

Spring/Summer 2019

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The Friends of the Pitt Rivers Museum, Oxford Magazine

**BAfM
Prize
Winner
2018**



Nagaland

Turkmenistan

Kenya

Anthropology Today

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Cover image

Angami Naga neck ornament: 'Ornament for neck & breast of hair, cowries & coix seeds: a sign of conspicuous bravery' (caption on catalogue index card). Collected by Robert Gosset Woodthorpe; donated by E. T. Wilson, May 1909. (Accession Number: 1909.21.26) © Pitt Rivers Museum, University of Oxford



Between Friends

In my last message (Issue 94) I noted that our publicity was now much more prominent in the museum. Our new posters are clearly displayed, and it is possible to join the Friends at the Museum shop. This is clearly having an effect – Rosemary King, our Membership Secretary, tells me that with several weeks still to go the number of new Friends this financial year is already at a record level. (listed on page 11) Membership forms can also be accessed from the new website (a subsection of the PRM website, <https://www.prm.ox.ac.uk/friends>) which is designed by Georgina Brooke. It is maintained by Tim Myatt, and has clear information about our future events.

Recent events include one of our best ever parties (see p. 9), held on Twelfth night instead of December, when diaries are over-full and Christmas shopping is a major pressure. This year's Kenneth Kirkwood Day, on the subject of Time (see p. 6) was so popular that the number of applications exceeded the capacity of the lecture room. Congratulations to Shahin Bekhradnia for choosing such an attractive topic, presented by excellent speakers. Maybe we should consider a video overflow facility next year?

On April 3rd 25 of us enjoyed a feast of modern architecture on the spring Awayday, organised by Felicity Wood. It included tours of the Andrew Wiles building (2003) and the Blavatnik building (2015) of the transformed Radcliffe Observatory Quarter and the stunning new Investcorp Middle East Centre Building by Dame Zaha Hadid at St Anthony's (see report on page 10). The biennial Beatrice Blackwood event on May 3rd, entitled "*The Tyranny of Eurocentrism*", will be presented by the renowned historian Peter Frankopan, author of the popular "*Silk Roads*" books. Many thanks to Wendy Tobitt, who has undertaken the organisation of this event including e-booking of tickets (ticketsoxford.com), the book-signing and the supply of refreshments, and to Laura Ashby, Events Manager of the University Museum.

Gillian Morriss-Kay, Chair of the Friends



Photo © Studio Edmark

Subscriptions: Joining the new Direct Debit Membership System

About a year ago we decided to introduce a new method of membership payment involving direct debit. This is done via GoCardless, a modern system used by many other organisations, which replaces the use of standing orders for new members, and provides easier management and change for your payments in the future.

At the start of the current year, about 90 members elected to transfer to the new system, and were offered a year extra at the old membership rate as a result.

During the year we have tested out the new system with a small number of existing members, and all new members opting for automatic payment joining since then have gone straight onto the new system, which now contains about 10 members.

Now, as we reach the end of this membership year, we will need to take on all remaining members who have chosen the new approach, and increase their membership to the new rates for next year.

To do this, each member opting for Direct Debits will receive an email from the system asking for bank account details, and then automatic payment will be set up for future years on the anniversary of current membership payment.

Other members would be welcome to come onto the new system at this time, and if they would like to, then please contact me, or Rosemary King (on paulgoose2018@gmail.com or rhking17@gmail.com) about this, ideally before May 1st 2019.

Paul Goose, Treasurer

From the Director

Last week I popped into the gallery to see Aay Aay Albert Hans, the *Origins and Futures* fellow, deliver a Haida weaving demonstration on the Clore Balcony. While there, I whipped out my camera to capture some of the Museum's new and arresting sights: Christian Thompson's spectacular *We Bury our Own* and *Othering, the Explorer James Cook* returning the gaze to the Cook displays; Tibetan artist Nyema Droma's vibrant portraits suspended in mid-air, which reminded me of the fabulous small booklet by Clare Harris and Nyema Droma that the Friends helped fund; and the rainbow flag laid out on the cases, recalling a very lively take-over in February by the youth group *My Normal*, part of our HLF-funded *Beyond the Binary* project.

As Aay Aay was having a lively conversation with visitors and staff over a simply spectacular woven Haida mantle, I was struck - yet again - how blessed I am to work in a museum buzzing with activity. Here are some of the other projects happening that day across the Museum. In the

morning, I saw co-curators Julia Nicholson and Zena McGreevy showing our colleagues of the Museum Ethnographers Group around *Intrepid Women*, the exhibition that so successfully told stories left untold of six women who helped transform their respective fields of research. At noon, I passed by the Research Visitor Space where the co-curators of a coming exhibition (*Multaka Oxford*) were in lively conversation around a spectacular textile tunic. Later, I was happy to see the deeply moving and monumental Syrians *Unknown* portraits by photographer Ian Wreford. I am now looking forward to two new co-curated exhibitions opening in April: the *Multaka Oxford* and *Lande, the Calais Jungle and Beyond*. Both are part of our *No Boundaries* programme that explores concepts around home, belonging, migration and identity.

Laura van Broekhoven, Director

News from the Museum: *Multaka-Oxford Project*

Multaka means "meeting point" in Arabic. '*Multaka-Oxford*' is a project about integration, inclusivity and shared cultures, inspired by the award-winning project '*Multaka: Museums as Meeting Point*', based in Berlin.

