COLLECTION DEVELOPMENT POLICY STATEMENT: ART AND ARCHITECTURE, BODLEIAN LIBRARIES

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COLLECTION DEVELOPMENT POLICY STATEMENT: ART AND ARCHITECTURE, BODLEIAN LIBRARIES

1.- Overview
This policy statement is informed by the Bodleian Libraries Collection Management Policy and supporting documents.¹

1.1.- General coverage of subject
1.1.1.- Scope
This policy statement covers the following subject areas:

- Far Eastern Art, Architecture, Archaeology and Conservation — all periods
- Middle Eastern Art, Architecture, Archaeology and Conservation: Islamic period — present
- Indian Sub-continental Art, Architecture, Archaeology and Conservation
  (Excludes: Ancient Egyptian and Ancient Near Eastern Art, Architecture & Archaeology)
- Western Art, Architecture and Conservation, ca. 1100 C.E. — present
  (Includes: Art of the Western Tradition, worldwide)

Please note: Art, architecture and archaeology collecting for subjects not listed above is addressed in other collection management policy statements.

1.1.2.- Background
Although John Ruskin (1819-1900) was appointed Oxford University’s first Slade Professor of Fine Art in 1869,² over many subsequent decades the University declined formally to acknowledge Kunstgeschichte as an integral component of its academic programme.

1 See: http://www.bodleian.ox.ac.uk/about-us/policies/collection-management-policy.
2 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 Zannecki (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); Zainab Bahrani (2010-2011); Anthony Cutler (2011-2012); Joseph Koerner (2012-2013); Tamar Garb (2013-2014); Antony Griffiths (2014-2015).
Sources: http://www.hoa.ox.ac.uk/resources/history-of-hoa-at-oxford.html; Dictionary of National Biography.
The consequence was a widely-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. First, in the 1930s the newly-founded Courtauld Institute of (Western) Art became part of London University, and not Oxford, an alternative candidate. Second, the study and teaching of Eastern art was conducted within the framework of the Oriental Institute and/or the Ashmolean Museum’s Eastern Art Department, established by the émigré art historian, William (Wilhelm) Cohn (1880-1961). Third, the other émigré art historian at Oxford, Otto Pächt (1902-1988), a specialist in illuminated manuscripts, was based in the Bodleian Library, where he worked on its spectacular illuminated manuscripts but did not initially hold a teaching position.

Fourth, 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), in addition to the iconography and iconology of art, Wind had strong interests in medieval and renaissance literature, theology and philosophy.

Until quite recently, moreover, the History of Art Department itself was extremely small, comprising the Professor (albeit always a high-profile one), minimal staffing, a limited number of graduate students and no undergraduate students. Not

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

In 1964 Pächt resigned his position at Oxford, returning to Austria and the University of Vienna.

5 For further information see Edgar Wind & Oxford: http://libguides.bodleian.ox.ac.uk/EdgarWind.
surprisingly, therefore, the British Art History establishment was able to assert that, despite the presence of some remarkable art historians art history’s presence in Oxford was negligible.\textsuperscript{6}

Yet this perception could not be further from the truth. First of all, the Ruskin School of Art has included art critics and/or art historians among its faculty.\textsuperscript{7} In addition, specialist and survey History of Art lecture series had been delivered by the Slade Professors since 1870 (when Ruskin arrived at Oxford), as various publications and surviving lecture notes attest.\textsuperscript{8}

Moreover, 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 art historians from a huge variety of cultural traditions, many of whom also agreed to teach. Finally, 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 -- of course -- the Ruskin School of Art.\textsuperscript{9}

The Bodleian Libraries’ art and architecture collections seek to address the needs of academics, curators, students and others across this extremely broad spectrum.

