

The Post Hole

Issue 4

2009-02-23

Issue four of the Post Hole has arrived! This coincides with the 24th annual Jorvik Viking Festival and as a result York has seen many a Viking themed activity take place from the 18th to 22nd February. These have included a lecture from Mick Aston, an audience with the Cawood Sword and an evening battle with a light and sound spectacular, all reviewed for this issue. Other events included battle injury face painting, a continental market, a Viking wedding ceremony and tenth century traders. All this coupled with the invasion of York by hoards of grown-ups playing dress-up. All in the name of good fun and historical re-enactment!



This issue also includes an update on the work being carried out at York Minster and the second part of the Methods and Approaches of two 1930s Archaeologists. Our usual feature of Interview with an Archaeologist is also joined by the start of a new regular feature: The Post Hole Guide To... starting with the sea side town of Brighton. Happy reading!

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1 “Archaeology is not an exact Science”: the approaches and methods of two 1930s Archaeologists: Rene Belloq and Dr Henry Jones Jr. (Part Two)

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In the last article we shed some light upon the previously unexplored world of 1930s archaeology with a look at the approaches used by two archaeologists as they worked on the same site, a Hovitos temple deep in the Peruvian jungle. These men were Dr Henry ‘Indiana’ Jones Jr, an American from America, and Rene Belloq, a Frenchman who is believed to have held no qualifications in his chosen field. Despite his devotion to archaeology, and his many successes within its research, it was only the fact that he worked during the day that prevented him from being labelled a ‘Night-hawk’ by his peers. A troubled and introspective loner, Belloq’s quest for wider approval from the archaeology community often led to him falling in with less than reputable employers, as we shall see below.

1936: Tanis, nr Cairo, Egypt: The ‘Ark of the Covenant’

The second site we shall look at was excavated in the same year as the previously described work at the Hovitos Temple. This in itself is indicative of how less comprehensive research was in the 1930s, with archaeologists able to undertake multiple projects within a year, often with one leading on from the other with a gap of only a few days. The objective on this occasion was to locate the lost city of Tanis, Egypt, which was believed to be the final resting place of the legendary Ark of the Covenant.

Dr Jones became involved in this project at the behest of the American government, who wanted to create a new Egyptology museum but were not prepared to fund more than one man in field research. Belloq’s involvement in the Tanis excavation came about through contact with an enthusiastic collector of Hebrew artefacts, A. Hitler of Berlin, who respected Rene’s methodical and sensitive approach to archaeology. In marked contrast to the Hovitos temple project, however, this time Belloq made some critical errors in organising his group.

As explored in the last issue it seems that Dr Jones had found the pre-excavation stages of a project challenging. However, despite the fact that all he had packed for this trip was a gun, upon arrival in Cairo, he had little trouble in recruiting local archaeologists to assist him when he made for Tanis. Belloq, by way of contrast, brought the German army. This prompted accusations expressed in the press of being heavy handed and taking a colonial attitude to the site, which unwittingly aided Dr Jones who, when compared with Belloq and his Wehrmacht, emerged as something of an underdog.

After some bad dates, which made him begin to regret bringing his ex along on the project, they headed for Tanis where Belloq and his team had made impressive headway. In true Night-hawker fashion Dr Jones waited until dark, and then began to dig a little way from the main excavation. The temple in which the Ark was stored was quickly located, and preparations were made for

its removal. Unfortunately at this point Henry was discovered by Rene who, incensed at Jones' employment of the underhand methods of which he was so often accused, sealed Dr Jones in the temple to think about what he'd done.

Having considered his position Henry escaped from the Temple and set off in pursuit of the Ark and Belloq in order to apologise and make amends. However, owing to a series of misunderstandings arising from Jones' lack of language skills, which had been problematic before (see the previous article), the soldiers guarding the Ark died and Dr Jones found himself stealing the truck it was in, running Rene off the road as he went. Belloq, possibly the only archaeologist in history to count a U-Boat as part of his inventory, managed to retrieve the Ark as Dr Jones attempted to remove it by sea, proving that armed forces, when used correctly, can provide useful manpower and security services on an archaeological project. Magnanimous in victory, Rene graciously invited Henry to attend the post-excavation research into the Ark.

Eager to see what was in the Ark before it was donated to the mysterious A. Hitler, Belloq arranged a ceremonial opening on his holiday desert island, with Dr Jones in attendance. Ever sensitive to the cultural heritage of the races he was researching, and reeling from the criticism of his seemingly heavy handed methods in Tanis, Rene commenced proceedings with an appropriate Hebrew prayer, which roughly translated as 'Thank you all for coming, and I really hope there's something expensive in this box'. This was followed by the opening of the Ark itself, and at this point the few remaining historical sources pertaining to these events have either been destroyed or are utterly illegible. It would appear that the Ark was filled with a toxic gas and assorted putrescence which reacted violently with anything it came into contact with. Subsequent exploration of the site by scientists with chemical warfare suits has led to the theory that the corrosive effects of this cloud, when released, literally melted the people closest to it.

Dr Jones was able to retrieve the Ark after a mysterious almighty wind cleared the air. Fulfilling his contract he brought it back to America where it was to take centre stage in the 'potentially lethal Hebrew artefacts' gallery in the nascent Egyptology museum. Unfortunately, due to a labelling mishap in transit, the Ark is believed to have wound up at Idaho's 'World of Crates', the largest collection of packing crates in existence, and efforts to locate it continue to this day, thus far without success.

Over the course of these two articles we have seen that the methods of archaeologists in the early 20th century differed greatly not only from our modern techniques, but also between each other. Rene Belloq died, sadly, just at the culmination of the project that would have made his name as true archaeologist. But for a few errors he had proved an adept organiser, well-researched, and mindful of the concerns of indigenous populations, and it is a tragedy that he was not better appreciated during his lifetime. After the Tanis project the other key figure in question; 'Indiana' Jones, returned to teaching and archaeological research and, without the tempering influence of his old rival Belloq, is believed never to have written a post-excavation report, to have created exhibitions from his artefacts that would entertain and educate, or even to have labelled a finds bag. An enthusiastic archaeologist will great skill at overcoming practical problems in the field, Dr Jones was ironically never a great scholar, and his projects appear to be defined more by the quantity of death and destruction than the useful data gleaned. Despite this, hopefully both

these men can now be afforded at least a portion of the recognition they deserve, as the study of archaeology would have been considerably duller without them.

