

The Friends of the Pitt Rivers Museum, Oxford Magazine



IN THIS ISSUE

- 2 Between Friends, Editorial, New Friends and Deaths
- 3 From The Director: Repatriation
- 4 Bone
- 5 Labelling Matters
- 6 Beer Strainers
- 7 Lucky Charms in Viggiano
- 8 Disease
- 9 Senegalese Music
- 10 Hampton Gay
- 11 Index Matters
- 12 Museum Friends' and Diary Dates

Cover image: The Madonna of Viggiano. 6th century with later gilding etc. Photo © Anthony Flemming. From article on page 7

Between Friends

This is my last contribution to this column as Chair of the Friends. My first appeared in the 30th anniversary issue, Autumn/Winter 2014 (issue 81), following the valedictory article from Felicity Wood, who had served as Chair since 2011. That special issue was also the first time the Newsletter changed its name to Magazine, as the then Editor, Juliet Gammon, wrote "to reflect its quality and content". Much water has flowed under the FPRM bridge since then, and much will now change, except for the magazine itself: this will continue under Dawn Osborne's expert editorial guidance. Yesterday (as I write, i.e. 20th July, 2021) a magic wand was waved by a zoomed vote at an Extraordinary General Meeting. This vote has transformed the Friends of the Pitt Rivers Museum from an independent organization to becoming incorporated into the administrative structure of the Museum. We are not the first Oxford Friends' organization to undertake this step: as the PRM's Head of Administration, Planning and Finance Karrine Sanders said at the EGM, both the Ashmolean and the Bodleian Friends have been incorporated into their parent organizations, the latter's new structure being more similar to ours.

I described the new organization and the personnel involved in the previous issue and will not repeat it here. I simply want to take this opportunity to thank all those who have served on the Friends' Council in all the years of its existence, especially during my seven years as Chair. The next Between Friends article will be written by Anthony Flemming, a Friend who has written an article in this issue (page 7). Anthony will also serve on the PRM-FPRM Liaison Committee, so will be well placed to report on how the changed structure is working.

Gillian Morriss-Kay, *Chair of the Friends*



Photo © Studio Edmark

Editorial



Photo © Dawn Osborne

As the Country open up I am filled with renewed optimism for a post-vaccine landscape in which things can return much more to normal. Certainly at the Magazine it should be business as usual. I am delighted that it will continue largely with its existing much appreciated editorial, design and distribution teams under the auspices of the Museum and we

look forward to closer collaboration, to the benefit of both the Museum and the Friends.

Special thanks in my editorial this issue need to go to Gillian Morriss-Kay for her role in providing the extremely informative 'Between Friends' section of the magazine to date, Colin Langton for his trusty distribution services from which he has retired and to Jonathan Bard for his hard and sterling work in taking up the mantle of the indexing and binding of the Magazine (see page 11 of this issue for all the details of the new electronic availability of these indexes).

I am also looking forward to seeing Anthony Flemming's 'Between Friends' piece for the next issue and to seeing

his relationship with the Magazine develop.

Finally if you would like to contribute to the Magazine on a topic of your expertise or have any other feedback about the magazine. Please feel free to email me – contact details on the final page.

Many thanks also, of course, to all the friends who regularly read the Magazine, without which it would not exist.

Dawn Osborne, *Editor*

JOIN US TODAY!

New Friends

Marek Hawlin, Oxford; Rachel Vincent and Mark Wise, Australia.

To learn more about the benefits of becoming a Friend, or if your details change, please contact the membership secretary **Beth Joynson**, ea@prm.ox.ac.uk or **01865 613000**

Obituaries

FJ Beard, Jeremy Montague.

From the Director : Policy, Procedures, Provenance and Restitution

All Photos: © PRM



Traditional Maori Hongi greeting between Dr Arapata Hakiwai, Kaihautū of Te Papa Museum; and Louise Richardson, the Vice-Chancellor of the University of Oxford as part of the handover ceremony of Maori ancestral remains of seven toi moko and three kōiwi tangata returned through the Karanga Aotearoa Repatriation programme (John Cairns, 29.1.20-37)

Anyone who has been following discussions about repatriation in the past years will have noticed that several museums in Europe, the USA, Canada and Brazil have started to return objects to the countries or peoples of their origin. Often these returns followed the publication of new policy and procedures for the return of materials taken under duress or as part of military violence during colonial times.

Although some newspapers have suggested that this represents a sudden shift, it is actually the result of decades of pressures from indigenous peoples and activist movements for the return of objects taken without proper consent. Just to mention two important and recent examples: Berlin's Stiftung Preussisches Kulturbesitz, holder of the largest collections of Benin Bronzes in Europe, decided to repatriate them to Nigeria, while the Belgian government will hand over ownership of the Congo collections held at the Museum for Central Africa in Tervuren to the DRC. Although the collections will remain in Belgium while the DRC builds museums, ownership will no longer require the availability of new facilities. These are widely welcomed as hopeful signs of change in Museum leadership.

