

# Foreword

On 6 December 2000 The Queen Elizabeth II Great Court was formally opened and The British Museum made one of the most significant advances in its distinguished history. The Great Court has transformed the physical experience of visiting one of the most popular museums in the world by opening up the lost courtyard at the heart of the Museum's Grade I listed building. The £100 million millennium project with new galleries and visitor facilities is the culmination of six years' work, and has been made possible by generous support from the Millennium Commission, the Heritage Lottery Fund, the Weston Family and many individuals and organisations.

Designed by Foster and Partners, the Great Court has set The British Museum on a path of refurbishment and renewal which, with the Wellcome Gallery and King's Library, will lead on to the 250th anniversary of the Museum in 2003.

Since its foundation by Act of Parliament in

1753, The British Museum has been committed to the preservation of and research on the great collections in its care, and their presentation for the 'studious and the curious'.

Today, the curious among our 5 million visitors can explore the heritage of Korea in the Korea Foundation Gallery, the diversity and richness of a continent in the new Sainsbury African Galleries, or make personal discoveries at the special exhibitions in the Joseph Hotung Great Court Gallery. The more studious can enjoy the activities provided in the Clore Education Centre, visit our on-line learning resources on COMPASS or delve deeper into cultural history by using the Hamlyn Library in the magnificently restored Reading Room.

None of this would have been possible without the vision of my fellow Trustees, the talent and dedication of the Museum staff and our many supporters. On behalf of The British Museum and the nation, I thank them all.



Graham Greene CBE  
Chairman of the Trustees



**A MILLENNIUM PROJECT**  
SUPPORTED BY FUNDS  
FROM THE NATIONAL LOTTERY



Supported by the  
**Heritage Lottery Fund**







# The Great Court

The British Museum took more than 30 years to build; the Great Court was built in 30 months and without the Museum being closed to the public for a single day. Opening up what was for over a century a hidden courtyard, the Great Court concourse acts as a focal point of the Museum. At the centre of a new north-south route through Bloomsbury, London's cultural quarter, it now provides a spectacular square for London.

At every turn the vistas of the Great Court present a successful marriage of architectural styles. Spanning old and new, the glass and steel roof linking the surrounding facades with the Reading Room dome represents a technological wonder, in which each pane is different, achieved through the genius of Foster and Partners and the engineers Buro Happold.

The creation of the Joseph Hotung Great Court Gallery has provided a flexible special exhibitions area, whilst the stunning new Sainsbury African

Galleries have brought together over 600 items from one of the best collections of African art in the world. Equally importantly the Clore Education Centre and the Ford Centre for Young Visitors have transformed the Museum's ability to cater for educational groups in term time and holidays, offering a far wider range of talks, courses, events and conferences.

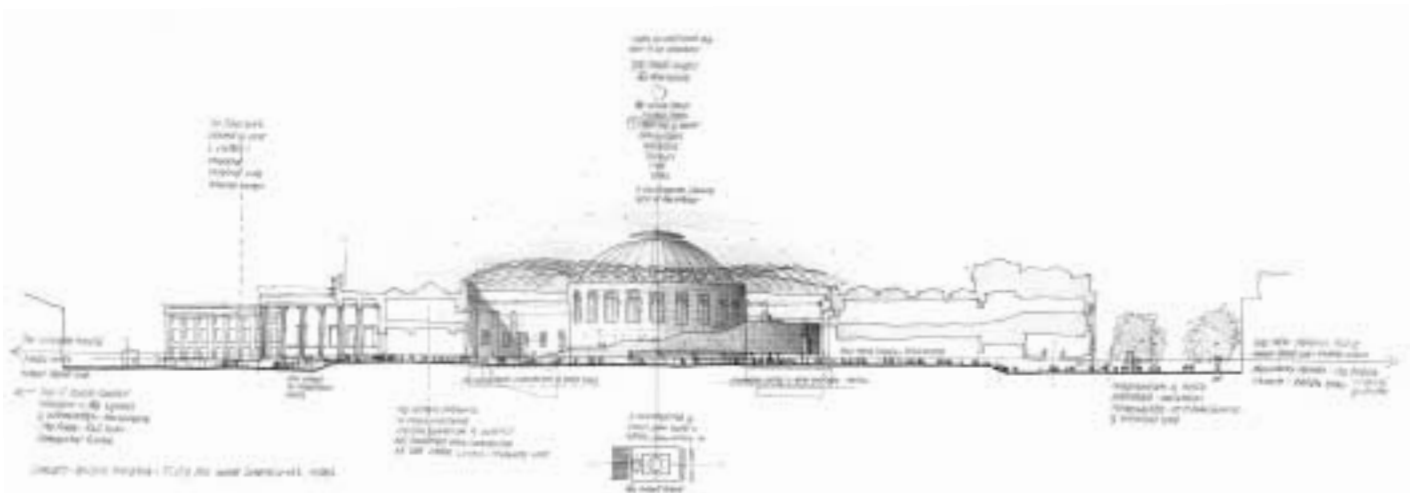
At the centre of the concourse, the historic Reading Room has been painstakingly restored, using 25 kilometres of sheets of gold-leaf, and over 2 tonnes of paint. It now contains the Walter and Leonore Annenberg Information Centre, with terminals for COMPASS, the database of thousands of objects in the Museum's collections, and the Hamlyn Library, a public access library for adults and children containing books specially chosen to complement COMPASS. The Reading Room – once the preserve of a few – is open to all who wish to find out more about the Museum's great collections.



Above: 3,312 panes of glass, all different sizes, were used to create the spectacular roof, expressed below in Sir Norman Foster's section drawing

Previous page: marking the Millennium, the opening of the Great Court, 6 December 2000

Opposite: the play of light and space draws the visitor in from the Weston Great Hall













Opposite: 43 metres in diameter and 32.3 metres high, the Reading Room boasts the largest unsupported dome after The Pantheon in Rome



'Let thy feet  
millenniums hence,  
stand in midst of  
knowledge'

Alfred, Lord Tennyson

Above: the original Smirke facades were repaired, and the South Portico, which had been destroyed in the 19th century to expand the entrance hall, was rebuilt

Right: the Weston Great Hall redecorated to the original Collman scheme of 1846 is named in honour of the Weston Family, whose gift of £20 million made a major contribution to the realization of the Great Court



The Great Court created a new civic square for London, vastly increasing visitor space in The British Museum



Above: marble statue of a youth on horseback – one of 12 major sculptures in the Great Court, signalling the contents of the galleries beyond

Right: the Museum has extended opening hours to include two evenings every week



Opposite: a new millennium landmark for the London skyline











# Openness and participation

## Welcoming all visitors

The Great Court has transformed the physical experience of visiting The British Museum. It provides a place for rest and reflection and a central point in which to find cafés and shops, information and orientation.

Visitors can enter from the north as well as the south and explore the Museum following the signs from the concourse. By the creation of a single level for the main floor and the installation of additional lifts all areas of display can now be independently accessed by people with physical impairments.

An entirely new range of audio and visit guides provides support for those who want to explore on their own. Visitors seeking further assistance can take one of many Highlights or eyeOpeners tours available every day, or use the new Hamlyn Library to pursue their enquiries in the Annenberg Information Centre.

The running of the Great Court is

achieved with the commitment of staff who are working in new ways. All front-of-house staff in galleries and information services are now part of the Department of Visitor Services and wear distinctive corporate clothing. Electronic signage, new ticketing and back-of-house systems ensure that details of What's On in the Museum are readily available to visitors.

With longer opening hours, regular platform performances and large-scale festival events, the Great Court is a new cultural plaza encouraging people to return at different seasons and times of the day.

The Ford Centre for Young Visitors provides a dedicated facility for the thousands of school children and students visiting in groups during term time or with their families during weekends and holidays. Its distinctive vaulting and rough brick finish provide a welcoming environment in which to prepare for the visit to the galleries or settle for a picnic lunch.



Opposite: children viewing the display of Benin bronzes as part of National Curriculum studies

Above: Visitor Services are the first point of contact, helping everyone to enjoy their visit

# Openness and participation

## Expanding display

The British Museum strives to illuminate world cultures past and present. This is achieved through the reach of the collections and Museum expertise in permanent display as well as through special exhibitions. Two new permanent galleries have significantly advanced the presentation of cultures past and present.

## Displaying Africa

Occupying a space of 850 square metres and divided into five principal areas, the Sainsbury African Galleries provide a substantial and permanent exhibition space for some 600 objects drawn from one of the finest collections of African art and artefacts in the world.

The galleries were opened on 3 March 2001 by the distinguished naturalist and Museum Trustee Sir David Attenborough in the presence of the Sainsbury family and guest of honour His Majesty the Nyimi of the

Bakuba from Central Africa.

The displays span archaeological origins and contemporary cultures from northern to sub-Saharan Africa, and by using the main materials of textiles, ceramics, metalwork and wood explore the common cultural approaches and forms of the Continent reflecting the diversity of artistic achievement.

Highlights include the magnificent brass head of a Yoruba ruler from Ife in Nigeria, Afro-Portuguese ivories of the 15th and 16th centuries, Asante goldwork from Ghana and a new setting for the corpus of Benin bronzes.

The galleries, developed by lead Curator Dr Nigel Barley and designed by Geoff Pickup of The British Museum Design Office, were widely praised for their boldness and simplicity.

## Understanding Korea

As Korea has become a major player in the world economy, there has been a flowering of interest in its culture.

The Korea Foundation Gallery which opened at The British Museum on 8 November 2000 is part of this process.

Adjacent to the Hotung Gallery of Oriental Antiquities, the Korean Gallery explores the unique history and culture of the Korean peninsula, a pivotal area of Asia, where native Korean elements are mixed with influences from China and further west.

The gallery features art and archaeology from the Palaeolithic to the present day including stone sculpture, paintings, printed books and folk art as well as lacquerware, bronze and gold. Korea's great ceramic heritage is particularly well represented.

The gallery, drawn together by Jane Portal of The British Museum, was made possible by the generosity of the Korea Foundation and by donations from the Museum's first Korean patron, Dr Hahn Kwang-ho CBE.



'This is museum display at its imaginative best'

*Time Out* 24 April 2001 on the Sainsbury African Galleries





Left: the white porcelain 'full moon' jar from the 17th century, one of the highlights of the Korea Foundation Gallery. It was a source of inspiration to western potters such as Bernard Leach

Above: Dr Nigel Barley with the Nigerian artist Sokari Douglas Camp whose work is featured in the Sainsbury African Galleries. Works of living artists link the past and present



Top: the Korea Foundation Gallery incorporates a *sarangbang* or scholar's studio, one of only two outside Korea, designed and built by Shin Young-hoon

Bottom: the new Sainsbury African Galleries mark a substantial advance in the presentation in Europe of Africa's cultural diversity and artistic achievement

# Openness and participation

## Electronic access

In the course of the year, The British Museum recorded a six-fold increase in the use of its web site. On-line ticketing will be introduced in the coming year when a new *Netfriends* membership scheme will be launched by The British Museum Friends.

At the heart of the redesigned site is COMPASS (Collections Multimedia Public Access System), a purpose-designed database of some 4,000 objects from the Museum's collection with linked information and high-quality images. As more trails and special features have been added – everything from mystery objects to toys – the length of stay has increased and, in the coming year, COMPASS will be installed on 50 dedicated terminals within the Museum enabling visitors to chart their own visit and print out a plan.

The launch of the Museum's Ancient Civilizations series of educational resources aimed at Key Stage 2 of the British National

Curriculum and produced by the Museum's Education Department was acclaimed for the quality of its learning outcomes and teacher support. The resources of [ancientegypt.co.uk](http://ancientegypt.co.uk) and [mesopotamia.co.uk](http://mesopotamia.co.uk) will be followed in the coming year by exploration of the ancient worlds of both India and China.

## Museum beyond-walls

The British Museum continued its long tradition of support for UK museums by means of loans, ranging from a single object to sizable travelling collections.

This included the exceptional loan of the Lewis Chessmen to where they were discovered on the west coast of the Isle of Lewis. Work is now in progress for the opening, in June 2002, of *The Story of Money*, a new gallery at the Manchester Museum, in which almost one third of its content will be a substantial long-term loan from the Department of Coins and Medals.

Touring exhibitions, such as *Writing Arabic* or *The Popular Print in England*

travelled to Bristol, Durham, Exeter, Belfast, Cardiff and Glasgow, supporting the activities of museums across the nation. One hundred and twenty-five works on paper by William Blake were lent to the major Blake exhibition at Tate Britain, and, in 2001, *Ancient Egypt*, a special exhibition of 200 items, will open at the Birmingham Museums and Art Gallery.

Internationally, the Museum lent objects to 38 venues. The exhibitions and special displays ranged from ancient Egypt to contemporary prints. More than one million people around the world visited British Museum touring exhibitions in their own countries from *Ancient Faces* in New York to *William Blake* in Helsinki and *Mummies, Death and Afterlife* in Tokyo. *Eternal Egypt* a major exhibition of some 150 artefacts opened in Toledo, Ohio, in March 2001, and will tour to eight further venues across the US in the next two years.

More than five million people visited The British Museum in 2000 and on-line visits increased six times







Opposite: a group of Lewis Chess pieces travelled back for local exhibition to the west coast of the Isle of Lewis where they were discovered in 1831

Above: the Emperor Vespasian watching a combat in the Great Court, part of Saturnalia weekend, organised by The British Museum Friends and Education Department



Top: demonstrating the touch facility on the user-friendly COMPASS screen, where visitors can make cross-cultural links on a virtual tour of the collections

Bottom: home page of the Mesopotamia web site, part of the Museum's Ancient Civilization series of educational resources





# Learning and engagement

## Exhibitions and display

Special exhibitions and temporary displays provide the means for bringing to the public new discoveries and research, for revealing areas of the collections which cannot be on permanent display and advancing techniques for design and presentation.

The major exhibitions attracted more than 120,000 people with the first exhibition in Britain on Burma: *Visions from the Golden Land: Burma, and the Art of Lacquer*, followed by an exploration of the art of spectacle in ancient Rome in *Gladiators and Caesars*, and a landmark exhibition *Rembrandt the Printmaker*.

A total of 25 special displays this year (see Appendix 2) covered everything from *Saga – Contemporary Ceramics from the Home of Japanese Porcelain* to *Islamic Works on Paper: Recent Acquisitions*, from *Size Immaterial: handheld sculpture of the 1990s* to *The Prints of Jim Dine* and *Michael Rothenstein*.

The Exhibitions Programme is a key element of the Public Programme, putting forward a wide range of public and educational events designed to reach new audiences and to ensure that an initial curiosity can extend into sustained interest.

## Lifelong learning

The inaugural exhibition in the Joseph Hotung Great Court Gallery – *Human Image* – is an example of the links between an exhibition and the Public Programme.

