

THE CLASSICAL ART RESEARCH CENTRE





Above: Detail of a Roman mosaic of a hunt. 4th century AD with ancient repairs. Mérida, Museo Nacional de Arte Romana

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

We support research through our archives, study-facilities, and web resources. The Centre has its origin in the renowned Beazley Archive,

Below: Ben Altshuler conducts RTI photography on an ancient vase fragment



which was opened to researchers in 1970. Since then it has grown to include other archives and has become globally accessible through the World Wide Web. It hosts a suite of free, 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 vase-painting.

We stimulate new research through our web resources. We have also developed a programme of events such as seminars, lectures, and conferences on strategically chosen topics. Our main annual, international workshop is intended to illuminate neglected subjects and cast new light on familiar ones. A particular focus is placed on encouraging the next generation of researchers in Oxford and throughout the world.

We generate and disseminate new research through projects, publications, and the work of our own staff and research associates.

The Centre is internationally recognized for its research on ancient and neoclassical engraved gemstones. We also put a particular emphasis on connections between ancient art traditions. Our Gandhara Connections project fosters research on the the ancient Buddhist art of Central Asia and its links with Graeco-Roman traditions.

The Classical Art Research Centre’s work is aimed at everyone who wants to study and understand the fascinating heritage of ancient art. Please contact us if you would like to find out more or learn how to support the Centre.

“For me it was a great experience to visit the archive and use the important resources you have. It is really a mecca for anyone who works with vase-painting.”
(Academic, Sweden)

A UNIQUE ARCHIVE

N. Alfieri



Above: Sir John Beazley studying Greek pottery in Ferrara, 1956

The Beazley Archive, which is at the heart of the Classical Art Research Centre, is the legacy of an extraordinary life's work. Sir John Beazley was Professor of Classical Archaeology and Art at Oxford from 1925 till 1956. Throughout his career he devoted himself to the close study

of imagery on the pottery made in Athens between the sixth and fourth centuries BC. These 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 identified. He attributed many thousands of paintings to craftsmen identified in this way. Beazley's work formed the foundation for the modern study of ancient Greek ceramics.

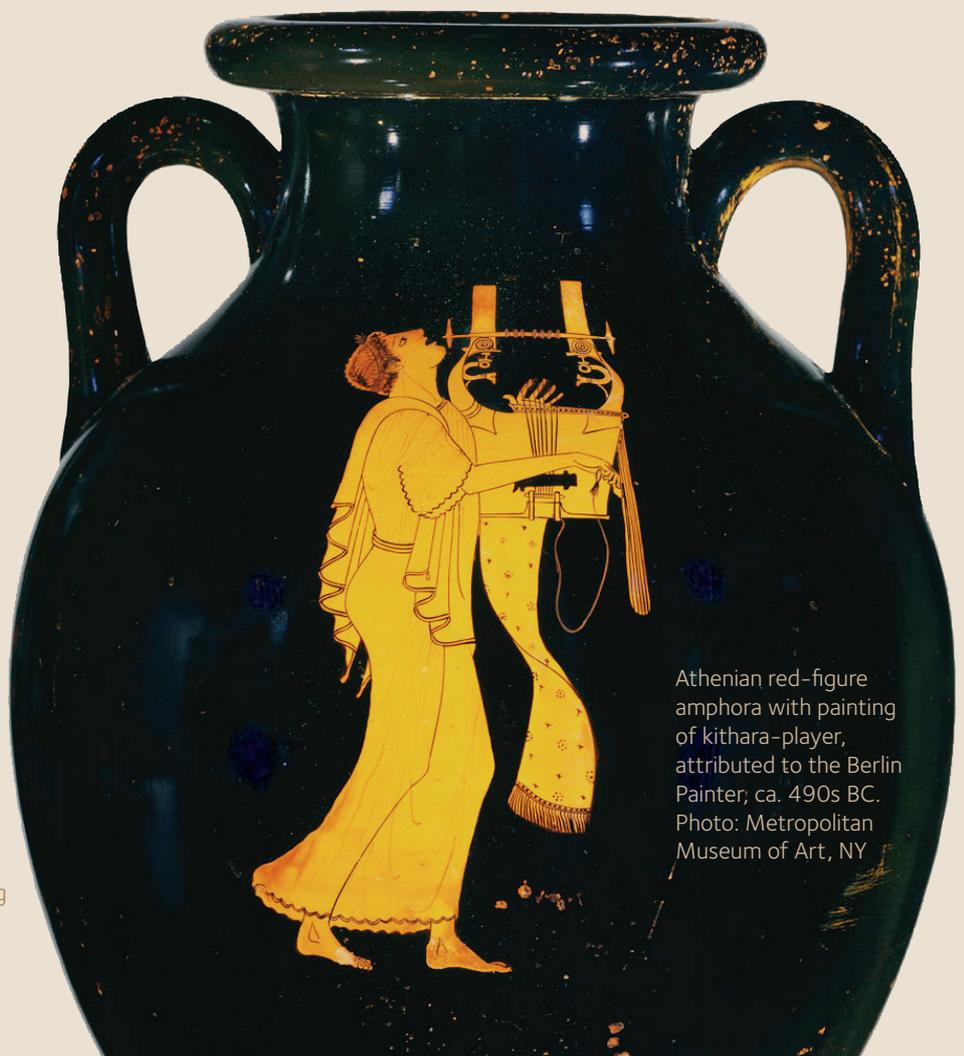
In 1964 Oxford University acquired Beazley's accumulated photographs, notes, and impressions of ancient engraved gems. On his death in 1970, the Beazley Archive became a public resource for all scholars, students, and researchers.