Funded by the Esmée Fairbairn Collections Fund until September 2019 and spanning the Pitt Rivers and History of Science Museums, the project has been working with local community organisations and individuals to develop new, inclusive volunteer roles in museums, particularly for those who have newly arrived in Oxford.

Since April 2018, volunteers have been working at the heart of the museum, alongside staff, developing new ways that museums and their objects can be used for people to build upon their practical skills, connect with others, learn and share with each other. The team of volunteers has been empowered to deliver all aspects of the project - from collections research to public engagement and to evaluation.

"When I first came I thought I would be a volunteer but not like this. I thought we might help out, like tidying up, I was surprised by what I am doing. I found everything that I want here, I wanted to be with a team, improve English, I do everything I like here"

Multaka volunteer feedback – December 2018

At the Pitt Rivers, Multaka volunteers have recently been working with Collections Officer Abigael Flack to co-curate a temporary exhibition, featuring '*Textiles from the Arab*



Multaka volunteers working along side museum staff to produce their exhibition

World', a collection recently donated to the museum by Dr Jenny Balfour-Paul. The exhibition will run from 1st April – 30th September in the Didcot Case on the Lower Gallery. From May, Multaka volunteers will also start delivering multi-language tours of the Pitt Rivers Museum.

The Friends of the Pitt Rivers Museum have had a positive impact upon the '*Multaka-Oxford*' project. Through the Friends' membership of the British Association of Friends of Museums, I was able to successfully secure a travel bursary to go to Berlin in June, where I will be sharing and learning with international partners.

Abigael Flack, Collections Officer

To find out more about the project:

Website: <https://www.prm.ox.ac.uk/multaka-oxford-0>

Twitter: @Pitt_Rivers @HSMOxford through

#MultakaOxford

Tumblr: <https://multaka-oxford.tumblr.com/>



Multaka at Pitt Rivers

All Photos © Pitt Rivers Museum, University of Oxford

Illustrating the Naga: The R.G. Woodthorpe Collection

The Museum's latest Archive Case display presents material from the R. G. Woodthorpe collection, much of which has never before been on public view. The temporary display includes writings, sketched and photographic images, and objects produced and collected in the Naga Hills region of northeast India during the 1870s. These diverse items offer an insight into how British colonial officials understood and represented their interactions with 'frontier tribes', as they termed the inhabitants of the Naga Hills and other upland areas on India's fringes.

The creator or collector of the items exhibited was the British army officer Robert Gosset Woodthorpe (1844–1898). From 1871 he worked for the Survey of India, engaged primarily in mapping frontier regions of Britain's empire. In the course of these surveys, Woodthorpe kept diaries and prolifically sketched landscapes and people. He became renowned as an expert on India's frontiers, giving talks on his travels to prestigious London-based learned institutions including the Royal Geographical Society and the Anthropological Institute of Great Britain and Ireland.

The Naga Hills to the south of the Assam Valley was the region that Woodthorpe depicted most intensively. His survey work there took place in the mid-1870s, when the British colonial state sought to expand its control over a previously ungoverned and little-known area of narrow valleys and jagged mountain ridges. Colonial stereotypes of the numerous fragmented communities known as 'Nagas' that inhabited the region were already in circulation before Woodthorpe's time. These pejorative representations emphasised the exotic appearance and violent tendencies of the people. Many of the images, written descriptions, and objects in the Woodthorpe collection built on and further embedded these reductive assumptions of 'tribal' culture. However, Woodthorpe's materials were also the products of more intensive and sustained encounters between British colonial personnel and Naga individuals and groups than had taken place previously. The items of clothing, sketches, writings, and photographs on display reflect the complexities of these encounters, in which intimacy and violence intermingled, impacting both coloniser and colonised.

Among the most visually striking items in Woodthorpe's collection is a large sketch depicting Nagas from various communities alongside numerous British officials and surveyors, including Woodthorpe himself. The case



Hand-coloured reproduction photograph of an original (monochrome) watercolour painting by Robert Gosset Woodthorpe. The photograph is dated '1874' and annotated in pencil below the print: 'Coloured by Capt. Woodthorpe R.E.' (Accession Number: 1910.45.18)

display, titled *Surveying the Nagas*, presents some of Woodthorpe's closely observed studies of individual Nagas that he later combined into this tableau image. It also sets the original monochrome sketch alongside a photographic reproduction that Woodthorpe has carefully coloured by hand. The display also highlights one of Woodthorpe's recently restored albums of photographic and hand-rendered images. These albums show that ethnographic photography on the edge of empire remained a piecemeal venture, hampered by unwieldy equipment and variable local conditions.

During his years of service Woodthorpe amassed a considerable number of objects from the Naga Hills, many of which came into the Pitt Rivers Museum's collections after his death. The display presents newly commissioned

photographs of two articles of Naga clothing, a wooden tail and a neck and breast ornament (see cover image). Both of these items of clothing denoted high social status and martial prowess among men of particular Naga communities. Woodthorpe attached great significance to such objects in studying the Nagas, depicting both of these items in his large tableau sketch and analysing their significance in ethnological lectures and written articles.

