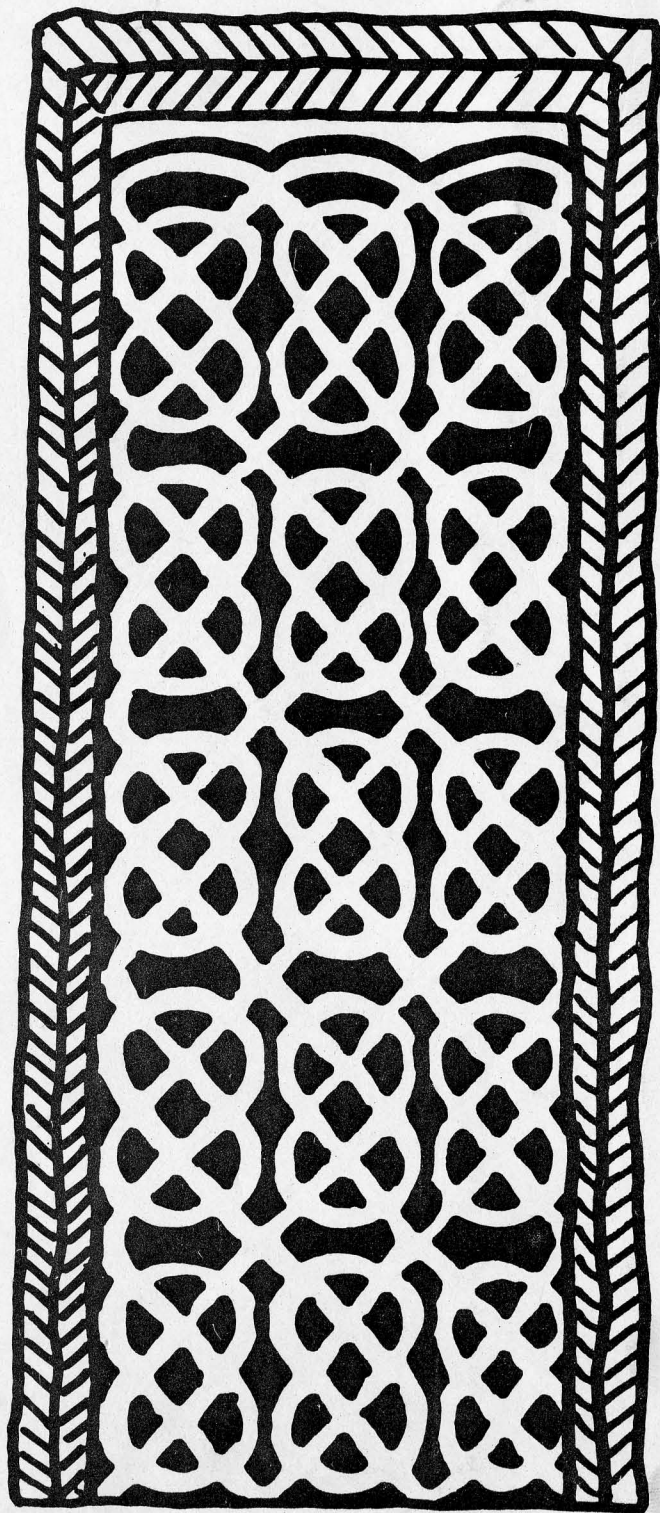


THE MUSEUM ARCHAEOLOGIST



No. 6

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Cover: Late Saxon Grave-Slab from Miningsby, Lincs, now in Lincoln City and County Museum.

Editorial

Since the publication of the last Museum Archaeologist there have been several changes in the Society's Committee. The officers are now:

Chairman:	Nicholas Thomas	(Bristol)
Secretary:	Mark Davies	(Colchester)
Treasurer:	Elizabeth Hartley	(York)
Editor:	Andrew White	(Lincoln)

We all owe a great debt of gratitude to past officers and especially to Kenneth Barton who has been one of the main formative forces behind the Society.

This journal is currently printed by the cheapest means possible, and any major improvements will cost much more. It can become a means of regular communication for museum archaeologists and can be topical and informative, but this depends to a great extent on how much response there is from members. If more copies can be sold then the unit price can come down, or the production standard can go up, but either way we need more articles and more variety, and a greater contact with our colleagues in Units, Universities and Planning Departments.

This issue introduces some new themes: Collections, Curiosities, and Reviews. The next issue will begin a series on Round the Regions which will look at how archaeology (and museum archaeologists) is organized in various parts of the country. If you feel willing and able to produce a resume of archaeology in your region (e.g. Scotland, the South-West, the West Midlands etc.) then please do so. The organization of field and museum archaeology across the country is so varied and so complex that it is very difficult to gain an overall view, and it is well worth aiming for an area-by-area elucidation.

Museum archaeologists have on the whole shown much less interest in tracking down and recording private collections or former private collections now in museums than have their geologist counterparts, yet a vast amount of information can be gained from the study. Items presumed lost in one area may well turn up in unexpected places and one museum's loan collection may well contain material of great significance to others. We therefore propose to encourage the study and publication of collections, especially those of wide or national interest.

These pages can also help to identify common but mysterious objects: there has long been a need for a 'curator's crib sheet' to augment such old standbys as the London Museum Medieval Catalogue. If you have solved a common problem concerning the origin, date or purpose of items frequently brought to museums for identification then please share your solution with your colleagues through these pages. Line drawings can be accepted.