Such transfers are also occurring in the UK with some of the University Museums leading the way. Manchester Museum has returned sacred objects to the Aranda People of Australia, Exeter Museums have returned Blackfoot regalia to the Siksika Nation (Canada) and Aberdeen has returned a Benin Bronze to Nigeria. In July 2020, the University of Oxford agreed procedures for returning cultural objects owned by its museums. Under my leadership, and in collaboration with other GLAM colleagues, we worked to agree procedures that would provide clear guidance for any future claimants. We received advice from international experts including Professor Wouter Veraart, Professor Wayne Modest and Dr Henrietta Lidchi and also from the University Legal Services and Farrers & Co.

Museums outlive the contexts in which they were

established, and often find themselves custodians of collections that raise challenging questions. As an anthropological museum founded at the height of the British Empire, the Pitt Rivers Museum houses many objects that were acquired or donated through colonial networks and travel under circumstances that today would be considered unacceptable or unethical. We are now scrutinising our collections from Africa, Oceania, the Americas and Asia in particular.

As the focus for repatriation is on cultural rather than biological objects, only a small number of collections from the Museum of Natural History will be in scope. The task of performing due diligence on provenance is however far more substantial for the Pitt Rivers and Ashmolean Museums due to the nature and timings of their collections. We acknowledge that these processes were often violent and inequitable towards indigenous peoples and other stakeholders. The Museum is confronting this difficult history by engaging closely with its past practices, indigenous communities and the display and interpretation of its collections.

The Museum still holds many items that remain contentious. Human remains together with sacred and looted objects represent much pain and suffering and their presence in museums can cause ongoing damage to originating communities today.

Several countries, including Kenya, South Korea, Ghana and Peru are now making international inventories and starting discussions about the return of artefacts taken during

colonial times. The Pitt Rivers Museum is keen to work alongside our colleagues nationally and internationally to work towards redress, transparency and, where appropriate, either returning material to indigenous peoples or displaying it in a way that they feel appropriate. We see that doing this is not only a challenge but an opportunity for the University to establish new, more equitable relationships, based not on violence or exploitation but as part of a process of reconciliation and hope.

Laura Van Broekhoven Director



Maasai delegates Samwel Nangiria, Yannick Ndoinyo and Laibon Lemaron Ole Parit working with Laura van Broekhoven to discuss future care for Maasai objects collected in Kenya and Tanzania during colonial times. (MG-4810)

Boning up on the Pitt Rivers' collections

This article looks at examples of the use of bone to be found in the Museum (or in the reserve collection). Bone, a material available locally throughout the world, is used in a huge variety of ways, demonstrating human inventiveness and problem-solving abilities.

I have always liked the apple corers made from sheep's bone — or rather I had always thought of them as corers, although they were labelled as gouges; but in searching online I have learned that they were indeed used to scoop out apples when, in the days before modern dentistry, biting into the fruit might have been very painful. The decorations, including the owners's initials would have allowed them to be identified by individuals (Fig.1). In C41A, a case containing equipment associated with betel nut chewing, are similar-looking bone implements — this time from Papua New Guinea and used as lime spatulas. In both instances, in ergonomic terms, the ball of the bone sits comfortably in the palm of the hand and the long bone has been sliced so as to form a scoop. Both are fulfilling a local need, using a material that is conveniently to hand.

Lace bobbins were frequently made of bone, and indeed this has led to the term 'bone lace'. These bobbins were often made as love tokens (Fig. 2). Staying with the textile theme, I have found not only needles made of bone but also loom weights, and combs for beating down the weft. In case C136A, 'Spinning and Winding', there is a working model of a spinning wheel made from cattle bones by French prisoners of war held in England during the Napoleonic Wars (Fig. 3).

Bone has been used for many kinds of tool. The list starts to sound like a verse from James Fenton's poem about the Museum: an awl from Alaska made from the radius of

a reindeer.... I was delighted to find a shovel made from a scapula (Fig. 4). Bone has been used as handles for a variety of tools — from adze handles in North America to the handles of dinner knives. On a smaller scale, bone has been used for ear cleaners and surgical probes. In the hunting and fishing department I have found bone daggers and clubs, and also arrow and harpoon heads, and points on fish hooks and spear throwers.

Bone is used in the construction of many musical instruments — the three-holed flute from Guyana made from the tibia of a jaguar (Fig.5), for instance, and the pegs for tuning stringed instruments such as the World War I mandolin in case C90A (Fig. 6).

The game of 'knuckle-bones' existed in many cultures and has become the playground game known as 'jacks', now using metal pieces. The same bones have been used as dice: hence the nickname of 'bones' for dice. Knuckle-bones and other bones have been used in divination in many countries.

Two of the most remarkable bone items in the Museum are the sections of bone flooring displayed below the 'Building and Housing' case, C51A, one constructed of cow bones (Fig. 7) and the other of sheep bones. Of the 17 examples of bone paving found in the UK, 12 are from Oxfordshire. The pair in the PRM were found in a house in St Aldates. Leg-bones were set endways into the earth floor and would have provided a good durable surface. Until the butchers were moved to Oxford's Covered Market in the 1770s, animals were slaughtered in the streets of central Oxford. Queen Street was known as 'Butcher Row'. Another instance of a readily available material used for local requirements!