1.1.3.- Recent developments affecting art/architectural history collecting policy

A.- New degree programmes

<table>
<thead>
<tr>
<th>Year</th>
<th>Programme</th>
<th>Type</th>
</tr>
</thead>
<tbody>
<tr>
<td>2004</td>
<td>History of Art Dept.</td>
<td>BA degree introduced</td>
</tr>
<tr>
<td>2006</td>
<td>Ruskin School of Art</td>
<td>DPhil degree introduced</td>
</tr>
<tr>
<td>2011</td>
<td>Continuing Education</td>
<td>MSt, Art &amp; Design introduced</td>
</tr>
<tr>
<td>2015</td>
<td>Ruskin School</td>
<td>MFA introduced</td>
</tr>
</tbody>
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B.- New appointments & subject areas

2004 Oriental Studies

Khalili Research Centre established (art, architecture and archaeology of the Islamic world)

2007 History of Art Dept.

The appointment of Craig Clunas as Professor of the History of Art in 2007 has redirected the evolution of the discipline at the University. Professor Clunas, a specialist in Chinese Art (Ming China and the period 1911 – present), is propelling this formerly Western art only department in new directions.\textsuperscript{10}

In parallel, Jessica Rawson, Emerita, Institute of Archaeology, supervises a number of DPhil students working on the archaeology of this region.

\textsuperscript{6} For example: Wind’s successor, Francis Haskell (1928-2000), appointed in 1967; architectural historian Howard Colvin (1919-2007); and Haskell’s successor, Martin Kemp (b. 1942, appointed in 1995).

\textsuperscript{7} Dating from 1871, when John Ruskin first opened his School of Drawing, the Ruskin School of Drawing and Fine Art (now known as the Ruskin School of Art) was originally housed in the University Galleries, then the Ashmolean Museum of Art and Archaeology.

\textsuperscript{8} Surviving handwritten Slade Lectures by Harry Ellis Wooldridge and Selwyn Image are held by the Sackler Library.

\textsuperscript{9} The History of Art Department lists over fifty Associated Academic Staff: http://www.hoa.ox.ac.uk/staff/associated-academics.html.

\textsuperscript{10} In 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).
2009  Ashmolean Museum
Re-opening, with focus on the cross-cultural (“Crossing continents”)

2012  Ashmolean Museum
Acquisition, Welby Bequest (European metalwork)

2013  Ashmolean Museum
New Curator, British Decorative Arts

2013  Bodleian Libraries
Acquisition, Fox Talbot Archive (C19 photography)

2014  Chantry Library (Conservation)
Closure

Research Fellow in History of Photography

2014  Weston Library
Re-opening (Special Collections)

2016  History of Art Dept.
Terra Foundation Visiting Professorship in American Art

Ongoing Increasing focus on Contemporary art

C.- Materials budget

Minimal change for at least the last decade despite the massive expansion in collecting areas.

1.1.4.- Coverage summary

Traditionally, most art historical studies at Oxford have been embedded within other disciplines, a fact which helps explain the historically complex distribution of the field’s research resources. Recent attempts at rationalisation -- notably in the establishment of the Sackler Library -- have somewhat reduced this extreme diversification. Nevertheless, art and architectural studies continue to be supported in a number of research, departmental, faculty, college and affiliated libraries around Oxford. Of these, the most significant are the Bodleian, Sackler and Weston libraries, as well as their respective holdings housed in the offsite facility (“BSF”).

The Bodleian Libraries collections number 11+ million items, among which a significant percentage comprises materials relating to art and architecture.


Dedicated to the study of Eastern and Western archaeology, art and architecture 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,\textsuperscript{11} has assisted in furthering the integration of the discipline. In addition to secondary sources, the Sackler also houses important Special Collections, notably early printed books (particularly in Italian), C18th-C19th French Salon criticism, and early photography.

As is well known, the collections of the Bodleian Library are both wide ranging and extremely deep — including in the areas of art and architecture. Given their extent, many items are housed in the Bodleian Libraries’ offsite facility from where, since Michaelmas term 2008, individual readers have had the capacity to temporarily request titles to the Sackler, thus facilitating the comparative use of publications held by the two libraries, without the need for permanent transfer.

The Weston Library (formerly the New Bodleian) (re-)opened in 2014-2015

The Weston Library (Architects: Wilkinson Eyre): Architects’ visualisation

Its art- and architecture-related Special Collections are very extensive and include: Western medieval illuminated manuscripts; Eastern manuscripts, eg Mughal and Persian; illustrated early printed books; and early photography.