Woodthorpe's collection continued to be used long after his death. The new display includes, for example, the frontispiece to the colonial administrator-anthropologist John Henry Hutton's 1921 book *The Angami Nagas*, which was a reproduction of one of Woodthorpe's sketches held at the Pitt Rivers Museum. Hutton and his interwar contemporaries also

rewrote captions to some of Woodthorpe's images to make them fit with their revised ways of understanding social divisions and customs among the Nagas.

This latest Archive Case display therefore shows the ways in which an unparalleled collection of artefacts, depictions, and writings on the Nagas of northeast India was assembled and put to use at the Pitt Rivers Museum. It reveals how ongoing curatorial work continues to unearth important information about anthropology and empire in this geographically peripheral, but hugely significant region of colonial India.

Thomas Simpson, University of Cambridge

The exhibition *Surveying the Nagas: Visual Representations of India's Northern Hill-Tribes in the R. G. Woodthorpe Collection* continues in the Archive Case until 19 May.



'Angami of Kigwema' (handwritten caption). Portrait of an Angami Naga man named 'Kasakre', depicted walking, holding two spears and a shield. Watercolour painting by Robert Gosset Woodthorpe. Dated 7 December 1873. (Accession Number: 1914.5.2.29)

Anthropology Today: what's the point?



In the 1900s Cesare Lombroso was the best-known anthropological criminologist of his day. He argued that criminality was inherited, that a 'born criminal' could be identified by physical attributes. Lombroso tried to interest the Home Office: they were polite but unsympathetic. The obvious worry was that using skull classification to categorise types of people might lead to the police locking up the innocent, but 'congenitally criminal'.

Other anthropologists of the time contended that the discipline would help save the Empire from itself. Ignorance of others' ways led to dire consequences: insouciant colonisers unwittingly provoked locals, wasted the benefits of costly expeditions, and created needless political complications. The Prime Minister and Colonial Secretary listened to their pleas, but offered nothing more than goodwill.

Where the anthropologists did have some success was with specific colonial administrations. The Indian Civil Service, and its counterparts in Papua, Nigeria, and the Gold Coast all employed anthropologists or trained some of its colonial officers in how to gather ethnography. Their collective effect on policy is moot.

Today, anthropologists are employed across the Civil Service. They are not just bunched in International Development, but spread across Defence, Justice, the Home Office, and the Cabinet Office as well. When a few years ago I met as many of them as would agree to an interview, they told me 'Anthropology was the new black'. They said they were valued for their qualitative research skills, their holistic approach, and their ability to integrate into their analyses unexpected bodies of knowledge. The more successful ones also applied their knowledge of social organisation when they wanted to get something difficult done.

My favourite example here was the anthropology graduate who got a job with his Town Council, to work on its recent migrant community: his bosses wanted to know something about this new group of residents. He used the lessons of development studies to practise 'backyard

anthropology', i.e. carrying out development-style fieldwork on an unknown collective within his natal town's hinterland. He did it so well, relations between the migrants and the town's administrators improved greatly, his team won national prizes, and he began a rapid ascent of his council's hierarchy.

I could go on, giving a series of heartwarming examples where anthropologists have made, and continue to make a measurable difference to people's lives. Anthropologists at Sussex University contributed so positively to the understanding and containment of the recent Ebola outbreak in West Africa (see images) that their team leader was made a Dame. Many indigenous groups now welcome anthropologists, as they can assist in their campaigns against depredations made by their central government: the days when ethnographers were seen as colonial information raiders have long gone. Famine can be more a social process than a nutritional one, and anthropologists can learn to spot the weaker points where interventions can have the greatest effects.

A different, but equally valid point is the way dissemination of the anthropological message can affect our understanding



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of our place and that of others in the world today. Our discipline is famed at exposing distorted views of the world, and nudging us to see matters afresh.

There's so much to say, but not enough space here. In *Exotic no more. Anthropology for the contemporary world* (University of Chicago Press, 2019) which I edited over twenty distinguished contributors exemplify the ways their anthropology can open our eyes a little more and invite us to rethink our ideas of 'religion', 'gender', 'race', 'economics', 'science', and other sacred cows of Western life.

Jeremy MacClancy,

Professor of Anthropology, Oxford Brookes University

Kenneth Kirkwood Day: On Time - Whose time?

In our fast-moving world anyone could be forgiven for thinking that 'time' is a concept that is uniformly observed. They would be wrong.

Indeed, time as calibrated by the rigid discipline of clocks and calendars is by no means the only way societies have marked the passage of life, as those lucky enough to secure a ticket to this year's sell-out Kenneth Kirkwood Memorial Lecture Day discovered.

For example, the Sanema, who inhabit the boundary area between Brazil and Venezuela, don't count in actual numbers, have no names for seasons, stars or compass points, and no word for time.

Dr Marcus Colchester, an alumnus of the Pitt Rivers Museum and Department of Anthropology, described how his fieldwork with the Sanema in the 1970s revealed their very different way of looking at the past, present and future.

Living in villages of 30 – 40 people who moved to new locations quite frequently, the Sanema led a forest-based life and had an egalitarian social structure where "everything was very spontaneous". Cyclical seasons were an integral part of their life and they had an intimate knowledge of nature. But they didn't count their age and never named their dead, which created a genealogical void whereby memories of lines of descent faded within a very few generations. "What matters is who *you* are."

Through dreams and shamanism the Sanema used the spirits to see into the invisible world behind their waking lives. The spirits seemed to alter time, as we know it, bringing the past into the present in order to predict the future.

