



SOCIETY OF  
ANTIQUARIES  
OF LONDON

**Society of Antiquaries of London**

**Collections**

**Development Policy**

for Museum Collections at Burlington House  
and Kelmscott Manor

**Governing Body:** Council (the Society of Antiquaries of London)

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## **1. Statement of Authority**

### **1.1 Mission statement**

In 1717 the Society of Antiquaries of London was established as a constituted Society. A Royal Charter of 1751 established the Society with its formal mission and governance system, and provided a framework from which the Society could meet its aims.

“The encouragement, advancement and furtherance of the study and knowledge of the antiquities and history of this and other countries.”

Royal Charter, Society of Antiquaries, 1751

The Society achieves this by promoting and supporting conservation, research, and dissemination of the material remains of the past through public engagement. The care of collections remains central to the Society’s purpose.

### **1.2 Strategic goals and intentions**

In addition to its Royal Charter, which acts as a statement of purpose, the Society has also developed two main strategic goals and intentions:

- To engage, enthuse and foster the Fellowship and staff in pursuing the aims of the Society to further our understanding of the past and influence the heritage sector and the general public.
- To conserve and develop the research and educational potential of the buildings, collections and library at Burlington House and Kelmscott Manor and to make these resources more accessible to Fellows and the wider public.

The museum collections support the Society’s primary objectives and charitable aims to promote and facilitate research into the history of the United Kingdom and other countries, and in particular to document the development of the discipline of archaeology and related subjects since the Society’s foundation in 1707.

### **1.3 Governance**

**1.3.1** The Society’s governing body is a Council, subject to annual election, who are responsible as Trustees under the Charities Act (2009). Council determines and approves policy, and the strategic objectives of the Society. Council also delegates responsibility for advice and assistance to a number of Committees, comprising officers and Fellows who have specialist knowledge, understanding and responsibility relevant to each Committee’s remit.

**1.3.2** The development of the Society’s collections falls under the responsibility of the Library & Collections Committee, who, along with furthering the Society’s strategic goals and intentions, are charged with:

- Encouraging and supporting the maintenance and development of the museum collections at Burlington House and Kelmscott Manor.

- Ensuring the Library and Museum Collections are adequately conserved, preserved and securely housed.
- Promoting awareness and use of the collections and improving access through temporary loans and exhibitions.
- Improving and widening access to the Library and Museum resources and services and making them better known.
- Discussing strategic requirements and priorities which will inform the budget setting for the library and collections and fundraising priorities.

**1.3.3** An Advisory Committee for Kelmscott Manor is additionally responsible for:

- Advising on collection management and the conservation of both the fabric of the buildings and the contents.
- Liaising with the Library and Collections Committee about loans from the collections at Kelmscott.

**1.3.4** Policy development and implementation is delegated to the General Secretary and the Head of Library & Collections. A Collections Manager is responsible for the day-to-day management and care of the Museum collections at Burlington House. A Property Manager is responsible for the day-to-day management and care of the museum collections at Kelmscott Manor.

#### **1.4 Purpose of the policy**

- To provide a framework for the future development of the Society's museum collections held at both Burlington House and Kelmscott Manor.
- To provide an agreed basis that will inform decision-making on the acquisition and disposal of material within the collections.
- To ensure the Society is consistent in its approach to collecting, which also reflects the highest levels of ethical and professional standards.
- To balance the needs and objectives of the Society and its collections against the resources available.

## **2. An overview of current collections**

The Society effectively acted as a national museum for British antiquities before public museums were given this statutory role in the mid nineteenth century. Today the registered collections of the Society form a key resource for research and learning in archaeology, the decorative and applied arts and architectural history, and in the wider study of material culture. Although a small collection, it includes objects of national and international importance.

The Society of Antiquaries museum collection comprises over 45,000 objects stored and displayed across two sites: Burlington House in London and Kelmscott Manor in Gloucestershire. The collection represents material culture and fine and decorative art collected by the Society, as well as objects associated with the development of the Society itself, and its own position as an organisation of historic standing.

The Society's museum collections at Burlington House are also pre-eminent for the study of the history of collecting, together with the discipline of archaeology and related historic material culture studies in Britain and other countries. The Society's core museum collections at Burlington House span the prehistoric period to the 19th century, and predominantly represent the history, archaeology and art of the British Isles. Likewise, a core element of the Society's collections relates to its own history and development. There is a smaller percentage of continental and world culture objects, and likewise a smaller number of objects relating to the Society's history in more recent years. The Society holds no supporting collections such as handling or reference collections.

Since 1962 the Society has owned and cared for Kelmscott Manor and estate in Gloucestershire, the country home of William Morris. The collections at Kelmscott Manor, represents the applied and decorative arts produced or collected by the Manor's residents, William Morris, Dante Gabriel Rossetti and Jane and May Morris. The collection at Kelmscott Manor also relates to its pre-Morris occupancy by the Turner family, with fine examples of 17<sup>th</sup> century furnishings and internal decorative fixtures and fittings dating from this period. Some of the objects represent the deeply personal, while others represent the wider arts and crafts movement, its partnerships between designers and makers, and the intimate interaction between the residents of the Manor, and its wider agricultural landscape.

