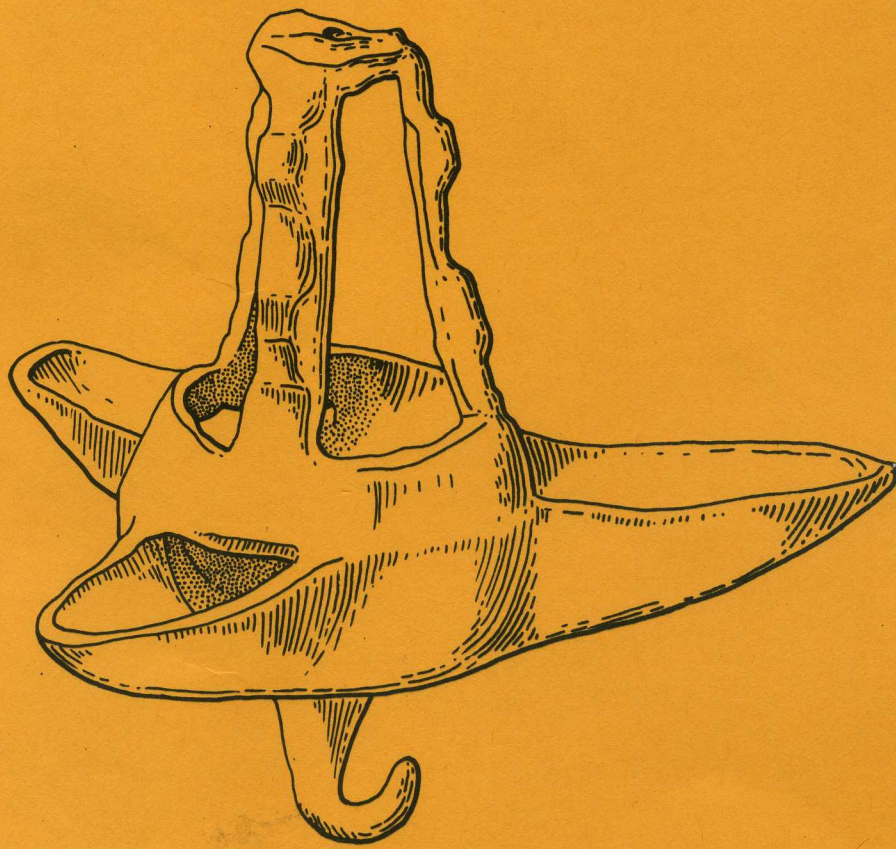


THE MUSEUM ARCHAEOLOGIST



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The Museum Archaeologist is the official publication of the Society of Museum Archaeologists.

Cover: A bronze oil-lamp with three-wick nozzle found during excavations at Peter Street, Bristol, in a 14th cent. cess-pit. Bristol City Museum. (Miss E. de Bechi)

EDITORIAL

The Officers of the Society remain the same as the list printed in the previous Museum Archaeologist having been re-elected for a further session at the A.G.M. held in Bristol.

Storage is still a major consideration to members, and some definite ideas are now emerging from the D.O.E. as to what the nature of Central Government support may be. What is still uncertain is how much will be available at any one time. Can we look forward to massive accessions of excavated material at a single sweep, accompanied by a sufficiently massive grant to enable us to consider buying outright and fitting out suitable modern stores, or shall we be compelled to fit in more shelves in existing stores with relatively modest individual grants, and face the built-in time-bomb of rent-increase?

Accompanying this issue is the first of our Occasional Papers, publishing the transactions at our Storage Seminar at York in 1980. It has been produced in co-operation with the Federation of Museums and Art Galleries in Yorkshire and Humberside. I would like to pay tribute to the heroic efforts of my co-editor in this, Mrs. Ann Partington-Omar.

Our next conference theme will be that of Archaeological Display, and will be held in Winchester later this year. It is very appropriate that our series of reviews of major exhibitions should be continued in the current issue by Tim Ambrose, who considers All Gaul, and we also welcome a contribution on a major archaeological collection by John Rumsby. Technical tastes are catered for by Charles Pettitt, while another national reference collection, this time a record system for Celtic coins, is introduced by Francis Grew.

We need more articles, on collections, oddities, exhibitions etc. Will you have a close look at your own collections, or a critical look at a neighbour's? Correspondence is also welcomed.

Andrew J. White.

One of the most significant exhibitions of French Iron Age antiquities to have been seen in England, 'The Gauls: Celtic Antiquities from France' is currently on show at the British Museum's New Wing Gallery (Until 13 September 1981). The exhibition, designed to illustrate the art of the Celts in France, is centred around an extensive collection of French Iron Age antiquities on loan from the Musée des Antiquités Nationales in Saint-Germain-en-Laye supplemented and enhanced by material drawn from the British Museum's own French Iron Age collections and a series of comparative pieces drawn from collections in other French and British Museums.

