

THE MUSEUM ARCHAEOLOGIST



No.9

February 1984

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No. 9 FEBRUARY 1984

	Page
Contents	1
Editorial	2
Publication News	2
Notes For Contributors	2
Hon. Treasurer's Report 1982-3	3
Miscellany	4
Reflections Upon An Ancient Mirror by Dr. Glenys Lloyd-Morgan	6
The Mayer Collection, Part 2 by Susan Nicholson & Margaret Warhurst	11
Where Have They Gone? by David Symons	17
The Archaeological Habitat Group by David Devenish	18
Constitution and Rules of the Society of Museum Archaeologists	21
Notices	24
Hon. Secretary's Report for 1982/83	26
Museums & Galleries Commission - Storage of Archaeological Finds	28
Biskupin: Poland's Iron Age Lake Village	32

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

Cover : Carved frieze or impost in the porch of St. Paul's Church, Jarrow. 8th Century

EDITORIAL

First of all we must apologize for the late appearance of this volume; most of the material was to hand and edited long ago but we had to wait for subscriptions to top up our depleted balances after our last Conference Proceedings

The Society continues to grow and we welcome all our new members and especially those overseas institutions which have joined in order to acquire our publications Archaeological Storage and Archaeological Display are selling extremely well and have put the Society on the map. We still have substantial stocks of these two publications but back numbers of The Museum Archaeologist in some cases are running low. Is anyone interested in a reprint of Vol 1 in order to complete the set? If there is enough interest we can look into it. Please let us know

Finally a reminder that subscriptions (£5) fall due in April. Please remit as soon as possible to our Hon. Treasurer, Elizabeth Hartley, at the Yorkshire Museum, York.

Andrew White, Hon. Editor

PUBLICATION NEWS

A recent and useful publication which might help archaeologists as well as social historians is Elizabeth Orna Build yourself a thesaurus; a step by step guide, Norwich, 1983, 32pp.

It is available from Running Angel, 55 Telegraph Lane East, Norwich NR1 4AR, price £3.50 (Cash with orders)

Based partly on the authors experience at Beamish and while it is intended to show methods of cataloguing material which has no natural taxonomic order, unlike archaeology, the discipline it proposes might be salutary, especially for intending computer users.

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 Spring and Autumn, except where Conference Proceedings replace the latter issue. Copy date will be approximately one month earlier.

All items should be submitted to:

The Editor,
Society of Museum Archaeologists,
City Museum,
Market Square,
Lancaster,
Lancs. LA1 1HT.
Tel. (0524) 64637.

SOCIETY OF MUSEUM ARCHAEOLOGISTS

ACCOUNTS 1982-83

Income and Expenditure Account for the year ended 31st March 1983

INCOME	1982-83	1981-82
Subscriptions		
1980-81 1 x £2	£ 2.00	£ 6.00
1981-82 3 x £3	9.00	352.00
1982-83 8 x £2		
93 x £3	295.00	3.00
1983-84 3 x £3	9.00	-
Conference fees	-	287.00
S.E. Area Service	141.60	-
Miscellaneous receipts	<u>20.45</u>	<u>30.00</u>
Total income	£ 477.05	678.00
EXPENDITURE		
Museum Archaeologist		
Printing	142.00	123.00
Postage	28.03	49.94
Archaeological Displays		
Printing	354.00	-
Postage	34.38	-
Photocopying	9.74	42.38
Postage and stationery	101.41	45.77
Travelling	17.20	21.49
Coach hire	-	70.00
Refund of subscriptions	-	8.00
Trevor Walden Memorial Trust	-	25.00
Conference expenses	-	244.27
Gift for Speaker (K. Pearson)	<u>14.00</u>	<u>-</u>
	£700.76	£629.85
Surplus (Deficit) for the year	<u>(223.71)</u>	<u>48.15</u>
	<u>£477.05</u>	<u>£678.00</u>

Mr. G.C. Lamb offers us the following fascinating tale culled from a local archaeological society newsletter:

NINETEENTH CENTURY METAL DETECTORS

In one of his notebooks, now in the possession of the Buckinghamshire Archaeological Society, the antiquarian Mr. F.G. Gurney wrote about the discovery of a hoard of Roman coins near Tring. He went on to write, 'Soon afterwards Lady Brownlow took some school-children (to the site) and to amuse them set them searching for more ancient treasure. The quest being unsuccessful, she hid her brooch, but they were equally unable to find even that, and so was the lady.'

TWO MEDIEVAL JUGS OR CRUETS

David Williams of Redhill sends us these full-size drawings (see page 5) of two small medieval jugs or cruets found in excavations at Reigate Vicarage. The complete example is thought to have been buried on purpose beneath the medieval cross-wing.

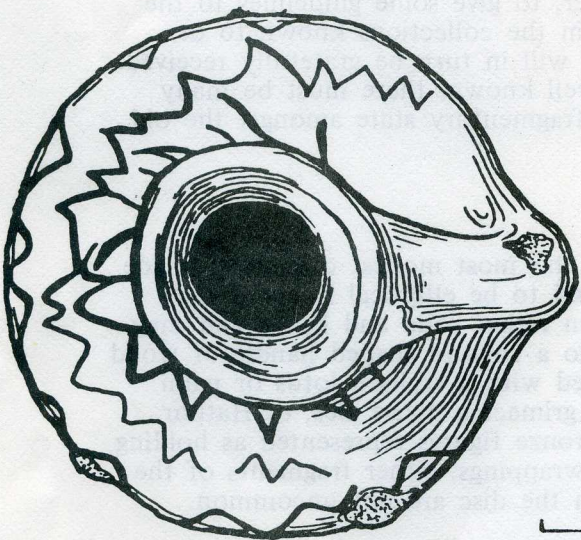
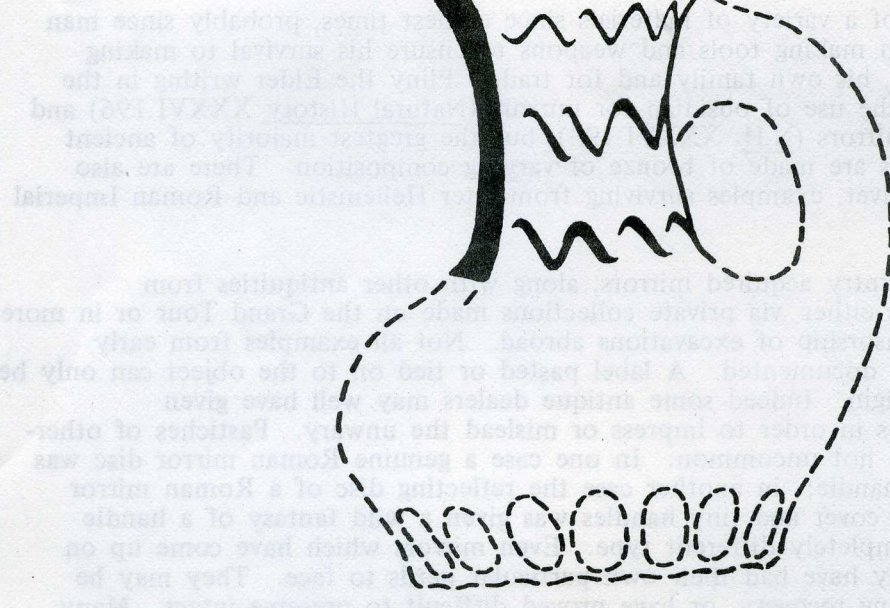
Both are described as 'slipped, with greeny/yellow glazes and sgraffito decoration'.

Any comments on parallels etc. by readers would be welcomed (Mr. Williams is aware of the medieval cruets published in Medieval Archaeology.)

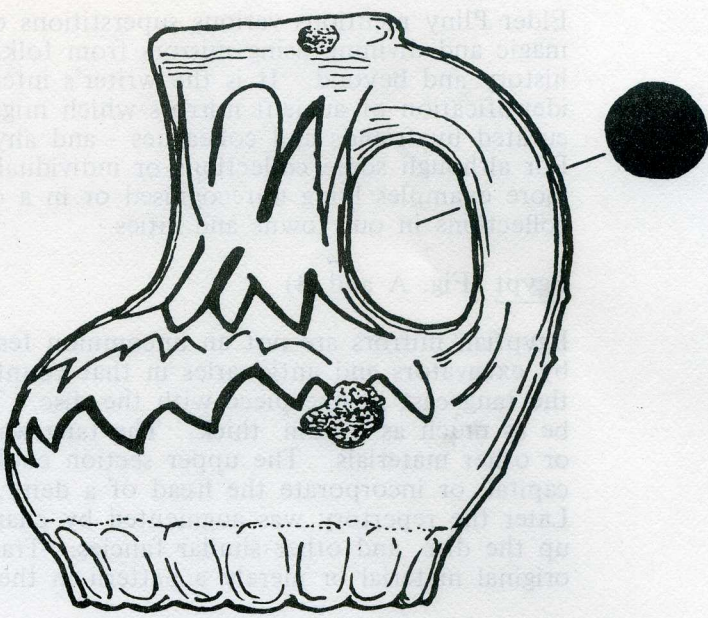
Please write either to the editor (for publication) or direct to Mr. Williams at:

34 Victoria Road,
Redhill,
Surrey.

Dr. Clavis Lloyd Morgan



1 CM



A useful introduction to the different mirrors discovered in Egypt was the book by the late Dr. Clavis Lloyd Morgan, *The Egyptian Mirrors* (London, 1927). A more detailed survey of ancient mirrors was published in 1944 by the Middle East Archaeological Institute, *Mirrors from the Middle East* (London, 1944). The present study is based on the material collected by the author in the course of his excavations in the country and elsewhere, but it is less accessible and easy to use.