### **Burlington House**

- Approximately 2000 archaeological artefacts spanning the Prehistoric to the early post-medieval period, collected predominantly from the United Kingdom but also representing archaeological sites and cultures across Europe, the Middle East and Far East. The archaeological collection includes Egyptian, Etruscan and Roman material.
- A small number of monumental brasses dating from the 15<sup>th</sup>-17<sup>th</sup> centuries, previously belonging to Warner and Sons (Spitalfields Foundry) and Rev J Fuller Russell (FSA 1853-84).
- Approximately 13,000 monumental brass rubbings dating from the 15<sup>th</sup>-17<sup>th</sup> centuries, predominantly from the British Isles, with some continental examples.
- A small but significant collection of clocks, including a gilded brass table clock made by Joseph Zech in 1525 – the oldest known spring-driven clock in England.
- 84 historic oil paintings, including panel paintings of medieval and Tudor monarchs, two of which represent the earliest surviving portraits of two British kings, Richard III and Henry VII.
- Subject paintings, predominantly showing historic views of buildings and ancient monuments.
- Approximately 20,000 prints and drawings, including works commissioned by the Society for its publications, and images of regional landscapes, buildings, and churches, including details of their architectural features.
- Approximately 11,000 seal impressions, casts, seal matrices and medals, predominantly representing seals and matrices from England (mainly medieval) and some examples of seal impressions and casts from Britain, America, Africa and Europe of different types and periods. Some seal matrices also have links to historically important individuals, such as Edward Gibbon (FSA 1788-1794).

- Commemorative medals, many representing individuals who played a role in the Society's early history. The medals mainly date from the 16<sup>th</sup> century onwards.
- Society regalia representing the history and development of the Society since the 18th century.
- 18th and 19th century furniture associated with the Society's history both at Somerset House and at Burlington House.

### **Kelmscott Manor**

- Objects associated with the 17th century manor house known as Kelmscott Manor during the occupancy of the Turner family, which remained at the Manor when William Morris and Dante Gabriel Rossetti took the lease. This collection mainly comprises furniture.
- Objects associated with the artists William Morris and Dante Gabriel Rossetti; with Jane and May Morris and with the wider Morris circle, during their time at Kelmscott Manor and with the Kelmscott Press. The collection is wide ranging, and includes textiles, ceramics, metalwork, furniture, paintings, drawings and prints.
- Objects associated with Morris and acquired by the Society after 1962.

Please see **Appendix A** and **Appendix B** for more detailed overviews of the Society's collections at Burlington House and Kelmscott Manor.

### **3. Themes and priorities for future collecting**

The Society's collections are broad in medium and subject matter and include archaeological artefacts, and fine and decorative art. The Society's primary aims in collecting are to document the development of the discipline of archaeology and related subjects since the Society's foundation in 1707; to promote the history of antiquities and archaeology in the United Kingdom and other countries; to collect material relating to the history of Kelmscott Manor during its occupancy by the Turner family, and its later association with William Morris, his family and wider circle, and to collect material relating to Kelmscott Manor as a historic property and agricultural estate. The Society will therefore collect:

#### **Burlington House**

- Artefacts, works of art and documentation which relate to the study of the history of the discipline of archaeology and related subjects,
- Artefacts, works of art and documentation which relate to the history of the Society of Antiquaries of London and its founding Fellows,
- Artefacts, works of art and documentation which relate to the Society's existing collections at Burlington House.
- Works of art or other materials, which were commissioned by the Society, for the Society's use.

- Contemporary artworks which relate to the history of the Society of Antiquaries of London, or which are made in response to the collections, or which relate to artists in residency.

### **Kelmscott Manor**

- Artefacts, works of art and documentation which relate to the Society's existing collections at Kelmscott Manor.
- Artefacts and documentation relating to the construction and occupancy of the Manor by the Turner family.
- Artefacts and documentation relating to the pre-Morris history of Kelmscott Manor as a historic property and agricultural estate, including associated archaeological finds.
- Artefacts, works of art and documentation relating to William Morris and his family, and his/their circle and their association with Kelmscott Manor, and former residents such as Dante Gabriel Rossetti, Miss Mary Lobb, and Frederick Startridge Ellis.
- Artefacts and documentation relating to the history, management and occupancy (including that relating to individual tenants) of the Manor under the ownership of University of Oxford (1938-1962).
- Artistic and documentary photographs and pictures of the Manor (both internal and external) and its grounds, comprising a record of the history and development of the site.
- Material relating to the historic connections between Kelmscott village and the Manor.
- Contemporary crafts made in response to the collections, or which relate to artists in residency.

The Society's primary focus will be to conserve the collections it currently holds, and to explore new ways of encouraging and promoting interaction with its existing collections by a range of users and audiences. The Society's collecting criteria also takes account of the following:

- Objects will only be collected if there is adequate provision for their conservation, if treatment is required.
- Objects will only be collected if there is adequate provision for their storage and/or display.
- Objects will only be collected following due diligence provenance checks. Due diligence provenance checks will also be carried out prior to the acceptance of any inward loan.
- Objects should not contain materials that pose a risk to health and safety.

## **4. Themes and priorities for rationalisation and disposal**

The Society of Antiquaries possess permanent collections that contribute to its stated objectives - namely to promote and support conservation, research and dissemination of the material remains of the past. There is therefore a strong presumption against disposal of any objects in its permanent collection, except for sound curatorial reasons. However, responsible, curatorially-motivated disposal may take place as part of a programme of review and rationalisation, in order to increase the public benefit derived from the Society's collections and to ensure the collections continue to contribute to the Society's stated objectives.

