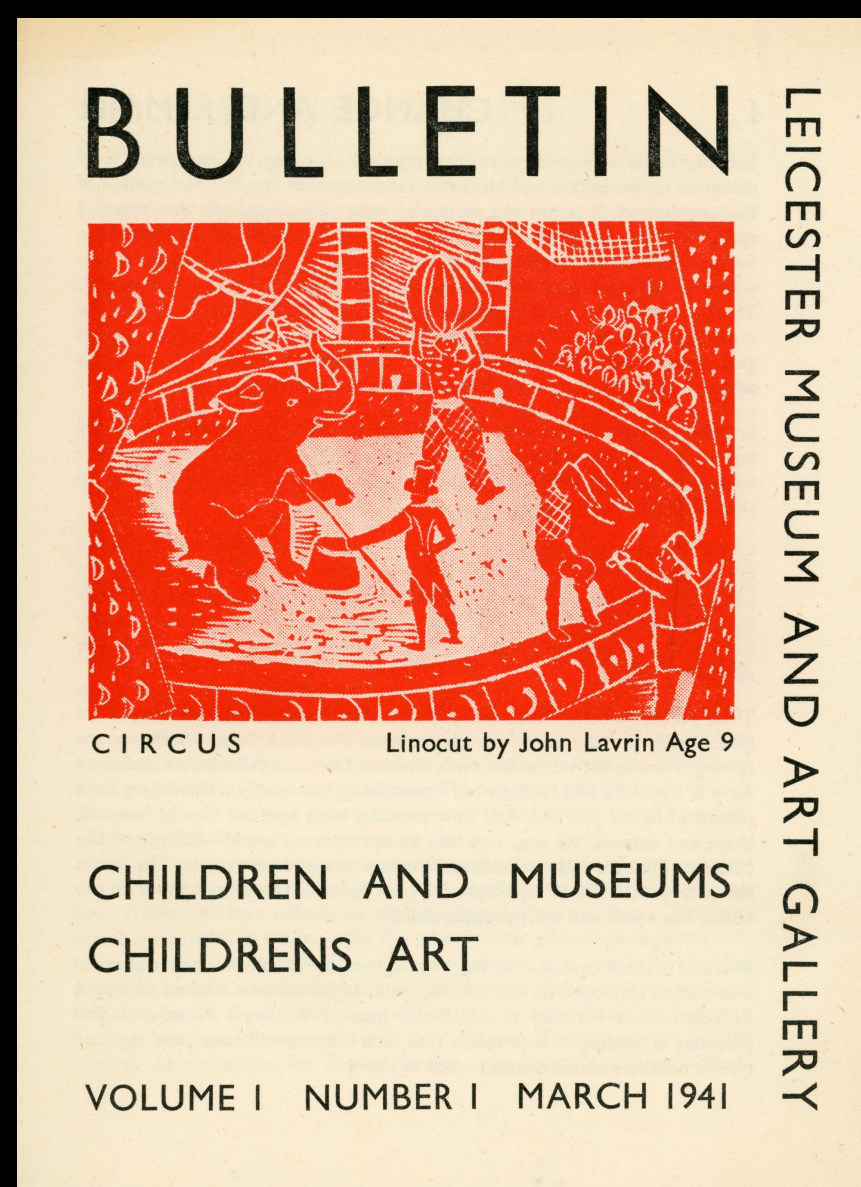
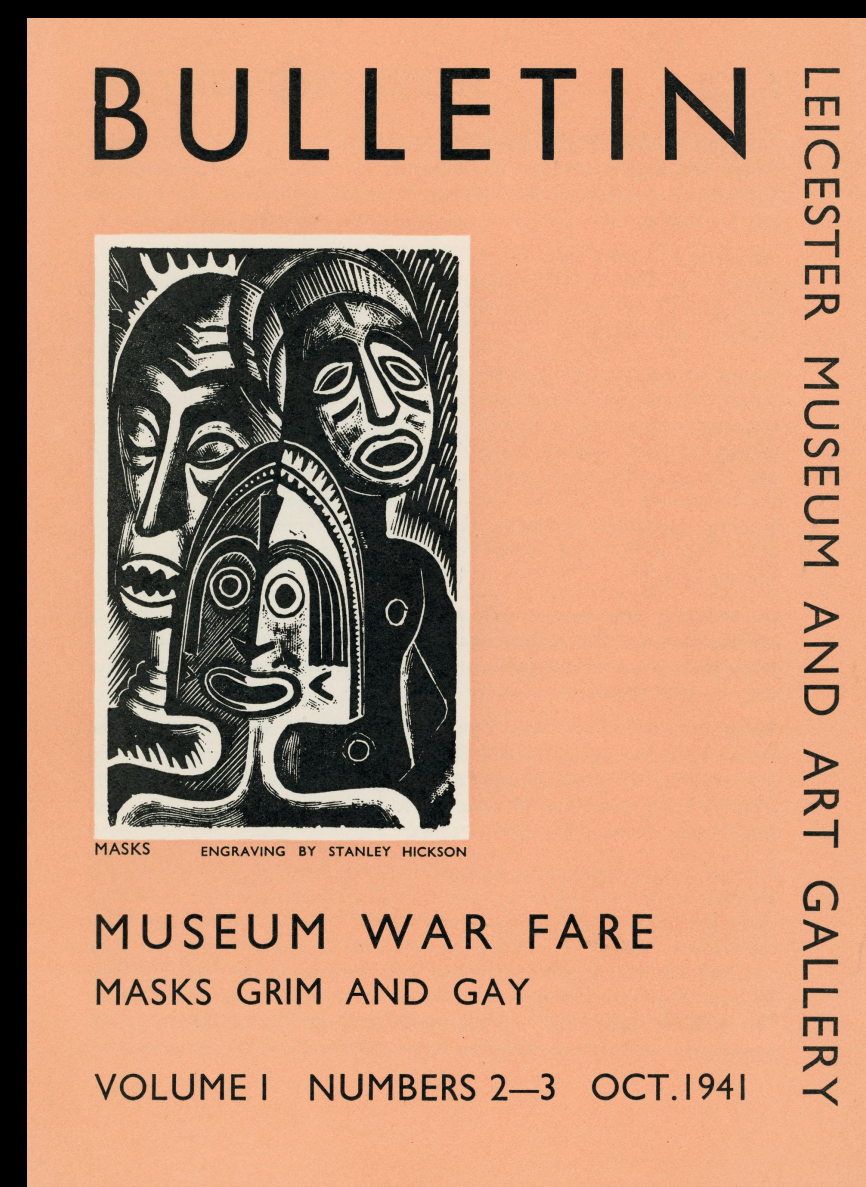