The History Faculty Library (now housed with the Radcliffe Camera) also holds art-related materials, including those in support of art- and architecture-related undergraduate 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 Library and Tyler Library is anthropology and ethnographic studies, their collections inevitably include cross-over publications on the art and material culture of many cultural traditions.\textsuperscript{12}

The Taylor Institution Library, founded by an architect, Sir Robert Taylor (1714-1788), houses his own library.\textsuperscript{13} It also holds a mid-20thC artists’ books ("livres d’artiste") collection;\textsuperscript{14} and another of Futurist era publications. It also collects writings on art by literary figures (especially 19thC), as well as two areas which inform the study of art: "lit.crit." and theory.

The English Faculty Library holds materials on artists working in various British literary and artistic movements, for example the Pre-Raphaelites and Vorticists.

The Eland Collection, Worcester College Library, is particularly rich in the field of architectural history.

Beyond the University, Oxford Brookes’ Library houses an 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.

\textsuperscript{11} Incorporated library collections include those of the History of Art Department; the Ashmolean Museum’s Antiquities, Eastern Art and Western Art Departments; and the Griffith Institute.

\textsuperscript{12} For example on Pre-Columbian, Oceanic and African material cultures, fields not collected by the Sackler Library.


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. 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- and architecture-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; art and architectural monographs on international, national and local artists and architects, 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.

1.2.1. Electronic legal deposit

On 6 April 2013 new legislation came into force allowing the country’s legal deposit libraries, including the Bodleian Libraries, to access electronic books, articles, web pages and other electronic documents published in the UK. The 2013 Regulations are being implemented gradually over several years, as the legal deposit libraries agree collectively to accept electronic versions as each publisher transitions to e-only publishing. To date, a few periodicals in the subject area have migrated to e-only deposit (these are backed up by additional subscriptions); the impact on monographs remains small.

1.3. Electronic resources

1.3.1. Text-based resources

Databases

Given that until quite recently the study of art and architecture was widely considered “marginal” (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 20th century: *Art Index* (1929-present), now variously known as *Art Index Retrospective*, *Art Abstracts* and/or *Art Full-Text*; Frits Lugt’s *Répertoire des catalogues de ventes publiques* (1938-), now online as *Art Sales 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...*).


16 Electronically and financially, this resource is divided into three resources: one replaces the print volumes of *Art Index*, 1929-1984; a second covers the period 1984–present and includes abstracts only of the periodical articles it indexes; the third comprises *Art Abstracts* (1984–present) as well as the full texts of *some* of the periodical articles indexed and abstracted, but is by no means fully full-text. Oxford subscribes *Art Full-Text* but not *Art Index Retrospective*.
Periodicals) extending its coverage retrospectively, to the 19th century.17 Online resources providing historical tracking of auctions include the above-mentioned Art Sales Catalogues and Scipio.18

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; and to a number of indexes whose geographical scope is worldwide: Art Full-Text, Avery Index and ArtBibliographies Modern — the latter covering late 19th–21st 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 and architecture beyond that of the Western tradition, including such area studies indexes as the Encyclopedia of Islam, the Index Islamicus and the Bibliography of Asian Studies.

Other, cross-disciplinary, indexes of relevance (and which are very useful) include Historical Abstracts, the International Medieval Bibliography and the Modem Languages Association’s MLA Bibliography.

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.

Monographs

English language, university press publications are increasingly published in electronic format; progress has been slow, perhaps owing to image copyright difficulties. Art and architecture publications in other languages remain largely (albeit not exclusively) in print-only format. Some exhibition catalogues are now published in e-format only, as web pages.

Journals

The transition to e-format for art and architecture journals has followed a similar trajectory to that of monographs. Some new journals are e-only however;19 other, more established titles produce e-“tasters” of their print versions.20 Collections of historic art/architecture journals, with high quality scans, are an emerging trend.21

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. The UK has sponsored VADS (Arts & Humanities Data Service), a free, mostly collections-based image database primarily focusing on non-standard aspects of visual and material culture, design and the “decorative arts”; images are accompanied by extremely good metadata. It includes parts of two Oxford resources -- the John Johnson

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17 Complemented by RIBA’s online catalogue for the British Architectural Library, which includes books, essays and articles: http://www.architecture.com/RIBA/Visitus/Library/TheRIBALibrary.aspx.

18 The Répertoire d’art et archéologie (1912-present), subsequently online as the Bibliography of the History of Art, or BHA, however, is no longer supported by the Getty.