Disposal for rationalisation purposes may therefore take place:

- To remove from the collection objects that are too badly damaged or deteriorated to be of any further use for the Society's stated objectives. This includes cases where an object's deterioration or damage may place other objects in the collection at risk, or which pose a health and safety risk.
- To improve overall curatorial care by disposing of objects representing manufactured duplicates with no associated relevant history to either the collection or to the Society.
- Unprovenanced material of low intrinsic relevance to the collections or to the Society.
- In accordance with the Museums Association's *Disposal Toolkit*.

## **5. Limitations on collecting**

The museum recognises its responsibility, in acquiring additions to its collections, to ensure that care of collections, documentation arrangements and use of collections will meet the requirements of the Accreditation Standard. It will take into account limitations on collecting imposed by such factors as staffing, storage and care of collection arrangements.

A collections impact assessment will therefore be part of the acquisition process.

## **6. Collecting policies of other museums**

The Society will take account of the collecting policies of other museums and other organisations collecting in the same or related areas or subject fields. It will consult with these organisations where conflicts of interest may arise or to define areas of specialism, in order to avoid unnecessary duplication and waste of resources.

In recognising the collecting policies of other museums, the Society hopes to maximise cooperation and ensure the best use of resources among institutions in the UK with shared collections interests.

Specific reference is made to the following museum(s):

**Relating to the collections held at Burlington House**  
*in no particular order*

British Museum  
Victoria & Albert Museum, London  
National Museums Scotland  
National Museum Wales  
National Museums Northern Ireland  
Society of Antiquaries of Scotland  
Museum of London  
National Portrait Gallery

*Specifically in relation to the Society's collection of drawings*

British Library  
Bodleian Library  
Cambridge University Library  
National Library of Scotland  
National Library of Wales

**Relating to the collections held at Kelmscott Manor**

*in no particular order*

Victoria & Albert Museum, London  
Cheltenham Museum and Art Gallery (The Wilson)  
Ashmolean, Oxford  
Wightwick Manor and Gardens  
Emery Walker Trust  
William Morris Gallery and Brangwyn Gift, London, Borough of Waltham Forest  
Red House, National Trust  
Kelmscott House, William Morris Society  
National Portrait Gallery  
Geffrye Museum  
Court Barn, Chipping Camden  
Standen House, West Sussex  
Birmingham Museums & Art Gallery  
Manchester Art Gallery  
The Fitzwilliam Museum, Cambridge  
Leicester Museums & Galleries

**7. Policy review procedure**

The acquisition and disposal policy will be published and reviewed at least once every three years. The date when the policy is next due for review is noted above (see the policy cover sheet).

Arts Council England will be notified of any changes to the Collections Development Policy, and the implications of any such changes for the future of existing collections.

All policy reviews and associated changes must be communicated to, and approved by, the Library and Collections Committee and Council.

## **8. Acquisitions not covered by the policy**

Acquisitions outside the current stated policy will only be made in very exceptional circumstances, and then only after proper consideration by the governing body of the museum itself, having regard to the interests of other museums.

## **9. Acquisition procedures**

- 9.1 The museum will exercise due diligence and make every effort not to acquire, whether by purchase, gift, bequest or exchange, any object or specimen unless the governing body or responsible officer is satisfied that the museum can acquire a valid title to the item in question.
- 9.2 In particular, the museum will not acquire any object or specimen unless it is satisfied that the object or specimen has not been acquired in, or exported from, its country of origin (or any intermediate country in which it may have been legally owned) in violation of that country's laws. (For the purposes of this paragraph 'country of origin' includes the United Kingdom).
- 9.3 In accordance with the provisions of the UNESCO 1970 Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property, which the UK ratified with effect from November 1 2002, and the Dealing in Cultural Objects (Offences) Act 2003, the museum will reject any items that have been illicitly traded. The governing body will be guided by the national guidance on the responsible acquisition of cultural property issued by the Department for Culture, Media and Sport in 2005.
- 9.4 The museum will not acquire any biological or geological material.
- 9.5 The museum will not acquire archaeological antiquities (including excavated ceramics) in any case where the governing body or responsible officer has any suspicion that the circumstances of their recovery involved a failure to follow the appropriate legal procedures.

In England, Wales and Northern Ireland the procedures include reporting finds to the landowner or occupier of the land and to the proper authorities in the case of possible treasure as defined by the Treasure Act 1996.

In Scotland, under the laws of bona vacantia including Treasure Trove, the Crown has title to all ownerless objects including antiquities. Scottish archaeological material cannot therefore be legally acquired by means other than by allocation to The Society of Antiquaries of London by the Crown. Where the Crown chooses to forego its title to a portable antiquity, a Curator or other responsible person

acting on behalf of Council (the Society of Antiquaries of London), can establish that valid title to the item in question has been acquired by ensuring that a certificate of 'No Claim' has been issued on behalf of the Crown.

9.6 Any exceptions to the above clauses 9.3, 9.4, 9.5, 9.6 will only be because the museum is:

- acting as an externally approved repository of last resort for material of local (UK) origin
- acquiring an item of minor importance that lacks secure ownership history but in the best judgement of experts in the field concerned has not been illicitly traded
- acting with the permission of authorities with the requisite jurisdiction in the country of origin
- in possession of reliable documentary evidence that the item was exported from its country of origin before 1970

In these cases the museum will be open and transparent in the way it makes decisions and will act only with the express consent of an appropriate outside authority.