REFLECTIONS UPON AN ANCIENT MIRROR

Dr. Glenys Lloyd-Morgan

Mirrors have been made of a variety of materials since earliest times, probably since man first turned his skills from making tools and weapons to ensure his survival to making luxury gifts for the Gods, his own family and for trade. Pliny the Elder writing in the first century A.D. notes the use of obsidian for mirrors (*Natural History* XXXVI.196) and the production of glass mirrors (*N.H.* XXXVI.193), but the greatest majority of ancient mirrors found in Museums are made of bronze of varying composition. There are also some silver, or debased silver, examples surviving from later Hellenistic and Roman Imperial periods.

Most museums in this country acquired mirrors, along with other antiquities from Mediterranean civilisations either via private collections made on the Grand Tour or in more recent years through sponsorship of excavations abroad. Not all examples from early collections are adequately documented. A label pasted or tied on to the object can only be a rough guide to their origin. Indeed some antique dealers may well have given provenances to their wares in order to impress or mislead the unwary. Pastiche of otherwise incomplete items are not uncommon. In one case a genuine Roman mirror disc was attached to an Etruscan handle; in another case the reflecting disc of a Roman mirror which had lost its hinged cover and tiny handles was given a wild fantasy of a handle transforming it into a completely different type. Even mirrors which have come up on controlled excavations may have had their own particular perils to face. They may be damaged accidentally during recovery, or have proved difficult to preserve intact. Many hundreds have been lost under wartime conditions. Conservation in the laboratory has also disposed of pieces left there for cleaning. Fragments of cloth wrappings or wooden containers may have been cheerfully washed or scrubbed off. Another time a Roman mirror disc was completely dissolved away overnight. Only the handle being an alloy of different composition survived. Mirrors have also been tidied up to make them appear more glamorous for the display case - such as being rubbed up with Brasso, or given an anachronistic silver surface. One small Roman mirror with hinged lid had holes bored through the rim of each section and was displayed and reinterpreted as the scale pans of a Roman balance. A Hellenistic piece with a deep decorative base rim was displayed upside down as a plate; others have been described as gaming counters, perfume boxes, jug lids, paterae, and so on.

Elder Pliny mentions various superstitions concerning mirrors, and there are tales of folk magic and divining using mirrors from folklorists and ethnographers in this country's history and beyond. It is the writer's intention, however, to give some guidelines to the identification of ancient mirrors which might be found in the collections known to or curated by friends and colleagues - and any information will in turn be gratefully received. For although some collections or individual pieces are well known, there must be many more examples lying unrecognised or in a decayed and fragmentary state amongst the old collections in our towns and cities.

Egypt (Fig. A and B)

Egyptian mirrors are not an uncommon feature of even the most modest collections made by excavators and antiquaries in that country. They tend to be elliptical in shape with the tang cast in one piece with the disc. They are often rather solid and heavy and may be as much as 5 m.m. thick. The tang was inserted into a column shaped handle of wood or other materials. The upper section could be decorated with a stylised lotus or palm capital, or incorporate the head of a deity, such as the grimacing dwarf Bes, or Hathor. Later the repertory was augmented by charming little bronze figures represented as holding up the disc, and other similar fancies. Traces of cloth wrappings, either fragments of the original material or merely a pattern in the corrosion on the disc are not uncommon.

A useful introduction to the different mirrors discovered in Egypt from the Dynastic period through to later Roman times can be found in W.M. Flinders Petrie Objects of Daily Use Illustrated by the Egyptian Collection in University College London (1927 reprinted 1974). A more detailed survey Christine Lilyquist Ancient Mirrors from the Earliest Times through the Middle Kingdom *Münchner Ägyptologische Studien Heft 27* (1979) has a useful bibliography and checklist of the major collections in this country and elsewhere, but is less accessible and easy to use.

Greece and Magna Graecia (Fig. C and D)

Although Greek mirrors may not have had such a long or consistent history of production as those of Egypt, they start off with similar simple disc and tanged disc shapes, which were to reappear with minor variations during the first two millennia B.C.

Besides the hand mirror in its simplest form, the Greeks evolved two new forms. The basic piece was a separately cast and turned bronze disc with concentric circles on the underside, which was recessed or dished in varying degrees. These mirror discs were in the first instance held by a stand in the form of a young woman - though male figures are sometimes found. The disc was soldered to an attachment on the top of the head. The whole piece became increasingly elaborate in the fifth century B.C. - depending to some extent on the local taste. Some of the hand mirrors were also built up in a similar way with the basic mirror disc, and a decorative tanged section linking it to a handle, usually of some organic material which rarely survives. Unfortunately some of these composite pieces have been subject to improvements in modern times. Or a simple disc may be rivetted to a figured handle which originally belonged to a patera. There are cases where a complete stand or caryatid mirror turned out to be a modern fake based entirely on misunderstood sketches in an archaeological handbook.

The second Greek innovation was the lid mirror; a simple disc with a hinged cover to protect the reflecting surface. The type gradually evolved during the Hellenistic period from having a small light cover, to a more balanced piece where the turned decoration on the outer side of each section matches the other, and where applied and engraved decoration can turn the whole piece into an exquisite example of the decorative arts. Some of these mirrors have also provided fertile fields for the imagination of the unwise or dishonest repairer of antiques. One pastiche disassembled in recent years was composed of Greek and Roman fragments as well as much filler and solder.

A number of useful studies have been written on Greek mirrors, though not all of them may be easily accessible. Petra Oberlander Griechische Handspiegel a doctoral thesis presented at Hamburg in 1967 is a useful survey of the main types which she has culled from major collections and published material. It would be enhanced by being revised and published with a selection of good photographs to supplement the sketches. Wolfgang Zuchner Griechische Klappspiegel published in 1942 as supplement no. 14 to the Jahrbuch des Deutschen Arch. Inst. is not so well known as it ought to be - not only for its treatment of the lid mirrors as art objects, but for laying down the chronological and typological foundations for any future study. More recently Lenore O. Keene Congdon has produced a most elegant and well illustrated study Caryatid Mirrors of Ancient Greece published by Philip von Zabern, Mainz am Rhein 1981.

Etruria (Fig. E and F)

It seems likely that the simple tanged hand mirror was introduced to the Etruscans during the sixth century B.C., but it was swiftly transformed into a product which is recognisably their own in design and decoration. Although a few pieces have figured decoration in low relief on the non-reflecting side, the greatest numbers have engraved designs showing episodes and personages from legend and mythology and some enchanting genre scenes. The later mirrors have the handle cast in one piece with the disc, usually terminating in a stylised animals head. Some lid mirrors were also produced in imitation of the Greek type with decorated repousse plaques on the lid.

The classic study of these mirrors was produced by Dr. Eduard Gerhard Etruskische Spiegel in five volumes from 1843, and was finally completed in 1897. A number of studies have been produced since then on different aspects of the subject, such as G. Matthies Die Praenestischen Spiegel (Strasbourg 1912) on the products of the workshops at Palestrina, or by period, such as Ilse Mayer-Prokop Die Gravierten Etruskischen Griffspiegel Archaischen Stils (Heidelberg 1967). Excavations in Etruria and the publication of old or private collections not known to Gerhard have turned up increasing numbers of mirrors. In 1973 it was decided to produce a new corpus which would include all examples known, country by country. So far three fascicules of the Corpus Speculorum Etruscorum have been published, one on the collections in Copenhagen, the other two devoted to sections of the extensive holdings in the Museo Civico in Bologna, N. Italy. It is the present writer's privilege to be a member of

the International Scientific Committee, and to have represented Britain again at the editorial meeting held in Florence on November 8th. 1982 under the auspices of the Istituto di Studi Etruschi ed Italici.