Unlike the Gaul that Julius Caesar knew, 'The Gauls' is divided into six parts: The Great Collectors, Burials in Champagne, The Gallic War, Celtic Art in France, Comparisons: France and Britain, and the Supernatural. In two splendid cases filled with a representative selection of La Tène material, the Great Collectors provides an evocative introduction to four of the Frenchmen who between the 1860s and the First World War were instrumental in the discovery and excavation of some 12000 La Tène burials in Champagne, the area of France which has produced so much of the French Iron Age material at Saint-Germain-en-Laye, and from which the bulk of the antiquities on display comes. Chief of these early collectors was of course Emperor Napoléon III (1808-1875) whose enthusiastic research into Julius Caesar's campaigns against the Gauls was one of the main driving forces behind the establishment of the Musée des Antiquités Nationales in 1867. Another collector fittingly celebrated here is Léon Morel (1828-1909) whose famous collection of Champagne Iron Age material was bought by the British Museum at the turn of the century after it had been rejected by the Musée des Antiquités Nationales chiefly on the grounds of expense. With the context and history of the discoveries described, the second part of the exhibition is concerned almost exclusively with material recovered from La Tène burials in Champagne. This is the largest part of the exhibition and a thematic approach is used to explore the archaeological significance of a range of material - weaponry, jewellery, torques, the wine trade and ceramics. Much of the material is of La Tène I and II date, and derives from inhumation burials which the 'excavators' became so adept at spotting, rather than from the cremation burials which characterize the La Tène III and early Roman periods in Gaul, but each exhibit has been chosen with some care to provide insights into the technological and artistic capabilities of the Gauls over some four hundred years. The centre-piece is an arresting reconstruction of the excavated remains of the Somme-Bionne cart-burial artfully lit with coloured spot-lights, here used as the representative of some 140 such burials known from Champagne.

The end of the La Tène period in France is marked in more than one sense by 'The Gallic War'. Here a short section describes Napoléon III's fieldwork and excavations at such sites as Mont Auxois (Alesia) and Mont Beuvray (Bibracte), and presents a range of excavated material from these sites.

'The Gallic War' forms a break in the exhibition. Attention is focussed in the next two parts on the artistic achievements of the Celts, and the stylistic origins and development of Celtic art are investigated with the help of a number of key pieces. The Basse-Yutz flagons are brought in to demonstrate the various elements within early La Tène art, and the

Amfreville helmet - last seen in London together with a number of other items displayed here at the Hayward Gallery during the second stage of the Early Celtic Art exhibition in 1970 - is used to introduce the Waldalgesheim style. These are beautifully displayed in individual cases. Taken together the exhibits serve to demonstrate how important Champagne has been to our understanding of the genesis and development of La Tène art. The unique opportunity to compare Gallic and British La Tène material at first hand is taken up in a series of cases arranged on a thematic basis and devoted to dagger-sheaths, swords, shields, coral, glass-beads, pottery and gold torques, but not, surprisingly, coinage. These comparisons provide one of the highlights of the exhibition and the choice of comparative material has been particularly judicious.

The exhibition concludes with a short foray into 'The Supernatural', and provides a fresh opportunity to study the splendid bronze figure of a kneeling god from Bouray-sur-Juine and the limestone figure with boar from Euffigneix (wrongly spelt Euffigneux on the text label), although sadly not the limestone carving of four horse heads from Roquepertuse, which had been withdrawn by the Musée Borély in Marseille along with a limestone head from Orgon before the opening of the exhibition. It was disappointing to find that the spot-light bulb above the Euffigneix figure had failed, as the shallow relief of this sculpture benefits from sensitive lighting especially in a dark corner. (It was even more surprising to learn that the bulb had failed two days previously and had still not been replaced!)

The design of the exhibition is what one might a little irreverently perhaps describe as 'clean simplicity' and is akin to what Vincent Megaw has recently called the 'international spot-light-and-false-ceiling style', in a recent report on two important international exhibitions on the Iron Age in Austria. In this instance graphics are kept to an absolute minimum, and consist of main thematic headings and short explanatory introductions, with each individual exhibit numbered and captioned with object description, date and provenance. Support graphics are very rare, and when present are confined to almost token representations, such as Peter Conolly's drawing of 'Celtic Warriors in Battle'. The absence of a map, however, to pin-point sites mentioned in the exhibition is really very surprising; it would have perhaps helped to cover the blank end of the case housing the Somme-Bionne reconstruction.

Because of the restricted graphics the visitor is to a very large extent made dependent on the excellent illustrated catalogue which provides a wealth of useful additional information about each part of the exhibition, and much supporting data. At £2.95 in the gallery (£4.95 outside the museum) it is remarkably good value, and extremely well written and produced, although the plates are perhaps not quite of the same quality as the catalogue of the 1970 Early Celtic Art exhibition. Sadly there are no other cheaper more popular exhibition guides available, which is not such good news for those who cannot afford the catalogue, although mention should be made of a very useful set of illustrated teacher's notes available at the information desk free of charge. These notes include a plan of the exhibition, not obtainable or visible elsewhere, which ideally should have been available in the gallery to give visitors an idea of the layout of the exhibition.