2 The Mystery of the North Choir Aisle

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The vital restoration of the East End of York Minster involves boundless energy from archaeologists, architects, stonemasons and conservationists. Current restoration work, which is costing £10 million provided by the Heritage Lottery Fund, to record and preserve the section is only a scratch of the work the Minster requires.

One of the most recent projects of 2008/9, supported by the University of York, focused upon the North Choir Aisle. I hope the results of this archaeological survey of the North Choir Aisle might wet the appetites of future building archaeologists.

The focus of recording, undertaken by Kate Giles and Alex Holton, lay in the basement of ancillary buildings situated in the angle between the North Choir Aisle and East Wall of the North transept. The entrance to the basement lies in Chapter House Yard (where numerous Minster restoration projects have taken place such as roof lead casting). In the basement there were a series of hints as to the North Choir Aisle and possible vestries' architectural development from the 13th century onwards. Of the extensive evidence lying within, this article will focus upon the three sections recorded by Kate Giles, Alex Holton and myself.



*North Choir Aisle outbuilding in the angle between the North and East transept
(credit:author)*

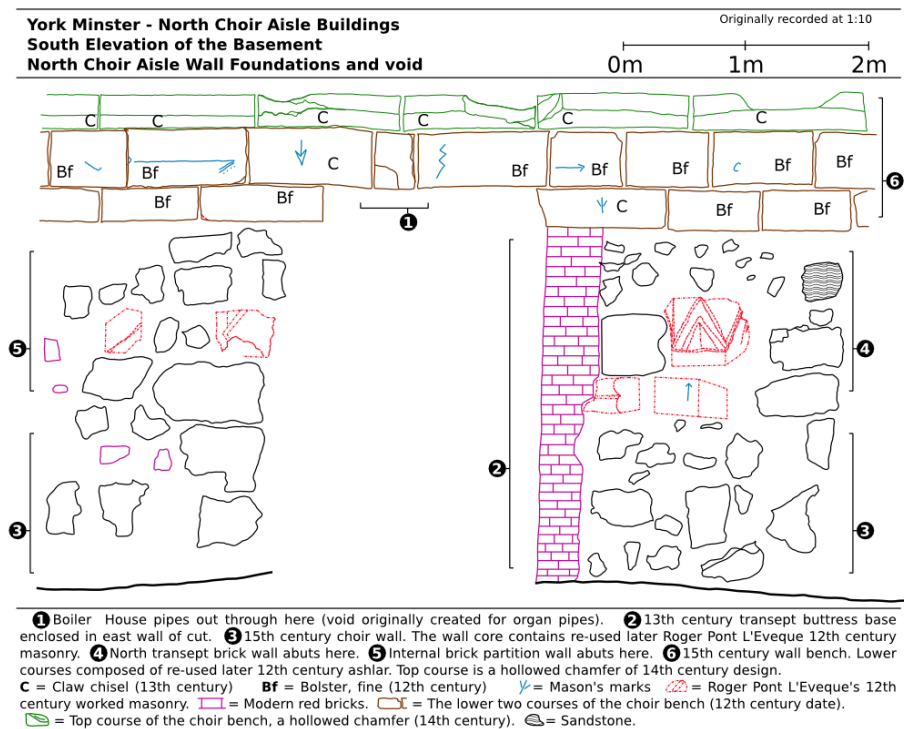
The recording process undertaken on the 3rd and 6th March 2008 involved the techniques many first years might recognise from their fieldwork induction. It consisted of the systematic recording of every stone in each section by hand

survey enabling the clear detailing of two sections on the South wall of the basement and one section set in the angle of the East wall and temporary internal wall of the basement. The two sections of the South Elevation were unusual as they were separated by a hollow section, cut through to allow pipe access to the Boiler House. This section cut had also housed organ pipes and enclosed within the walls confines remained a 13th century transept buttress.

Conventional methods of measuring were used to ensure each stones' coordinates were plotted and scaled 1:10 on permatrace. The final survey and plan revealed fascinating results. The two sections of the South Elevation revealed complex architectural developments concerning the North Choir Aisle's construction. Three courses of ashlar lay above the baseline, the top course revealed evidence of hollow (rolled) chamfers of a 14th century design which had received damage in three consecutive oval cuts in the stone, possibly removed for pipes to pass through the ceiling of the basement. The stonework revealed consistent use of 13th century claw chiselling upon the top course of ashlar and fine 12th century bolster tooling upon the lower two courses. The three courses of ashlar were believed to be part of a design for a 15th century wall bench never fully completed. The design is connected to the 15th century Zouche chapel, discussed further below, by mirroring its methods of construction.

Below the ashlar courses lay the foundation for the wall bench. The wall consisted of a mixture of rough stone mortared alongside re-used carved and sculpted masonry. Five sculptured pieces were of particular interest in the section. These were the 12th century Romanesque designs from the late Roger Pont L'Eveque's 12th century choir. One sculptured stone consisted of a chevron design (a zigzag ornamentation formed by a roll). Chevrons would mostly be found in the decoration of an area on the face, soffit or edge of an order. Another presented a voussoir containing two chevrons.

Little is known of Roger Pont L'Eveque's East End choir. Masonry was partially recovered in excavations but their details remain unpublished. The 12th century stone recorded in this archaeological survey were of great significance in adding to ongoing research which aims to create a reconstruction of L'Eveque's choir, a project which is funded by the English Heritage.



The two sections also held Masons' marks, of which relatively little is known (though there are some references in the Institute of Advanced Architectural Style, 1961) and one particular mark was identified as the Flagman's mason mark.

The third recorded section was a much smaller survey area compared to the two sections of the South Elevation. Around chest height, it numbered 11 pieces of mixed rubble and re-used stone. Here again lay one of Roger Pont L'Eveque's masonry, consisting of a rolled chamfer and fine carved lines. There was a possible moulded or carved stone lying above this chevron design but the amount of erosion from efflorescence and mortar covering obscured this. Once again there was evidence for fine 12th century bolster tooling in two pieces of stone.