9.7 As the museum holds or intends to acquire human remains from any period, it will follow the procedures in the 'Guidance for the care of human remains in museums' issued by DCMS in 2005.

## **10 Spoliation**

The museum will use the statement of principles 'Spoliation of Works of Art during the Nazi, Holocaust and World War II period', issued for non-national museums in 1999 by the Museums and Galleries Commission.

## **11 The Repatriation and Restitution of objects and human remains**

The museum's governing body, acting on the advice of the museum's professional staff, if any, may take a decision to return human remains (unless covered by the 'Guidance for the care of human remains in museums' issued by DCMS in 2005), objects or specimens to a country or people of origin. The museum will take such decisions on a case by case basis; within its legal position and taking into account all ethical implications and available guidance. This will mean that the procedures described in 13.1-13.4, 13.7 and 13.21-22 below will be followed but the remaining procedures are not appropriate.

The disposal of human remains from museums in England, Northern Ireland and Wales will follow the procedures in the 'Guidance for the care of human remains in museums'.

## **12 Management of archives**

As the museum holds archives, including photographs and printed ephemera, its governing body will be guided by the Code of Practice on Archives for Museums and Galleries in the United Kingdom (third edition, 2002).

## **13 Disposal procedures**

### ***Disposal preliminaries***

- 13.1 The governing body will ensure that the disposal process is carried out openly and with transparency.
  
- 13.2 By definition, the museum has a long-term purpose and holds collections in trust for society in relation to its stated objectives. The governing body therefore accepts the principle that sound curatorial reasons for disposal must be established before consideration is given to the disposal of any items in the museum's collection.
  
- 13.3 The museum will confirm that it is legally free to dispose of an item and agreements on disposal made with donors will be taken into account.
  
- 13.4 When disposal of a museum object is being considered, the museum will establish if it was acquired with the aid of an external funding organisation. In such cases, any conditions attached to the original grant will be followed. This may include repayment of the original grant and a proportion of the proceeds if the item is disposed of by sale.

### ***Motivation for disposal and method of disposal***

- 13.5 When disposal is motivated by curatorial reasons the procedures outlined in paragraphs 13.9 – 13.21 will be followed and the method of disposal may be by gift, sale or exchange.
  
- 13.6 In exceptional cases, the disposal may be motivated principally by financial reasons. The method of disposal will therefore be by sale and the procedures outlined below in paragraphs 13.9 -13.15 and 13.21 will be followed. In cases where disposal is motivated by financial reasons, the governing body will not undertake disposal unless it can be demonstrated that all the following exceptional circumstances are met in full:
  - the disposal will significantly improve the long-term public benefit derived from the remaining collection
  
  - the disposal will not be undertaken to generate short-term revenue (for example to meet a budget deficit)

- the disposal will be undertaken as a last resort after other sources of funding have been thoroughly explored

### ***The disposal decision-making process***

13.7 Whether the disposal is motivated either by curatorial or financial reasons, the decision to dispose of material from the collections will be taken by the governing body only after full consideration of the reasons for disposal. Other factors including the public benefit, the implications for the museum's collections and collections held by museums and other organisations collecting the same material or in related fields will be considered. External expert advice will be obtained and the views of stakeholders such as donors, researchers, local and source communities and others served by the museum will also be sought.

### ***Responsibility for disposal decision-making***

13.8 A decision to dispose of a specimen or object, whether by gift, exchange, sale or destruction (in the case of an item too badly damaged or deteriorated to be of any use for the purposes of the collections or for reasons of health and safety), will be the responsibility of the governing body of the museum acting on the advice of professional curatorial staff, if any, and not of the curator of the collection acting alone.

### ***Use of proceeds of sale***

13.9 Any monies received by the museum governing body from the disposal of items will be applied for the benefit of the collections. This normally means the purchase of further acquisitions. In exceptional cases, improvements relating to the care of collections in order to meet or exceed Accreditation requirements relating to the risk of damage to and deterioration of the collections may be justifiable. Any monies received in compensation for the damage, loss or destruction of items will be applied in the same way. Advice on those cases where the monies are intended to be used for the care of collections will be sought from the Arts Council England.

13.10 The proceeds of a sale will be ring-fenced so it can be demonstrated that they are spent in a manner compatible with the requirements of the Accreditation standard.

### ***Disposal by gift or sale***

13.11 Once a decision to dispose of material in the collection has been taken, priority will be given to retaining it within the public domain, unless it is to be destroyed. It will therefore be offered in the first instance, by gift or sale, directly to other Accredited Museums likely to be interested in its acquisition.

13.12 If the material is not acquired by any Accredited Museums to which it was offered directly as a gift or for sale, then the museum community at large will be advised of the intention to dispose of the material, normally through an announcement in the Museums Association's Museums Journal, and in other specialist journals where appropriate.

13.13 The announcement relating to gift or sale will indicate the number and nature of specimens or objects involved, and the basis on which the material will be transferred to another institution. Preference will be given to expressions of interest from other Accredited Museums. A period of at least two months will be allowed for an interest in acquiring the material to be expressed. At the end of this period, if no expressions of interest have been received, the museum may consider disposing of the material to other interested individuals and organisations giving priority to organisations in the public domain.