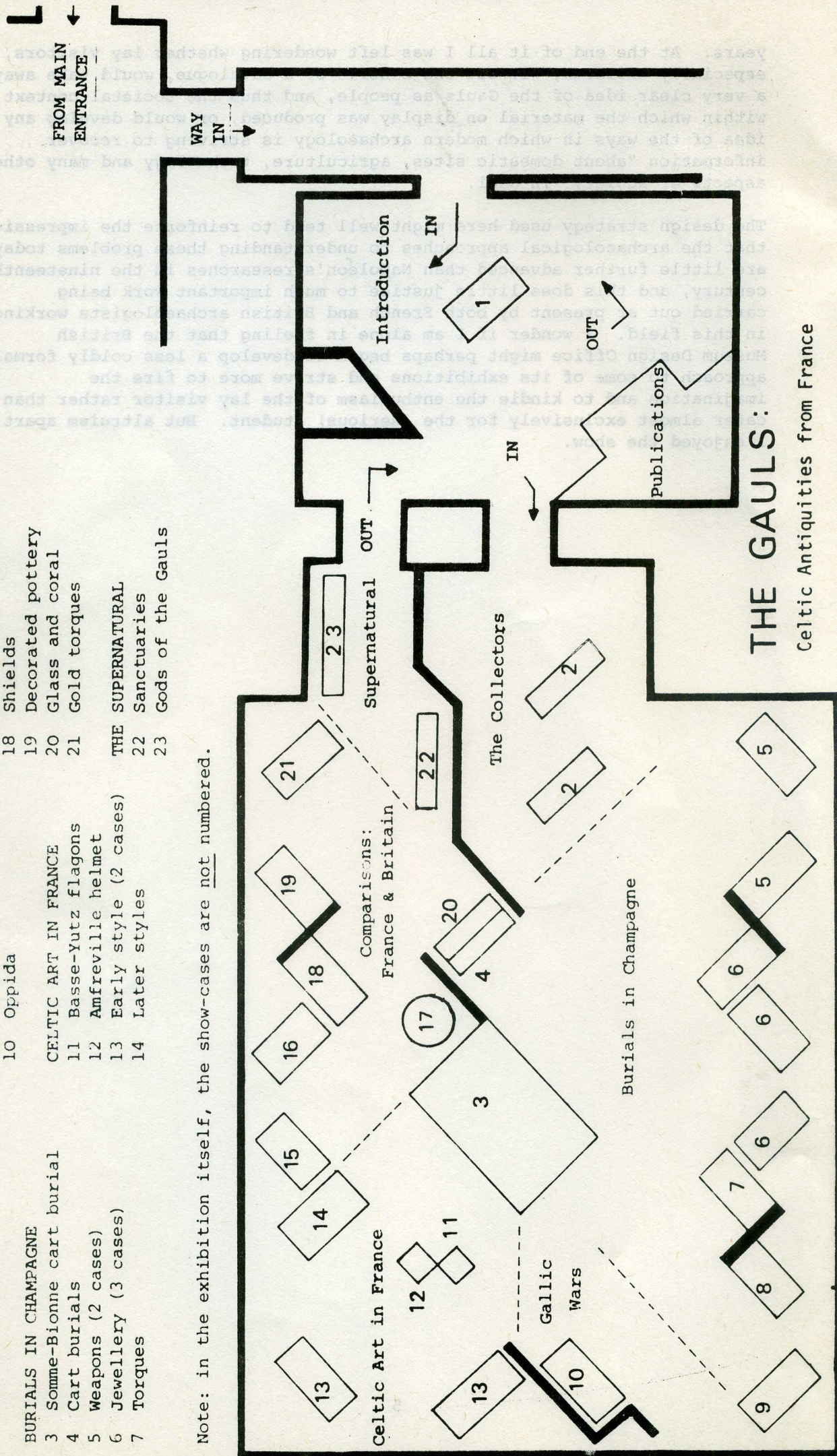
It makes something of a change to see the British Museum using the word 'antiquities' instead of 'treasures' in its exhibition title, but despite the disguise 'The Gauls: Celtic Antiquities from France' is another of those 'treasure exhibitions' which we have become familiar with in recent

- COMPARISONS: FRANCE & BRITAIN
- 15 Celtic art in Britain
 - 16 Daggers and swords
 - 17 Turao stone (replica)
 - 18 Shields
 - 19 Decorated pottery
 - 20 Glass and coral
 - 21 Gold torques
- THE SUPERNATURAL
- 22 Sanctuaries
 - 23 Gods of the Gauls

- 8 Wine trade
 - 9 Pottery
- GALLIC WARS
- 10 Oppida
- CELTIC ART IN FRANCE
- 11 Basse-Yutz flagnons
 - 12 Amfreville helmet
 - 13 Early style (2 cases)
 - 14 Later styles

- 1 Mesnil-les-Hurles grave group
 - 2 Great collectors (2 cases)
- BURIALS IN CHAMPAGNE
- 3 Somme-Bionne cart burial
 - 4 Cart burials
 - 5 Weapons (2 cases)
 - 6 Jewellery (3 cases)
 - 7 Torques

Note: in the exhibition itself, the show-cases are not numbered.



THE GAULS:

Celtic Antiquities from France

Celtic Coins

The practice of coinage among the Celts seems to have originated in the Danubian basin in the fourth century B.C., but by the first century it had spread virtually throughout the Celtic regions of Europe. The first coins closely imitated Macedonian tetradrachms (perhaps brought home by mercenaries), but before long the individual components of the design had been dissected and reconstituted to form typically Celtic, abstract motifs. These two processes - the copying and the reworking of Classical models - are similarly responsible for the distinctive designs on almost all subsequent Celtic coins.

The earliest coins found in Britain in any number are gold staters of the Ambiani, a tribe living in the region of the Somme. Probably brought by traders or settlers in the later second century, they were copied extensively and a wide range of distinctive British types soon developed. These exhibit considerable regional variations, many of which may be attributed directly to different tribes and rulers. In the early period gold was used almost invariably; it was only after Caesar's invasions that coins of silver, bronze and tin came to be minted in quantity. This may represent a development in the use of coinage: from a means of storing wealth to a tool facilitating the exchange of goods. The growing influence of Rome can be seen in many of the latest coins: in the inscriptions of the ruler and the issuing mint, and in the close copies of Imperial types, several of which may even be the work of Gallic or Roman die-cutters.

The Index

The Index was created in the early sixties by Derek Allen and Sheppard Frere, with the aim of recording in detail every coin found in Britain, (the relatively small number of finds makes this possible); its maintenance owes much to Roger Goodburn, and the collection now amounts to nearly 10,000 individual records. It has many potentials. The numismatist can use the photographs to compare directly groups of coins at present divided between different collections. The archaeologist can plot the total distribution of individual series or determine the numbers and types found on given sites. For the museum curator and the collector there are the advantages of an independent inventory of his collection and an expert advice-service available at all times.

