHOOLS PROGRAMME



ENDOWMENT FUNDS RAISED THIS YEAR £11M

24% INCREASE IN SELF-GENERATED INCOME

SOCIAL MEDIA NEW FOLLOWERS

44,094



41% INCREASE IN PROFIT FROM COMMERCIAL ACTIVITY



7,947

CHILDREN TOOK PART IN THE MUSEUM'S FAMILY EVENTS



7,395 FRIENDS MEMBERS

22,821

ADULTS TOOK PART IN OUR TALKS, WORKSHOPS AND PUBLIC PROGRAMMES.

WEBSITE

1,032,363 UNIQUE VISITORS



+ 22% INCREASE IN FRIENDS MEMBERSHIP FROM 2016/17

EXHIBITIONS AT THE ASHMOLEAN

While this year's exhibitions programme culminated with our extraordinary show of Raphael's drawings, over the entire year our programme reflected the breadth of the Ashmolean's collections, showcased new research, brought to Oxford major masterpieces and little known works alike and attracted over 139,000 visitors to the Museum.

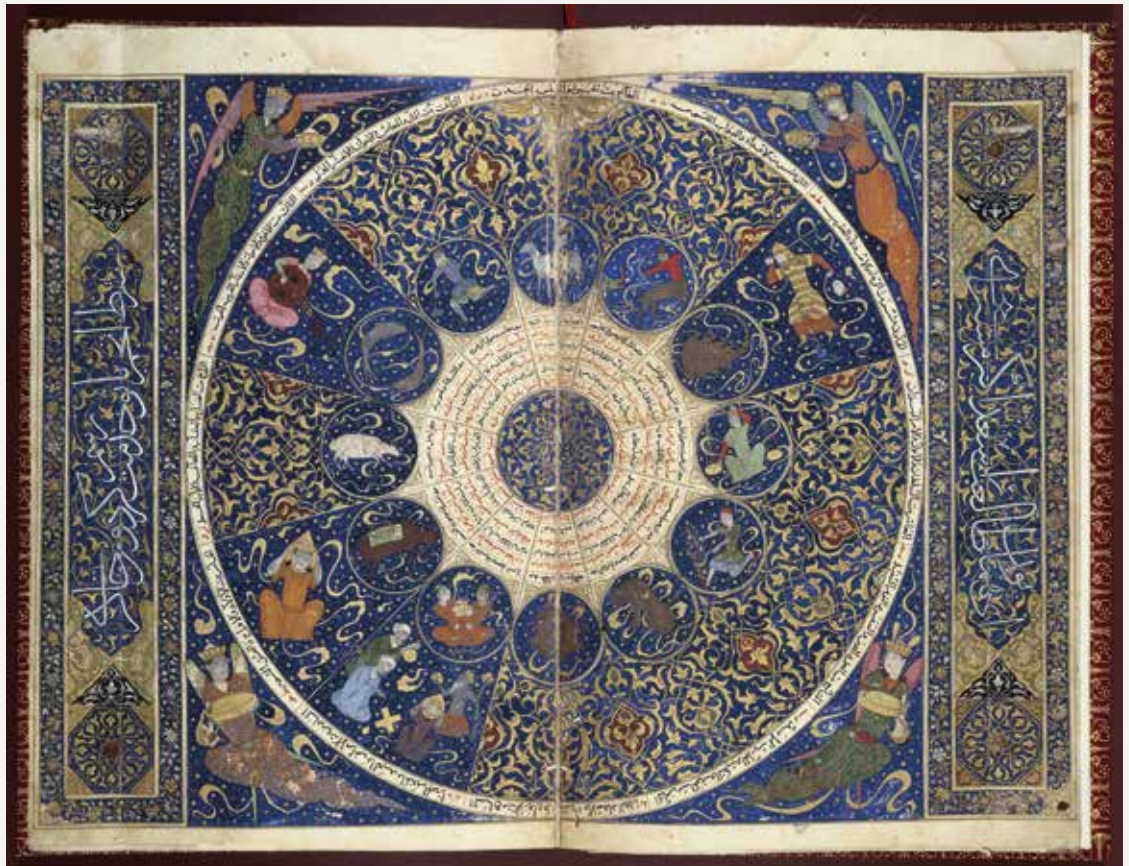
MAJOR EXHIBITIONS

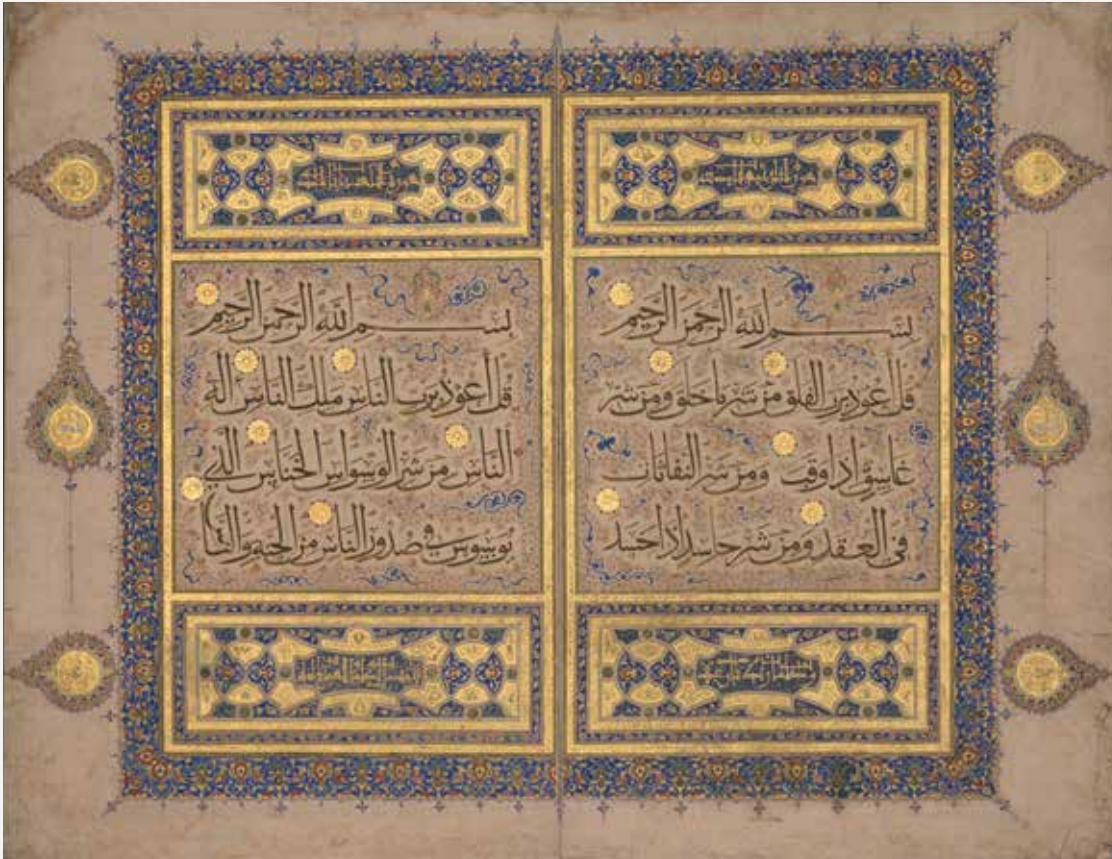
POWER AND PROTECTION: ISLAMIC ART AND THE SUPERNATURAL in the autumn–winter season 2016/17 showcased more than 100 spectacular objects, from Morocco to China, and was the first major exhibition to explore the supernatural in the art of the Islamic world. Arising out of a Leverhulme-funded research project led by Francesca Leoni, Curator of Islamic Art, the exhibition included objects dating from the twelfth to the twentieth centuries. Spectacular exhibits included a monumental fourteenth-century illuminated Qur'an from Egypt, the dream book of Tipu Sultan, extraordinary talismanic garments and jewel-encrusted amulets. One particular highlight was the Horoscope of Prince Iskandar (1384–1415). Created in 1411 when the prince was an adult, the horoscope (from the Wellcome Library) was manipulated so as to suggest celestial support for his political aims.



☉ Finial in the shape of the 'Hand of Fatima'. Possibly from Hyderabad, India, late eighteenth–early nineteenth century. Gold on lac (resin) core, rubies, emeralds, diamonds and pearls. 11.8 cm. Nasser D. Khalili Collection, London (JLY1923). © Nour Foundation. Courtesy of the Khalili Family Trust

☉ Horoscope of Iskandar ibn 'Umar Shaykh. Shiraz (Iran), 22 dhu'l-hijja 813 AH / 18 April 1411, ink, colours and gold on paper, Wellcome Library, London (Ms. Persian 474, fols 18b–19a). © Wellcome Library, London





◉ Bifolio from a Monumental Qur'an with al-mu'awwidhatan (suras 113 and 114), Egypt, 1370s. Ink, colours, gold on paper. 74 x 47.5 cm, The Chester Beatty Library, Dublin (CBL IS.1628)
© The Trustees of the Chester Beatty Library, Dublin

◉ Tipu Sultan's Dream Book (*khwabnama*), Mysore (India), 1785–98. Ink on paper, 21.8 x 19.3 cm. The British Library, London (I. O. Islamic 3563, fols 13b-14a) cat. 27.
© The British Library Board, London

Sixteen lenders contributed to the exhibition, which included generous loans from the Nasser D. Khalili Collection of Islamic Art, the Sarikhani Collection, The Al Thani Collection and many institutional lenders. The exhibition was generously supported by: His Highness Sheikh Hamad bin Abdullah Al Thani and The Al Thani Collection; His Royal Highness Sultan Nazrin Shah, Ruler of Perak, Malaysia; the Farjam Foundation; and the Patrons of the Ashmolean Museum. There was additional support towards the catalogue from the Barakat Trust.

Critical responses:

'A magical journey through Islamic art.'

The Guardian

'Through works of outstanding beauty – from sacred shirts to geomantic dice – this Ashmolean Museum exhibition demonstrates how seamlessly the Islamic faith shaded into stranger traditions.'

The Spectator

Review of the exhibition catalogue:

'... ground-breaking... a much-needed ... starting point for anyone seeking to understand the Islamic world, especially its characteristically inseparable materiality and religiosity.'

The Art Newspaper



DEGAS TO PICASSO: CREATING MODERNISM IN FRANCE,

the Ashmolean's spring exhibition, explored the history of Modernism in France through works from a little-seen American private collection assembled over a lifetime by Ursula and R. Stanley Johnson. Celebrating over a century of French art, the exhibition plotted a course from Neoclassical and Romantic artists such as David, Ingres, Géricault and Delacroix, via the Impressionists and Post-Impressionists, through to the ground-breaking experiments of Picasso and his contemporaries.

At the heart of the exhibition was a choice group of works by Picasso and Braque when they were experimenting with Cubism in the early twentieth century. Also featured was a wider range of drawings and paintings by artists who exhibited at the first public showing of Cubism in 1911 at the Salon des Indépendents, including such figures as Andre Metzinger, Albert Gleizes and Fernand Léger. The show concluded with an impressive assembly of Picasso's late works.

The exhibition of 113 works by 43 artists was supported by the Friends and Patrons of the Ashmolean. It became one of the Museum's most visited exhibitions.

© Visitors enjoying *Still Life* by Albert Gleizes (1881–1953). Oil on paper laid down on a cradled panel, 67.5 x 60 cm. © ADAGP, Paris and DACS ACS, London





Edgar Degas (1834–1917), *After the Bath, Woman Drying her Leg*. Charcoal, white chalk and pastel on tracing paper, 62.5 x 51.5 cm. Private collection

Edgar Degas (1834–1917), *Woman after her Bath*. Charcoal and green pastel on buff paper, 61 x 47 cm. Private collection

Pablo Picasso (1881–1973), *The Fan*. Ink and sepia wash on paper, 28.5 x 22.2 cm. Signed: Picasso. Private collection
© Succession Picasso / DACS ACS, London



Critical responses:

'There's a personal, human feel to this collection ... a sense here of a story and hard choices behind each work ... a delightful exhibition.'

Mark Hudson, *The Daily Telegraph*

'Dream collection, deep connections ... a connoisseur's dream of an exhibition.'

Jackie Wullschlager, *Financial Times*



🕒 Raphael (1483–1520), *Study for an angel*, c.1515–16. Red chalk over some blind stylus, 19.7 x 16.7 cm. WA1846.208

🕒👤 Visitor admires *Studies of the Heads and Hands of two Apostles* c.1519–20. WA1846.209

RAPHAEL: THE DRAWINGS, the Ashmolean's summer exhibition, was an exceptional gathering of some of the greatest drawings ever made. It set out to transform the popular perception of Raphael's work as overly remote or 'ideal' through a single-minded focus on the immediacy and expressiveness of his drawings. The exhibition generated outstanding press coverage from the outset, and was subsequently named Exhibition of the Year 2017 by *Apollo*, the international art magazine.

As the culmination of a research project, led by Professor Catherine Whistler and funded by the Leverhulme Trust, *Raphael: The Drawings* highlighted new research, underpinned by the close technical investigation of a core group of drawings by the Ashmolean's Conservation team. It focused on Raphael's unceasing creativity, his experimental approach, his expressive powers and his graphic intelligence.

The selection of 120 drawings encompassed Raphael's short but brilliant career from his birthplace (Urbino) to Florence and Rome. It included 50 works from the Ashmolean's own peerless collection together with 25 from our exhibition partner, the Albertina in Vienna, supplemented by others from UK and international collections. Highlights included the exquisite *Head of a Muse*, which broke records when auctioned at Christies in 2009, and the red chalk *Studies for Three Standing Men*. The latter carries an inscription by Albrecht Dürer dated 1515, which acknowledges the gift from Raphael.



➤ Raphael (1483–1520), *Study for a seated Sibyl*, c.1511–14. Red chalk over blind stylus with some black chalk, 36.3 x 18.9 cm. WA1846.203

➤ Raphael (1483–1520), *A seated mother embracing her child*, c.1512. Metalpoint with white heightening on grey prepared paper, selectively indented for transfer, 16.1 x 12.6 cm. WA1846.202



➤ Raphael (1483–1520), *Combat of five men*, c.1508–10. Red chalk over blind stylus, left edge largely made up, 37.7 x 27.9 cm. WA1846.193



Through drawings in every medium and in many different modes, Raphael explored ways of engaging and affecting the viewer, and of inspiring imaginative as well as emotional responses to his art. He honed these rhetorical aspects through countless thoughtful studies, exemplified by the Ashmolean's *Heads and Hands of two Apostles* which closed the show. This work, which has been described as the greatest drawing in the world, was complemented by a group of other drawings for the same project – *The Transfiguration* altarpiece in the Vatican – which was made just before his premature death in 1520 at the age of 37.



© A young visitor admires the drawing of *Studies for Three Standing Men*, c.1514–15. Red chalk over some blind stylus, and leadpoint for a separate sketch, the sheet cut at the right by an early collector, 40.3 x 28.1cm. Vienna, Albertina 17575. KHM-Museumsverband:16 © Ian Wallman

The exhibition was made possible thanks to the generous support of: the William Delafield Charitable Trust; the Friends of the Ashmolean; the Stockman Family Foundation; the Wolfgang Ratjen Foundation, Vaduz; the Tavolozza Foundation; Mr Stephen Ongpin; and Dr Martin Halusa.

Critical responses:

★★★★★

'A magnificent [exhibition] ... This mind-opening show will transform how Raphael is seen.'

Jonathan Jones, *The Guardian*

'... A game-changing presentation of graphic art, one which alters our conception of its creator.'

Jackie Wullschlager, *Financial Times*

'Genuinely revelatory.'

Waldemar Januszczak, *Sunday Times Culture*

FREE EXHIBITIONS AND DISPLAYS

In addition to our major exhibitions in the John Sainsbury Exhibition Gallery, the year saw ten other free exhibitions and temporary displays in the Ashmolean's galleries. They were drawn for the most part from our own collections, with one notable exception being *Sensation: Rembrandt's First Paintings*. With this exhibition the Ashmolean became the first museum to re-unite four of the earliest known paintings by Rembrandt, following the discovery of his depiction of the *Sense of Smell* in the United States in 2015. For ten weeks in the autumn this work was hung alongside the three other surviving works from Rembrandt's series of the Senses, showing *Sight*, *Touch* and *Hearing*; the whereabouts of the fifth sense, *Taste*, is still unknown. The display was made possible through generous loans from Museum de Lakenhal (Leiden) and the Leiden Collection (New York), a private collection assembled by Thomas S. Kaplan and Daphne Recanati Kaplan.

