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Collection development policy statement : Art and Architecture

Introduction

Although John Ruskin (1819–1900) was appointed Oxford University's first Slade Professor of Fine Art in 1869,<sup>1</sup> over many subsequent decades the University declined formally to acknowledge *Kunstgeschichte* as an integral component of its academic programme. The consequence was a widely-

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1 Slade Professors at Oxford : John Ruskin (1870–1878); George Richmond (1878–1883); Hubert Herkomer (1885–1894); Harry Ellis Wooldridge (1895–1904); Selwyn Image (1910–1916); Arthur Mayger Hind (1921–1927); Harry Stuart Goodhart-Rendel (1933–1936); Sir Philip Anstiss Hendy (1936–46); Ellis Waterhouse (1955); John Pope-Hennessy (1956); Douglas Cooper (1957); John Summerson (1958); Eric Newton (1959); George Zarnecki (1960); Kenneth Clark (1961); Anthony Blunt (1962); T. S. R. Boase (1963); Quentin Bell (1964); Leslie Martin (1965); David Piper (1966); Meyer Schapiro (1967); Nikolaus Pevsner (1968); F. J. B. Watson (1969); Otto Kurz (1970); Robert Rosenblum (1971); Seymour Slive (1972); Michael Sullivan (1973); Michael Baxandall (1974); Mark Girouard (1975); Howard Hibbard (1976); Robert Herbert (1977); John Beckwith (1978); J. Mordaunt Crook (1979); Nicholas Penny (1980); Jonathan Brown (1981); J. F. Harris (1982); David Freedberg (1983); Irving Lavin (1984); Charles Hope (1985); John House (1986); Henry Mayr-Harting (1987); Alistair Rowan (1988–89); Elizabeth McGrath (1989–90); Jennifer Fletcher (1990–91); Michael Rogers (1991–92); Kirk Varnedoe (1992–93); Juliet Wilson-Bareau (1993–94); Michael Levey (1994–95); John Richardson (1995–96); David Bomford (1996–97); Kathleen Weil Garris Brandt (1997–98); Joseph Connors (1998–99); Robert Hewison (1999–2000); Donald Preziosi (2000–01); Charles Saumarez Smith (2001–02); Ernst van de Wetering (2002–03); Craig Clunas (2003–04); Larry Schaaf (2004–05); Tom Phillips (2005–06); Paul Binski (2006–07); Alex Potts (2007–08); Richard Thomson (2008–09); Dawn Ades (2009–2010).

Sources: <http://www.admin.ox.ac.uk/fp/sladeprof.shtml>; and the *Dictionary of National Biography*.

held belief that Art (and Architectural) History was neither taught nor studied at Oxford, even though the true situation was quite different; indeed, this field of study can be considered a “stealth discipline”, operating across the University over many decades. The perpetuation of the myth of Art History’s non-existence at Oxford, however, was furthered by several events and/or decisions. Firstly, in the 1930s the newly-founded Courtauld Institute of (Western) Art was offered to the University, but was declined. Secondly, the teaching of Oriental art was conducted within the framework of the Oriental Institute and/or the Ashmolean Museum’s Eastern Art Department, established by the émigré Oriental art historian, William Cohn (1880–1961).<sup>2</sup> Thirdly, the other émigré art historian at Oxford, Otto Pächt (1902–1988), a specialist in illuminated manuscripts, was based in the Bodleian Library, where its spectacular manuscript collections were

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2 The Department opened officially in 1962, the year after Cohn’s death. See J.W. Allen, “The Ashmolean Museum’s Oriental collections: past, present and future” *Eastern Art Report* IV/2 [1995]. The Department incorporated the art collections of the Indian Institute, founded in 1883 by Sir Monier Monier-Williams, Boden Professor in Sanskrit, who believed that Indian art should be studied alongside its literature. (See A.A. Macdonell, “Williams, Sir Monier Monier- (1819–1899)”, rev. J. B. Katz, *Oxford Dictionary of National Biography*, Oxford University Press, 2004; online edn, Oct 2007 [http://www.oxforddnb.com/view/article/18955, accessed 15 Sept 2009].)

On William Cohn, see “Dr. William Cohn: 75th birthday and retirement” *Oriental Art* n. s. 1/3 (1955), 128; W. Klose, “Dr William Cohn: gelehrter Publizist und Advokat Asiatischer Kunst” *Ostasiatische Zeitschrift* n. s. 12 (Autumn 2006), 31–40; W. Klose and C. Klose, “Dr. William Cohn: Berlin 1880 – Oxford 1961: Gelehrter Publizist und Advokat fernöstlicher Kunst”, web page: [http://www.w-ch-klose.de/html/william\\_cohn.html](http://www.w-ch-klose.de/html/william_cohn.html)

Cohn’s personal library collection formed the core of the Ashmolean’s Eastern Art Library, now housed at the Sackler.