The results helped to confirm the theories and ideas of the archaeological surveyors. The origins of the development of the North Choir Aisle ancillary buildings were linked to that of the 'Zouche' chapel in the South Choir of the East End.

STOP! Here I should explain something important. Don't take the 'Zouche' chapel at face value, as Brown clearly reveals in the 'Fabrick of York Minster'. The 'Zouche' chapel present today was not built by Archbishop de La Zouche for three reasons.

1. Instead of a 1500 date (designated in 1934) the current chapels architectural style of foliage is that of the 14th century and this is confirmed by dendrochronological dating of the original wooden entrance door and internal cupboards on the Zouche chapels North Elevation.

2. The layout of the current 'Zouche' chapel does not conform to that elucidated from the description and planning of Archbishop de La Zouche's original chantry chapel. The current design resembles more a sacristy or vestry than that of a planned chantry.
3. The location of the current 'Zouche' chapel is not the same as that planned for the original. Considering the complex architectural relationship between Roger Pont L'Eveque's choir and Thoresby's current design the current 'Zouche' chapel cannot be the original. Neither its location nor entrance door from the 6th bay of the South Choir Aisle correlate to either Roger Pont L'Eveque's choir design nor that of Archbishop de la Zouche's. The original location of Archbishop de la Zouche's chantry chapel would have been in the angle of the South and East transept, during the time of Roger Pont L'Eveque, one which the present 'Zouche' chapel certainly does not correlate to.

So where does that lead us in understanding the present 'Zouche' chapel and North Choir Aisle outbuildings? The South Choir Aisle entrance to the chapel with the decoration of the wall surrounding so carefully managed can only be explained as representing a single integrated campaign.

A hypothesis has been put forward: the 'Zouche' chapel's sculptural style and foliage is an integral part of a late 14th and early 15th century choir scheme. There is the suggestion (based upon the similarity of both North Choir bench and 'Zouche' choir bench construction) that the 'Zouche' chapel and North Choir Aisle bench were part of a similar scheme for two reasons:

1. There was a quantity of Roger Pont L'Eveque's 12th century masonry residing in the Zouche chapel walls, especially along the lower stages of the South wall. This corresponds to the basement discoveries of Roger Pont L'Eveque masonry in the lower foundation stages of the North Choir wall.
2. The 'Zouche' chapels 12th century vault ribs rest on 14th century springers that are integral, with the wall now shared with the South Choir Aisle (Brown 2003:173). This corresponds to the recording of the North Choir Aisle Shop Store where the north face of the west end of the chapel is preserved (Giles & Holton). On the west end of the elevation is a massive vault springer, yet there is no evidence for vault ribs or scars associated with removal.



*North Choir Aisle Door
(credit: author)*

This suggests that whereas the 'Zouche' chapel was completed the North Choir Aisle's potential vestries either remained unbuilt or held a temporary timber framed structure in the post medieval period.

Giles & Holton's preliminary report in 2008 indicated the North Choir Aisles outbuildings had been associated with the construction of the North Choir Aisle

in the c.1390. From the evidence given in this article, aided by the Giles and Holton report, it would appear there was a clear intention to build a structure as part of the original choir scheme. This is emphasised further by the double doorway of the North Choir Aisle and 'Zouche' chapel in the 6th bay West of the East End. Both doorways are carefully integrated with their surroundings by their careful management of the doorway decoration with the wall. They must have been newly constructed to result in no deviation. Furthermore the skilfully sculpted double arched doorway of the North Choir wall is a reflection of that of the 'Zouche' chapel. Brown argued that the North Choir Aisle Building entered through this doorway must have been vestries (2003:188 & Note 73) and I would argue this seems to be the case as the 'Zouche' chapel and North Choir Aisle foundations link significantly. To put the nail in the coffin as it were, during the time surveying and recording the three archaeological elevations a piece of 12th century Roger Pont L'Eveque masonry, a column, was found beneath the Chapter House Yard. Significantly, this column is a reflection of the half columns in the 'Zouche' chapel.

The structures surviving the Post-Medieval periods were demolished in the 18th century to be replaced by modern structures. These structures have a history all of their own, architects such as Britton, J., Temple, T., Atkinson, Bodley, G. F., Feilden, B. and Brown, C. having a part to play in the buildings which now make up the outbuildings of the North Choir Aisle.

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3 The A-Z of Archaeological Theory (Part 1)

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- **A** – *Antiquarianism* – Collecting old things because they’re interesting. Almost totally condemned by modern theorists.
- **B** – *Baby* – Usually thrown out with the bathwater by post-modernists.
- **C** – *Contextualists* – Archaeologists who look at data from all angles, and then write what they were going to write in the first place.
- **D** – *Digging* – An archaic mechanism of investigation disdained by the modern theorist.
- **E** – *Ego* – Compulsory for attendance at TAG (Theoretical Archaeology Group) conferences.
- **F** – *Funding* – A mythical ritual only rarely practiced on UK sites, more commonly found in America.
- **G** – Gamble, C. (2004) *Archaeology; the basics*. London: Routledge. – The best introduction to archaeological theory around. Easy to read and little jargon.
- **H** – *History* – Rarely mentioned in works of archaeological theory.
- **I** – *Ian Hodder* – Former theorist, now buried at Çatalhöyük, Turkey.
- **J** – *Jargon* – Words such hermeneutics, homeorhesis, isochrestic and uniformitarianism crop up in archaeological theory far more often than necessary.
- **K** – *Kossina, Gustav* – The most repulsive theorist – racist, ultra-nationalistic and prominent in archaeology conducted by the Third Reich.
- **L** – *Landscape* – Possibly theorists’ favourite buzzword in the last twenty years.

4 “Evening Battle: A Light and Sound Spectacular”: A review of the Jorvik Viking Festival’s Saturday highlight

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The penultimate day of the 24th annual Viking Festival, run by the Jorvik Viking Centre in York, culminated in what was billed to be a ‘light and sound spectacular’ whilst promising an evening battle. What followed was two hours of good family fun you just couldn’t help but get caught up in.