Rome and the Provinces (Fig. G and H)

Roman mirrors are very much a mixture of the designs and reinterpreted forms and motifs inherited from the Greek and Italian world. Rectangular mirrors are found for the first time in any quantity, and both they and various small light disc mirrors seem to have been held in wooden frames or boxes as much for protection as decoration. Hand mirrors are smaller and more delicate than the Greek and Etruscan types, though the few surviving silver examples from Pompeii and Herculaneum indicate that they could be just as large and even more vulgar than some of their predecessors. Lid mirrors are also found, but again smaller and lighter than the Hellenistic versions. They seem to have been particularly favoured in Southern France, and it would seem highly likely that a workshop was sited there, perhaps in the region of Vaison la Romaine. A few examples have been found with rings for suspension on the back, suggesting that they could be hung up on the wall of the boudoir - though to date none of the distorting or floor to ceiling mirrors that Seneca condemns have yet been discovered. Glass mirrors also start turning up in quantity. These are generally pocket sized pieces held in frames of lead alloy and other cheap materials. They seem to have been particularly popular in the eastern half of the Empire, though several glass mirrors, as well as the more robust frames have been discovered in Britain.

The only typological study to date is G. Lloyd-Morgan Description of the Collections in the Rijksmuseum G.M. Kam at Nijmegen IX : The Mirrors (1981) though it has the disadvantage of only a minimal introduction to each group.

There is still much to be discovered in the world of ancient mirrors. Etruscan ones influenced those of the Situla culture in N.E. Italy and beyond, and examples may well have crossed the Alps into southern France, Switzerland and even further north. The finds of Roman mirror fragments in pre Claudian contexts in Iron Age Britain confirms the writers suspicion that Roman types influenced the development of the Celtic mirror. Roman mirrors again seem to be the source for the design of several motifs used by the Picts on their stone monuments and small portable objects (c.f. BAR suppl. series 71 1980 p.97-106). Other cross cultural links may emerge as archaeology turns up new and better dated examples and earlier discoveries are re-examined in the light of our increasing knowledge. We may never have the full story, but the history of every day objects such as these can help us turn dusty fragments in our stores into a more vivid picture of everyday life in the past, for ourselves and all who visit our museums.

For further information contact:

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Grosvenor Museum,
Chester.

Note

The figures for this article were prepared by Mr. Bevis Sale of Chester after the following sources:-

Fig. A and B were taken from illustrations in Constance Husson L'Offrande du Miroir dans les temples égyptiens de l'époque greco-romaine (University of Lyon II, Lyon 1977);

Fig. C after Metropolitan Museum, New York inv. no. 38.11.3;

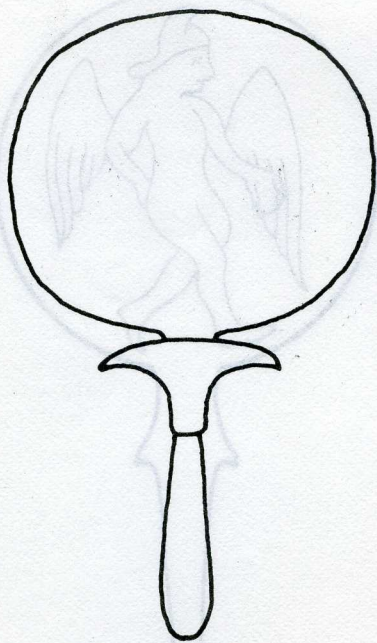
Fig. D is based on mirrors in the Allard Pierson Museum, Amsterdam and on the art market recently;

Fig. E after CSE Italia, Bologna fasc. I no. 40;

Fig. F after Merseyside County Museums, Liverpool no. M12927;

Fig. G and H adapted from the Nijmegen Catalogue of Roman Mirrors (1981) fig. 3 p.37, by kind permission of Drs. A.V.M. Hubrecht, the Director, Rijksmuseum G.M. Kam, Nijmegen.

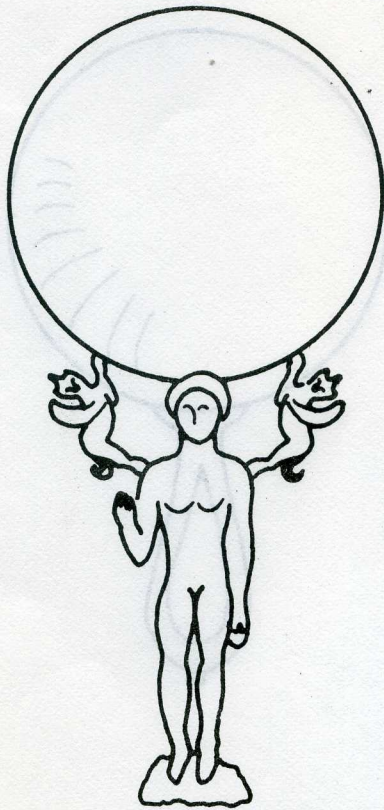
The writer wishes to place on record her gratitude to all colleagues at home and abroad who have so generously made their collections available for study.



A



B



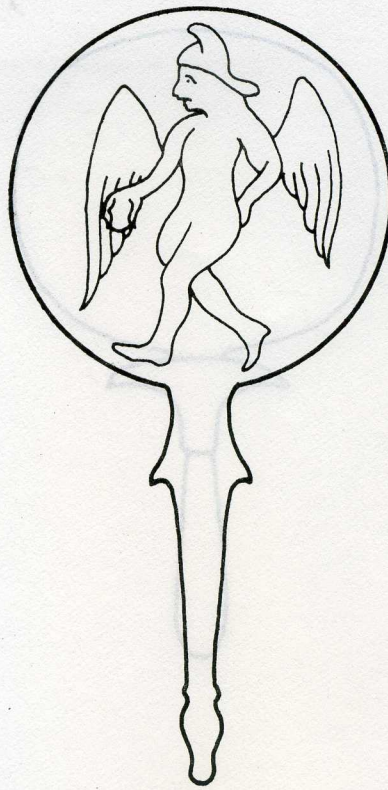
C



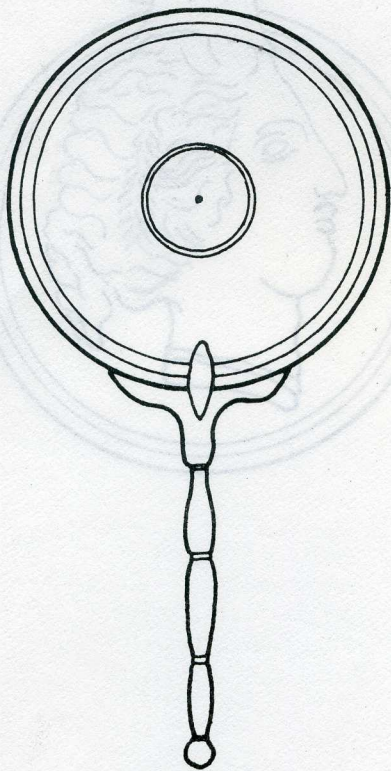
D



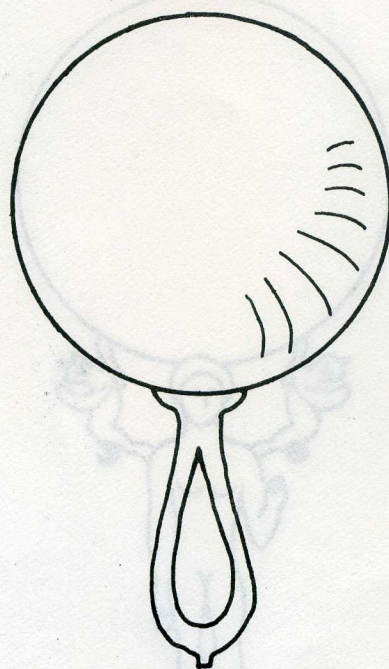
E



F



G



H

Susan Nicholson & Margaret Warhurst

RESEARCH: When Mayer, as President, addressed the Historic Society of Lancashire and Cheshire on the 9th May 1867 he said: 'Looking upon myself rather as an accumulator of material for other men's use - having little time to work myself - I collected together the foundations for a dozen different studies, with the ever present hope that the fruits of my life's labour might at some time be worthy of acceptance by the town I had made my home.' (69) Nevertheless, Mayer did publish a number of his own studies including works on art and pottery. (70) There were family connections with pottery too, since some of his own brothers and nephews had successful potteries, the former at the Dale Hall Pottery in Staffordshire and the latter at Beaver Falls, Pennsylvania. (71)

Mayer was generous in allowing open access to his collections so that scholars might study various aspects of it. He was keen not only for them to publish the results but, on occasion paid the costs of publication and distributed complimentary copies at his own expense. A notable example was the publication, in 1856, of a major part of the Faussett collection: Charles Roach Smith and John Yonge Akerman were invited to edit and illustrate the work. (72)

DISPLAY: In 1838 the Pottery Mechanics' Union of Newcastle-under-Lyme held an exhibition. Mayer sent, by canal, works by Herdman and Daniels, various vases, busts and guns which he lent for the period of the display. (73) The Mechanics' Institution in Mount Street, Liverpool, held a pottery exhibition in 1842 and Mayer not only lent a wide range of pottery from his own collection but wrote a catalogue of it. In his introduction and summary he hinted at the desirability of establishing in Liverpool a free, public museum which would be open daily. (74) Objects which he had recently acquired were displayed at meetings of the Historic Society of Lancashire and Cheshire, for example the items collected on his 1854 Continental tour, the Faussett Collection, both shown in 1854, and the Trawsfynydd Tankard, an Iron Age wooden and bronze decorated drinking vessel, in 1862. (75)

