



The Classical Art Research Centre and the Beazley Archive





Based in the heart of Oxford University, next to the famous Ashmolean Museum, the Classical Art Research Centre (CARC) is dedicated to supporting, stimulating and generating excellent and transformative research on ancient art.

CARC **supports** research through its archives, study-facilities, and web resources. The Centre has its origin in the renowned Beazley Archive, which was opened to researchers in 1970. It has since grown to include other archives and disseminate material on the web. CARC now hosts a suite of online databases which are used throughout the world. The largest of these is the Beazley Archive Pottery Database (BAPD) - the most important single resource for the study of ancient Greek vases.



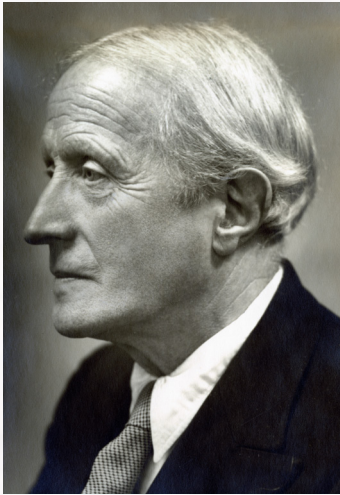
CARC **stimulates** new research through its web resources, which prompt fresh ideas and questions. It has also developed a programme of strategically chosen events, such as seminars, lectures, and workshops, which are intended to illuminate neglected subjects and cast new light on familiar ones. A particular focus is placed on encouraging younger scholars in Oxford and beyond.



CARC **generates** its own research through specific projects. The oldest of these is the Gems Research Programme, which has its origins in the work of Sir John Beazley. The newest initiative is 'Gandhara Connections', which looks beyond the classical world, seeking to explore links between Graeco-Roman traditions and the art of ancient Central Asia.



CARC's work is aimed at everyone who wants to research and understand the fascinating heritage of ancient art. This brochure introduces our current activities and future plans as we look towards the fiftieth anniversary of the Beazley Archive in 2020. Please contact us if you would like to find out more or learn how to support the Centre.



A UNIQUE ARCHIVE

The Beazley Archive, which is at the heart of the Classical Art Research Centre, is the legacy of an extraordinary scholar's life work. Sir John Beazley was Lincoln Professor of Classical Archaeology and Art at Oxford from 1925 till 1956. Throughout his career he devoted himself single-mindedly to the close study of paintings on ancient Greek vases. These were the decorated 'black-figure' and 'red-figure' pots produced in Athens between the sixth- and fourth centuries BC. The vase-paintings constitute the largest and most important body of visual evidence for classical Greece. Beazley discovered that through detailed scrutiny of the paintings, the signature styles of individual artists could be discerned. He attributed many thousands of the vases to the craftsmen whom he identified in this way. Beazley's work formed the foundation for the modern study of ancient Greek pottery.

In 1964 the University of Oxford bought Beazley's accumulated photographs, notes, and impressions of ancient engraved gems. On his death in 1970, these were moved into the basement of the Ashmolean Museum to create the Beazley Archive - a resource for all scholars, students, and researchers.



"I am grateful to you for allowing me to consult the utterly fabulous Beazley Archive. If one is involved in the world of painted pottery from Athens, one can do more work there in a morning than anywhere else in a month."

(US museum curator, November 2011)

Over forty years the Archive grew and took on a virtual existence, reaching new and bigger audiences through the internet. But the physical archive is still an internationally renowned resource, holding more than 100,000 mounted photographs of Greek vases, gem impressions, books, offprints, other rare images and documents. The Archive is supplemented by papers of other important archaeologists besides Beazley, including Martin Robertson, T.J. Dunbabin, William Llewellyn Brown, Stanley Casson, and Sir John Boardman. Photographs and papers belonging to the famous refugee archaeologist, Paul Jacobsthal, recently contributed to an important exhibition and research project developed by Oxford's Institute of Archaeology.



Every year CARC's study-room is visited by researchers from across the world, as well as Oxford students and academics. The Archive continues to throw up surprise discoveries as its treasures are explored further: unpublished notes and correspondence; photographs of archaeological sites in the early days of their excavation; forgotten documents of the history of archaeology.

CARC's outstanding facilities in central Oxford are increasingly also used for events such as workshops and classes. The study-room holds a teaching collection of ancient painted pottery loaned by the Ashmolean Museum, with which we work closely.

RESEARCH ONLINE



The Beazley Archive is a pioneer in humanities computing. Already in 1979 a database was begun to record details of thousands of ancient Athenian, figure-decorated pots. For the first time it allowed researchers to sift through this huge body of evidence, doubling the number of vases that had been available for study through Beazley's own work. Since 1998 the whole pottery database has been available through a website, which serves the needs both of experts conducting complex searches and those working at a more elementary level, including school and university students. It now includes nearly 110,000 records, half of which contain high-quality images of the vases. It has become the most important single resource in the world for research on vases; indeed publications frequently cite the Beazley Archive Pottery Database Number as a quick method for identifying ancient vases.