Storage and transfer of excavated material is currently exercising the minds of both museum and unit archaeologists, and several conferences and seminars have recently taken place on the subject. The proceedings of one such are published here, while our next issue will cover that held at York. What is already clear is the great cost of storage. Rumours of government support to the tune of £ $\frac{1}{2}$ m (now thought to be a

gross exaggeration) have made everyone look at costs and means. A further point thrown up is that of what to keep? What is required is a national and mutual agreement by both museum archaeologists and excavators as to what may reasonably be discarded after publication and whether there are levels of storage (e.g. reburial on a marked spot) which are acceptable, to offset the costs of permanent storage of items whose scientific value is no more. Tied in with this is publication itself. Frere has dominated the scene for several years now but Prof. Leslie Alcock has recently aired new views in Proceedings of the Society of Antiquaries of Scotland 109 (1977-8) pp 1-6 which are worthy of closer examination.

Andrew J. White

REVIEW

The Vikings at the British Museum

J.H. Rumsby

Now that we have all seen the T.V. programmes, and read all the books (I lost count after the publication of the twentieth), it may be the right time to assess the British Museum's prestigious exhibition on the Vikings. I always approach these large, glossy, London-based exhibitions with mixed feelings. They certainly attract many thousands of people who might otherwise not enter a museum at all. On the other hand, is there any evidence to suppose that they will ever again enter a museum (more specifically, their small local museum)? Such exhibitions always, either explicitly or implicitly, emphasise the "treasure" aspect of archaeology, as this appears to be the only way to attract sufficient finance to fund the enormous cost of transport, security and display. But by emphasising the "treasure" the organisers inevitably give a false impression of what archaeology is all about. Not every Viking owned a sword by Ulfbert, nor did his wife necessarily wear a filigree-gold box-brooch. To be fair, the everyday items were there in this exhibition, but you had to look very hard for them in the publicity material.

To anyone who has ever looked at illustrated books on the Vikings, many of the objects on display would have been familiar. This did not necessarily lessen the impact: studying measured drawings of the stern-post of Skuldelev 3 is no substitute for seeing the real thing. Other items were less familiar and perhaps less spectacular, but did help to put outstanding pieces in a context that made their development easier to understand. One of the most impressive aspects of the display was that one could study a group of very similar objects, for example oval brooches, with provenances ranging from Kiev to Dublin. It illustrated, far better than a map could do, the homogeneity of Viking culture, and at the same time its tremendous geographical reach. As far as individual objects are concerned, everyone will have had his own favourites. I particularly liked the tool chest from Mastermyr, the gaming board from Ballinderry Crannog, the bowstave from Hedeby (looking complete and ready to use), and the superb gold and silver box-brooch from Gotland. It was good to see Yorkshire so well represented in the exhibition, but why was the famous Middleton B cross displayed with the back obscured? My one disappointment was that it was apparently not possible to include that most fantastic of archaeological finds, the 7th century Indian bronze Buddha found at Helgo.

The presentation of the exhibition did not, unfortunately, live up to the interest of the objects. The circulation was cramped and confused, involving much annoying doubling-back. The division into roughly circular areas no doubt looked good on the designers' model, but, as usual in such arrangements, it resulted in two queues moving in opposing directions and trying to look at the same case. The main labels and graphics were well-produced, giving just the right amount of context, but were invariably obscured by shuffling lines of people. The labels to individual objects seem to have been designed especially to be unreadable - tiny print, often on a dark-red background, and positioned far from the item to which they referred. The mounting of the objects was usually good, except for one of my personal favourites, the tiny Irish crozier from Helgo, which was at the back of a deep case, in shadow. The cases were designed for viewers of average height - no allowance had been made for the children who must have constituted a large proportion of the visitors. I liked the full-scale reconstruction of the Hedeby house, and I did eventually find the label that went with it.

One of the lasting values of any large exhibition should be a well-produced catalogue, with a general introduction to the subject, followed by a full listing of all items exhibited, with discussion, references and illustrations. The Pompeii '79 catalogue, and that to the B.M.'s own Wealth of the Roman World exhibition, are good examples of publications that remain useful long after the exhibition itself is forgotten. The Viking Exhibition "Official Guide and Exhibition Catalogue" is in fact not a catalogue at all: it is another general book about the Vikings, with just a brief listing of the display items taking up a few pages (9 out of 200) at the back. The illustrations, many in colour, are certainly lavish, but there is no cross-reference to the list at the back, and the captions give no indication of size, and often none of provenance. To take one example, Plate 71 shows 22 iron tools, captioned "A group of tools deposited in the grave of a 10th century Norwegian metal-smith". There is no indication of scale, and one is left to assume, after a lot of searching, that these are the same tools listed in the "Catalogue" as "359. Metalsmith's tools, iron, with modern handles. Bygland (Nor.). Max. 1. 62.1 cm. Oslo C27454." What archaeological journal would be content with just one dimension for 22 objects? A great opportunity to produce a catalogue of permanent value, within reach of everyone, has been most unfortunately missed.

The exhibition book's one merit is that it is comparatively cheap. There is a much more scholarly "selective catalogue", which includes all the detailed discussion and illustration that one could wish for. It claims to make the research necessary for the exhibition "permanently available to students of the Viking period". How many of you students out there can afford to pay £45 for a book? Each new product from British Museum Publications Ltd. seems to bring with it another record price to take the breath away. I do not imagine, for example, that many provincial museums will purchase the British Museum's Catalogue of Medieval Tiles, even at the "special offer" of £100, still less the full price of £138. Since the B.M.'s publications department was reorganised as a separate company they seem to have lost sight of one of the basic functions of the museum: to make the collections, and research carried out on them, accessible to as wide an audience as possible.