Painted c.1624–5, when he was aged about 18 or so, these are Rembrandt's earliest surviving works. However, notwithstanding the artist's youth, they show glimpses of the celebrated painter that he would become. Already in evidence are his bold use of colour, his expressive brushwork, his ability to capture human expression and his experimental treatment of light. Above all the works are testimony to the young artist's invention: each sense is represented by three half-length figures engaged in an activity which relates humorously to its subject. In *Sight*, for instance, Rembrandt depicts a street vendor trying to sell glasses to elderly people who are already blind.

Also involving important loans was *Liu Dan: New Landscapes and Old Masters*, our exhibition of the major Chinese contemporary artist. This exhibition, on display in the Sullivan Gallery for Chinese Paintings, continued the Ashmolean's series of exhibitions of major contemporary ink painters. It showed a selection of works by Liu Dan, one of China's



Curator An Van Camp with Rembrandt's
Senses display. © Ian Wallman



Rembrandt Harmensz. van Rijn (1606–1669), *The Stone Operation (Sense of Touch)*, c. 1624–5. Oil on panel, 21.5 x 17.7 cm. © The Leiden Collection, New York.



Rembrandt Harmensz. van Rijn (1606–1669), *Three Singers (Sense of Hearing)*, c. 1624–5. Oil on panel, 21.6 x 17.8 cm. © The Leiden Collection, New York.



leading artists, at the forefront of a generation of painters who have employed the traditional medium of ink in radically new ways. Liu Dan's meticulous, technically intriguing works, often on a huge scale, draw on both Eastern and Western traditions.

The exhibition included two new, large-scale landscapes derived from a drawing by Raphael, which were presented alongside drawings by Raphael, Leonardo and Botticelli from the Ashmolean's own collection. The exhibition was supported by the Nanshun Shanfang Collection 南順山房藏 (Singapore), Eskenazi Ltd (London) and The Xiling Collection. It coincided with the centenary of the birth of Michael Sullivan, whose bequest in 2014 has done so much to transform the Museum's holdings of modern and contemporary Chinese paintings. Liu Dan attended an international conference held by the Museum to mark this event with speakers from China, Australia, the USA and across Europe. Liu Dan also generously donated one of his works from the exhibition, *Heaven's Gate Peaks*, to the Museum in Michael's memory.

The strength of the Ashmolean's collection in modern and contemporary Chinese painting was also highlighted in the exhibition *Beyond the Brush: Abstract Ink Painting since 1960*. This focused on the Fifth Moon Group, regarded as the forerunners of the modern art movement in Taiwan in the 1960s. The exhibition again explored the cross-currents of influence between East and West with vibrant works that combined Chinese calligraphic brushwork with the aesthetic of contemporary Western Abstract Expressionism.

Other free exhibitions during the year included a beautiful display of the Museum's collection of views of Mount Fuji by the ever-popular Japanese woodblock print designer Utagawa Hiroshige, and coinciding displays in the Sullivan Gallery for Chinese Paintings and our Money Gallery on the collecting habits, aesthetic taste and values of Chinese scholars or literati. Also in the Money Gallery, *The Legacy of Alexander the Great: Coinage from a Common Past* (winter 2016/17) examined the way in which Alexander the Great unified vast swathes of ancient Europe and Asia under a single currency system. This exhibition highlighted new research from an Oxford–Paris research project on the coinage of Alexander, funded by AHRC-Labex.





☉ Liu Dan (b. 1953), *Heaven's Gate Peaks*, 2015. Ink on paper 122 x 222 cm, Xiling Society. © Liu Dan EA2016.225

☉ *Beyond the Brush* gallery images with works by Liu Kuo Sung, Chen Ting Shih, Chuang Chen and Fong Chung Ray on display.



☉ Chinese Coin with the calligraphy of Emperor Huizong (r. 1100–1125 AD) HCR4594

☉ Alexander III silver tetradrachm, 336–323 BC. HCR 8255

☉ The Legacy of Alexander the Great (Coinage) Alexander III silver tetradrachm, 336–323 BC. HCR 8255

☉ Utagawa Hiroshige I (1797–1858), Tōkyō, *Hiroshige's Japan: Views of Mount Fuji. The Sukiya Embankment in the Eastern Capital (Tōto Sukiya gashi)*, from the Series: *Thirty-Six Views of Mount Fuji (Fuji sanjūrokkei)*. Woodblock print, with bokashi (tonal gradation) print 33.6 x 22.1 cm. Presented by Mrs Allan and Mr and Mrs H. N. Spalding, 1952. EAX.4379.





DETAILS OF FREE EXHIBITIONS AND DISPLAYS

MONKEY TALES: Apes and Monkeys in Eastern Art
Eastern Art Gallery, 14 June–30 October 2016

PURE LAND: Images of Immortals in Chinese Art
Sullivan Gallery of Chinese Paintings, 1 March–2 October 2016

ALL MUST HAVE PRIZES 1750–1850
Money Gallery, 14 June–13 November 2016

LIU DAN: New Landscapes and Old Masters
Sullivan Gallery of Chinese Paintings,
20 October 2016–26 February 2017

SENSATION: Rembrandt's First Paintings
Gallery 45, 16 September–27 November 2016

HIROSHIGE'S VIEW OF MOUNT FUJI
Eastern Art Gallery, 13 November 2016–26 March 2017

**THE LEGACY OF ALEXANDER THE GREAT:
Coinage from a Common Past**
Money Gallery, 15 November 2016–23 April 2017

**COLLECTING THE PAST: SCHOLARS' TASTE IN
CHINESE ART**
Sullivan Gallery of Chinese Paintings, 21 March–22 October 2017

BEYOND THE BRUSH: Abstract Ink Painting since 1960
Eastern Art Gallery, 4 April–28 August 2017

CHINESE COINS FROM THE SCHOLAR'S STUDY
Money Gallery, 25 April–24 September 2017



© Raja Ravi Varma (1848–1906), *The monkey god Hanuman sets fire to Lanka, from the Ramayana*. Chromolithograph. 36 x 25 cm. Presented by the Church Missionary Society, 1966. EA1966.52.113

© Xu Lele (b. 1955), *The immortal Magu with a crane*, 1986. Ink and colour on paper, 68 x 45.5 cm. Presented in honour of the forthcoming 70th birthdays of Jose Mauricio and Angelita Trinidad Reyes, 1995. EA1995.268

LOANS AND TOURING EXHIBITIONS

In addition to making our collection as accessible as possible in the Museum, the Ashmolean shares its collections around the world each year, contributing works to numerous major exhibitions in the UK and the wider world.

Between August 2016 and July 2017 we loaned 277 objects to 62 venues. Of these, 28 venues were in the UK and 34 were international.

Some loan highlights include:

THE MESSIAH VIOLIN to *300th Anniversary of Stradivari* at Museo del Violino, Cremona, 13 September to 18 December 2016

11 PRINTS BY MARCANTONIO

RAIMONDI to *A Dream in Print: Raphael, Marcantonio Raimondi and the Image Multiplied* at The Whitworth, Manchester, 24 September 2016 to 23 April 2017

TWO PAINTINGS BY CECCO DEL CARAVAGGIO AND

MATTIA PRETI to *Caravaggio & his Influence*, a touring exhibition at the National Gallery, London, the National Gallery of Ireland, Dublin and the Scottish National Gallery, Edinburgh, 12 October 2016–24 September 2017

OUR GUY FAWKES

LANTERN to the Houses of Parliament for temporary display on 5 November 2016

☉ The Messiah violin (known as Messie). One of the most famous violins in the world, one of the most celebrated Strads, in practically mint condition. Table varnished light orange-brown, fine grain in centre, opening on the flanks. Follows the model created by Stradivari in the 'Betts' violin in 1704, but has individuality in f-holes and ridge of table. Antonio Stradivari (c.1644–1737). Gift of Arthur and Alfred Hill. WA1940.112



☉ Marcantonio Raimondi (c.1470/1482 –c.1527/1534), *Youthful Captive*. Pen and brown ink on off-white paper, 18.8 x 10.8 cm. WA1945.102

☉ Guy Fawkes Lantern
Lantern on display in the House of Commons
© Dylan Nolte



34 OBJECTS FROM THE TRADESCANT COLLECTION, on a long-term basis, to the Garden Museum, London, April 2017 onwards

42 WORKS ON PAPER AND THREE PAINTINGS to *Pissarro a Eragny* at Musée du Luxembourg, Paris, 16 March–9 July 2017



Camille Pissarro (1830–1903), *Morning Mist, Éragny-sur-Epte*. Oil on canvas, 46 x 55 cm. WA1951.225.5

Camille Pissarro (1830–1903), *Women weeding the grass*. Woodcut coloured in watercolour by hand, 17.5 x 11.8 cm. WA1952.6.446

Pair of iron prick spurs, of large size, with long straight sides tapering towards rectangular terminals, both of which are pierced with two horizontal slots. Seventeenth century, North Africa. Presented by Elias Ashmole in 1677, from the Tradescant collection. Iron, 28.5 cm overall. AN1685 B.754.a

Ceremonial dagger or *keris*, carved in Java before 1656. Metal blade and wooden handle with carved decoration, 48.2 x 7.9 x 2.9 cm. Presented by Elias Ashmole in 1677, from the Tradescant collection. AN1656 p.46.1.b

DETAILS OF ASHMOLEAN TOURING EXHIBITIONS

JAPANESE GHOSTS AND DEMONS: Ukiyo-e Prints from the Ashmolean at the Broadway Museum & Art Gallery, 14 September–20 December 2016

HIROSHIGE'S JAPAN: 53 Stations of the Tokaido Road at the Royal Albert Memorial Museum, Exeter, 29 November 2016–16 April 2017

INTO THE GROOVE: Gertrude Hermes and the Natural World, at the Broadway Museum & Art Gallery, 10 February–1 May 2017



Utagawa Kuniyoshi (1797–1861), *The Spirit of Oiwa*. Woodblock print, with bokashi (tonal gradation), 36 x 24 cm. EA1971.61

Utagawa Hiroshige I (1797–1858), *The Sea at Satta in Suruga Province*. Colour woodblock print, 341 x 227 cm. Presented by Mrs Allan and Mr and Mrs H. N. Spalding. EAX.4387

Gertrude Hermes (1901–1983), *Autumn Fruits*, 1935. Wood engraving, 34.3 x 34.7 cm. WA1995.110
© The Estate of Gertrude Hermes



EMBROIDERED BODIES: Garments, Stitches and Stories, from the Ashmolean Museum at the Broadway Museum & Art Gallery, 5 May–10 September 2017

WATLINGTON HOARD POP UP DISPLAY at Bicester Library, 13 May 2017; Faringdon Library, 24 June 2017; Watlington Library, 23 September 2017

GREAT BRITISH DRAWINGS FROM THE ASHMOLEAN MUSEUM at Princeton University Art Museum, 1 July–17 September 2017

All our exhibitions and loans are made possible by the provision of insurance through the Government Indemnity Scheme. The Ashmolean Museum would like to thank HM Government for providing Government Indemnity and the Department for Culture, Media and Sport and the Arts Council England for arranging this indemnity.

NEW GALLERIES AND PROJECTS

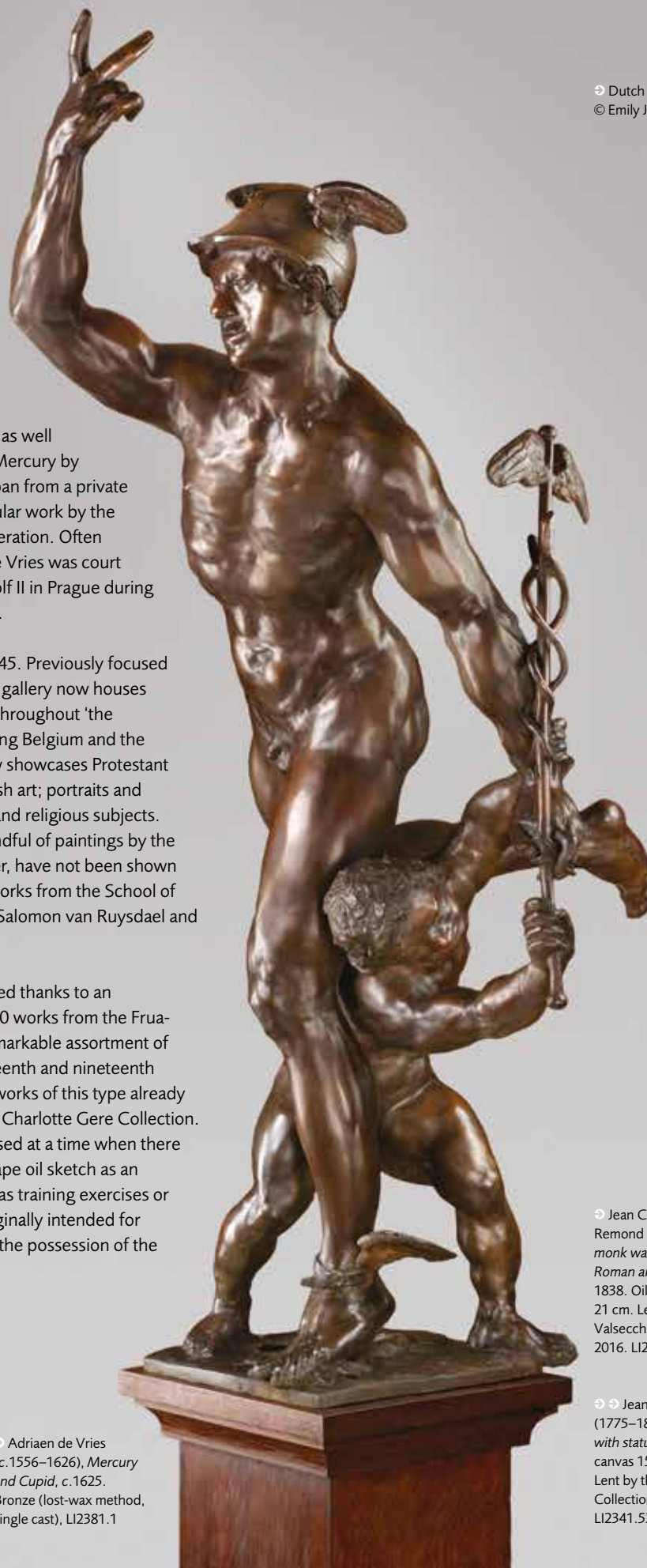
In addition to our temporary exhibitions, the year also saw changes to the Ashmolean's permanent displays – thanks, in part, to a series of spectacular long-term loans to the Museum. Our gallery of 'European Baroque Art' was enhanced during the year by Guido Reni's luminous *Rape of Europa*, on loan from the National Gallery, as well as an extraordinary large-scale bronze of Mercury by Adriaen de Vries. A generous long-term loan from a private collector, *Mercury and Cupid* is a spectacular work by the most talented Baroque sculptor of his generation. Often referred to as the Dutch Michelangelo, De Vries was court sculptor to the Holy Roman Emperor Rudolf II in Prague during the early years of the seventeenth century.

The year also saw the redisplay of Gallery 45. Previously focused exclusively on Dutch art, the redeveloped gallery now houses paintings, furniture and ceramics created throughout 'the Netherlands', an area roughly encompassing Belgium and the modern-day Netherlands. The gallery now showcases Protestant Dutch works together with Catholic Flemish art; portraits and landscapes hang alongside genre scenes and religious subjects. Many of these pieces, which include a handful of paintings by the Antwerp master David Teniers the Younger, have not been shown for a long time. Other highlights include works from the School of Rembrandt and a group of landscapes by Salomon van Ruysdael and his nephew Jacob van Ruisdael.

A number of galleries were also transformed thanks to an exceptional and imaginative loan of over 70 works from the Frua-Valsecchi Collection. These included a remarkable assortment of landscape oil sketches from the late eighteenth and nineteenth centuries, which beautifully complement works of this type already on loan to the Museum from the John and Charlotte Gere Collection. The majority of both collections was amassed at a time when there was little wider appreciation of the landscape oil sketch as an independent genre. Typically undertaken as training exercises or personal studies, such works were not originally intended for public display, tending rather to remain in the possession of the artists and their families.