In presenting the human form from the dawn of civilization to the present day and across five continents, the exhibition provided an opportunity for new perspectives on, and juxtapositions between different cultures. These were explored in a conference with contributions by the artists Sarah Lucas and Michael Clark, and a lecture series *Ways of Seeing*, which opened with an outstanding talk by the writer Marina Warner.



Opposite: Saturnalia weekend in December 2000 featured a demonstration by the Roman legion, Legio II, to accompany the exhibition on *Gladiators and Caesars*

Above: new ideas, new opportunities, school children enjoying the space and freedom to explore The British Museum

# Learning and engagement

The Contemporary Arts Programme also featured a lecture by Tracy Emin, and a Sci-Art award from the Wellcome Trust, in which the artist João Penalva worked with conservation scientists.

Later in 2002 the programme will encompass reflections on the new sculpture by Anish Kapoor, commissioned by The British Museum for the Great Court, and Antony Gormley's installation, *Field*, specially re-worked for the Museum.

The range of Study Days presented by the Museum covered Morocco, Afghanistan, Cleopatra, and Shah Jahan; extended opening hours have made it possible to run more evening classes in the ever-popular hieroglyph and cuneiform writing courses.

Special events for Adult Learners' Week, Science Week, Women's Week and Museums' Month supported national initiatives to widen participation. Handling sessions, which are particularly important for those with visual impairments, were

provided, and practical workshops included Japanese Print Making, Egyptian Dance and Creative Writing.

A joint appointment with Birkbeck College and new collaboration with the British Film Institute and the Workers Education Association have extended our range of partnerships at further- and higher-education levels. The MA degree course in the History of Print with University College London was restarted and a new Diploma in Asian Art became the first higher-level course delivered entirely by The British Museum.

## Learning support

The British Museum is a major resource for learning at many different levels. Some 250,000 school children visited in the last year in educational groups, the majority studying history at Key Stage 2 (7–11 year olds). With the dedicated facilities now available in the Ford Centre for Young Visitors, the number of school groups including



Above: a wide range of world cultures from the familiar to the less well-known is presented annually

Opposite: an exploration of the *Human Image* across five continents and 16,000 years of human activity was the first exhibition in the Joseph Hotung Great Court Gallery

Every day 14 gallery tours suited to all levels of interest are offered by trained guides





# Learning and engagement

children with specific needs is also increasing.

The Education Department provides a wide range of programmes to support teachers in enriching and extending the curriculum through handling sessions, art programmes and story-telling. For example *Excavating Egypt* uses a handling collection, and during Science Week, Stone Age technology and animal mummies were explored.

The Aztec Market was brought alive by the Anglo-Mexican education team Mexicolore, and a Benin programme with Tony Ogogo and his fellow African artists in London helped local children to address a challenging moment in West African history.

The launch of [ancientegypt.co.uk](http://ancientegypt.co.uk) and [mesopotamia.co.uk](http://mesopotamia.co.uk) – both supported by the Japanese telecommunications company, NTT – has enabled children and families across the country to benefit from high-quality learning support.

The CD-ROM *Journeys in the Roman*

*World*, produced in conjunction with Channel 4 Learning, enables children to explore ruined sites all over the Roman world with impressive simulations to make the subject of archaeology exciting and accessible.

New A-level study days in archaeology continue this commitment to developing the interest and skills needed to attract and sustain young museum professionals. Art history courses, for example those linking the classical world to the Renaissance, and Japanese art to the Impressionists, are in development.

## Quality environment

The expansion of the programme has been made possible by the opening of the Clore Education Centre with its flexible seminar rooms/studios and two lecture theatres. The facility is the result of the largest-ever donation to museum education from the Clore Duffield Foundation and it has transformed the Museum's

ability to cater for differing audiences and needs.

The BP Auditorium (320 seats) was inaugurated with the first in the BP lecture series, *Civilization*, delivered by Nelson Mandela, whilst the inaugural conference in the Stevenson Lecture Theatre (150 seats) supported skills-sharing in marketing. The completion of the dedicated ICT Room in the coming year will enable the development of a new range of programmes to support teachers and local groups in using on-line resources.

The major conference in March 2001 on *The Learning Power of Museums and Galleries* was organised with the Clore Duffield Foundation in association with *The Times Education Supplement* and *The Times Higher Education Supplement*. The formal opening was addressed by the Rt Hon David Blunkett MP, Secretary of State for Education and Employment and the Rt Hon Alan Howarth MP, Minister for the Arts.

Stories from the Trojan Wars, a party for Eid, Korea Day and Money Week are just some of the ways in which the history and cultures of the world are brought alive in the Museum



Above: a visually-impaired visitor exploring the specialist tools used in Japanese screen conservation as part of the Science Week programme



Top: Benin school workshops were among the many Education events to mark the opening of the Sainsbury African Galleries in March 2001

Bottom: the installation of a Bedouin tent provided young people across the country with a tangible experience of the Arab World

# Learning and engagement

## A reference library for all

Thanks to the generosity of Lord Hamlyn, the restoration of the former Reading Room of the British Library was marked by the opening of a new public reference library. Containing some 12,500 volumes on world cultures, the library provides an accessible resource for adults and children in an inspiring setting.

## Study resources

The appointment of the David Eccles Librarian to oversee the Museum's entire stock of some 300,000 volumes in the Central and departmental libraries is designed to ensure that the contents of these libraries and the Museum archives are more widely appreciated and used.

Departmental study rooms are open to those who seek an expert opinion on an object they have brought in, or wish to research the collections, or join one of the Museum's object-handling sessions.

## Community programmes

The Arab World programme uses a handling collection of objects and costumes, story-telling, calligraphy and dance to enrich audience understanding of Arab cultures. The presentation by Saudi Arabia of a Bedouin tent has provided a flexible and appropriate setting for the programme and has made possible a nationwide tour encompassing Merseyside, Manchester, Tyneside, Leicester, Hertford and London.

Ongoing work with Chinese communities resulted in the 'Year of the Dragon' tour on the Museum's multimedia system, COMPASS, developed with the Chinese Community School in Wembley.

Planning is now well advanced for the expansion of the Families programme into London shopping centres, and for other projects with community centres and local museums in 2001.



Above: Chinese New Year is a highlight in the annual calendar and this year's Chinese Moon Day will be followed in 2002 with a paper festival for half-term week

The year 2000 has seen a major advance in the ways in which The British Museum engages with all its audiences



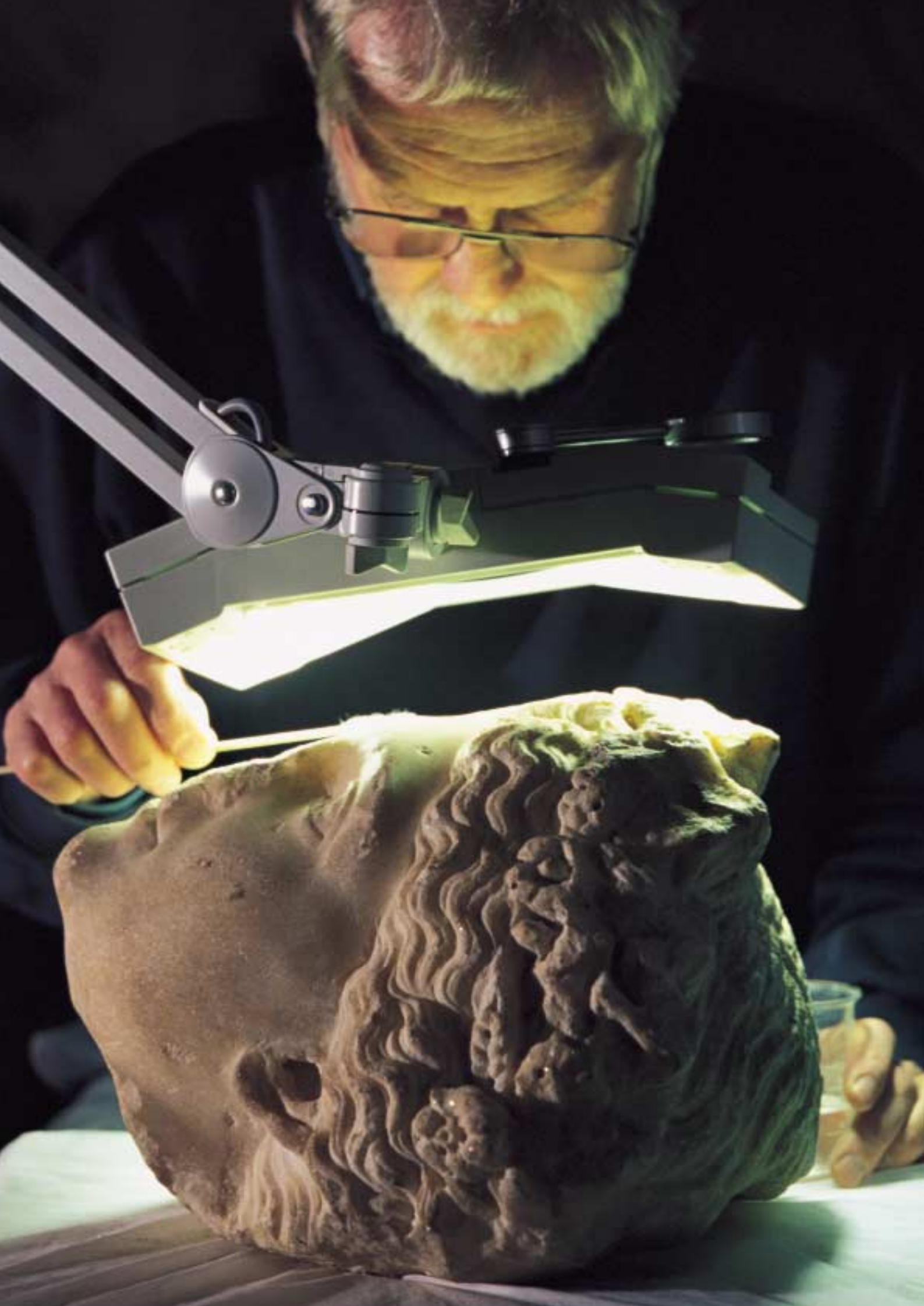


Above: Adults and children can consult any of the 12,500 specially acquired books in the Paul Hamlyn Library in the Reading Room

Right: the Hidden Histories programme, a performance-based course for deaf and disabled people, was a collaboration with SHAPE and Queen Mary College, London

Below: more than 13,000 people visited the departmental study rooms to pursue more specialist research or join one of the object-handling opportunities







# Research and understanding

## Presenting new research

Recent research into the composition of the paper used by Rembrandt means that many of his prints can now be dated more accurately, revealing the role of preparatory drawings and oil-sketches in his working method. By bringing together items from the two major collections of the Rijksmuseum in Amsterdam and The British Museum, Curator Dr Martin Royalton-Kisch has placed works from the same series alongside each other for the first time.

Covering the full range of subjects for which the artist is celebrated, the exhibition *Rembrandt the Printmaker* (supported by the Marks Charitable Trust) was highly acclaimed: 'Rembrandt... is not just a dazzling show. It allows glimpses of the intricate processes of the master's creativity' (*International Herald Tribune*, March 2001).

Cleopatra VII, the Egyptian Queen, was famed for her beauty and allure, and the exhibition *Cleopatra of Egypt* –

*From History to Myth* (sponsored by BP) takes the myth as the starting point to show how her image was manipulated over time. By researching the appearance and forms of representation of Cleopatra, Curators Dr Susan Walker and Sally-Ann Ashton were able to confirm that seven previously unidentified sculptures were in fact representations of her.

During the year research has been undertaken by Dr Colin McEwan, Curator of Latin American collections, together with archaeologists and curatorial colleagues from Brazil in preparation for a major collaborative exhibition on the *Unknown Amazon* (sponsored by Brasilconnects). This ambitious project is redefining the prehistory of the Amazon basin, tracing the rise of tropical forest civilization in the middle and lower Amazon.

## Archaeological excavation

The British Museum contributed this year to more than 30 major



Opposite: Eric Miller conserving a recent acquisition of the head of the Empress Livia portrayed as the goddess Ceres prior to display in Room 70

Above: Rembrandt's prints, drawings and oil-sketches were brought together in the exhibition *Rembrandt the Printmaker* organised with the Rijksmuseum, Amsterdam

## Research and understanding

international and British excavations working in collaboration with academic and specialist organizations in the common goal of exploring and preserving sites of special interest.

The Museum is taking the lead role in ongoing work in Egypt, India, Italy, Jordan, Pakistan, Turkey and Turkmenistan, making significant contributions to advancing archaeological practice and understanding.

In the Autumn of 2000 spectacular discoveries were made at Merv in Turkmenistan where Dr St John Simpson worked in conjunction with the Turkmen Academy of Sciences and University College London.

The ancient city of Merv dates from the 6th century BC when it formed part of the Achaemenid Persian Empire, and excavation of the city defences has revealed the walls dating from the period of its expansion as a Greek city. The 10 metre-high wall provides proof of Greek architects applying their

principles of military planning deep into Central Asia, changing the history of fortification in the region.

Excavation at Forum Novum in Italy – supported with funding from the Townley Group of The British Museum Friends – has been ongoing since 1997. In this the final year, excavation work focused on the Roman amphitheatre identified by ground-probing radar.

The arena was built in the middle of the 1st century AD and at capacity is likely to have held 2,000 people. The earth and timber build of the amphitheatre is common in the northern provinces of the Roman Empire, especially Britain, but not in the Mediterranean. Although many amphitheatres in Italy were originally built this way, they were rebuilt in stone, so the amphitheatre of Forum Novum, fossilized in earth and timber is, as far as we can tell, unique.

This exciting research was presented in the *Gladiators and Caesars* exhibition.

Opposite: a gladiator's helmet was a focal point in the exhibition *Gladiator's and Caesars*. © The Museo Archeologico Nazionale di Napoli

Right: The Buddha, lacquer and gold leaf probably 18th century, displayed in the exhibition *Visions from the Golden Land: Burma and the Art of Lacquer*

### Publishing findings

The British Museum remains one of the largest museum publishers in the world putting into the public domain the expertise and findings of its scholars to a wide range of audiences.

In addition to exhibition catalogues and Occasional Papers which record symposia and research findings, the British Museum Press this year published some 58 books embracing subjects as diverse as *Indigo* (J Balfour-Paul) to *Etruscan Civilization* (S Haynes) and *Vikings: Records, Memorials and Myths* (G R Williams).

The catalogue for *Gladiators and Caesars* – an exhibition centering on the lives and practices of gladiators in the Roman era – was described as 'quite simply, the best cultural and historical overview of the subject I have ever read' (*The Sunday Telegraph*). The catalogue accompanying the exhibition *Burma and the Art of Lacquer* was also the fruit of new research by Ralph Isaacs and Richard Blurton.