The scope of the online resources has increased to include additional databases on gems, old archaeological photographs and publications, casts, artists' inscriptions, and most recently, Etruscan and Italic architectural terracottas. All of the databases are stored in XML format on a sophisticated, versatile system maintained by the Beazley Archive's own IT developer. This enables searches across the different datasets, complex statistical analysis, and the development of new, tailor-made versions of the databases when required. In 2002, the Union Académique Internationale asked the Archive to develop CVA Online (*Corpus Vasorum Antiquorum* - www.cvaonline.org.uk) on its behalf, and this project has also been integrated into the Pottery Database.

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Record
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Vase Number	206345
Fabric	ATHENIAN
Technique	RED-FIGURE
Shape Record	LEKYTHOS
Provenance	SICILY, GELA
Date Range	500-450
Attributed To	PAN P by BEAZLEY
Decoration	NIKE (WINGED WOMAN) FLYING, WITH LYRE
Collection	1: Oxford, Ashmolean Museum: 1881.1401
Collection	1: Oxford, Ashmolean Museum: V312
Publication Record	Beazley, J.D., Attic Red-Figure Vase-Painters,
Publication Record	Beazley, J.D., Attische Vasenmaler des rotfigu
Publication Record	Beazley, J.D., Paralipomena (Oxford, 1971): 3
Publication Record	Burn, L., and Glynn, R., Beazley Addenda (Oxf
Publication Record	Carpenter, T.H., with Mannack, T., and Mendo
Publication Record	Corpus Vasorum Antiquorum: OXFORD, ASHM
Publication Record	View Whole CVA Plates
Publication Record	Gardner, P., Catalogue of the Greek Vases in t
Publication Record	Panvini, R. and Giudice, F. (eds.), Ta Attika, At
Publication Record	Rizza, G. (ed.), I vasi attici ed altre ceramiche
Publication Record	Vanhove, D. (ed.), El deporte en la Grecia anti
Publication Record	Vanhove, D. (ed.), Le Sport dans la Grece Anti
Publication Record	Vickers, M., Ancient Greek Pottery (Oxford, 19
Publication Record	Vickers, M., Skeuomorphismus oder die Kunst



All of these resources are freely available to any researchers on the web. The combined databases receive visits from around 700 users (17,000 page-views) per day, largely from North America, Britain, and the rest of Europe, but also Australasia and Japan, India, and the Middle East. CARC's website is visited from 180 countries each year, with more than 7 million pages-views on the databases. Users include high school and university students, academics and graduate researchers, museums and galleries, auction houses, publishers, and practising artists.

The databases continue to grow and improve their coverage through the work of our dedicated researchers, who update records and add further images. In the approach to 2020 we aim to:

- complete the digitisation of the Beazley Archive's photographic collection;
- expand the Pottery Database to reach our target of 120,000 records;
- keep the records up-to-date and improve their images;
- develop events and short-term projects around the physical archive and database that foster fresh, interdisciplinary research.



GEMS RESEARCH PROGRAMME

The engraving of gemstones and cameos was one of the oldest and most important art-forms in antiquity. Research on ancient gems has always been a key part of CARC's work, and the original archive contained some 25,000 impressions of ancient intaglios, a huge study-collection which has been expanded further since the 1990s. It is now regarded as one of the most comprehensive resources of its kind in the world.

When one of Beazley's distinguished successors, Sir John Boardman, retired as Lincoln Professor in 1994, he was able to bring his own research interests in gems to the Beazley Archive as a Senior Research Associate, kickstarting a major Gems Research Programme. Since 1997 that project has been led by Senior Researcher, Dr Claudia Wagner.

Together Boardman and Wagner have systematically published neglected collections of ancient gems, recovered lost records of the great collections of the past, and illuminated the influence that ancient works had on eighteenth- and nineteenth-century connoisseurs and artists. Past achievements have included the reconstruction of the Marlborough Collection from Blenheim Palace and publishing a major private collection in Lausanne. Besides the conventional dissemination of this research through publications, the Gems Programme has generated its own online database, which makes photographs and impressions of gems, rare publications, and manuscripts available to a wide public.

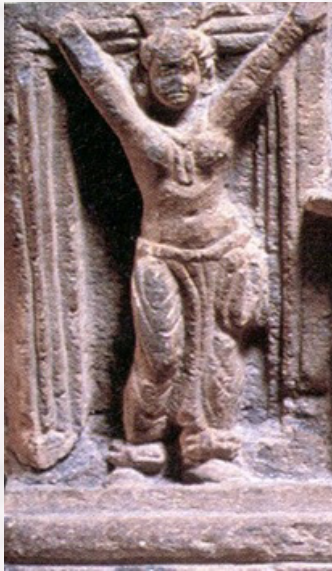
Recent work has been concentrated on 4 specific projects:

- Reconstructing the Beverley Collection: a catalogue and history of a celebrated eighteenth-century gem collection, now largely at Alnwick Castle;
- Publication of the Sangiorgi Collection, the most interesting and outstanding collection of ancient gems in private hands today;
- Publication of the Guy Ladrière gem collection;
- Natter's gems: a collaborative project with the State Hermitage Museum in St Petersburg to research and publish Lorenz Natter's eighteenth-century drawings of gems in British collections that have now been dispersed.