#### ***Disposal by exchange***

13.16 The nature of disposal by exchange means that the museum will not necessarily be in a position to exchange the material with another Accredited museum. The governing body will therefore ensure that issues relating to accountability and impartiality are carefully considered to avoid undue influence on its decision-making process.

13.17 In cases where the governing body wishes for sound curatorial reasons to exchange material directly with Accredited or unaccredited museums, with other organisations or with individuals, the procedures in paragraphs 13a-13d and 13g-13h will be followed as will the procedures in paragraphs 13p-13s.

13.18 If the exchange is proposed to be made with a specific Accredited museum, other Accredited museums which collect in the same or related areas will be directly notified of the proposal and their comments will be requested.

13.19 If the exchange is proposed with a non-accredited museum, with another type of organisation or with an individual, the museum will make an announcement in the Museums Journal and in other specialist journals where appropriate.

13.20 Both the notification and announcement must provide information on the number and nature of the specimens or objects involved both in the museum's collection and those intended to be acquired in exchange. A period of at least two months must be allowed for comments to be received. At the end of this period, the governing body must consider the comments before a final decision on the exchange is made.

#### ***Documenting disposal***

13.21 Full records will be kept of all decisions on disposals and the items involved and proper arrangements made for the preservation and/or transfer, as appropriate, of the documentation relating to the items concerned, including photographic records where practicable in accordance with SPECTRUM Procedure on de-accession and disposal.

12.22 See the Society of Antiquaries of London's *Documentation Policy* ('de-accessioning').



## Appendix A

### Overview of the Society of Antiquaries Museum Collections at BURLINGTON HOUSE

#### Collections of archaeological artefacts

##### Roman, Etruscan, Greek and Egyptian

***Roman and Etruscan:*** artefacts from the Continent and Britain.

The objects represented include tools and weapons, ventilator tiles, stone tablets, ornament and tesserae. The pottery includes some Samian ware.

The collection also contains a model of the baths on Lipari (LDSAL 8) and an Etruscan bronze torch-holder, described as a *harpago* (LDSAL 12).

***HW Sandars (FSA 1906-22) Collection:*** artefacts from Perugia.

Over fifty bronze fragments and bronze figures, and jewellery (including rings, fibulae, pendants and beads). An item of particular interest is an Etruscan bronze mirror engraved with two goddesses (LDSAL 748).

***Coins:*** predominantly Roman.

This collection includes coins from the Prattinton Collection, Roman small brass found as part of a hoard in 1812 presented by Thomas Pitt (FSA 1797-c.1833) and W J Belt's (FSA 1865-92) collection of 'Aes Grave'. There are also three gold coins of Trajan (LDSAL 973) presented by J Fenton (FSA 1861-1902).

***Arthur Ashpitel (FSA 1847-69) Collection:*** ceramic items from Southern Italy and Greece.

This collection of pottery, mainly fourth century BC South Italian and fifth century BC Athenian, includes squat and bottle lekythoi, oinochoi, lamps, unguentaria, ceramic figures and several other pottery types. There are also two Hellenistic amphora and a fine Apulian dish. Most of the items are beautifully ornamented, including examples of black glaze and black figure ware.

***Egyptian:***

This collection consists of amulets, a basket, beads, shabti-figures, linen cortonnage, faience objects, figurines, scarabs, rings, pins, resin and seals dating from the First Intermediate Period onwards. The collection includes objects presented by AWG Lowther FSA .

***Stebbing Collection (831):*** an important example of an early antiquarian collection in its original context.

The Stebbing curiosity cabinet consists of a variety of objects from flint tools, eighteenth-century purses, seventeenth to nineteenth-century clay pipes showing regional variations, Egyptian faience beads and geological rock samples and fossils.

**Prehistoric and Romano-British antiquities:**

Comprising over fifteen percent of the artefact collection, it includes weapons and stone, flint and metal tools and weapons, pottery vessels, including beakers and cinerary urns. The highlights of this collection include:

- Flint Handaxes from Hoxne, Suffolk Lower Palaeolithic, c. 400,000 BP (LDSAL 58.1-5). Four of these are currently on loan to the British Museum.
- Late Bronze Age Shield from Beith, Ayrshire, Scotland, c. 1300-1100BC (LDSAL 80),
- Iron Age Sword and Scabbard from Cotterdale, Yorkshire, c. AD 45-125 (LDSAL 700),
- Roman Altars from Hadrian's Wall 1st/2nd AD (LDSAL 964).

**Casts and models:**

The collection includes casts of flint celts, with one of the most informative examples being a metal cast of a bronze mould for celts with an example of its product, which was found about two leagues from Valognes (LDSAL 69). The model is of the 'Druidical Temple, found on the 'summit of a hill near St Heliers.' (LDSAL 57)

**The Roots Collection:** *artefacts from the Thames, particularly around Kingston.*

The Society received the bequest from Dr William Roots (FSA 1844-59) in 1860, who appears to have investigated sites on the Thames, mainly at Kingston. It consists of about thirty objects, predominantly bronze and iron swords, daggers and spearheads, the majority of which are Roman or early British. Highlights include a fine leaf-shaped late Bronze Age sword with rivet holes and a rivet (LDSAL 726). A Roman battle axe from the Roots Collection is on loan to the Royal Armouries, Leeds (LDSAL 428).