# Research and understanding

## Preserving and understanding

Every exhibition and new gallery requires the careful preparation of each object and the creation and monitoring of appropriate environmental conditions. Creating the new Sainsbury African Galleries involved the assessment of some 600 objects ranging from delicate textiles and contemporary basket work to corroded metal.

This year the Department of Conservation completed their work on the 1,000 items excavated from the important Anglo-Saxon cemetery at Buckland in Kent. The challenge is not only to conserve the items recovered but to record and preserve the information they may contain. One of a pair of square-head brooches revealed the gilded surface hidden under copper corrosion; fragments of a green glass cone beaker were reconstructed after being lifted from a grave in a block of surrounding soil.

Ninety per cent of the recovered

objects were made of metal and each was X-rayed for identification and to assess its condition. The Department of Scientific Research then undertook extensive radiography of the swords, spearheads and shield bosses, for example, in order to understand their construction, before they were cleaned. Traces of wood, fleece, textiles and leather were identified – all providing vital evidence of life and death in 6th-century Kent.

## Sharing skills

The British Museum has an active commitment to developing professional skills through national and international exchange schemes, training programmes and conferences.

Through the generous support of BP, the annual international fellowship programme is now in its third year. This year six colleagues from Brazil and Iran pursued a wide range of museum activities covering curatorial work, visitor services, exhibitions,

education, conservation, funding, and media relations.

The Japanese Department welcomed a senior curator from the Kyoto National Museum to work with them, whilst the first of the Michael Bromberg fellowships in Prints and Drawings – designed to encourage the next generation of print scholars by providing two attachments each year – was appointed following an endowment of £100,000 from Ruth and Joseph Bromberg.

A new visitor centre at Sutton Hoo, Suffolk, is being undertaken by the National Trust in collaboration with a team of experts from The British Museum, led by Angela Evans of the Department of Medieval and Modern Europe

All Museum departments encourage internship, volunteer work and skills exchange. Training the next generation is vitally important; the Conservation Department alone hosted 12 internships in the last year.

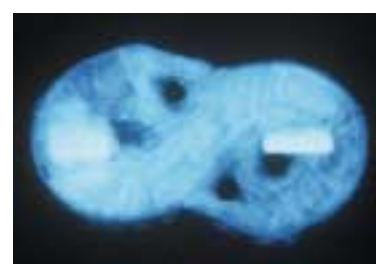


Expertise in conservation and scientific research provides essential underpinning to all aspects of the curatorial work of The British Museum



Opposite: photo-micrographic image of the fungal threads growing on a pickled caper from an Early Bronze Age house at Tell es-Sa'idiyeh, Jordan. Post-excavation studies by the Department of Scientific Research reveal fascinating insights into human diet of the time

Above: sharing skills as well as objects is an integral part of the Museum's work. Angela Evans examines an Anglo-Saxon spearhead from the National Trust excavations at Sutton Hoo, Suffolk



Above: Careful cleaning and conservation of brooches from 6th-century graves at Buckland, Kent, revealed detailed craftsmanship and niello inlays





# Developing the collections

## Partnership in acquisition

Acquisition and investigation seeking to extend knowledge of both past and present are vital parts of a living museum.

Major acquisitions made this year (see Appendix 3), include the Octavian gem, one of the finest works by the gem-cutter Solon; *The Red Cliff*, a hanging scroll by Go Shun founder of the Shijo school of painting in 19th-century Kyoto; a 16th-century Indian *Baburnama* manuscript (the right-hand page of a double page composition of which the Museum already held the left-hand page), and works on paper by major artists from Picasso to the Chapman Brothers.

Many of the acquisitions were the result of gifts and bequests from individuals and organizations, from donations and sponsorship. Without this support and particularly the regular contributions from The British Museum Friends, departmental support groups, and the National

Art Collections Fund, The British Museum would be unable to develop the collections on behalf of future generations.

The exhibition *Visions from the Golden Land: Burma and the Art of Lacquer* was the result of a substantial gift of lacquerware from Ralph Isaacs, providing important insights into the religious and domestic activity of a distant land. The artists Zhang Qiang, Wang Dongling and Bu Leiping were amongst those who made gifts of their calligraphy work to the Department of Oriental Antiquities.

The Department of Prints and Drawings received an anonymous gift of £128,000 for modern prints and an endowment of £500,000 from the Rootstein-Hopkins Trustees for the acquisition of modern British prints and drawings. One of the many works on paper acquired this year was donated to mark the retirement of a member of staff.



Opposite: large oval agate plaque engraved with the bust of Octavian as the god Mercury, 35-25 bc. The acquisition was made possible by an award of £96,000 from the National Art Collections Fund

Above: Go Shun *The Red Cliff*, hanging scroll c. 1800. Purchased with the assistance of the Japanese Purchase Fund

## Developing the collections

Kent County Council made a gift of 850 Palaeolithic flint artefacts and an associated archive from the Swanscombe Community School site excavated in 1998.

Fieldwork in contemporary societies provides contextual information on past collections as well as the basis for future areas of research. Modern acquisitions and fieldwork also provide the material for immediate exhibition, setting the skills and preoccupations of living people alongside the great civilizations of the past. For example, the acquisition of annuraaq clothing from Igloodik resulted in the exhibition of that name in the BP Ethnography Showcase.

A collection of Japanese ephemera will provide up-to-the minute material for the exhibition *Souvenirs of Contemporary Japan*, and as part of the Japan 2001 festival, these souvenirs will provide a counterpoint to the Museum's major exhibition on *Shinto: the Sacred Arts of Japan*.



Above: *Princes Watching a Nautch*, opaque watercolour with gold and silver leaf on paper, c. 1746. Purchased with the assistance of the Brooke Sewell Permanent Fund

Below: Vietnamese blue-and-white dragon ewer from the Hoi An shipwreck. The Museum is seeking to build up its Vietnamese collection. Purchased with the assistance of the Brooke Sewell Permanent Fund

Opposite: Late 13th/early 14th century, silver-gilt saint or prophet from Buntingford, Hertfordshire. Declared Treasure and acquired for the nation with the aid of The British Museum Friends and the National Art Collections Fund



The British Museum Friends donated funds of more than £125,000 towards acquisitions across the spectrum of the Museum's collections







# Public recognition

## Generosity of the highest order

The Great Court was made possible because of the extraordinary generosity of individuals, trusts, foundations and corporations, the Millennium Commission and the Heritage Lottery Fund. The generosity of the Weston Family was a crucial factor in this historic development.

Sponsorship from the Ford Motor Company enabled the Museum to create the Ford Centre for Young Visitors, and the Henry Moore Foundation made a significant donation to the new Sainsbury African Galleries.

The opening of the Great Court was sponsored by Linklaters & Alliance – founding member of the corporate partners scheme – and BP, in association with *The Sunday Times*.

Other donations, all much appreciated, included sponsorship by BP of the *Cleopatra* exhibition, funding from the Horace W Goldsmith Foundation for the Access post in the Education Department, as well

as support from *The Times* for the five major exhibitions of 2001. All such support is listed in Appendix 1.

The coming year will see the expansion of the corporate partners scheme and the development of the legacy programme as well as a major gift campaign towards further capital development.

Pledges of £6 million have already been made towards the total of £9 million needed for the complete refurbishment and restoration of the King's Library – built to house the books of King George III – as part of the Museum's 250th anniversary programme in 2003.

The room will display an exhibition on the intellectual world of the Enlightenment in which The British Museum was created, drawing loans from the House of Commons Library as well as the British Library, the Natural History Museum (originally parts of The British Museum) and the Science Museum.



Opposite: the colossal visage 'Moonlight' by Igor Mitoraj installed in the Forecourt as part of the Contemporary Arts Programme

Above: Lord Hamlyn, benefactor of the Hamlyn Library, the Museum's public access reference library on culture and civilization

Below: The Rt Hon David Blunkett MP, Secretary of State for Education and Employment with Mr Ian McAllister CBE, Chairman of the Ford Motor Company, and children in the Ford Centre for Young Visitors



# Public recognition

## Media profile

*Open Court at the British Museum*, a documentary about the Great Court as a millennium project, was screened by BBC2 on 2 December 2000. The opening on 6 December attracted considerable interest from broadcast media including a feature on BBC1's *Big Draw* lottery programme, extensive through-the-day television news and radio coverage. The design of the Great Court roof won Lord Foster the Award for Visual Arts in the Fifth South Bank Show Awards in February 2001.

Articles on the Great Court in every major national broadsheet newspaper included a leader in *The Times* and a six-page feature in *The Sunday Times Magazine*. International coverage included the *New York Times*, *Wall Street Journal*, *Washington Post*, *Newsweek*, *Time* and *New Yorker*.

During the year, expert comment by Museum staff was given on ITN's *News at Ten* and many radio stations; exhibitions attracted a cover feature

in the *Sunday Times Magazine* and a further leader in *The Times* as well as extensive reviews. *Rembrandt the Printmaker* was listed in the Best Exhibitions sections of several publications throughout its run, and the discoveries about *Cleopatra of Egypt* featured on the front page of *The Sunday Times* in advance of its opening.

## Extending membership

A lecture by Seamus Heaney on *Beowulf* and evening openings were highlights in the 120 events organized for members of The British Museum Friends. In the coming year the Middle Room, adjacent to the King's Library, will be refurbished as a Members' Room.

The Museum records its gratitude to the 90 volunteers who support membership and Museum activities by providing handling sessions in the galleries, working with visitors, undertaking research, answering enquiries and supporting events.

## Representation and appointments

Mr Graham Greene (Chairman of the Trustees), Dr Robert Anderson (Director), and Mr W Vivian Davies (Keeper of the Department of Ancient Egypt and Sudan) gave evidence to the Parliamentary Select Committee on Culture Media and Sport's enquiry into Cultural Property: Return and Illicit Trade.

Dr Robert Anderson served on the Department for Culture, Media and Sport's Ministerial Advisory Panel on Illicit Trade, and was part of an official British delegation which visited North Korea to mark the re-establishment by the UK Government of diplomatic relations.

Dr Andrew Oddy, Keeper of the Department of Conservation, was elected President of the International Institute for the Conservation of Historic and Artistic Works.

Dr Chris Herring, formerly of the Health Development Agency was appointed Director of Finance.

Membership of The British Museum Friends increased by 13% this year to 13,710 – the highest in its 31-year history







Above: Dr Caroline Malone, from the University of Cambridge, was appointed Keeper of the Department of Prehistory and Early Europe



Top: volunteers from The British Museum Friends provide regular handling sessions for visitors to the HSBC Money Gallery



Bottom: Antony Griffiths, Keeper of the Department of Prints and Drawings, was elected a Fellow of the British Academy

# Public recognition

## Treasure

The Portable Antiquities scheme is a Government initiative to encourage the voluntary recording of all archaeological finds, whilst material that constitutes Treasure has to be reported under the Treasure Act. The British Museum provides a vital service of identification, documentation and training in conjunction with a national network of Finds Liaison Officers for both these measures. Since the Treasure Act came into force in September 1997 there has been a 15-fold increase in reported cases of Treasure across the UK from 25 a year to 373. Museums have the opportunity to acquire Treasure finds after an independent valuation, and some 146 finds have been acquired in this way by regional museums in the last year and 30 by The British Museum.

The Treasure report launched at the Museum by the Rt Hon Chris Smith MP, Secretary of State for Culture, Media and Sport, in February 2001, provided

information about this work and the ways in which it is advancing understanding of little-studied areas.

One of the most important prehistoric finds of the last decade, a group of Iron Age gold jewellery, was made by a metal detectorist near Winchester. Deposited between 60 and 20 bc, the hoard comprises two gold necklaces, four brooches and two bracelets made from more than a kilogram of gold. The jewellery was probably fashioned by British craftspeople using Greek and Roman techniques to make a traditional status symbol in a new way. It therefore sheds new light on the changing nature of Britain in the years before the Roman conquest. Archaeologists from The British Museum worked closely with colleagues from the Winchester Museums Service to assess the find site and now believe the hoard was perhaps a religious offering to the gods by two important Britons – perhaps even a king or queen.

*Finding Our Past*, a major travelling exhibition, commencing in 2003, will highlight the work of The British Museum in the Treasure process and Portable Antiquities scheme.

## Best sellers

The British Museum Company operates publishing and retailing businesses in support of the mission of The British Museum. With the opening of the Great Court, retail space on site has increased by 80%. The British Museum Company produced 150 new products – including jewellery commissioned from young British designers – to celebrate the opening of the Great Court.

The new bookshop is three times the size of the old one and now stocks one of the widest ranges of titles in the country, including archaeology, ancient history, ethnography, museology and exhibition catalogues, from The British Museum Press and other publishers.

A dedicated souvenir and guide bookshop stocks guides in nine

The British Museum makes  
a major contribution to  
preserving the heritage of  
the country under the  
Treasure Act and Portable  
Antiquities Scheme



Below: the most important discovery of Iron Age jewellery for a decade was made at Winchester, and reported under the Treasure Act



Above: three curatorial departments along with Conservation and Scientific Research are involved in assessing objects under the Treasure Act

Right: War Record robe from the Northern Plains of North America c. 1825-50 on long-term loan. The British Museum is grateful for the support provided by lenders in this way





## Public recognition

languages supplying visit support for the wide range of museum visitors, whilst the children's shop provides materials suited to pocket-money budgets as well as offering a huge choice of learning support materials.

The British Museum Press combines scholarly advance with popular success in its wide-ranging list. *How to Read Egyptian Hieroglyphs* by Mark Collier and Bill Nanley reached the Best Sellers list, whilst *Dangerous Tastes* by Andrew Dalby, published as a Christmas food book, was The Guild of Food Writers Food Book of the Year.

The British Museum Traveller takes tours to sites of special interest around the world providing the opportunity to combine a holiday or study visit with Museum expertise.

On-line sales of The British Museum Company have exceeded projections. With the increased size of the business, the infrastructure has been strengthened particularly in financial and IT systems.

### Improving effectiveness

Opening hours at the Museum have increased by 45%, with the galleries open for longer and the Great Court open late most evenings. This dramatic increase in the role of The British Museum as a civic space has been achieved within existing resources.

The recruitment of more than 100 staff to provide enhanced visitor services and infrastructure support was achieved within six months, and the Human Resources Department supported the delivery of 1,200 training days. The effectiveness of the Building Management Department was recognised in both an Energy Efficiency award and Investors in People status.

### Funding

The British Museum is a Non-Departmental Public Body, directly funded by the British Government. It is an exempt charity under Section 2 of the Charities Act 1993 and for the year 2000–01 received a grant of £34.881

million. The three-year funding settlement for the years 2001–04 provides for increases of 3.1%, 1.4% and 0% of which in the first year £400,000 has been allocated to building maintenance projects. The value of the grant-in-aid has fallen in real terms by 30% in ten years, while at a little over £6 per visitor the cost per visitor is one of the lowest in the sector.