(are) held.<sup>3</sup> Fourthly, the scholar eventually appointed, in 1955, as Oxford's first Professor of the History of Art, Edgar Wind (1900–1971), did not fit the then-standard mould of an art historian: Having trained in the Warburgian intellectual tradition (he was Panofsky's first Ph.D. student), Wind had strong interests in Medieval and Renaissance Literature, Theology and Philosophy. Then, History of Art was established as a department within the History Faculty, thus resulting in reduced exposure. Until recently, moreover, History of Art was an extremely small department, comprising the Professor (albeit always a high-profile one), a few other staff members, and a limited number of graduate students. Not surprisingly, therefore, the British Art History establishment was able to assert that, with a few remarkable exceptions -- perhaps most famously Wind's successor, Francis Haskell (1928–2000, appointed in 1967), and architectural historian Howard Colvin (1919–2007) -- the subject was neither taught nor studied at Oxford.<sup>4</sup>

Yet this perception could not be further from the truth. First of all, the University's world-class visual and material culture collections -- notably those of the Ashmolean Museum, the Pitt Rivers Museum, Christ Church College Picture Gallery, and the Bodleian Library (in particular, its Western and Oriental manuscripts) -- have attracted important scholar-curators from a huge variety of cultural traditions, many of whom also agreed to teach. Second, specialist and survey History of Art lecture

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3 The subject of illuminated manuscripts "was not, however, part of the formal syllabus and opportunities for direct teaching even at postgraduate level were disappointingly meagre." (J.Backhouse, "Pächt, Otto Ernst (1902–1988)", rev. *Oxford Dictionary of National Biography*, Oxford University Press, 2004; online edn, May 2008 [<http://www.oxforddnb.com/view/article/39818>, accessed 19 Aug 2009]). In 1964 Pächt resigned his position at Oxford, returning to Austria and the University of Vienna.

4 Colvin was appointed to a Readership in Architectural History in 1966. See J.Whiteley, "Sir Howard Colvin 1919–2007" *The Ashmolean* 57 (summer 2009), 8–9.

series had been delivered by the Slade Professors since 1870 (when Ruskin arrived at Oxford), as various publications and surviving lecture notes attest.<sup>5</sup> Further, lecturers working in the realm of Art and Architecture were and are to be found in numerous faculties and departments across the university, including Anthropology, Archaeology, the Bodleian Library, Classics, Continuing Education, English, Film Studies, History, Medieval and Modern Languages, Oriental Studies and the Ruskin School of Drawing and Fine Art. With their interests extending to Urbanism and Planning, an occasional lecturer working in the field of Architectural History is also to be found in the Social Sciences.<sup>6</sup>

### Recent developments

Recent Oxford developments of relevance to the field have included, first, the opening of the Sackler Library, in 2001. Dedicated to the study of Western and Oriental Archaeology, Art and Architectural History in the broadest of disciplinary and chronological terms, the bringing together of a variety of collections formerly housed in separate Oxford departments, faculties and museums, has furthered not only the integration of the discipline but also raised its profile. Second, the introduction, in 2004, of a B.A. programme in the History of Art has increased the number of Oxford students working in the field. Third, the appointment of Craig Clunas as Professor of the History of Art in 2007 has redirected the evolution of the discipline at the University: Clunas, a specialist in Chinese Art with strong interests in the related field of Anthropology, is propelling this formerly Western art only-oriented department in new directions that, at present, are not altogether easy to predict — although it is clear that an emphasis on cross-cultural connections will gain

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<sup>5</sup> Surviving handwritten lectures of Harry Ellis Wooldridge and Selwyn Image are held by the Sackler Library.

<sup>6</sup> The History of Art Departments' Associated Academic Staff (over fifty of them) are listed at <http://www.hoa.ox.ac.uk/staff/associated/associate.htm>.

greater prominence.<sup>7</sup> This emphasis can also be seen in the “crossing cultures” installation at the newly re-opened (November 2009) Ashmolean Museum. Most recently, the Continuing Education Department, which has been running History of Art (and Architecture) courses, at various levels, since the early 1990s, has announced the imminent introduction of a new M.St. in the History of Decoration and Design, as well as a D.Phil. in Architecture and Interior Design.