The event began with a gathering and march to battle for the Vikings and Anglo-Saxons from the Museum Gardens to the Eye of York (the grass between the Castle Museum and Clifford’s Tower rather than the big wheel formerly housed at the Railway Museum, a factor that caused some debate). This was a site to see, given the sheer amount of people in Viking, Anglo-Saxon and Norman dress. This included the necessary warriors but also children and ‘civilians’.

The procession filed into the Eye of York; an inner ring for performing and an outer ring for spectators. The numbers admitted and the space available meant that most people got a decent view, even if some of the performers did tend to direct their acts straight forward and only a few turned to acknowledge the sides. This aside, the atmosphere was generally good and not even the cold weather could stave of a healthy dose of audience participation.

The entertainment began with The Abbots Bromley Horn Dance from Staffordshire, who according to the festival pamphlet performed ‘a traditional folk dance’ with reindeer antlers radiocarbon dated to the Viking era. The dance itself, whilst probably accurate (not that the archaeology students in attendance could come up with a suggestion as to how they know the routine) was a little dull, mainly being men in period costume weaving in and out of one another holding reindeer antlers that look like they lived on a stately home wall the rest of the year to their chests.

This was followed by the ‘rabble rousing’ antics of a small section of the Viking army who demonstrated battle tactics and the weapons in use. This was relatively accurate and there’s something to be said about cheering for your warrior in a one-on-one combat and booing the opposition.

The highlight of the entertainment section must definitely go to the four strong troop, *Juggling Inferno*. Set to music, the group did things with fire than can only make me think what their mothers have to say



John Foulger, Hardcore Viking. (credit: author)

about their career paths! They confidently twirled flaming batons and juggled fire whilst the two women made light work of hoola-hooping with flaming hoops. If this was to be the only light and sound spectacular promised, I was already quite happy!

However, the main event of the evening was the battle itself. This was mostly well choreographed and whilst we noticed the stragglers at the back of battle not doing a lot, the kids probably didn't. Set to music (some of it worryingly Band of Brothers, yes the WWII one) and narrated in appropriately dramatic style as night fell, the battle combined informative story telling, battle-field antics and even the appearance of the Valkyries. Unfortunately, the Normans won, but history cannot be re-written for the purpose of a themed festival it seems.

Rumour has it that in years gone by a real boat was burnt, but in these health and safety conscious days we had to make do with a pyrotechnic one. This was still quite a visual treat and as night had fully fallen by this point. The evening was rounded off by the most entertaining firework display since the Millennium. The fireworks were set off from the top of the Castle Museum roof, illuminating the lovely architecture in a colourful glow. The display was lengthy and set to music, again suitably dramatic, this time including Wagner's Ride of the Valkyries.



The Battle! (credit: author)

The evening was good fun. Archaeological sensibilities instilled at university may have to have been suspended at times, but who cares! Its entertainment well worth the £4.50 concessions, £6.50 admission charge and even though you could have stood at the outer fence and seen the fireworks, the entertainment and battle is much better seen close up. As a result you will find me there this time next year and I'll still be cheering for the Vikings, even if they *are* going to lose again.

5 Interview with an Archaeologist: Jon Kenny, Community Archaeologist at York Archaeological Trust

Katie Marsden (<mailto:km531@york.ac.uk>)

1. **What is your job title?** Community Archaeologist
2. **What are you current projects, museum or personal?** I am a project in my own right really. I run the Greater York Community Archaeology Project, a Heritage Lottery funded position which grew up from a few community projects in the York area wanting to get involved with the Archaeology in their back gardens who felt that although there were a lot of archaeologists in York, there was no one particular stop to go talk to someone and get advice and information. They felt a little intimidated if you like about the professional/amateur boundary which made a few people worried about the process of doing archaeology. The idea of the project in that respect is to try to build their confidence, show them the sorts of things they can do. Sometimes that means I just go along to hold their hands and other groups have actually raised the money themselves and brought in people. One of the groups at Dunnington, just outside of York, raised enough money to bring in a local unit to bring in a professional to act as a director and they did the rest of the work. A couple of groups have done that, but I can provide a contact for it.
3. **Has that been successful in terms of the archaeology that has come out of it?** Its been successful at times in a localised way, work has gone ahead and been done. It doesn't move very quickly, it takes a long time for people to get interested in something and then for a local group to get as far as doing geophysics say. A group at Stockton-on-Forest want to expand their understanding of an area to the south of the village where a water pipe was put in and an excavation done in advance where everything was looked at, producing one part in particular of interest, but just along the area where the pipe was to be. The group want to use geophysics to expand their understanding of the rest of the fields that wasn't covered. However, this work can only be done when the crops aren't around so there's a scurry of activity for a few days in the Autumn but then its back under crops. Its frustrating in terms of research but people are doing lots of things that are interesting and exciting. They do things that they are interested in.
4. **What first got you interested in Archaeology?** I came into arch later in life, late 20's, when I became more disillusioned with what I was doing, working in social housing as a housing officer. This was a period when a large amount of housing stock was being sold off, and I was giving advice to the people needing the stock left. I wanted to go do something I was inspired by and I was always interested in the past and I was tempted in by television.