A more public exhibition of much of his collection was set out in Mayer's 'Egyptian Museum' at 8, Colquitt Street, Liverpool, in the same street as the Royal Institution, which had opened in 1814, and five minutes walk from the Duke Street Newsroom. The Egyptian Museum opened on the 1st May, 1852 and was instantly a popular success as contemporary reports indicate. (76) In the Preface to the Catalogue which he prepared, Mayer wrote, '... it is with a view to add his mite to the gratification of those who have not had an opportunity of visiting the great collection of antiquity in the British Museum .. that the proprietor of this museum has placed within the reach of the student and the antiquary, the opportunity of examining its contents, which he hopes may serve as a ground-work for those who are desirous of seeing the high state of civilisation which the Egyptians had attained near four thousand years ago, and probably be the string by which some of our townsmen may be led to a study of the same.' (77) A typical action of the 'Proprietor' is recorded in August 1852 when he invited the 850 children from the nearby Blue Coat Hospital (School), gave them a personally conducted tour of the exhibits and provided 'a large piece of bun loaf' for each child on departure. (78)

Mayer regretted that he had, normally, to charge an entry fee of one shilling, or sixpence for children under twelve. He had hoped to use rooms in the nearby Royal Institution, but had found none suitable. The entrance charge he levied was simply to cover running costs; any surplus was devoted to the purchase of additional objects to make the Museum 'more interesting and deserving of renewed visits'. (79)

The acceptance by Liverpool of Mayer's offer of a large part of his collection in 1867 meant a fulfilment of his personal desire to allow free, public, daily access to the collection. In accordance with Mayer's express wish it was kept separate from the Derby collection of Natural History specimens, though it was housed in the same museum building in William Brown Street. The Mayer collection in its new location was first opened to the public on Whit Monday, the 10th June 1867, and 16,000 people visited it on that day. (80)

The first curator of the Mayer collection was Henry Ecroyd Smith (81) and he was succeeded in this post by Charles Gatty. Between them Smith and Gatty compiled a list of the items donated by Mayer, blocks of numbers being assigned to the different categories. There were over 14,000 numbers in all, though not all the numbers in each block were used. They also noted carefully whatever documentation was preserved and Gatty made efforts to record what extra information Mayer could provide but, as he wrote in 1875 in a letter to Charles Roach Smith, 'Mayer has forgotten, I think about many of Mr. Rolfe's things.' (82) In due course Gatty published a number of summary Catalogues of parts of the collection. (83) After 1867 Mayer continued to donate items to the Museum. Other collectors gave or bequeathed single items or large numbers of specimens covering one or many aspects of the Museum's scope. The published catalogue therefore also include these later donations. The research required for detailed studies has meant that only some of the aspects of the collection have been covered in the published material. (84)

PATRON AND BENEFACTOR

Some local artists whose work was bought or specially commissioned by Mayer have already been mentioned: Buss, Clements, Daniels, Herdman and Summers.

Giovanni Fontana was an Italian sculptor whose work was admired by Mayer who commissioned him to produce several marble reliefs and busts to form his 'Gallery of Friends'. These were originally in Bebington, but have now been transferred to the Walker Art Gallery in Liverpool. (85) Fontana was chosen in 1867 to sculpt the statue of Joseph Mayer ordered by the Liverpool Town Council to commemorate Mayer's gift. The statue is in St. George's Hall. (86)

Together with Dr. Hume and Mr. H.C. Pidgeon, Mayer was instrumental in founding the Historic Society of Lancashire and Cheshire, inaugurated on 20th May, 1848. He was the Honorary Curator of its collection from 1848 to 1859 and he designed the Curator's seal already referred to. The Society's collection is now largely in Merseyside County Museums. Mayer was the Society's president from 1866-1869 and, over many years, exhibited items at meetings and gave papers. (87) The Royal Institution in Colquitt Street, founded in 1814 'To diffuse literature science and arts' (88) benefitted in 1844 from his gift of two early Italian paintings. (89) The Liverpool Volunteer Borough Guard, formed in 1860, chose Joseph Mayer as their commanding officer. It was a tradesmen's corps and drew its support largely from skilled craftsmen, hotel keepers and specialist tradesmen. (90) The 4th Bebington Company of the 1st Cheshire Rifles, another Volunteer corps, was formed on 13th August 1864. Mayer was Captain and took an active part in running the Company for which he provided some financial support. He accumulated a vast amount of material relating to both the Liverpool Borough Guard and the Bebington Company. Some of his letters to Joseph Clarke of Saffron Walden are full of the details of the uniform, music and activities of the volunteers as Clarke occupied a similar position in his own town. (91) Mayer's personal collection included 58 documents relating partly to local military levies in the 16th century, (92) and he lectured on the subject in 1858. (93) Bebington, his home for 26 years, also benefitted more widely from his interest in the local community. In 1863, with others, he helped to establish the Local Board of Health of which he became Chairman and for which he designed the seal. On 31st December of that year, gas and water supplies were laid on for Bebington. (94)

Mayer opened, on his own initiative and at his own expense, a free public library in Bebington in 1866. The books he donated were first located in an adapted building close to his house. In 1870 the library was transferred to another nearby building to which a clock tower had been added. This building, too, was provided by Mayer who also paid the librarian. (95) The responsibility for running the library passed to the local authority in 1930, (96) but until 1971 the same building was used. The land next to the library, and adjoining the gardens of Pennant House, was opened by Mayer as a public park in 1870. (97) Horticulture became a particular interest of Mayer's and his letters to Joseph Clarke record this. (98)

'Mayer Hall' was built between Mayer's house and the library and housed not only a museum but also provided a place for public meetings and entertainments. It replaced a building on that site temporarily adapted for the same purpose. (99) In appreciation of his gifts, Bebington in 1872 presented Mayer with a portrait of himself painted by J.P. Knight R.A. (100) Newcastle-under-Lyme also benefitted by his gifts, in particular the High School where he founded three exhibitions and to which he gave antiquities, books and pictures. (101) Mayer was an honorary, or corresponding member of numerous foreign archaeological societies. (102)

LATER YEARS 1873-1886

During his retirement, in spite of increasing frailty, Mayer continued his informed and generous interest in all his concerns.

His gifts to Bebington were safeguarded by a Trust, set up in 1878. The Trust was to maintain the library and park and to provide an annual series of lectures for the people of Bebington. (103) The annual lectures are maintained by the Trust and cover a wide variety of topics. The control of the Hall and Park, as of the library, passed to the local authority in 1930. (104) The permission of the Charity Commissioners was granted for this. The museum, which contained much of local interest as well as items of national importance, proved very difficult to administer. Over a period of years culminating in 1971 the Commissioners granted permission for the transfer of many of the items to the Walker Art Gallery in Liverpool and to the Williamson Art Gallery in Birkenhead. The bulk of the 'Mayer Papers' was subsequently deposited in the Liverpool Record Office, (105) complementing the collection already built up there from other sources. Some of the papers remain in Bebington Central Library. (106)

Mayer had wished to bequeath to Liverpool the major part of the collection which had remained his own personal property, but in the words of the 34th Annual Report of the Committee '...circumstances arose which prevented this being carried out.' The Report describes how, instead, the executors offered to the City (Liverpool had become a City in 1880), the collection, valued at £10,000 for the sum of just £6,000, to be purchased at £300 p.a. However, the offer was turned down by a narrow majority. (107) A few items were secured for the Liverpool Public Library in the auction sales that followed Mayer's death, (108) but the rest of the items were dispersed.

Mayer is buried at St. Andrew's Parish Church, Bebington.

His epitaph reads:

'He strove to enrich in History, Letters and Art
The Town of his birth,
The City where he lived,
The Village where he died.'

REFERENCES:

Abbreviations:

- MCM: Merseyside County Museums (formerly Liverpool Museums), William Brown Street, Liverpool
MP:B: Mayer Papers in Bebington Central Library, Civic Way, Bebington, Wirral, Merseyside
MP:L: Mayer Papers in Liverpool RO
THSLC: Transactions of the Historic Society of Lancashire and Cheshire

69. Mayer 1867, 4-5
70. Mayer 1842, 1853, 1873, 1876
71. MP:B & L: Byers 1955, 9, 14-15
72. Smith 1856; MP:B & L
73. MP:B
74. Mayer 1842 & 4, 11-12
75. THSLC 6, 1854 (for 1853-54), 132-134; 3*-6*; THSLC 14, 1862 (for 1861-62) 186
76. MP:L
77. Mayer 1852, Preface
78. MP:L
79. Mayer 1852, Preface
80. MP:L
81. KP:L, for correspondence from H.E. Smith to Mayer
82. MCM: records
83. Gatty 1879, 1882, 1883(a) & (b)
84. More recent publications include Chitty & Warhurst 1977; Nicholson 1980; Warhurst 1981; Wolfenden (ed.) 1979 & Worrall 1980
85. Walker Art Gallery 1977, 300-306 (text), 446-457 (plates)
86. Walker Art Gallery 1977, 307-309 (text), 458 (plate)
87. THSLC for the years 1848 to early 1870s
88. Tiffen 1935, 20-21
89. Walker Art Gallery 1977, 34, 36
90. Rose 1956, 60
91. MP:B & L
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WHERE HAVE THEY GONE?