## 1. – Overview

### 1.1. – General coverage of Art History in OULS

The inherently cross-disciplinary nature of art historical studies at Oxford helps explain the historically complex distribution of the field’s library-related resources. Recent attempts at rationalisation -- notably in the establishment of the Sackler Library -- have somewhat reduced this extreme diversification. Nevertheless, Art and Architectural History continue to be supported in a number of research, departmental, faculty, college and affiliated libraries around Oxford. Of these, the two most significant are the Bodleian and Sackler libraries. The History Faculty Library also holds art-related materials, mostly in support of a number of cross-disciplinary courses taught within the History Faculty. The Ruskin Library comprises a small but excellent collection mostly concentrating on modern and contemporary art. While the focus of the Balfour and Tyler Libraries is Anthropology and Ethnographic Studies, their collections inevitably include cross-over publications on the art and

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<sup>7</sup> By contrast with the history of Western Art History (collecting, teaching and research) at Oxford, that of Eastern Art History is more nebulous. A brief, but useful overview is provided by J.W Allan, “The Ashmolean Museum’s Oriental collections: past, present and future” *Eastern Art Report* IV/2 (1993).

material culture of many cultural traditions.<sup>8</sup> The Taylor Institution, founded by an architect, Sir Robert Taylor (1714–1788), also houses important Art History-related materials : writings on art by literary figures, “lit.crit.” and theory, as well as a small collection of books on architecture collected by Sir Robert himself. The English Faculty Library holds materials on artists working in various British literary and artistic movements, for example the Pre-Raphaelites and Vorticists. Other noteworthy art and/or architecture library collections include those of Somerville and Worcester colleges, the last-named particularly rich in the field of architectural history; and the Chantry Library, which collects publications on the conservation of works of art. Beyond the University, Oxford Brookes’ Library possesses an impressive art and architecture collection, which includes the former library of Oxford MoMA (now known as Oxford Modern). A reciprocal access arrangement exists between Brookes and the University.

The broad distribution of art-related materials and the extension of the discipline into others necessitates close liaison with a variety of collection curators, subject consultants and/or selectors around the University.

#### 1.2.1. – Legal deposit

Through Thomas Bodley’ s arrangement with the Stationer’ s Company in 1610, the Copyright Act of 1911, and subsequent Legal Deposit Acts, the Bodleian Library holds an impressive range of art-related publications. With London historically a major centre for art collecting and the art market, the extent of art publishing in this country is breathtakingly robust. Publication categories include exhibition and permanent collection catalogues and ephemera (e.g., exhibition announcements) for major and minor, public and commercial galleries and museums all over the country; architectural monographs on international, national and local architects,

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<sup>8</sup> For example on Pre-Columbian, Oceanic and African material cultures, fields not collected by the Sackler Library.

patrons and buildings; national and regional auction house catalogues; catalogues raisonnés of British and foreign artists; a variety of texts often co-published with foreign university presses with offices in this country; and numerous widely-read and/or highly specialised journals. Legal Deposit, therefore, has been of enormous benefit to the study of Art and Architectural History (even though some publishers appear increasingly reluctant to deposit their art books), not least because good quality art books can be enormously expensive. A direct consequence of these savings is that funds are available for the purchase of foreign material, an essential resource for the discipline.

Since 2005, Legal Deposit material has been transferable to the Sackler. Given the high volume of publishing and the recent expansion in the collecting profile for Art and Architectural History, not all titles can be transferred to this open stack facility. Since Michaelmas term 2008, however, individual readers have had the capacity to temporarily request Bodleian titles to the Sackler, thus facilitating the comparative use of text and image in publications held by the two libraries, without the need for permanent transfer.

#### 1.2.2. - Exhibition catalogues

Exhibitions increasingly act as vehicles for intense scholarly examination through their accompanying catalogues. The Ashmolean is often asked to participate in, and/or lend to, such exhibitions and customarily receives a copy of the catalogue. These catalogues are usually passed to the Sackler. Other catalogues, irrespective of venue (so long as they fall within the subject profile), are acquired through the Legal Deposit agreement, or purchased.

#### 1.2.3. - Auction and dealer catalogues

A variety of UK and foreign auction houses and/or art dealers send their catalogues to the Ashmolean; some also send copies to the Bodleian under the Legal Deposit agreement. Dealer and auction catalogues received

by the museum's Western Art Department are normally passed to the Sackler, whereas catalogues received by the Department of Eastern Art have remained with that Department. Such catalogues form an important research resource for curators and others investigating art works' provenance and/or collection histories, and, between them, the Bodleian's and the Sackler's holdings of early sales catalogues are impressive. More recent dealer catalogues can also provide difficult-to-obtain information on emerging artists or fields of study.

With the recent availability of most auction house sales online, the need for such assiduous acquisition of print copies is reduced. (Usefully, images are provided for 100% of the objects at auction.) In this regard, the Sackler now receives far fewer print catalogues.