## Collections of historic artefacts

**Objects from Way's Catalogue:**

Originally concentrating on medieval antiquities, after 1847 collecting appears to have encompassed a much wider span of periods, accounting for perhaps twenty percent of the museum's collections. It consists of a wide range of archaeological objects including clay pipes, household items, keys, arms and armour. Items of interest include a fourteenth century Spanish planispheric astrolabe (LDSAL 599), and a lock of Edward IV's hair (LDSAL 122).

**Religious artefacts:**

A large portion of this collection consists of religious and liturgical artefacts, including several chalices and patens, a fine Elizabethan communion cup (LDSAL 534) and two triptychs. One of the Society's most precious possessions is the thirteenth century enamelled *limoges chasse* or casing for a reliquary casket (LDSAL 110) presented in 1801 by Sir William Hamilton (FSA 1772-1803), and currently on loan to the British Museum.

**Monumental brasses:**

This collection consists of around thirty 15<sup>th</sup> – 17<sup>th</sup> century brasses, with inscriptions and/or figures, previously belonging to Warner and Sons (Spitalfields Foundry) and Rev J Fuller Russell (FSA 1853-84).

**Metalwork:**

Comprising horse trappings, including a gilt-brass spur found at Towton Field (LDSAL 127); knives and weapons, including a sword, perhaps belonging to Oliver Cromwell whose name appears on the blade, (LDSAL 130), and 13<sup>th</sup> – 15<sup>th</sup> century pilgrim badges, many from London.

**Ceramics and glassware:**

This collection comprises ceramic and glass vessels including a sixteenth-century pilgrim flask of red earthenware, two German glass beakers dated 1619 decorated with the arms of the states of the Holy Roman Empire (LDSAL 626), and six Rhenish stoneware bottles of sixteenth to seventeenth-century date (LDSAL 639).

**Sculptures and architectural decoration:**

This collection includes pieces of architectural stonework, wooden arcading and stained glass. Some of the most significant objects are the five English alabaster tablets dating from the late-fourteenth to mid-fifteenth centuries, which include a representation of the martyrdom of St Katharine (LDSAL 149, LDSAL 150). There are also two wooden female figures with traces of gilding found during repairs to Old Bridewell, Reading, in 1791 (LDSAL 153).

**Ceramic tiles : *Medieval decorative paving tiles from churches and castles***

This collection includes nearly thirty tiles ranging from polychrome tin-glazed tiles from the Alhambra, Granada, to a Renaissance German lead-glazed stove-tile.

**Casts:**

This collection includes a plaster cast of the face of Bishop Lyndewode (LDSAL 461) and a group of *gutta percha* casts of objects such as a fourteenth century mirror case (LDSAL 812, LDSAL 813).

**Society regalia: *regalia and possessions relating to the Society***

This collection includes a silver wine cooler engraved with the Society's crest by D B Peace FSA; a silk banner bearing the Society's arms to be flown on festivals (LDSAL 968) and a mahogany box with three locks, which houses the Society's Charter Seal (LDSAL 986).

**Horology:**

The highlights of the Society's horological collection include a small but significant group of eight clocks, two donated by BL Vulliamy FRAS (1780-1854), Master of the Clockmakers Company and the last of his illustrious family to hold the Royal Clockmaker's Warrant. The Society's most notable timepiece is a gilded brass astronomical and astrological table clock made in 1525 by Jacob the Zech, or Czech, of Prague. It is the oldest known spring driven clock in England and is the earliest known example of the *fusee*, a fundamental invention of horology still in use today. It bears the arms of King Sigismund I of Poland, his queen Bona, and those of Lithuania and was probably a present for the Queen. It was bequeathed by Henry Peckett in 1808. He had bought it at a sale of the effects of a noted eighteenth century astronomer James Ferguson FRS.

## Historic paintings

The Society's collection of eighty-four paintings includes the largest set of arch-topped portraits, dating from the early sixteenth century, and many outstanding individual works of art, including religious and subject paintings.

The majority (sixty-five paintings) are portraits; more than two-thirds are by British artists or of British subjects.

Within the most significant bequest, that by Thomas Kerrich FSA in 1828, are two of the earliest surviving portrait images of two British monarchs, Richard III and Henry VII, and a unique portrait of a French one, François I. Portraits by artists of international standing employed by royal patrons are represented in his gift by Hans Eworth (of Mary I), Antonis Mor (of Jan van Scorel) and Hans Maler (of Mary of Austria). The panels depicting the legend of St. Etheldreda and the double-sided painted cloth depicting St. Martin both from the mid-fifteenth century are rare examples of medieval British art.

The portraits of antiquaries in the collection are chiefly of interest for their sitters, many of whom were leading figures from the eighteenth century. However, some are by major artists of the time such as Thomas Gainsborough and Jonathan Richardson.

### **Royal portraits:**

The Society's collection was transformed both in size and quality by receipt of the Kerrich bequest in 1828. The bequest comprised portraits of English and European royalty and princes, one of which was the earliest portrait in the collection, a contemporary likeness of Philip the Good, Duke of Burgundy (1396-1467) (LDSAL 322). Also included was the finest portrait head in the Society's collection, that of the artist Jan van Scorel (LDSAL 338) by his pupil Anthonis Mor. Two portraits of Richard III (LDSAL 321 & 331) enable striking comparisons to be made between contemporary and later images influenced by Tudor propaganda.