Anthropologist Hugh Brody's area of study was at the other end of the American continent, amongst the Inuit of the Canadian High Arctic.

His fieldwork had demonstrated that in living a life of seasonal movements the Inuit, in contrast to the Sanema, kept the past at work in the present. For example, great efforts were made to keep alive the soul and name of a recently deceased ancestor: a much-mourned grandmother



Amazonian Cosmos, The Sanema (North Yanomani)

might be 'reincarnated' in a new-born child – even a son – and that child would be addressed as such. Thus, a family member who had died would be "recycled", Prof Brody said, "living in a cultural present that is also a historic one."

Place and time were brought together into a single mental zone, but with the recognition that you can't take control of any of it. Conceptual categories for managing the world were avoided. It was a philosophy whereby one used knowledge to live in the world, not calendars.

Photo: © Marcus Colchester

"Time is something that many other societies rely on to achieve outcome. For Inuit time is something you flow on. And they believe that if you understand that you will thrive."

Prof Peter Gow, Professor of Social Anthropology at the University of St Andrews, chose a study of a glen at Atholl in the Scottish Highlands to illustrate a community where the marking of time has been connected to solid structures such as houses, rather than the passing of years.

"The central thing was the house and all the houses were named. The resident of the house might even be referred to by the house's name. People were mostly tenants and eviction from a tenancy was considered utterly shameful. It was a source of great pride to manage and maintain a tenancy from generation to generation."

Japan's approach to time provided an entirely different perspective. Prof Joy Hendry, Professor Emerita in Anthropology at Oxford Brookes University, described the array of ways in which Japanese society marks time. For example, there are several ways to divide years, name years and start a new year. While Japan's approach to time can be flexible, she said some things, such as trains, are expected to be very punctual, both out of a sense of moral duty and for obvious practical reasons.

"But there are occasions when being on time is not that important in Japan, though the concept of a good use of time is quite important."

Nicky Moeran, Friend



Amongst the Inuit

Photo: © Hugh Brody



Young girls like to dress up in Kimono to celebrate the cherry blossom season

Photo: © Joy Hendry

Turkmenistan: The Man with the Golden Eagles

In 1948 Ashgabat, capital of Turkmenistan, suffered a massive earthquake. The city was devastated, 110,000 citizens died, and it took five years to clear up. A war widow supposedly returned to her house to rescue her youngest son, Saparmurat Niyazov. Only he survived; one wonders what she would have thought of her son's subsequent place in history.

Elected first president of an independent Turkmenistan in 1992, he ruled his country with an iron fist and no velvet glove, until 2006. He renamed the days, months and years after his family, and himself Turkmenbashi, "Leader of the Turkmen". He banned Russian television, gold teeth, fair trials, opera, freedom of the press, ballet, dogs and dirty cars in Ashgabat, Internet cafes, circuses, dissidents, smoking in public, parliamentary processes, beards, and all libraries and hospitals outside the capital. He lavished public money on the country's famous "Heavenly Horses", and turning his desert capital into a fantasy city of white marble, gold, statues, fountains and obsessively geometric gardens. It is eerily empty.

Turkmenbashi, his personal symbol of a five-headed eagle, and his golden statues, lurk all over the city. His favoured outfit is an old-fashioned suit, with knife-sharp creases in the trousers, and a cloak. The latter billows, or falls soberly around him, but the best depiction can be seen on top of the 75m high tripod, the Arch of Neutrality. His bright golden statue, arms raised to the heavens, cloak blowing up in the wind, revolved constantly to follow the sun. I saw it in 2010, just before it was dismantled and moved southwards, and from the lift inside one looked down on the Earthquake Monument below. A bronze bull holds a body-strewn globe between its horns. At the top a woman holds aloft a golden baby, in accordance with the favoured version of Turkmenbashi's rescue. (Actually, he was eight in 1948.)

To further emphasize his domination, in 2001 he wrote a book, the *Ruhnama*, or Book of the Soul, containing Turkmen history, spiritual and moral guidance, fairy tales, poems, and just about everything he could think of, including his autobiography. This became the country's Bible - compulsory reading in schools, universities, army and the civil service. Prospective undergraduates, drivers and government employees were tested on it; some bookshops



Saluting the sun



Guarded by his eagles

sold nothing else; mosques were ordered to display it with the Qur'an; and serious academic subjects were dropped in favour of its study. Naturally it has its own monument, a 10m high version standing in a fountain, officially opening once a day to instruct onlookers via a video. Its author promised that if you read the *Ruhnama* three times you would definitely get to heaven, but the book might have got there before you. In 2005 Part One was sent into orbit for 150 years, so that it could "conquer space", too.

On Ashgabat's outskirts, in the Niyazov's home village, Kipchak, stands Central Asia's biggest mosque. The interior holds 10,000 worshippers, an immense, hand-woven carpet, and its four minarets are 91m high. Built of white marble with a golden dome, Turkmenbashi Ruhy Mosque is decorated with quotations from the Qur'an and the *Ruhnama*, a juxtaposition that deeply offends many Muslims. Adjacent is the Niyazovs' mausoleum. One peers down onto their five tombstones - mother and brothers disinterred from mass graves, reunited with Saparmurat in death. His father's tomb is empty, he having supposedly been killed in the war. Luckily this ultimate memorial was finished in 2004 as its instigator suddenly died in 2006. Curiously, it doesn't seem to be the quintessential place of pilgrimage he fondly envisaged.