The following details are recorded for each coin on an 8" x 3" card (fig.2):

- (i) Classifications
 - (a) Mack (1975): the standard and most convenient reference. A numerical system, largely based on Allen.
 - (b) Allen (1961): a non-numerical system, more cumbersome, but potentially much more flexible than Mack. The metal, the denomination and the legend are integral parts of the classification, and are recorded in this position on the card.
 - (c) Evans (1864): the pioneering study, but now largely superseded.
- (ii) Weight
- (iii) Find-spot including, where possible, a National Grid reference and details of the circumstances of the find.
- (iv) Owner (and, if on loan, the present location).
- (v) Photographs of the obverse and reverse. 2/1 has been found the most satisfactory size.

ALLEN: Dobunni A
inscribed CORIO

EVANS: I.6

MACK: 393

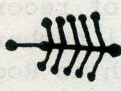

81.8 grains ; 5.30 gm.

FOUND: near Ducklington, Oxfordshire 1869

(SP 435 207)

OWNER: Ashmolean Museum, Oxford

(Allen, "Origins.....", p. 255)

$\frac{2}{1}$

Fig. 2. The Oxford Index of Celtic Coins: typical record-card.

Future developments

The cards are arranged in drawers according to the Allen and Mack classifications, but the increasing number of records has led inevitably to difficulties in cross-referencing. To solve this problem a computer-retrieval system is being designed. The main priority, however, must be to keep the Index up to date. There is no doubt that finds are becoming more frequent, particularly in certain areas, and there is a growing tendency for coins to circulate rapidly through the sale-rooms, so that they are soon separated from their original find-spot. For this reason it is essential to record each coin immediately it appears, wherever possible in visual form, so that accidental duplication or omission can be minimised.

A photograph is probably the best record, but to achieve good results specialised equipment is required, and, even if available, this may take time to organise. For general purposes, therefore, casting is recommended. Excellent results can be achieved both simply and cheaply, and if required, acceptable photographs can be prepared from the casts. A third possibility is rubbing, but since Celtic coins were generally made in very high relief, the writer has experienced only moderate success with this method.

We should be most grateful, therefore, for new information, whether in the form of photographs, casts, moulds (from which casts can be made) or simple words. If it is possible to send us the coins, we are always pleased to photograph them and supply a complimentary set of prints. I should stress that all contributions are treated in confidence; responsible users of the Index are naturally encouraged at all times, but there is a strict rule that no material is to be published without the express permission of the owner.

Institute of Archaeology
36 Beaumont Street
Oxford OX1 2PG

References

- J. Evans, The Coins of the Ancient Britons (London 1864).
D.F. Allen, 'The Origins of Coinage in Britain: a reappraisal' in S.S. Frere (ed.), Problems of the Iron Age in Southern Britain (London 1961), 97-308. (The gazetteer has been brought up to date by C.C. Haselgrove, Supplementary Gazetteer of Find-spots of Celtic Coins in Britain, 1977 (London 1978).)
R.P. Mack, The Coinage of Ancient Britain (3rd edition, London 1975).

Appendix: directions for casting coins

1. Take a small lump of good quality, neutral-coloured plasticine. Roll into a smooth ball and then flatten to form a bun about 1 cm thick.
2. Sprinkle one side with talcum-powder to prevent the coin from sticking.
3. Gently press the coin right into the plasticine. To release it cleanly, tap sharply on the table.
4. Take an impression of the other face of the coin by repeating the procedure with a second lump of plasticine.
5. Prepare a small amount of dental-quality plaster-of-Paris. Pour into the moulds.
6. When fully set, remove the casts and mark them clearly with details of the coin.

A Comparison of the FAMULUS and GOS Packages for handling Museum Data

C. Pettitt

Introduction

While awaiting the completion of the **GOS** package, Manchester Museum has been using the **FAMULUS** package to produce computer-aided catalogues of certain collections. As the results from this **FAMULUS** work appear satisfactory it has been asked 'why consider changing to **GOS**?' To answer this query the present paper has been written; it is aimed at non-computer trained Museologists and so the jargon has been kept to a minimum and certain finer technical points have had to be glossed over.

The Packages

The two packages are large but of roughly equal size; although either can be run on a dedicated mini-computer, they require a fairly big machine if they are to handle large files of data in a reasonable time.

FAMULUS is written in standard **FORTRAN**, and **FORTRAN** compilers are available for most machines; **FAMULUS** is already implemented on a wide range of computers and is comparatively easy to transfer to most machines. **GOS** is written in **BCPL**, a powerful but comparatively little-used language, originally designed for writing compilers for computers. Although theoretically **BCPL** is easy to transfer between different computers, few manufacturers yet seem to offer **BCPL** compilers for their machines, which means the implementation of **GOS** can involve quite a lot of preliminary work in first implementing a **BCPL** compiler. However, recently a Cambridge firm have taken on development and support of **BCPL** and will write a compiler for it on any machine for about £2,500.

Data Input

Both packages require a record to be broken down into its discrete data 'elements'; **FAMULUS** is limited to 60 elements and to a maximum of 4000 characters per record, although longer records may be accommodated by using duplicate entries. Theoretically the number of **GOS** elements is unlimited as is the total length of the record, but in practice speed of execution will introduce a space limitation. The breakdown of the data into elements for both packages would normally follow the **MDA** data standards for the subject of the record. Both require each 'element' to be labelled uniquely within a record. Data prepared for input to **FAMULUS** can generally be made **GOS** compatible; the reverse is also possible but may prove more complicated.

Formats

Each package requires a 'formatting statement' to enable it to 'understand' the data input. For **FAMULUS** this consists merely of a list of the data element labels or 'fields', given in the order of their occurrence within a record; all the fields are of one type and are of equal status.

For **GOS** the field names are again declared, but fields ('elements') may vary in type depending on the sort of data to be placed in them (eg. Integer); also one may link fields into a hierarchical structure of several levels.