Two years after Kerrich's paintings were received, Alfred John Kempe exhibited a selection of large panels from possibly the earliest cycle of paintings of the Saxon Kings of England (LDSAL509.1-6). Sadly mutilated but still impressive images, the six fragments were donated in 1880 through Canon Jackson, the executor of the former owner. At the time, they were thought to date from around 1490, but now they are considered to be early sixteenth-century, further strengthening the Society's holdings from this period.

### **Subject paintings:**

The study of historic buildings and monuments was central to the interests of antiquaries. The diptych of *Old St. Paul's* (LDSAL 304) is possibly one of the earliest British oil paintings to depict a historic building, even if the view of the cathedral is based on an engraving. Prehistoric monuments had also been widely depicted in drawings and engravings by the nineteenth century, but Richard Tongue's views of 'druidic remains' donated in 1835 are among the earliest in oils. The paintings of Pentre Ifan (LDSAL 344.1) and the Tolmen at Constantine (LDSAL 344.2) attempted to record the scenes faithfully but reflected nineteenth-century attitudes. The burial chamber of Pentre Ifan in Wales was paired with the natural rock formation of the Tolmen in

Cornwall in imagined settings and painted with romantic overtones. Similarly, Inchbold's *Stonehenge from the East* (LDSAL 1301) of thirty years later was painted in a contemporary pre-Raphaelite style, giving the impression of ancient religious rites by showing the sun setting behind the monument with a sky infused with blood-red clouds.

A new scholarly catalogue to the paintings at Burlington House will be published in 2014.

#### **Prints and drawings:**

This collection contains well over 20,000 items card indexed topographically and by artist. It consists both of material collected or purchased directly by the Society and that acquired by gift or bequest. Of the drawings in the Society's own collections, some are the work of artists commissioned by the Society and were reproduced in its publications, particularly *Archaeologia* and *Vetusta Monumenta*.

In addition, the JS Earle (FSA 1893-1912) Collection consists of fifty-six boxes, mainly prints, of Essex and Suffolk depicting buildings of all kinds, church monuments and portable antiquities. The Dr Peter Prattinton Collection of Worcestershire material includes 500 monochrome and watercolour drawings (c.1810-1826) of churches, their architectural details and fittings, other buildings and crosses. Artists include Prattinton himself, TF Burney, J Instan, T Rickards and Capt J Saunders.

**Brass rubbings:** *most comprehensive collection of rubbings of pre-1700 British monumental brasses* Representing all brasses known in 1926, the collection comprises some 13,000 examples. It was compiled mainly by Mill Stephenson (FSA 1888-1937) who published *List of Monumental Brasses in the British Isles* (1926). Subsequent discoveries have been added by Fellows, notably Ralph Griffin (FSA 1909-1941) who published the *Appendix* (1939). There are also some continental brasses and a collection of rubbings of palimpsest brasses (LDSAL 547) given by John Page Phillips (FSA 1981-92), used in his definitive *Palimpsests: the backs of monumental brasses* (1980).

## **Seal impressions, casts, matrices and medals**

#### **Seal Impressions and seal casts:**

The bulk of the collection was the bequest of Albert Way (FSA 1839-74), later reviewed and organised by H. S. Kingsford (Assistant Secretary 1910-43). It consists of some 10,000 examples, two thirds English, and is particularly strong in Royal seals. Seal impressions and casts from America, Africa and Europe are also represented.

#### **Seal matrices:**

This collection includes approximately 450 seal matrices, mainly medieval. Objects of particular interest include the ivory desk seal of Edward Gibbon (FSA 1788-94), author of *Decline and Fall of the Roman Empire* (LDSAL 545), and a donation in 2000 from Dr Pierre Chaplais, numbering 358 seals of different types and periods.

#### **Medals:**

This collection comprises diverse commemorative medals, many representing those who played a role in the Society's early history. The bulk of the collection, however, was the bequest of RW Goulding (FSA 1917-29) and consists of hundreds of examples from the sixteenth century onwards. The work of a variety of artists is represented and the medals commemorate a wide selection of historical events.

Those from the time of Queen Anne, for example, note her Accession and Coronation (1702), and the Battles of Blenheim and Gibraltar (1704).

### **Objects associated with William Morris FSA (at Burlington House)**

Although Kelmscott Manor is dedicated to artefacts relating to the time spent by William Morris FSA in the historic house and its surrounding settling, there are two interesting Morris-related collections at Burlington House. These are the binding tools (LDSAL 933) used to decorate the Kelmscott Press masterpiece *The Works of Geoffrey Chaucer* (1896) and sixty-seven woodblocks (LDSAL 934) designed by Edward Burne-Jones for Morris' *the Earthly Paradise* (written 1860s) and *Cupid and Psyche* (first published 1874). Many of these were carved by Morris himself. They were part of the May Morris bequest of 1939.



## Appendix B

### Overview of the Society of Antiquaries Museum Collections at Kelmscott Manor

The collection at Kelmscott Manor consists of approximately 600 objects, comprising pictures, furniture and woodwork, textiles, ceramics and metalwork. There are several significant 'layers' within the collection:

1. 17<sup>th</sup> and 18<sup>th</sup> century objects which were in the house when it was leased by William Morris in 1871, and which were the former property of the Turner family
2. Objects brought to the Manor, and acquired or made for the Manor during William Morris's lifetime
3. Objects acquired for or brought to the Manor by Dante Gabriel Rossetti during his 3-year term as joint lessee, 1871-74
4. Objects brought to the Manor from Kelmscott House, Hammersmith by Jane Morris following William Morris's death in 1896
5. Objects brought to the Manor from 8 Hammersmith Terrace in 1923 by May Morris, and objects acquired or made by her between that date and her death in 1938.
6. Objects acquired by the Society for Kelmscott Manor following its restoration in the 1960's.