Note This is a slightly altered version of a review that first appeared in the Newsletter of the East Riding Archaeological Society.

Problems of Archaeological Storage in the South - East. D.C. Devenish.

On 1/5/80 a half-day meeting on the above subject was held at Brighton Museum, by kind permission of the Director, John Morley. Six members attended and nine guests, including two from the department of the Environment.

Note: The statements recorded below are personal and do not necessarily reflect policy. With the exception of Miss L. Millard's and Schadla-Hall's contributions they have been minuted and composed by myself.

D.C. Devenish, (Hastings Museum).

The major problem is the increasing amount of material being excavated. Much of this which does reach museums cannot be processed, conserved or stored properly, while too much is still being kept by the excavators. Also, is it wise for so much to be retained by the D.O.E. at Dover Castle? However, there is a danger that Councils may simply refuse to accept donations of material, particularly if it originates from outside the boundaries of the Authority.

Some improvements can be made in procedure - excavated material should be assigned to a particular museum before the excavation starts and the objects should be properly processed and boxed before being handed over. However the problem of storage space still remains. Many museums may acquire outside stores, such as, for example, redundant churches. Although better than nothing, they raise problems of conservation and accessibility. Culling of collections is sometimes advocated, but this is a very dangerous precedent.

C. O'Shea (Portsmouth Museums).

This statement is concerned with the practical problems of conservation of metal and organic remains.

Iron is always contaminated with chlorides and so cannot be stored untreated. It needs to be seen by a conservator as soon as possible. Iron can be kept from decay by storing in sodium hydroxide. Metal must have a dry atmosphere, for which the use of a thermohydrograph and a dehumidifier is recommended. (Portsmouth's dehumidifier cost £320). Silica gel is not very satisfactory; if used it must be baked regularly or it will be counterproductive.

Organic remains on the other hand need a humid atmosphere and therefore a different storeroom. Often they can be kept in water, with fungicide. Another possibility is to freeze them solid.

There are probably no satisfactory stores - those at Portsmouth are totally unsuitable.

T. Schadla-Hall (Hampshire County Museum Service)

The Hampshire County Museum Service has one of the better organised archaeological stores in the country; the objects are catalogued as part of the storage process and placed in a series of standard cardboard boxes on standard racking in a controlled environment. The cost of replacing a box on a shelf - including the cost of the box - approximately £1.05 - is around £6.50. Another way of looking at it is that it costs

£198.00 per sq m of storage space, again including capital cost. The present collections at the Hampshire County Museum Service have been growing at the rate of between 8 and 15 sq. m. per annum for the last three years. The considerable cost has apparently not caused other activities in the Service to suffer.

Miss L. Millard (Kent County Museum Service)

There are four organisations concerned with excavations in Kent.

1. The Canterbury Archaeological Trust, with excavations in Canterbury district, the bulk of whose finds will go to Canterbury Museum.
2. Kent Archaeological Society, which undertakes excavations in various parts of the county and also makes grants to local societies. Many of their finds go to Maidstone Museum.
3. Kent Archaeological Rescue Unit, organised by Mr. Philp, who has excavated many sites over the last twenty years in several different capacities. His finds are kept at Dover Castle. Their condition and ultimate destination is largely unknown.
4. The Department of the Environment has conducted some excavations. The finds from Guardianship Monuments in the area are kept in the Department store at Dover Castle. In addition to these there are a number of local societies who have retained finds from their excavations.

Museums in the county at the moment most closely concerned with the problems of Archaeological Storage are the district museums of Canterbury and Maidstone. The County Museum Service so far has no responsibility for major archaeological collections but is prepared to undertake storage of excavated material for which there is no other suitable museum home in the county. It is not clear at the moment what such a commitment might involve in terms of quantity and storage requirements. The County Museums Service is considering the development of a range of standard storage boxes suitable for archaeological material that can be used with modular shelving. If other museums in the south east would be interested to join in it might be possible to arrange a bulk purchase scheme from County Supplies which would result in the boxes being available at more reasonable rates.

A. Musty (Department of the Environment)

The speaker is the Department of the Environment's only Curator. He is responsible not only for the site museums in England, but also for the vast collections stored at Dover Castle.

The D.O.E. collections consist of:-

Inherited material.
The massive excavations of the 1930's.
Present excavations.

Although the main D.O.E. archaeological store is at Dover Castle, some of the site museum collections are also very large, for example Richborough, which includes vast amounts of marble from the memorial.

In total the D.O.E. collections are comparable in magnitude to the archaeological collections of the British Museum, yet they are staffed by only one Curator. This raises problems of access to researchers.

Site museums are a security problem. Often, as at Richborough, this severely restricts what can be placed on display. Nowadays even pieces of carved medieval stonework can be valuable and liable to theft.

The method of storage is geared to the material and its packing. For example, whereas potsherds are usually almost indestructible, their boxes and packing can deteriorate. Carved stone is sometimes, as at Hailes Abbey, reburied in shallow pits, of which plans are made for eventual recovery if required. This protects the stones from frost and thieving.

Curators should remember that the D.O.E. has its own museum responsibilities and cannot be the universal provider sometimes envisaged.