5. **How did you get into the Archaeology careers field and your current job?** I went and talked to people. The first was the archaeologist based in Poole, then the department at Southampton. It became apparent I'd need a degree and I needed to earn enough to pay my way through the degree. I arrived at York in the mid 90's to do my undergraduate degree. I then did the Masters in Archaeological Heritage Management which led me to do a PhD at Lancaster. During that time I tried to get out to do field archaeology as much as I could and acted like an itinerant fieldworker going from one project to the next over summer, getting as much experience as I could then going back and starting a new term. I also volunteered with YAT on different projects. Then I started to get the odd paid supervisor job. Once I finished my PhD and was writing up, I was volunteering then getting paid to work as a finds assistant at YAT. I then looked for more consistent work and worked with the ADS [Archaeology Data Service] at the University of York on a European project for three years. I did bits and bobs doing short contract work and ADS paid for me to set up a few projects with English Heritage and then I did maternity cover for Judith Winters at Internet Archaeology. I had quite a lot of non-fieldwork experience and did the first part of the Parks and Gardens Project at the University and only then I saw this position as Community Archaeologist which I wanted to do and go back to combine the enthusiasm I had for fieldwork with working with communities, taking it back to my previous jobs working with communities and housing estates. It was an ideal combination of my interests.
6. **What kinds of experiences have got you where you are today?** It's involved quite a lot of following academic pursuits and involved quite a lot of working for not very much money or no money at all. But you do have to stick at it, volunteering for a couple of weeks doesn't guarantee anything really it does make sure you know the right people but it doesn't always take you to the places you want to be. It is useful to find your way in this rather unusual career.
7. **What are some of the best parts of your job?** It's a combination of working with people in the here and now, rather than just working with the past and doing fieldwork and getting outside. I always wanted to be an outdoor person, it's a combination of that and working with the public.
8. **And some of the worst?** I suppose one of the worst has been, over the years not just this job, has been that general insecurity. I don't think I've been on a job for life type position, a contract that will just terminate when your 65, since my mid 20's. But on the other hand it provides opportunities, it keeps you on your toes and every now and again you have these moments which take you in a completely different direction. So even the grotty bits you can turn to your own advantage. I find it frustrating that you cant always go in the direction you want to go in and sometimes you have to go in the direction the groups want to go in rather than the research potential and I can only say wow, this is really interesting' but if they want to go another way, I have to go that way.
9. **What are your thoughts on the state of the archaeology field in this country? Do you think it's adequate, is there any room for**

improvement and if so where? There's lots of room for improvement, there always is. I think research has been sidelined in a lot of areas apart from academia or you can find the money to do a PhD. There isn't a lot of fieldwork being done with a research agenda at the fore and that is a part of archaeology's place in the planning process. In some respects, that solves a lot of the rescue problems, the polluter pays principal has solved a lot of the issues but it has also put a lot of archaeology into a box which is frustrating. I anticipated a lot of the problems would be solved with the Heritage bill, but that has since collapsed. I can only see things staying as they are for the time being. Archaeology right now is under a great deal of threat at the moment. Research archaeology has been suppressed for a long time but the balance of archaeology is under threat in this recession period. I don't know which way this could go. People are talking of taking away in the planning process the Section 106 agreement which gives the council the opportunity to include some monies for public archaeology and also community projects. The developers want to drop them whilst the recession is on; they don't want to build say a community centre whilst they're building a housing development. These are little things that might be a drip effect and cause problems for archaeology in later years. It might be we come out of the recession a little weaker or we might come out looking good doing more research and education.

10. **How do you see the current Archaeological climate in terms of jobs in this country?** It's not looking all that good at the moment. One thing that might happen again, a reinvention of the Manpower Services Scheme from the 80's, as archaeology has the potential to provide people with new skills that might help them re-employ themselves. This might not do much for the already trained archaeologists, and might mean more people as we come out of recession looking for the jobs. Although most archaeologists now are graduates and they will probably be favoured, but there might be the odd star excavator. That's just a thought though, it might not happen. It might further research archaeology as there will be less developments going on.
11. **What advice do you have for students wishing to get a job in Archaeology?** I've covered that a bit already, but try to find volunteering opportunities and try to cover as much stuff as you can; a long term C.V. building plan. Stick with it and in some ways it's a case of outlasting the competition although new people appear every year. Accumulate experience.
12. **What are your experiences of job interviews?** Well I've done quite a few being a bit older so I'm no longer particularly phased by them. I take the outlook of letting my enthusiasm come through. I've had to do presentations in a few of the more recent ones and the Assessed Seminars and Lectures are particularly good as it comes up time and time again, you do it all the time; conference papers, talks to community groups and getting trained to do it at university is a great help, although you might hate doing them!
13. **Do you have any interview technique tips?** First of all, stick with what you know. You need to know what you think the interviewer wants

to know, but be honest with yourself. The more you pretend to be into things you're not into, the more it will cause problems, even if you get the job. Find the areas you know you are strong in and when your on those you are your doing best, being enthusiastic and relaxed and friendly.

With thanks to Jon Kenny

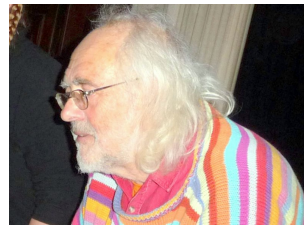
6 “Making Time Team”: A review of Mick Aston’s recent lecture in York

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Battling with bronchitis, Mick Aston gave a lecture on the Making of Time Team’ in York during the Viking Festival Week in his trade mark stripy jumper. The lecture involved many photographs helping to explain the logistics and past of Time Team, as well as a few amusing moments and snippets of information about the rest of the current series! He was introduced to the large audience by Peter Connerly from York Archaeology Trust.

Over the 16 years that Time Team has been being made, there have been 172 three-day digs and a fair few specials, such as the live dig in York in 1999. Aston was one of the main archaeologists involved in starting time team and believes that it is important to continue portraying archaeology in the media to disseminate it to a broader audience, in particular young people.

The lecture mainly consisted of a slide show of pictures of anyone and everyone involved in Time Team, apparently 50-60 people are involved in each shoot. Time Team make a point of hiring young directors and Aston also suggests that archaeology graduates have a future in television production as a way of continuing to show archaeology to the masses. Apart from the numerous pictures of people, he also discussed how Time Team first started and how the original pilot has been lost, according to Aston probably because it’s crap. This was a view with which Tony Robinson agreed with



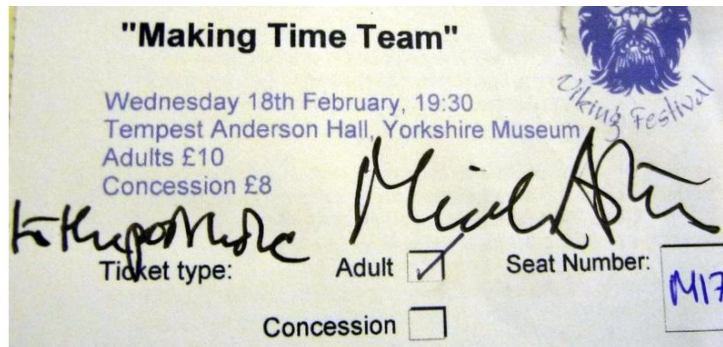
and then used his television experience to give them pointers for improving the show. Highlighting a downside of working with microphones attached, Aston reminisced about having private conversations with Tony Robinson to then look up and find the whole team grinning at them having heard the entire interaction. He also revealed his most important bit of kit for Time Team... a helicopter – shame most digs cannot afford one on their budgets!