The Archive continued to grow and took on a virtual existence, reaching new and bigger audiences through the internet. The physical archive remains an internationally renowned resource, holding more than 100,000 mounted photographs of Greek vases and other precious documents. The Beazley Archive is now complemented by the papers of other important archaeologists, including Martin Robinson, T.J. Dunbabin, Llewelyn Brown, Stanley Casson, Elfriede Knauer, and Sir John Boardman.

Our study-room is used by researchers from across the world as well as Oxford faculty and students. It is also a centre for hands-on teaching with ancient Greek pottery.



Left: Beazley's drawing of detail on amphora by the Berlin Painter



Athenian red-figure amphora with painting of kithara-player, attributed to the Berlin Painter, ca. 490s BC. Photo: Metropolitan Museum of Art, NY

RESEARCH ONLINE

The Beazley Archive was 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 vast body of evidence. Since then the Beazley Archive Pottery Database has expanded and now includes more than 115,000 records, the majority with zoomable images. It has become the most important single resource in the world for research on Greek vases.

The database is a powerful search tool that serves the needs of specialists but it is also accessible through a simplified interface. It offers a wealth of imagery and information for a very wide range of non-academic users, from high

school students and collectors, to artists and enthusiasts.

The BAPD forms part of a suite of databases devoted to engraved gems, historic archaeological photographs and publications, plastercasts of classical sculpture, Etruscan and Italic architectural terracottas, and ancient artists' inscriptions. All of the data are stored in XML format using sophisticated, versatile software specially developed by the Classical Art Research Centre. Our system enables searches across the different datasets, complex statistical analysis, the creation of new, bespoke databases, and public downloading of raw data.

All of our electronic resources are freely available online. The Centre's



Above: The Beazley Archive Pottery Database

website receives about 290,000 visits a year (six million 'pageviews') from virtually every country in the world. Our aim is to sustain and grow our databases and web resources. We will make them ever more effective and accessible in accordance with the most recent standards in 'linked open data'.

Below: Athenian black-figure aryballos by Nearchos, ca. 570 BC.
Photo: Metropolitan Museum of Art, NY.