Forty-nine percent of museum income is now secured through commercial, sponsorship and fundraising activities. The Museum is also supported by private gifts in the form of objects for the collections, financial support for the Museum's objectives and Trust funds.

Information on The British Museum departments, British Museum Development Trust, Friends and support groups is given in Appendix 7. The Annual Report of the Museum is laid before Parliament and can be read at [www.thebritishmuseum.ac.uk/annualreport](http://www.thebritishmuseum.ac.uk/annualreport)

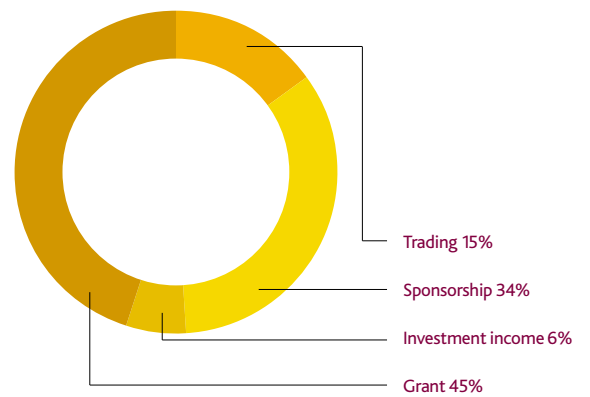




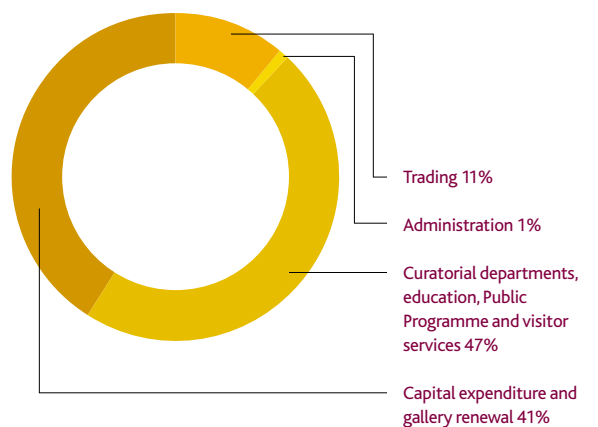
Opposite: Andrew Dalby's book, *Dangerous Tastes*, was acclaimed for 'unlocking the exotic clues from art, archaeology and literature' (*BBC Good Food*)

Above: The British Museum Company's Grenville shop, selling jewellery, textiles, ceramics glass and sculptures, secured first prize in the Design Week Retail Environment Awards

The British Museum  
1999/2000 income



The British Museum  
1999/2000 expenditure







# Appendix 1

## Donors, Patrons and Friends of The British Museum

### Support for The British Museum and the Great Court: 1994–2001

The Trustees are extremely grateful to the following donors who have supported The British Museum and whose generosity made the Great Court possible

Above all we record the remarkable generosity of the Principal Benefactor of the Great Court  
The Weston Family

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The Trustees thank those who have made pledges to The British Museum this year

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##### The Joseph Hotung Great Court Gallery

Sir Joseph Hotung

##### The Korea Foundation Gallery of Korean Art

The Korea Foundation

##### The Sainsbury African Galleries

The late Sir Robert Sainsbury and Lady Sainsbury  
David and Susie Sainsbury  
The Henry Moore Foundation

#### Endowment: David Eccles Librarian

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Mr and Mrs Morton Sosland, *Human Image* conference  
The *Sunday Times* media partner to opening of the Great Court  
The *Times* exhibition media partner for 2001

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##### *Burma and the Art of Lacquer*

The Burma Project (Open Society Institute) New York  
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Altajir Trust; Aomori City; Associação Brasil +500;  
Duncan Baird Publishers; Michael Marks Charitable Trust; Society of Jesus

#### Support for collecting

The Trustees are indebted to the National Art Collections Fund and The British Museum Friends and all those who have supported the collections through the donation and bequest of objects, and financial assistance, including the following  
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The Trustees are indebted to the following, and to those who wish to remain anonymous:

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The Townley Group  
The Charles Wallace (Burma) Trust



# Appendix 2

## The Public Programme

### New and refurbished galleries

Korea Foundation Gallery of Korean Art  
9 November 2000

The Great Court 7 December 2000

The Sainsbury African Galleries 3 March 2001

### Exhibitions

#### With admission charges

The Apocalypse and the Shape of Things to Come  
17 December 1999 – 24 April 2000

Visions from the Golden Land: Burma and the Art of Lacquer  
8 April – 13 August 2000

Gladiators and Caesars: The Power of Spectacle in Ancient Rome  
21 October 2000 – 21 January 2001

Rembrandt the Printmaker 25 January – 8 April 2001

#### Free admission

Size Immaterial: Handheld Sculpture of the 1990s  
7 December 1999 – 9 April 2000

Arab Cultures: Young Worlds  
24 February – 1 May 2000

Japan Time: Clocks, Zodiac and Calendar Prints  
24 March – 24 September 2000

Islamic Lustreware 1 April – 15 October 2000

Paid in Burnt Silver: Wealth and Power in the Viking Age  
12 April – 13 August 2000

Botanical Painting from the Pearson album  
16 February – 17 July 2000

A Noble Art: Amateur Artists and Drawing Masters 1600–1800  
19 May – 24 September 2000

The Prints of Jim Dine and Michael Rothenstein: Two Recent Gifts  
19 May – 24 September 2000

Islamic Works on Paper: Recent Acquisitions  
21 July 2000 – 19 February 2001

Illegal Tender: Counterfeit Money Through the Ages  
16 August 2000 – 7 January 2001

Picasso Linocuts  
6 October 2000 – 7 January 2001

Correggio and Parmigianino: Master Draughtsmen of the Renaissance  
6 October 2000 – 7 January 2001

Saga – Contemporary Ceramics from the Home of Japanese Porcelain  
20 October 2000 – 14 January 2001

Cobalt and Copper: Pottery Techniques in the Islamic World  
4 November 2000 – 1 April 2001

Voices of Southern Africa  
14 November 2000 – 28 January 2001

Human Image  
7 December 2000 – 11 February 2001

From Alexander to Mark Antony: Images of Power on Ancient Coins  
11 January – 6 May 2001

### Arts of Japan

30 January – 8 April 2001

Annuraaq: Arctic Skin Clothing from Igloodik  
15 February – 27 May 2001

Tibet: Life, Myth and Art continuing

The Salcombe Cannon Site Treasure continuing

European Prints from the 15th to early 19th centuries continuing

Christianity in Roman Britain continuing

The Great Court: Reclaiming the Past, Designing the Future continuing

Eva Zeisel continuing

### Travelling exhibitions

#### UK

Writing Arabic (previously at Royal Albert Memorial Museum, Exeter, and Museum of East Asian Arts, Bath)  
Ulster Museum, Belfast 20 December 1999–4 June 2000  
Oriental Museum, Durham 4 November 2000 – 4 February 2001

### Loans from the Department of Prints and Drawings to exhibitions organised by the Arts Council of Great Britain, National Touring Initiative

Vanities and Virtues: The Print in Stuart Britain  
Bristol City Museum and Art Gallery  
20 May – 23 July 2000

Peter Scott Gallery, Lancaster 9 October – 7 December 2000

Duff House, Banff 16 December 2000 – 18 February 2001

National Museum and Gallery, Cardiff 24 February – 20 May 2001

The Popular Print in England  
Fitzwilliam Museum, Cambridge  
17 October – 17 December 2000  
Hunterian Museum and Art Gallery, Glasgow  
1 February – 15 March 2001

### International exhibitions

Ancient Faces (previously in Rome, 3 venues in Greece, Paris and Frankfurt)  
Metropolitan Museum of Art, New York 14 February 1999 – 8 May 2000

Art and Afterlife in Ancient Egypt (previously at Tokyo and Kobe)  
Fukuoka City Museum 3 February – 2 April 2000;  
Nagoya City Museum 15 April – 11 June 2000

Egyptian Treasures (version of exhibition previously at Hong Kong, Singapore and Shanghai)  
Bowers Museum, Santa Ana, USA 7 October 2000 – 7 January 2001

Cleopatra Fondazione Memmo/Palazzo Ruspoli, Rome  
11 October 2000 – 24 February 2001 (then at The British Museum and Chicago)

Eternal Egypt Toledo, USA 1 March – 27 May 2001

William Blake in The British Museum  
Helsinki City Art Museum  
10 April – 25 June 2000; Prague Castle  
14 September – 19 November 2000

### Study days, courses, workshops, conferences, lectures and events

#### Study days for the public

Apocalypse

Asian Time

Vikings: Paid in Burnt Silver

Lebanon

Levant

Human Image Right Now

Korea

Morocco

Afghanistan: Melting Pot of Central Asia

#### Courses

Bread and Circuses

Islamic Miniature Painting

Maya Hieroglyphs: The Last Great Decipherment

Introduction to Ancient Egyptian Hieroglyphs

Reading Ancient Egyptian Hieroglyphs

Gods and Goddesses of Ancient Egypt

The World of Rembrandt

Creative Writing: Dusting Down the Words

Human Image: Interpreting and Transforming the Body

Dynasties of Ancient Egypt

#### Workshops and special events

National Archaeology Day

Way of Tea

Science and Technology of the Past

Science Week

Money Week 2000

National Family Learning Weekend

Chinese Weekend

Please Touch!

Eid Party

Math Fest

Maths Year 2000

Stories from the Arab World

Saturnalia Weekend

Heart of the Desert: Tales from the Muntafiq

Tribes of Southern Iraq

Korean Pottery Handling

Women's History Week

Adult Learners' Week

#### Conferences, symposia and colloquia

A Noble Art: Amateur Artists and Drawing

Masters 1600–1800

Apocalypse Then and Now

Boundaries in the Art of the Northwest

Coast of America

Burma, Art and Archaeology

Historic Oman: Cultures, Contacts, Environment

The Theban Necropolis: Past, Present and Future

24th British Museum Classical Colloquium:

The Aegina Treasure

Death and the Afterlife in Ancient Egypt:

Recent Research, New Discoveries

The Learning Power of Museums and Galleries,

National Conference

Human Image Conference

Museums Marketing Conference

### Special lectures

BP Inaugural Lecture by Mr Nelson Mandela  
Ways of Seeing Lecture Series: Facing the Dead  
Twelfth Dingwall Beloe Lecture  
Seventh William Fagg Memorial Lecture  
Third A W Franks Lecture  
Sixth Annual Denys Haynes Memorial Lecture  
Lukonin Memorial Lecture  
Fourth Anna Gray Noe Lecture in Biblical Archaeology

### The British Museum Friends

(activities at The British Museum)

#### Lectures

Burma  
Splendour in Wood: The Buddhist Monasteries of Burma  
The English Medieval Apocalypse  
Etruscan Burial Goods (Lorant Memorial Lecture)  
Robin Hood: the Medieval Outlaw  
On *Beowulf* – Seamus Heaney  
The Philistines  
The Arameans  
Gilgamesh at The British Museum  
The Quest for Cinnamon and other Dangerous Tastes  
The Archaeology of Trade  
Renaissance Rome and the Roman Past  
The Rediscovery of Thomas Wolsey's Great Hall  
Stonehenge: Our Madonna of the Plain  
and Glorious Cosmic Achievement  
Mapping the Classical World for the 21st Century  
Hittite Hieroglyphs  
George Bernard Shaw – Scholarly Saint  
or Devil's Advocate  
Gladiators at the Guildhall  
Early Burma and Links with Buddhist India  
Tintagel, Cornwall: Reflections on Fieldwork  
and Research  
Shakespeare's Kings  
Aegean Writing  
Archaeology in the Next Century  
On Human Origins  
The Evolution of Humans and Human Adaptation  
The Oldest Europeans  
Journey to the Source of the Nile  
Ramesses II, Egypt's Greatest Pharaoh  
Aegina and the Aegina Treasure  
The Mask of Akhenaten  
The Church of the Holy Sepulchre  
Sutton Hoo: Past Present and Future  
Women of Roman Britain  
What's New in Roman London?  
Recent Developments at Catalhoyuk  
Unsolved Problems in the Archaeology  
of Anglo-Saxon Monasteries  
The Lindisfarne Gospels in the Age of Bede  
Viking Myths and Legends

#### Performances

*Beowulf*  
Rage – A Dramatic Storytelling of Homer's *Illiad*  
Fragments – Sappho's *Three Graces*  
The Haunted House – Xenia

### Study days/workshops

Age of the Pyramid  
Fakes & Forgery  
Handheld Sculpture of the 1990s  
Export & Novelty Watches  
The Art of the Old Stone Age  
More Telling the Time with Astronomical Instruments  
Late Medieval Arms & Armour  
Leaden Hearts and other Tokens of Love  
What Makes them Tick?  
Cuneiform Evening Class

#### Evening openings

Rise & Fall of Great Empires  
Collectors & Collected  
Sacred & Profane  
Eastern Myth and Magic  
Augustus and the Millennium  
Fake it!  
Making Midsummer Time  
Explorers & Conquerors (Family Evening)  
The Power of Spectacle  
New Year Festivals  
In the Footsteps of Alexander

#### Special events & public lectures

Saturnalia Weekend  
In the Footsteps of the Conquistadors  
Alexander, Image and Impact (Townley Lecture)  
Images of Nero (Townley Lecture)  
The Visual Impact of Alexander (Townley Lecture)  
I Want To Be Great Too! (Townley Lecture)  
Gods on Earth? Hellenistic Kings and the Trappings  
of Divinity (Townley Lecture)

#### Young Friends of The British Museum activities

Greek & Roman Sleepover  
Talking Viking  
Paper Magic  
What a Relief!  
Beaker Day  
*Beowulf* (Drama Workshop)  
A Taste of the Tomb  
Silly Silhouettes  
Roman Holiday  
Funny Money  
Celtic Art  
Aztec Snack Attack  
Amazing Armour (Behind-the-Scenes)  
Lacquer Lowdown (Behind-the-Scenes)  
Archaeological Adventures  
Latin American Day  
Egyptian Sleepover  
Terrible Tudors (Drama Workshop)  
Roman Feast  
Talking Pictures: Egyptian Hieroglyphs  
Viking Fun and Games  
Native American Adventure  
Moonstruck  
Valiant Vikings  
Marvellous Mosaics  
Olympiad (Drama Workshop)  
Silchester Amphitheatre  
Night of the Gladiators Sleepover  
Money Matters (Behind the Scenes)  
Egyptian Playtime

Heavens Above  
Dream Team  
Food of the Gods  
Jewels of the Pharaohs  
Print Out  
Bronze Busts and Marvellous Masks  
Get Knotted  
Cleopatra's Beauty Tips  
Nick-knacks and Curious Fancies  
Oriental Night Sleepover

### American Friends of The British Museum activities in New York

#### Lectures

A New Look at the Italian Renaissance Studiolo  
Exploring Ancient Thebes in The British Museum  
Gladiators and Caesars: The Art of Spectacle  
in Ancient Rome  
Here's Looking at You: Sir William Flinders  
Petrie and his Portraits  
Highlights from The British Museum's Horological  
Collections  
Measuring the Stones: Ruskin in Venice  
Roman Glass: Reflections on Cultural Change  
The Warren Silver Cup: Sex and Society in Antiquity

#### Programmes

Patron and Sponsor Tour: In the Footsteps  
of Ralph Waldo Emerson  
Performance: *The Epic of Gilgamesh*  
Symposium: Ideas, Identities and Interpretations  
Tour: Ancient Faces: Mummy Portraits from  
Roman Egypt  
Workshop for Children: Coins and Medals  
in Ancient Rome

### Canadian Friends of The British Museum

#### Lectures at the Gardiner Museum, Toronto

Collectors and Collecting  
The Museum Today

#### Lecture at the Art Gallery of Ontario:

The Apocalypse and the Shape of Things to Come

# Appendix 3

## Outstanding acquisitions

Major financial support received towards acquisitions included £250,313 from the National Art Collections Fund and £125,337 from The British Museum Friends. Note: all dates are AD unless otherwise stated.