Leicester Museum and Art Gallery Bulletins

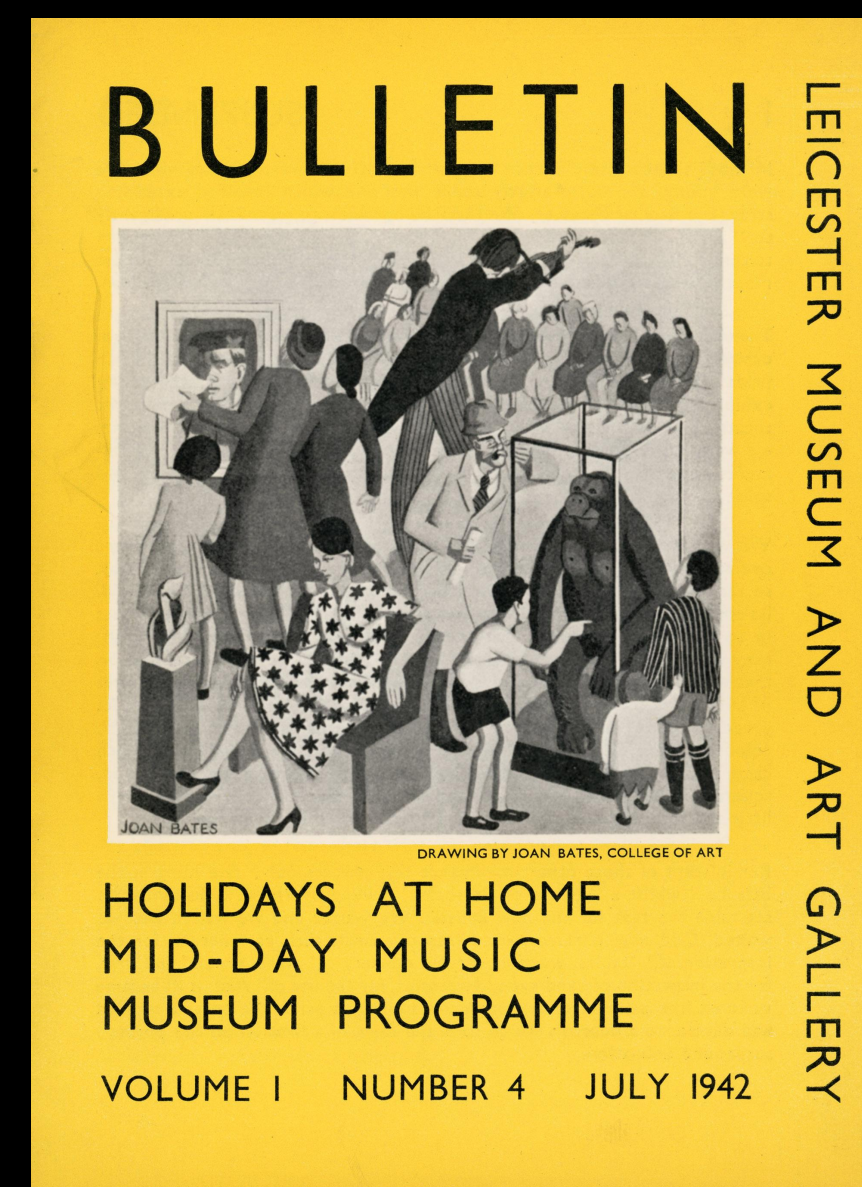
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March 1941



October 1941



July 1942



January 1944

BULLETIN



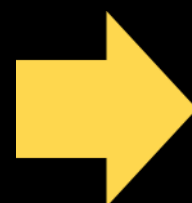
C I R C U S

Linocut by John Lavrin Age 9

CHILDREN AND MUSEUMS
CHILDRENS ART

VOLUME I NUMBER I MARCH 1941

LEICESTER MUSEUM AND ART GALLERY



I CHANGE AND REMAIN

Each Spring arrives with refreshing renewal of young life and promise of things to come. Blitzes and blackouts cannot quench the fact and symbol of this revivification. It is not any particular snowdrop or daffodil that makes a spring any more than two swallows a summer. Only that the implication in the fact that there are daffodils and snowdrops evokes the latent simile of sunshine melting the snows and releasing again the miracle of the earth renewed. Though a little more tardily, most of us like to follow the lead of the earth by indulging in gay new clothes for Easter. This year there may be only a token gesture to custom in the way of a scarf or tie, ribbons and a bow. The children who are young must have their customary rites and ceremonies.

So this new child of a Bulletin has called for a new jacket. Form, content and lay-out are only the symbols of renewed energy. The Bulletin remains essentially what it was when first conceived as the link between you and us, between the public and the institution.