19 For example: JHNA: Journal of Netherlandish Historians of Art: jhna.org/.

20 For example: Art in America: www.artinamericanagazine.com/.

21 For example Arts: Search; and Proquest’s Art and Architecture Archive (1854-2005).
Collection (hard copy housed at the Weston Library) as well as Oxford Portraits. ARTStor is not free and in fact is extremely expensive; but it does include many images from the standard repertoire of art and architectural history teaching as well as a range of images supporting the needs of researchers working in other disciplines (e.g., History, History of Science, Law, Modern Languages and the Natural Sciences). Collection examples include images from another Weston Library resource -- 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. ca. 80,000 photographs from the Magnum Archive). The quality and resolution of ARTStor’s images can be spectacular, especially where the specialist collections are concerned. Oxford subscribes to two other image databases: Bridgeman Education, with extremely wide (and sometimes surprising) coverage. Archivision, a relative newcomer to the field, specialises in architecture and art works in public spaces; its very high quality images are accompanied by equally good metadata.

Other image databases available at Oxford include “Digital Bodleian”: Digitised images from the Bodleian Libraries Special Collections (http://digital.bodleian.ox.ac.uk/). Similar image databases are available via the Ashmolean Museum (http://www.ashmolean.org/collections/online/), Pitt Rivers Museum, and the Museum for the History of Science.

More widely, a number of institutions (e.g. V&A, London; Guggenheim Museum, New York) have organised their own images – and publications including images – on unique and freely available platforms.

For a selection of image databases and platforms see the Art & Architecture research guide: http://ox.libguides.com/art-architecture.

1.4.- Notes about particular formats or collections

Archives

Archival holdings include the Papers of Edgar Wind, for which an online finding aid is due for completion in Summer 2015, and also those of Sir Roy Strong and of Winifred Gill (1891-1981).

Artists’ books

The Taylorian holds an impressive collection of early-mid C20th sheets from French livres d’artiste. Braque, Sonia Delaunay, Matisse, Picasso, etc., are represented as well as lesser-known artists.

Artists’ film

A small collection of artists’ film (e.g. Jonas Mekas, Bill Viola) is held at the English Faculty Library. Funds are limited for extensive purchasing in this sector; a collaborative arrangement between the Art and Architecture Librarian and the Film Studies Librarian exists.

Auction and dealer catalogues

A variety of UK and foreign auction houses and art dealers send their catalogues to the Ashmolean Museum; some also send copies to the Bodleian under the Legal Deposit agreement. Dealer and auction catalogues received by the museum’s Western Art Department and Eastern Art Department are normally passed to the Sackler. Such catalogues form an important research resource for curators and others investigating art works’ provenance and collection histories, and, between them, the Bodleian’s and the Sackler’s holdings of early sales catalogues are quite extensive. 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. As of 2014, nearly all Bodleian and Sackler auction catalogues (which partly duplicate each other), and many dealer catalogues are housed offsite, owing to space constraints. (NB: Many of these Bodleian and Sackler catalogues were never individually catalogued and thus can be difficult – albeit not impossible -- to identify.)

Ephemera
Since it is a collection of ephemera, John Johnson Collection materials (at the Weston) exist in a variety of paper-based, text and image formats (e.g., flyers, posters and playbills). This is an enormous and very rich resource for art historians, parts of which are gradually being made available electronically. (See also Section 4.2.)

Illuminated manuscripts and miniatures

The Weston Library has spectacular holdings of Mughal and Persian miniatures as well as its medieval and renaissance illuminated manuscripts.

Exhibition catalogues

Exhibitions increasingly act as vehicles for intense scholarly examination through their accompanying catalogues. Exhibition catalogues are acquired through the Legal Deposit agreement, or purchased. Some are received via the Ashmolean Museum.

Microforms

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 Francis Haskell and are mostly housed in the Haskell Room at the Sackler. (Original Salon-related publications are housed in the Rare Book Room.)

Paintings and Sculpture

The Bodleian Library holds an extensive collection of portraits, mostly of British personnages, many of whom were connected with the University; for images see BBC-Your paintings: [http://www.bbc.co.uk/arts/yourpaintings/](http://www.bbc.co.uk/arts/yourpaintings/). The Taylor Institution Library’s portraits of figures connected with Modern Languages and its library are also on the BBC-Your Paintings site; online documentation of other art works in the Taylorian collections is in progress.