Summing Up.

Although each speaker tended to view the problems from a quite different angle, one fact that does become apparent is the wide gulf which separates what one would ideally want from what is practical, particularly bearing in mind the situation of the D.O.E. and that collections will continue to increase in size.

One suggested alteration to usual practice which appears to be supported both by theory (C. O'Shea) and practice (A. Musty) is that we should cease to store simply by site but store rather by material i.e., I should suggest Office for documentation, dry-store for metal, humid store for organic remains and "rough" store for pottery and stone.

The Reference Collection of Medieval Pottery in the British Museum,
J. Cherry.

The expansion of medieval archaeology in the 1950's and 1960's and the consequent increase in the discovery of medieval pottery in excavations led to a renewed interest in medieval pottery. One aspect of this was the exhibition of medieval pottery in the Institute of Archaeology, London, in 1964, and another was the establishment of a reference collection in the British Museum. The British Museum was the first museum to acquire medieval pottery and the section on medieval pottery in the Catalogue of Medieval Pottery by R.L. Hobson published in 1903 was the first part of a museum catalogue to be devoted to medieval pottery. The interest in medieval pottery was continued particularly by Dr. R.L.S. Bruce Mitford. The reference collection owes its origin partly to the Medieval Research Committee of the Council for British Archaeology but more particularly to his enthusiasm for the subject.

The aim of the reference collection, which is part of the Department of Medieval and Later Antiquities, is to give a geographical survey of pottery found in England and some indication of the main fabrics of medieval pottery found in northern Europe. Although the collection incorporates many gifts and acquisitions made earlier, it is composed mainly of gifts made by the kindness and generosity of those engaged in the study of medieval pottery whether directing excavations or working in museums. It has benefited greatly from gifts from Mrs. H.E.J. le Patourel, Mr. K.J. Barton and most particularly from the late Dr. G.C. Dunning who contributed so much to the study of medieval pottery.

The reference collection is at present housed in two rooms and a corridor on the ground floor of 1A Montagu St. (access via the Department). The sherds are kept in easily accessible wooden drawers (approximately 1600), mounted in steel racking. Two sizes of drawers are used, the larger drawers are twice the size of the smaller and so are interchangeable. It is planned to move the collections into a larger and more united area in the Sturge basement in 1981 or 1982.

The collection covers the period from the introduction of wheel-made pottery into England in the 7th century to the end of the 15th century. It is arranged geographically under countries using the present county names. Within these the sites are arranged alphabetically. There is also a collection from sites in other European countries, notably Belgium, Denmark, France, Germany, Holland, and Sweden. These countries and the sites within them are arranged alphabetically. A list of some of the principal sites from England and the Continent is given at the end of this note.

The emphasis of the collection has been laid particularly on the acquisition of material from kiln sites. The sherd series from kiln sites show the fabric of the pottery produced at the kiln sites and also, as far as is possible, give some indication of the features of the vessels such as the rims, bases, handles, and the decorative technique used. As a rule sherd series, usually about 30 sherds, do not include sherds illustrated in publications, since it is more appropriate to keep these in the local museum. It is perhaps worth stressing here that the collection is not intended to replace or hinder the development of local reference collections. The local variety of medieval pottery is so great and the collections in local museums so

good that it is to be hoped that it will stimulate the provision of pottery reference collections in local museums all over the country.

Recently the vast expansion of archaeology, particularly rescue archaeology, has led to different approaches to the creation of reference collections among regional archaeological units. The most notable and successful of these has been the reference collection in the Department of Urban Archaeology in the Museum of London. This is based on a visual microscopic analysis of the fabric of the sherd of pottery. It is essentially a diagnostic reference collection rather than one based on a geographical basis. Although this works very well it is not necessarily the best way to organise a collection of material acquired to illustrate the pottery of different areas. The advantage of the present arrangement of the reference collection is that it enables sherds from a particular locality to be found quickly and easily. There is no reason why the British Museum reference collection should not incorporate both approaches but future development in this direction would need additional staff and finance to be devoted to the collection.

There are four other points to make about the facilities offered in the Department:

- 1) The medieval tile and pottery room (Room 43) in the public galleries offers a permanent public display of the development of medieval pottery and tiles from England. It includes some roof furniture, the Canynge pavement which is the largest surviving secular tile pavement, and the medieval tile kiln from Clarendon Palace.
- 2) The Department also houses the largest collection of medieval decorated floor tiles in England. It provides a unique opportunity to see and compare different tiles. A catalogue was published in November, 1980 (E.S. Eames, A Catalogue of medieval lead glazed earthenware tiles). This is available at a special price of £100.00 until 31 May 1981 and thereafter at £135.00.
- 3) In addition to the sherd collection there is also a collection of offprints relating to pottery and a bibliographical index of articles relating to pottery arranged under author and place.
- 4) A recent addition to the reference collection is the collection of notes and drawings of the late Dr. G.C. Dunning. The collection comprises his notes for his articles and particularly his notes and drawings of mortars, louvers, chimneys, and roof finials. The British Museum collections do not provide an adequate survey of medieval roofing ceramics and the acquisition of this collection of drawings in many ways helps to remedy this omission.