David Symons

While studying the collection of Cypriot antiquities preserved in Bantock House Museum, Wolverhampton, I have discovered that a large proportion of this collection was given to the museum in 1888 by Thomas, Lord Brassey. His father, also Thomas Brassey, was a railway magnate and the younger Thomas used the wealth he inherited to finance trips around the world during which his wife, Anne, acquired objects for her private museum.

The Brasseys settled at Hastings and the 'Register' of the Brassey Collection is now preserved in Hastings Museum and Art Gallery. From this we learn that the collection included over 800 items, 766 of them catalogued in cursory fashion. The bulk of the collection consisted of pottery vessels of Bronze Age to Roman date and Roman glass vessels. Their provenance is given as from excavations carried out for Lady Brassey by Colonel Falk Warren R.A. in 1884 in tumuli near Curium. It has proved possible to establish that these excavations were in fact conducted for Warren by Max Ohnefalsch-Richter (a famous name in early Cypriot archaeology) in a burial ground near the church of Ayios Ermoyenis at Curium.

About a quarter of the collection is still in Hastings and Wolverhampton has almost a hundred items, but something like 500 pieces were dispersed. Unfortunately the 'Register' records only 'Provincial Museum' next to these items. The purpose of this note is to appeal for information as to the present whereabouts of these lost items. The value of attempting to reconstruct as accurately as possible the material that came from this early unpublished excavation will be self-evident.

As stated above, the collection consists of pottery and glass although there were certainly small numbers of pottery oil lamps and terracotta figurines. All the items were originally marked with a label bearing a 'C' and a number. These labels could either be small, thin card tags tied on to the object or circular, paper labels stuck on to it. The possible date of the gift should be between 1884 (the year of excavation) and 1918 (when Lord Brassey died). If anyone could give me any information as to the current whereabouts of any of this material I would be most grateful.

In addition, there are clearly many museums which possess Cypriot material ranging from two or three pots to quite substantial collections. I would be very grateful if colleagues who know of the existence of any such material could pass on to me such information as they have - location, approximate no./range of objects, source, etc.

Please reply to me:

David Symons,
Assistant Keeper, Department of Archaeology and Ethnography,
Birmingham City Museum and Art Gallery.

THE ARCHAEOLOGICAL HABITAT GROUP

David Devenish

I wish to make a case for a method of archaeological display which has not, in my opinion, been implemented to the extent to which I feel it should. Modern museum display walks a tight-rope between the traditional rows of dusty objects on the one hand and, on the other, Disneyland or, some would say even worse, the latest rogueries of the British Museum of Natural History. To some extent my ideas have been overtaken by events and they will probably seem much less revolutionary now than when I first proposed them.

I shall call this method 'the archaeological habitat group' for want of any better description. We are all familiar with the Natural History habitat group, whether of some African scene crammed with stuffed animals in impossible proximity, or the more lifelike woodland scenes of England, sometimes made even more realistic by the odd abandoned coca-cola bottle or empty fag packet. Moving from the Sciences to the Arts we find habitat groups of Applied Art and Folklife collections. These are more commonly known as period rooms.

Since archaeology occupies an intermediate position between the Sciences and the Arts, one might reasonably have expected the habitat group approach to have invaded the domain of the archaeologist. In fact the earliest archaeological habitat group which I have been able to trace was constructed nearly fifty years ago, in Liverpool Museum. This represented an Anglo-Saxon family: it contained, however, only replicas. It was destroyed during the war. For many years afterwards there would appear to have been no such habitat groups in Britain - although there were apparently a few in Europe and America. So far as I know the next to be constructed were the Roman period rooms set up at Bath in the 1960's, but since removed by the march of progress, if that is the right word.

Leicester Museum had, perhaps still has, on display the figures from the 1951 Exhibition illustrating family groups of various dates. However these were not originally museum displays. Furthermore they are not full size but, one might say, large scale dioramas. For myself, I am not well disposed towards dioramas I regard them, in general, as toys rather than as serious displays. Perhaps large-scale dioramas have their uses: but dioramas of battles I find especially irritating. Individual figures could often scale up at 30 foot or more high and generally there are not, in fact cannot be, enough of them.

Period rooms earlier than about 1500 do pose problems due to the rarity of organic remains such as wood or cloth. This will necessitate the use of replicas alongside original material. This has of course, been done very occasionally and such units can be viewed at Cirencester and the Museum of London. However in both these the rooms are purely artificial, not in situ. I feel that it is a great pity that we do not have even one Roman Villa completely repaired and refurbished in the manner of a Stately home.

Much building work was carried out at, say, Fishbourne and Bignor. Would it not have been better to have reconstructed these Villas in their original forms rather than enclose them in modern buildings?

The study of archaeology is supposed to bring the past to life. But most of our colleagues appear to prefer death. Too much emphasis is placed on graves and their contents. I do not deny that, for academic archaeology, this may be quite justified, but surely not for display! for two good reasons. Firstly display of grave furniture places too much emphasis on one relatively minor aspect of past culture and usage of the objects themselves, secondly the display of human remains raises ethical questions.

A major part of my renovation of Gibraltar Museum was a £1,000 scheme to rearrange completely two galleries renamed 'Archaeology of Gibraltar' and 'The Caves'. They included two habitat groups in 'The Caves' gallery - one on Mousterians, the other on the Neolithic. Both galleries have since been completely refitted by my successor.

The Mousterian group took up the whole end of the gallery, which is over 13 feet wide. It was protected by a low barrier. This would seem to have been a mistake because, I am informed, after my departure youthful artists added missing anatomical details. I should explain that I refused to give the figures fur kilts so they all had to have a knee up at the appropriate angle. The Neolithic group occupied one corner, a quadrant behind a high curved perspex screen. Both groups had realistic painted backgrounds reaching to the ceiling

and included as many original objects as could reasonably be chosen. The figures themselves were of blockboard, with, where appropriate, hands carved three dimensionally to hold objects. Most of the figures had their arms and legs furthest from view made of a separate piece of blockboard screwed to the back. I was fortunate in having the services of a portrait artist employed by the Gibraltar works Department as a housepainter.

When I came to supervise the redisplay of the Old Town Hall Museum of Local History at Hastings, habitat groups were included in the scheme, although the details were decided by the Designer, Bob Lee. The groups included are - Palaeolithic, Mesolithic, Bronze Age, Romano - British and two Medieval. The protection in front of the units is only a low barrier - but so far this has proved sufficient.

Original objects have been incorporated in the displays. The figures are similar to those used in Gibraltar - flat with 3-D hands, but all the figures are in one piece and since most of the units can be seen from the road through the windows, most are painted on both sides. The backgrounds are, however, quite different. Instead of using lifelike backdrops, the scene is set by relatively small panels with impressionistic paintings. This method, which was, I suspect, dictated by cost, is, I feel, much inferior.

I think that it must be admitted that neither Gibraltar nor Hastings had either the collections or the facilities to demonstrate the full potential of the habitat group approach. I should, therefore, like to give some guidelines on how such displays may be designed. Normally they would consist of all or most of the following features:-

1. Front or viewing side.
 2. Backdrop.
 3. Top.
 4. Base.
 5. Lighting.
 6. Objects.
 7. Replicas.
 8. Figures.
 9. Captions/Labels.
1. The viewing side will require some sort of demarcation to prevent entry by the public - either a transparent panel or a barrier. Note that the shape of the unit and the proportion given to the viewing side is up to the Designer.
 2. The backdrop ought preferably to reach from floor to ceiling. It might be lifelike, impressionistic or schematic. It might contain specimens of e.g. architecture.
 3. The top should be a ceiling, either of the gallery or a false one. Normally it would be painted blue unless representing the inside of a room.
 4. The base could be either at or above or below floor level. Occasionally a specimen might be used, such as a mosaic floor, but normally it would require a modern covering of e.g. sand, rushes, imitation turf, boards etc.
 5. The light fittings should be out of sight, or, at least, outside the unit.
 6. The whole essence of this method of display is to show objects as they were used in life as opposed to the traditional method of emphasising the archaeological context. For example a bowl found full of earth and calcined bone might be shown full of grain or (imitation) milk, a spearhead can be given a new shaft and a belt buckle affixed to a replica, or a painting, of a belt on a figure. If open display is used it may be necessary to fasten down some specimens particularly as one would tend to place smaller ones nearer the viewing side. Sometimes it might be appropriate to include Natural History exhibits as well.
 7. Inevitably (although not invariably) food and objects of wood, skin or fabric will need to be represented by replicas. If one reflects on the contents of a modern house and deletes all such items it will be clear that most habitat groups would have to contain more replicas than original material.