After the lecture there was a ten minute questioning time where he mentioned how he was not a great fan of English Heritage and how it was the editing process that made the Time Team digs often look so rushed and that we should not believe everything we see on TV. The lecture and questions answered seemed to go down well with the audience, which mainly consisted of middle aged couples who clearly considered themselves armchair archaeologists and probably found

the hour lecture £10 well spent. However, as archaeology students, even with the concession making it £8 we found it a little bit expensive. However it was still thoroughly enjoyable and the technical difficulties they had with the mic were solved efficiently. The lecture definitely did exactly what it said on the tin and told us all about the making of Time Team.

... And for anyone who wants to know... apparently Gromit makes his trademark stripy jumpers!



7 Temple Newsam: Yorkshire's Hidden Treasure

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Situated just outside of Leeds – 23 miles SW of York – Temple Newsam is a real hidden gem of the county. The site has been occupied for nearly 1000 years but the majority of the standing house dates from the seventeenth century, although it has been extensively altered since. Throughout the sixteenth century the fortunes of the Darcy and Darnley families rose and fell with their political involvement and was bought in 1622 in a decaying state by Sir Arthur Ingram. It was this gentleman who consolidated the building and created the three-sided courtyard house which exists today.

Whatever your interests in country houses, Temple Newsam has something to offer you. If your interest lies in women throughout the past then the history of this building will be intriguing – having been altered dramatically throughout its later history by a series of strong willed and creative women. For example, the Great Hall was remodelled in the 1790s by Lady Irwin who supported a fashionable neo-classical design for the room and then later by her daughter, Lady Hertford. In the 1820s this was replaced with a neo-Jacobean style. It was again Lady Hertford who received a present of expensive Chinese wallpaper from the Prince of Wales – her ‘boyfriend’ as the Curator of Collections tacitly described him when talking to us – creating the Chinese Drawing Room in the late 1820s. If it is this aspect of the house's history which draws your fascination then the publication *Maids and Mistresses* is for you as it discusses the role of women in the history of country houses in Yorkshire, Temple Newsam included.



The Chinese Drawing Room at Temple Newsam (credit: author)

Temple Newsam is a fascinating case study if you are interested in the conservation and restoration of country houses. In the twentieth century the house was used as an art gallery for Leeds Council and was painted battleship grey throughout during this period – destroying most of the historic interiors (except, thankfully, the Chinese Drawing Room). When the building began to be looked at as a work of art in itself, rather than purely a space in which to showcase art, this catastrophe began to be addressed. The archival, documentary information on Temple Newsam was carefully searched for information and images pertaining to earlier decorative schemes. Material evidence was also searched for – paint was analysed and wall paper remnants were sampled. One of the rooms with the most surviving evidence was the Picture Gallery. The room was originally panelled in oak in 1630 by Sir Arthur Ingram, then redecorated in green flock wallpaper in 1746, red flock wallpaper was added in 1826 and then replaced with red damask in 1940. In 1808 an inventory of the paintings was carried out – thereby providing information on the sequence of artwork which represents a philosophical statement. Due to this inventory the decision was taken to restore the Picture Gallery back to how it would have been in 1808, with green flock wall paper and a large number of the original paintings and pieces of furniture.

With friendly, knowledgeable staff and an excellent guidebook Temple Newsam is a must for those interested in country houses. For less than £4 entrance per adult this house is definite value for money and contains an extensive collection of fine artwork throughout as well as the house itself. For further information and opening times see the website:

Further Reading

1. Temple Newsam Website (<http://tinyurl.com/b2dw4u>)
2. Bower, H. (2000) *Textiles at Temple Newsam: The Roger Warner Collection*. Leeds: Leeds City Council
3. Fraser, I (2000) 'Restoration of the Picture Gallery at Temple Newsam, Yorkshire, UK' in Canadian Conservation Institute (ed.) *The Conservation of Historic Interiors*, 87-96. Canada: Minister of Public Works and Government Services
4. Larson, R (ed.) (2004) *Maids and Mistresses: celebrating 300 years of women and the Yorkshire country house*. York: York Country House Partnership
5. Leeds Museum & Galleries (2004) *Temple Newsam*. Leeds: Leeds City Council

8 “A Private Audience with the Cawood Sword and other Viking Treasures”: A review of the talk at the Yorkshire Museum

Katie Marsden (mailto:km531@york.ac.uk)

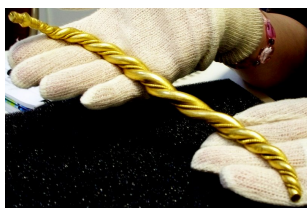
This one and a half hour talk given by the curators of the Yorkshire Museum gave a perhaps unique opportunity to get ‘up close and personal’ with some of the museum’s treasure Viking artefacts. The talk was fully booked, offering around twenty places to various people, including members of the public, students and re-enactors.

The session was structured around four artefacts from the Yorkshire Museum’s collection; the Ormside bowl, a particularly unusual gold torque, a collections of strap ends and cumulating in Cawood sword. Participants were given the chance to handle some of the less fragile artefacts at the same time as receiving a presentation explaining their story and history and details about the manufacture and use. The curators were able to answer any questions that arose with confidence and detail, without leaving the audience too out of depth, ideal as some of the attendees although interested in archaeology were not grounded with a background.

The Ormside bowl, an 8th century bowl which had been converted to a drinking vessel late into its life and was buried with a Viking warrior. The bowl is an exceptional artefact made of two pieces riveted together. The outer is gilded silver with vine-work decoration whilst the inside is plain with a blue glass bead surviving with evidence for three others now missing. This was one of the two artefacts not able to be handled, due to its fragile nature.