Felicity Wood, Friend



Fig. 1: 1884.61.21 apple gouge, London 1829



Fig. 2: 1918.16.41 lace bobbin decorated with name Hannah, UK



Fig. 3: 1945.2.3 model of woman at a spinning wheel, UK



Fig. 4: 1926.50.3 shovel from scapula, Avebury, Wiltshire 2900 - 2600 BC



Fig. 5: 1931.13.1 flute, Guyana



Fig. 6. 1940.9.21 Captain Kennedy's mandolin, WW1

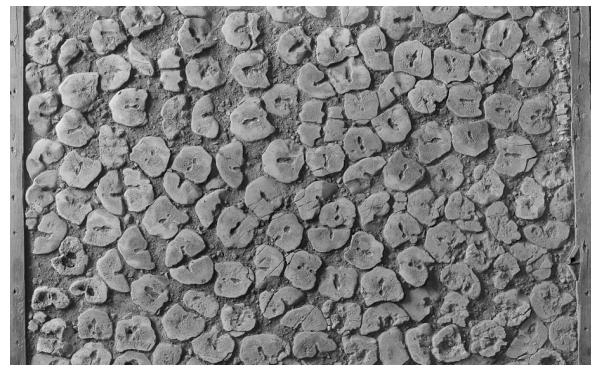


Fig. 7 1910.7.1 section of bone paving, Oxford, late 17th C to early 18th C

Deconstructing the museum label:

the Labelling Matters project at the Pitt Rivers Museum



Label in the Writing and Communications case using outdated language, PRM, 2021

During the Labelling Matters project's review of PRM interpretation, I came across two major streams of problematic language: the overtly offensive/derogatory and the euphemistic. The former is often situated within the more historic labelling and easier to identify. The latter, however, is much more prevalent throughout all labelling and requires a lot more critical unpicking and self-reflexivity.

The more historic museum labels often use derogatory language to describe and categorise non-white people. For example, on several labels on display there is visible Tippex, which was used 20 years ago to cover up a term that I shall only refer to as the 'k-word' due to its offensive nature. This term was used to refer to Black South Africans and weaponised during apartheid. This word is still visible in the cases as it was not only written on labels, but also physically transcribed onto objects themselves, often by researchers in the field. In the Writing case the term Blackfellow remains to refer to Aboriginal Australian peoples, which immediately racializes them and places them in contrast to the white settler community. While this term to some extent has been reclaimed by Aboriginal Australian communities to refer to themselves, the context in which it is used within the museum is more closely linked to colonial rhetoric.

The euphemistic problematic labels are often not overtly offensive or even technically incorrect, but their silences, omissions and wordplay uphold entrenched stereotypes and colonial ideologies. For example, two labels refer to two Asian textile pieces as having been acquired in a military context. However, the label describing a robe which was acquired during the first Anglo-Burmese War says that it was 'found' by British soldiers in the King of Ava's tent after the Battle of Rangoon, while the Buddhist monk's robe is listed as being 'looted' from the temple by a Chinese faction that invaded Mongolia. This comes up frequently in object documentation where if perpetrated by a European power terms such as looting are not used, as evident in the case label for the Benin Bronzes where the military campaign is downplayed and obscured.



Beaded snuff gourd from South Africa with offensive ethnonym Tippexed out. PRM

To establish a framework through which the interpretation in the museum could be critically examined, I designed a set of questions aimed at deconstructing the coloniality and power dynamics at play in the museum. Based on Anibal Quijano's Colonial Matrix of Power, which suggests that coloniality is upheld and perpetuated by three

broad structures: Hierarchy, Knowledge and Culture. I ask the following:

- Does this label/display establish Hierarchies?
- Does this label/display assign power to and privilege Eurocentric knowledge?
- Does this label/display impose Eurocentric cultural norms?

This approach was deployed throughout the four Labelling Matters case interventions installed in Summer 2020. Using these questions, the installations deconstructed case labels alongside audiences to prompt further thinking around language and embedded biases and stereotypes.

For example, the intervention at the Opium case focused on how the label reproduces and privileges Eurocentric knowledge, creating a narrow narrative presented as objective and all-encompassing. The intervention explores the value-laden statements used, such as 'opium is an illegal narcotic', which not only paints the history and use of opium in a negative light, but also presumes that legality is universal. Furthermore, the label emphasises China's relationship to opium, reinforcing stereotypes and ignoring the global history of opium. This is further compounded by the absence of the Opium Wars in the interpretation. By omitting the legally sanctioned drug trade that helped fuel the British colonial economy but had devastating effects on various populations, the label essentially 'others' opium use and removes Britain from a narrative from which effects can still be felt today.

Marenka Thompson-Odlum, Research Associate, PRM



Historic labels no longer on display at PRM. 2021.