Like all things which are vital and alive and growing, the Bulletin has reached a critical period in its development. For some time it has been experiencing the pangs of parturition and now the original cell has divided. We find it difficult to be impartially analytical at this stage, to regard ourselves quite objectively from without, for we still feel far too subjectively from within as part of the self which was.

Thus, perhaps a little self-consciously in our new suit with long trousers, we glance back proudly to our predecessor as the stock from which we are sprung. Then to the side at our twin, the new Libraries Bulletin, we smile and wave in a gesture that is partly sad leave-taking, but mostly well-wishing for a successful fellow journey. And now proudly, with eyes set clearly forward, brave and earnest, we step out into an adventurous world—Bulletin of the Leicester Museum and Art Gallery. We have changed yet remain. The future lies with youth, and so, appropriately, we dedicate this first number to the hopes, the needs and service of the child.

Note: To avoid confusion it has been agreed to discontinue the system of numeration employed for the joint Bulletin, and to adopt a method of record by Volume and Number of which this issue is Volume I Number I. For purposes of binding, it is probable that each Volume will constitute eight or twelve numbers issued over a period of years.

CHILDREN AND MUSEUMS 2

Visits to most large elementary schools leave an impression of work and play. Wherever it is possible to make a lesson more interesting, and so easier for the child, it has been done. This difference of outlook should be realised similarly in a museum. For a considerable time it has been true of the U.S.A. and in certain progressive museums in England. Now it is time for further advance. English museums have learnt much from America and from each other, but they should endeavour to develop so as to give even more help to the child who has few privileges.

Some children live in homes where life is made interesting whilst others lack this advantage. Fortunately, they must spend a certain amount of time at school and some will develop hobbies of their own. Little is done to interest those children who find it difficult to amuse themselves in their spare time. Museums could remedy this by caring not only for the particularly clever children but what is more necessary, the slow ones. In out-of-school activities backwardness is not so pronounced, and museums may help to minimise its unfortunate companion, a sense of inferiority.

Leicester Museum and Art Gallery already helps children in many ways. Exhibits are sent to schools for illustration of lessons. Hundreds of these are used by city and county schools, and it is well known amongst teachers how much they are appreciated by the youngsters who take every opportunity to "stand and stare" at the cases. The demand for material continues to increase and the schools service expands day by day.

Talks are given to school parties by a guide-lecturer, and many of the listeners are so enthusiastic that they return to study exhibits at their leisure. During week-ends and holidays hundreds of children visit the Museum. Some have been introduced already during school visits but many others come of their own initiative. In the past months child evacuees from other places have been welcome visitors.

At the present time when life is apt to become disturbed at home and elsewhere, the more that can be done for these children the better for their welfare. Whilst the loan collections and the organisation of visits at Leicester have been developed primarily for the schools, now is the time to offer children something for their leisure. For this purpose it is hoped to develop children's clubs as an important part of the Museum's School Service policy in the near future. Such clubs, as developed in America, cater for immense numbers who would otherwise lead a dull existence. There is an even greater need to do something for the adolescent who presents a more difficult

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problem. Local authorities have realised this and organised youth movements throughout the country. At present they are hampered by a lack of club leaders. In this movement museums could help to a far greater extent than is at present thought possible.

At school many children will not make the effort to be interested because they are forced to listen whether they like it or not. A child in a museum club adopts a totally different attitude since his participation is voluntary. There are many youngsters eager to join in museum activities if given the opportunity. Whilst most children have a love of nature it is difficult to teach this subject in the best way when schools are situated in the centre of a town. The syllabus militates against time for out-of-door work, and theory and fact are stressed rather than practical application of work in the field. A museum natural history club could remedy this weakness in large measure, providing an excellent introduction to nature study which would remain as a lifetime treasure and a constant help in dull moments.

Club activities would not be confined to the Museum building, for at weekends, during holidays and long summer evenings organised excursions would have the immense advantage of providing access to different surroundings. Instead of playing in crowded and dangerous streets, the child would be guided to do something useful, instructive and enjoyable.

There are many fields open to experiment and development. History in school may consist only of dates and facts. As a hobby in the museum with real objects to handle, dioramas to visualise the scene, and club excursions with a guide to historic sites, it becomes fascinating and alive. Most children love acting and whenever possible visit the local cinema which may be their only form of amusement. Museum theatre groups could help these children not only to be amused but to entertain themselves by producing plays, making costumes, decor and puppets.

At first each club would need to be directed by adults, and the advice and co-operation of outside helpers would be welcomed. Later the need for developing a sense of responsibility amongst the children themselves would be met by encouraging them to organise their own clubs, through the election of their leaders and the planning of programmes of events. New members would be introduced by the children, thus developing a sense of comradeship and mutual co-operation. Though at first the organisation of these clubs would present difficulties and problems, there can be no doubt that these would be more than compensated by the enthusiastic support of the young members.

AUDRIE FITZJOHN

CHILDREN'S ART

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Most people "doodle" when telephoning or waiting for inspiration in writing letters. The pen records a trail of subconscious fantasy. Similarly, young children delight in apparently meaningless scribbles. Horrified to see expensive gift books treated this way, adults fail to realise that for the child such scrawls have special significance. Scribbles soon yield place to conscious forms such as houses with smoking chimneys, ships and trains, animals and match-stick-men.

The next step shows these familiar items developed into stories and by repetition finally transformed as complete fantasy. With primitive artists, by a similar process of repetition and mutation, the part comes to represent the whole or a new symbol is evolved. Thus, the eye alone may ultimately remain as the symbol of a malignant god. The child and the primitive artist employ symbolism to express their divided emotions. A West African native represents a crocodile as the thing which terrorises and must be placated, which is feared yet worshipped, hated yet loved.