### 1.3. - Electronic resources

#### 1.3.1. - Text-based resources

Given that until recently, Art History was widely considered a "marginal" field of study (and not only at Oxford), researchers are unusually well served by electronic research resources. This situation perhaps originated out of the art market's need for up-to-date information; and also possibly in the desire for accurate information on foreign-language publications. Thus a variety of paper-based indexes to art publications date back to the early 20<sup>th</sup> century: the *Répertoire d'art et archéologie* (1912-present), subsequently known as the online *Bibliography of the History of Art*, or *BHA*;<sup>9</sup> *Art Index* (1929-present), now variously known as *Art Abstracts* and/or *Art Full-Text*<sup>10</sup>; Frits Lugt's *Répertoire des catalogues de ventes publiques* (1938- ), now online as *Art Sales*

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<sup>9</sup> At the time of writing, the impact of the current economic climate on the future of this database (formerly funded by the Getty) is in some doubt.

<sup>10</sup> Electronically and financially, this resource is divided into two resources: one replacing the print volumes of *Art Index*, 1929-1984; the other running from 1984 - present. Oxford subscribes the latter segment only.

*Catalogues, 1680–1900*; and Princeton's *Index to Christian Art*). In many cases, conversion to online format began in the 1980s with at least one index (*Avery Index to Architectural Periodicals*) extending its coverage retrospectively, to the 19<sup>th</sup> century. Online resources providing historical tracking of auctions include the above-mentioned *Art Sales Catalogues* and *Scipio*.

Most such resources focus on Western art, but the discipline is fortunate in its access to the geographically comprehensive *Grove Dictionary of Art*; to the *Dictionary of National Biography*, similarly published by OUP and, since the British travelled everywhere and collected everything, especially useful for research on the history of collecting; to a number of indexes whose geographical scope is worldwide: *Art Index*, *Avery Index* and *ArtBibliographies Modern* – the latter covering late 19<sup>th</sup>–21<sup>st</sup> century art only, but extremely comprehensive; and, of course, to *J-Stor* (although its focus lies primarily with English-language periodicals). Broader-based resources also address the needs of researchers in Art History beyond that of the Western tradition, including the online version of the *Bulletin signalétique*, known as *Francis*; and area studies indexes such as the *Encyclopedia of Islam*, the *Index Islamicus* and the *Bibliography of Asian Studies*.

Other, cross-disciplinary, indexes of relevance include *Historical Abstracts*, the *International Medieval Bibliography* and *MLA*.

All of the above resources are available through university-wide subscriptions. A few important e-resources are free. These include the *AATA* (*Art and Archaeology Technical Abstracts*), now based at the Getty, and *CIN* (*Conservation Information Network*), both covering publications relating to artists' materials and the conservation of works of art; the Getty's *Provenance Index*, useful for the history of collecting; the *Archives of American Art*, providing access to artists' papers, interviews and other resources, some of them full-text; and the *Artists' Papers Register*, a corresponding resource for the UK. The *Census of Antique Works of Art and*

*Architecture Known to the Renaissance*, which originated at the Warburg Institute, is also now available free online.

### 1.3.2. – Image-based resources

The above-mentioned databases are primarily text-based information resources. A few of them incorporate images, notably *J-Stor* and the *Index to Christian Art*. Major auction houses now also post their catalogues on the web, with an image of each art work for sale. Finding high-resolution images in electronic format is not so easy. The UK has sponsored *VADS (Arts & Humanities Data Service)*, a mostly collections-based image resource primarily focusing on non-standard aspects of visual and material culture, design and the “decorative arts”. It includes parts of an Oxford resource, the Bodleian’s *John Johnson Collection*. This database’s somewhat idiosyncratic areas of focus, however, render it not so useful as a standard art-historical teaching resource. On the other hand, it is free. By contrast, *ARTstor* (established by the Mellon Foundation) is not free and in fact is extremely expensive; but it does include images from the standard repertoire of Art and Architectural History as well as seek to address the needs of researchers working in other disciplines (e.g., History, History of Science and the Natural Sciences). Collection examples include another Bodleian resource, images of its *Manuscripts and Early Printed Books*; the *Dunhuang Caves, China* (viewable in QuickTime); *The Illustrated Bartsch*; and, increasingly, some collections of modern and contemporary art and photography (e.g. the *Magnum Archive*). The quality and resolution of *ARTstor*’s images can be spectacular, especially where the specialist collections are concerned. Given its wide-ranging coverage of art and material culture, *ARTstor* is en route to becoming an essential research and teaching tool.

A selection of other online image databases is accessible through OxLip+.

#### 1.4 Particular formats

With the exception of the Bodleian's Mughal and Persian miniatures, as well as its medieval illuminated manuscripts, most of Oxford's art-related library-based collections are in printed format. Since, however, it is a collection of ephemera, the *John Johnson* materials (also at the Bodleian) exist in a variety of paper-based, text and image formats (e.g., flyers, posters and playbills). This is an enormous collection, parts of which are gradually being made available electronically. (See also Section 4.2.)