Photographs

Notable collections of early photography exist in the Bodleian Libraries. These range, at the Weston, from a Julian Margaret Cameron album to a collection of photographs of surviving ancient monuments in Rome commissioned in the late 19th century by John Henry Parker (1806-1884), from 1870 Director of the Ashmolean Museum. Weston has recently acquired the Fox Talbot Photographic Archive. The Sackler Library currently houses a significant number of photographs from Eadweard Muybridge’s portfolio *Animal locomotion: an electro-photographic investigation of consecutive phases of animal movements* (1872-1885).

1.5.- Languages

The Bodleian Libraries’ art and architecture collections hold publications in an extremely broad array of languages. The languages traditionally associated with Art History — Dutch, English, French, German and Italian — are a major focus, but coverage in other languages is also (a) extensive and (b) expanding. Latin and Greek publications are relevant for illuminated manuscripts research, and they also form a small part of the incunabula collection housed at the Sackler (Rare Book Room or Wind Room). Increased interest in Hispanic and Latin American art/architecture 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

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22 These are complemented by the Getty’s digitisation project, mostly focusing on Salon catalogues from the later period.
Chinese, with other languages (e.g. Arabic, Korean, Turkish) collected at a lower level. The high percentage of non-Latin script publications acquired for the Sackler necessitates close collaboration among subject and area studies librarians.

2. Teaching collections
2.1. Overview
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 small 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 (now housed at the Bodleian) 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 [a] the History of Art Department forms part of the History Faculty; and [b] some art- and architecture-related courses are taught within the History Faculty rather than specifically in the History of Art Department.) Ruskin’s collection 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 Library also functions as a teaching collection in that it aims to hold one copy of most titles on reading lists.

2.2. Core texts
Books are selected in line with the syllabus from the History of Art Department, the Ruskin School of Art and, to a lesser extent, Continuing Education. Some 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.

3. Research collections
3.1. Overview
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 and closed 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 and classical art and archaeology collections borrowable and the rest of the library currently non-circulating. (A reader survey, conducted in 2009, confirmed the desire that these collections remain 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.23 A second important reader constituency consists of alumni and other visitor categories from with 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 a very comprehensive coverage of the field’s historiography and methodologies; and, through the impetus of Francis Haskell, Professor of Art History (1967-1995), 19th 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 these materials 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, as well as in support of the Ashmolean Museum’s new research projects, have recently undergone radical expansion, notably: American Art; Anthropology and its intersection with Art History; Art Theory, including Philosophy (and Aesthetics); British Decorative Arts; 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 (in excess of 1,000 vols.) on Chinese Archaeology; Conservation; European Metalwork (supporting research on the Ashmolean’s recently acquired Welby Collection); Modern and, particularly, 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

23 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).
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).24 At the Taylorian, meanwhile, the holdings of art criticism written by important literary figures complement the Sackler’s Haskell Collection.

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.

3.2.- Research monographs (individual)

The primary focus of the research collections in art and architecture at the Bodleian reflects the Weston Library’s Special Collections holdings: Mughal and Persian miniatures, medieval and Renaissance illuminated manuscripts; history of 19th century photography; and, to a lesser extent, stained glass.

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 the history of photography contemporary art has increased very significantly.

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.

3.3.- Monograph serials / standing orders

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

3.4.- Journals

The expansion of curatorial, teaching and research interests at Oxford has necessitated a corresponding upgrade of its periodical collections. Targeted fields are architecture and design history, Hispanic and Latin American art, and especially modern and contemporary art (worldwide) and history of photography. Recent notable (and essential) purchases in this regard include complete runs of ArtForum international, Art in America and Parkett, and semi-complete runs of less well known journals such as De stavelij. A significant number of major periodicals (including those mentioned above) remains unavailable online.

Some art and architecture journals are housed by the Bodleian Library, others at the Sackler. Many are also held offsite. Beginning in 2008, selected periodicals arriving through Legal Deposit have been transferred to the Sackler.

4.- Special collections

SEE ALSO: Section 1.4. Notes about particular formats or collections, above.