Thus in **FAMULUS** the data field **DATE** '16 MAR 1978' would be treated as one unit for manipulation (although 'MAR' or '1978' can be searched for), but in **GOS** the 'day', 'month' and 'year' may be treated as sub-elements to the main element 'DATE', if desired.

With both packages fields, although 'declared', may be null ie., neither the label nor any data needs to be entered for a record, if none exists.

Handling Data Items (or 'Elements' or 'Fields')

If a **FAMULUS** field contains more than one item of data it needs considerable juggling with extra "delimiters" to enable individual items to be operated upon independently (eg: to produce an index of donors from an **ACQUISITION** field when that field may also contain date of acquisition and the names of people from whom collections have been purchased). It can be done but it is complicated and time consuming.

With **GOS** the problem does not arise as all the items within the main field **ACQUISITION** can be themselves labelled as sub-elements and thus independently accessed and manipulated.

Operation: 'Driving' the Packages

A major difference between the packages lies in the method of operation. **FAMULUS** consists of 12 sub-programs which cover all the main operations required on a data-file, such as sorting, searching, editing, printing-out, etc. Each sub-program has a small range of options, eg. for **SORT** - one can select the field or fields upon the contents of which the file is to be ordered, for **GALLEY** (to print-out data) one can select the width of the output, ie. the number of characters to be printed across the page, etc. These options are chosen by placing 'control cards' in the instructions to the computer, eg. 'FIELDS/ (GLAS,GENR)' or '/WIDTH/(68)'; only rarely are more than 6 such control cards required to drive a **FAMULUS** sub-program. Thus **FAMULUS** is very easy to use, but this simplicity carries the penalty of a strictly limited range of, for example, output formats. The **FAMULUS** sub-programs may be run alone or they may be linked together within one 'job', eg. to produce a catalogue plus three different indices in one go.

GOS, on the other hand, has far more sub-programs or 'processors', ca. 60 of them, and these can be linked in a great variety of ways, including the ability to act recursively (ie. a processor may call itself again within the process job it is doing). Again, the processors offer a large range of options, but those required for a given job have to be set by means of "control statements", and these can be quite complex, it is expected that most of the 60 or so processors available will be used but rarely. Thus **GOS** is very much more complicated to use than **FAMULUS**, but is considerably more flexible; the user has a virtually unlimited range of output formats available, for example.

Of course, if a limited, preferred, range of option is accepted then the control statements have to be written only once for each set of options, whereafter **GOS** can be 'driven' in a similar manner to **FAMULUS**. This is the expected way the **GOS** package will be used in service, although the operator will retain the advantage of being able readily to produce new option choices as the need arises. **MDA** expect, in time, to provide **GOS** with a full library of control statements or specifications; these would allow, inter alia, some hundred or so index specifications.

To a Museum Curator, probably the most important difference between the packages is the ability of GOS to 'layout' its output in almost any format that may be designed. To do this with FAMULUS would require writing a set of FORTRAN programs to 'post-process' the output before printing.

Conclusion

To sum-up, FAMULUS permits a strictly limited range of options but is simple to use, whereas GOS requires considerable expertise to run, but permits choice from a wide range of options. FAMULUS was originally designed for handling bibliographic information, while GOS is specifically designed to handling the often complex data attaching to museum objects. In basic terms the intending user has the choice between an airbus and Concorde - remembering an airbus at the moment can land at many more airfields!

Note

The current FAMULUS package suffers one or two minor constraints in the EDIT and INDEX sub-programs which have been ignored for the purpose of this comparison, as it is intended to eradicate them in the near future.

FAMULUS is currently upper-case only at Manchester and because of the complications involved in a upper and lower case implementation, Manchester GOS initially also would be in upper case only.

For both packages, however, it is relatively simple to convert some outputs from the package so they can be printed in upper and lower case, ie., a "cosmetic" job.

"Few pursuits can be more fascinating than enquiring into the history of past ages, tracing out the manners and customs of mankind in early times, investigating their origins and antiquity, and following the rise and progress of bygone races." (1)

John Robert Mortimer was born into a farming family in 1825, at Fimber, a small village on the Wolds of East Yorkshire. (2) When he grew up, he started a corn factoring business in Fimber, moving to Driffield in 1869. His business seems to have been profitable, and he dealt in many kinds of agricultural products from seeds to guano, besides running malting and brewing concerns at Driffield and Malton. It was presumably the profits from these businesses that enabled him to indulge his passion for archaeology and geology, and to build a substantial museum at Driffield. He certainly did not waste money in other quarters: his archaeological notes were written on discarded business correspondence, old envelopes, etc. Thus a report on a Bronze Age barrow may be found written on the back of a prospectus for a gold mine, court proceedings for bankruptcy, or even an advertisement for corsets.

As a boy Mortimer had the normal collecting interests, his egg-collecting making him "a cruel enemy of the birds". His education, in a small village school, does not seem to have inspired any particular love of antiquities.

In about 1848 the antiquary Thomas Kendall showed him a flint arrowhead, and the first geological specimen he owned, an ammonite, was purchased from Kendall. (3) However, Mortimer's interest in archaeology was first fully aroused by a trip to London in 1851, when he visited the Great Exhibition and also the British Museum. (4) For the next ten years or so, John Mortimer and his brother Robert built up a collection mainly by offering rewards to farmers and labourers who brought chance finds to them. Several other collectors were also active in the area, and Mortimer remarked that *"so keen was this competition at one time, that, to retain our hold of the market, we distributed handbills, offering rewards, consisting of money and a free pass to the Leeds Exhibition"*. (5) Many of these handbills survive in the Museum collection; they read as follows:

FLINT AXES AND ARROWHEADS

J.R. and R. Mortimer

Beg to inform the Finders and Sellers of Antiquities that they are purchasers of all kinds of Genuine Flint, Stone and Bronze Articles, found within a distance of 10 miles round Fimber; and that they give prices not to be surpassed by any other Collectors. J.R. and R. Mortimer also desire to state that the person who will supply them with the greatest number of Arrow Heads and Spear Heads, up to the end of July, will receive a gift of £1 and be treated to the LEEDS ART EXHIBITION. A similar prize will be given to the Person who furnishes them with the greatest number of Stone and Flint Axes. Second and Third Prizes will also be given.