In 2016 the publication of the Natter catalogue will conclude the current phase of the Gems Programme. CARC is now planning the next phase of research which will focus on three areas of activity:

- New documentation of old collections, such as the renowned eighteenth century Worsley Collection.
- New ways of disseminating the concentration of research and expertise built up in the Beazley Archive, such as the Gem Research Workshop piloted with great success in 2012, and the expansion of the online Gems Database.
- Short-term initiatives to promote fresh approaches to research on ancient gems, including social-historical study and technical analysis.





A CATALYST FOR RESEARCH

The creation of CARC, as an overarching research centre with the Beazley Archive at its core, has enabled the develop of a wider range of research activity, touching on every aspect of ancient art and its reception.

CARC is now focusing on projects that reach beyond electronic resources to include a great variety of conferences, workshops, lectures and seminars, new additions to the Centre's existing publication series, and collaborations with colleagues in the Ashmolean Museum, neighbouring faculties, and beyond Oxford. A particular emphasis has been placed on small-scale, carefully selected events and projects that make a real difference to the understanding of ancient art. Our aim is to foster outstanding research in areas of strategic importance. CARC also seeks to enhance and connect the research on classical art and archaeology that already takes place in Oxford, encouraging the development of new skills and ideas among the graduate students who will form the next generation of scholars in the field. In this way we provide leadership in the discipline as a whole, not only in Oxford but internationally.

This newest and most dynamic element in CARC's work includes several separate initiatives:

- A new annual two-day seminar that brings a small group of internal and external academics and students together to examine topics of strategic importance in classical art history. The inaugural event will be a workshop on Etruscan and Roman Art in 2014. Proposals for future topics have included Fifth-Century Greek Sculpture in the Twenty-First Century; Recovering Ancient Textile Art; and Redeeming the Copy.
- A programme of termly 'Special Lectures' and one-off seminars which complement regular seminars in Oxford. They focus on bringing students into contact with leading international scholars and on interdisciplinary perspectives. In 2012-14 the programme includes François Lissarrague, Tonio Hölscher and Salvatore Settis.
- Regular workshops devoted to the handling and close examination of ancient works of art. We have already held an over-subscribed Gem Research Workshop and a handling session with the Ashmolean Museum devoted to ancient Bactrian and Indo-Greek coinage.
- Visiting scholars and postdoctoral fellows. CARC aims to bring outstanding international researchers to work in Oxford and stimulate the community of graduate students and colleagues working on ancient art. Similarly the provision of postdoctoral fellowships will encourage the development of new research by early career researchers, including work inspired by the Beazley Archive's own resources.
- Gandhara Connections. This is a major new area of research for CARC, arising from the existing interests of a number of Oxford scholars. The project is intended to develop a research network and resources for re-examining the striking but unexplained connections that existed between Graeco-Roman art and the ancient Buddhist art of Gandhara (Pakistan). It was initiated in 2013 with an exploratory workshop, bringing together international scholars in different fields of classical and Asian studies.





How is the Classical Art Research Centre funded?

CARC depends on external help for its growth and development. It is part of the Oxford University Faculty of Classics and has received unstinting support from the University since the original purchase of Sir John Beazley's papers in 1964. But to continue to flourish and innovate, serving a community of students and researchers beyond Oxford, the Centre also relies on the generosity of private donors, charitable trusts, and research councils. Past supporters have included the British Academy, the Arts and Humanities Research Council, The J. Paul Getty Trust, the European Commission, and a variety of private foundations. The 2010-2015 phase of our work is underpinned by a major grant from the Monument Trust. We now seek funding for the next stage of our development.

"...I have been using [the database] ever since, for teaching and research purposes. My students have used it extensively as well, and we have all found it most useful... Thank you again for providing such a valuable research resource!"

(US University Professor, November 2013)



To find out more please visit

www.carc.ox.ac.uk

or

contact CARC's Director, Dr. Peter Stewart

carc@classics.ox.ac.uk

Photos:

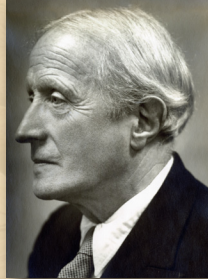
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THE CLASSICAL ART RESEARCH CENTRE

Gems Research Programme and Database



The Beazley Archive and Pottery Database



CVA Online (Corpus Vasorum Antiquorum)



'Gandhara Connections' Project



Archaeological Archives



Other Databases



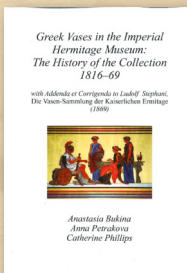
Web Resources



Study Room & Reference Collection



Publications



Events Programme



Visiting Scholars