Similarly, in children's art a strange looking pattern will be found to have a mask-like resemblance to a person. Portraits by children of their parents and relatives often reveal suppressed feelings of envy, jealousy or resentment. This kind of subconscious expression, which so often astonishes and fills older artists with envy at its uninhibited freedom, rarely survives into adolescence. As school and home influences impose their inherent discipline, so there is gradually a return to a modified form of realism, a preoccupation with things in the environment and with people who are being discovered more consciously as personalities with particular qualities.

Many of these phases of development are revealed in the exceptionally gifted, though in some respects precocious work of John Lavrin which constitutes the major part of an exhibition of works by him and his brother, David, now on view in the Art Gallery. The early drawings, remarkable as they are from a technical point of view, are concerned with such things as a donkey-cart, his favourite dog, reading a book and playing the piano. There are drawings of playmates mostly in terms of colour and pattern, with a tendency to formalised symbolism in the facial features.

At about the age of nine something new shows in the development. There is a holiday abroad which is exciting and stimulating with a visit to a circus. At the same time the younger brother is beginning also to paint, and maybe unconsciously is regarded as a potential rival. For a few months an extraordinary series of "patterns" emerges, expressed in violence of colour and vigour of

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line which is staggering in its intensity. Most of these show a general mask-like pattern which is part animal and part human. What particular emotional conflict is resolved in this explosive series it would be hard to say and easy to speculate.

The storm is soon over, and is succeeded by a series of portraits and scenes with human figures, showing a new psychological awareness. These portraits are not only delineation of the features. They catch and express an uncanny perception of underlying character. At the same time the technique shows an increasing mastery. In these later works there is a fine achievement of roundness of form, arrangement of space relationships, and unerring manipulation of colour. This exhibition of children's art is revealing for psychologists and instructive for teachers. For those who are not specialists it is exciting and astonishing as the work of a child.

TREVOR THOMAS

RUNNING COMMENTARY

A battered hat and shabby suit are acquiring virtue as civilian insignia of the will to win. Museums and art galleries similarly have to weigh with meticulous care every item of proposed expenditure. We must do without a new coat of paint, we must tighten the belt on interior decoration, and store up schemes and dreams for post-war consideration. But just as we are called upon to take thought for food so we must remember food for thought. Policy for the coming year is to be guided in two major directions.

In the Museum, energies will be concentrated on work for schools and plans to cater for child visitors; whatever sacrifices have to be made in other directions, there is the feeling that children, as the trustees for the future, must have the fullest consideration. A new house has been acquired at 59 Princess Road in exchange for the Rawson Street stores, so as to accommodate the Schools Service Department, which is about to be augmented with great advantage by much material from the collections formerly circulated by the College of Art. This transfer of material and administration is indicative of a creative scheme for closer collaboration between the Education Department and the Museum in order to facilitate Schools Service.

In the Art Gallery, the year's policy is designed to meet two of the major needs of the times; first, to provide refreshment and relaxation from strenuous war duties by means of exhibitions which have an aesthetic appeal; second, to provide information by means of topical exhibitions. Art, like charity, should

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begin at home, and the Leicester Society of Artists in its Annual Exhibition appropriately rings up the curtain on a season of exhibitions.

Linked with the policy for schools there will be an exhibition of remarkable works by two boys from Nottingham, John and David Lavrin, who are respectively ten and eight years of age. At the same time the Gallery will house a group called the Independent Londoners who have been bombed out of their London studios. We are proud and happy to be able to offer these works welcome and sanctuary in the Art Gallery. Mr. H. S. Magnay, the Director of Education, has graciously consented to open both these exhibitions. They will be succeeded by an exhibition of works by John Farleigh and John Nash, appropriately booked for the month of May, since these two artists in many of their paintings have caught the essential loveliness of English landscape and the subtleties of its flora. John Farleigh will be familiar to many visitors as the illustrator of fine editions of Shaw and Lawrence books, such as "The Black Girl in her Search for God" and "The Man who Died."

Recently, the Art Gallery has been enriched by gifts of contemporary prints and etchings. From the Leicester Society of Artists Exhibition, the Committee has purchased works by Kenneth Holmes and A. E. Christopherson. Water-colours by a distinguished Czechoslovakian artist, Bedrich Feigl, form a valuable addition to the collections.

Each week in the Main Hall of the Museum there is a current exhibition of topical photographs supplied by the Ministry of Information and it arouses increasing and renewed attention.

Cyril J. Lane, Keeper of the Department of Botany, and A. Edwards, Museum Attendant, are serving with H.M. Forces. Clifford Rice, Geology Assistant, has resigned to take up an appointment on work of national importance.

We tender our apologies to Miss M. J. Millen of the College of Art, for an error in the last issue of the Museum and Libraries Bulletin. The City shield of arms was designed by Miss Millen and executed by students of the College. Mr. Skillington was kind enough to supply the information for the label.

In conjunction with University College Extension Courses in the Department of Adult Education at Vaughan College the following will be delivered by members of the Museum and Art Gallery staff:

H. H. Gregory, M.A. 1. Practical Geology. 2. Rocks and Scenery of the Midlands. 3. Geology excursions in the Midlands.

Trevor Thomas, B.A. Approach to Art (in the Art Gallery).

Further information will be available at a later date.

VISIT

BELGRAVE HALL, Thurstaston Road, 18th Century House with period furnished rooms. Formal and Botanical Gardens. 2d. car fare from the Clock Tower. Car Route No. 1.

NEWARKE HOUSES, The Newarke. Historical museum of Leicester City and County, with displays of by-gones, costume and regional development.

GUILDHALL, Guildhall Lane, 14th Century Building, formerly the Town Hall.

ROMAN FORUM AND JEWRY WALL, St. Nicholas Street. One of the most notable Roman sites in the British Isles.