The reference collection is available to all students of medieval pottery. It can be consulted from Monday to Friday during museum opening hours by prior arrangement with John Cherry, Department of Medieval and Later Antiquities (01-636 1555, Extension 220). If you come or if you look through the list of sites which follows you will see that there are gaps in the collection. In order to make the collection comprehensive, all directors of excavations, in particular all those financed by the D.O.E. either directly or indirectly should deposit type series in the reference collection. Since the collection of medieval pottery from other European countries can be enlarged most effectively

by exchange, duplicate series of sherds will occasionally be required for this purpose.

A list of some of the main sites in England, the British Isles, and Europe represented in the reference collection.

<u>England</u>			
Avon	Bristol	Herts.	Arkley
	Ham Green		Hatfield
Beds.	Harrold		Manor of the More
Bucks.	Brill		Potters Green
	Olney Hyde		Standon
Cambs.	Castor	Humberside	Holme on Spalding Moor
	Maxey		Hull
	St. Neots		West Cowick
Cheshire	Ashton	Isle of Wight	Knighton
Cornwall	St. Germans	Kent	Canterbury
	St. Keverne		Dover
	Tintagel		Sandtun
Derbyshire	Duffield		Stonar
Devon	Exeter		Tyler Hill
Dorset	Hermitage	Lancs.	Docker Moor
	Sherborne	Leics.	Leicester
Essex	Writtle		Potters Marston
Gloucestershire	Gloucester	Lincs.	Bourne
	Lydney		Lincoln
Hants.	Bentley		Old Bolingbroke
	Winchester		Stamford
Hereford & Worcs.	Hereford		Torksey
	Worcester		Toynnton

London	City	Yorks. N.	Brandsby
	Northolt		Potter Brompton
Norfolk	Grimston		Scarborough
	Thetford		Wharram Percy
Northants.	Lyveden		Whitby
	Northampton		Winksley
	Potterspury		York
	Stanion	Yorks. S.	Doncaster
Nottingham	Nottingham	Yorks. W.	Follifoot
Oxford	Ascot Doilly		Shadwell
	Oxford		Otley
	Seacourt		Upper Heaton
Staffs.	Sneyd Green	Wales	Newport
Suffolk	Bungay		Degannwy
	Hinderclay	Ireland N.	Downpatrick
	Hollesley	Ireland	Dublin
	Ipswich		Trim
	Wattisfield	Isle of Man	Castletown
Surrey	Ashtead		
	Cheam		
Sussex	Pevensay		
	Rye		
	Steyning		
Tyne & Wear	Newcastle		
Wilts.	Clarendon		
	Minety		
	Naish Hill		

National Reference Collection for Post-Medieval Ceramics, Stoke on Trent.
S.J. Green.

Since its inception in 1968 the National Reference Collection for Post-Medieval Ceramics has had a slow rate of growth. The earliest donations comprised selections of miscellaneous material found casually in various locations; this was at a time when the study of early Post-Medieval ceramics was in its infancy. Since this time the quality and quantity of donated material has varied, however, and some good groups from kiln sites and waster dumps have been received.

At present the collection comprises material from thirteen kiln sites; twelve waster dumps; four domestic contexts; one ship wreck and six from casual collecting. The geographical area covered by the material ranges from Yorkshire to Sussex and from Glamorgan to Suffolk. There are also three groups from the U.S.A., one from Canada and one from the Isles of Scilly.

Although donors are requested to deposit plans, slides etc., with their ceramics little literature and few slides have been received. The City Reference Library has a good selection of literature devoted to Post-Medieval Ceramics and the City Museum is steadily building up a collection of offprints dealing with the subject. Both the collection and the literature are readily available to students.

Unfortunately the staff of the City Museum have neither the time nor the resources to collect material from the various locations. However, should a donor have difficulty in sending us material we would liaise with the donor to make some suitable arrangement. The usefulness of the collection has great potential and we urge the owners of important groups of Post-Medieval ceramics to donate a representative selection of their material, together with any relevant literature, to the archive.

Collecting and access policy.

1. The collection will be comprised essentially of sherds but could include whole pots where available. The ceramic material will be divided into three sections, access to which will be by means of a cross references card index.
 - (a) A representative collection of pottery from closely and soundly dated deposits to form a permanent reference framework for the dating of post-medieval pottery.
 - (b) A representative collection of material from every known kiln or group of kilns.
 - (c) A collection of sherds built up on a geographical basis illustrating in a fully representative way regional variations and conformities.

The sherds will be housed in easily accessible, well indexed, storage.

2. A reference library for the use of students containing volumes pertinent to the study of post-medieval pottery will be housed in the City Reference Library adjacent to the Museum. Printed material, including indexed offprints dealing specifically with the reference collection, will be housed with the ceramic collection. A select

bibliography of articles and books of general interest and relevance to the study of post-medieval ceramics will be available.

3. A slide collection of ceramics and kiln excavations will be built up and ultimately, when duplicates are available, these slides may be borrowed for a small fee.
4. Where available plans and drawings of relevant excavations will be housed in the Museum. These will be treated as archives and will not be available for loan.
5. The full facilities of the collection will be freely available to all bona fide students who wish to use them.
6. Details of accessions to the collection will be published each year in the Journal for Post-Medieval Archaeology.

Information for donors of material

1. The type of material that the collection will contain can come from any type of post-medieval site, as long as that site can be soundly dated. The sherds should be chosen by the Director of the excavation to be as representative as possible and should include, where available, rim forms, bases, handle seatings, handles and body sherds. The range of fabrics and surface finishes should also be included.
2. At this stage it is not possible to pay for the cost of slides and it is hoped that these will be donated by the directors of the various excavations. It is hoped also that directors will waive their copyright on the slides so that they may be duplicated for the planned loan service. Wherever possible prints of plans, drawings and photographs of the excavation should be lodged with the collection, and the museum is willing to accept excavation report archives if no more suitable place can be found for them.