The Articles to be sent to Fimber, at any time, or to J.R. Mortimer's Office, opposite the low end of Saville Street, Malton, every Saturday, where they will be paid for, and a Ticket given of the number of Articles received.

Fimber April 1868.

The Museum also contains examples of bills placed outside Mortimer's museum and offices offering to buy antiquities. So successful were these methods that prehistoric antiquities were known amongst the farming community as "Mortimers"!

The numerous chance finds of antiquities on the Wolds had been due at least in part to the exploitation, during the first half of the century, of land previously uncultivated. By the 1860's this source was diminishing, and Mortimer turned to other methods of collecting. In 1860 chalk-quarrying exposed a section of a Bronze Age barrow near Painsthorpe Wold (6), and Mortimer visited the site a few days later, extracting part of a burial. It was, as he remarked, *"the first one to excite his curiosity and to produce a desire to gain some knowledge of the contents of these ancient monuments."* The first barrow that Mortimer actually excavated was Barrow 1 (Towthorpe), in 1863. He went on to excavate nearly four hundred more, working almost up to his death in 1911. His standards of excavation were very high for the period. (7) He or his brother were always in attendance when his workmen were opening a barrow, and the position of each find was recorded before removal. Plans and sections were drawn and published. Unlike many antiquaries who were merely collectors, Mortimer observed and recorded structural features in these barrows, such as stake holes. Even Canon Greenwell paid tribute to Mortimer's careful and exhaustive examinations (8), an especially magnanimous gesture since Mortimer had earlier been critical of Greenwell's own excavation techniques!

In most of his excavations Mortimer was accompanied by his brother Robert (1829-1892). Robert was apparently less well-educated than his brother (9), but nevertheless developed a special knowledge of geology, and conducted some archaeological excavations. Towards the end of the 19th century Mortimer was also assisted by Thomas Sheppard (1876-1945), later Curator of Hull Museums. The cost of the excavations was partly met by Sir Tatton Sykes and other members of the Sykes family.

Besides collecting chance finds and excavated material, the Mortimers also purchased collections built up by others. Thus in 1873 part of the collection of Thomas Allerson of Norton was bought, and in 1877 Robert Mortimer paid £25 for part of the collection of the Reverend James Robertson of Barton-le-Street. The most extraordinary purchase, however, was of a group of Iron Age and Roman bronzes and pottery from the Rhineland. This had reputedly been in a museum at Metz, which was dispersed during the Franco-Prussian War. Mortimer purchased the items from a dealer in Hull in 1874. (10)

An invaluable feature of Mortimer's collection is that all the finds from his barrows, and most of the more important chance finds, are marked with their provenance. Some items have adhesive paper labels marked in ink, in Mortimer's handwriting. Others are marked in ink directly onto the surface. This latter marking may have been partly the work of Sheppard, who catalogued the collection at the turn of the century, and later ensured its acquisition for Hull Museums. (11) The labelling is not always consistent, but presents no difficulties. For example, "T.6 B.4" means "Tumulus 6 Burial 4". The suffix "B" followed by a number, however, sometimes refers to the Barrow number. The Figure Number, referring to Forty Years' Researches... is usually marked on the object, providing a double-check. One curious feature of the numbering is that Barrows 128-130 and 133-199 are usually written with the Roman numeral 'C', thus: C.28, C.33, etc.

The skulls from the excavation are numbered in a separate sequence, but there is a concordance in the Mortimer papers in Hull Museums. Mortimer also used his own system of site locations, assigning a separate number to each field on his own set of Ordnance Survey maps. These numbers were used mainly with the geological specimens, but occasionally have archaeological relevance. The task of assigning National Grid References to each of these field numbers is at present being undertaken by S.T.E.P. staff at Hull Museums. Mortimer's maps were presented to the Museum in 1911 (12); that is, two years before the rest of the collection was acquired. This provoked a characteristically wry remark from Thomas Sheppard: "...it would have been very awkward indeed if the (Mortimer) museum had gone elsewhere." (13)

At first, the collection was kept in glass cases in Mortimer's office in Fimber, but by 1878 the size of the collection, and perhaps Mortimer's prosperity, prompted him to build a museum at Driffield. This building, of brick and stone, still stands in Lockwood Street. Mortimer's house is next door, and other signs of his flourishing business survive in the "Mortimer Warehouses" next to the canal. The museum had displays in wall and table cases on the ground floor and the gallery, and there were also two work-rooms. It was open to antiquaries and scientists at any time, and to the public on certain days; admission was free. (14)

Mortimer was always aware of his obligation to publish the results of his researches. His first paper, an account of the excavation of a barrow near Fimber, was published in 1868. His last work, on the Danes' Graves Iron Age cemetery, was handed over for publication only a few days before his death in 1911. In all, he published 42 papers in various journals, (15) and one book, Forty Years' Researches in British and Saxon Burial Mounds of East Yorkshire, the best known of his works. This book was published in 1905, but had been in preparation for a number of years previously. The drawings were executed by Mortimer's daughter Agnes, who worked on them from about 1886 to 1892. Her father paid due tribute to her work in the preface:

"For the sketches of the specimens figured in this book, and for numerous illustrations used elsewhere, I am solely indebted to my daughter Agnes, who from the time she was thirteen until she was nineteen, devoted many of her leisure hours to the completion of this, which at her age, must have been a tedious and irksome task." (16)