Rosemary King, Friend



The golden boy is saved

All Photos: © Rosemary King

Kenya: Return to Kenya

Nearly a hundred years ago my grandfather, Louis Hambidge, and his new bride migrated to Kenya, under Britain's Soldier-Settler Scheme, to establish a farm on the land allocated to him near Kitale in Western Kenya. Louis's background was modest. In the 1911 census, aged 20, he is recorded as a shop assistant and the son of a factory worker in Birmingham. The great social changes in Britain after the First World War, together with the colonial power's desire to encourage white settlement in the Kenya Highlands, were the levers for his new direction in life.

With the help of farm workers recruited from the local Kipsigis and Kalanjin tribespeople, Louis built up an intermittently successful coffee farm. After his sudden death in 1950, my grandmother continued running the farm until 1963.

Mine was the second generation of the family to grow up in Kenya, which was our home until I was a young adult in the mid-70s. Like most emigrants, I always dreamt of revisiting the country of my childhood.

Last year my brother and I, with various family members, made a month-long road journey around Kenya. The trip was not only about memory; we were eager to see for ourselves how the country and its people have changed and progressed. We drove north west from Nairobi to the green hills and forests of Kitale via Lake Naivasha and the sweeping Rift Valley, and then back south through Tsavo game park to the coast. Here are a few impressions.

The population and urbanisation are soaring. Nairobi, a leafy post-colonial capital in 1975, is today a sprawling metropolis, criss-crossed by traffic-filled highways. The city outskirts, with their multistorey blocks of low income housing stretch out interminably from the city. Kibera, the world's largest shanty-town, now has one million inhabitants. While general prosperity is clearly growing, many people have very little. We drove through the once sleepy upcountry townships of Eldoret, Nakuru, and Kitale, all of which we had lived in as children. They were unrecognizable, transformed into hectic urban centres teeming with trade and traffic.

UN statistics show that Kenya's population of 49 million has doubled in the last 25 years. The majority is aged under thirty, and the population is growing by one million per year. In 1920, it was 2.5 million.

The roads were demanding. With the closure of the



Kenya Highlands

railway from Nairobi to Uganda, the road from Nairobi to Kitale is now the main transport artery up to Uganda and South Sudan for people and freight. Columns of huge lorries carrying everything from cement to foodstuffs sped along, together with 'matatu' (mini-van taxis) loaded to their roofs with people and their belongings. Occasional groups of armed policemen stood by the roadside, flagging down vehicles. When our turn came, we were asked, on the

first occasion, for payment of an immediate fine, and on the second, simply for 'something nice'.

The road from Nairobi to Mombasa was even more traffic-laden; the wide vistas of grassland that used to flank the road had disappeared. Instead, it was lined almost continuously with small-holdings, churches, mosques, dwellings, clusters of stalls and lorry parks. Locals told us that sometimes there are 24-hour-long traffic jams into and out of Mombasa. Mystifyingly, in spite of the urgent need for additional transport capacity, we saw no trains actually running on the adjacent Mombasa-Nairobi railway line, recently built in cooperation with China.

Education is hugely valued. Everywhere groups of schoolchildren in immaculate uniforms could be seen waiting for matatus, or walking to or from school. In Nairobi, we met up with Sore Onyolo, who had worked in our home as a young man. He and his family took us to visit his grandchildren's school. The children's education was a source of great family pride. Almost any conversation with Kenyans referenced educational ambitions for themselves or their family.

While the challenges of population growth, insufficient

transport infrastructure and corruption were clear, the journey was a reminder of Kenya's extraordinary geographical and cultural diversity. There are 42 tribes, each with their own language and culture. English and Swahili being the *linguae francae* of the country, most people are at least tri-lingual. Although there have always been tribal tensions, Kenyans appear to have great cultural and linguistic adaptability. That, and people's warmth, humour and resilience were the deepest impressions of our return trip.

Dorothy Walker, Friend



Schoolchildren

All Photos: © Dorothy Walker

Japan's Forgotten Kimono: Dr Julie Valk

Dr Valk described changing attitudes towards the family kimono in Japan. She started with the garment itself and the complex process of putting it on – and of wearing it. Traditionally a kimono is bought as a bolt of cloth, which is then made into a garment for a particular individual. It can later be taken apart and re-stitched into a length of cloth, ready to be remade into an individualised kimono for somebody else.

In the past families gave their unmarried daughters a trousseau of these kimono cloths to cover all their future needs as married women and for their economic security. Young women would keep their family kimono in 'tansu' – special chests made for this purpose. Older women expected to pass their collection down to younger female relatives.

However, the function of the kimono as clothing changed during the 20th century. Before WW2 it was everyday wear for women, while men's dress was already becoming more westernised. After the war, many kimono factories had closed



Kimono fabric detail



Above images

and women started to opt for western clothing as they increasingly undertook activities outside the home. The kimono was no longer an everyday garment, and was worn only for formal or ceremonial occasions. Silk replaced previously used fabrics such as wool, cotton and synthetics. By the end of the century, many women would wear western clothing even for big events such as weddings.