#### Paintings:

The collection consists of principally of portraits and topographical works, notably:

*The Blue Silk Dress* by Dante Gabriel Rossetti (oil on canvas, 1866-68)(KM091); facsimile copy of *Water Willow* by Charles Fairfax Murray (watercolour, c.1893) (KM203); portrait of May Morris by Edward Burne-Jones (oil on canvas, c.1880) (KM056); *Portrait of Matthias Knutson* (oil on panel, 1556) (KM272)

Two companion paintings depicting Lisbon (oil on canvas, date) (KM186.1 & .2); *Spring* by Peter Breughel the Younger (oil on panel, 1632) (KM062); *The Study at Caxtons* by Thomas Matthews Rooke (watercolour) (KM192)

#### Drawings:

Death drawing of Morris by Charles Fairfax Murray (pencil, 3 October 1896) (KM462); DG Rossetti's first portrait of Jane Burden (pencil, 1857) (KM134); portraits of Jenny & May Morris as children by DG Rossetti (chalk) (KM060; KM061); brass rubbing taken by William Morris at Great Coxwell Church (KM291)

**Prints:**

Prints collected by Morris, notably: series of illustrations from *The Book of the Apocalypse* (1483) by Albrecht Durer (KM255); *Melencolia* by Albrecht Durer (KM249); *Bachanal with a Wine Press* by Andrea Mantegna (KM248); *Allegory of the Power of Love* by Cristofano Robetta (KM247)

**Designs:**

Studies for *The Signs of the Zodiac* by Edward Burne-Jones (charcoal, **1866-7**) for the Green Dining Room at South Kensington Museum (KM03 –KM040); design for a cushion cover by DG Rossetti (pencil & bodywash, 1871-74) KM241

**Furniture:**

Comprising

- Furniture owned by the Turner family: armchairs (KM007; KM008); linen press (KM074)); William Morris's bed (KM230)
- Furniture selected and owned by DG Rossetti: two 18<sup>th</sup>-century japanned corner cupboards (KM065a&b; KM065a&b); two Regency Pembroke tables (KM047; 073; Burmese(?) chest on stand (KM045)
- Furniture used by the Morris family in Morris's lifetime: worktable designed by Philip Webb for the Tapestry Room (KM457); a grouping of prototype bedroom furniture for the 'Artisan' range by Morris & Co.; linen press (KM226)
- Furniture brought to the Manor by Jane or May Morris subsequent to Morris's death: hooded settle designed by Philip Webb for Red House (KM034); the bed William Morris was born in (KM212); circular table designed for Red House by Philip Webb (KM 282); armchair designed by Philip Webb for 1862 International Exhibition (KM075); Morris's papilleira (KM261)

**Ceramics:**

Comprising examples of ceramics collected by Morris, which fall into 3 categories: Isnik tiles, plates and bowls; *gris de Flandres* vessels; blue and white (Dutch, Chinese and Japanese) ceramics. In addition an important tile panel *The Judgment of Paris* (KM351); a series of tile panels depicting Chaucer's *Good Women* (KM143.1-7); the communal Mason's Ironstone beer jug used at Merton Abbey (KM314)

**Metalwork:**

Comprising examples of brassware collected by Morris, notably: his collection of 16<sup>th</sup>-century German chargers; his collection of Persian (ie. Iranian) brassware including a pair of large brass peacocks (KM258.1&.2). In addition, the jewel casket decorated by DG Rossetti and Elizabeth Siddal for Jane Morris (KM202); several brass and copper candlesticks designed by Philip Webb for Red House

**Textiles:**

Comprising

- Textiles designed by Morris for Red House: 'Daisy' hangings (KM033.1-3), 'Sunflower' hanging (KM311), 3 panels depicting Chaucer's Good Women (KM009, KM043, KM139)
- Experimental textiles designed and made by WM: 'If I Can' hanging (KM141); 'Acanthus & Vine' tapestry (KM032)
- two extensive collections of textile samples produced commercially for Morris & Co. And donated to the Manor subsequent to the Firm's closure in 1939

In addition, two sets of printed cotton Morris & Co hangings for the Green Room ('Kennet') and Old Hall ('Strawberry Thief'), thought to date from the year of their design, 1883; the set of seventeenth-century tapestries depicting The Life of Samson (KM257.1-5). Also the pelmet, hangings and coverlet embroidered for William Morris's bed (KM231, 232 & 233 respectively).

**Miscellaneous:**

In addition:

Tavern clock by Godfrey Poy, mid 18<sup>th</sup> century (KM187)

An extensive collection of Kelmscott Press edition books, many inscribed by Morris; several early herbals collected by Morris

**Objects associated with William Morris FSA (at Burlington House)**

The collections at Burlington House also contain Morris-related material.

In addition, the binding tools (LDSAL933) used to decorate the Kelmscott Press masterpiece *The Works of Geoffrey Chaucer* (1896) and sixty-seven woodblocks (LDSAL934) designed by Edward Burne-Jones for Morris' *the Earthly Paradise* (written 1860s) and *Cupid and Psyche* (first published 1874). Many of these were carved by Morris himself. They were part of the May Morris bequest of 1939.