ROMAN MOSAIC PAVEMENTS at 50 St. Nicholas Street and at the Great Central Station, Great Central Street. Apply at the Forum.

All these, like the Museum and Art Gallery in the New Walk, are open to view daily, except Christmas Day and Good Friday, at the following hours:

During Winter Months :	October to March	10 to 5
In Spring and Autumn :	April and September	10 to 6
During Summer Months :	May to August	10 to 7

STAFF

Curator
Deputy Curator
Keeper, Department of Antiquities
Keeper, Department of Archaeology
Keeper, Department of Archives
Keeper, Department of Botany
(Temporary Keeper for War Duration)
Keeper, Department of Geology
Organizer for Schools Service
Guide Lecturer
Technical Assistant
Technical Assistant
Secretary and Recorder
Librarian and Secretary
Caretaker
Honorary Entomologist

Trevor Thomas, B.A., F.R.A.I.
Walter E. Mayes
John W. Briggs
Frank Cottrill, M.A.
Eleanor Swift, M.A.
Cyril J. Lane, B.Sc.
Margaret E. Usher, M.Sc.
H. H. Gregory, M.A.
Audrie E. Fitzjohn, M.Sc.
Margaret E. Pickles, B.Sc.
Philip A. Stevens
Eric A. G. Duffey
Dorothy Gutteridge
Jean Hurley
George A. Courte
Mr. P. A. Muschamp, B. ès L.

BULLETIN

LEICESTER MUSEUM AND ART GALLERY



MASKS ENGRAVING BY STANLEY HICKSON

MUSEUM WAR FARE
MASKS GRIM AND GAY

VOLUME I NUMBERS 2—3 OCT. 1941



I NEVER THOUGHT OF

The telephone bell rang, the gentleman wanted to know about his pictures; he always used to go to a fellow in London, but the poor devil got bombed out, right out. So he thought he'd try the local place. Of course, he'd always paid his rates but somehow never thought of the local place before.

He hoped he hadn't taken too much of our time. Still he supposed we'd plenty of it—time he meant—now there was a war he supposed there was nothing to do up there all day. Oh yes, he'd plenty to do; business, yes big business. Well, goodbye.

As we battled with reports and agendas, arranged exhibitions, discussed talks for troops and visits for schools, as we signed requisitions and tried to keep within the estimates, as we told the lady her picture wasn't a Rembrandt though it did bear a distant resemblance, as we explained to the irate gentleman that the artist never meant it to look like a real bunch of flowers, as we coped with the hundred and one things that go to make the varied, amusing, tedious and fascinating life of a museum, three phrases went round at the back of the mind. Never thought now there's a war nothing to do.

In our first number we surveyed children's work in museums. In these succeeding issues we want to show what kind of fare a museum can offer to adults in war time. Like everything else museums cannot offer pre-war standards but they can offer attractive menus for minds.

Permanent exhibits have been withdrawn or modified, and that is not such a calamity as may appear at first sight. Possibly in the past there was too much emphasis on permanence and not enough on variety. War has drastically modified living conditions. If cultural institutions are to survive they must adapt themselves and live with the times.

Some of our contemporaries have suffered hard blows in air raids and for the time being they can only retire to tend their wounds until those days when they can re-build new-planned glories. We offer them sympathy in their present difficulties, we are sad for those treasures which have been lost, and we want to offer immediate help. Perhaps in our hearts secretly we envy those potential days of re-construction. Meanwhile, and so far, we have escaped. Our truest help and finest sympathy can be shown best by pressing forward with our activities to greater effect, more alive, more vital.

THE LOCAL PLACE

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What is done now under stress may be doubly significant, immediate in service for the community on the short view, but potential for future development in the long view in so far as the creative urgency of today may be sowing seeds of policy for tomorrow.

Thus on the one hand people want authoritative information now as exemplified in the demands made on the various museum departments. In wartime people also need various forms of relaxation, of spiritual and emotional relief in their leisure. That is where changing exhibitions which open doorways to new avenues of experience act as valuable means of mental therapy.

Furthermore, in such a study as archaeology which for most people is academic in its implications, the war makes and takes its contribution. Frequently we are reminded that we are fighting for a way of life, for a traditional heritage. Not only must we fight for it, we must protect it. The continuity of that heritage is symbolised each day as some form of war activity literally unearths new evidence of our past.

On the other hand, many treasures have been lost and so it may be necessary one day to pool resources to a greater extent on a national basis. Meanwhile we are gaining experience in the circulation of temporary exhibitions on provincial tours. Treasury grants for the encouragement of music and the arts indicate a potential recognition of state responsibility and sponsorship. Reconstruction committees and plans are in the air and we may hope that one day they will be given solid foundation.

In the meantime, as the gentleman indicated, there's a war on and local people are turning to their local resources. Far from sitting around all day with nothing to do we in the museums are working harder and thinking faster than ever before. We are not only curating and keeping, not only protecting and taking care. We help, we advise, we lecture, we arrange exhibitions, we organise, and we answer queries which might baffle even the brains trust. In short, we serve. Here is the job and this is the museum doing it.

Note: Owing to conditions beyond our control it was not possible to issue this Bulletin in July. Therefore, we are publishing Numbers 2 and 3 together in this issue.

Cover Design: From a wood-engraving by Stanley Hickson, who has recently joined the Staff of the College of Art. Printed in relation to the Exhibition of "Masks, Grim and Gay."

SCENE CHANGE

"Exeunt left . . . enter right centre, tableaux with lords, ladies and attendants. Music."

So run the stage directions for a play. Characters come and go but the play goes on. And thus with our treasures, they change but the display continues. Some early morning, quietly and efficiently, prosaic boxes, packing cases and shrouded frames are loaded into a removal van. Men lift and haul, pack and pull, climb into the sombre cavern of the van, and exeunt to places "somewhere in the country." There on new walls in other places these pictures will gladden eyes in different faces.