4.1.- 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. Nevertheless, these are now necessarily place on restricted access as this would defeat the purpose of an open-stack research library such as the Sackler, particularly where the ability to compare

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24 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).
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 to replace. 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 primarily Italian incunabula as well as other publications relating to the revival of classical antiquity. 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 includes publications on a variety of subjects such as illustrated books on topography and portraiture. Most of the collection, however, remains with the Western Art Department of the Ashmolean, with only a small percentage on deposit with the Sackler.

It is hoped that the conversion of the Wind Room from a closed access, little used library space to a seminar and meeting room will promote the use of the Sackler’s special collections for onsite teaching and research.

4.2.- 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. C16th-C18th architecture books, once owned by the Taylorian’s founder, architect Sir Robert Taylor himself (1714-1788), are also held. The Futurist collection includes a variety of original publications showing the ingenuity of Futurist book cover design and print formats.

4.3.- Weston Library

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 Weston 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.

5.- Subject coverage of selected purchased material

In addition to the Legal Deposit intake, materials are purchased -- to a greater or lesser extent -- for the following subject areas:

**Periods covered**

- Western Art and Architecture collections : 1100 C.E. - Present
- Eastern Art and Architecture collections : Ancient - Present

**Geographical coverage**

Primary areas of focus are :
- China, the Islamic World, the US, 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

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 Art and Architecture 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
Buddhist Art and Architecture  Charles Manson/CHN
Byzantine Art and Architecture  Diane Bergman
  - Byzantine illuminated manuscripts  Martin Kauffmann
  - Byzantine diaspora (eg. Russia, SE Europe)  Clare Hills-Nova
Chinese Art and Architecture (and Archaeology)  Clare Hills-Nova
  - Publications in Western languages  Joshua Seufert
  - Chinese-language publications  Graham Piddock
Classical Art, Architecture & Archaeology  Clare HN
Contemporary Art (all regions)  Diane Bergman
Coptic Art  Clare HN
Ancient Egyptian Art, Architecture & Archaeology  Diane Bergman
Ancient Near Eastern Art, Architecture & Archaeology  Clare HN
Eastern European Art and Architecture  Clare HN
Eastern Art (not Ancient Egyptian, not ANE)  Colin Wakefield
Ethiopian Art  Diane Bergman
  - Byzantine period except manuscripts  Martin Kauffmann
  - Illuminated mss. (Bodleian)  Clare HN
Historiography, Methodology, Theory  Clare HN
Iconography  Gillian Evison/Emma Mattison/CHN
Islamic Art and Architecture (including Spain, except Mughal and Persian Miniatures)  Clare HN/Dinah Manisty
Japanese Art and Architecture  Clare HN/Izumi Tytler
Jewish Art and Architecture (Hebrew Muller Library/Sackler)  Clare HN/Cesar Merchant-Hamman
Korean Art, Architecture & Archaeology  Clare HN/Minh Chung
Late Antique Art and Architecture  Diane Bergman
Latin American Art and Architecture  Mark Dickerson
  Pre-Columbian (Balfour Library)  Clare HN
  Colonial - Present  Clare HN
Western Medieval Art and Architecture  Martin Kauffmann
Medieval Manuscript Illumination (Bodleian)  CHN/Gillian Evison
Mughal Miniatures  CHN/Dinah Manisty
Mughal India  Clare HN
North American (USA) Art and Architecture  Diane Bergman
Numismatics and Medals  Mark Dickerson
Oceanic Art and Anthropology (Balfour)  Colin Wakefield
Persian Miniatures (Bodleian)  Colin Harris/ClareHN
Photography (Bodleian & Sackler)  Mark Dickerson
Pre-Columbian Art and Architecture (Balfour)  CHN
Russian & East European Art and Architecture  Dinah Manisty/ClareHN
South-East Asian Art and Architecture (and Archaeology)  Minh Chung
  - Islamic  Clare HN
  - non-Islamic  Charles Manson/CHN
Stained Glass  
Tibetan & Himalayan Art and Architecture  

Western European Art and Architecture, 1000 C.E.-C21
- "Fine arts" (esp. Drawing, Painting, Sculpture)
- "Decorative arts" (esp. Ceramics & Glassware, Metalware, Textiles)
- History of Collections
- Prints and Engravings

Clare HN