↪ Adriaen de Vries (c.1556–1626), *Mercury and Cupid*, c.1625. Bronze (lost-wax method, single cast), LI2381.1

↪ Dutch and Flemish Art
© Emily Jarrett



↪ Jean Charles Joseph Remond (1795–1875), *A monk walking through a Roman archway*, Rome 1838. Oil on paper, 27 x 21 cm. Lent by the Frua-Valsecchi Collection, 2016. LI2341.51

↪↪ Jean-Victor Bertin (1775–1842), *Garden with statue*, 1790. Oil on canvas 15.5 x 21.5 cm. Lent by the Frua-Valsecchi Collection, 2016. LI2341.52



The Frua-Valsecchi loan has also helped transform our 'Arts of the 18th Century' gallery, which includes works by some of the most celebrated European artists of the period: Reynolds, Gainsborough and Hogarth in Britain; Watteau, Chardin and Vernet in France; and Tiepolo and Carriera in Italy. Shown together along with a range of porcelain, ceramics and goldsmith's work, the different media, genres, styles and schools on display in this gallery highlight the striking dynamism and diversity of European art during the eighteenth century. Works from the Frua-Valsecchi Collection are integrated throughout the gallery, and have inspired the massed display of portrait and expressive heads on the west wall; here the hang deliberately evokes the character of a private collector's home.

Elsewhere in the 'Textiles Gallery' a remarkable group of colourful 'Favrille' glass vases by American designer Louis Comfort Tiffany (1848–1933) are juxtaposed with a magnificent silk hanging embroidered with peacocks. This work, from the Ashmolean's own collection, was made in Japan during the same period. Although created thousands of miles apart, the pieces harmonise beautifully, with the peacock feather motifs on the iridescent glass echoing those meticulously embroidered on the hanging. Both the glass and the embroidery evoke the rich and intoxicating 'artistic' interiors of the late nineteenth and early twentieth centuries. Other pieces loaned from the collection enhance our 'West meets East Gallery', in which we explore the connections between Europe and the East



View of the porcelain 'aviary' in the 'West Meets East' Gallery. Pictured (left and right): *Pair of Figures of Parrots*, Qing Dynasty, c.1736–95. Cloisonné enamel. Lent by the Trustees of the 2nd Baron Hesketh's Will Trust. LI1980.1

(Centre): *Figure of a Cock and Hen on a Tree Stump*, Arita, Japan, c.1700. Porcelain with overglaze enamels. Story Fund. EA1989.10

Image of the 'Textiles Gallery', featuring *Favrille* glass vases by Louis Comfort Tiffany (1848–1933). Lent by the Frua-Valsecchi Collection, 2016.



in the seventeenth and eighteenth centuries. This now features an 'aviary' of porcelain and enamel birds from Germany, China and Japan, among them a magnificent eagle and owl from Augustus the Strong's celebrated porcelain menagerie in Dresden. A particularly

appropriate new addition in the year that marks the 300th birthday of Thomas Chippendale is an elegant bedside bookcase. Made by Chippendale himself for the celebrated actor David Garrick, the piece is decorated in the fashionable *chinoiserie* taste of the 1770s.



Arts of the 18th Century Gallery.

Thomas Chippendale (1718–79). Bookcase, c.1775–78. Painted softwood in a chinoiserie style. Lent by the Frua-Valsecchi Collection, 2016.



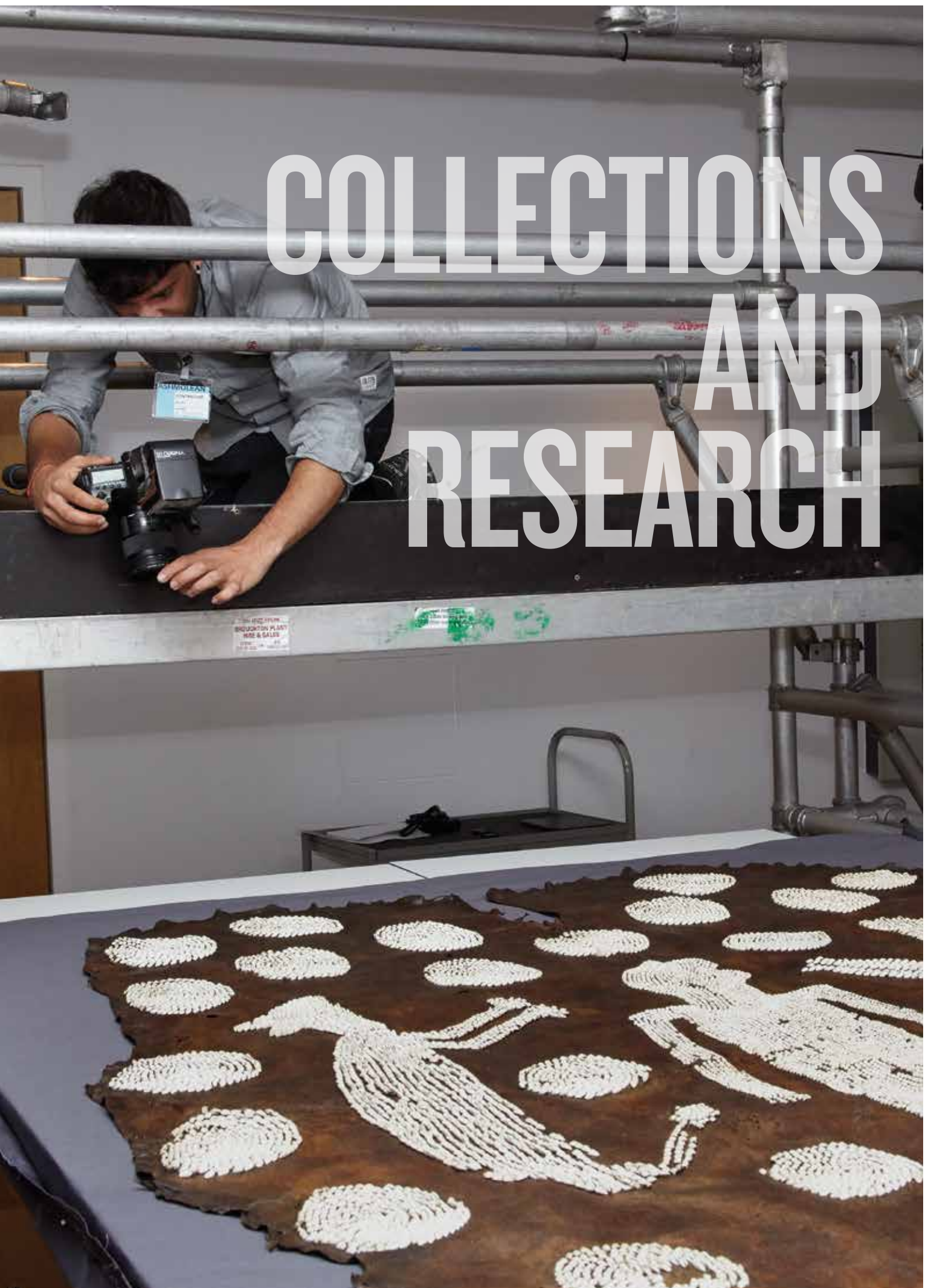


In November the Museum was thrilled to receive an award from the Oxford Preservation Trust for the redisplayed '19th Century Galleries' (66 and 67) in recognition of their contribution to Oxford; the spaces are described as 'beautiful' and 'uplifting'. The redevelopment, which included the installation of environmental controls and new display cases that made the display of decorative arts possible for the first time, was achieved through the generous support of Barrie and Deedee Wigmore.

The 19th Century Galleries:
Gallery 66 (below) and
Gallery 67 (left)



COLLECTIONS AND RESEARCH



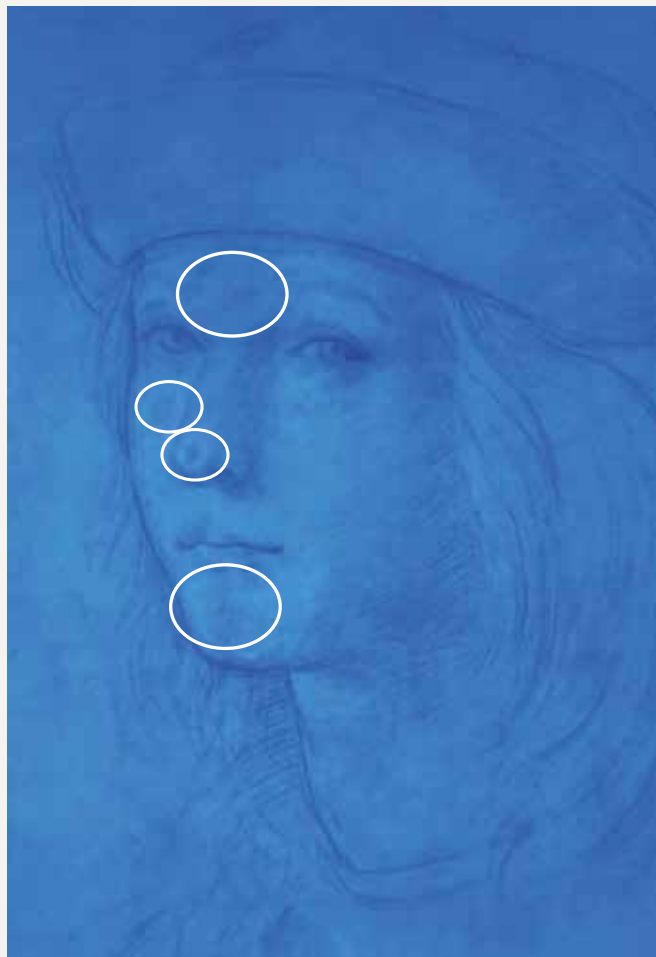
CARE OF COLLECTIONS

RAPHAEL DRAWINGS

This year saw two fascinating conservation initiatives within the Raphael Collections, which culminated in the triumphant *Raphael: The Drawings* exhibition and accompanying catalogue. In preparation for the exhibition, our Conservation Department undertook a three-year conservation programme which involved the rehousing and in-depth examination of 40 Raphael drawings. This project, funded by the Stockman Family Foundation, saw the drawings all placed in new mounts. Where necessary the old inlays and repairs were removed and replaced, ensuring that a 'minimal intervention' approach was prioritised. Old repairs were only worked on if they hampered the long-term preservation of the object. This rehousing will not only ensure the better display of the works, but will also keep the drawings safe during storage and when being viewed.

☺ Raphael (1483–1520), *Portrait of a youth (self-portrait?)*, c.1500–1. Black chalk with white heightening (now largely lost), 38.2 x 26.1 cm. WA1846.158

☺ Below right is the image taken under ultraviolet light. The black chalk contains iron and manganese, both of which absorb under UV and appear dark. In the areas marked, previously invisible lead white highlights become visible as the lead absorbs and appears darker under UV.





Conservation work in progress on Raphael's *Study for Psyche presenting to Venus the vase of Proserpine*, c.1517–18. WA1846.286

Cast of the Centaur from Olympia. H 61

Hardware used by the Conservation Team to carry out Reflectance Transformation Imaging (RTI). This is a mechanism for manipulating multiple images under different lighting conditions to capture very subtle surface information.

This opportunity to improve the care of the collections for future generations has also demonstrated the benefits of close examination of objects as an aid to understanding the collections. It has further revealed the value of close collaboration between art historian and conservator.

The project provided a rare chance to undertake an in-depth examination of the drawings while they were out of their mounts. Using techniques such as close observation, microscopy, transmitted light, raking light, ultraviolet and infrared light photography and XRF analysis (X-ray fluorescence spectroscopy) and reflectance transformation Imaging (RTI), we could ensure the veracity of our information about the type of paper and the media and techniques used in the execution of the drawing. We also gained valuable new evidence, such as the incised lines from blind stylus work by Raphael – a fascinating new insight into the artist's work.

THE RETURN OF THE OLYMPIAN CENTAUR

The cast of the Centaur arrived in the Cast Gallery in the 1880s as part of a formidable series of sculptures which decorated the back pediment of the fifth-century BC Temple of Zeus at Olympia. The cast of Apollo from the same series, now residing in the Ashmolean's atrium, had arrived a few years earlier, with fragments of other figures joining later. These sculptures are among the most important of the ancient world in that they were found in the most

famous sanctuary of Greece, one of the Wonders of the Ancient World. As the German excavators

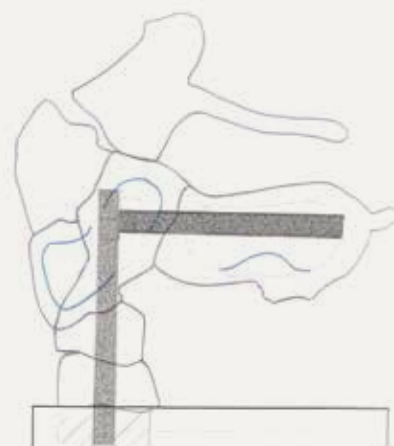
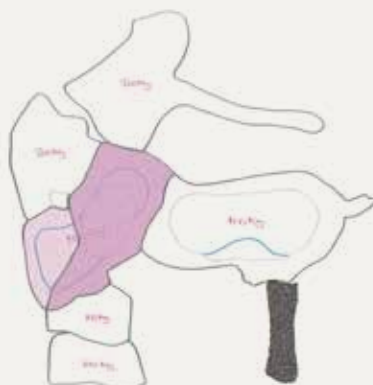
were unearthing fragments of the sculptural decoration of the temple, between 1874 and 1878, moulds were made and casts were produced. The aim was to bring these archaeological discoveries quickly out of the ground and sell them straight into university or art collections, thus ensuring the widest possible reception.

The Centaur from Olympia was on display in the Cast Gallery for many years, but its original mounting proved unstable. In part this was because the cast is large and made of many pieces, with a very irregular shape and a hollow interior. This meant the weight of the trunk was essentially unsupported. While on display in the old Cast Gallery, the Centaur's support consisted of a metal rod piercing his torso. Besides being unsightly, this was also unsafe and required readjustment several times.





🕒 The back of the centaur and the making of its support.
© Cliveden Conservation



🕒 Factum Arte Foundation record the front surface of Powhatan's' mantle using the technique of photogrammetry.

Following a four-year, state-of-the-art restoration, undertaken by specialists at Cliveden Conservation, the Centaur is now back on display in the Cast Gallery – happily reunited with all the other pieces from the sanctuary at Olympia. The problem of stability has been rectified by inserting a horizontal steel bar that runs inside the hollow body, providing a firm support to the figure's entire trunk. Support therefore extends seamlessly from the right to the left of the figure through an internal structure invisible from the exterior.

POWHATAN'S MANTLE

Powhatan's mantle is one of the most important objects in the Ashmolean collection. The mantle, which despite its name is not thought to be a garment, is made of four white-tailed deer hides sewn together and decorated with shells attached with sinew. It is traditionally linked to 'Powhatan' (Wahunsunacawh), the father of Pocahontas and paramount chief of the indigenous Powhatan people who lived in the area of Virginia settled by the English in the early seventeenth century. The mantle came to the Ashmolean as part of the founding collection presented by Elias Ashmole. It had previously had been part of the famed Tradescant Collection, where it is recorded in the catalogue of 1656 as 'Pohatan, King of Virginia's habit all embroidered with shells or Roanoke'. The mantle had been in the Tradescant Collection since at least 1638, when a visitor noted having seen 'the robe of the King of Virginia'.

The opportunity to research the mantle was provided by the development of a new gallery devoted to the Museum's founding collection – gifted to the university by Elias Ashmole to found the original Ashmolean Museum, which opened in 1683. The Factum Arte Foundation visited to record the mantle in close detail using photogrammetry, a process that involved taking more than 1,300 photographs. This was accompanied by a concurrent programme of transmitted light photography. The Ashmolean's Photo Studio took detailed, high-resolution photography of the mantle, as well as producing the first full-view images of it in over 25 years. This included ultraviolet and infrared photography to reveal marks not observable under visible light and to guide a programme of X-ray fluorescence spectroscopy.