Making a traditional Xhosa beer strainer



Mamzangwa threading the prepared stems. A completed example beside her

A search of the on-line catalogue of the PRM collections brings up 26 items related to the term 'beer strainer'. Some of these are ladles, others are plaited strainers made from palm leaf. Among them are two images of strainers of the type known as 'intluzo', both donated in 1893 by Sir Bartle Freer (1893.17.1.1 and 1893.17.1.2). These typical Xhosa strainers are still known and appreciated today but knowledge of how they were made is slipping away.

Beer consumption still plays an important role in Xhosa communal life, brewed from maize and sorghum for special occasions. Today metal or plastic sieves are commonly used to remove spent material from the fermented brew, but in earlier times this was done using these specially-constructed, long narrow bags ('intluzo' in Xhosa), made from a local estuarine rush *Juncus kraussii* ('imizi' in Xhosa). Examples of these structures are still available today, adapted for use as lampshades, or sold to tourists in miniature reproductions.

In February 2020, I accompanied my basket maker friend Hilary Burns on a visit to South Africa's Eastern Cape region as she prepared to try to document this disappearing skill, a local friend of hers having located someone who could teach us how they are made. We had identified the technique as ply-splitting, an uncommon but well-known textile technique, not one that we had ourselves used in our work. It was a perfect opportunity to observe and to take part in the making of this clever structure. For me, it also provided an opportunity to check textile expert Peter Collingwood's interpretation (in his book of textile structures 'The Maker's Hand') of how the structures are made. His explanation, that making grows from the narrow end towards the wider mouth differed from explanations in literature from South Africa. It turned out he was wrong!

Making the intluzo is a slow business. Our example took 5 days, two of which had been completed before our arrival, three with our participation. Each of the several hundred rush

stems has to be prepared, a skilled job involving splitting into three parts, removing the interior pith and plying into a single strand. Demonstrated by our teacher Mamzangwa Phathekile, this was a simple matter of holding the base of the stem in one hand, separating the three elements and rolling them with the flat palm of the hand on her lower leg. Not so for us! There was a knack to this rolling, and it took time to acquire.

The plied strands were threaded on a cord made from the discarded pith, using a blunt-ended wooden needle made for the purpose. When all were threaded, the needle then returned to the starting point to begin a second row, thus gradually forming a tubular structure, forming the mouth of the strainer. Round and round the needle went, as the tube grew, narrowing gradually as the shorter rush stems



Plying the three strands on lower leg

were exhausted and their ends tucked in. When only a few strands remained, these were bound together and tied off with a loop, useful for hanging the strainer when not in use. The mouth was finished separately.

Using a three-stranded rush element, rather than the more easily made two-strand one, provides the essential flexibility. The intluzo can be twisted. Held with the wide neck upwards, the brewed mix is ladled in, and the tube wrung to expel the beer, leaving the debris behind. Alas, it was not the right time of year to observe this final stage!

Ruth Stungo, Friend



Freshly collected rush on river bank with collecting tool

Lucky Charms and the Madonna of Viggiano, Italy

The Lucanian Appennines in southern Italy are not much visited. Earthquakes have shaken down the older buildings, but ancient customs remain and I was fascinated to visit the hilltop town of Viggiano on the first Sunday of September, the weekend of the 'Festa della Madonna Nera di Viggiano'.

The feast marks the move of a Byzantine statue of the Madonna and Child from its summer sanctuary high in the mountains to the town for the winter. The statue is unusual, with both figures having a dark-toned complexion. So-called 'black' Madonnas are found throughout Europe but their origins and meaning are debated. Some have suggested that they represent the appropriation of a pre-Christian religious aesthetic representing an earth goddess: the psychoanalyst Carl Jung apparently thought they were derived from the ancient Egyptian Goddess Isis whose cult was popular in the Roman world prior to Christianity. Others note the resemblance to the Hindu Goddess Kali and suggest a conceptual parallel, if not a direct connection between them. With much speculation and few facts, it is hard to get to the bottom of all this but these statues are certainly curious. The story of Viggiano's is that when Saracens threatened the old Roman town of Grumentum nearby in the 10th century, it was hidden in a cave in the mountains for safekeeping and forgotten. Sometime following, shepherds saw flashes of light from a mountain top which led them to discover the statue perfectly preserved. It has been venerated ever since and in 1965 Pope Paul VI declared the statue "Queen and Patroness of the Lucanian People".

On the feast day, the statue joined a procession with banners and other decorative displays held high. Music included folk troupes playing the bagpipe-like zampogna and the oboe-like ciaramella – both ancient instruments

unique to southern Italy. Food stalls lined the route with traditional offerings like 'O Pere e O Musso' ('foot and face') - sliced pork trotter and cow muzzle with lemon and salt. Cuddly toys could be won in shooting galleries, hawkers from as far as North Africa sold their wares and if you drifted from the religious focus of the event, an image of the statue somewhere would soon remind you of why you were there.