Above: Amethyst engraved with image of Neptune. 19th century

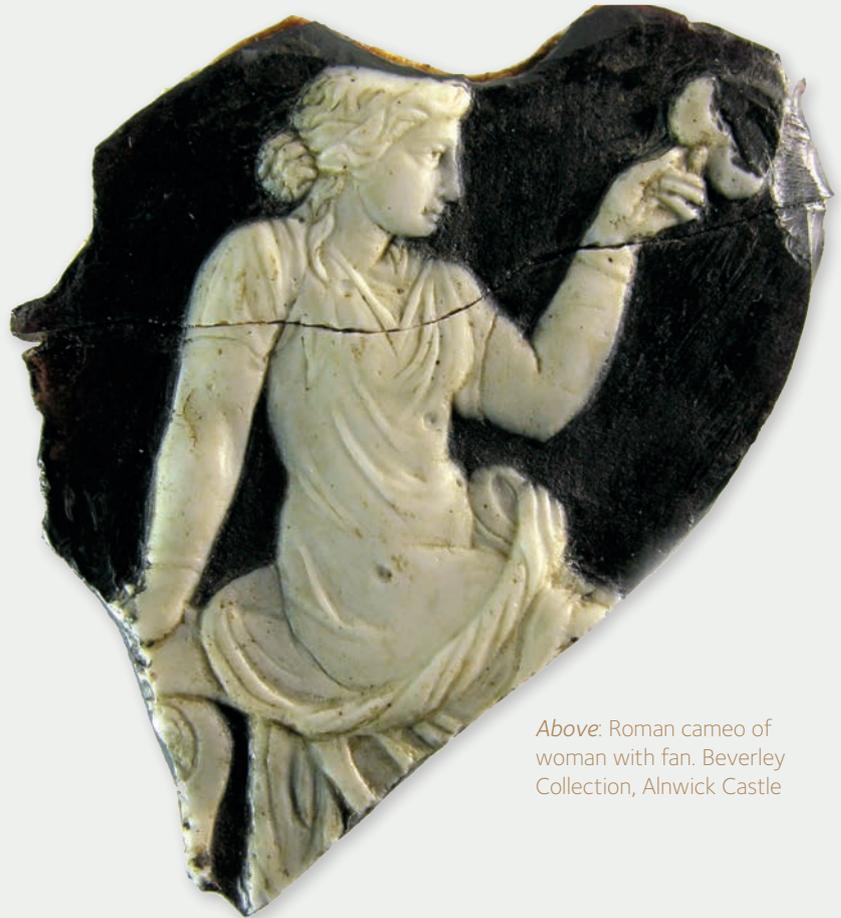
“I would like to join the chorus of voices thanking you for arranging the excellent Facebook Live webcast... The audio and video were both good and obviously the opportunity to “attend” the lecture remotely was a huge plus. Thank you!”
(Website-user, US)

RESEARCH ON ANCIENT GEMS

The engraving of gemstones and cameos was one of the oldest and most important art-forms in antiquity. The Classical Art Research Centre's archives contain several tens of thousands of impressions made from ancient gems and the neoclassical imitations that they inspired in the eighteenth and nineteenth centuries. Since the 1990s the Centre has undertaken many individual projects to document gem collections. These have focused both on previously unpublished collections and on important historic collections that have become dispersed.

The numerous gem research projects undertaken by our Senior Research Associate, Professor Sir John Boardman, and our gems specialist Dr Claudia Wagner include: the Marlborough Collection formerly at Blenheim palace; the Beverley Collection at Alnwick Castle, Lorenz Natter's eighteenth-century drawings of gems held in St Petersburg, the Guy Ladrière Collection in Paris, and other private collections. New projects are in the pipeline.

The Centre also publishes work on gems by other scholars through one of our monograph series, *Studies in Gems and Jewellery*, which is published in association with Archaeopress. Our Gems Database, containing 26,000 records, is a key resource for anyone interested in researching these extraordinary works of art in miniature.



Above: Roman cameo of woman with fan. Beverley Collection, Alnwick Castle

“We are ... using the Beazley Archive database regularly here for our own research ... and I often refer students and members of the public to it as well if they have any queries relating to vases or gems ... a phenomenally useful resource.”
(Museum curator, UK)



Above: Roman imperial cameo from the Beverley Collection. Man on capricorn: a model for Michelangelo's Adam in the Sistine Chapel?

Below: Hellenistic amethyst fragment. Private collection



Above: Engraved gem with portrait of Antinous. 2nd century AD. Formerly Marlborough Collection

GLOBAL CONNECTIONS

The Centre has a longstanding commitment to the understanding of different art traditions in the ancient world, including those of non-classical cultures connected with Greece and Rome. In 2016 we launched our Gandhara Connections project. It aims to stimulate and support the study of ancient Buddhist art in Gandhara, a region corresponding to northern Pakistan and parts of Afghanistan. The project particularly focuses on the intriguing and still only partly understood similarities between Gandharan sculpture and the art of the Graeco-Roman world, thousands of kilometers to the west.

Besides in-house research by staff of the Classical Art Research Centre, Gandhara Connections facilitates modern links between international researchers across disciplines, students, and anyone interested in understanding the legacy of Gandhara. The project hosts conferences and events which are recorded and made available online; open-access, online publications of the latest research; and an online hub with a variety of tools and resources (www.carc.ox.ac.uk/GandharaConnections).