8. There are many possible approaches to figures. They might be left out, or be painted in as part of the background. One might use lifelike dummies. The problem with these, apart from expense, is that they would tend to direct the emphasis in the display onto themselves and away from the original objects. Non-lifelike 3-D figures of e.g. basketwork are sometimes used for costume displays. If one is using replica clothing they could be used in archaeological displays, but shown uncovered they would look silly. The compromise which I have previously suggested is to use realistically painted flag figures with, perhaps, 3-D hands and further limbs fitted separately. Other approaches would be to use silhouettes with few or no features or even schematic outlines - the latter method is, or was, used in archaeological displays at Stockholm. I think, however, that the figures ought to be in a style corresponding to the background. Cut-outs can also be used for animals.
9. Lastly we come to the problem of labelling. I should say that I regard the custom of putting numbers alongside exhibits, for identification against a list, as quite appalling. A better approach would be to place captions along the front of the unit opposite the individual objects. However, on consideration, I think that the best approach for this type of display - and, indeed, for some other kinds too - is to have one large master label. This would be in the form of a diagram or drawing of the whole display, suitably colour-coded with, say, black for original objects and red for replicas, individual captions could then be placed next to each illustration on the master label.

To sum up: I have been advocating the use of the habitat group or period room approach for archaeological display, and I have made suggestions as to how this may be accomplished. A major, and perhaps the most controversial aspect, is the problem of what to do about human figures.

As for the future: regardless of any cries of frustrated rage that I may hear from the audience, I believe that in a general sense the habitat group approach is likely to be adopted in the future, but not necessarily in the form which I have outlined. One must bear in mind the advance of science and technology. Without wishing to be the Isaac Asimov of the archaeological world, I will merely say that methods of recovering the history of the past will be developed which have not even been imagined yet; while far more sophisticated display equipment will inevitably be invented. Who knows? Perhaps one day we shall see a growling automaton of a sabre tooth tiger chasing a Homo erectus, clutching his (original) handaxe, around the set!

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CONSTITUTION AND RULES OF THE SOCIETY OF MUSEUM ARCHAEOLOGISTS

1. The title of the organisation shall be THE SOCIETY OF MUSEUM ARCHAEOLOGISTS.
2. The Society shall be concerned with indigenous and foreign archaeological collections housed in British Museums and with related fieldwork.
3. The objectives and activities of the Society shall be:-

A Objective

TO PROMOTE ACTIVE MUSEUM INVOLVEMENT IN ALL ASPECTS OF ARCHAEOLOGY AND TO EMPHASISE THE UNIQUE ROLE OF MUSEUMS WITHIN THE ESSENTIAL UNITY OF THE ARCHAEOLOGICAL DISCIPLINE.

Activities

- i Liaison with relevant bodies/organisations to represent the interests of museums and the general good of archaeology
- ii Support of a policy in respect of a rational and integrated national and integrated national archaeological service and improvement in antiquities legislation
- iii To campaign for and give support to increased museum involvement in field archaeology, either in close collaboration with archaeological units or by assuming responsibility for the totality of the field programme in their areas
- iv To ensure museums develop a positive attitude towards the acceptance, conservation and preservation of archaeological material and associated documentation, and to this end prepare a set of guidelines
- v To press for active museum involvement in the planning process and in the compilation and maintenance of sites, monuments and finds records, and to emphasise the interdisciplinary potential of the museum contribution
- vi To campaign for the preservation of above and below-ground sites as an irreplaceable cultural resource and to develop techniques for their interpretation
- vii To campaign for adequate financial provision to realise the above

B Objective

TO PROMOTE THE UNDERSTANDING AND ACCEPTANCE OF THE MUSEUM AS A SOCIAL AND ACADEMIC SERVICE AND TO DEFINE A COHERENT PHILOSOPHY OF THE ROLE OF ARCHAEOLOGISTS IN MUSEUMS.

Activities

- i Collection and analysis of opinion
- ii To carry out or to assist in a survey of the state of archaeological practice in museums and to make recommendations thereon
- iii Preparation of a general policy statement and code of practice, and its updating as and when necessary

C Objective

TO PROMOTE ALL ASPECTS OF ARCHAEOLOGICAL WORK IN MUSEUMS.

Activities

- i To foster post entry training and qualification with academic training to graduate level
- ii To improve curatorial standards (cataloguing, storage, information retrieval, interpretation conservation etc.)

- iii To promote and raise the level of archaeological research in museums and the publication of museum collections
- iv To ensure that all museums and institutions with archaeological collections have at least one properly qualified member of staff, or failing this to ensure that such museums and institutions have access to specialist advice, and to this end the surveillance of collections
- v To campaign for adequate financial provision to realise the above

D GENERAL POLICY AND ACTIVITIES IN PURSUANCE OF OBJECTIVES.

- i To act as an archaeological pressure group within the museum profession and to offer advice to the Museums Association on all matters relating to archaeology
- ii To act in conjunction with, or if so desired, on behalf of the Museums Association in archaeological matters, but reserving the right to oppose the Association should its views run counter to the majority feeling of the Society and to assist the Association in the general promotion of museums
- iii To foster a closer relationship between archaeologists working in national and provincial museums
- iv To encourage closer relationships with archaeological colleagues outside museums and other organisations involved in archaeology
- v To hold meetings and to promote the exchange of information including regular publication
- vi To foster closer relationships with museum colleagues in other disciplines, and other specialist groups within the profession particularly those concerned with historical studies

4. MEMBERSHIP

- i All museums staff (including retired members) involved in archaeology
- ii Associate membership (non-voting) for non museum archaeologists in agreement with the Society's aims and objectives
- iii Institutional Membership (non-voting) for museums and other related institutions in agreement with the Society's aims and objectives
- iv Honorary membership for any member so elected at an Annual General Meeting in recognition of meritorious service to the Society or its aims and objectives

SUBSCRIPTIONS

To be determined by the Committee and subject to ratification by the Society at its A.G.M.

COMMITTEE AND OFFICERS

The management of the Society shall be vested in a Committee consisting of the following Officers (who shall be members of the Society): Chairman, Vice-Chairman, Secretary, Treasurer, Editor and 11 members, plus up to three co-opted members (voting) and including a representative of the Museums Association.

Officers and Members of the Committee shall be elected annually and in the case of the latter shall hold the appointment for a period not exceeding three consecutive years, and Committee members shall not be eligible for re-election within one year of termination of any previous service.

Officers and members of the Committee shall be elected on a straight majority by postal ballot declared at the A.G.M., from a list of candidates, each of which shall have been nominated by three members of the Society, such nominations having been received by the Secretary at least 21 days prior to the A.G.M.

Any of the 11 places on the Committee which are left unfilled by election or which become vacant during the year may be filled by co-option, due regard being given to those regional areas or specialist interests not already represented.

MEETINGS

The Committee shall meet to transact the business of the Society at least four times a year, and the quorum at such meetings shall be six.

ANNUAL GENERAL MEETING

The Annual General Meeting, of which 28 days notice shall be given, shall be held normally in the spring of each year, at which the Annual Report of the Society's proceedings with a Statement of Accounts shall be laid, and the Officers and Members of the Management Committee appointed as necessary.

The Society shall have power to make new Rules at any Annual or Special General Meeting, but no addition or alteration shall be made unless the resolution proposing it has been circulated to the membership at least six weeks before the date of the meeting at which it is to be voted upon and it is duly carried by a two-thirds majority of members present and entitled to vote.

SPECIAL GENERAL MEETING

The Secretary shall cause a Special General Meeting to be called within six weeks of receiving in writing a request to do so, stating the business to be transacted and signed by at least twenty members of the Society.

REGIONAL GROUPS

To further the aims and effectiveness of the Society, regional groups may be set up and may appoint their own management committees, but shall at all times work within and to the rules and objectives of the Society and shall incur no financial commitment on the Society. The geographical coverage of the groups shall be determined by regional needs and preferences, but it is suggested that where appropriate they conform to Museums Federations, Area Councils and D o E Area Advisory Committees.

If the Society at any time decides to terminate and wind up its affairs, then its assets, after meeting all liabilities shall be distributed to any succeeding organisation with substantially similar objectives or in the absence of such an organisation at the discretion of the Committee.

18th June 1982.

NOTICES

1. Annual General Meeting 1984

The Annual General Meeting will be held in the Lecture Room of the British Museum on Friday, 18th May, 1984, at 11.30 a.m. by kind permission of the Director, Sir David Wilson. At 2.30 p.m. talks will be given by Dr. Ian Longworth on the British Museum's research policies and by Dr. Timothy Potter on the new Romano-British gallery.