Archival research also took place to provide further evidence of the mantle's display and treatment history at the Ashmolean. When the Museum opened in 1683, it was probably displayed vertically on a wall; the loss of shells around the lower border and parts of the animal figures suggest that at least this part of it was accessible and frequently touched. Sadly there seem to be no images of the mantle before a photograph of c.1887–8. This image shows the mantle to



View of the Tradescant Lobby c.1922. Powhatan's mantle is shown mounted vertically in a glazed case.

be dirty, with some tears at the edges, but otherwise in remarkably good condition. Later photographs record it on display after the Museum moved to Beaumont Street in 1894; it seems to have been mounted vertically until 1976, when it was cleaned and redisplayed at a shallow, near horizontal angle in a new 'Founders' Room' gallery. All the information gathered is proving immensely valuable in the investigation of the mantle's complex history.

The progress of the recording and research has reached a wide audience, primarily through 'The Powhatan Mantle' public Facebook page. This has yielded a wealth of comments from many diverse groups and individuals. We hope to share the results of our investigations into this unique object next year.

Without the collaboration of a number of experts in the field, this project would not have been possible. We are thus especially grateful to:

- Laura Peers** from the Pitt Rivers Museum
- Specialists from the Museum of Natural History**, Oxford
- Giovanna Vitelli** from the Mellon Funded University Engagement Programme
- Public feedback**, via the Powhatan Mantle Facebook page
- Buck Woodard**, Professorial Lecturer in the Department of Anthropology, American University, Washington DC
- Theresa Emmerich Kamper** MA, PhD, Honorary Research Fellow, Department of Archaeology, University of Exeter
- Adriana Greci Green** PhD, Curator of Indigenous Arts of the Americas at The Fralin Museum of Art at the University of Virginia and Research Collaborator at the National Museum of Natural History, Smithsonian Institution.

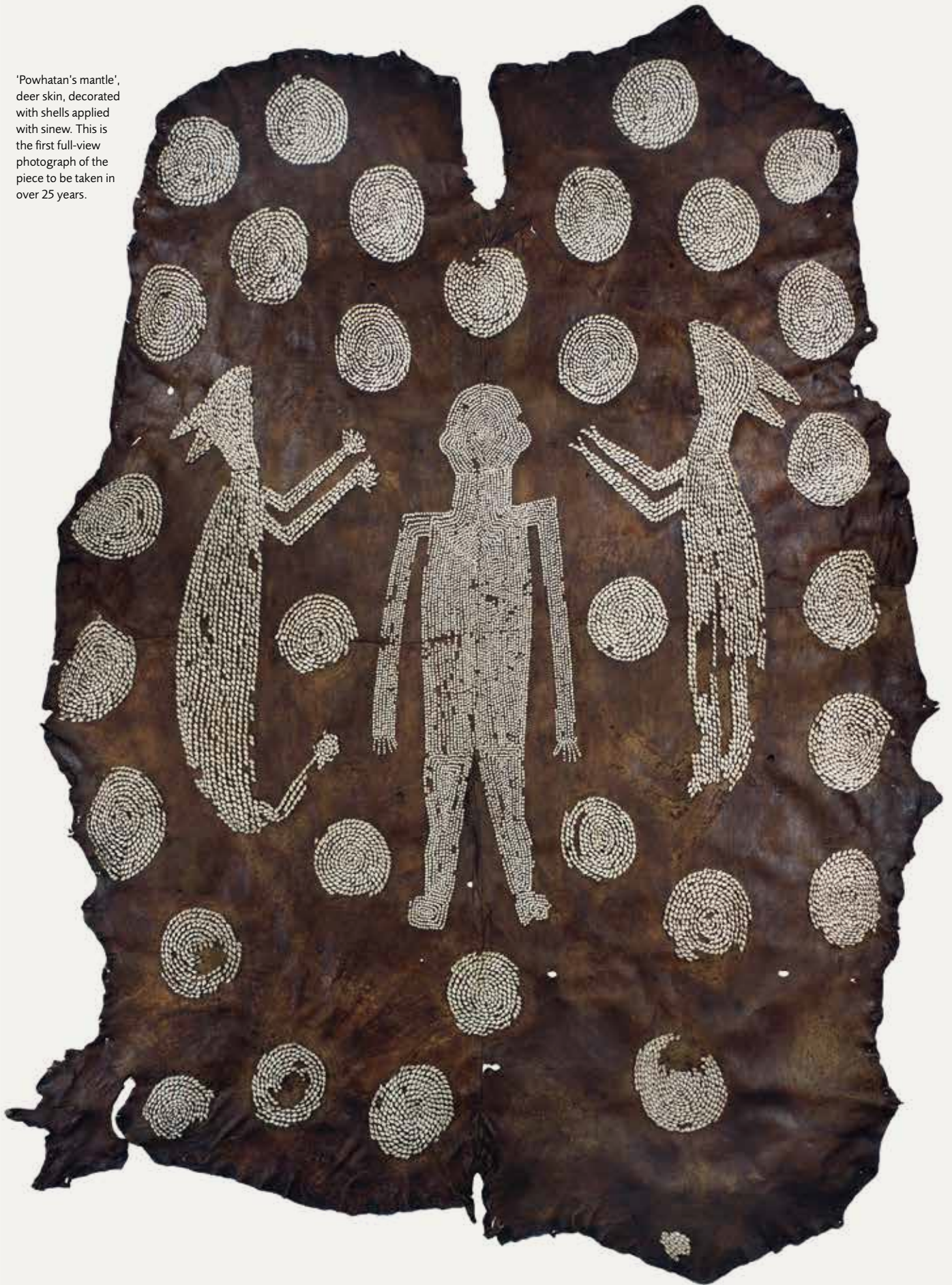
CASE STUDY ELIAS ASHMOLE'S 400th BIRTHDAY

In summer 2017 over 200 people supported the purchase of a new, state-of-the-art display case for Powhatan's mantle, in celebration of Elias Ashmole's 400th birthday. Donors to the appeal also had the opportunity to be listed or have a special dedication on the display case for the birthday year.

'As soon as I saw the Ashmolean Birthday Appeal for the preservation of Powhatan's Mantle, I knew I had to donate. When I was a little girl my grandmother, Margaret Pinsent, would often take me to the Ashmolean Museum to explore, and we would always stop by the Mantle, in awe of its historical significance. A quarter of a century later I am still enchanted by this marvellous object, and indebted to my grandma for her continued investment in my educational pursuits. I cannot wait to see the Mantle back in the Museum, to enjoy for many more years to come.'

Laura Wilson

'Powhatan's mantle', deer skin, decorated with shells applied with sinew. This is the first full-view photograph of the piece to be taken in over 25 years.



DIGITAL COLLECTIONS

The Ashmolean has documentation of its collection that dates back to before its foundation in 1683. Over the centuries the more than one million objects in the Ashmolean's collection have been documented in a traditional manner, first in handwritten register books and other forms of paper records, along with drawings and then, from the nineteenth century, photographs. More recently, however, the Museum has fully embraced the opportunities offered by the digital revolution, with the dual purpose of making our unique collections accessible to a global audience and of enhancing their management and preservation.

Over the past year enormous strides have been made in refining and expanding the Museum's collections database, as well as laying the essential groundwork for the launch of a new 'collections online'. The Museum has an initial goal of making 25 per cent of the collection available online by the end of 2019. Very generous financial support from the Friends of the Ashmolean enabled the appointment of two part-time assistants and a full-time cataloguer to help achieve this. Examples of some of the numerous projects undertaken successfully over the last 12 months include:

- Capturing the data of 29,000 handwritten and typed object record cards for the Ancient Egypt and Sudan Collection using a professional transcription service. These will be mapped to the Museum's database for eventual publication online.
- Standardising and updating information across numerous data fields in the digital records of 2,000 objects from ancient Cyprus. In addition Cypriot material in over 90 boxes stored off-site has been photographed.

☺ Volunteers in the Coin Room using a digital data capture system

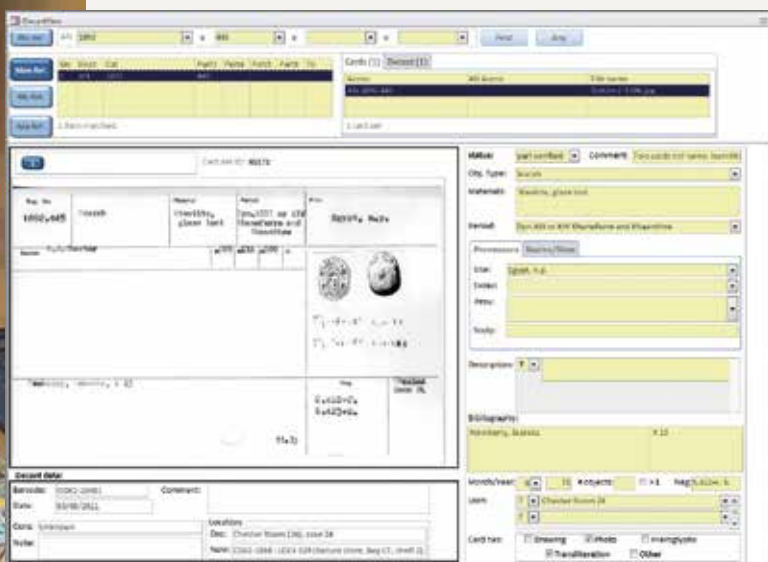
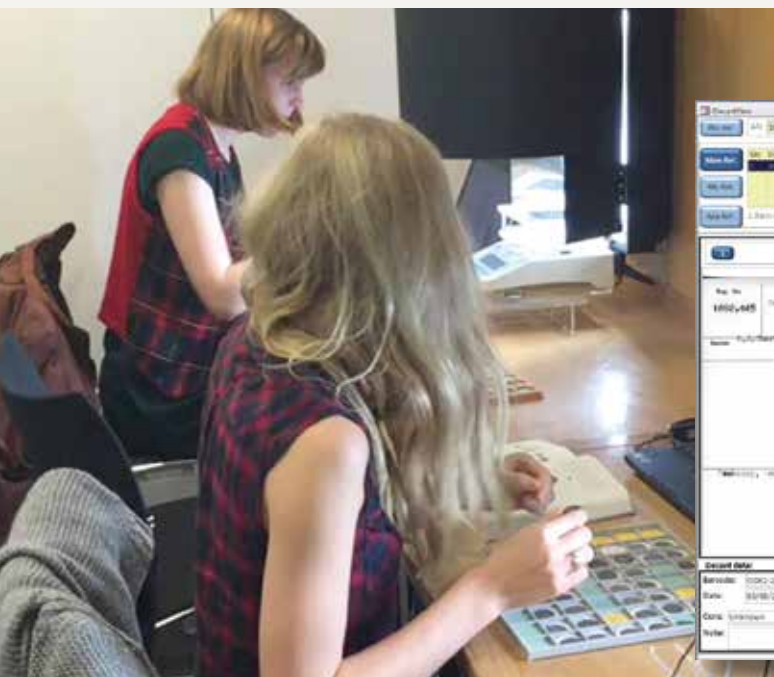
☺ A digital record taken from card index files from the Egyptian collections



☺ Preparing documents for digitisation in the Department of Eastern Art

- Developing an automated data capture system in the Heberden Coin Room which, with the support of volunteers, has enabled the recording of many tens of thousands of coins. A web app has also been created, which allows external specialists access to thousands of records in order to improve the quality of data.
- Creating 5,000 new records for recent acquisitions and all the sixteenth-century Dutch and Flemish master prints in the Western Art Department. The work has been undertaken by a dedicated cataloguer assisted by interns, volunteers, collections managers and curators.

The Ashmolean's digital work is now integrated into the University of Oxford's Gardens, Libraries and Museums Digital Strategy, launched in November 2016. This strategy sets out a high-level vision as to how technology can help achieve the University's long-term digital aspirations, and the University is committed to providing essential investment in digital infrastructure, security and support for its collections. This has yielded a more centralised and standardised IT system, better suited to the current needs of Oxford University's Museums and Gardens.



NEW WEBSITE REDEVELOPMENT

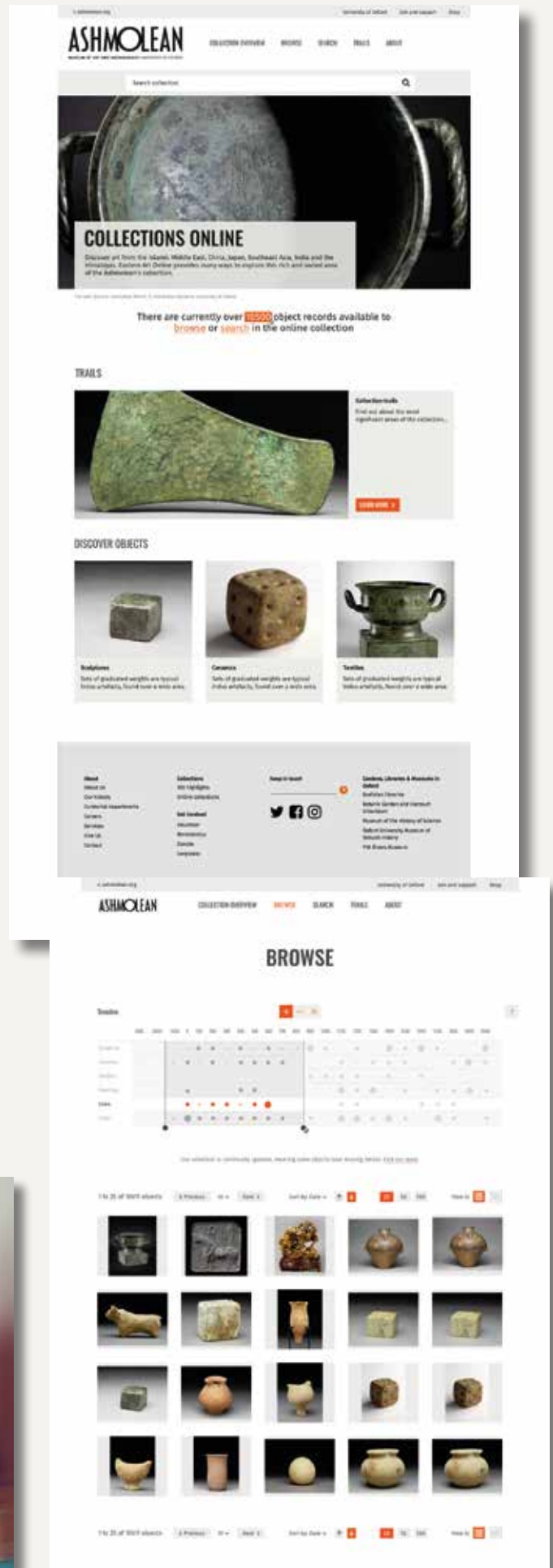
The Ashmolean has redeveloped and redesigned its online presence, part of a project to deliver a new website launched in autumn 2017. It contains over 900 pages of new content and photography, including more than 3,000 images that have never previously appeared online.

THINKING WITH THINGS: The Oxford Collection Podcasts

The Museum's new podcast series, *Thinking With Things*, was launched in January 2017. The podcasts feature academics from across the University of Oxford; each has chosen an object that relates to their research, revealing a whole world of ideas behind a single artefact. With generous support from Professor Raymond Dwek CBE, FRS, the first series of podcasts featuring Julia Bray, Craig Clunas, Marcus du Sautoy, Sarah Harper, Dame Hermione Lee, Chris Lintott, Diamaid MacCulloch, Eugene Rogan, Helen Watanabe-O'Kelly and David Whyte Macdonald were released on iTunesU and the University's podcast site. They have also been added to the Ashmolean's YouTube channel.



Hermione Lee (above) and Marcus du Sautoy (right) share their chosen objects on the *Thinking With Things* podcast series.



Pages from the new website

RESEARCH

The Ashmolean is dedicated to the use of material evidence to further the understanding of art, archaeology and history. As well as being a research organisation in its own right, the Museum is also an important facilitator of research for the academic divisions of the University of Oxford and for scholars worldwide; it seeks to provide intellectual leadership in scholarship and research relating to the areas covered by its collections. The scope of current research includes historical, material and intellectual contexts, the history of collecting, the conservation and scientific analysis of the collections, and museology.

Over the last year our 29 research-active staff have worked on a wide range of research projects. These include 11 externally funded projects receiving support from a range of Research Councils, charity research funders and individuals.

Highlights of 2016/17 have included:

DIVINATION AND ART IN THE ISLAMIC WORLD

This two-year Leverhulme Trust-funded research project took a new approach to the study of divinatory practices in the medieval and early modern Islamic world. In order to provide fresh insights into the nature of these arts, objects have been placed at the centre of the discussion. The results of the research were presented in the Ashmolean's *Power and Protection* exhibition of 2016/17.