Drifting as I was, I found a stall selling Catholic-themed trinkets and, among these, rather non-Catholic lucky charms; I ended up with the pictured keyring of amulets. The recent 'Small Blessings' project on amulets at the PRM helps to decode these. The horseshoe is well-known, here decanting unlucky 13 – a similar crescent moon decanting 13 is in the PRM collection as is a St Valentines Key which unlocks the heart to romance ('HOT' seems likely a modern embellishment). The smartly dressed figure with spinal curvature is 'Il Gobbo' (the hunchback) who is mischievous and a bringer of fortune and fertility; he is sometimes likened to the ancient Egyptian God Bes. The 'Mano Cornata' (horned hand) wards off the evil eye: the gesture also appears in Buddhist and Taoist statuary. Finally, the chilli-like horn or 'Cornicello' resembles Zeus' cornucopia or horn-of-plenty so bringing good fortune, and was traditionally made of the red coral sacred to Venus which, along with the shape, also associates the amulet with love and virility.

As Sir James Frazer found, contemplating the mysteries of the Diana cult in 'The Golden Bough', religious ceremonies gather together strands of belief more ancient and disparate than the ceremonies themselves. Traces of many Gods and superstitions were there in Viggiano; of our secular 'gods' too - commerce and globalisation - for my keyring was, inevitably, 'Made in China'.

Anthony Flemming, Friend



From left to right:
 1. The Madonna of Viggiano. 6th century with later gilding etc. 2. The Madonna is carried through the streets of Viggiano on the first Sunday of September. 3. Many other displays are paraded along with the statue, each representing nearby villages or institutions. 4. Musicians playing the traditionally paired zampogna and ciaramella - a bagpipe specific to southern Italy and a double-reed instrument derived from the medieval shawm, respectively. 5. A souvenir stall with a selection of mostly Christian themed items but see also the horseshoe and horned hand etc, on a plaque in the lower right. 6. A keyring of lucky-charms bought from a stall during the festival. 7. A street artist prepares an image of the statue in chalk.

All Photos: © Anthony Flemming

Health in your pocket: How museum collections can speak to us about our wellbeing

A global pandemic, such as Coronavirus, has brought to the forefront how we conceptualise, respond to, interact with and contain disease. Our screens and newspapers have been flooded with infographics, stylistically akin to a dystopian science-fiction story. These graphics tell us the daily ups and downs of infection rates, hospital admissions and the many lives that are regrettably lost. For many, it is a disease which requires rethinking and recalibrating how we operate in social and work environments; for others, it is a perpetual fight for freedom of movement and a plea for normality. For the museum, it meant responding quickly to how we continue core work safely on-site and virtually.

The Pitt Rivers Museum has the capacity to speak and reflect on current global issues, whether through its historical collections or more recent acquisitions. Recently, the Museum purchased a selection of facemasks made by internationally renowned artist Ai Wei Wei. Facemasks and hand sanitizer have become mandatory for many institutions and public spaces. Along with my wallet, keys and phone, a face mask and a small bottle of hand sanitizer have now become part of the everyday 'things' that I carry about my person, whether kept in my pocket, bag, or in the case of facemasks, firmly around my head!

The Museum is a space that broadly speaks about what it means to be human. It is no surprise that there are display cases and collections that touch on different aspects of health and medicine, alongside research and display projects such as 2019's 'Messy Realities', which focused in on museum collections and contemporary medical technologies. Disease, medicine and general wellbeing can be schematised through objects and displays in all sorts of ways, from the large 'Sanni' (demon) mask of eighteen demons, representing eighteen diseases, used in healing ceremonies, through to the very small objects of amuletic protection, which can be carried



Hangman Locket, France (1985.52.1359)



Mask of Demons of Disease, Sri Lanka (1899.88.1)



Potato used as a cure for rheumatism (1897.83.3)

around in a pocket, bag or on a chain.

As I'm walking around the galleries, I think about Ai Weiwei's facemasks, and how they can neatly fit into the typological nature of the displays. There is a display drawer, beautifully re-stored and presented thanks to the work done by the Conservation team's 'What's in our Drawers' project. The drawer, labelled 'Amulets, Charms and Religious Artefacts' has a plethora of small items from the UK. They are often kept close to the body and are thought to help protect against disease, illness and external influence. Some such examples are dehydrated potatoes from the late 19th Century, carried in coat pockets as a preventative against rheumatism.

Supporting the displays is a comprehensive catalogue system, stored in the research area of the Museum. The cards are organised by region and by object type, roughly reflecting the displays in the galleries. It is an analogue version of the database, and includes cards detailing a collection of amulets the Museum holds, which were transferred from the Wellcome Collection in the 1980s. I'm drawn to one card, which describes a locket from Paris containing a miniature skeleton, execution gallows and a twisted piece of hangman's rope. Reading on, the index card tells me that belief in the curative powers of dead criminals was commonplace, and that wood chippings from the gallows were believed to be effective against fever and toothache, while pieces of the hangman's rope were sold by hangmen as cures for headaches and sore throats. This amulet featured in 'Small Blessings', a cataloguing and access project funded by Arts Council England.