### Ancient Egypt and Sudan

Fragment of the outer sarcophagus of Amenhotep son of Hapu, 14th century BC. Purchased with the help of the Raymond and Beverly Sackler Foundation.

The Dunrobin Sarcophagus, wooden coffin of Nesmut with cartonnage case and commemorative medal, 22nd Dynasty, about 945–715 BC, donated by the BMF.

Two fragments of linen mummy wrapping inscribed with texts from the *Book of the Dead*, formerly in the Zaki Todros Collection, 4th century BC, donated by the BMF.

A group of fragments of fine painted limestone relief from tombs of the 12th Dynasty (c. 1985–1795 BC) at El-Lisht, showing parts of figures, inscriptions and decorative borders.

Foot from a wooden coffin, decorated with figures of the goddesses Isis and Nephthys and inscribed with funerary texts, 20th or 21st Dynasty, 1186–1050 BC. Donated by Mr Michael Cameron.

Demotic papyrus inscribed with a previously unknown hymn to the god Sobek, 1st–2nd century.

Major reference collection of rock-samples from Egyptian quarry site. Donated by Prof Dietrich Klemm of the University of Munich.

### Ancient Near East

A stone head of South Arabian type from the Yemen, 1st–2nd century AD. Obtained in Aden between 1961–65 and bequeathed by Mrs E M Richardson.

Collection of finds from Petra, Jordan, representing a proportion of the registered small finds from the 1958–64 excavations conducted by Peter J Parr for the British School of Archaeology in Jerusalem, granted under the provisions of the Antiquities Law of the Department of Antiquities of Jordan. Archaeologically an important group, 3rd century BC to 2nd century AD. Presented by Peter J Parr.

### Coins and Medals

Richard Tuttle, USA, medals of aluminium, copper, silver and gold in a wood and felt box entitled 'Coins/medals'. 1996. Donated by the American Friends of the BM.

Micah Lexier, Canada, 'A Minute of My Time (*July 20, 1997, 23.53–23.54*)', box containing 'hoard' of struck cupronickel tokens by Micah Lexier 1997. Donated by the BMF.

5 medals by the artist Felicity Powell: 'Don't Forget', 'Deep Sleep', 'Fountain', 'Open I' (one hand), 'Open II' (two hands), 1999–2000.

Silver short cross halfpenny minted in London by the moneyer Ilger, c. 1220.

Private catalogue of tin foil impressions of a mid-18th-century German coin collection.

2 bronze coin weights used in China trade, early 19th century.

10 medals made for the British Art Medal Society, 1999–2001.

Collection of 600 20th-century children's badges, donated by Mrs J B Mellor.

### Ethnography

An ikat-dyed raffia textile, from western Madagascar, early 20th century.

Four wooden coffins, from Ga people, Teshi, Accra, Ghana, 2000.

A hand-built asymmetrical ceramic piece by Magdelene Odundo, commissioned for the Sainsbury African Galleries, 2000.

Four pen and wash drawings of Native artefacts from the Northwest Coast of America c. 1790.

Painted jar by Diego Romero (Cochiti), from New Mexico USA, 1995.

3 linocut prints by the Namibian artist John Ndevasia Muafangejo, 1973, 1973, 1985.

A silver brooch by Bill Reid (Haida; 1920–98), donated in honour of Jonathan King by Mrs J Bedford.

### Greek and Roman Antiquities

Roman agate plaque with the head of Octavian as the god Mercury (Ionides Octavian), c. 35–25 BC. Purchased with the aid of the NACF, BMF, Caryatid Fund, Ready Bequest and a private donor.

Hellenistic marble statuette of Aphrodite Euploia (Spratt's Aphrodite), 2nd century BC. Purchased with the aid of the NACF, BMF and Caryatid Fund.

Athenian Geometric amphora, c. 830–820 BC, bequeathed by Miss M J Milner.

Roman portrait head of the Empress Livia as the goddess Ceres, c. 30–50. Purchased with the aid of the NACF, Duthie Fund and Caryatid Fund.

Roman portrait head of the Greek poet Menander, c. 150–200, purchased with the aid of the BMF and Caryatid Fund.

Etruscan bronze statuette of a woman, c. 500 BC, purchased with the aid of the BMF (Eva Lorant Bequest) and the Caryatid Fund.

Hellenistic faience head of Queen Berenike II, c. 200 BC, purchased with the aid of the Caryatid Fund.

### Japanese Antiquities

Go Shun (Matsumura Gekkei (1752–1811) *The Red Cliff* (*Sekiheki zu*), hanging scroll; ink and light colour on silk, c. 1800. Purchased with the assistance of the Japanese Purchase Fund.

Haniwa figure of a man, Kōfun period (late 3rd–6th century) of low-fired clay. Purchased with the assistance of the Brooke Sewell Fund.

72 colour woodblock prints by Tajima Hiroyuki (1911–97) dating from 1960–93, mainly 'Artist's Proofs' or '*Bon à Tirer*'. Donated by Mrs Toshie Tajima.

### Medieval and Modern Europe

Silver figure of a male saint or prophet, from Buntingford, Hertfordshire. Purchased with the aid of the NACF and BMF.

Cretan icon of St John the Baptist painted in egg-tempera on a wood panel. Crete, c. 1450. Gift of Miss Ella Wentworth Dyne Steel MBE, who has also donated 14 other icons and 13 Early/Middle Byzantine antiquities.

Rare oval gilt-brass astronomical compendium, signed by the watchmaker Robert Brinkin senior of London c. 1600.

Anglo-Saxon 8th-century disc-headed pin, the head decorated with a runic inscription of the first 7 letters of the Anglo-Saxon futhorc, followed by out-of-sequence letters. Only 2 other Anglo-Saxon objects decorated with a futhorc are known.

### Oriental Antiquities

Illustration from a *Baburnama* manuscript. Inscribed, 'drawing by Basawan, colouring by Dharm Das'. Opaque watercolour, gold, silver and ink on paper. Mughal, India, c. 1590. Brooke Sewell Permanent Fund.

Eight-panel screen decorated with hunting scenes in ink and colours on Korean paper. Choson Dynasty, Korea, 18th century. Hahn Kwang-ho Purchase Fund.

Persian drawing of a woman in Chinese dress. Herat (modern Afghanistan), 1400–50. Given by the NACF.

Persian painting of a man, inscribed 'the work of Yusuf' and 'from the relations of Shaykh Shihab al-Din Suhravardi'; with 5 Mughal seals and inscriptions on the reverse, 15th century. Given by the NACF.

Ten-panel screen showing Koreans paying tribute to the Chinese court. Ink and colours on paper. Choson Dynasty, Korea, 19th century. Hahn Kwang-ho Purchase Fund.

Eight-panel screen decorated with hunting scenes. Ink and colours on paper. Choson Dynasty, Korea, 18th century. Hahn Kwang-ho Purchase Fund.

Dish with thick imitation celadon glaze. Mamluk, Egypt, 15th century. Given by Prof J M Rogers FSA, FBA.

*Princes Watching Dancers Perform* (*Nautch*). Opaque watercolour with gold and silver leaf on paper. Faizabad, Lucknow, India, c. 1760. Brooke Sewell Permanent Fund.

Stoneware vase with underglaze iron decoration of fish and lotus flowers. Punchong type, Korea, Choson Dynasty, 15th/16th century.

Hahn Kwang-ho Purchase Fund.





The Dunrobin sarcophagus, wooden coffin of Nesmut, 22nd Dynasty, about 945–715 bc. Donated by The British Museum Friends

Large collection of 48 boxes of Late Stone Age material from archaeological excavations in Sulawesi, Indonesia. Given by the Institute of Archaeology, University of London, in agreement with the Government of Indonesia.

7 large granite slabs, sculpted with lions (4), dancing girls (2), and a fly-whisk bearer (1). 16th/17th century, Sri Lanka. Brooke Sewell Permanent Fund.

49 ceramics, mostly blue-and-white, from the Hoi An shipwreck. Vietnam, 16th century. Brooke Sewell Permanent Fund.

Group of 20th-century Indian graphics – 26 Madhubani paintings from Bihar acquired in the 1970s and 23 studio paintings and prints. Given by Dr Achinto Sen-Gupta.

Ear-cup made of crystal. China, Han Dynasty, 206 bc – 220 ad. Given by Mr Gerard Arnhold.

Rectangular cotton coverlet embroidered with scenes of Portuguese hunters and allegorical subjects. Made for the export market. Bengal, perhaps Satgaon; India, early 17th century. Brooke Sewell Permanent Fund.

Double-sided manuscript leaf, illustrated with scenes from the *Ramayana*. Benares, India, early 17th century. Polsky Fund for Indian Folk Art.

51 items of Korean furniture for the gentleman's study, *sarangbang*, displayed in the new Korea Gallery. Late 20th century. Given by the Korea Foundation.

*Writing on the Wall*, work in mixed media on paper by the Middle Eastern artist Maliheh Afnan. Brooke Sewell Permanent Fund.

18 copper alloy figures of animals and humans, made by itinerant blacksmiths in southern Bihar, India. Collected by the donor, Mr Vincent Davies ics, in the late 1920s.

*The Void*, calligraphy by Wang Dongling. Contemporary. Gift of the artist via Mr Gordon Barrass.

#### Prehistory and Early Europe

2 Hungarian Bronze Age bronze decorated shaft-hole axes, c. 1700–1400 bc, formerly Pitt-Rivers Collection. Purchased with the assistance of the NACF.

An Early Bronze Age gold 'basket' earring from Stogursey, Somerset.

Part of the Hawkedon Helmet, the brow guard, from Hawkedon, Suffolk, Romano-British, 1st century. Gift of Mr KW Bradnam.

#### Prints and Drawings

Jacob Matham (1571–1631) after Hendrick Goltzius (1558–1617), *The Tabula Cebetis*, 1592, engraving. Purchased with the assistance of the NACF and the Arcana Foundation.

Jean de la Chambre (1648–85), *Animals at a Fountain*, drawing. Purchased with the assistance of the Patrons of Old Master Drawings.

Christian Bernhard Rode (1725–97), *Scipio's Magnanimity*, drawing. Purchased with the assistance of the Patrons of Old Master Drawings.

Giovanni David (1743–90), *Allegory of Painting*, etching. Purchased with funds from the Arcana Foundation.

Rev Thomas Kerrich (1747–1828), *Group of Five Studies of Lowestoft and Pakefield*, 1794, coloured chalks on blue paper. Purchased with the assistance of the BMF.

Johann Heinrich Lips (1758–1853), *The Four Times of Day*, aquatint. Purchased with funds from the Arcana Foundation.

Johann Thiele after Caspar David Friedrich (1774–1840), *The Königsstuhl on the Island of Rügen*, aquatint. Purchased with funds from the Arcana Foundation.

Adolf Hiremy Hirschl (1860–1933), *Study for a Frontispiece with Damsels, Crows, Warriors and Father Time*, white and black chalks. Presented by Kate Ganz.

Maurice de Vlaminck (1876–1958), *Tete de Femme*, c. 1906, woodcut. Purchased with funds from the Friends of Prints and Drawings.

Pablo Picasso (1881–1973), *Femme Nue à la Source*, 1962, linocut. 6 progressive proofs for this print. Purchased with the assistance of the NACF.

Pablo Picasso (1881–1973), *Deux Femmes avec un Vase à Fleurs*, 1959, linocut, printed in cream on black. Purchased with the assistance of the BMF.

Jakob Steinhardt (1887–1968) *Self-portrait*. Drawing for the exhibition poster for *Die Pathetiker*, Berlin 1912, pen and ink, charcoal, graphite and white bodycolour. Purchased with an anonymous donation.

Anni Albers (1899–1994), *Untitled I*, 1963, colour screenprint, 1 of a gift of 5 prints by Joseph Albers, and 3 by Anni Albers. Presented by the Josef and Anni Albers Foundation.

Ronald Searle (b. 1920), *The Painter from The Rake's Progress*, 1954, pen and ink and wash. One of 15 drawings for the series purchased with the assistance of the BMF, the Patrons of Prints and Drawings, and Charlotte Gere.

Frank Auerbach (b. 1931), set of 5 screenprints, 1969. Presented by Mr and Mrs Joseph Bromberg in memory of their son Michael.

Cornelia Parker (b. 1956), *Poison and Antidote Drawings*, 1997. Purchased.

Simon Gallery (b. 1960), 19 drawings made on Location in Kimlos, 1990–94. Purchased.

Jake Chapman (b. 1966) and Dinos Chapman (b. 1962), *Wormy-head and Staggered*, 2000, watercolour over etching. 2 hand-coloured plates from the portfolio of etchings *Exquisite Corpse* (2000).