All enquiries regarding the deposit of material at the Stoke Museum should be addressed in the first instance to:

The Director,
A.R. Mountford, F.M.A.,
City Museum and Art Gallery,
Hanley, Stoke-on-Trent,
Tel: Stoke-on-Trent 22714/5.

The donor will then be provided with standard record cards for tabulation of site details, e.g. National Grid. Ref., type of site, dates. The amount of material to be deposited should be arranged with the Museum officials who will also provide details of the standard markings for deposited slides and sherds.

3. Directors of excavations are encouraged to participate in the scheme which will ultimately form a splendid research tool for students of ceramics and directors of Post-Medieval excavation.

This scheme has the backing of the Society for Post-Medieval Archaeology.

The Horkstow Mosaic Gallery, Hull

J.H. Rumsby

In order to avoid repeating the account already printed in the Museums Journal (Vol. 79), I shall confine this summary to the discussion of two topics which arose during the planning of the gallery: the use of replicas and reconstructions, and the display of mosaics.

Replicas and Reconstructions

Leaving aside photographs, drawings and maps, the gallery uses four methods of reconstruction:

- (a) Full-scale "rooms". These comprised an interior quadrant of an Iron-Age hut, based on evidence from Staple Howe and Garton Slack; a corner of a mosaic workshop, based partly on evidence from Rudston villa; and about half of a small living-room based on Rudston villa.
- (b) Replicas of single objects. These included a jet pendant from York, and a bronze statuette from Lincolnshire; both replicas were obtainable from other museums.
- (c) Models. Only one was used: a partly cutaway model of a pottery kiln, based on evidence from Crambeck.
- (d) Paintings. There were three of these, showing the Roman Army bridging the Humber (three vignettes showing possible methods); Rudston villa in the 4th century; and Romano-British costume.

Except for the single replicas, and the mosaic workshop, which was constructed by museum staff, all items were especially commissioned, from people already tried and tested by the Museum and Art Gallery Service for Yorkshire and Humberside. The curator sent these artists all available relevant information, such as excavation plans and pottery drawings for the kiln model, and reports on the painted plasterwork for the villa room. Photographs of fibulae, pins and bracelets selected for display were provided so that they could be incorporated in the painting of costume, in order to give some idea of the original appearance and use of objects that are now rather battered and drab. In all cases the artists provided interim sketches, and sometimes demanded further information, in order that the reconstructions should be as accurate as the evidence permitted.

Part of the reasoning behind the "personalisation" of the reconstructions to incorporate items actually on display was to prevent the air of sameness that is creeping into Archaeological displays. Everyone, it seems, must have a villa living-room in their Archaeology Museum, just as twenty years ago every Local History museum had to have its Victorian parlour.

Reconstructions were never used where an original object was available. The possession of real, three-dimensional objects is, after all, the one advantage that museums have over every other educational and recreational medium. To avoid misunderstandings, replicas were always labelled as such, and a note included stating where the original can be seen. The question "How do we know it was like that?" was anticipated by such devices as the display of a piece of unrestored plaster next to the

living-room with its complete scheme of wall-painting. This has proved very useful when giving talks to children.

Reconstructions were used to broaden the scope of available genuine objects, as in the case of the jet pendant and the statuette. They could also be used to provoke thought where a particular problem has no clear-cut solution, notably in the presentation of three methods of crossing the Humber (a topic dear to the hearts of local people at the moment).

The dangers of all reconstructions are that they will be mistaken for the real thing, or that they will be assumed to offer the complete and irrefutable picture. Care should always be taken, therefore, to indicate where an object is a replica. We should also, just occasionally, be prepared to admit that the archaeologist does not know everything, by offering alternative explanations.

Display of Mosaics

Three basic methods suggested themselves, all of which were attempted in the new gallery.

(a) On the floor of a reconstructed room.

Here the advantage was obviously that it showed the mosaic as originally intended. However, there are several disadvantages, some applicable particularly to the Horkstow mosaic, and others more generally. In a "natural" setting, the mosaic is necessarily cluttered with furniture, and so the design cannot always be clearly seen. As so often happens, the Horkstow mosaic was far from complete, and any attempt at complete reconstruction would have resulted in more repair than original. Nothing was known of the room, or indeed the building, in which the mosaic was laid, and in addition the complete mosaic would not have fitted into the gallery. A compromise was reached therefore by flooring the villa living-room with a piece of geometric mosaic from Brantingham.

(b) On the wall.

This was used for the "Chariot Race" and part of the "Painted Ceiling" panels, and gives immediate impact to these two designs, which could never have looked very effective on the floor. However, wall display of mosaics can easily reinforce the popular misconception that this was the original position of such mosaics. (The other popular misconception - unrefuted in most museum displays - is that mosaics were painted.) There can also be problems about orientation: the display of the Low Ham mosaic with most of its pictorial scenes upside down or sideways on to the viewer is a ready example.

(c) In a well.