With the current global health crisis impacting all our lives, the Museum can platform the collections to encourage discussion about how we navigate safely through a changed world.

Nicholas Crowe,
Assistant Curator, Pitt Rivers
Museum

The kora of South Senegal: a rich and ancient musical tradition

Southern Senegal was once part of the empire of Mali, a region that now also includes Gambia and parts of Guinea Bissau. This region has a remarkable musical tradition that dates back at least to the 13th century, when the Malian empire was founded by the warrior king Sundiata Keita. The music of each region is characterized by a range of stringed, wind and percussion instruments. In Southern Senegal, the most prominent of these is the kora, a harp-like instrument that is played by hereditary professional musicians called 'jalolu' ('jali', singular) or 'griots'. They are the male members of the Mandinka (Manding-speaking) ethnic group, which includes the Kouyate, Cissokho, Konte and Diabate clans. Griot means both storyteller (djeli), and blood, signifying the hereditary nature of the skill; griots are also regarded as spiritual people.

The Mandinka kora is constructed from a large gourd that has been cut in half and covered with cowskin to make a resonator. The 21 strings attached to the long hardwood neck are stretched over a wide notched bridge similar to that of a lute. It is held vertically and played by gripping the two vertical rods beside the neck with three fingers and plucking the strings with the index finger and thumb of each hand.

The Pitt Rivers Museum holds a primitive version of the kora, a 9-string harp from Gambia/Senegal; it is tuned by adjusting coils of rope that attach the strings to the neck. Some modern koras still use this system, as on the instrument played by Jaly Fily Cissokho in a performance accessible on YouTube. More elaborate instruments such as the one Jaly Fily played at our 2017 Christmas party (illustrated in Magazine Issue 88) and the one illustrated here being played by Kadialy Kouyate (who I recently heard at his Oxford concert) have fine metal pegs to adjust the length of each string. Koras are similar to other lute-like instruments from many countries, such as those held in the Pitt Rivers Museum (illustrated)

Griots maintain an oral record of Mandinka knowledge, history and culture in the form of music, poetry, and storytelling. The themes of their songs also include moral judgements, love, creating peace and avoiding battle through magic, songs and music. Traditionally, their role was to entertain emperors and kings, especially on ceremonial occasions. Women have a complementary role, performing ceremonial dances, which they accompany with percussion instruments including the ngarinya, a tubular bell. To ensure that the tradition is continued, families tend to marry within the Mandinka clans: for instance, Kadialy's mother

is Cissokho and his father Kouyate. Children begin to learn the songs, stories and musical technique from the age of five or six, taught by adult family members.

Kadialy Kouyate came to the UK from Southern Senegal in 2005. Traditional songs form the bedrock of his repertoire, but he has also developed his own style and musical exploration. He told me that he sees himself "as a musician, singer/songwriter and composer, taking inspiration from my traditional musical background. Although I can just play traditional material, I find more fulfillment in taking the musical journey I am on right now". He has become creatively involved with fusion music, for instance fusing

traditions from Africa and the Caribbean with the veteran steel pan player Fimber Bravo from Trinidad. He has also played with several jazz groups at international festivals including the Frankfurt jazz festival in 2006 and Woodstock (USA) in 2015. He even spent seven months on a world tour with the Royal Shakespeare Company's production of Julius Caesar. Kadialy's musical journey shows how music can contribute to multicultural understanding by combining different traditions, but to the open-minded Western ear it is also richly rewarding in its original form.

Gillian Morriss-Kay, Friend



Kadialy Kouyate with his 21-string kora.



Kora-like instruments.

Photo: © Experience Oxford

Photo: © Kadialy Kouyate

The Story of Hampton Gay



St Giles Church, Hampton Gay.

A few miles north of Oxford outside Kidlington, on the River Cherwell, lies the almost deserted estate of Hampton Gay. The shadowy ruins of its burnt down Elizabethan manor house often feature in photography blogs. Hampton Gay is sometimes described as a 'lost village' or DMV (Deserted Mediaeval Village). However, it is not among the 3000 listed DMVs on Historic England's website, perhaps because a few dwellings remain.

The small estate's turbulent history links to some of the most profound changes in England's social, religious and economic landscape over the centuries. Norman rule in England, the dissolution of the monasteries, the Elizabethan period, land enclosure, industrialisation, the construction of the railways, and, in modern times, the development of organic farming - all feature in its story.

Hampton Gay's documented history goes back to the 11th Century. The estate and its small settlement and grain mill were recorded in the Domesday Book as being owned by the Crown and Roger D'Ivry, a knight in Norman King William's court, and tenanted by the De Gay family. The Saxon name 'Hampton', meaning 'farm by the bend of a river', references its earlier, pre-Norman existence.

In mediaeval England the church was a major landowner. The land around Hampton Gay belonged to the Augustinian Abbey of Osney. Reginald de Gay passed the estate to the Knights Templar, who then transferred it to the Knights Hospitaller of St John of Jerusalem in 1311. Following the dissolution of the monasteries in 1539, Osney Abbey's land, including Hampton Gay, was seized by the Crown.