2. Officers and Committee 1983/84

Chairman:	N. de l'E.W. Thomas	
Vice-Chairman:	K.J. Barton	
Secretary:	G.M.R. Davies	
Treasurer:	Mrs. E. Hartley	
Editor:	A.J. White	
Committee:	S.C. Minnitt	(due to retire at the 1984 AGM)
	Miss J.E. Peirson Jones	(due to retire at the 1984 AGM)
	R.T. Schadla-Hall	(due to retire at the 1984 AGM)
	Miss S.M. Stone	(due to retire at the 1984 AGM)
	Miss H.C. Adamson	
	Miss C.E.A. Dudley	
	K.A. Leahy	
	Mrs. S.P. Muldoon	
	M.J. Watkins	
	Mrs. L.E. Webster	
Co-opted:	B. Bennisan	
	H.P.A. Chapman	
	J. Cherry	
	D.G. Davies	
Observer:	M.C. Corfield (U.K.I.C.)	

3. Nominations of Committee Members 1984/85

As 4 members of the current committee are due to retire at the Annual General Meeting on completing three years in office, and since one place was left unfilled at the last election, nominations are invited for 5 new committee members for the coming year. These should be sent to the Secretary in writing, duly proposed by three members of the Society, by Thursday 19th April, 1984. The nomination of representatives of those areas not covered by the remaining full committee members is particularly requested.

Elizabeth Hartley has indicated her intention to retire from being Honorary Treasurer after four years in that office and the Committee have agreed to nominate Tim Schadla-Hall as her successor. Otherwise, the existing officers and committee are willing to stand for re-election.

4. Dust to Dust? - Field Archaeology and Museums

This is the title of the Society's next conference which will be held at Leicester on Friday 9th to Sunday 11th November, 1984, on the theme of the excavation archive. Speakers have been invited to cover the various aspects of the subject which occur before, during and after excavation. These include the design of the whole record for long term use; preparing the post-excavation archive, computer usage, recording systems, conservation and public relations during excavation; ordering and storing the archive, photography, paper archives, computerisation of records, selection and retention of material, and scholarly use of the archive.

The list of speakers is nearing completion and details will be circulated to members and sent to other organizations in due course. The conference fee is £10.

5. Annual Subscriptions

Subscriptions become payable for the next year on 1st April, 1984, at the new rate of £5. If you pay by standing order, please ensure that the necessary adjustment is made without delay. The Treasurer would be grateful to receive remittances as early as possible and in some cases arrears which are still outstanding.

6. Archaeological Storage

The Museums and Galleries Commission has invited the Society's comments on the attached draft paper on standard criteria for approved museums receiving storage grants from the Department of the Environment. Please send any comments that you may wish to make to the Secretary in writing by Monday, 2nd April, 1984, so that these may be co-ordinated and discussed by the committee before submission to the Commission.

G.M.R. Davies,
Hon. Secretary.

24th February, 1984.

Colchester and Essex Museum,
Museum Resource Centre,
14, Ryegate Road,
Colchester,
Essex, CO1 1YG.
Tel. Colchester (0206) 577475.

SOCIETY OF MUSEUM ARCHAEOLOGISTS

Honorary Secretary's Report for 1982/83

1. Meetings

During the last twelve months there have been two meetings of the Society:-

- (i) Annual General Meeting at the Yorkshire Museum on Friday, 18th June, 1982, preceded by a viewing of the 'Vikings in England' exhibition. After the meeting the Society was addressed by Kenneth Pearson on the production and presentation of the exhibition.
- (ii) Specialist Session, Museums Association Conference, at the Brewhouse Yard Museum, Nottingham, on Tuesday, 21st September, 1982. Talks relating to the conference theme of 'Professional Standards' were given by members of the museum staff on fieldwork and research in Nottingham. These were followed by a tour of museum premises and significant local sites.

Two attempts were made to hold a conference on Site Museums and the Interpretation of Monuments at Newcastle which proved unsuccessful. However, it is hoped that some of the papers will be published in due course in the Museum Archaeologist.

The Committee have met four times since the last Annual General Meeting.

2. Officers and Committee

The following were elected at the 1982 Annual General Meeting for the ensuing year:-

Chairman:	N. de l'E.W. Thomas
Vice-Chairman:	K.J. Barton
Secretary:	G.M.R. Davies
Treasurer:	Mrs. E. Hartley
Editor:	A.J. White
Committee:	C.A. Beardsmore (due to retire at the 1983 AGM)
	H.P.A. Chapman (due to retire at the 1983 AGM)
	J. Cherry (due to retire at the 1983 AGM)
	S.C. Minnitt
	Miss J.E. Peirson Jones
	R.T. Schadla-Hall
	Miss S.M. Stone
	Miss H.C. Adamson
	Miss C.E.A. Dudley
	K.A. Leahy

Two co-opted members also served on the committee during the year:-

D.G. Davies	(Museums Association)
M.C. Corfield	(U.K.I.C.)

Amongst other matters the following items of particular importance were dealt with by the Committee:-

3. Archaeological Storage

The Committee have continued to monitor the DoE scheme and urged the Museums and Galleries Commission, in liaison with the DoE, to ensure both a revision of Advisory Note 31 and the application of standard criteria by the Area Museum Councils when selecting museums for approval.

4. The Way Forward (2nd Paper) and the National Heritage Bill

Views on these two documents were submitted separately and through the Museums Association and the Committee for Co-ordinating Archaeological Action. In particular suggested amendments to the Bill were put forward concerning provision for the care of excavated material and the interpretation of sites.

5. Longworth Report on Selection and Retention of Environmental and Artefactual Material from Excavations

Comments were submitted suggesting a number of improvements and offering help to develop these. However, the report has already been accepted by the Ancient Monuments Board.

6. Cunliffe Report on the Publication of Archaeological Excavations

While the report was welcomed in general terms, opposition was expressed to the suggested curation of the documentary archive by County Record Offices as was concern about the proposed use of microfiche. It was also felt that all excavated material should be ordered before research commences.

7. Representation on other bodies

The officers continued to represent the Society on the committees of other related bodies as follows:-

The Chairman served on the Committee for Co-ordinating Archaeological Action and was elected its Chairman for the current year, while the Secretary attended meetings of the Standing Conference of Unit Managers' Steering Committee and the Professional Consultative Committee of the Museums Association.

8. Nomination of Professional Councillor of the Museums Association

The committee have agreed to support the nomination of Hugh Chapman, Deputy Director of the Museum of London, in the forthcoming elections.

9. Petition against the use of microfiche

A list of the Society's members was supplied on request to the organizers of this petition which is to be presented to the Council for British Archaeology in connection with the Cunliffe Report.

10. Archaeology in Britain 1982

A summary of the Society's work and activities during 1982 was submitted to the Council for British Archaeology for inclusion in its annual report on Archaeology in Britain.

G.M.R. Davies,
Hon. Secretary.

1st July, 1983.

MUSEUMS AND GALLERIES COMMISSION

STORAGE OF ARCHAEOLOGICAL FINDS

Introduction

1. Rescue excavations grant-aided by the Ancient Monuments and Historic Buildings Directorate of the Department of the Environment (soon to become the Historic Buildings and Monuments Commission for England) create archives comprising objects, samples and paper records of the excavation. It is necessary to retain and preserve these archives for the benefit of scholars of this and future generations.
2. Accordingly, the Department of the Environment, in the exercise of its powers under the provisions of the Ancient Monuments and Archaeological Areas Act, 1979, decided to grant-aid the preservation of these archives by suitable institutions. The terms and conditions of grant-aid are set out in DOE Advice Note 31, issued in October 1981.
3. The proper repository for a rescue excavation archive is in a museum, but not all museums are capable of handling specialist and potentially unstable archaeological material. Accordingly, only museums which measure up to the standards prescribed by Museums and Galleries Commission in this notice will be approved by the Museums and Galleries Commission and thus will be eligible for grant-aid from the Department of the Environment or its successor, the Historic Buildings and Monuments Commission for England.

General Principles of Eligibility

4. The criteria prescribed by the Museums and Galleries Commission for the identification of eligible museums involve their having a permanent staff complement of at least one specialist archaeological curator; providing adequate standards of curatorial care; having or being prepared to obtain adequate storage capacity to house the new archives that they might be reasonably expected to be offered; and providing adequate standards of security, environmental control, and access.

Curation

5. The museum institution must have a minimum of one specialist archaeological curator on its full-time staff.

Environment

6. Any area chosen for storage must be structurally sound good quality accommodation with controlled access. To achieve any satisfactory level of environmental control, the store must not be liable to penetrating damp, leaks, flooding, gross pollution (e.g. boiler fumes), excessive vibration or changes in temperature.