Display in a sunken area a foot or two below the normal floor-level, or alternatively surrounded by a raised viewing platform, seems to be the most popular answer. It offers the visitor an all-round view at a suitable height, with the mosaic more-or-less in its original position. As long as the floor is strong enough, and suitable damp-proofed, there should be no conservation problems. This position does, however, lack visual impact, and the surrounding railings, or structures such as Leicester's "pulpit", can be a distraction.

As in most aspects of museum display, there is no one answer. Each case

has its merits, even the mosaic "display" that can be seen in the crypt of a certain church in Ravenna, where the mosaic is proudly shown immersed in six feet of water, with goldfish swimming over it...

Museum Association Diploma - Human History Booklist

The booklist below represents background reading currently suggested for those taking the Diploma. Your comments are sought on the range and relevance of these titles, as well as omissions. This list catalogues material additional to that in G. Stansfield Sources of Museological Literature (Museum Association Information Sheet No. 9) 1971.

GENERAL

- ALOI, R. Musei: Architettura, Technica (English captions) - Milan, 1962
- BAZIN, G. The Museum Age - Brussels, 1967
- BRAWNE, M. The New Museum: Architecture and Display - London, 1965
- CANADIAN MUSEUMS ASS. Basic Museum Management
- CASEY, R.S. et al Punched Cards - Rheinhold, N.Y., 1958
- MARKHAM, S.F. A report on the Public Museums of the British Isles - Edinburgh, 1928
- RIPLEY, D. The Sacred Grove: Museums and their evolution - Washington, 1970
- WITTLIN, A.S. Museums: In search of a usable future - Cambridge (Mass), 1970
- ZETTERBERG, H.L. Museums and Adult Education - 1969
- The Export of Works of Art, etc., (Waverley Report) H.M.S.O., 1952
Annual Reports of the reviewing committee on the export of works of art and antiquities H.M.S.O.
- Housing the Arts in Great Britain i. London, Scotland and Wales - Arts Council, 1959
ii. The needs of the provinces - Arts Council, 1961
- Museums in Education U.N.E.S.C.O. Educational Abstracts VIII, No. 2 - February, 1959
- Museums in Education H.M.S.O. Education Survey, No. 12 - 1971
- A policy for the Arts The first steps - H.M.S.O., 1965
- Report on the Area Museum Service - H.M.S.O., 1963-66
- Report on the Arts A Going Concern - Dept. of Education and Science (Bulletin), September, 1968
- Report on the Arts Partnership in Patronage - Dept. of Education and Science (Bulletin), May, 1966

Royal Commission on National Museums and Galleries

Interim Report - H.M.S.O., 1928

Final Report, Part 1 - H.M.S.O., 1929

Part 2 - H.M.S.O., 1930

Standing Commission on Museums and Galleries

Reports (at 3 - 5 yearly intervals)

First, 1933. - H.M.S.O.

Survey on Provincial Museums and Galleries - H.M.S.O. 1963, 1973

Museums Association handbooks

Museums Association Information Sheets

Periodicals

1. C.B.A. Annual reports
2. Curator - 1958+ - Quarterly publication of the American Museum of Natural History, New York 10024
3. ICOM News
4. Museum - UNESCO/ICOM, quarterly
5. Museums Journal
6. Museum News - American Association of museums

- ALEXANDER, J. The Direction of Archaeological Excavations
- John Baker, 1970
- ATKINSON, R.J.C. Field Archaeology - Methuen, 2nd ed. 1953
- BARTLETT, J. Storage and study collections - museums
- Museums Journal, 63 (1 & 2) pp 62-63
- BORHEGYI, S.F. Organization of Archaeological Museum Store-rooms
- Museum V(4), pp 251-260
- BUECHNER, T.S. The open study-storage gallery - Museum News
40(9), May 1962, pp 34-37
- CHAPLIN, R.E. The study of animal bones from Archaeological Sites
- Seminar Press, 1971
- COLEMAN, L.V. Study collections - Manual for small museums
(N.Y.) pp 127-130
- COLEMAN, L.V. Housing the study collections - Manual for
small museums (N.Y.) pp 195-197
- COWAN, R. The National Collections as Biological Standards
- Biological Society, Washington. Vol. 82, p.611
- DAIFUKU, H. Collections: their care and storage - The
Organization of Museums, UNESCO, 1960 pp 119-125
- GRINSELL, L.V., RAHTZ, P.A. The preparation of Archaeological reports
and WARHURST, A. - Bristol, 1966 (2nd ed. forthcoming)
- HODGES, H.W.M. Artifacts - John Baker, 1964
- Notes and Queries in Anthropology - Routledge and Kegan Paul, 6th ed.,
1951

- PENNIMAN, T.K. Pictures of ivory and other animal tooth, bone and antler - Occ. Papers on Technology No. 5, Pitt Rivers Museum Oxford, 1952
- REID, N. Storage and Study collections: Art Galleries - Museums Journal 63 (1 & 2) pp 64-69
- ROSENFELD, A. The inorganic raw materials of antiquity Weidenfeld & Nicholson, 1965
- STURTEVANT, W.C. Guide to field collecting of Ethnographic Specimens - Washington, 1967 (Information leaflet 503, Smithsonian Institution)
- U.S. NATIONAL PARK SERVICE The study collection room and its equipment - Field Manual for museums, Washington D.C. Printing Office, 1941, pp 94-100
- WILLIAMS-HUNT, P.D.P. An introduction to the Malayan Aborigines Kuala Lumpur, 1952

CONSERVATION

Conservation of cultural property with special reference to Tropical climates - ICOM, 1969