RAPHAEL AND THE ELOQUENCE OF DRAWING

A research project grant from the Leverhulme Trust funded a collaboration between the Ashmolean and the University of Kent. Taking an interdisciplinary approach to the study of Raphael and the experimental character of drawing, the research was used to enrich the content of the summer 2017 *Raphael* exhibition.

HEFCE MUSEUM, GALLERIES AND COLLECTIONS FUND

The Ashmolean's contribution to the wider research community was recognised by the Higher Education Funding Council for England (HEFCE) in its independent review of university museums, galleries and collections. We were awarded funding based on our unique contribution to research, scholarship and our research impact, both in the UK and internationally.

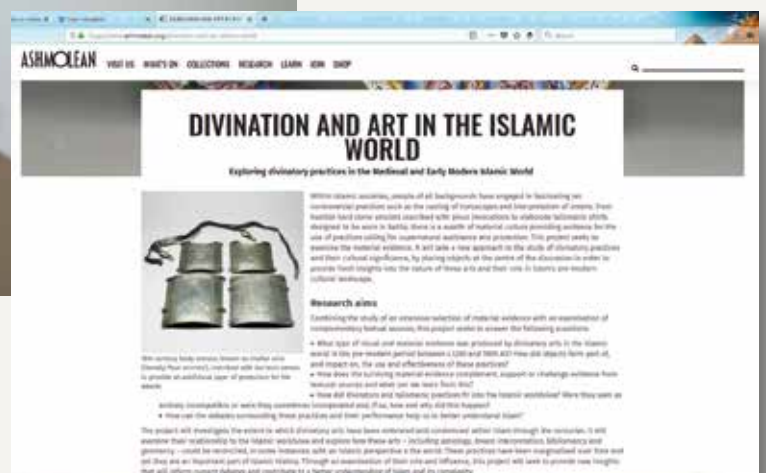
AHRC COLLABORATIVE DOCTORAL PARTNERSHIP STUDENTSHIPS

Two PhD studentships, funded by the Arts and Humanities Research Council (AHRC), began at the Ashmolean in autumn 2016. These projects are jointly supervised by Ashmolean curators in collaboration with external Higher Education Institutes (HEIs). Their focus is on Gold Coinage in the Roman World, in collaboration with the University of Warwick, and St Petersburg in the Talbot Collection, in collaboration with the University of Cambridge. In addition a student was recruited for a third project, starting in autumn 2017, on The Impact of Archaeological Plaster Casts in the Modern Museum, in collaboration with the University of Leicester.



➤ Professor Catherine Whistler and Ben Thomas, co-curator for the exhibition *Raphael: The Drawings*

➤ The website for 'Divination and Art in the Islamic World'



PUBLICATIONS

This year saw the publication of four major collection catalogues, continuing a programme of scholarly publications on the Museum's collections. Reviewing Professor Catherine Whistler's catalogue of the Museum's Baroque paintings in *Apollo* magazine, Xavier Salomon commented, 'It is encouraging to observe that, even though many museums in the UK have suffered recently from underfunding and understaffing, scholarship of the highest quality is still being produced'. Ashmolean titles published over the last 12 months demonstrate the Museum's enduring commitment to object-based research and publication.

Catherine Whistler's *Baroque and Later Paintings in the Ashmolean Museum* included a history of the collection as well as comprehensive catalogue descriptions of 186 paintings, among them masterpieces such as Claude's *Landscape with Ascanius Shooting the Stag of Sylvia* and the 12 paintings selected for, and left to, the Museum by Sir Denis Mahon in 2013. The publication was supported by the Sir Denis Mahon charitable trust and John Morton Morris and the Modern Art Press.

Two long-awaited catalogues of the Ashmolean's ceramic collections were also published during the year. Professor Timothy Wilson's **Italian Maiolica and Europe** was the culmination of nearly 30 years' work in caring for, studying and developing the collections. The book's 289 catalogue entries encompass the Museum's important collection of post-Classical Italian pottery as well as some 70 entries on selected pieces of pottery from elsewhere in Europe. It also includes an essay by Kelly Domoney of Cranfield University and Elisabeth Gardner of the Ashmolean's Conservation Department on

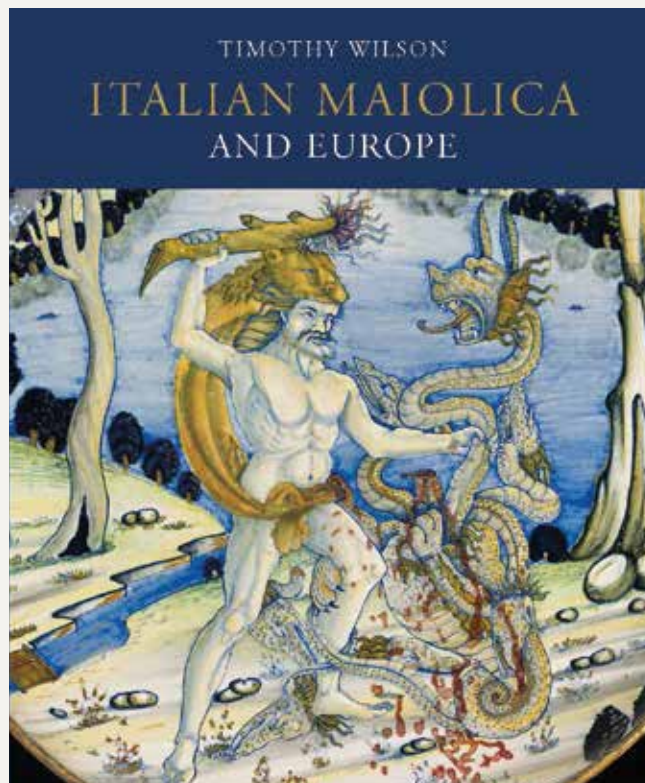
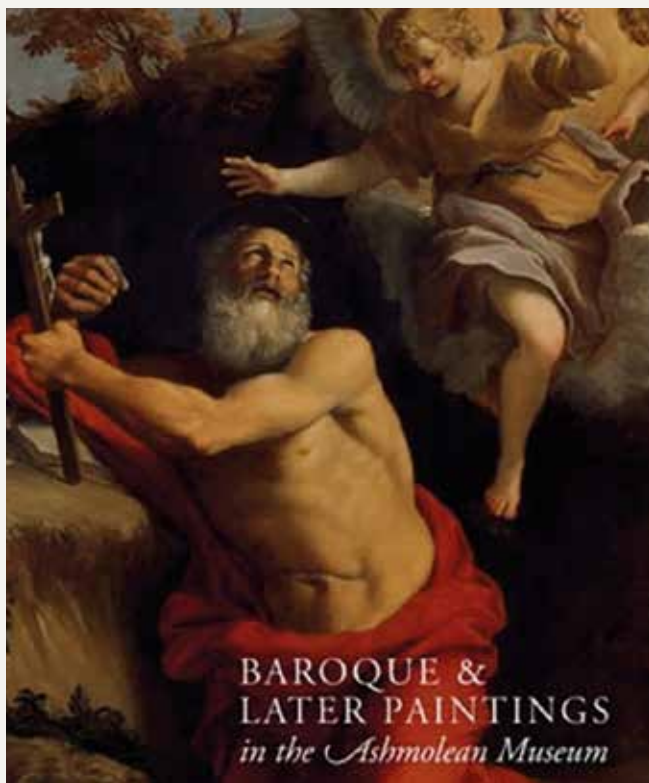
the technical analysis and conservation history of certain pieces from the collection.

The two-volume catalogue **The Marshall Collection of Worcester Porcelain** describes what is probably the most encyclopaedic collection of early coloured Worcester porcelain in existence. Assembled by Henry Marshall in the mid-twentieth century, the collection sought to represent as comprehensive a range of patterns as possible. The catalogue, written and organised by Rosalind Sword, seeks like the collection itself to present early Worcester porcelain to collectors and the wider public as systematically and comprehensively as possible.

The publication of both ceramic catalogues relied on the support of many to whom we extend heartfelt thanks. They include the Ceramica Stiftung, the Friends of the Ashmolean Museum, Oxford Ceramics Group, Errol Manners, Alan Moatti, Justin Raccanello, Bernd Hockemeyer, Rainier Zietz, Christie's, Camille LePrice, Sam Fogg, Pierre-Richard and Raymonde Royer.

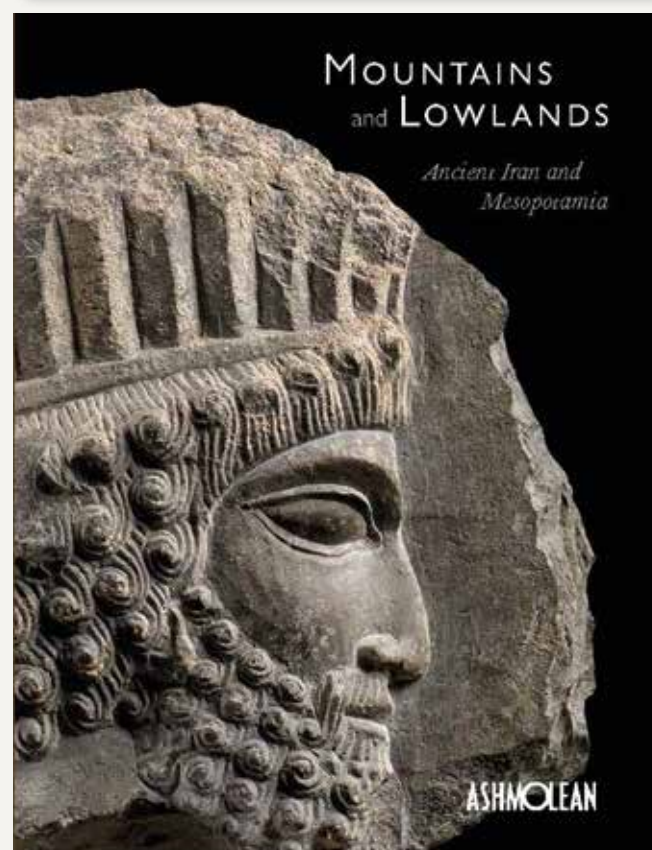
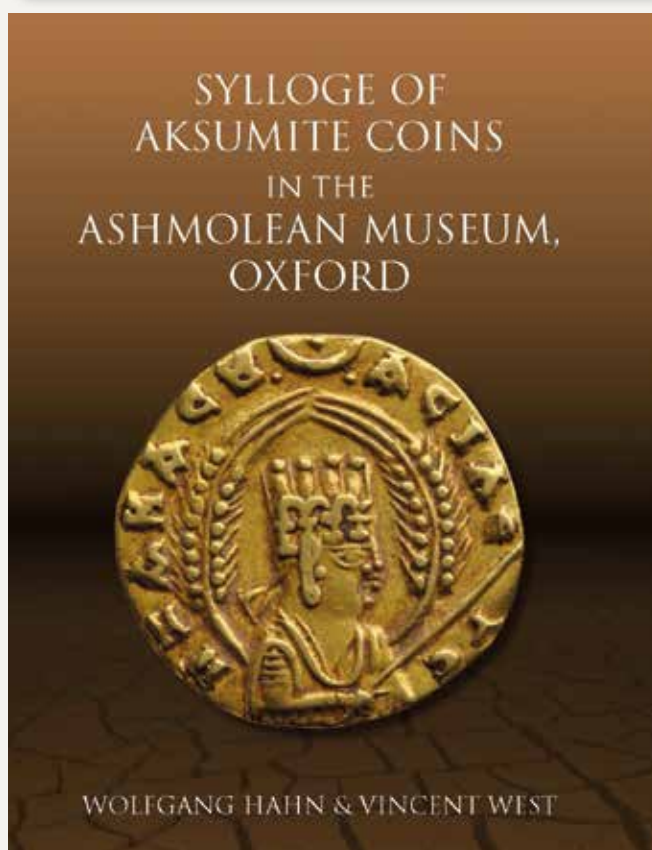
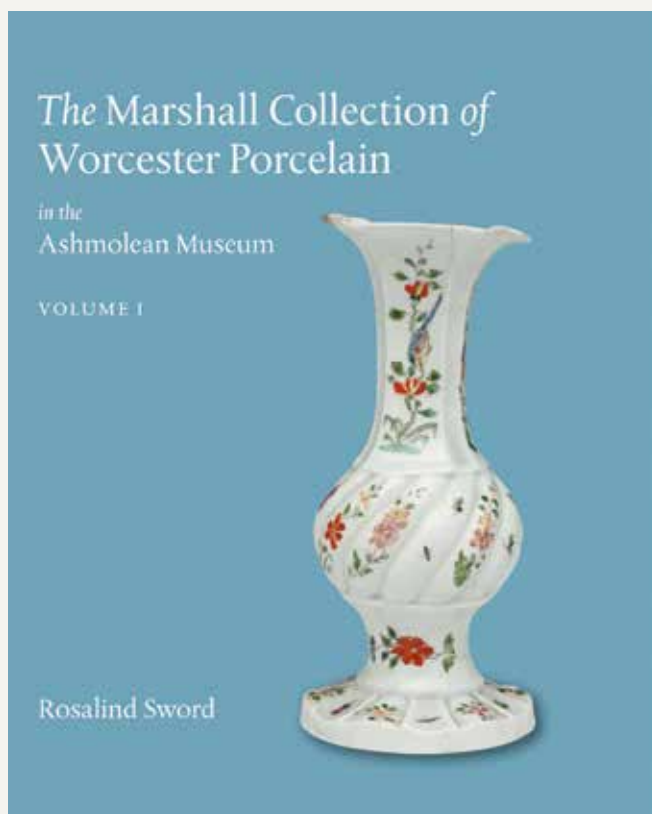
Finally the **Sylloge of Aksumite Coins in the Ashmolean Museum** by Wolfgang Hahn and Vincent West provides a comprehensive catalogue of the Ashmolean's important and high-quality collection of coins from the Ethiopian kingdom of Aksum from the third to the seventh centuries. This impressive work makes a fundamental contribution to this area of research.

In addition to collection and exhibition catalogues, the Museum also published **Mountains and Lowlands** by Dr Paul Collins. An important and accessible book, the work explores the origins of civilisation through the relationship between lowland Mesopotamia



(ancient Iraq) and the highlands of Iran. Covering the period from 6000 BC to AD 650, the book explores the developments that lie at the root of our own world – farming, cities, writing, organised

religion, warfare – principally through the superlative Ancient Near Eastern collections in the Ashmolean. This publication was generously supported by the late Mrs Jaleh Hearn.



ACQUISITIONS

As the world's leading university museum of art and archaeology and Britain's first public museum, the Ashmolean continues to enhance its collection through new acquisitions. Many of our acquisitions are made possible through generous support from the Art Fund, the Ashmolean Friends, the Heritage Lottery Fund and many private donors.

ACQUISITION HIGHLIGHTS

The Watlington Hoard

Buried around AD 879–80

AN2017.3–24

The Museum has acquired 15 silver ingots, three complete silver arm-rings, two hacksilver fragments from neck-rings, one fragment of hacksilver from an arm-ring, and one piece of hackgold as part of

the Watlington Hoard. The hoard is thought to have been buried by the Viking army as it retreated through Oxfordshire in around 879–80, following defeat by Alfred the Great at the Battle of Edington. These objects were found with around 200 silver coins, which revealed a previously undocumented alliance between the Anglo-Saxon kingdoms of Wessex and Mercia, under the leadership of Alfred and Ceolwulf II respectively.

With only a short time window over the winter of 2015, the Ashmolean managed to raise the £1.35 million required to purchase the hoard dating to the time of King Alfred the Great discovered in Watlington, Oxfordshire. More than 800 members of the public contributed to the appeal, over half of whom were new supporters to the Ashmolean. Lead support was provided by the National Lottery through a Heritage Lottery Fund (HLF) grant of £1.05 million for the purchase of the hoard and funding of a range of educational and outreach activities. With a further £150,000 from the Art Fund (plus a contribution from the Wolfson Foundation), as well as contributions from private individuals and the Friends and Patrons of the Ashmolean, the Museum achieved its fundraising target just



days before the deadline. The publication to support the Hoard's acquisition was generously supported by The Carl and Eileen Subak Family Foundation.