The kimono's role as part of family heritage has changed. Many young women nowadays feel that family kimono with their associated notions of femininity and wifehood are an unwelcome psychological and emotional burden. It has been estimated that there are over 800 million unused kimono in Japan. Societal expectations of women and marriage have altered radically – young Japanese women today feel more independent; the tradition of storing and passing on this family inheritance does not appeal.

Dr Valk's lively talk included many intriguing personal insights from her field research, during which she lived with a family in Toyota for six months.

Dorothy Walker, Friend

All Photos: © Dr Julie Valk

Twelfth Night



Shayan Patel's dance group

Photo : © Jonathan Bard

This year we celebrated the Christmas/New Year season with a party on Twelfth Night instead of the usual December event. It was a great success, and better attended than our winter parties of recent years. The warm and lively atmosphere was aided by musical entertainment and competitions as well as the environment of the museum itself. The game to guess the name of the famous person who had been stuck on your

back was designed to stimulate conversation, but judging by the general sense of cheerfulness this would have happened anyway. Entertainment was provided by the Iffley String Quartet, the Southern Senegalese kora player, Jali Fily, and (a first for us) Shayan Patel's breathtakingly wonderful Indian dance group. Although the audience view was affected by the impossibility of providing a raised platform or adequate lighting, the dancers gave us a delightful experience and clearly enjoyed themselves. 6-year-old Maya was absolutely

riveted by them! Instead of the Silent Auction we had a raffle, for which various Friends had contributed prizes; towards the end of the evening young Maya helped turn this into another fun event by dipping into the pot of tickets held by the Director and reading out the numbers in a clear voice. New regulations meant that we were unable to provide our own food as in previous years, but the various nibbles provided by Ann's Munchies were well chosen and adequate in quantity, and Colin Langton's team did their usual great job serving wine and soft drinks. All in all, the evening was a great success! Many thanks to all who contributed, especially Terry Bremble who organised everything well in advance to ensure that all went smoothly, the entertainers, and the Friends' teams who welcomed us on arrival and cleared up afterwards.

Gillian Morriss-Kay, Chair of the Friends



Young Maya dipping into the pot of tickets

Photo : © Terry Bremble

Friends' Away Day Visit: Middle East Centre, St Anthony's College



Middle East Centre

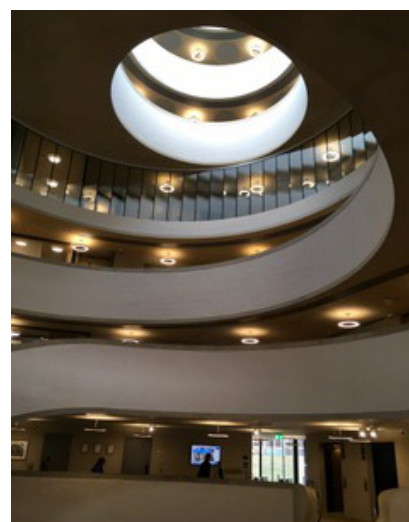
Felicity Wood most efficiently arranged a visit for Friends to the Middle East Centre at St Anthony's College, Oxford, as part of the Spring Away Day in April. Our main focus, the Investcorp Building, was constructed between 2013 and 2015 within very tight constraints. The project had to be fitted between

conventional Victorian domestic architecture already converted for college use and the fine but uncompromising 1970s concrete block forming the modern heart of the college – not to mention a magnificent century-old sequoia redwood tree, which had to be preserved at any cost.

Fortunately, it was Dame Zaha Hadid, the renowned architect of Iraqi origin, who took on this bundle of challenges. It's difficult to believe that anyone could have produced bolder or more radical solutions, offering no compromise with the existing architecture - vibrantly distinct and yet at the same time comfortable with the scale of the surroundings. The effect of the upper level (occupied by the library and archives) is of a curving silver tube suspended between neighbouring buildings, elegantly offset by the mighty sequoia and the spire of the former parish church. Constantly changing light, and reflections of cloud, sky, trees and brickwork play over the surface; a worthy addition to Oxford's iconic buildings. It was disconcerting to hear

accounts of Oxford's planning authority coming precariously close to rejecting the plans.

Inside, the stairways defy gravity, almost floating free in wavelike curves which are accentuated by intricately-sourced light. Walls are finished in a beautifully smooth concrete, and everywhere there is evidence of the architect's meticulous attention to detail. The lecture hall is below ground level, and is designed for comfort, as well as every imaginable facility for teaching and learning. We ended this privileged visit quietly confident that the dedication of students and staff justifies the substantial funding and inspiration involved in the Investcorp Building.

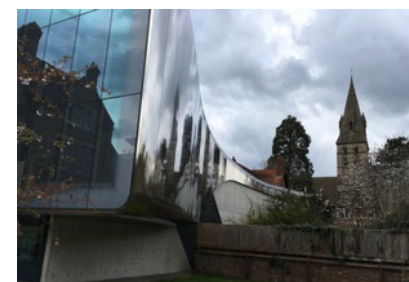


Gravity-defying staircase in the Library

Adam Butcher, Friend



Evidence of the architect's meticulous attention to detail



Investcorp Building

All Photos: © Felicity Wood

Pitt Rivers Museum
Anthropology and World Archaeology

Leave a gift in your will

Leaving a gift in your will to the Pitt Rivers Museum

The Pitt Rivers Museum is widely acclaimed to be one of the finest of its kind. A visit to the Museum reveals the best of human creativity, our common humanity and global connections.