Giles Richardson, CARC

Above: Participants at a Gandhara Connections project workshop

A CATALYST FOR RESEARCH

Gandhara Connections is just one of the ways in which the Centre seeks to stimulate fresh research and bring it to the widest possible global audience. Our programme of annual international workshops, Special Lectures, and study-days concentrates attention on subjects which have been neglected

or deserve fresh study. Capitalizing on the strengths of Oxford University, which has perhaps the world's greatest concentration of expertise on Greek and Roman art, the Classical Art Research Centre helps to lead the development of new research in this exciting and challenging field.

“Your Oxford project on Gandhara leads in an important new direction – and helps me to feel less isolated.”
(Artist, India)



Above: ‘Indo-Greek’ coin of Hermaios, with inscriptions in Greek and kharosthi script. 1st century BC. Photo: Heberden Coin Room, Ashmolean Museum

Right: Classical imagery in Gandhara: a triton from a Buddhist monument. Ca. 1st-2nd century AD. Photo: Metropolitan Museum of Art, NY



HOW IS THE CLASSICAL ART RESEARCH CENTRE FUNDED?



The Centre depends on external help for its growth and development. It is part of Oxford University's 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 researchers, students, and art-lovers beyond Oxford, the Centre also relies on the generosity of private donors, charitable trusts, and grant-giving bodies. Past supporters have included the British Academy, the Arts and Humanities Research Council, the J. Paul Getty Trust, the European Commission, the Monument Trust, the Bagri Foundation, and the Neil Kreitman Foundation. Gifts at any level make a difference.



Emmanuelle Soffe

Above: Student studying ancient Athenian wine-cup in the Centre's study-room.

Top left: Sir John Beazley at work, ca. 1950s.

We need your support! To find out more please visit our website or contact the Centre's Director, Dr Peter Stewart.

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Right: Gandharan dish with scene of Apollo and Daphne(?). Ca. 1st century BC/AD. Photo: Metropolitan Museum of Art, NY.



THE CLASSICAL ART RESEARCH CENTRE

GEM RESEARCH & DATABASE



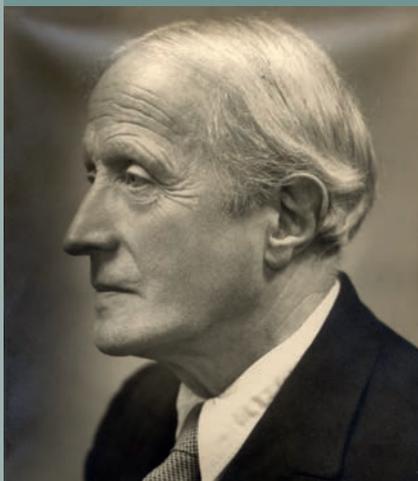
GANDHARA CONNECTIONS PROJECT



STUDY-ROOM & REFERENCE COLLECTION



THE BEAZLEY ARCHIVE & POTTERY DATABASE



ARCHAEOLOGICAL ARCHIVES



PUBLICATIONS

THE BEVERLEY COLLECTION OF GEMS AT ALNWICK CASTLE



DIANA SCARISBRICK,
CLAUDIA WAGNER
AND JOHN BOARDMAN

CVA ONLINE (CORPUS VASORUM ANTIQVORVM)



OTHER DATABASES



EVENTS PROGRAMME



VISITING SCHOLARS



WEB RESOURCES

CLASSICAL ART RESEARCH CENTRE



Home | Beazley Archive | Pottery database | Gem research | Terracottas | Other databases | Events | Resources | Publications | People

Resources

- Databases
- Beazley Archive Contents
- Beazley Notebooks
- Library Resources
- Introduction to Greek pottery**
- Techniques and styles
- Collection and scholarship
- Connoisseurship

Introduction to Greek pottery

The focus of this web-based program is the fine wheel-made pottery, fired at relatively high temperatures, and decorated in a variety of ways, but vast quantities of coarse and undecorated ancient Greek pottery are known today, and this material is not without importance. Most of the people who made the finer pottery probably also made other products of clay, such as sarcophagi, roof tiles, small altars, terracotta figurines, and plaques. The one place and period where there was more specialised production of finer figure-decorated pottery is Athens in the later 6th and