An increasing number of periodicals is now accessible electronically (mostly through *J-Stor*), as are Bodleian illuminated manuscripts (e.g., through *ARTstor*). Given the many non-English-language publications in the field, their large format, as well as copyright issues with regard to images, it seems unlikely that a high percentage of Oxford's art and architecture library collections will be replaced by electronic versions in the near future. Exceptions include current e-book publishing, and the Google-Oxford scanning project (which did not, however, include either large-format titles or provide colour scans).

A few microforms are retained at the Sackler and are occasionally still used - notably the *Deloynes Collection* for research into works shown at the French Salons. Also supporting research in this field are bound photocopies of Salon criticism otherwise largely unavailable in the UK (and also difficult to access in France). These items were collected by Professor Haskell and are mostly housed in the Haskell Room at the Sackler. (Original Salon-related publications are housed in the Rare Book Room.)<sup>11</sup>

#### 1.5 Languages

The Sackler and Bodleian art and architecture collections hold publications in an extremely broad array of languages. The languages traditionally associated with Art History - Dutch, English, French, German

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<sup>11</sup> These are complemented by the Getty's digitisation project, mostly focusing on Salon catalogues from the later period.

and Italian - are a major focus, but coverage in other languages is also (a) extensive and (b) expanding. Latin and Greek publications are held at the Bodleian for illuminated manuscripts research, and they also form a small part of the Wind Collection at the Sackler. Increased attention on Hispanic and Latin American art has seen a corresponding rise in Spanish- and Portuguese-language publications, and the same can be said for the Russian and East European sector. (Russian-language publications on the arts of Central Asia and the former USSR republics are also collected.) Publications in non-European languages have always been extensively collected for certain Eastern art fields, especially in Japanese and Chinese, with other languages (e.g. Arabic, Korean, Turkish) collected at a lower level. (N.B. Japanese- and Chinese-language publications appear in Allegro, but not OLIS.) The high percentage of non-Latin script publications acquired for the Sackler necessitates close collaboration among subject and area studies librarians.

### 1.6 OULS collection management

The OULS Collection Management Policy covers all subjects and collections and deals with the location, retention, disposal and transfer of library materials. Individual collection policies are developed with OULS CMP guidelines. This includes policy on unnecessary duplication and ensuring that individual items are correctly housed within OULS. For details, see: <http://www.ouls.ox.ac.uk/about/policies>

### 2. Teaching collections

Distinguishing between research and teaching levels in the realm of Art and Architectural History is not always a straightforward matter. For example, a publication may contain exceptional quality images, often unavailable elsewhere, which are vital for provenance or other kinds of object-based, comparative research; yet the text may not be particularly scholarly. In addition, an awareness of the discipline's history and its methodologies is a requirement at both undergraduate and post-graduate

level. At Oxford, moreover, even first year undergraduates in the History of Art Department are required to produce research papers. Nevertheless, some distinctions can be drawn, and teaching collections primarily reference the reading lists provided by faculty for their courses.

At present, there are three teaching collections at Oxford which hold works on Art and Architectural History: the Continuing Education Library, the History Faculty Library and the Ruskin School's Library. The HFL collection is the most comprehensive, and includes the Oresko Collection of art books. (The extent of the HFL collections is due to the fact that some Art- and Architecture-related courses are taught within the History Faculty rather than specifically in the History of Art Department.) The Ruskin's library has a greater focus on modern and contemporary art -- well-tailored to the interests of its primary constituency. The Continuing Education Library addresses an expanding programme of Art and Architectural History courses at multiple levels, ranging from shorter seminars to advanced degrees. In a sense, the Sackler also functions as a teaching collection in that it aims to hold one copy of most titles on reading lists.

### 2.1 Text books

Many titles on course reading lists arrive at the Bodleian through Legal Deposit. Where appropriate, these are transferred to the Sackler. Apart from the teaching collections mentioned above, college libraries are encouraged to purchase books on undergraduate reading lists.

### 2.2 Journal articles

The distribution of journals parallels that of books. Perhaps a greater proportion of (mostly English-language) titles, however, is available electronically (see above).

### 2.3 Levels of provision

Titles required for teaching are forwarded to the appropriate above-mentioned libraries, as well as college libraries, as soon as the faculty/departments make them available.