*The Ormside Bowl.
(Credit: author. Used by permission; York Museums Trust (Yorkshire Museum))*



Viking gold arm ring. (Credit: author. Used by permission; York Museums Trust (Yorkshire Museum))

The second artefact was a gold Viking arm ring. This artefact is of such a high gold content, 96%, it is worth an estimated £22,000 pounds. The artefact has no context which is unfortunate, having been found in a box under a York builder’s bed by his children after his death. Much debate has occurred regarding the construction of the arm ring in conjunction with jewellers. The high gold content and intricate construction is said to point to the incredibly high status of the owner, possibly indicating gift relations. The torque is definitely worth a look, it’s the closest to high end jewellery craftsmanship without the dirty looks from the cashiers!



Poppleton strap-ends. (Credit: author. Used by permission; York Museums Trust (Yorkshire Museum))

The penultimate artefacts were a collection of 8 complete strap-ends which formed two complete sets of four. Called the Poppleton strap-ends, they were found in a field in Upper Poppleton, near York and are made from silver with Anglo-Scandinavian style decoration. They are referred to as Trewiddle style after a similar hoard found in Trewiddle, Cornwall and feature stylised animals.

The final artefact was billed to be the highlight of the talk, the Cawood sword. This unusual weapon features a pommel type dated as Viking around the 9th Century and a guard dated as Medieval around the 12th Century. Experts believe this sword could have belonged to someone on the cutting edge of style, a weapon fashionista if you will. The sword was found in the river Cawood in the 19th Century and appears to be in an amazing state of preservation, although x-rays still need to be conducted to establish the internal weaknesses. This could be due to the low oxygen levels in the river mud, or has been suggested by some, an exceptionally high carbon content making the sword a piece with particular high status and remarkable craftsmanship. Again, tests would need to be carried out to confirm this theory. The sword then passed into private ownership and was acquired by the museum after it was donated in lieu of tax after the owner passed away. The sword is inscribed on both sides, although the meaning is yet unknown with suggestions including a personalised inscription such as a name, a Biblical inscription or a concept or spell similar to those invoked by runes but in a more modern alphabet. Again, more work in this area is hopefully to be carried out in the future.



The Cawood Sword. (Credit: author. Used by permission; York Museums Trust (Yorkshire Museum))

All the artefacts, and more, can be found in the Yorkshire Museum, Museum Gardens in York. Entry is free to all York Card holders (available to anyone

who lives in York, including students) and is otherwise £5 for adults and £3.50 for children. Concessions are £4 and the under 5's are free. Family and joint tickets are available and all tickets a valid for a year, subject to giving your details.

All the artefacts mentioned here are well worth a look. Although the opportunity to handle them has now passed, their splendour can still be appreciated in their glass cases. The other collections in the museum are also well worth a look and it all adds up to a great day out, especially in good weather with a picnic in the museum gardens. For those interested in studying Archaeology at degree level, the University of York Archaeology Department is situated right behind the museum and could be of benefit for a wander round, especially for its grade I listed building status. Further talks such as these are held periodically by the Yorkshire Museum. Details can be found by visiting their website (<http://tinyurl.com/ya6s5u>).

9 The Post Hole Guide to Brighton

Chris Brown (mailto:cb557@york.ac.uk)

Brighton and Hove (Brighton's next door neighbour), the home all of things cheerfully camp was a relatively small set of seaside fishing villages until the Georgian period, when with the arrival of George IV (the Prince Regent) thrust the area into the public spotlight and the town was reborn under the guise of a spa town.

The prince brought many rich aristocratic people down from London which established the town as a resort for the rich with disposable income. The town flourished once more in the late 1800's with the birth of the railways. The short time travelling from London down for the coast for a day trip appealed to the working class of London and the city grew once again as a tourist town.

In more recent times, the 1960s was another interesting period for Brighton, with the pilgrimages by Mods and Rockers to the beach almost every week. This most famously was shown in the film *Quadraphenia*. In 1984 during the Conservative party conference, the IRA tried to assassinate Margaret Thatcher, after attempting to blow up a section the famous Grand Hotel. The bomb went off killing 5 and injuring 31 but the then Prime Minister escaped harm.

Brighton and Hove gained city status in 2000 and is famous for its seaside atmosphere, dirty weekends and picturesque Georgian architecture. It has seen a great rise in tourists from the U.K and abroad and will continue to reap the benefits of this long and colourful history. It must be said that this lively town is not just for night out but is worth a visit at any time of the year.

Getting to Brighton (from York)

By Car: Brighton is located right on the south coast, so head south taking the A64 to the M1, and continue on here until you get to the M25 and head clockwise. From the M25 take junction 7 on to the M23 and continue following this road down on the A27 all the way to Brighton.

By Train: It couldn't be any easier to get to Brighton on the train. From York, take any of the frequent trains down to London Kings Cross or St. Pancras. From Kings Cross you take the underground to London Victoria or from St. Pancras itself and from here get on any train to Brighton. These are once again very frequent and not too expensive.

By Coach: The best way to get to Brighton on the coach is from either getting the National Express service 561 from York to Brighton seafront or the Megabus from Leeds down to London. From here the number 025 heads to Brighton from London Victoria coach station.

Accommodation

As you expect with any bustling seaside city accommodation is frequent and ranges in standard. From the cheapest B&Bs to luxury seafront hotels (which will cost you a lot!) there is no shortage of places to stay. Best check out the Visit Brighton website (<http://tinyurl.com/cc8sk>) for recommendations and price guides.

Alternatively you can crash at some local campsites; there are two within a close proximity to the city itself. These are Blackberry Wood or Sheepcote Valley (Caravan club). Brighton back-packers hotspot The Grapevine (<http://tinyurl.com/cytq7h>) or hostels such as Seadragon or St. Christophers Inn provide excellent accommodation for not a lot of cash.