In 1554, during Elizabeth 1's reign, wealthy glover, John Barry of Eynsham, bought the estate and built a grand manor, taking the title of Lord of the Manor. In Tudor England the ever-increasing demand for wool encouraged many Manorial lords, including Barry, to enclose common land and convert it from arable to sheep pasture. This development was deeply unpopular with the peasants, who had survived by farming the common land. In Hampton Gay most of the village men revolted against the change. Retribution was swift and brutal: five were arrested and jailed and one was hanged and quartered.

John Barry's descendants, increasingly beset with money problems, sold the manor in 1682. In the same year, the grain mill was converted to a paper mill by a Mr Hutton, who had leased it, aiming to profit from Oxford's growing requirement



The ruins of Hampton Gay Manor.

for paper. The move to paper production brought great changes to the pastoral economy of the village. The paper mill operated until 1887, by which time it had converted to steam power with its own gas works.

During the nineteenth century, the building of the railways changed England socially and economically. Rail accidents were common; the first major disaster in British railway history happened near Hampton Gay in 1874, when the express from London to Birkenhead suffered a wheel failure and crashed into the canal, killing thirty-four and injuring sixty-five. The paper mill workers aided the victims, while, shockingly, the occupants of the Manor refused to offer help.

The estate changed ownership frequently over the centuries. In 1886 the Manor was gutted by fire. It has never been restored and remains an ivy-clad ruin. The estate was farmed by tenant farmers from the 1950s and bought by them in the 1970s. In 2020 it was sold again; the current owners raise organic pork.

Records of a church in Hampton Gay date from 1074 - the present church of St Giles was built in 1774. The church has no electricity supply but is still used once a month during spring and summer, the congregation walking to it across the fields from the neighbouring villages of Hampton Poyle and Bletchington.

There are several peaceful and atmospheric walking routes to the estate and the Manor ruins. A particularly attractive one, which crosses the river and the canal, can be taken from the Shipton on Cherwell turnoff from the A4260, just north of Kidlington.

Dorothy Walker, Friend



Manor Farm today.

All photos: © Dorothy Walker

An online index for FPRM magazines

Every 8 years and four months, three sets of 25 issues of this magazine are indexed, collated and bound. One volume is for the Director, one for the editor and one for the Balfour Library. We are now preparing to bind issues 76-100.

As these volumes are so hard to access, Friends rarely use them, and this is a waste of an interesting resource. Pdfs of current issues are available through the Friends page on the PRM website, and we now intend to add these past issues, together with an index. Earlier indexes were made by Janet Sharpe and this one was started by Professor Sir John Grimley Evans. He sadly died after indexing six issues and I have taken over.

The index for issues 51-75 has around 1300 entries (about twelve screenfuls of text) and includes topics, pictures and people, some of whom were authors. When I got down to business, it seemed that, as we now have pdfs, there was no need to index images, while having a separate index for authors would both shorten the main index and facilitate the search for them (issues 76-100 have about 150 authors).

Subject indexes for bound volumes and webpages are different. The former can be long because book pages are easy to scan, but each screen holds less material than a page and no viewer wants to scroll through screen after screen. Indexes can of course be linked to a searchable alphabet, but this only helps if searchers know their precise search word, and few do. Making a web-accessible index therefore



Mourning dress from Tahiti collected on Cook's 2nd voyage, 1772-4. It incorporates wood, sea shells and turtle shells. The mask is bound with braided human hair, a reminder of the unbroken chain of ancestors. (1886.1.1637)

means producing something that is easy and intuitive to use, and for this the indexer has to see themselves as a user.

The most important decision facing an indexer is thus to work out what users will particularly be looking for. Sometimes this will be for something specific (e.g. information on Kiribati body armour) so such



Hand-sewn, decorated cloak made of seal intestines from the Aleutian Islands. (1886.1.871)

detail needs to be there. Often, however, readers have more general questions such as What has the magazine published on indigenous groups in South America? or what exhibitions has the Museum put on recently? and this requires group categories.

Getting these categories right determines the usefulness of the index. My view was that users would particularly want to search for articles on the Friends, the Museum and indigenous societies. Of these, the last is the most important as people join the Friends of the PRM because they are interested in anthropology. To help readers here, I felt that such articles needed to be included several times to make sure that a searcher would find them – the subject index thus has a fair amount of redundancy. An article on Anointing of a new Reth (king) by the Shilluk People of South Sudan, for example, is indexed separately under Reth and Shilluk People, but also under the group headings Indigenous Peoples and Sudan, South.

Indexes have a second use for Friends: they provide an overview of the range of material that has been published in their Magazine. Making this index introduced me to a wide range of indigenous people, and this more than compensated for the dreary hours of entering data in excel files. I hope that you will visit the site, enjoy browsing through the online indexes to see what has been published in your magazine and then both read some of the articles and enjoy the wonderful pictures - a few favourites accompany this article.