Comparison between various of the drawings shows how Agnes' skill developed as she grew older. However, all those who have studied the Mortimer collection will agree on the remarkable accuracy, and in many cases beauty, of the drawings. Forty Years' Researches... was prepared for publication by Thomas Sheppard, who carried out a considerable amount of editing, although rarely omitting evidence of importance. His most drastic excision was the autobiographical "Some Recollections of My Boyhood", which had to wait until 1978 for publication. (17)

As he grew older, Mortimer became increasingly concerned about the eventual fate of his collection. In 1900 he listed with dismay the number of prehistoric collections assembled in East Yorkshire and since dispersed to other parts of the country, or even abroad. (18) His comment on the loss, to London, of the Greenwell Collection is typical: "...that all these have now been placed in the British Museum, and are now entirely lost to East Yorkshire - their legitimate home - is, I think, much to be regretted." His first attempt to avoid this fate for his own

collection, in about 1899, was to offer it for sale, at half its monetary value, to the East Riding County Council. Their refusal prompted an article in a local newspaper by Thomas Sheppard urging Hull Corporation to take up the offer. (19) The Corporation did not act on the suggestion, although in 1900 they did take over and reopen the Museum of the Hull Literary and Philosophical Society, and in January 1901 appointed Sheppard as the curator. (20) The Mortimer collection, therefore, remained at Driffield. Mortimer himself died in 1911. His Will suggested that one year be allowed to work out a scheme for retaining the collection at Driffield. If this failed the collection was to be offered for sale to Hull, who also had one year to make a decision. If this offer too was turned down, the collection was to be put up for public sale. (21) The initial price to Hull was £3,000, but this was lowered to £1,000 on condition that the collection retained its integral nature and would be known as "The Mortimer Collection". Even this bargain price failed to tempt the Corporation, but the situation was saved by Colonel G.H. Clarke JP VD, of Kirk Ella. Clarke, a former Sheriff and City Councillor of Hull, donated the £1,000 needed, and later contributed towards the cost of cases. The purchase of the collection, henceforth to be officially known as "The Mortimer Collection, the Gift of Colonel Clarke", was finally completed on 11th August 1913. (22)

However, the commencement of the Great War delayed the transfer of the collection to Hull. It was not until 1918 that Sheppard, using the threat of a military takeover of the Driffield Museum as accommodation for American soldiers, was authorised to move the antiquities to Hull. (23) All specimens were labelled, wrapped in newspaper or wood wool, and packed in whisky cases obtained from "a friend at a local brewery". The collection was placed in store in a building near the Museum in Albion Street. No accommodation for display was available, until the construction in 1924-27 of the Ferens Art Gallery. The transfer of the City's art collection to this building left the Victoria Galleries, in the City Hall, free for the exhibition of the Mortimer Collection, which was finally opened to the public by Sir Frederic Kenyon on 1st October 1929.

Most of the Collection was placed in store during the Second World War, whilst temporary exhibitions were arranged at the Victoria Galleries. It thus escaped the complete destruction of the Albion Street Museum in 1943, and the severe damage inflicted on the City Hall. In 1957 the Collection was moved to its present home in the Old Corn Exchange in High Street, where it shares the building with the Transport Collection established here in 1925.

Sheppard calculated that the Mortimer Collection consisted of about 66,000 items. (24) This of course included many geological specimens, as well as a few ethnographical objects and "bygones". (25) The objects from the barrow excavations are well-known thanks to their meticulous recording in Forty Years' Researches..., and some idea of the size of the Collection can be gained by a quotation of numbers for a few of the categories of objects (the figures for pottery include only completely restored vessels): 104 Food Vessels; 42 Urns; 35 Beakers; 15 accessory vessels; 29 excavated bronzes; 51 other prehistoric bronzes. Other categories include human and animal skeletal material, worked bone and antler, clay moulds for bronze-casting, and a notable series of jet objects. A large group of items comes from Anglo-Saxon inhumation cemeteries. The surface finds include thousands of arrow-heads and other flint and stone implements, mostly provenanced only to "East Yorkshire" or "Yorkshire Wolds". The collection therefore comprises a large and comprehensive

accumulation of objects illustrating the material culture of East Yorkshire during the prehistoric and Anglo-Saxon periods, with comparative material from other parts of the British Isles and from the Continent. It is undoubtedly one of the finest prehistoric collections in any regional museum in the country, and it receives close and constant attention from students and scholars both from Britain and from overseas. (26)

The Museum also houses an archive of manuscript and other material relating to the Collection. The largest section of this is connected with the production of Forty Years' Researches..., including notes, drawings and plans made during barrow excavations, Agnes Mortimer's original pencil drawings, and the first typescript, corrected and expanded by Mortimer, and with editing notes by Sheppard. This typescript originally consisted of three volumes (with a matching box of loose drawings); unfortunately Volume 2 is missing and is presumed to have been destroyed during the Second World War. 'Association' copies of the book include the first proof copy, with Sheppard's corrections, a presentation copy from Mortimer to Sheppard, and a copy inscribed "Miss Agnes Mortimer, with the Author's love". The archive also includes notes for many other publications by Mortimer, correspondence with other antiquaries such as John Evans and William Greenwell, photographs of the excavation of Duggleby Howe, and a catalogue of the sale of Mortimer's library in 1912. Some items relate to other East Yorkshire collectors. There is a sale catalogue of the collection of Barnard Clarkson, which included items apparently from a chariot burial. (27) There is an interesting list, copied by Mortimer from the catalogue of the collection of James Silburn, who opened several barrows on the Wolds in 1850-51 before dying of pneumonia contracted whilst excavating during a storm. Mortimer re-excavated several of these barrows, removing the lead slips stamped JAS. SILBURN deposited by Silburn: six of these slips are still in the Museum Collection. (28)

This archive has not yet been thoroughly examined. It may well prove to contain useful unpublished information, as is suggested by Hicks' examination of Greenwell's Barrow XLIX, based on a manuscript account by Robert Mortimer. (29) The archive has been microfilmed for the National Monuments Record; a copy of this microfilm is kept, for security, in Wilberforce House Museum.