### 3. - Research collections

The Curators of the University Libraries are charged with ensuring that “provision is made for the University’ s library and information requirements for teaching and research” , and that “the University’ s major research libraries [. . . be] maintained as a national and international scholarly resource” . The scope of the research collections, therefore, lies not solely in addressing the current needs of its immediate scholarly community, but also in anticipating future trends and needs within a broader framework. This may entail differences in the levels of coverage, a fact that is also dictated by the financial scenario as well as space considerations. Nevertheless, in the realm of Art and Architectural History, Oxford’ s collections are impressive both nationally and internationally.

The principal research collections for Art and Architectural History are accommodated in the Bodleian (closed stack) and Sackler (open stack) libraries. The Bodleian collections do not circulate at all (although titles may be transferred to the Sackler permanently and individual readers may also submit short-term transfer requests). The circulation status of the Sackler collections varies, with much of the ancient Art and Archaeology collections borrowable and the rest of the library currently non-circulating.

The Art and Architecture collections address the needs of constituencies with sometimes different research objectives. The largest of these constituencies comprises (a) the curatorial staff of Oxford’ s museums, in particular the Ashmolean; and (b) the academic members

(students and faculty) of various departments across the university.<sup>12</sup> A second important reader constituency consists of alumni and other visitor categories from within Oxford, the rest of the country or indeed from all over the world: The Bodleian holds one of the world's most important collections of Western and Oriental manuscripts, as well as some early collections of photographs, and materials supporting research on these objects are mostly held there. For most other Art and Architecture subjects, readers use the Sackler.

The research interests of Oxford's museum curators primarily (but not exclusively) coincide with the museum collections themselves. Since a significant component of the Sackler Library formerly resided in the Ashmolean Museum itself, the present library collections continue to track that focus, notably, as far as Western art is concerned, in the areas of old master paintings, sculpture, prints and drawings, ceramics and those other "decorative arts" held by the museum, notably coins and medals, and textiles; in Eastern art, the museums' initial collection focus was in Chinese ceramics and Indian art, with subsequent expansion in (for example) Islamic works, textiles, and Far Eastern works on paper. The Sackler's holdings of old, large format catalogues of Western and Eastern art are particularly impressive in the above-mentioned areas.

Given their distribution across various academic departments, it is not surprising that the research interests of teaching faculty are correspondingly broad. Most teaching faculty members are based in the History Faculty or History of Art Dept., the Ruskin School, Oriental Studies (including the Griffith Institute) or the Classics Dept.; but there are many others engaged in Art and Architectural research who are members of other faculties. The former library of the History of Art Dept. was also incorporated into the Sackler collections. It is small, but has an extremely comprehensive coverage of the field's historiography and

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<sup>12</sup> The requirements of these two communities do not necessarily coincide. See C. W. Haxthausen, ed., *The two art histories: the museum and the university*. (Williamstown, Mass.: Sterling and Francis Clark Art Institute, 2002).

methodologies; and, through the impetus of Francis Haskell, Professor of Art History (1967–1995), 19<sup>th</sup> century French art, particularly that of the Salons. A further research collection also originated out of the History of Art Dept.: Publications collected by Edgar Wind for the Department as well as for himself (and also purchased subsequently with dedicated funding) are partly housed in the Sackler's Wind Room. The focus of the Wind Collection largely reflects Wind's own interests, including Iconography, emblem books, the relationship between the Renaissance and Classical Antiquity, and medieval and Renaissance Humanism and Theology.

The Sackler continues to collect in all its traditional fields, but in addition areas in support of the History of Art Department's research and teaching profile have recently undergone radical expansion: They now also extend to Anthropology and its intersection with Art History; Art Theory, including Philosophy (and Aesthetics); Chinese Art and, because much of what is currently being studied has only recently been discovered, the need for excavation reports extends this field into a sizeable collection (ca. 1,000 vols.) on Chinese Archaeology; Modern and Contemporary Art (Eastern and Western); History of Photography; Hispanic and Latin American Art and Architecture. While some of these fields receive considerable publishing attention in the UK and the contribution of Legal Deposit arrivals cannot be underestimated, the issue of accommodating these new collecting areas while not overlooking necessary growth of older parts of the collections – particularly in an environment of budgetary constraint – is a difficult one.

Although the History Faculty Library is generally regarded as a teaching collection, the recent arrival of the Oresko Collection, comprising a significant number of research-level art books, somewhat alters this perspective. Library users find it convenient that some Sackler titles are duplicated at the HFL, where they may be borrowed. The Balfour Library, based at the Pitt Rivers Museum, collects in many fields not addressed by the Bodleian or Sackler, for example Pre-Columbian, Oceanic and pre-modern African material culture (art, anthropology and

ethnography).<sup>13</sup> At the Taylorian, meanwhile, the holdings of art criticism written by important literary figures are worthy of note.

Significant collections for art historical research also exist in some of the colleges. Perhaps the most important is the Eland Collection at Worcester, which comprises an excellent array of publications on Architectural History.