# Appendix 4

## New publications and educational resources

### British Museum Press publications 2000–01

*The British Museum Visit Guide*  
Anderson R G W, *The British Museum Guide Book*, English edn  
*The British Museum Guide Book*, Chinese, French, Italian, Korean 2nd edns, Portuguese 1st edn  
Anderson R G W, *The Great Court and the British Museum Aveni A, Nasca*  
Balfour-Paul J R, *Indigo*  
Bassani E, *African Collections in Europe*  
Bentley D R, *Seven Wonders of the Ancient World*  
Binski P R, *Medieval Death: Ritual and Representation*  
Birrell A, *Chinese Myths*  
Burnett A & Reeve J (eds), *Behind the Scenes at the British Museum*  
Burn L, *Catalogue of Greek Terracottas in the British Museum III*  
Carswell J R, *Blue and White: Chinese Porcelain Around the World*  
Carver M R, *Sutton Hoo*  
Caygill M, *The British Museum A–Z Companion*, Japanese edn  
Chapman H et al, *Correggio and Parmigianino: Master Draughtsmen of the Renaissance*  
Collon D, *Catalogue of Western Asiatic Seals in the British Museum: Cylinder Seals V*  
Craddock P T & Ramage A, *King Croesus' Gold: Excavation at Sardis and the History of Gold Refining*  
Curtis J (ed), *Art and Empire: Treasures from Assyria in the British Museum*  
Curtis J, *Ancient Persia*  
Dalby A R, *Dangerous Tastes: The Story of Spices*  
Davies W V (ed), *Colour and Painting in Ancient Egypt*  
Dawson A, *French Porcelain: Catalogue of the British Museum Collection*



A hand-built asymmetrical ceramic piece by Magdalene Odundo, commissioned for the Sainsbury African Galleries, 2000

Green J, *Ancient Rome*, British Museum Colouring Books  
Hallendy N, *Inuksuit: Silent Messengers of the Arctic*  
Hansom P, *Cats*, British Museum Colouring Books  
Hayden R R, *Mrs Delany: Her Life and her Flowers*  
Haynes S, *Etruscan Civilization*  
Isaacs R & Blurton T R, *Visions from the Golden Land: Burma and the Art of Lacquer*  
Jackson R (ed), *Gladiators and Caesars*  
King J C H (ed), *The Human Image*  
Lovric M, *Cleopatra's Face: Fatal Beauty*  
Mack J (ed), *Africa: Arts and Cultures*  
McEwan C (ed), *Precolumbian Gold: Technology and Iconography*  
Moore O, *Reading the Past: Chinese*  
Needham S, *Excavations at Runnymede*  
Newstead K, *Gladiators*  
Page R I, *Chronicles of the Vikings*  
Pemberton D, *Egyptian Mummies: People from the Past*  
Ransford S R, *Fun Book of Ancient Rome*  
Reade J, *Mesopotamia*  
Robins Gay R, *Art of Ancient Egypt*  
Royalton-Kisch M et al, *Rembrandt the Printmaker*, exhibition catalogue  
Russman A (ed), *Eternal Egypt: Masterworks of Ancient Art from the British Museum*  
Saggs H W R, *Babylonians: Peoples of the Past*  
Schofield L R, *Myceneans, Peoples of the Past*  
Segal J B with Hunter E C D, *Catalogue of Aramaic and Mandaic Incantation Bowls in the British Museum*  
Siliotti A, *Belzoni's Travels*  
Sloan K, 'A Noble Art': *Amateur Artists and Drawing Masters*  
Swaddling J, *Etruscan Mirrors*  
Taylor J, *Death and the Afterlife in Ancient Egypt*  
Varndell G, *Antiquities from the Klemm Collection*  
Whitaker C, *The World of the British Museum*  
Williams D (ed), *The Parthenon Sculptures*  
Williams G R, *Vikings: Records, Memorials and Myths*  
Williams J H C & Cheesman C R, *Rebels, Pretenders and Impostors*  
Willis M, *Buddhist Reliquaries from Ancient India*  
Zazov M, *Magische Gemmen im Britischen Museum*

### Trustees Publications

*The British Museum Annual Report 1999/2000*  
Caygill, M, *The British Museum Reading Room*

### British Museum Occasional Papers

OP 87 Archibald M & Cook B, *Hoards of Short Cross and Long Cross Coins*  
OP 127 Price J (ed), *Anglo Saxon Glass*  
OP 134 Hecht A, *Guatemalan Textiles in the British Museum*  
OP 136 Wayman M et al, *The Ferrous Metallurgy of Early Clocks and Watches*  
OP 140 Orna Ornstein J, *Review of the HSBC Money Gallery*, BM Web Publication

### Books by staff produced by other publishers

Adams W Y, (D A Welsby ed) 2000, *Meinarti I: The Late Meroitic, Ballana & Transitional Occupation*. Sudan Archaeological Research Society, London  
Bland, R F (ed) 2000, 2001, *Portable Antiquities. Annual Report 1998–99; Portable Antiquities. Annual Report 1999–2000*, Department for Culture, Media and Sport

Bland, R F (ed) 2001, *Treasure Annual Report 1998–1999*, Department for Culture, Media and Sport, 2001  
Cribb, J, Fevryer, W H & Wilson, J W 2000, *The Order of Industrial Heroism. Eric Gill's Medal for the Daily Herald*, The Orders and Medals Research Society, London  
Errington, E & Bopearachchi, O (eds) 2000, *Silk Road Art and Archaeology*, 6, 1999/2000: Papers in honour of Francine Tissot, Institute of Silk Road Studies, Kamakura  
Higgs P & Walker S (eds) 2000, *Cleopatra, regina d'Egitto* (exhibition catalogue Palazzo Ruspoli, Rome) Milan  
Khan F, Knox J R & Thomas K D with contributions by Magee P, Morris J C & Petrie C 2000, *Akra: the Ancient Capital of Bannu. Islamabad: Journal of Asian Civilizations*, July  
Khan F, Knox J R & Thomas K D, contributions by Magee P, Morris J C & Petrie C 2001, *Research Papers from the Bannu Archaeological Project, Journal of Asian Civilizations* 23  
Meadows A M with Burnett A 2000, *Sylloge Nummorum Graecorum Great Britain Volume XI The William Stancomb Collection of Coins of the Black Sea Area*, Oxford  
Robertson A S, Hobbs R & Buttrey T V (eds) 2000, *An Inventory of Romano-British Coin Hoards*, Royal Numismatic Society, London  
Williams J H C, Holden P & Spencer U 2000, *Pocket Money*, The Economist Books, London  
Willis M, *Tibet*, Duncan Baird Publishers

### Education Department

#### New publications

Gladiators & Caesars

#### Revised publications:

Ancient Egypt; Greece; Medieval Realms & Crusades; Romans; Roman Britain; Benin

#### Resource packs

Visions from the Golden Land: Burma and the Art of Lacquer  
Gladiators  
Museum Activities

#### Gallery & exhibition guides

Korea  
Africa  
Arab Cultures: Young Worlds  
Visions from the Golden Land: Burma and the Art of Lacquer  
Gladiators & Caesars  
Human Image  
Rembrandt

#### Multimedia

*Ancient Civilizations Series: Ancient Egypt, Ancient Mesopotamia*, educational web sites sponsored by NTT (East)  
*Journeys in the Roman World* CD-ROM, Moorhead S with Channel 4

# Appendix 5

## Excavation and fieldwork

### British Museum projects: international

Canada, Nunavut, collecting contemporary clothing for <i>Annuraaq</i> exhibition, J King
Egypt, Tell el-Balamun, Director: A J Spencer
Egypt, Upper Egyptian sites, epigraphic recording. Director: W V Davies, Conservator: E Miller, Photography: J Rossiter
Ghana, collecting contemporary coffins for the Sainsbury African Galleries, N Barley
India, Vidisha (including Sanchi, a UNESCO world heritage site), with the School of Oriental and African Studies, University of London. Directors: Drs M Willis, D Ali
Italy, Forum Novum (Tiber Valley), in collaboration with the British School at Rome, the University of Birmingham and the Soprintendenza Archeologica del Lazio. Directors: Drs P Roberts, V Gaffney, H Patterson, Conservator: H Bullock. Supported by the BMF Townley Group
Japan, fieldwork and collecting for exhibition on tourism and pilgrimage, S Pimpaneau
Japan, Tokyo, oriental lacquer study tour. Conservator: F Minney
Jordan, Tell es-Sa'idiyeh. Director: J N Tubb, post-excavation: S Leach
Pakistan, Bannu Archaeological Project, with University College London, the Pakistan Heritage Society, Peshawar, and the University of Sydney. Directors: F Khan, J R Knox, K D Thomas, P Magee
Turkey, Knidos, under the auspices of the British Institute at Ankara and the University of Konya Expedition at Knidos. Director: I D Jenkins
Turkmenistan, Merv, Anglo-Turkman collaboration with University College London and the Turkmen Academy of Sciences. Directors: Dr St J Simpson, G Herrmann, K Kurbansakhatov, Conservator: P Pearce
Vanuatu, fieldwork on clothing in the Pacific, L Bolton



British Museum excavations reveal the battlements of the Greek city-wall of Antiochia Margiana (ancient Merv) in Turkmenistan

### UK projects to which the Museum has made a contribution

Buckinghamshire, excavation of Treasure find, J D Hill, Conservator: H Bullock
Devon, Exeter, Royal Albert Museum and Art Gallery, Sharing Skills Scheme, Conservator: H Taylor (host)
Hampshire, excavation of Treasure find, S P Needham, J D Hill, A J Spence
Hull, Trinity House, Consultant Conservator: J Potter
Kent, Chiddingstone Castle. Conservators: P Pearce and H Taylor
London, Southwark, with English Heritage, Southwark Borough Council and Pre-Construct Archaeology. Consultant: Dr D Gaimster
Newcastle-Upon-Tyne, North East Area Museums Service, Sharing Skills Scheme, Conservator: B Wills
Northamptonshire, Piddington Roman Villa; Upper Nene Archaeological Society. Consultant: T Chamberlain
Suffolk, Eriswell (Lakenheath) with Suffolk Archaeological Unit and Bury St Edmunds Museum. Consultant: A Evans, Conservator: F Shearman
Suffolk, Hoxne Palaeolithic project. Director N Ashton, with S Lewis (Cheltenham and Gloucester College of Higher Education) and S Parfitt (Institute of Archaeology, London)
Suffolk, Sutton Hoo, with Suffolk Archaeological Unit and the National Trust. Consultants: L Webster, A Evans, Conservators: S Watkins, H Bullock
Suffolk, Coddanham, Suffolk Archaeological Research Unit. Conservator: M Hockey
Surrey, Post Medieval secular wall-paintings, Surrey Archaeological Society with English Heritage. Consultant: Dr D Gaimster

### International projects to which the Museum has made a contribution

Albania, Butrint, with the University of East Anglia. Director: Prof R Hodges, Conservator: P Pearce
Austria, Vienna, Museum für Volkerunde, object selection for <i>Unknown Amazon</i> exhibition. Curator: C McEwan, Conservator: B Wills
Brazil, University of Sao Paulo, Museum of Archaeology and Ethnography, workshop on conservation of archaeological ceramics. Conservator: J Quinton
Brazil, Sao Paulo, selection of objects for <i>Unknown Amazon</i> exhibition. Curator: C McEwan, Conservators: J Quinton, B Wills
Denmark, Als, Archaeological Project, with Universities of Cambridge, Durham and Southampton. Co-director: J D Hill
Egypt, Alexandria, Graeco-Roman Museum, conservation of stone objects for <i>Cleopatra</i> exhibition. Conservators: J Foley and K Birkhölzer
Egypt, El Amarna, Egypt Exploration Society project. Director: B J Kemp
Egypt, Fayoum, with the Seven Pillars of Wisdom Trust and the British Academy. Director: D Rathbone
Egypt, Hierakonopolis with American Research Centre in Egypt (ARCE). Director: R Friedman, Conservator: E Miller

Egypt, Luxor, with the University of Cambridge Theban Tombs Project. Director: Dr N Strudwick, Conservator: B Leach. Supported by the BMF Townley Group
Egypt, Memphis, EES project. Directors: D G Jeffreys and J Malek
Egypt, Qasr Ibrim, EES project. Director: P Rose, Conservator: E Miller
Egypt, Sais, EES project. Director: Dr P Wilson
Italy, Troina, Sicily, Casa Solima project, with Universities of Cambridge and Catania, Sicily, and Soprintendenza Archeologia di Enna. Directors: Drs C Malone, S Stoddart, Conservator: R Scott
Lebanon, Sidon, with the British Embassy in Lebanon, the Lebanese Directorate-General of Antiquities, the Hariri Foundation and the Lebanese British Friends of the National Museum. Director: Dr C Doumet Serhal, Special adviser: Dr J E Curtis
Morocco, Volubilis, with Directors: E Fentress (excavation) and G Palumbo (site conservation/management)
Russia, Novgorod, with the Department of Archaeology, University of Bournemouth and the Institute of Archaeology, UCL. Sponsored by the EU Heritage Agency, INTAS. Directors: Dr D Gaimster, M Brisbane
South Africa, Cape Town, South African National Cultural History Museum, Slave Lodge excavations. Consultant Conservators: M Hockey, D Ling, S Smith
South Africa, University of Pretoria, Mapungubwe Project. Director: Prof A Meyer, Conservator: M Hockey
Sudan, survey of the North Dongola Reach of the Nile including excavation at Kawa. Sudan Archaeological Research Society Project. Director: D A Welsby, Conservator: P Pearce
Sudan, epigraphy and excavation at Kurgus and Tombos, with SARS. Directors: W V Davies and I Welsby
Syria, Jerablus-Tahtani, with the University of Edinburgh, the British Academy, the British Institute at Amman for Archaeology and History, and the National Museums of Scotland. Director: E J Peltenburg
USA, Boston Museum of Fine Arts, survey by T Clark of Boston Museum of Fine Arts' early Ukiyo-e prints and books, for 2001 Japan Festival exhibition at Royal Academy; also survey of Maruyama-Shijo paintings



# Appendix 6

## Representation

### Staff serve on the governing bodies, committees, publications boards of the following societies, organisations, institutes

Academic Committee for Colloquium on Cranial Trepanation in Human History  
 American Friends of The British Museum  
*American Indian Art Magazine*  
 American Schools of Oriental Research  
 Anglo-Israel Archaeological Society  
 Anna Plowden Trust  
*Annals of Science*  
*Antiquity*  
 Archaeological Leather Group  
 Archaeology Abroad  
 Archaeology Data Service  
*Archaeometry*  
 Arcsine  
 Art, Antiquity and Law  
 Arts and Humanities Data Service  
 Arts Marketing Association  
 Asia House Cultural Committee  
 Association for the History of Glass Limited (AHIV)  
 Barber Institute of Fine Arts, Birmingham  
 Bead Study Trust  
 Bill Reid Foundation  
 British Academy  
 British Archaeological Association  
 British Archaeological Awards Committee  
 British Archaeological Mission in Yemen  
 British Art Medal Society  
 British Association of Friends of Museums  
 British Association of Korean Studies (BAKS)  
 British Association of Near Eastern Archaeology (BANEA)  
 British Automated Seal Catalogue Committee  
 British Council  
 British-Egyptian Society  
 British Epigraphic Society  
 British Institute in Eastern Africa  
 British Institute of Archaeology at Ankara  
 British Institute of Persian Studies  
 British Numismatic Society  
*British Numismatic Journal*  
 The British Museum Friends  
 British School at Athens  
 British School at Rome  
 British School of Archaeology in Iraq  
 British Standard Committee  
 Bronze Age Forum  
 Cambridge School Classics Project  
 Canterbury Archaeological Trust  
 Cecil Higgins Art Gallery, Bedford  
 Centre for Maritime Archaeology  
 Centro Internazionale di Studi Numismatici, Naples  
 Ceramic Petrology Group  
*CHArt: Computers and the History of Art*  
 Chartered Institute of Building Services Engineers  
 Chiddingstone Castle Trust  
 Christies  
 Civil Service Chief Welfare Office Group  
 Clothworkers' Centre for World Textiles  
 Conservation Teachers Forum