The Watlington Hoard was runner-up in the Art Fund's Acquisition of the Year Award. Tim Horton from Watlington Parish Council, who contributed their time to the campaign, said that 'To come second is a major fillip to those who have admired the Ashmolean Museum's ambition, and especially its commitment to education in the County about its first Viking treasure hoard'.

Stuart McLeod, Head of HLF South East, says: '*This is fantastic news for the Ashmolean and its visitors. Thanks to the fundraising campaign and the £1.05 million provided by National Lottery players, this hugely significant hoard will be available for future generations to admire, learn from and explore.*'

📍 The Watlington Hoard, one of the most notable acquisitions of 2016/17. AN2017.3–24

📍 Early-medieval vessel: long handled pan from the Long Compton burial. Portable Antiquities Scheme: BERK-5105C9 © Oxfordshire County Council, Creative Commons



Grave Good Assemblage from an Anglo-Saxon Burial Parish of Long Compton, Warwickshire, seventh century AD *Purchased with help from a private donor* AN2017.2.1–2.39

This unique assemblage of artefacts was found in the grave of a woman who died in the seventh century AD. She was buried in the vicinity of the Rollright standing stones, close to what is now the Warwickshire–Oxfordshire county border. Her grave goods, which include objects made of silver, amber, rock-crystal and antler, suggest that she was of high status. The most impressive artefact is a rare copper-alloy skillet or 'patera', which may have been used in Christian baptism ceremonies. The artefact assemblage was acquired via the Treasure Act 1996 process.



Bust of Dionysos

100 BC–AD 100

Purchased with help from a private donor
AN2017.1

This unusual bust of Dionysos is expertly executed and in exceptionally good condition; it has retained all of its original features and shows no sign of repair. The piece portrays the god of wine and fertility as a beautiful if somewhat androgynous youth with idealised Classical features. The bust was previously part of a number of private collections, including the G. Steinmarder and the P. Bachmann Collections. It also featured in the exhibition entitled 'Römische Griechische und Kunst' that took place in Bern, 12 June–30 August 1942.

The bust of Dionysos was purchased in honour of Professor Sir John Boardman.

📍 Bust of Dionysos, 100 BC–AD 100. Marble. Purchased with the assistance of the Neil Kreitman Foundation in honour of Prof. Sir John Boardman.



Arundel Table. Pair of carved marble table supports attributed to François Dieussart and originally part of the Arundel Marbles, c.1625. AN2016.156



A Marble Table from Italy, 'The Arundel Table'

Rome, 1620s

Accepted under the Cultural Gifts Scheme by HM Government and allocated to the Ashmolean, 2016.

AN2016.156

In the 1620s the Earl of Arundel commissioned a beautiful table in Rome. Its ornate legs were carved with rearing horses flanking Arundel's crest and were surrounded by a garter, complete with the motto of the Knights of the Garter, 'Honi soit qui mal y pense' (Shame on him who thinks ill of it). These legs and the original top (now lost) were once inlaid with coloured marble. However, they ended up (in the grounds of Easton Neston, Northamptonshire) with a strange new top – a gravestone for a pet dog called PUG, who according to the inscription '...departed this life June ye 24th 1754 in the third year of her Age ... Not unlamented now she dies / Besprinkled here this Tribute lies / With heavenly tears from Angel's eyes'.

Albani Antinous Relief

AD 130–8

Plaster cast

Purchased by the Friends of the Ashmolean

H: 113

This cast is of one of the most celebrated Roman sculptures. It represents the boy Antinous, a favourite of the Emperor Hadrian. He is wrapped in a cloak, holds a flower garland in his left hand and wears a wreath of budding flowers in his hair. The wreath assimilates the boy to a nature divinity, perhaps the Genius of Spring.

Born in the Roman province of Bithynia, a province of the Roman Empire on the Black Sea coast of Anatolia (Turkey), Antinous became part of the imperial entourage on tours in the Greek East in the 120s, before he tragically drowned in the Nile in AD 130. Hadrian founded a city in Egypt where the accident occurred, naming it Antinoopolis in his honour. Antinous's portrait image was widely received around the Empire, reproduced on provincial coins and found in more than



Cast of the Albani Antinous Relief. H 113

70 surviving marble busts, statues and reliefs. Many cities established cults which honoured him as a hero or a god.

The relief was discovered in 1735 in Hadrian's Villa and brought by Cardinal Alessandro Albani to the Villa Albani in Rome. Here it was placed above a chimneypiece in a room that was not only named after the work, but designed around it. Cardinal Albani's librarian, Johann Joachim Winckelmann, considered the relief to be one of the highest expressions of ancient art, and it soon became an icon of ideal beauty.



➤ Abraham Janssens, the Elder (1567–1632) *Allegory of Joy and Melancholy*. Oil on canvas, 120.4 x 97.6 cm. Presented by Jean Greer through the Art Fund, 2017. WA2017.34

☉ George Loraine Stampa (1875–1951), *You haven't de-blacked out the library*, 1940. Pen and black ink on wove paper, laid down on card, 27.2 x 34.2 cm. Presented by Jean G. Greer, through the Art Fund, 2017. WA2017.35



Abraham Janssens the Elder (1567–1632), *Allegory of Joy and Melancholy*, 1628

Oil on canvas

Presented by Mrs Jean G. Greer through the Art Fund, 2017
WA2017.34

Abraham Janssens was a Flemish artist who visited Italy between 1597 and 1602, where he was greatly influenced by Caravaggio. After returning to his hometown of Antwerp, he was in demand for his large religious and mythological paintings. The allegorical subject here highlights the differences between Melancholy and Joy. A haggard old woman is shown sulking, with her head resting on her hand, while the young woman on the left is portrayed in a livelier way, holding a wine flask and cup and wearing a wonderful flower garland in her hair.

This painting features in a cartoon drawing made by George Loraine Stampa during the Second World War (published in *Punch* on 9 October 1940) when a guest in the house of the donor's grandparents. This cartoon was a fitting accompaniment to Mrs Jean G. Greer's gift of the painting to the Ashmolean Museum.

Ancient Iranian Pottery and Metalwork: The Frances Leishman Collection

Pottery and metalwork from Iran,
c. 1200–650 BC

Purchased with help from a private donor
AN2016.164.10–17

Gifted to the Museum in memory of Mrs Frances Webb Leishman, this group of pottery vessels and metalwork originates from western and northern Iran and dates from around 1200 to 650 BC. The collection was compiled in 1961 by the archaeologist Sir Max Mallowan (husband of Agatha Christie). The majority of the bronzes were produced by societies in the valleys of the central Zagros Mountains of Iran. As excellent examples of so-called Luristan Bronzes, they are an important addition to the Ashmolean's already extensive holdings of this type of metalwork.

William Dobson (1611–46), *Group Portrait of Prince Rupert, Colonel William Legge (?) and Colonel John Russell, c. 1645–6.*

Oil on canvas

Allocated to the Ashmolean Museum for the nation through the Acceptance in Lieu scheme, administered by the Arts Council.
WA2017.38

This oil painting was acquired on the occasion of Elias Ashmole's 400th birthday in May 2017. The timing was particularly appropriate, as it was created by the British artist William Dobson (1611–46) during the Civil War in Oxford, when the city was home to the royal court in exile. Prince Rupert had come to the city in order to reconcile with Charles I, his uncle, after he had fallen out of favour following his defeat at Bristol. Three Royalist commanders are seen in a meeting, with Rupert standing on the left and John Russell, commander of the Blue Coats regiment and commissioner of the painting, seated on the right. The identity of the man at the centre remains unclear, but he is most likely William Legge, then Governor of Oxford, who played a pivotal role in the reconciliation between Charles I and Rupert. The symbolic scene contains references to the recent discord between the king and his nephew (for example, the commander's coat worn by Rupert at Bristol and the blank scroll for Rupert's confession) and to Rupert's enduring loyalty (shown by the dog and the column).



◉ Ancient Iranian Pottery types, including burnished bowls, lamps, abstract birds shaped, and a tea pot, c. 2000–1000 BC. AN2016.164.10-17.

◉ William Dobson (1611–1646), *Group Portrait of Prince Rupert, Colonel William Legge and Colonel John Russell, c. 1645.* Oil on canvas 150 x 198 cm. From the collection of

Richard and Patricia, Baron and Baroness Sandys. Accepted in lieu by HM Government and allocated to the Ashmolean, 2017. WA2017.38





Jenny Saville (b.1970)
Study of Arms II: a response to Titian's Study of a Young Woman, 1576, Uffizi, Florence.
 Charcoal and pastel on tinted acrylic ground on watercolour paper, 76.5 x 56.7 cm. Presented by the artist. WA2016.75

Jenny Saville (b.1970), *Study of Arms II: a response to Titian's Study of a Young Woman*, 1576, Uffizi, Florence
 Charcoal and pastel on tinted acrylic ground on watercolour paper
 Presented by the artist
 WA2016.75

Alongside our ambitious late 2015 exhibition *Drawing in Venice: Titian to Canaletto*, Jenny Saville, who has long been fascinated by the sensuousness and gestural energy of Venetian art, showed

new work inspired by drawing in Venice. She made this compelling study of her daughter in response to a powerful drawing of a young woman by Titian (c.1485–90) in the collection of the Uffizi (Florence), which featured in the Ashmolean's exhibition. Saville captures the restless energy and easy physicality of youth, documenting in a single image a series of natural, yet awkward poses struck by her young daughter as she gazed into the distance, seemingly lost in thought. She very generously presented this drawing to the museum after the end of the exhibition in early 2016.

Lucie Rie (1902–95), *Swan-Necked Vase*, c.1954

Thrown stoneware, white crackle glaze with iron flecks

Bequest of Professor Luke Herrmann

WA2017.30

This elegant vase forms part of an exceptional group of studio ceramics bequeathed to the Museum by Professor Luke Herrmann (1932–2016). Professor Herrmann was Assistant Keeper of Art at the Ashmolean between 1956 and 1967. The group includes pieces by Hans Coper, William Staite-Murray, Charles Vyse, James Tower and Jennifer Lee.

The following three pieces were acquired or presented to the Museum in honour of Professor Timothy Wilson, Keeper of Western Art, who retired in January.

☉ Dame Lucie Rie (1902–1995) *Swan-Necked Vase*, c.1954. Thrown stoneware, white crackle glaze with iron flecks. Bequeathed by Professor Luke Herrmann, 2017. WA2017.30



A Beauvais *Plat de la Passion* Dish

France (Beauvais), dated December 1511

Lead-glazed earthenware

Acquired in honour of Professor Timothy Wilson (Madan Bequest Fund) with the aid of the Arts Council England/Victoria and Albert Museum Purchase Grant Fund, Brian Wilson and Martin Foley. WA2017.1



☉ The Beauvais *Plat de la Passion* Dish, c.1511. Earthenware, lead-glazed. Acquired in honour of Professor Timothy Wilson (Madan bequest Fund), with the aid of the Arts Council England/V&A Purchase Grant Fund, Brian Wilson and Martin Foley, 2017. WA2017.1

This is one of a handful of surviving *plats de passion* made in Beauvais in the early sixteenth century. It is moulded around the rim with the 'Stages of the Passion' divided by crowned shields bearing the arms of France, the Dauphin, Anne de Bretagne and others. Suspension holes in the back indicate that it was made to be hung on a wall, as an object of veneration. These 'Passion' plates are among the most important ceramics produced in Beauvais during the sixteenth century, and all other known examples are found only in French museum collections. The quality of clay from the Pays de Bray and the wide range of objects produced from it meant that Beauvais was one of the greatest ceramics centres in France.

Oval Dish

Italy (probably Padua), dated 1649
Presented by Rainer Zietz in honour of
Professor Timothy Wilson.
WA2017.13

An imposing and rare dated example of maiolica with decoration imitating Iznik pottery. Turkish Iznik pottery was imported or traded through Venice in quantity in the late sixteenth and seventeenth centuries. Its distinctive patterns and colours were imitated by Italian potters in Padua during the first half of the seventeenth century.



☉ Oval Dish, decoration in Iznik-style from Padua, Italy. Painted in blue, green, orange-red, yellow, dark purple in Iznik-style floral motifs. Earthenware, tin-glazed (maiolica). Presented by Rainer Zietz, in honour of Timothy Wilson on his retirement, 2017. WA2017.13

A Foot

Italy or Nuremberg, 1560–70s
Attributed to Johan Gregor van der Schar dt (c.1530/31–died
after 1581)

Terracotta, painted and gilded
Given through the Cultural Gifts Scheme by Daniel Katz, in honour
of Professor Timothy Wilson.
WA2017.21

This rare and elegant sculpture is a free copy of the left foot of Michelangelo's celebrated statue of Day, located in the Medici Chapel in San Lorenzo, Florence. It may well have been made by the Netherlandish sculptor Johann Gregor van der Schar dt, perhaps conceived as a virtuoso object for display in a *studiolo* setting. In Italy in the 1560s van der Schar dt studied Michelangelo, copying anatomical elements of his sculptures in terracotta. On moving to Nuremberg he made several terracotta portrait sculptures, all of which were realistically painted, just like the foot.

☉ A Foot, attributed to Johan Gregor van der Schar dt (c.1530/31 – c.1590). terracotta, painted, gilded. Presented by Daniel Katz, through the Cultural Gifts Scheme, in honour of Professor Timothy Wilson on his retirement, 2017. WA2017.21

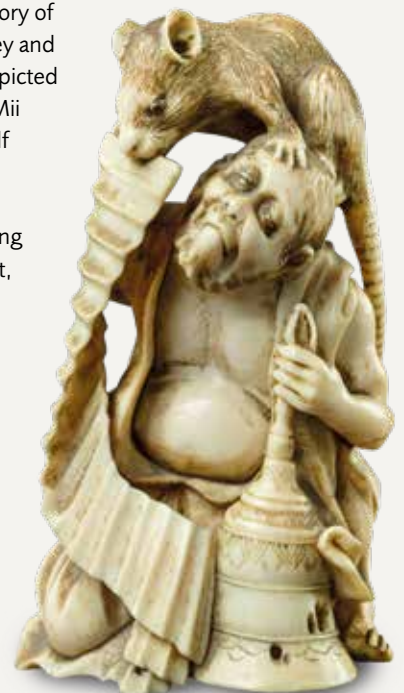


☉ Asahi Meidō (1843–1923), *Okimono* (ornament) in the form of a Buddhist priest with a rat, sutra scroll and bell. Ivory, Japan, 1880–1920. Presented by Audhild Bayley in memory of John Bayley and Iris Murdoch. EA2017.22

Asahi Meidō (1843–1923), *Okimono* (ornament) in the form of a Buddhist priest with a rat, sutra scroll and bell

Japan, 1880–1920
Ivory
Presented by Audhild Bayley in memory of John Bayley and Iris Murdoch.
EA2017.22

This finely carved *okimono* is from a group of 11 Japanese and Chinese carvings and prints presented by Mrs Audi Bayley in memory of her late husband John Bayley and Iris Murdoch. The figure depicted may be the priest Raigo of Mii Temple, who starved himself to death after he had been thwarted in his ambitions to expand his temple. According to legend, his vengeful spirit, transformed into a giant rat, led an army of rats to devour the sacred sutras of a rival temple. A Japanese ivory figure of 'an old man with a rat on his shoulder' is mentioned in Iris Murdoch's 1956 novel *The Flight from the Enchanter*. John Bayley and Iris Murdoch visited Japan on three occasions between 1969 and 1993.



Toyohara Chikanobu (1838–1912), *Suimen no tsuki* ('Moon Reflected in Water'), from the series *Setsugekka* ('Snow, Moon, Flowers')

Japan, 1899

Ukiyo-e woodblock print

Presented by Audhild Bayley in memory of John Bayley and Iris Murdoch.

EA2017.17

Chikanobu was one of the last great masters of the woodblock print genre known as *ukiyo-e*, or 'pictures of the floating world'. *Ukiyo-e* often depicted courtesans, Kabuki actors and other stars of Japan's entertainment districts; in this summer scene a tipsy young woman on a pleasure boat dangles her sake cup over the water as she admires the reflection of the moon in the waves. The print is from a series showing beautiful women in different seasons.