If we review the past few months in the Leicester Museum and Art Gallery in this light it will be possible to interpret the cavalcade of exhibitions large and small as coherent parts in a planned policy of display for patrons, planned to secure the best which might be available, and planned to cater for a variety of divergent tastes and interests. Yet in a sense it is possible to analyse the exhibitions at a museum and art gallery in terms of news reels, shorts, silly symphonies, feature films and even world premieres.

Analagous to the more ambitious short feature films are the topical exhibitions staged in the entrance hall. These are meant to give a more coherent story in words and pictures of various phases of the national effort. The display screens and stands supplied by the Ministry of Information, are well worthy in the quality of their design and workmanship to rank with the more permanent fittings. At intervals of approximately two months new display material is sent out from the London offices to replace that which has been shown most recently. In its turn this goes on to some other site in the region so that there is a continuous stream of display material in circulation throughout the country.

Already under this scheme "Life Line" dealing with the Merchant Navy was opened by Sir John Russell at the same time as the Museum exhibition, "Dig to Win." The necessity to conserve and grow more food for ourselves in order to relieve pressure on the shipping which brings supplies across the dangerous seas was a fairly obvious correlation of ideas. As far as possible there is a conscious endeavour to maintain this principle of what might be described as "double-feature programmes." Synthesis of this kind serves to enhance the value and the implications of each exhibition.

Similarly, a display of masks of various kinds is now being shown in close proximity to the Ministry of Home Security Exhibition entitled "Poison Gas." Conceived as in the nature of a prologue to the more serious intention of the poison gas material, "Masks Grim and Gay" indicates in a general and simplified form the changing nature and function of the mask in its historical development and geographical distribution.

Not so intentional was the juxtaposition of poison gas and the exhibition of British Paintings from 1900 to 1940, though there have been those quick to note that what is poison to some is anathema to others. A most attractive feature of this exhibition is the presence of distinguished visitors who are acting as guide-lecturers. They are really more in the nature of "hosts and hostesses" to welcome visitors and to talk about the pictures.

Although this scheme of circulating pictures has been operated by the British Institute for Adult Education for a long time, this is the first occasion on which a visit has been paid to Leicester. We are very grateful to the Institute and its representatives for their co-operation in making available what, in our film analogy, is an "all-star feature." We hope, and are assured, that it is but the fore-runner of other stimulating exhibitions which will be available.

During the month of August, a selection from the Official War Artists Exhibition at the National Gallery was hung in the local gallery. During the twenty-one days when these pictures were on show over 19,000 visitors to the Museum were registered, which meant an average of more than nine hundred a day. This is indicative of the interest which such topical exhibitions can arouse. There seems to be every probability that another selection of these war pictures will be made available.

And so it is that the exhibition scene changes. The year opened with the local artists, there were individual star artists, and lest we should lose sight of the wider field, some of our Czech allies were invited to show their works. Soon the year will have run full cycle again, and already plans are in hand for the local talents to take the stage once more with their Annual Exhibition which is to open towards the end of January. As long as that stage remains intact and available the show must go on. On with the show.

TREVOR THOMAS

Those who can read sermons in stones are fortunate and far-seeing, for to the average person rocks and minerals are just so many stones, or else they are the "fossils" which, together with mummies, form the popular conception of a museum's stock in trade.

Yet there are more things in heaven and earth than stars and stones. It is the stars in their courses and the rocks in their travail which go to make up the wonder of the universe. With only our feet on the ground and not our roots in the earth, perhaps it is small wonder that we rarely realise with full consciousness how much we depend on the earth which holds the bones of our being, protects the record of our past, and, if husbanded with care, yields the fruits of our living.

Here then is an obvious field in which the display of a scientific story and the service of accumulated knowledge go naturally hand in hand. Enquiries of a strictly practical and economic character are addressed daily to the Department of Geology for elucidation and advice. Even in peace time such enquiries are frequent. In war they are doubled and trebled. Architects, public works contractors and military authorities are faced with urgent problems, problems in which time is a vital factor. Reliable information which is available immediately can save time, trouble and money, all vital for the national effort.

Industry for war goes on apace. "Give us the tools" is the slogan for this industrial drive. Tools are weapons and they must be sharp. There creeps in one of those minor snags in a major war effort. Most suitable supplies of sharpening stones used to come overseas. Now ship-space cannot be spared for non-essentials. Substitute stones of good quality must be found at home in the maze of rocks of which Britain is reputedly composed. Literally we have to come down to earth.

An S.O.S. went out to the geologist for information as to suitable types of stones, followed immediately by request for samples. Quick despatch, satisfactory tests, and the problem was solved. Tools for victory can be sharpened. Geology Serves. The call came and was answered quickly, efficiently, all in the day's work, because there was a practical and specialised knowledge readily available.

Then, the fighting services need thousands of gallons of water a day and not enough available supplies for public needs alone. If we pitch a camp here what shall we do about water? None on the spot except when rains fall and then what do we do when there's a drought? Now, Mr. Geologist, what shall we get if we bore down here? How far shall we have to go—through to Australia? No, just a hundred feet or more till you reach an impervious layer of rock. And there's your water. Well, Mr. Geologist, Moses had nothing on you.

Calls for water everywhere, in business, in industry, for the armed forces, for the civilian. If there is a bad blitz and water supplies are cut off, emergency sources will be essential. It is always that same story of water. Water made the rocks and in their turn the rocks yield water. The earth can give infinite riches and secrets if you know how to tap them.