*Conservator*  
 Co-ordinating Committee for Numismatics in Britain (CCNB)  
 Council for British Archaeology  
 Council for British Archaeology Portable Antiquities Working Group  
 Council of Europe  
 Croydon Natural History and Scientific Society Museum  
*Culture and Cosmos*  
 Decorative Arts Society  
 Department for Culture, Media and Sport  
 DCMS, Advisory Panel on Illicit Trade  
 DCMS, Sponsored Bodies Education Network  
 Department of the Environment Transport and the Regions (DETR)  
 Directors' Conference, National Museums and Galleries  
 Dr Johnson's House Trust  
 East Anglian Kingdom Survey  
 Education in Museums Group  
 Egypt Exploration Society  
 English Heritage  
 Essex Archaeological & Historical Congress  
 Essex Society for Archaeology and History  
 Fabric Advisory Committee of the Cathedral and Abbey Church of St Albans  
 FIDEM  
 Fourth International Insular Art Conference Proceedings  
 French Porcelain Society  
 Freud Museum, London  
 Friends of Historic Essex  
 Friends of the Petrie Museum  
 Friends of the Wellcome Institute  
 Fundacion de Apoyo al Museo de Ciencia y Tecnologia, Madrid, Spain  
 Gazetteer of Tile Sites in the British Isles  
 German Archaeological Institute  
 Glass Association, Committee  
 Hahn Museum Foundation, Seoul, Korea  
 Heritage Lottery Fund, new Ethnographic Gallery scheme at the Royal Albert Memorial Museum, Exeter  
 Hellenic Centre, Greek Archaeological Committee  
 Hirayama Silk Road Institute, *Journal of Silk Road Art and Archaeology*  
 Historians of Islamic Art  
 Historic Environment Information Resources Network  
 Historical Metallurgy Society  
 Horniman Museum, London  
 ICOM Committee for Conservation  
 Indian Art Circle (School of Oriental and African Studies)  
 Institute of Charity Fundraising Managers  
 Institute of Chemical Studies  
 Institute of Classical Studies, London  
 Institute of Conservation Science  
 Institute of Field Archaeologists (IFA)  
 Institute of Paper Conservation (IPC)  
 Institute of Tourist Guiding, Consultative Council  
 International Academic Committee for Colloquium on Cranial Trepanation in Human History

International Council of Museums, Conservation Committee (ICOM-CC)  
 International Advisory Committee of Keepers of Public Collections of Graphic Art  
 International Institute for Conservation of Historic and Artistic Works (IIC)  
 International Numismatic Commission  
 International Scientific Committee for the Congress on the Deterioration and Preservation of Stone  
 International Scientific Committee for the Corpus of Etruscan Mirrors  
 International Society for Nubian Studies  
 International Time Capsule Society (US)  
 International Ukiyo-e Society  
*Iran*  
 Iran Heritage Foundation  
*Iranica Antiqua*  
 Japan Library Group  
*Jewellery Studies*  
 Joint Information Systems Committee (JISC)  
 John Wesley's House and Museum, London  
 Joint Accreditation Group  
*Journal of Archaeological Science*  
*Journal of the Decorative Arts Society*  
*Journal of the History of Collecting*  
*Journal of Roman Archaeology*  
 Kingston Upon Thames Archaeological Society  
 Koordinierend Ausschuss des Internationalen Arbeitsgemeinschaft für Sachsenforschung  
 LAADE  
 Leigh Douglas Memorial Fund  
 Libyan Society  
 Lithics Studies Society  
 London Centre for the Ancient Near East  
 Loughton and District Historical Society  
 MAGDA  
*Medal, The*  
*Medicina nei Secoli*, Journal of the History of Medicine  
*Medieval Ceramics*  
 Medieval Pottery Research Group  
 Medieval Dress and Textile Society  
 Mellon Centre for Study of British Art  
 Middle Eastern Studies Association  
 Millennium Gospels, The  
 Millennium Project in Athens  
 Millennium Project in Berlin  
 Mineralogical Society  
*Money of the World*  
 Museum Archaeologists Society  
 Museum Documentation Association (MDA)  
 Museums Ethnographers Group  
 Museums and Galleries Commission (MGC)  
 Museum of London (new prehistoric gallery project advisory panel)  
 National Art Collections Fund  
 National Trust  
 National Council for One-Parent Families  
 National Gallery Scientific Advisory Committee  
 Natural Environmental Research Council  
 National Museums and Galleries of Wales, Cardiff, Archaeology and History Panel  
 Network on Ultra-long-term Cryogenic Preservation of Biological and

Environmental Specimens (Japan)  
 Newham History Society  
*Numismatic Chronicle*  
*Nuncius: Annali di Storia della Scienza*  
*Old Potter's Almanack*  
*Orient Express* (France)  
 Oriental Ceramic Society  
 Oriental Numismatic Society, UK Section  
 Oxford English Dictionary  
 Pacific Islands Society of UK and  
 Ireland (PISUKI)  
 Palestine Exploration Fund  
 Percival David Foundation  
 Photographic Materials Conservation Group  
 Powell-Cotton Museum, Birchington, Kent  
 Portable Antiquities Steering Group  
 Prehistoric Ceramics Research Group  
 Prehistoric Society  
*Print Quarterly*  
 Print Quarterly Publications Ltd  
*Restaurator*  
 Rijksmuseum Voor de Geschiedenis van de  
 Natuurwetenschappen, Leiden,  
 The Netherlands  
*Roman Imperial Coinage*  
 Roman Research Trust  
 Royal Anthropological Institute  
 Royal Archaeological Institute  
 Royal Asiatic Society  
 Royal Numismatic Society  
 Royal Society of Chemistry  
 Royal Society of Edinburgh Foundation  
 Royal Society of London  
 Sainsbury Research Unit  
 Sassoon Ivories Trust  
 Scientific Instrument Society  
 Seminar for Arabian Studies  
 Shinewater Research Panel  
 Shinewater Park  
 Sir Frederic Madden Society  
 Société Préhistorique Française  
 Society for Arabian Studies  
 Society for Iranian Studies  
 Society for Libyan Studies  
 Society for Medieval Archaeology  
 Society for Post-Medieval Archaeology  
 Society for South Asian Studies  
 (British Academy)  
 Society for the History of Alchemy  
 and Chemistry  
 Society for the History of Medieval  
 Technology and Science  
 Society for the Promotion of Byzantine Studies  
 Society for the Promotion of Hellenic Studies  
 Society for the Promotion of Roman Studies  
 Society of Antiquaries of London  
 Society of Dilettanti  
 Society of Jewellery Historians  
 Society of Museum Archaeologists  
 Standing Conference on London Archaeology  
 Standing Conference on Portable Antiquities  
 Standing Conference on Period  
 Archaeological Studies  
 Sudan Archaeological Research Society  
 Sutton Hoo Research Trust  
*Sylloge Nummorum Graecorum*

Textile Conservation Centre  
 Thackray Medical Museum, Leeds  
 Tiles and Architectural Ceramics Society  
 Tōken-kai  
 Ukiyo-e Society of America  
 UK Foundation for the South Pacific (FSP)  
 United Kingdom Institute of Conservation  
 (UKIC)  
 Upper Nene Archaeological Society  
 Vorstellung und Versprechung von Glück  
 in Städtebau und Architektur Europas –  
 1945 bis 2000  
 Walpole Society  
 Wellcome Trust  
 West African Museums Programme  
 Worshipful Company of Cutlers

#### Universities, Colleges and Education

AQA Board  
 Arts and Humanities Data Services  
 Ashmolean Museum, Oxford  
 Bodleian Library: Asian Documents  
 Advisory Group  
 Bodleian Library: University Library  
 Services Directorate  
 Camberwell College of Arts  
 Centro Nazionale di Ricerca (Italy)  
 Columbia University, New York  
 De Montfort University at Lincoln  
 Deakin University, School of Australian  
 Florida State University  
 Fonds zur Förderung der Wissenschaftlichen  
 Forschung (Austria)  
 Qualifications and Curriculum Authority (QCA)  
 Quality Assessment Agency for Higher  
 Education Funding Council for England  
 School of Archaeology, Oxford  
 Royal College of Art/V&A  
 Texas Christian University  
 University of Birmingham  
 University of Bradford



Hand of Fatima, sticker  
 to ward off the evil eye,  
 from a British Museum  
 travelling exhibition  
*Writing Arabic*

University of Cambridge  
 University of Durham  
 University of East Anglia  
 University of Essex  
 University of Ghent, Belgium  
 University of Heidelberg  
 University of Leicester  
 University of London  
 Institute of Education  
 Birkbeck College  
 Courtauld Institute  
 School of Advanced Study  
 School of Oriental and African Studies  
 University College  
 University of Newcastle  
 University of North Carolina  
 University of Oxford  
 University of Southampton  
 University of Sussex  
 University of York  
 West Dean College

#### Staff also take part in The British Museum Traveller Tours Programme, of which the following took place

Almaty to Luoyang: Travels on the Silk Road  
 Amsterdam & the Golden Age of Dutch Art  
 Ancient Rome & Etruria: From Kingship to Empire  
 Andalusia: Moorish Architecture in Spain  
 Architectural Treasures of Apulia  
 Campania Felix  
 Christmas in the Lebanon  
 Christmas in Tunisia  
 Christmas on the Nile  
 Churches of Eastern Finland & St Petersburg  
 Classical Greece  
 Classical Turkey  
 Cultural Treasures of Romania  
 Cultural Treasures of South India  
 Discover Crete  
 Discover Egypt  
 Discover Northumbria  
 Discover Nubia  
 Discover Syria  
 Egypt: The Story of the Nile  
 From Troy to Gordion: Ancient Civilisations of Turkey  
 Holy Russia & the Golden Ring  
 In the Footsteps of Boudicca  
 Journey into Persia  
 Libya  
 Ottoman Turkey  
 Romanesque in the Italian Lakes  
 Sri Lanka  
 St Petersburg: Art & Palaces of the Romanovs  
 Thebes & the Oases of the Western Desert  
 The Birth of Buddhism: A Journey from the Ganges  
 to the Tibetan Plateau  
 The Imperial Cities of Morocco  
 The Kingdom of Georgia  
 The Kingdom of Saudi Arabia: Heartland of Islam  
 The Maya World  
 The Road to Timbuktu  
 The Temples of Sudanese Nubia

# Appendix 7

## The British Museum (as at 31 March 2001)

### The Board of Trustees

Mr Graham Greene CBE (Chairman)  
HRH The Duke of Gloucester KG, GCVO  
Mr Charles Allen-Jones  
Sir David Attenborough CH, CVO, CBE, FRS  
Mr Hasan Askari  
Mr Nicholas Barber  
Dame Gillian P K Beer DBE, FBA  
Sir John Boyd KCMG  
Sir John Browne FENG  
Professor Barry Cunliffe CBE (from 4 October 2000)  
The Rt Hon Countess of Dalkeith  
Sir Michael Hopkins CBE, RA, RIBA  
Sir Joseph Hotung  
Professor Martin Kemp FBA  
Mr David Lindsell  
Mr Christopher McCall QC  
Dr Jennifer Montagu FBA  
Sir Claus Moser KCB, CBE, FBA  
Mr Tom Phillips RA  
Sir Martin Rees FRS  
Dr Anna Ritchie  
The Lord Renfrew of Kaimsthorn FBA, FSA  
(until 25 July 2000)  
Mr Eric Salama  
Professor Jean O Thomas CBE, FRS  
Sir Keith Thomas FBA  
Mr John Tusa

### Trustees' Committees

The Chairman of the Trustees is an *ex officio* member of all Committees.

#### Audit and Governance

Sir John Browne (Chairman)

#### Finance and Planning

Mr David Lindsell (Chairman)

#### Public Policy

Mr Nicholas Barber (Chairman)

#### Remuneration and Nomination

Mr Graham Greene CBE (Chairman)

#### Scholarship

Dame Gillian P K Beer  
(Chairman until 1 May 2000)  
Sir Keith Thomas (Chairman after 1 May 2000)

### Major Project Committees

#### Great Court Client (until 11 January 2001)

Mr Graham Greene CBE (Chairman)

#### Study Centre

Lord Renfrew (Chairman until 25 July 2000)  
Sir Keith Thomas (Chairman from 30 September 2000)

Trustees also serve on the following Councils and Boards: The British Museum Company Limited; The British Museum Development Trust; The British Museum Friends; The British Library

### The British Museum Development Trust

Honorary President: HRH The Princess Margaret, Countess of Snowdon  
Chairman: Sir Claus Moser KCB, CBE, FBA  
Director: Sukie Hemming  
In 1994 BMDT was given overall responsibility for securing funding for The British Museum's Great Court Scheme and the Development Programme associated with the Museum's 250th anniversary in 2003.  
With the successful completion of the Great Court campaign, further major projects underway are the refurbishment of the King's Library, and the Wellcome Gallery of Ethnography opening in 2003. Overall aims are to:  
● broaden public awareness of the Museum's unrivalled collections through the opening of new permanent galleries and refurbishment of existing spaces  
● promote access to the collections and understanding of the processes of excavation through The British Museum Study Centre  
● facilitate the creation and financing of a wide range of educational and outreach projects  
● secure exhibition sponsorship  
● develop The British Museum legacy campaign (launched in November 2000) to secure vital funds for the Museum's work.

BMDT is also responsible for raising endowment funds for specific areas of the Museum's work, including educational posts, acquisitions, conservation and scientific equipment, excavations and fieldwork.

As part of its fundraising role, BMDT hosts events including breakfasts, receptions and gala dinners. BMDT also administers the Patrons of The British Museum, a group of individuals, companies and foundations. Patrons make an annual gift of £1,500 which provides much needed support for the Museum's key activities. Special events, receptions marking the opening of exhibitions or inauguration of new galleries and an Annual Dinner acknowledge the major part played by the Patrons.