⇒ Toyohara Chikanobu (1838–1912), *Suimen no tsuki* ('Moon Reflected in Water'), from the series *Setsugekka* ('Snow, Moon, Flowers'). *Ukiyo-e* woodblock print, Japan, 1899. Presented by Audhild Bayley in memory of John Bayley and Iris Murdoch. EA2017.17



AN ACQUISITION FUND FOR WESTERN ART

In 2016 the late Miss Noelle Brown left a legacy to the Ashmolean to be used for acquisitions for our Western Art collections. Thanks to her generosity, we have been able this year to purchase a drawing by Fra Semplice da Verona, *Study for the Seated Virgin*. (WA2017.65)



**TEACH AND
INSPIRE**

The Ashmolean's Learning Strategy encompasses all audiences, of all ages, and reinforces our commitment to providing high-quality engagement with the Museum and its collection. This year, while continuing to cater to a broad range of learning needs through our regular programmes for schools, families, young people, adults and visitors of all ages who have access or learning needs, we have also developed new approaches to learning in the museum environment.

UNIVERSITY TEACHING

Since the founding of the Ashmolean in 1683, teaching and learning has been at the forefront of our mission. In the intervening 335 years the Museum has used its collection and knowledge to increase understanding of the world and to make connections between different cultures and disciplines. The Ashmolean is a particularly valuable resource for university teaching, working with faculties, academics and students across all four Divisions of Oxford University, as well as Oxford Brookes and many other universities in the UK and overseas. As one of the greatest University Museums in the world we are committed to using our objects to produce the best quality teaching possible by providing courses, giving tutorials and supervising graduate students.

The Ashmolean's collections are central to many of the key priorities in the University's Strategic Plan, particularly with regard to interdisciplinarity, professional development, outreach, public engagement and curriculum diversity. Teaching in the museum takes the form of seminars, workshops, lectures, classes and tutorials, as well as undergraduate and graduate research supervision. In recent years the University Engagement Programme (UEP), funded by the Andrew W. Mellon Foundation, has been effective in promoting the use of material culture in teaching in a number of departments and faculties, leading to further expansion of museum teaching. As part of their responsibility to promote the use of the collections in as broad a range of departments and faculties as possible, the curators teaching on the UEP have developed a mode of engagement, cross-disciplinary working and collaborations with faculty which is unparalleled at any other University Museum.

In recent years the increased perception of the value of object-based teaching has enhanced interdisciplinary course collaborations in several other faculties and departments. These classes, taught in the Museum's study rooms, are strongly linked to pedagogies of active and experiential learning, in which object handling sessions are seen as key to the retention of ideas and the development of observation skills. For many students, these opportunities may be the first time they have directly encountered or worked with artefacts. Object-based learning is an interdisciplinary approach that transcends narrow fields of study, encouraging students and faculty to step outside their comfort zones and areas of expertise.

In addition to teaching opportunities in Archaeology, Classics, History of Art and Oriental Studies, teaching engagements in the Museum include fields as diverse as Anthropology, Clinical Medicine, English Language and Literature, Geography and the



Environment, History, International Development, Politics and International Relations, the Saïd Business School, the School of Interdisciplinary Area Studies and Theology. Although the benefits may not be equal in all fields, all academic subjects benefit from a close examination of objects, a process which adds a rich layer to the learning process.

The Museum supports the University's current commitments to initiatives around diversity in ensuring an inclusive space and curriculum. Through our focus of teaching across disciplines, with and around objects in the collections, the very nature of object-based learning yields a rich pedagogy, resulting in better



approaches to issues such as diversity. Through object-based classes students can explore and discuss issues such as cultural values, power, privilege, exclusion, space, gender, sexual orientation, the perception of the self, identity and the world in general.

Museum objects become even more relevant when present-day issues can be linked to historical precedents. Examples of this include:

- Students studying terrorism and conflict as part of their degree benefit from sessions focused on iconoclasm, regicide and the destruction of tangible and intangible cultural heritage.
- Courses on Global Governance and Diplomacy examine the importance and relevance of exchange and diplomatic gift giving in international relations. An ivory object, for instance, can inform discussions on transnational relationships while also provoking discussion on the ivory trade and the current ban on this material.
- Migration studies across various disciplines use the Museum's display strategy, which addresses an interconnected world shaped and developed through cross-cultural engagements, and thus enables reflection on the migration of people, objects and ideas.
- The close observation – of objects – whether from the Palaeolithic, the twentieth century or somewhere in between – forms the basis for discussion in the Saïd Business School about process, technology, mass production, input, output, quality control and leadership throughout history. This could include the trade of ceramics between the Far East, the Middle East and Europe, or the trade in textiles from India to the West, as well as to Southeast Asia. The use of textiles as currency and as medium of exchange, and this connection to the history of the slave trade, broaden discussions pertaining to the continent of Africa and the Americas, geographic regions currently underrepresented in the Ashmolean collections.

Objects do not obey disciplinary boundaries, meaning that the same object can be used and made relevant in what would, at first glance, appear to be unrelated subjects. Looking closely at eighteenth-century Hogarth prints, for instance, will help to develop critical observation and visual analysis skills in History of Art. For students from the English or History faculties, however, they provide a wealth of information about themes such as urban life, morality, symbolism, gender issues, slavery and tea. Medical students, moreover, might identify characters, race, lifestyles, relationships and mental and physical illness such as syphilis, gout or rickets instead.

Over the past year, teaching curators and collections-based curators across the Museum delivered more than 350 teaching sessions, engaging some 2,300 students. Looking ahead to the conclusion of the Mellon-funded programme in 2020, our challenge is to ensure that the necessary funding and support is in place to enable the object-based teaching and cross-disciplinary initiatives – which are essential to the University's teaching and which promote its strategic objectives – to be maintained and developed.

SCHOOLS

The Learning Team continued the Museum's excellent work with schools, with 35,000 children visiting the Ashmolean over 2016/17. This included a number of 'whole school' primary visits (Years 1–6), as well as primary and secondary school visits. Several new gallery sessions for Key Stage 2 were developed, including 'China' and 'Treasure Hunter' sessions. In addition a 'Latin Language Adventure' school session was developed as one of the final parts of the three-year Ashmolean Latin Inscriptions project. A three-way collaboration with the University of Warwick and the University of Oxford



Classics Department, this project was generously supported by the Arts and Humanities Research Council, and included our delivery of free outreach sessions to nearly 200 primary schoolchildren. Working directly with Oxford Brookes, the Oxford University Department of Education and many local secondary and primary schools, we were also able to provide teacher training showing how to use museums in teaching and how to teach with objects.

A particular highlight of this year has been our work with secondary schools, led by our Secondary Schools Education Officer who is funded by CHK Charities Ltd. In partnership with the University of Oxford, the Museum is committed to encouraging less-confident school students to consider attending university by inspiring them to study and showing them the full range of career opportunities available.

A number of new Sixth Form Study Days were introduced this year:

- Chaucer's World, in collaboration with the Story Museum, Bodleian Libraries and the University of Oxford English Department
- Jane Austen, in collaboration with the Oxford University English Department, the Story Museum, the Bodleian Libraries and the Oxford University Widening Participation City Schools Officer
- Classical Civilisations, with staff from the University's Classics department, our Western Art and Antiquities curators, Ashmolean conservators and learning staff and Oxford Brookes



'I want to let you know that the students and staff who attended the Classical Civilisations Study Day were very impressed with the talks and enjoyed the experience. The staff particularly liked the speakers who forced the students to come out of their comfort zones to make observations and answer questions.'

Head of Classics, Colchester Sixth Form College



ENGAGING NEW AUDIENCES

FAMILIES

The Ashmolean continues to develop its offer in order to encourage more families – especially those less confident – to enjoy and engage with the Ashmolean and its collections. New initiatives for younger families have been particularly successful, for example our newly launched Little Ashmoles programme for under 5's and their carers, which takes place in our galleries in front of the objects. This move to the galleries reflects our vision to make learning and engagement visible, accessible and open to all. Wherever possible, our activities now take place in the galleries and in front of the objects themselves.

'I love these sessions. They are thoughtfully prepared and beautifully delivered. Very cool to see my two-year-old getting curious about your collections.'

CREATIVE YOUNG PEOPLE'S PANEL

This new initiative, targeting 16–18 year olds, was launched in September 2016 with a diverse group of 14 students recruited from local (mostly state) secondary schools. Now at the end of its first year, the panel has gone from strength to strength and has grown to 20 members. The Creatives panel meet monthly on Saturday mornings throughout the school year. They have met with curators, artists, musicians and education staff, and received volunteer training, display training and training in object handling. As a result the Panel has developed self-guided resources for young people and run activities, which members devised themselves, at LiveFridays and corporate members' evenings.

REACHING BEYOND THE MUSEUM

The Learning team delivers engaging programmes for adult groups who, for a variety of reasons, are unable to visit the Museum in person. The team deliver inspiring and engaging talks and handling sessions in and around the city and county. Participants include, for example, care home residents and adults with learning disabilities.

The Outreach and Community Engagement team worked with our Family Learning Officers in developing closer links with communities across Oxford. This included working at the Oxford Mela (a community Hindu festival), at Rosehill Community Centre, in the South Oxford Family Room and through the Summer Playdays programme.

We also worked with the local ESOL (English for Speakers of Other Languages) Women's group at Marston's Children's Centre. Working with community artist Anne-Marie Cadman, the women responded to the key themes of the *Power and Protection* exhibition, producing objects and images which demonstrated personal and collective empowerment. The result, *Beautiful Things*, was subsequently displayed in Ashmolean. In October the group visited the Museum and celebrated their work with their families.



HIGHLIGHTS

The Watlington Hoard

The Heritage Lottery Fund provided a grant to enable us to purchase the Watlington Hoard, as well as to run a range of activities to engage local audiences with the acquisition. The activities included:

- A tour to Oxfordshire Museum (Woodstock)
- Schools' sessions and roadshow events in the wider county (Bicester, Faringdon and Watlington). In total more than 400 Key Stage 2 children enjoyed free school sessions which vividly brought the Anglo Saxon and Viking periods to life
- HLF Roadshow events at libraries around the county, working alongside colleagues from the Oxfordshire Museums Service. These were very popular, attracting local people who really appreciated the opportunity to see items from the Hoard in their local area
- Pop-up displays of the Watlington Hoard and activities throughout Oxfordshire, in addition to activities such as aestel making, replica handling, curator talks and displays on Anglo Saxon life

In the coming year the Watlington Hoard will travel on a national tour to Nottingham and the Jorvik Viking Centre in York before it returns to the Ashmolean. There it will be proudly housed in a new display in 'England Gallery' (41).

'Thanks so much for organising this event – the Hoard in its original location and a talk from the finder. Fantastic!'



'Wonderful to see the coins on display, what a great use of the local library.'



'ART IN CRISIS': Sharing Perspectives, Making Connections

In May 2017 the Joint Museums Volunteer Service, Ashmolean Western Art and homelessness charity Crisis Skylight Oxford were nominated for the OCVA 'Working Together' award for their 'Art in Crisis' Turner tours. Inspired by this success, the project was repeated in June and July 2017. On this occasion the Volunteer Service worked with staff from Eastern Art to introduce four Crisis Skylight clients to Chinese paintings and to different ways of understanding them, responding to them and then presenting them as part of a joint tour. Visitors to the Ashmolean's Chinese Paintings exhibition were offered a tour with a difference as part of 'Art in Crisis' – an ongoing collaboration with staff and clients from Crisis Skylight Oxford to develop and deliver tours aimed at connecting people with art by encouraging them to take a closer look and give their personal responses.

Feedback from visitors and staff who attended the tours included comments such as:

'The passion and enthusiasm of the presenters and the imaginative journey they took me on – I'll really remember the paintings and I want to see more.'

'Fantastically engaging, really drew me into unfamiliar art and made it relevant, appealing and interesting.'

COIN HANDLING

New cohorts of 'Hands-on Coins' volunteers were recruited and trained in October 2016 and June 2017. The latter group were trained by our Coin Room curators as part of the Watlington Hoard



© Volunteers from the 'Hands-on Coins' programme demonstrate newly acquired skills. Photo by Ian Wallman.

project, with the programme including the introduction of a set of Hoard-inspired coins. These were then used throughout the summer, generating much interest and enthusiasm.

OUT IN OXFORD

February saw the launch of the University's first cross-collections LGBTQ+ trail, 'Out in Oxford'. It relied upon the enthusiastic input of dozens of volunteers, many of whom identify as LGBTQ+. The Volunteer pool is now more diverse than it has ever been. Volunteers also delivered staff awareness training, co-curated five public events and spoke to the media. The project was shortlisted for a Museums + Heritage Award as well as two Oxfordshire Community Voluntary Action awards.



© The Pitt Rivers Museum, University of Oxford

ASHMOLEAN LIVE

The Ashmolean continues to engage first-time and wider audiences through welcoming, large-scale events. At these events the Museum is taken over by workshops, performances, talks and installations, and audiences are encouraged to interact with the collection in new and interesting ways.

The Ashmolean's award-winning LiveFridays saw the Museum collaborate with new creative partners, as well as Oxford-based students and researchers. LiveFridays have been successful in attracting a younger and more diverse audience to the Ashmolean.

Thanks to support from Arts Council England, the Arts and Humanities Research Council and the Heritage Lottery Fund, we were able to hold a wide range of events in 2016/17 showcasing our excellent local cultural partners, such as Creation Theatre and Oxford Contemporary Music. This support also enabled us to partner with the University of Oxford and show its commitment to sharing and engaging the public in innovative ways with its research.

Details of LiveFridays

Under the Sea LiveFriday, 9 September 2016, in collaboration with Creation Theatre and with funding from Arts Council England. The event coincided with our *Storms, War and Shipwrecks* exhibition and the 400th anniversary of Shakespeare's death.

FrightFriday LiveFriday, 25 November 2017, in collaboration with The Oxford Centre for Research in the Humanities (TORCH) and the Being Human Festival, included researchers from across all of the Oxford Humanities Faculties as well as from all of the other Divisions of the University: Social Sciences Material, Physical and Life Sciences (MPLS); and Medical Sciences.

LinguaMania On 27 January 2017 Oxford's Creative Multilingualism programme took over the Ashmolean with an event entitled *LinguaMania*. Marking the launch of the four-year Creative Multilingualism research programme, funded by the Arts and Humanities Research Council (AHRC) as part of its Open World Research Initiative (OWRI), *LinguaMania* aimed to highlight the interconnection between creativity and linguistic diversity, and to encourage new audiences to explore the fun and creative side of modern languages. This event received a Vice-Chancellor's Public Engagement Awards commendation.

Supersonic LiveFriday, 3 March 2017, featured an event part-funded by the Arts Council; it took place in collaboration with Oxford Contemporary Music and the University of Oxford Music Faculty. *Supersonic* allowed visitors to experience sound on multiple levels of the Museum, with live music performances, sound installations, film, instrumental workshops, interactive talks and soundscapes.

Happy Birthday Mr Ashmole LiveFriday, 19 May 2017, marked the 400th birthday of the Museum's founder, Mr Elias Ashmole, who opened the first Ashmolean Museum on Broad Street in 1683. Such an important occasion demanded a celebration, inspired in the event by the Museum's new acquisition, William Dobson's *Group Portrait of Prince Rupert, Colonel William Legge? and Colonel John Russell*. The Museum returned to 1644 for the night, when Charles I was using Oxford as his capital during the English Civil War and when this famous portrait was painted. The event, supported by the Heritage Lottery Fund, included a spectacular parade of Royalist Civil War soldiers through crowd-lined streets in the centre of Oxford, led by Charles I on horseback.





WEEKEND FESTIVALS

The Ashmolean also staged weekend festivals through 2016/17. Designed for all ages, these festivals provide local visitors with an opportunity to explore different parts of the Ashmolean's collections in more depth. The events are accompanied by enhanced activities, such as historical re-enactments, performances, creative workshops and short talks.

Anglo-Saxons and Vikings Big Weekend

The Big Weekend of 15–16 July 2017, funded by the Heritage Lottery Fund through the Watlington Hoard acquisition, attracted over 6,700 participants. The programme included Anglo-Saxon craft activities and demonstrations, as well as performances by the Wolfheodenas living history society which showed the military aristocracy, warrior retinues and traditions of sixth- and seventh-century Anglo-Saxons. There were also talks from Oxford and King's College academics and Ashmolean curators, not to mention the finder of the Hoard himself.

'Wide range of activities for all ages, so very pleased we popped in today. Hours of fun with the children, aged 4 and 6.'