Sermons in stones if you will, but what about stones in books? It is no information to the enemy to say that some collections of reference books and maps have been destroyed or damaged. For years invaluable collections for geological reference have been built up in the Museum Library. Today they are being put to good use. Students, military and civilian, are consulting them. Many young students have had their calling-up notices postponed in order to complete their studies. But in a science there must be practical as well as theoretical experience. The Museum provides such study material, and facilities which enable students to do practical work. There are suites of special rock type specimens with their accompanying thin slices for microscopic examination.

All the while these special facilities are being provided, the usual peacetime enquiries come in. The amateur collectors who want to know more about the treasures they have found on the weekend excursions, who want to satisfy the curiosity of their enquiring minds come and are welcomed and do not go away in doubt.

That then is the key-note of the Department, a progressive outlook for the future to present the best material and the rendering now of the most efficient service for the use and enlightenment of the public in its various needs.

H. H. GREGORY

In peaceful years each summer increasingly brought a crop of excavations on ancient sites up and down England. Many of these were reported more or less accurately in the newspapers. Archaeologists in the study were also busy collating the results of their field-working colleagues.

Then in September 1939 there was a rush to other kinds of digging and most of this archaeological work necessarily came to a stop. Many trained archaeologists are now employing their technique and special qualifications in other directions. The science in which they have been trained is indeed an exacting one involving not only a capacity for organisation and clear thinking, but also knowledge, for instance, of surveying, cartography and aerial photography; they are thus well equipped for special duties in a nation at war.

For the few archaeologists who still remain at their usual posts, there is much work to be done. In museums it is incumbent on them to provide instruction for the general public; the man in the street who desires to use his leisure moments in refreshing his spirit may well choose to forget the grim circumstances of the present in consideration of the great human achievements of the past. At the same time there is a special responsibility for the museum worker in regard to the nation's treasures. He must take adequate precautions for preserving those in his charge not only from the hazards of total war, but also from the normal processes of deterioration. In some instances already he has had to render first aid treatment to archaeological material damaged or violently displaced in air raids.

Other monuments, forming an important and vulnerable part of our cultural heritage, must also be the concern of the war-time archaeologist. The Ministry of Works and Buildings and the Royal Institute of British Architects have taken steps to ensure that the fullest possible records shall be available for use in restoring ancient buildings, ruined by enemy action, and architects and archaeologists are now co-operating in this work.

Although at the outbreak of war regular archaeological investigation in the field was suspended, subsequently, the construction of air-raid shelters, laying of foundations for new factories, and the preparation of military works, frequently reveal unsuspected archaeological remains. Thus by the curious

fortunes of war, the necessities of the moment literally unearth the heritage we defend. In all these operations, urgency is vital, and it is then that the local archaeologist can step in. Whilst the conditions are far from ideal, frequently it is possible for him to record and preserve evidence which otherwise would be lost for ever.

The value of such evidence and its preservation is beyond question and immeasurable in its ultimate value for mankind. For Archaeology—the scientific study of the material evidence which serves to demonstrate the continuity of human life and progress from the earliest times onwards—affords clear proof of the cultural inter-dependence of human societies. In post-war days of re-construction and re-valuation of human endeavour, we must be sure that the knowledge and evidence of archaeology are widely disseminated and popularised to counteract the effects of pernicious national propaganda founded on false theories of the permanent cultural dominance of a particular “race.” Those who know the truth about the human past will not be impressed with such ill-founded totalitarian ideologies.

FRANK COTTRILL

THE PROSPECT BEFORE US

The long daylight hours are shortening and with a stern reality the long winter nights creep steadily nearer. Under the darkness of their cover, other more terrifying trials may lie ahead. Yet to allow this fear of what may be to paralyse us like rabbits before a snake would indicate a lack of courage which would be alien to our nature.

Therefore, we have to plan ahead in the hope and faith that our schemes may prosper and come to light. In these days arrangements are both difficult to make and subject to drastic revision. As far as it has been possible to make plans, the Museum and Art Gallery prospect before us is encouraging.

The unbroken tradition of Museum lectures will be maintained this winter. On the first Saturday afternoon in each of the six months from October to March there will be a lecture-concert in the Gallery, commencing at 2-30 p.m. Mr. George C. Gray has been invited to direct these lectures and he has been fortunate in securing distinguished artistes to aid him.

For October 4th, Victor Harding, baritone is the vocalist. On November 1st the famous Czech Trio will play through the courtesy of the Czechoslovakian Embassy, and the programme will include some work by Dvorak in commemoration. Old Music on Old Instruments is promised for December 6th when the Cecily Arnold Trio will present a programme on the harpsichord, lute, viol da gamba and the recorder. After Christmas one session will be taken by the Bach Choir in a programme of part songs and madrigals, whilst there is every hope of securing a well-known quartet and a soloist.

In alternation with these music sessions, on the third Saturday afternoon in each month there will be a lecture on a topic of science, art, or architecture. For these the services of the following lecturers are secured, although not all the dates have yet been confirmed; for art, J. E. Barton who will talk about Art in the Machine Age and A. C. Sewter who will discuss "Masterpieces of British Painting." H. H. Gregory has been invited to lecture on a geological topic and will probably deal with the economic resources of world powers in conflict today. E. Carter of the Royal Institute of British Architects has agreed to deal with Aspects of Modern Architecture during the run of the "Living in Cities" Exhibition. Dr. Hsiao Chi'en, an authority on Chinese literature, will discuss aspects of Chinese Culture.

In the programme for exhibitions, there will be two-monthly changes in the Ministry of Information topical exhibitions. Some of the topics include "New Life to the Land," "The March of a Nation," "Free Europe's Forces," "Women at War," and "Fighting the Fire Bomb." Complementary displays will be designed at the Museum.