7. In addition to this, the following specific environmental conditions are prescribed:

7.1 Bulk Store -

Material: ceramics, building materials, slag

Humidity: not to rise above 70%RH for more than 10% of the time in any week

Temperature: preferably not below 4°C or above 30°C.

Light: direct sunlight on boxes and objects to be avoided

Particulate Pollution: objects to be protected from dust - e.g. by boxing.

7.2 Sensitive Store -

Material: stable copper alloy, stable iron, glass, leather, textiles.

Humidity: 45-60%RH (with departures from this range to
40-65% for at most 10% of time in any one week)

Temperature: 10°C-25°C avoiding rapid fluctuations but allowing a gradual daily movement
of $\pm 5^\circ\text{C}$.

Light: direct sunlight to be avoided. All textiles, leather, and any painted or dyed
materials to be protected from all light sources

Particulate pollution: all materials to be boxed.

A similar level of standards should be effective for displays and regular monitoring of storage and display areas should take place.

Security

8. Notwithstanding the fact that the objects and samples may not have a particular attraction to a thief, an attack by indiscriminate vandals would negate many months of research and may completely destroy the value of the excavation. There is a distinct requirement therefore for any building housing such material to be vandalproof.
9. In the case of small, more valuable finds, such as coins, jewellery or metal work, there is evidence to suggest that there is considerable interest aroused amongst a certain class of criminal, particularly when such material is stored outside a Museum's main building.

Detached Bulk Store and Sensitive Store

10. When a bulk store or sensitive store is not part of a main building it should comply with the following standards:
 - 10.1 **STRUCTURE** The shell of the building must be capable of withstanding a determined attack by an intruder or vandal. It should therefore be in at least 9 inch cement mortar brickwork or the equivalent.
 - 10.2 **WINDOWS** As natural light is not critical, the number of windows should be reduced to leave only as much illumination or ventilation as is essential. Those windows which are no longer required should be bricked in using clay bricks and cement mortar fully keyed into the existing masonry. Alternatively, shutters may be fitted. These should be in 20 mm marine quality plywood with 18 gauge steel to the outside, with a metal locking bar and a suitable security device. Windows which are above ground floor level and need to be retained may be treated by fitting fine mesh flattened steel 'Expamet' welded into an 'L' section steel frame.
 - 10.3 **DOORS** The number of doors to the outside of the building must be reduced to a minimum, leaving only those essential for entry and as required by the fire regulations to be used as emergency exits. Those no longer used must be bricked in using clay bricks and cement mortar, fully keyed into the masonry. Alternatively, they can be permanently sealed by using a plywood/Expamet/plywood sandwich or some other acceptable means. Final entry/exit doors and others required as fire exits must be in 2 inch solid hardwood or 2 inch solid hardcore. In the case of the final entry/exit door a lock to BS 3621 must be fitted and fire doors must have support to the quick release mechanism when the building is unattended. It should be noted that 'Surelock' multiple locking systems with emergency release are substantial enough not to require support, otherwise 'Surelock' tower bolts, or mortice security bolts should be fitted. These additional devices will have to be taken out of use when the building is occupied to conform with fire regulations.
 - 10.4 **ROOFS** The roof of the building may be vulnerable from adjacent buildings, by exposed fire escapes, by scaling, by drainpipes or other means. Every precaution must therefore be taken to limit access by the use of fencing, anti-climb paint and anti-vandal scaling barriers. The roof should be clad in slate or tiles on close boarded timber.
 - 10.5 **ALARMS** Those openings in the fabric of the building which are available to attack must be protected against vandals or would be intruders. An intruder detector alarm system which qualifies for an NSCIA certificate should therefore be fitted by a reputable company. The system should be as simple as possible to avoid an unacceptable false alarm rate, and depend upon magnet door contacts to perimeter doors and openings, and limited spatial detectors.
 - 10.6 **FIRE PRECAUTIONS** The question of fire is a problem in outlying buildings although a certain of the precautions taken above should limit the possibility of vandalistic type fires. However, in order to preserve the documents associated with the archive, a fire detector system should be installed.

Integral Bulk Store and Sensitive Store

11. Bulk stores and sensitive stores within a main museum building should be subject to a security level not less than that prescribed for detached stores. In addition, the designated storage areas should be separate from general storage areas.

Object and Sample Archive: 'Commercial' Objects

12. There may be a need to provide a more secure situation within the storage areas for the safe custody of the more important items in the archive. These should be contained within suitable safes, or steel cupboards, controlled by keys or combination locks.

Advice

13. Advice on the security of individual premises and on the efficacy of specific measures is obtainable from the Museums and Galleries Commission NATIONAL SECURITY ADVISER, who can be contacted at the National Gallery, Trafalgar Square, London WC2N 5QN; telephone 01-839-3321, Ext. 214.

Excavation Records

14. The paper, film and microfilm records of the excavation should be kept on the same premises in convenient proximity to the objects and samples. They should be stored to BS 5454 : 1977.
15. (text on retrieval system in consultation)

Access

16. The museum institution must agree to afford access to the archives to:
 - 16.1 accredited representatives of the Inspectorate of Ancient Monuments, the Department of the Environment or the Historic Buildings and Monuments Commission for England;
 - 16.2 the owner(s) of the finds (if not vested outright in the museum institution);
 - 16.3 members of the originating excavation unit or its accredited representatives; and to
 - 16.4 bona fide students, researchers, and scholars by prior appointment within normal museum working hours.
17. The Museum institution should provide a special study area in immediate proximity to the records, objects and samples. When objects of commercial value normally kept under lock and key (as prescribed in paragraph 12) are being studied, the study area must be under the constant supervision of a member of the holding museum's staff.
18. Keys to the store containing the archive must be retained by the person responsible for curatorially controlling the finds and from then on limited to those persons who have a positive need to visit the store.
19. The Museum Institution should maintain a separate security book for all visitors to the archive store.
20. If the non-valuable material is separated from the 'commercial' finds, there seems no reason why access should not be granted without invigilation. The key must be controlled, however, and there is therefore a need to record the visit showing specific times of the issue and return of the key, the security book prescribed in 19 being used for this purpose.
21. (text in consultation)

Conditional Eligibility

22. If the prescribed minimum standards are not met by a small margin then the museum institution may be nevertheless deemed eligible if its Director and governing body undertake to execute agreed and specified works to upgrade their standards to the correct level within a three-year period. Failure to do so will result in disqualification.

Assessment

23. The eligibility of individual museum institutions will be assessed by the seven English Area Museum Councils.
24. Any museum seeking accreditation under this grant scheme should apply to its local Area Council for an assessment. If, on assessment, an Area Council finds an applicant Museum eligible, either conditionally or unreservedly, it should nominate that museum to the Museums and Galleries Commission for inclusion in the list of approved museums. If the Museums and Galleries Commission accepts the nomination, it will so notify the Department of the Environment or the Historic Buildings and Monuments Commission for England.
25. The Museums and Galleries Commission expects to be advised of unsuccessful applications for accreditation - and to be told the reasons why.
26. Three years after the initial accreditation the local Area Council will review the museum institution's standards to ensure that they still make the grade. If not satisfied, the Area Council will ask the Museums and Galleries Commission to withdraw the museum's approved status. Thereafter, the standards of accredited museums will be reviewed once every five years.

Conclusion

27. This instruction becomes effective on its date of issue. Upon receipt, all seven Area Councils will put the existing approved museums in their areas through the '3-year review' procedure, and advise the Museums and Galleries Commission on their findings.
28. This instruction does not stand alone and should be read in conjunction with DOE Advice Note 31 (which is obtainable from the Inspectorate of Ancient Monuments at Fortress House, 23 Savile Row, London W1X 2HE; telephone 01-734-6010).

BISKUPIN: POLAND'S IRON AGE LAKE VILLAGE

May 1984

The fortified settlement of Biskupin in Poland must be one of the most dramatic archaeological sites in Europe. It soon became clear, after its discovery 50 years ago that the entire intricate foundation system and lower parts of the walls had been preserved in the marshy ground, and these with the 6,000,000 objects since found, give an extraordinarily complete picture of life at that time. A comprehensive exhibition about the site including 177 artefacts, models, graphic illustrations of life in Biskupin, photographs of the excavations and of the reconstructed houses and fortifications, as well as details of the preservation work being carried out, is being loaned courtesy of Warsaw State Museum. It will be at the Weald & Downland Open Air Museum, Singleton, W. Sussex (Tel: Singleton 348) May 3 - July 29, (party rates are available by arrangement), and will then go on tour to Runcorn (August), Durham (September), Edinburgh (October), Cambridge (November), and Nottingham (December-January).

This is a unique opportunity to study finds and details of a site difficult of access for many people, and we hope members of your Society will be able to take advantage of this. Party rates are available for the Weald & Downland O.A.M. by advance arrangement with the Museum office.

Yours sincerely,

Margaret Challen.

Singleton,
Nr. Chichester,
Sussex.
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