SUPPORTING THE MUSEUM



The Ashmolean is hugely grateful to all its supporters, volunteers, benefactors and members. This year has seen the celebration of the 400th birthday of our founder, Elias Ashmole, who gave us our first ever gift: the gift of his collections. All your donations help us continue his vision that we should be a Museum available to all. This is what has made the Ashmolean what it is today, so thank you for your generosity and support.

VOLUNTEERS

During 2016/17, 343 volunteers helped out at the Ashmolean, contributing an incredible 17,265 hours of their time. Their many and varied roles have included:

- Welcoming and helping visitors
- Helping at family-friendly and school sessions
- Giving tours
- Running coin-handling sessions
- Helping at late night events
- Helping at private views and fundraising events
- Documenting objects
- Helping with certain conservation tasks
- Getting feedback from visitors
- Undertaking data entry and transcription
- Helping with Friends membership and activities for Ashmolean Friends

Some volunteers have partnered with the Joint Museums Community Engagement Team, lending their expertise as members of various communities to research and curate displays such as

the 'Celebrations and Ceremonies' display. In doing so they have helped the museums to support Oxfordshire's diverse population, highlighting museums as spaces where people really can – and do – come together. Some of these volunteers have performed at events such as the recent OneWorld Festival.



THE ASHMOLEAN FUND

The Ashmolean Fund was launched in November 2014, with the aim of raising an endowment of at least £25 million by 2020. The Ashmolean Fund now stands at £21.7 million in gifts and pledges, a tremendous increase from £10.3 million at the end of last year. Much of our success is due to an exceptional seven-figure matched funding pledge from an anonymous donor, and we have also been able to benefit from a new Endowment Challenge Fund set up by the University of Oxford as a matched fund for endowment gifts. The support we have received has ranged from major unrestricted contributions to donations that have endowed specific posts across the collections. The Ashmolean's long-term aim is to build an endowment of £50 million, which would ultimately underpin around 20 per cent of the funds the Museum needs to run each year. **Our endowment is a source of dependable income which helps us to continue to safeguard our treasures for generations to come, and to share them with as wide an audience as possible.**

One of greatest successes of The Ashmolean Fund this year has been the endowment of three key posts at the Museum. We are delighted to announce the endowment of the Lisa and Bernard Selz Curatorship of Egypt and Sudan, a post currently held by Liam McNamara. These collections are among the most extensive of their type in Britain, with over 50,000 objects representing every period of human occupation in the Nile Valley, from prehistory to the seventh century AD. Two of our longest-standing patrons completed the endowment of the Christopher Brown Curatorship of Northern European Art, a fitting tribute to our former Director. This post is currently held by An Van Camp, who led the redisplay of our Dutch and Flemish Gallery in 2016/17. The Sackler Trust has endowed the Sackler Education Officer, securing the unique teaching experience the Ashmolean can offer as a University Museum for generations of children. We have also secured funding towards the endowment of our Indian Curator, and started to fundraise for the endowment of a Greek and Aegean curatorship. This would deliver full-time, dedicated expertise for one of the most comprehensive holdings, after the British Museum, of Aegean material outside Greece and of Greek objects in the UK.

We are enormously grateful to all those who supported these posts, as well as for the generosity of our anonymous matched funder and the Endowment Challenge Fund. Next year – two years ahead of schedule – we hope to reach our target of £25 million. We encourage endowed support for our curatorial posts, activities, acquisitions and galleries.

SUPPORTING ALL WE DO

Outside of The Ashmolean Fund, many of the Ashmolean's key posts continued to be funded by individual donors, family foundations and trusts in 2016/17. Among these were:

- The Gilbert and Ildiko Butler Family Foundation and Christian Levett, *the Butler and Levett Curator of Classical Greece*, held by Marianne Bergeron
- CHK Charities Ltd, *the Secondary Education Officer*, held by Clare Cory
- The Christensen Fund, *the Christensen Fellow in Chinese Painting*, held by Yan Liu
- Vicki Firth, *the Chinese Paintings Programme Coordinator*, held by Felicitas von Droste zu Hülshoff
- The late Jaleh Hearn, *the Jaleh Hearn Curator of Ancient Near East*, held by Paul Collins
- The A. G. Leventis Foundation, *the A. G. Leventis Curator of the Cypriot Collection*, held by Anja Ulbrich
- Barrie and Deedee Wigmore, *the Curator of 19th Century Decorative Arts*, held by Matthew Winterbottom

Thanks to the generous support of Andy and Christine Hall and Charles and Camilla Park, we have been able to establish a new post this year, the Curator of Modern and Contemporary Art. Lena Fritsch took up the post in July 2017, joining us from the Tate.

Support from these generous benefactors has allowed our staff to develop exciting new exhibitions and publications, grow our collections and promote their work more widely. It is a key priority for the years ahead to increase endowment support for posts so that we can secure the care, active research and display of our collections, as well as improve the Museum's competitiveness in attracting leading academics.

In 2016/17 we also began fundraising for the renovation of two key galleries on the lower ground floor to celebrate the birthday of our founder, Elias Ashmole, place our founding collections closer to the heart of the Museum and create an exciting new exhibition space. This project has so far been generously supported by Mr Stephen Stow, The Linbury Trust and the DCMS/Wolfson Museums and Galleries Improvement Fund.

**THE ASHMOLEAN FUND GREW FROM £10.3 MILLION TO
£21.7 MILLION IN THE LAST YEAR, AN INCREASE OF 110 PER CENT**

LEGACIES

The Ashmolean would not be the exciting and dynamic place it is today without the legacies left by those who have come before us. Legacy gifts enhance our displays, add to our treasures and help us to widen our audiences. We would like to thank all our legacy benefactors for leaving gifts to the Museum in 2016/17, and also their families and executors for their support. Bequests this year have supported The Ashmolean Fund, acquisitions and the advancement of learning, one of the Ashmolean's core values.

Leaving an unrestricted bequest to The Ashmolean Fund means that your gift will secure the Museum in perpetuity, and help us share your enjoyment of the Ashmolean with generations to come. We also welcome gifts directed towards specific areas of the collection, as well as artworks. We are always delighted to discuss people's individual wishes in greater detail. Leaving a legacy to us is also a tax-efficient way of supporting the Museum, and every gift really does make a difference to the Ashmolean.

MEMBERSHIP: THE FRIENDS OF THE ASHMOLEAN

For nearly 50 years our Friends have continued to be some of our most steadfast supporters, playing a vital role in the day-to-day life of the Museum. December 2016 saw the successful merger of the Friends, which had hitherto operated as a separate charity, with the Museum. Through this we are able to offer a more seamless experience and the best possible service for our members, as well as encourage efficiencies to allow the continued growth of the Friends as part of the Ashmolean. This, in turn, means greater financial support for the Ashmolean in terms of achieving our key aims of collection care, research and public displays.

In addition to access to all Ashmolean exhibitions, our members enjoy discounts when shopping and dining at the Museum, as well as access to an exclusive programme of Friends' events, lectures and trips away. Our inaugural Members Week incorporated the annual Christmas party as well as a free lecture on *Power and Protection: Islamic Art and the Supernatural*.

Thanks to several major legacies and the generous support of the Friends, financial contributions to the Museum from the Friends in 2016/17 totalled over £700,000, including:

- £400,000 for the Ashmolean Fund
- £100,000 to fund *Raphael: The Drawings* and *Degas to Picasso: Creating Modernism in France*
- £100,000 to support the education programme at the Ashmolean
- £100,000 towards the Digitisation Project
- £15,000 towards the acquisition of the Watlington Hoard

The Membership Office could not function without its dedicated team of volunteers. In 2016/17, 19 volunteers collectively contributed over 2,400 hours to run the Friends' Activities programme and process memberships. It is thanks to this dedication and hard work from the volunteers and members of staff across the Museum that the Friends now have 7,228 members – a milestone number which exceeds our initial target of 7,000 members by the year-end. This is an increase of 19.6 per cent year on year.

THE PATRONS OF THE ASHMOLEAN: THE ELIAS ASHMOLE GROUP AND THE TRADESCANT PATRONS GROUP

The Patrons of the Ashmolean provide vital financial support to the Museum, with both groups continuing to make regular donations to the Ashmolean beyond their annual membership fee. In 2016/17 the Elias Ashmole Group visited Venice and the Veneto for their annual Spring Trip, where they enjoyed private visits to the magnificent Palladian villas scattered along the Brenta Riviera, as well as the extraordinary architecture, art and canals of the magical city of Venice. Members of the Tradescant Group, meanwhile, were invited to the popular 'Director's Study Morning', hosted by Colin Harrison, Senior Curator of European Art. The morning focused on the exhibition *Degas to Picasso: Creating Modernism in France* and explored the rise of Modernism in France through an outstanding private collection.

Both Patrons groups also attended private talks on other major exhibitions, including a visit to the Holburne Museum to see *Bruegel: Defining a Dynasty* and the critically acclaimed *Raphael: The Drawings* – the most successful exhibition in the Ashmolean's history.

In 2016/17 the Patrons of the Ashmolean made grants to the Ashmolean totalling £115,000. In addition individual Patrons have supported the Ashmolean Fund and contributed to a range of special projects across the Museum. They have also donated a total of £80,303 towards the Annual Fund and public appeals.

BENEFACTORS, GIFTS AND LEGACIES

BENEFACTORS

The A G Leventis Foundation
 The Adrian Swire Charitable Trust
 Mr Richard and Mrs Diana Allan
 Andrew J & Christine C Hall Foundation
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 Arts Council England/Victoria and Albert
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 Mr Stephen Gosztony
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 Mrs Joyce von Bothmer
 Professor Christopher Brown CBE
 The Clore Duffield Foundation
 Mrs Mica Ertegun
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 The late Mrs Jaleh Hearn
 The Lady Heseltine
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ASHMOLEAN COMMERCIAL DEPARTMENT

The Commercial Department delivered sales of £1.8 million which was generated from Retail, Catering, Venue Hire, Corporate Membership, Publishing and Licensing.

RETAIL AND BRAND LICENSING

Retail has continued to develop its product offer and exhibition shop design, which has been instrumental in driving sales up by £200k year on year. Licensing continues to expand its partnerships with those companies, designers and artists who wish to utilise the collections. At present there are 12 Licensees working with the Ashmolean. With a robust seven-year strategy in place, Licensing is set to see net financial contribution grow from a base of £5k to £275k by 2023.

EVENTS, CATERING AND CORPORATE MEMBERSHIPS

Venue Hire and Catering continued to enhance the visitor experience, both during the day and in the evening. In 2016/7 the teams worked together to oversee more than 400 events, ranging from corporate functions to academic conferences. Compared to

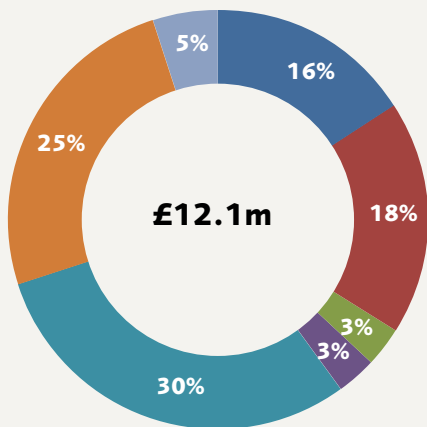
the previous year sales generated in these areas were significantly up, delivering a combined £376k net financial contribution to the Museum. To complement the work of the Commercial Department, the Ashmolean is delighted to have the support of 19 Corporate Members working in partnership.



FINANCIAL HIGHLIGHTS

INCOME

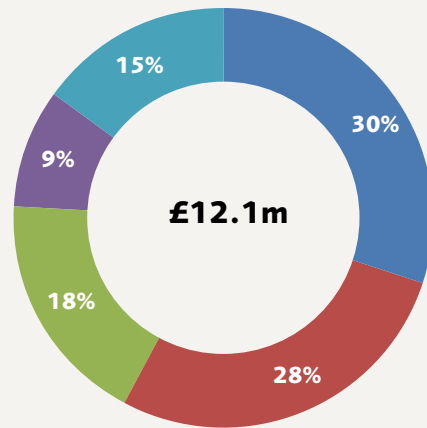
This year, more than 60 per cent of the Museum's income was self-generated. Year-on-year total income increased by £1.5m (14 per cent). Against a backdrop of a cash-flat university and public funding, income from philanthropic sources, research grants, endowment income and commercial activities, including exhibition admissions and memberships, accounted for all of the increase.



- University of Oxford: £2.1m
- Higher Education Funding Council for England: £2.2m
- Arts Council England: £0.3m
- Endowment Income: £0.3m
- Philanthropy: £3.6m
- Self-Generated: £3.0m
- Research Grants: £0.6m

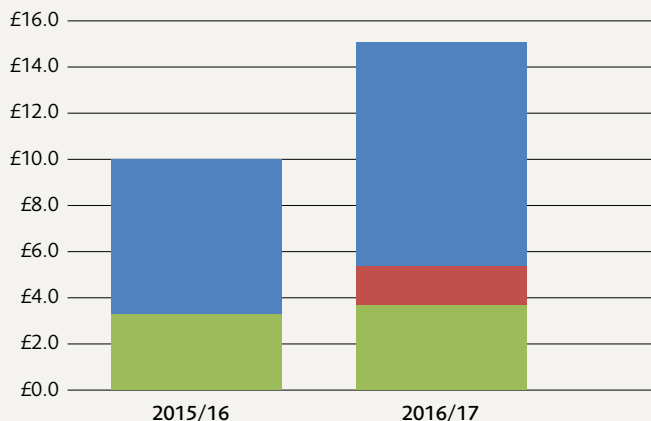
EXPENDITURE

The expenditure shown includes all of our activities, including the care of collections and research funded via external bodies; our public programme, including all teaching, exhibitions and outreach; capital expenditure to improve the experience of visiting the Ashmolean, including gallery improvements and acquisitions; and trading, including the cost of goods sold through retail activities. This year the Museum used £1.5m of additional self-generated income to support our core strategic objectives. Of this £1.5m increase, £400,000 was spent on increased public programmes, £300,000 was spent on research and a further £300,000 was spent on acquisitions. The net profit from trading activities was £686,000 – an increase of £200,000, or more than 40 per cent, on the previous year.



- Care of the collections and research: £3.6m
- Public Programmes, including teaching and exhibitions: £3.4m
- Administration and infrastructure: £2.2m
- Trading, including cost of goods sold: £1.1m
- Gallery projects and acquisitions: £1.8m

Endowment £m



- Ashmolean restricted
- Ashmolean AMET
- Ashmolean unrestricted

THE ASHMOLEAN FUND: Securing Britain's first museum for future generations

At the beginning of this year the Ashmolean endowment stood at £10.3m. Thanks to the support of many generous donors, the total funds under management at the end of the year had risen to just over £15m in cash received. Given the importance of this income source in an age of ongoing cuts in public funding, the raising of more endowment funds remains a priority. Our short-term goal is to raise £25m by 2020, while our longer-term goal is £50m. At the year end the endowment fund stood at £21.7m in gifts and pledges.

QUESTIONS AND ANSWERS

How are the Ashmolean's endowments managed?

The Ashmolean's endowments are managed by Oxford University Endowment Management (OUEM), a wholly owned subsidiary company of the University. It is suitable for long-term investments of at least five years' duration.

What is the investment objective for the Oxford Endowment Fund?

The specific investment objective for the Oxford Endowment Fund is to grow capital by an average of 5 per cent per annum in real terms, and to achieve this at a lower volatility than would be experienced by investing solely in the public equity markets. The asset allocation as at 31 December 2016 was as follows:

- Global Equities: 44%
- Private Equity: 25%
- Credit: 10%
- Property: 6%
- Cash and short-term bonds: 14%
- Other: 1%

What is the aim of the Oxford Endowment Fund?

The Oxford Endowment Fund, which works to preserve the real value of endowments, aims to distribute around 4 per cent of assets to investors each year. This is subject to a smoothing formula designed to minimise the effects of capital value volatility on yearly pay-outs. Recent performance has been strong, as demonstrated by the fact that over a five-year period to 31 December 2016 the Oxford Endowment Campaign Fund has produced an annualised real return of 10.4 per cent.

HIGHLIGHT STATISTICS:

The Oxford Endowment Fund has produced an annualised real return of 10.4%

Our long-term goal is for our endowment to provide 20% of our annual operating income.

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The Ashmolean Museum
is supported by:



LOTTERY FUNDED

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www.ashmolean.org

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ASHMOLEAN