Places to visit

- Museums

- *Royal Pavillion*: Brighton's most famous building, built by the Prince Regent as his holiday home by the sea. Designed by John Nash and built between 1815 and 1822, it recently had a £10million restoration project, guides available in English, French, German, Mandarin, Cantonese and Italian. Expensive but worth it just to see the elaborate 34 course dining table and interior dcor to blow Lawrence Llewellyn-Bowen away! Entry costs, £8.30 adult, £6.40 concession, £5.00 children.
- *Brighton Museum and Art Gallery*: Brighton's main museum, located in the grounds of the Royal Pavillion houses exhibitions on Brighton's history, the history of furniture and design, a small Egyptology section and a near permanent 1960s exhibition. Entry is free and definitely worth a visit
- *Hove Museum*: A fantastic small museum on the Hove seafront, houses a number of small exhibits with one permanent one about children and childhood in general. Once again entry is free, but can be hard to find the museum. Go if you can find it, the grounds of the museum contains a pagoda given to Brighton from the Indian viceroy in the 1940s.
- *Brighton Toy Museum*: Independent museum located under Brighton train station, it houses thousands of toys and is definitely worth a visit. Entry costs £4.00 adults, students and children £3.00
- *The Booth Museum of Natural History*: Massive collection of stuffed animals, a bit morbid but can teach you about evolution and you get to see many species of animals you can see on the TV!
- *Preston Manor*: A Victorian manor house, this attraction is a fully restored period house with all the fixtures and fittings you would expect from a Victorian house. Worth a trip, entry costs £4.10 adults, £2.40 children.

- Other attractions

- *The Volk's Railway*: The first electric railway in Britain, runs along the seafront however is seasonal in its opening times.
- *Brighton Pier*: No trip to the seaside would be complete without getting your lips round some candy floss and going on one of Brighton's most popular tourist trap, I mean magnet.
- *The Lanes*: Shopping galore, hundreds of little boutiques with all kinds of kitsch items to buy, bargains are guaranteed.

- *Brighton Sea Life Centre*: One of the oldest aquariums in the country and has recently brought in new displays and a menagerie of sea creatures.
 - *The West Pier*: Fire, storms and seagulls have all taken their toll on this once proud pier. Abandoned in the 1960s it was left to rot. Fire ravaged the pier in 2004 and then storms took their toll on the structure, now its mostly poles sticking out of the sea. Plans to develop and restore the pier are in the pipeline, and the old girl may have some action left.
 - *The Dome*: Once the stables for the Royal Pavillion, this stylish building now houses the city's premier theatre and music venue. No massive bands perform here; it works best as an intimate venue. Inside is a stylish bar area but is only open to ticket holders to one of the shows.
- Places close by
 - *Lewes*: Take a trip to Lewes, the county town of East Sussex, home to a pre-Norman castle, a famous bonfire night festival and fantastic local brewery, easy to get to and a fantastic place to visit. It is located to the east of Brighton, easy to get to by car or train.
 - *Arundel*: Once again a close by is another very old town, located to the west of the city. Home to a couple of stately homes and a fantastic castle, this market town is worth a visit and some of the local produce (and beer) on display should wet your appetite.
 - *Eastbourne*: Ahh the pensioner capital of England, is similar to Brighton in the age of its expansion with the same architecture with similar attractions. Further away along the east coast, but worth the drive to see, are the wonderful seven sisters, which guard Sussex coast from the dangers of the English Channel.

Further Details

- **Brighton Tourist information**: tel 0906 711 2255
- Visit Brighton (<http://tinyurl.com/cc8sk>)
- Brighton & Hove archaeology Society (<http://tinyurl.com/cu6gcg>)

10 Announcement: The Lords of Misrule present “Penumbra Mortis”

Katie Marsden (<mailto:km531@york.ac.uk>)

The Lords of Misrule present

Penumbra Mortis

A conversion Drama

Hessia is in a state of change. With Christian Franks on one side, pagan Saxons on the other, and a priest from Rome offering salvation, a village must decide whether to honour its ancestors and the old ways, or to survive in a Christian Europe. Writer John Clay, who has recently completed his Ph.D at the Centre for Medieval Studies, brings to life the story of St. Boniface and his attempts to convert the village to Christianity, performed in a reconstructed longhouse!

7.30pm on the 12th, 13th and 14th March at Murton Park, York (free transport provided from York City Centre).

Tickets £9 (£7 concessions)

For tickets, please send a cheque made out to The Lords of Misrule to the following address with your name, contact email address and the date of performance clearly stated. Please also drop us an email (<mailto:lordsofmisrule@gmail.com>) so that we know to expect your payment. Deborah Thorpe co/
The Centre for Medieval Studies The King’s Manor Exhibition Square York YO1 7EP

THE LORDS OF MISRULE PRESENT
PENLOBRA
GORTIS
A CONVERSION DRAMA



FOR DETAILS & RESERVATIONS EMAIL
LORDSOFMISRULE@GMAIL.COM

12, 13, 14 MARCH
IN THE VIKING VILLAGE AT
GORTON PARK
7.30PM £9/£7 CONCESSIONS
FREE TRANSPORT

11 Announcement: Past Preservers is in search of Experts, Presenters, Researchers and your Projects and Ideas

Gemma Doherty (<mailto:gjd500@york.ac.uk>)

Past Preservers is happy to announce that we are now seeking experts and advanced students to help in the production of major documentary projects to be filmed in Egypt and elsewhere.

We are looking for rising specialists in all areas of Egyptology, archaeology, and related areas of historical study who will readily and energetically share their knowledge and enthusiasm for their subject, both on camera and off it, as either “talking heads” in television documentaries or as researchers behind the scenes.

This exciting work will afford the opportunity to learn in a hands-on way how the sciences of archaeology and historical analysis are conveyed through the various media of documentary television and film, and promises to be an interesting way to gain exposure in the field and see how documentaries are actually made.

Additionally, we welcome fresh ideas for media projects and are eager to help our talent pursue new avenues of research and presentation; a major part of Past Preservers job is to provide the best possible representation and support for a new concept or project as it makes its way from mere suggestion to fully fleshed-out production, and we hope you will feel welcome in bringing forward your best and brightest.

If interested, please send a current CV, including date of birth, nationality, and mention of any previous experience working in the media, along with a photograph of you, to sam@pastpreservers.com.



About The Post Hole

The Post Hole is a student run newsletter for all those interested in archaeology. It aims to promote discussion and the flow of ideas in the department of Archaeology for the University of York and the wider archaeological community. If you would like to get involved with the editorial process, writing articles or photography please email: Katie Marsden (<mailto:km531@york.ac.uk>) or Gemma Doherty (<mailto:gjd500@york.ac.uk>).