### American Friends of The British Museum

Chair of Board of Directors: Lady Thomson  
Executive Director: Mrs Sue Devine  
Address:  
One East 53 Street  
12th Floor  
New York, NY 10022  
email: info@afbm.org

### Canadian Friends of The British Museum

President of Directors: Mr John Lane  
Administrator: Ms Molly Paterson  
Address:  
Suite 200–293  
131 Bloor Street West  
Toronto  
Ontario M5S 1R8  
email: sloewen@attcanada.net

### The Museum Management Board

#### Directorate

Director: Dr Robert Anderson  
Managing Director: Ms Suzanna Taverne  
Senior Keeper: Professor John Mack

#### Finance

Director of Finance: Mr Chris Herring

#### Human Resources

Director: Mr Ian Black

#### Marketing and Public Affairs

Director: Dr Carol Hornden

#### Operations

Director: Mr Chris Jones

#### Keepers Committee

Dr Andrew Burnett

#### Assurance Manager

Mr Terry Lazenby

#### Secretary to the Trustees

Mr Tony Doubleday

### Curatorial departments

#### Ancient Egypt and Sudan

Keeper: Mr Vivian Davies  
The Department's collection illustrates every aspect of ancient Egyptian and Nubian culture from the Neolithic period to the Christian period, covering a time-span of over 5,000 years from about 4000 BC to the 12th century AD. One of the largest and most comprehensive of its kind, the collection contains archaeological material from nearly 200 sites in Egypt and the Sudan, includes the world-famous Rosetta Stone and has especially outstanding holdings of funerary objects, papyri, hieroglyphic stelae, sculpture and wall-paintings. It continues to grow, largely through the acquisition of antiquities from excavations.

#### Ancient Near East

Keeper: Dr John Curtis  
The Department covers the civilizations of the Ancient Near East and adjacent areas (Mesopotamia, Iran, the Arabian Peninsula, Anatolia, the Caucasus, parts of Central Asia, Syria, Palestine and Phoenician settlements in the western Mediterranean) from the prehistoric period until the coming of Islam in the 7th century AD. It is one of the most comprehensive collections of ancient Near Eastern material in the world.

Highlights of the collection include the Assyrian sculptures from Nimrud and Nineveh, cuneiform tablets from the Royal Library at Nineveh, gold jewellery from the Royal Cemetery at Ur, the Oxus Treasure, Phoenician ivories, South Arabian sculpture, and archaeological material from ancient Palestine. At present the main thrust of the Department's acquisitions policy is to collect groups of excavated material from older excavations such as Nimrud or from current projects in countries, like Jordan, where there is still a division of finds.



### Coins and Medals

Keeper: Dr Andrew Burnett

The collection covers many cultures and is the largest and most comprehensive in the world. The coin collection covers the whole history of coinage from its origins in the 7th century BC, and includes related material such as coin weights, tokens and toy money. The national collection of paper money includes notes from 14th-century China to current issues from banks all over the world. The medal collection covers commemorative and art medals from the Italian Renaissance to the present day; there is also a representative collection of 19th- and 20th-century political badges.

The Department's continuing policy is to acquire significant pieces from all cultures, to aim for completeness in the series relating to the history of the British Isles, and to strengthen the less well-represented areas of the collection, particularly in the field of modern coins and medals.

### Conservation

Keeper: Dr Andrew Oddy

The Department is one of the largest museum conservation facilities in the world and is fortunate in having both conservators and conservation scientists working together. The main role of the conservators is to clean, repair and restore the objects in the Museum's collections, including those recently excavated or acquired, or in anticipation of one of the Museum's many loans, or as part of the on-going programme to improve the condition of the study collections. Conservators who work on overseas excavations each year are an important part of our cultural diplomacy as the conserved objects are usually destined for a local museum.

The conservation scientists investigate the mechanisms by which objects deteriorate, identifying methods for stabilisation and preservation, solving problems which occur during conservation work, and investigating and selecting materials for use in conservation processes. They are also involved with achieving the best possible environmental conditions and levels of illumination so that on-going deterioration is minimised in display and storage areas.

The Department also manages the Museum's Facsimile Service.

### Education Department

Head of Department: Mr John Reeve

The Education Department aims to make the Museum more accessible to its varied audiences by providing advice, teaching and learning resources to specific target groups, as well as contributing in other ways to the visitor experience. The needs of children, students and teachers from schools, colleges and universities are partly met by providing training, resources and advice for the teachers themselves. Direct teaching and hands-on workshops for selected groups are increasingly provided, including special programmes connected to exhibitions. The lifelong-learning programme includes gallery talks, lectures and films, as well as study days and other courses. The Education Department trains the professional guides and the volunteer guides. Outreach includes the Arab World programme and work by the Access, Science, Family and Primary Education Officers.

The Service also has an important input internally into the planning of galleries and exhibitions, and it contributes publications to BMP, and advises them on educational publishing. Staff are involved with museum training courses at other institutions.

### Ethnography

Keeper: Dr Brian Durrans

The Department interprets ways of life of past and contemporary people worldwide. Its collections largely derive from indigenous communities in Africa, Oceania, Asia, the Americas and parts of Europe, and from a number of more complex states, and includes important archaeological material from the Americas and parts of Oceania and Africa. Many of the collections are the finest in the world. The most notable strengths are: metalwork, in particular the Benin bronzes; ivories from West Africa; textiles from all continents; wood sculpture from West and Central Africa and from Polynesia; Pre-Columbian stone and turquoise mosaic work from Meso-America; collections formed during voyages of Captains Cook and Vancouver both in the Pacific and among the peoples of the Northwest Coast of America, and the 19th-century collections from Indonesia acquired by Sir Stamford Raffles.

The Department actively acquires contemporary material in various parts of the world. In recent years field collections have been formed in all continents, often in the context of ethnographic fieldwork carried out by members of the Department's staff.

### Greek and Roman Antiquities

Keeper: Dr Dyfri Williams

The Department covers the Greek world from the beginning of the Bronze Age, Italy and Rome from the Bronze Age, and the whole of the Roman Empire except Britain until the Edict of Milan (AD 313), with pagan survivals later. The Museum holds one of the most comprehensive collections of classical antiquities in the world, with few significant gaps. It is notable for Greek architectural sculpture, in particular from the Parthenon in Athens and two of the Seven Wonders of the World – the Mausoleum at Halicarnassus and the Temple of Artemis at Ephesus. The collections of ancient jewellery and bronzes, Greek vases and Roman glass and silver are especially important.

### Japanese Antiquities

Keeper: Mr Victor Harris

For the pre-20th century, the collection of decorative arts is among the finest in the Western world, while for paintings and prints the collection is pre-eminent within Europe, both in scope and quality. Archaeological material includes pottery of several millennia and tomb goods from the Kofun period, 5th-6th centuries AD. Important antiquities not represented in other European collections are being acquired wherever possible, often from Japanese sources. The foundation of a collection of dated bronzes mostly of the 17th-19th centuries, poorly represented in other museums, has been laid down over the past five years with a small number of significant acquisitions continuing to be made in the UK. For the 20th century, the graphics collection has been brought in the last 15 years from almost nothing to comprehensive holdings, the Japanese Galleries proving the stimulus for gifts from Japan of calligraphy, painting and ceramics. Continuing field trips have resulted in further gifts, mainly of 20th-century ceramics, calligraphy and prints.

### Libraries and Archives

David Eccles Librarian: Mrs Alison Sproston

In addition to the Hamlyn Library, the Museum has a Central Library and departmental libraries with some 300,000 books. These libraries and the Museum Archives are open to the public by appointment.

### Medieval and Modern Europe

Keeper: Mr John Cherry

The Department covers European art and archaeology from the Edict of Milan (AD 313) to the present day. It has outstanding collections of Early Christian and Byzantine art, Anglo-Saxon, Celtic art and archaeology, as well as European antiquities, Romanesque and Gothic metalwork and ivories, and Renaissance and later pottery, porcelain, glass, cameos and jewellery. The collections also embrace the art and archaeology of other Christian and Jewish cultures including Byzantium, Anatolia and the Caucasus. The National Horological collection, the most comprehensive in existence, forms part of the collections, as do the national collections of Anglo-Saxon antiquities, icons, seal dies, and medieval pottery. An important collection of modern art and design is also held.

It has been the continuing policy of the Department to acquire significant objects of archaeological and historical importance and to strengthen its reference collections.

### Oriental Antiquities

Keeper: Mr Robert Knox

With the exception of the ancient civilisations of the Near East and the culture of Japan, the Department covers the cultures of Asia from the Neolithic period to the present day. The collections include paintings and prints from all areas as well as antiquities and sculpture. The sculpture from the Indian subcontinent forms the most comprehensive group in the West and includes the world-famous Buddhist reliefs from Amaravati. The Museum holds the richest collections of Chinese antiquities, paintings and porcelain in Europe and is also famous for its Chinese Buddhist paintings from Dunhuang in western China. In addition to the most extensive holding of Islamic pottery outside the Islamic world, the Department is well known for its medieval Islamic metalwork. The collections are being extended by the acquisition of both ancient and contemporary material through fieldwork, purchase and gift.

### Prehistory and Early Europe

Keeper: Dr Caroline Malone

Wide-ranging collections encompass some two million years of human evolution and cultural change. Old Stone Age artefacts document early hunter-gatherer societies around the world. Tools, weapons and personal ornaments are enriched by a magnificent collection of miniature art. The later prehistoric material (Neolithic, Bronze Age, Iron Age) derives from the diverse agricultural communities of Europe. High points of craftsmanship are represented by fine ceramics, flintwork, gold ornaments and bronze metalwork, including Celtic art of great renown. Artefacts from Roman Britain provide a comprehensive picture of life in a Roman frontier province, ranging from mundane items to art objects and treasures owned by the wealthy. Written records identify individuals of varied ranks for the first time in Britain and reflect some personal preoccupations.

New acquisitions include high profile objects, but much importance is attached to archaeologically excavated finds, the context of which enhances both the displays and the research potential of the collections.

The Department has key statutory roles in relation to English antiquities, especially in the Treasure and Export Licensing procedures. It also supports the DCMS Portable Antiquities initiative.

### Prints and Drawings

Keeper: Mr Antony Griffiths FBA

The Department houses one of the most representative collections of prints and drawings from European societies in existence. The print collection covers in a comprehensive way the development of printmaking from its beginnings in the 15th century to modern times, and includes many rare as well as artistically and historically important works. Similarly the collection of 50,000 drawings is one of the most diverse in the world, and includes works of the highest quality by most of the leading artists of the European schools from the 15th century onwards. Detailed information about the Department and the wide variety of its collections is to be found in the *User's Guide* by A Griffiths and R Williams (1987).

### Scientific Research

Keeper: Dr Sheridan Bowman

The Department undertakes scientific research on, and relevant to, the collections. The breadth of the scientific work reflects the diversity and wealth of the Museum's collections. It encompasses the compositions of the objects, the technologies used in their manufacture, their provenances, dates and past environments. Well equipped laboratories are essential to the Museum's work, and include facilities for X-radiography, scanning electron microscopy, Raman spectroscopy and radiocarbon dating. Where cost effective, time is purchased on sophisticated equipment housed in universities and other institutions, or collaborative projects are initiated with other researchers who have access to the techniques required.

The Collections Data Management Section (CDMS) is responsible for the computerisation of the records of the Museum's collections, providing a powerful audit, management and research facility.

The COMPASS (Collections Multimedia Public Access System) team are responsible for the preparation of text and associated images which are made available to visitors, both on the Internet and in the new Annenberg Information Centre within the Great Court. They also assist the Museum in the development of electronic strategy and multimedia standards.

### Support for Departments

#### Caryatids

The Caryatids is an international group, with members in Britain, America, Greece, Cyprus, Switzerland and Hong Kong, which supports the Department of Greek and Roman Antiquities through facilitating acquisitions and research.

#### Friends of the Ancient Near East

The Friends of the Ancient Near East support the purchase of antiquities, books, and the general running costs of the Department of the Ancient Near East.

#### Japanese Friends

The Japanese Friends encourage the work of the Department of Japanese Antiquities in its programme of exhibitions, research and publication, and cultural exchange activities with Japanese institutions.

#### The Patrons of Old Master Drawings

The Patrons of Old Master Drawings is a specialist support group for the Department of Prints and Drawings. It was formed in the Spring of 1999 in order to contribute to the acquisition of Old Master Drawings.

### The British Museum Friends

(Registered Charity no: 280647)

Chairman of Council: Mr Nicholas Barber

Head of Membership Development: Ms Sarah Carthew

The Friends purpose is to develop a body of support for the Museum in its collecting, research, excavation, conservation and education programmes. The Friends also fund the eyeOpener guided tours programme, and provide volunteer help with the work of many departments.

Members receive the *British Museum Magazine* three times a year, free entry with a guest to all exhibitions and 11 Evening Openings each year. They also enjoy a programme of special activities such as study days, lectures, and behind-the-scenes visits, the use of a Members' Room at the Museum, plus regular mailing of the Museum events programme.

Associate members receive, in addition to the above, an invitation from the Director to an annual reception, other exclusive events and a complimentary book each year. The Townley Group support specific projects and have an opportunity to meet the curators involved. The Young Friends of The British Museum have their own programme of events, talks, workshops and sleepovers.

### The British Museum Company

Chairman Board of Directors: Mr Nicholas Barber

Managing Director: Mr Patrick M M Wright

The Company is a limited company and charity wholly owned by the Trustees to further the educational objectives of the Museum. It encompasses publishing, retailing, cultural travel and merchandising with a turnover of approximately £10 million.

The Retail division comprises three shops in the Great Court, for books, children's items and souvenirs and guides, a shop in the Grenville Library for jewellery, textiles and casts, and shops at 22 Bloomsbury St and Heathrow Airport Terminal 4.

The British Museum Press, the Company's publishing imprint, is one of the largest museum-based publishers in the world. Its catalogue of around 400 titles – with 50 to 60 new books a year – provides access at all levels to the collections and the civilisations they represent.

The British Museum Traveller operates about 40 tours a year to places of archaeological and cultural interest as diverse as China, Albania, Libya, Cambodia, Egypt, New Zealand and the Amazon, with lectures provided by Museum curators and other experts.

The Merchandising division is responsible for the manufacture and marketing of a wide range of products including jewellery and accessories, replicas and casts, stationery and gifts. The division's manufacturing and marketing activities are complemented by a licensing programme whereby third-parties are authorised to make commercial use of BM images for a varied range of merchandise. It is also responsible for the casting workshop which undertakes special orders for casts.

The merchandising division produces the mail order gift catalogue and runs the Company's web site ([www.britishmuseum.co.uk](http://www.britishmuseum.co.uk)) which features selected merchandise, the full Press booklist and the Traveller tour programme.