We want to continue to share the Museum's collections in as many ways as we can, and for as long as we can, and you can help us achieve this.

By leaving a gift to the Museum in your will, you can provide posts for staff to conserve fragile objects for future generations, help fund work with schools and local communities, enhance displays and fund an artist or maker to be inspired by the Museum.

Every legacy makes a difference – no matter how large or small. We value the opportunity to discuss your wishes with you.

Create a lasting legacy at the Pitt Rivers Museum

If you would like an informal conversation about leaving a gift in your will to the Pitt Rivers Museum, please contact: Dr. Laura Van Broekhoven, Director of the Pitt Rivers Museum, on 01865 613013, or email laura.vanbroekhoven@prm.ox.ac.uk Dr. Suzi Attree, Senior Development Executive, on 07464 495026, or email suzanne.attree@devoff.ox.ac.uk

If you have left a gift in your will to the Museum, we would like to say a heartfelt thank you. Please let us know about your plans, so that we can understand your wishes and what you would like your gift to achieve.



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Education Guides

“Did you steal everything in this museum?” one little girl asked me, her eyes wide with wonder as she gazed around her. How do you answer that question? I’ve been working as a volunteer Education Guide at the Pitt Rivers for about four years now and have learnt that you never know what children are going to say next. That’s not nearly as long as several of the other guides, who can remember the green hut that used to be the education office 30 years ago. Although everyone thinks the museum never changes, there have obviously been some radical alterations in the displays and also in the number of schools visiting. But maybe not in the effect the Pitt Rivers can have on a child.

One of the best parts of being an Education Guide is witnessing the children’s delight. Sometimes they march into the museum, confident and assured because they’ve been many times before, have ticked off the Mouse Trail and are looking forward to going straight to the top floor to glory in the guns and knuckledusters. Other times they hesitate at the top of the stairs, overawed by the darkness and all the cases crammed full of who knows what.

There are now 13 Primary School Education Guides volunteering at the PRM. Between September 2017 and July 2018, we delivered 59 guided trails and met schoolchildren from as far away as Birmingham and as close as St Barnabas’ in Jericho. (A total of 6,756 primary schoolchildren visited the museum that year!) We have a wide variety of trails on offer and teachers decide whether they want to go to the icy wastes of the Arctic Circle, the hot deserts of Egypt, the plains of North America or deep into the Mayan jungle.

Every month we have a training meeting, led by Becca McVean (the PRM Education Office for Primary Schools). We use this opportunity to develop new trails, update existing trails and to be trained on subjects like sensitive cultural issues. As the public face of the Museum, we are very aware that we should represent the politics of the Museum and current anthropological thinking. We have to be careful with our terminology, for instance, and only call groups



Linda Teasdale presenting the Native American trail

of people ‘tribes’ if that is how they identify themselves. But we also have to respond to changes in the National Curriculum and do research into the topics that schools are currently teaching.

One of the most popular trails is the Ancient Egyptian trail, which encourages the children to be detectives and figure out for themselves what an Egyptian object might look like. That’s one of the great things about the PRM from a child’s point of view – there’s no case labelled ‘Ancient

Egypt’ so they have to learn how to recognize Egyptian-shaped eyes, Egyptian writing and the distinctively blue *shabtis* or model servants (who were often placed in tombs). One of the highlights is always touching and feeling the ‘handling objects’ (especially since the label saying ‘Do Not Touch’ has to be bypassed first). Every trail has a box of artefacts so that the children can actually handle a copy of a scarab beetle charm or stroke a caribou fur.

All this education would be music to the ears of Lieutenant General Pitt Rivers. One of his aims when he gave his collection to Oxford University in 1884 was that it should be used for teaching purposes. He wanted to educate people about people. Every day the sounds of children’s voices fill the spaces. Who could resist the opportunity to experience at first hand just what a Japanese parrot fish lantern looks like and learn why Inuit waterproofs were made out of seal intestine?

Elizabeth Rowe, Volunteer Guide



Sukey Christiansen leading the Native American trail

All images © Pitt Rivers Museum, University of Oxford

New Friends

New members: Jeremias Prassel and Abi Adams, Oxford. Paul Babwin, Fresno, California. Mary Bennett, Oxford. Mr and Mrs Duncan Brewer, Oxford. Vera Braunbehrens, Icking, Germany. Mr and Mrs. Jim Campbell, Oxford. Charlotte Dakin-Norris, East Hagbourne. Omer Fadl, Oxford. Harry Fearnley, Oxford. Alan Foster, Bicester. Michelle Greenwald, Chipping Norton. Charles Hierons, London. Sophia Huxley, Oxford. Dr and Mrs Gerald Kendall, Oxford. Cyrus Larcombe-Moore, Oxford. Nigel Larcombe-Williams, Tavistock. Mr and Mrs Phil Lawson, South Littleton. James Leonard, Moreton-in-Marsh. David Marchant, Leeds. Eva Murphy, London. Robert Old, Leamington Spa. Ann Roche, Oxford. Alice Shrimpton and family, Bampton. James Siegel, Paris, France. Trish Silkin, Oxford. Mike Box and Alison Thurlbeck, Reading. Mr and Mrs. Nick Trantom, Oxford. Marie Vickers, Oxford. Chris Walker, Oxford. Ronald White, Henley-on-Thames. To learn more about the benefits of becoming a Friend, or if your details change, please contact Membership Secretary **Rosemary King** at: rhking17@gmail.com or **01367 242433**

INFORMATION SHEET

The Friends' Magazine is published three times a year

**BaFM
PRIZE
WINNER
2018**

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.