The current subject index has about 700 entries and I hope that it will not only be easy to use but straightforward for my successors to update and improve (suggestions to j.bard@ed.ac.uk).

Jonathan Bard, Friend



Coffin for a shopkeeper made at the Kane Kwei Coffin Workshop in Accra, Ghana (2010.68.1)

All Photos: © PRM

INFORMATION SHEET

The Friends' Magazine is published three times a year

INFORMATION

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Annual Subscription: £30 (Joint: £40);
Family (two adults and all their children
under 18 living at the same address): £40;
Over 65: £20 (Joint: £30); Student: £15 (18-25,
in full time education).

Life Membership: (for 65+): £200.

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to 30 April of following year.

President of Friends of Pitt Rivers:

Professor Chris Gosden

Patrons of Friends of Pitt Rivers:

Alexander Armstrong, Danby Bloch,
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Lively, Layla Moran MP, Sir Michael Palin, Sir
Philip Pullman.

Museum

**Pitt Rivers Museum, South Parks Road,
Oxford OX1 3PP
01865 270927**

www.prm.ox.ac.uk

Email: ea@pr.m.ox.ac.uk

Open: Tuesday-Sunday 10.00-16.30

Monday 12.00-16.30

Admission FREE.

Highlight tours

Wednesdays 14.30 and 15.15

Volunteer-led introduction to the Museum.

Approximately 20 minutes.

No booking required.

After Hours

Occasional themed evening events.

All museum events: see www.prm.web.ox.ac.uk/events

Magazine

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The views expressed are not necessarily
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For further information see:

www.prm.web.ox.ac.uk/events

MUSEUM DIARY DATES

As we go to print the PRM is open
to the public.

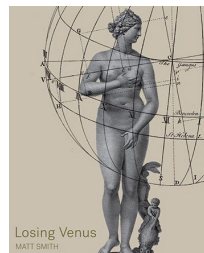
To ensure safety of visitors and staff,
entry will be ticketed and a reduced
capacity to meet the 2 metre rule.
Please plan your visit by booking a
pre-timed ticket online. Visitors will be
asked to wear masks and directed to
hand gel points in the museum. While
it will be a little different the staff at the
museum are working to ensure you
have a pleasant experience. Due to
restrictions, the upper floors may not be
open but the Ground Floor will be open
to visitors.

Exhibitions and case displays

Located throughout the galleries

Losing Venus:

Installations by
artist Matt Smith
highlights the
colonial impact on
LGBTQ+ lives across
the British Empire.



Losing Venus
MATT SMITH
Catalogue to Losing
Venus exhibition

Photo: © Matt Smith

Special Exhibition Gallery

Beyond the Binary

This co-curated
exhibition is
about queer lived
experiences,
putting the voices
of LGBTQIAQ+
communities at the
heart, connecting
their voices to you.



Witch in a bottle 1926.6.1.

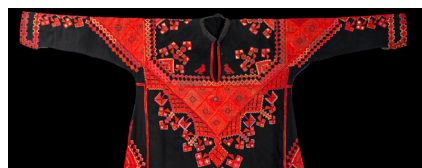
Photo: © PRM

PRM Website

Virtual Tour

Weaving Connections:

An online exhibition from the Jenny
Balfour-Paul collection with perspectives of
Multaka volunteers.



Womens thob. (2018.37.18) PRM

Photo: © PRM

FRIENDS' DIARY DATES

Unfortunately, all live FPRM events are
still on hold for the foreseeable future.
This is due to the COVID-19 pandemic
and the risks entailed.

Future talks will be held on Zoom.

Information for home to access these
talks to follow via chimpmail. An easy
way to watch and enjoy the speakers
lined up from the comfort of your
home!

**Talk: How the Arts & Crafts Movement
promoted appreciation of indigenous
art, especially in settler colonies**

Wednesday 15 September, 18.00

Jeremy MacClancy, Professor of Social
Anthropology, Oxford Brookes.

Advocates of the Arts and Crafts

Movement propounded the value of the
art they could view around them, whether
among the Maori or basket-weavers of
Nevada and California, among other
places. What is surprising is that their range
of pedagogical and humanitarian efforts,
and their broader effects, have not gained
the recognition they are due.

KK Day Special: The Garden

Saturday 12 May, 11.00 - 13.00

2 talks by eminent garden specialists
treating the topic from their perspective of
interest.

**Talk: The British Museums, The Benin
Bronzes, Colonial Violence and Cultural
Restitution**

Wednesday 17

November, 18.00

Dan Hicks, Professor

of Contemporary

Archaeology, Oxford

University

The story of the Benin

Bronzes sits at the heart

of a heated debate

about cultural restitution, repatriation

and the decolonisation of museums. In

The British Museums, Dan Hicks makes

a powerful case for the urgent return of

such objects, as part of a wider project

of addressing the outstanding debt of

colonialism.

Should you know of a person or a subject

that would interest our audience, and to

request further information, please contact

julieteccles@virginmedia.com.



Benin Bronze

Photo: © PRM