Conservation of stone and wood - IIC, 1971 Plenderleith and Werner

The conservation of antiquities and work of art - OUP 2nd ed., 1971 (esp. pp. 1-20)

COREMANS, P. Problems of conservation in museums - Allen and Unwin 1969

MILLS, J.F. Care of antiques - Burlington Books, 1964

ORGAN, R.M. Design for Scientific Conservation of Antiquities - Butterworth, 1968

THOMSON, G. (ed) Recent advances in conservation - 1963

THOMSON, G. Museum Climatology - Proc. IIC London, 1967

CURIOSITIES

Early Museums in Lakeland

In the last quarter of the eighteenth century tourists began to enter the Lake District in significant numbers, aided by the newly published Guide to the Lakes by Thomas West⁽¹⁾. No longer was it the preserve of the select few; mass tourism, albeit on a scale which we would think laughably small today, had begun and with it the demand for maps, guides, and other tourist amenities; in particular for museums.

The first of these was set up in a house in the Square in Keswick by that amazing many-sided personality Peter Crosthwaite. A native Cumbrian, he had been a weaver, sailor, customs-officer and inventor. He was also undoubtedly a fine surveyor, judging by his detailed maps of the several Lakes⁽²⁾, but in 1780 his Museum was the latest adventure. In 1792 he issued a handbill⁽³⁾ describing its contents, noting that in 1784 'Sir Ashton Lever and several other able Virtuosos, declared his Museum the most capital one North of Trent. Since which Time it is improved as three to one - - -'. His collections included, most interestingly for our purposes 'Antiquities of Cumberland, Coins, Medals, Arms etc. He charged Ladies and Gentlemen 1 shilling each, but 'Country People' got in for half price! He was open daily from 7 a.m. to 10 p.m.

Many visitors took the opportunity of visiting this remarkable collection: what most of them thought goes unrecorded, but in the late 18th century there was little for most of them to compare it with. Not all were greatly impressed. According to William Gell⁽⁴⁾ who went there in 1797 'his collection chiefly consists of a mineral productions and those indian bows, caps, and ornaments which are to be found in every museum. He had a collection of coins, which I did not examine - - -.'⁽⁵⁾

Crosthwaite had a set of drums and a barrel-organ on which he struck up whenever he saw a carriage coming from any of the neighbouring towns, an idea which not even the most commercially-minded of our present generation of curators has yet thought to take up!

Other visitors were far from complimentary.

'More of gimcracks than antiquities', said Johnson Grant in 1797, while Henry Kett wrote the following year of a Roman altar, 'an inscription concerning its genuineness I had some doubts'. Joseph Budworth, however, who paid a visit in 1792 considered his shilling well spent⁽⁶⁾.

In 1808 Crosthwaite died. His Museum continued, however, under his son. Miss Weeton⁽⁷⁾ who came here in 1810 considered him 'a mere drone; the father was said to be very clever'. She also notes the presence of a second museum in Keswick, run by one Hutton, 'a grandfather, and quite of a plain farmer-like appearance'. His museum was written off as 'second-rate'.

Crosthwaite's Museum continued until 1870 when the collections were eventually sold off⁽⁸⁾. Some of the antiquities were purchased by the British Museum.

In 1797 William Gell went on to visit Kendal⁽⁹⁾, and there he saw 'a

miserable museum, a most wretched imitation of Crosthwaites'. This was almost certainly Todhunter's Museum(10), established at 177, Soutergate in premises formerly of the 'Seven Stars' public house in 1796. Later it moved to Crock Lane where it remained until sold up in July 1832. A lineal descendant is the present Kendal Museum, by way of the Natural History and Science Society, established in 1838. William Todhunter had two rooms fitted up as the Museum, and ornamented with shell-work. Along with a truly catholic selection of material he had 'Coins, Medals, Antiques and Curiosities originally belonging to Kendal Castle' as well as 'sculptures from Furness Abbey'. He too admitted Ladies and Gentlemen at 1 shilling apiece, and 'children, working people, and servants' at sixpence each. Likewise the Museum was open from 7 a.m. to 10 p.m., Sundays excepted.

- (1) Published 1778.
- (2) A Series of Accurate Maps of the Principal Lakes - - -
reprinted in facsimile in 1968 with an introduction by William Rollinson.
- (3) *ibid*, p 2.
- (4) W. Rollinson (ed.) 1968, p 13.
A Tour in the Lakes Made in 1797 by William Gell
- (5) Among these coins was part of an Anglo-Saxon hoard from Dean, Cumberland. see British Numismatic Journal Vol. XXVIII (1958) pp 177-80 and refs.
- (6) These three visitors' accounts are quoted in E. Moir The Discovery of Britain: The English Tourists 1540-1840 1964 p 147.
- (7) E. Hall (ed) Miss Weeton. Journal of a Governess 1807-11 1936, p 263.
- (8) Sale catalogue in Barrow-in-Furness Library.
- (9) *op. cit.* in note 4.
- (10) J.F. Curwen. Kirbie-Kendall, 1900, p 121, 371.
C. Nicholson. Annals of Kendal 1832 pp 122-3.

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 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.

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, 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 then Secretary at least 21 days prior to the A.G.M.

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.

* * * * *

This Constitution, adopted in 1976, is in need of some overhauling, particularly in respect of the rules on the Annual General Meeting; the present provisions seem to be unworkable. Your comments on the Constitution are requested.

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