### 3.1 Research books

The primary focus of the research collections in Art and Architecture at the Bodleian reflects the Bodleian's Special Collections holdings: Mughal and Persian miniatures, medieval illuminated manuscripts with, to a lesser extent, stained glass and the history of 19<sup>th</sup> century photography.

The main focus of the research collections at the Sackler is in the study of the Art and Architecture within the Western (principally Europe and the USA) and Eastern (principally China, Japan and the Islamic world) traditions. Recently, the collecting of publications on contemporary art has increased.

Many English-language research materials for all fields of Art and Architectural History arrive under the Legal Deposit agreement. This enables a considerable proportion of the budget to be spent on foreign-published materials, essential to the discipline.

For further details on the fields collected, see Sections 5 and 6.

### 3.2. Monograph serials / standing orders

In recent years, Oxford has witnessed a gradual trend towards rationalising the acquisition of monographic serials, with an effort

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<sup>13</sup> Intersecting collecting areas, however, are becoming increasingly apparent, particularly with regard to the post-colonial context. See, for example, E. Harney, *In Senghor's shadow: art, politics, and the avant-garde in Senegal, 1960-1995* (Durham, NC: Duke Univ. Pr., 2004).

towards de-duplication. Given the current academic publishing trend towards interdisciplinary series, determining where individual titles should be housed is not always a straightforward matter. Standing orders have been set up for some extremely expensive but absolutely necessary print research resources, in particular the various *Hollstein engravings, etchings and woodcuts* series, as well as *The Illustrated Bartsch*. In both cases, gaps have been filled.

### 3.3 Journals

The expansion of Art History's teaching and research interests at Oxford has necessitated a corresponding upgrade of its periodical collections. Targeted fields are Architectural History, Hispanic and Latin American Art, and especially Modern and Contemporary Art (worldwide) and Photography. Fortunately, some of these journals arrive at the Bodleian through Legal Deposit. A few are available electronically. Subscriptions for others have been placed. It is important to note that a significant number of major periodicals supporting research in Art and Architectural History remains available online.

Beginning in 2008, selected periodicals arriving at the Bodleian through Legal Deposit have been transferred to the Sackler, thus permitting the cancellation of some duplicate subscriptions.

### 3.4. - Exhibition catalogues

See above, Section 1.2.2.

### 3.5. - Auction and dealer catalogues

See above, Section 1.2.3.

## 4. - Special collections

#### 4.1. - The Sackler Library

Owing to their generally larger format, as well as the costs in publishing images, art books tend to be more expensive than books relating to other areas of study. In addition, older, valuable publications are more likely to remain on the open shelves. Placing such volumes on restricted access entirely defeats the purpose of an open-stack research library such as the Sackler, particularly where the ability to compare multiple image resources is an essential research component. One might, therefore, describe a significant percentage of the Sackler open-stack collections as belonging to the “special collections” category in that these materials would be very difficult. Hence Sackler readers have immediate access to an array of publications whose replacement costs are inestimable.

Restricted-access art-related publications at the Sackler are housed in three locations: the Rare Book Room, the Haskell Room, and the Wind Room. Especially significant are the Salon criticism materials collected by Francis Haskell, as well as early auction and sales catalogues, and some manuscript materials relating to the Slade Lectures. The Wind Room also holds a number of mostly Italian incunabula. Rare books are no longer actively collected in support of Art History at the Sackler, although the separately-funded Wind endowment permits the occasional purchase of an early imprint.

The Sackler also holds a variety of titles which originally formed part of the Hope Collection, which comprises illustrated books on topography and portraiture. Most of the collection, however, remains with the Western Art Department of the Ashmolean, with a small percentage on deposit with the Sackler.

#### 4.2. - The Bodleian

Despite the importance of making available Art-related materials on open access, clearly, some collections are so valuable that their availability is restricted. Foremost among these, the Bodleian Library is home to one of the greatest collections of Mughal and Persian miniatures,

Ethiopic and Western medieval manuscripts, and incunabula, attracting scholars to the Western and Oriental divisions from around the world. Materials in support of research on these and related objects (e.g., stained glass) are collected at the Bodleian; duplication at the Sackler is rare, except in the case of important reference resources.

The huge *John Johnson Collection* of printed ephemera, similarly housed at the Bodleian (now partly available online), as well as the newspaper collections there, are a major resource for visual and material culture researchers.

Notable collections of early photography also exist at the Bodleian. These range from a Julian Margaret Cameron album to a collection of photographs of surviving ancient monuments in Rome commissioned in the late 19<sup>th</sup> century by John Henry Parker (1806–1884), from 1870 Director of the Ashmolean Museum. Publications in support of research into early photography (i.e., the 19<sup>th</sup> century) are collected at the Bodleian. (Publications documenting 20<sup>th</sup> and 21<sup>st</sup> century photography are collected at the Sackler.)