Mortimer's excavation technique was not up to modern standards: recent re-excavation of some of his barrows has revealed features that he missed, (30) and some of his theories, such as those on "pit dwellings" and "moot crosses" (windmill foundations) were somewhat fanciful. However, his full presentation of the evidence has usually made re-interpretation possible. He fully realised that he was excavating structures as well as objects, and recognised the importance of recording relationships by drawing plans and sections, and marking objects. In this, and in the standard of his publications, he was well ahead of most of his contemporaries, and it is these practices that have ensured that his Collection is still of immense value to archaeologists today.

Abbreviations

H.M.P.

Hull Museum Publications

Hicks J.D. 1978 (ed.) A Victorian Boyhood on the Wolds: The Recollections of J.R. Mortimer (East Yorks. Local History Soc.)

Mortimer J.R. 1905 Forty Years' Researches in British and Saxon Burial Mounds of East Yorkshire

Sheppard T. 1900 A Descriptive Catalogue of the Specimens in the Mortimer Museum of Archaeology and Geology at Driffield

Sheppard T. 1918 "Notes on packing and removing a museum of geology and antiquities in war-time" Museums Journal XVIII (Nov. 1918) pp.79-82 (Reprinted: H.M.P. 115 (1919))

- (1) Mortimer 1905 p.xii.
- (2) Hicks 1978. This is a fascinating account of growing up in 19th century East Yorkshire, and contains, amongst other details, a fine account of the thatched 'long-house' in which Mortimer was born.
- (3) Sheppard 1900 p.9.
- (4) Hicks 1978 pp.27-9.
- (5) Sheppard 1900 p.12.
- (6) Barrow 4: Mortimer 1905 pp.113-7.
- (7) See B. Marsden The Early Barrow-Diggers (1974) pp.105-113 for an assessment.
- (8) W. Greenwell British Barrows (1877) p.vi.
- (9) His Obituary in the Naturalist (1892) pp.166-7 described him as "almost wholly uneducated".
- (10) Sheppard 1900 pp.11,12,24.
- (11) Sheppard 1918.
- (12) H.M.P. 85 (1911) p.13: the maps were presented by J.R. Mortimer's son, Major James Mortimer.
- (13) Sheppard 1918 p.81.
- (14) Hicks 1978 p.2.
- (15) A complete bibliography is given in Hicks 1978 pp.32-4.
- (16) Mortimer 1905 p.xi.
- (17) Hicks 1978.

- (18) Sheppard 1900 pp.10-15.
- (19) Eastern Morning News 15th Nov. 1899. Reprinted as a pamphlet.
- (20) His instructions were: "to stay from 10 to 4 o'clock each day, do nothing, and take anything that was given." H.M.P. 184 (1935)
- (21) "Catalogue of the Mortimer Collection of Prehistoric Remains from East Yorkshire Barrows" H.M.P. 162 (1929) p.iv.
- (22) Hull Corporation: Property Committee Minutes (1912-13) p.157.
- (23) Sheppard 1918.
- (24) Sheppard 1918 p.79.
- (25) The geological section of the Mortimer Collection will be the subject of a forthcoming article by M.F. Stanley in the journal of the Geological Curators' Group. The other non-archaeological items are briefly listed in Sheppard 1900 pp.17-18; they cannot now be traced and were almost certainly destroyed in 1943.
- (26) Hull City Museums is gradually acquiring a prehistoric collection of equal importance, from the excavations carried out at Garton Slack and Wetwang Slack by T.C.M. Brewster and John Dent respectively. The finds from these excavations have been generously donated by Mr. W. Clifford Watts. Representing as they do the intensive investigation of one particular site on the Wolds, they will provide an interesting 'control' in comparison with the more widespread and selective excavations carried out by Mortimer.
- (27) I.M. Stead The Arras Culture (1979) p.7; Hicks 1978 pp.26-7.
- (28) Mortimer 1905 passim. One of the lead slips is illustrated as Figure 895. Most of the Silburn Collection was acquired by the British Museum.
- (29) J.D. Hicks "Esh's Barrow" Yorks. Arch. J. XLII (1969) pp.306-313.
- (30) For example, Barrow 37 (Garton Slack) and Barrow 275 (Calais Wold): Current Archaeology 51 pp.105-7; 45 p.306; 50 p.86.

Notes for Contributors

Articles, notes and reviews for publication in the Museum Archaeologist should be submitted on A4 sheets, typed on one side only and double spaced. Drawings, diagrams etc. (not photographs) must fit within an area of 150mm x 240mm and be sent complete with necessary scales and captions.

The Museum Archaeologist will appear twice each year in future, in March and September. Copy date will be approximately one month earlier. All items should be submitted to:

The Editor,
Society of Museum Archaeologists,
City and County Museum,
Broadgate,
Lincoln,
Lincs. Tel. (0522) 30401.

(27) I.M. Stead The Atlas Culture (1979) p. 7; Hicks 1978 pp. 26-7

(28) Mortimer 1905 passim. One of the lead slips is illustrated as figure 805. Most of the Sibleby Collection was acquired by the British Museum.

(29) J.D. Hicks "Sah's Barrow" Yorkshire Arch. J. XLII (1969) pp. 306-313

(30) For example, Barrow 37 (Garton Slack) and Barrow 275 (Calais) Word: Current Archaeology 51 pp. 102-7; 43 p. 308; 50 p. 88.