Subscription year from 1 May.

First subscription paid after 1 January valid
to 30 April of following year.

President of Friends of Pitt Rivers:

Professor Chris Gosden

Patrons of Friends of Pitt Rivers:

Alexander Armstrong, Sir David
Attenborough, Danby Bloch, Professor Sir
Barry Cunliffe, Dame Penelope Lively,
Michael Palin CBE, Philip Pullman CBE.

Museum

**Pitt Rivers Museum, South Parks Road,
Oxford OX1 3PP** prm.ox.ac.uk
01865 270927

Email: www.prm@prm.ox.ac.uk

Open: Tuesday-Sunday 10.00-16.30

Monday 12.00-16.30

Admission FREE.

Highlights tours

Wednesdays 14.30 and 15.15

Volunteer-led introduction to the Museum.
Approximately 20 minutes.

No booking required.

Saturday Spotlight

Third Saturday of the month 14.30

A programme of general interest events,
FREE.

After Hours

Occasional themed evening events.

Family events: see www.prm.ox.ac.uk/family-friendly-events-activities-and-workshops

Magazine

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The views expressed are not necessarily
those of the Museum. All contributors to the
Magazine are Friends unless otherwise stated.

MUSEUM DIARY DATES

Exhibitions and case displays

**Didcot Case (Lower Gallery) Multaka:
Connecting Threads.**

1 April to 30 September 2019



Multaka textiles

Multaka-Oxford
Volunteers at the
PittRivers Museum have
worked with staff to add
new perspectives to
a collection of textiles
recently donated by
Jenny Balfour-Paul

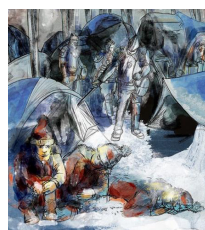
**Special
Exhibition Gallery
and Long Gallery**

27 April to 29

November 2019

**Lande: The Calais
'Jungle' and Beyond.**

This Exhibition
reassembles material
and visual culture that survives from the
Calais 'jungle' as it existed from March 2015 to
the demolitions of 2016.



Calais 'jungle'

**Bow-Fronted case
(Lower Gallery)**

11 February - 31

July 2019

Interaction

A display of work
inspired by the
Museum's objects, designed and made by
students at the Rycotewood Furniture Centre



Work from Rycotewood

Free Highlights Tour

Tuesday and Wednesday 2.30 and 3.15

Free volunteer-led introductory tours of
the Museum. Both tours last 20 minutes.
No booking necessary. Please gather at the
information point 5 minutes before the start
of each tour.

Family Friendly Events

Come and enjoy a wide variety of free family
friendly events, activities and workshops.

All children must be accompanied by a
responsible adult. prm.ox.ac.uk/events

Object handling, Saturdays 11.00-13.00

**Sunday Morning Screen,
Every Sunday 10.40 - 11.40**

At 10.45 watch a 45minute audio-
visual presentation featuring Sir David
Attenborough, introducing many familiar,
and some easily missed, treasures of the
collections. For further information see:

prm.ox.ac.uk/whatson

FRIENDS' DIARY DATES

**Wytham Woods:
Our local Laboratory
with leaves**

**Wednesday 8 May,
18.30**

Dr Robin Wilson,
Director of the Wytham

Studio (Visual Arts

Research) at the

University of Oxford's Wytham Woods. Robin
discusses a range of projects across the 1000
acre site.



Robin pulling a press

Photo: © Dr Robin Wilson

**Beatrice Blackwood event:
The Tyranny of Eurocentrism**

Friday 3 May 2019 (tbc), 18.15

Peter Frankopan, Professor of Global
History, Oxford University; author of
"The Silk Roads" and "The New Silk Roads".

Booking: ticketsoxford.com or **Oxford
Playhouse box office 01865 305305**

**End of Empire: The
British Solomon Islands**

**Wednesday 18 June,
18.30**

David Bell,

Formerly University
lecturer in Petrology and
Sollas Fellow in Geology,
University College, now
Emeritus Fellow. David discusses the Solomon
Islands and the geological influences on
human activity in the Bronze Age.



The Veronica at Joroveto

Photo: © David Bell

"Lande: the Calais 'Jungle' and beyond"

Wednesday

26 June,

18.30 followed by the AGM at 19.30

Professor Dan Hicks, (non-Friends welcome)
Professor of Contemporary Archaeology

**Poppies and what
they mean:**

**Wednesday 9 October,
18.30**

Dr Andrew Lack

Senior lecturer in

Environmental Biology,

Oxford Brookes University

Andrew discusses the Poppy and its
symbolism from Greek mythology and how it
became a symbol for Remembrance Day.



Photo: © Dr Andrew Lack

Talks in Pitt Rivers Lecture Room, access via
Robinson close, South Parks Road, OX1 3PP
Visitors welcome: £2. No Parking. Tea from
18.00. Contact: Juliet Eccles. julieteccles@virginmedia.com.
See prm.ox.ac.uk/friendsevents for more information.