The Indian Institute, based at the Bodleian, also houses materials in support of research in the Art and Archaeology of the Indian Sub-Continent.

#### 4.3. - The Taylor Institution Library

The Taylorian Library holds a small but significant collection of artists' books (as does the Western Art Print Room of the Ashmolean Museum). Holdings of art criticism written by literary figures are noteworthy. A few architecture books, once owned by Sir Robert Taylor himself, are also held.

#### 5. - Subject coverage of selected purchased material

In addition to the Legal Deposit intake, materials are purchased -- to a greater or lesser extent -- in the following specific fields :

Geographical coverage

Primary areas of focus are :

-China, the Islamic World, North America, Western Europe, S. Asia

Areas collected at a lower level :

-Eastern Europe, Japan, Korea, Latin America (post-Columbian), Russia, S.E. Asia (Burma, Cambodia, Indonesia, Laos, Malaysia, Philippines, Thailand, Vietnam), Silk Road countries

Periods covered

Western Art and Architecture collections : 1100 C.E. - Contemporary

Eastern Art and Architecture collections : Ancient - Contemporary

6.- Subject consultants / selectors

Owing to the multiple languages involved in art and architectural research and publishing, as well as the field's intersection with other disciplines, the History of Art Librarian works with a number of area and language specialists, based in a variety of Oxford libraries. Except where otherwise noted, most of the below-listed categories are housed at the Sackler Library.

Aesthetics and Philosophy of Art (Philosophy Library)	Hilla Wait
African Art and Anthropology (Balfour Library)	Mark Dickerson
Anthropology and Ethnographic Art (Balfour Library)	Mark Dickerson
Armenian Art and Architecture	Diane Bergman
Buddhist Art and Architecture	Charles Manson
Byzantine Art and Architecture	Diane Bergman
- Byzantine illuminated manuscripts	Martin Kauffmann
- Late Byzantine art and architecture	Clare Hills-Nova
Chinese Art and Architecture (and Archaeology)	
- Publications in Western languages	Minh Chung/CHN
- Chinese-language publications	David Helliwell
Classical Art and Architecture (and Archaeology)	Graham Piddock
Contemporary Art (all regions)	Clare HN
Coptic Art	Diane Bergman
Egyptian and Ancient Near Eastern Art and Architecture (and Archaeology)	Diane Bergman
Ethiopian Art (Bodleian)	Colin Wakefield
Georgian Art	
-Byzantine period <u>except</u> manuscripts	Diane Bergman
-Illuminated mss. (Bodleian)	Martin Kauffmann

Historiography, Methodology, Theory	Clare HN
Iconography	Clare HN
Indian Sub-Continent Art and Architecture (& Archaeology	Gillian Evison
Islamic Art and Architecture (including Spain, <u>except</u>	
Mughal and Persian Miniatures)	Dinah Manisty/CHN
Japanese Art and Architecture	Izumi Tytler/CHN
Jewish Art and Architecture (Bodleian/Yarnton Manor)	Piet van Boxel
Korean Art and Architecture (and Archaeology)	Minh Chung/CHN
Late Antique Art and Architecture	Diane Bergman
Latin American Art and Architecture	
Pre-Columbian (Balfour Library)	Mark Dickerson
Post-Columbian	Clare HN
Medieval Art and Architecture	Clare HN/M. Kauffmann
Medieval Manuscript Illumination (Bodleian)	Martin Kauffmann
Mughal Miniatures	Gillian Evison
Mughal India (except Miniatures)	Dinah Manisty/CHN
North American (USA) Art and Architecture (C20-C21)	Clare HN
Numismatics and Medals	Diane Bergman
Oceanic Art and Anthropology (Balfour)	Mark Dickerson
Persian Miniatures (Bodleian)	Colin Wakefield
Photography (Bodleian & Sackler)	Colin Harris/ClareHN
Pre-Columbian Art and Architecture (Balfour)	Mark Dickerson
Russian & East European Art and Architecture	Nick Hearn/CHN
South-East Asian Art and Architecture (and Archaeology)	
-Islamic	Dinah M. /ClareHN
-non-Islamic	Minh Chung
Stained Glass	CHN/M. Kauffmann
Tibetan & Himalayan Art and Architecture	Charles Manson
Western European Art and Architecture, 1000 C.E. -C21	Clare HN
- "Fine arts" (esp. Drawing, Painting, Sculpture)	
- "Decorative arts" (esp. Ceramics & Glassware, Metalware, Textiles)	
-History of Collections	
-Prints and Engravings	