For the Gallery there are tentative arrangements to secure an outstanding show of contemporary British art in the works of John Piper, Graham Sutherland and Henry Moore. Towards the end of January the Leicester Society of Artists Exhibition will open until March 8th, and will be followed by "Living in Cities," an exhibition of photographs and designs for post-war reconstruction which is being circulated by the British Institute of Adult Education. Other exhibitions as yet are only in project form but may include Designs for the Ballet, Expressionism in Art, and the Approach to Art.

A new venture for the Museum will be the staging of film programmes for adult and child audiences. The films are mostly circulated by the Ministry of Information and admission will be free.

FILMS: "IN THESE DAYS" Six programmes, arranged by the Ministry of Information, to be shown in the Museum Council Room during the first and third weeks of each month at 12 noon daily from Monday to Saturday, commencing Monday, 6 October. During the alternate weeks programmes arranged by the Museum Staff will be exhibited at the same time and place. Admission Free.

EXHIBITIONS: "NEW LIFE TO THE LAND." A Ministry of Information Topical Exhibition arranged on behalf of the Ministry of Agriculture and Fisheries. Exhibited through October—November.

"MOORE—PIPER—SUTHERLAND." An art exhibition circulated by the British Institute of Adult Education. Through October—November.

"LIVING IN CITIES." An exhibition showing the planning of the cities of tomorrow, designed and organised for the 1940 Council and circulated by the British Institute for Adult Education and the Council for the Encouragement of Music and the Arts. Showing from March 14 to April 12, 1942.

LEICESTER SOCIETY OF ARTISTS ANNUAL EXHIBITION. Opening on Saturday, 31 January, and continuing until Sunday, 8 March, 1942.

SATURDAY LECTURES: MUSIC, ART, SCIENCE, GENERAL TOPICS. Arranged by the Museum and Libraries Committee in collaboration with the Leicester Education Committee, C.E.M.A. and the Regional Committee for Adult Education in H.M. Forces.

First Saturday Afternoon in each month: Music Lecture-Recitals under the direction of George C. Gray, Mus.Bac., F.R.C.O.

Third Saturday Afternoon in each month: General Topics Lectures under the direction of the Curator. Admission Free.

Saturday Afternoon,
4 October, 2.30 p.m.

Lecture-Recital with
VICTOR HARDING, Baritone.

Saturday Afternoon,
18 October, 2.30 p.m.

Lecture: "Art in the Machine Age."
J. E. BARTON, M.A., of Bristol.

Saturday Afternoon,
1 November, 2.30 p.m.

Lecture-Recital with
THE CZECH TRIO, by courtesy of the
Czechoslovakian Government.

Saturday Afternoon,
15 November, 2.30 p.m.

Lecture: "Chinese Culture."
Dr. HSIAO CHI'EN, School of Oriental Studies, London.

Saturday Afternoon,
6 December, 2.30 p.m.

Lecture-Recital with
THE CECILY ARNOLD TRIO
Harpsichord, Lute and Viol.

Saturday Afternoon,
20 December, 2.30 p.m.

Lecture: "World War Geology Resources."
H. H. GREGORY, M.A.

STUDY COURSES: Vaughan College University Extension Courses are being given by Museum Staff members as indicated below. Some classes will meet at the Museum to utilise study collections. All commence at 7.0 p.m.

Tuesday Course: Geology. Tutor: H. H. Gregory, M.A.
The Evolution of Man and Main Racial Types.

Thursday Courses: Art. Tutor: Trevor Thomas, B.A., F.R.A.I.
Primitivism in Art.
Geology. Tutor: H. H. Gregory, M.A.
Dynamic and Regional Metamorphism of Special Areas.

Friday Courses: Archaeology. Tutor: F. Cottrill, M.A.
Prehistoric and Roman Leicestershire.
Geology. Tutor: H. H. Gregory, M.A.
Our British Rocks and their Origins.

VISIT

BELGRAVE HALL, Thurstaston Road, 18th Century House with period furnished rooms. Formal and Botanical Gardens. 2d. car fare from the Clock Tower. Car Route No. 1.

NEWARKE HOUSES, The Newarke. Historical museum of Leicester City and County, with displays of bygones, costume and regional development.

GUILDHALL, Guildhall Lane, 14th Century Building, formerly the Town Hall.

ROMAN FORUM AND JEWRY WALL, St. Nicholas Street. One of the most notable Roman sites in the British Isles.

ROMAN MOSAIC PAVEMENTS at 50 St. Nicholas Street and at the Great Central Station, Great Central Street. Apply at the Forum.

All these, like the Museum and Art Gallery in the New Walk, are open daily, except Christmas Day and Good Friday, at the following hours:

During Winter Months : October to March 10 to 5
In Spring and Autumn : April and September 10 to 6
During Summer Months : May to August 10 to 7
Museum and Art Gallery and Belgrave Hall only, every Sunday 2 to 5

STAFF

Curator	Trevor Thomas, B.A., F.R.A.I.
Deputy Curator	Walter E. Mayes
Keeper, Department of Antiquities	John W. Briggs
Keeper, Department of Archaeology	Frank Cottrill, M.A.
Keeper, Department of Archives	Eleanor Swift, M.A.
Keeper, Department of Botany	Cyril J. Lane, B.Sc.
Keeper, Department of Geology	H. H. Gregory, M.A.
Organizer for Schools Service	Audrie E. Fitzjohn, M.Sc.
Guide Lecturer	Margaret E. Pickles, B.Sc.
General Assistant	Margaret E. Usher, M.Sc.
Technical Assistant	Philip A. Stevens
Archives Assistant	Joan C. Lancaster, B.A.
Secretary and Recorder	Dorothy Gutteridge
Librarian and Secretary	Jean Hurley
Caretaker	George A. Courte
Honorary Entomologist	Mr. P. A. Muschamp, B. ès L.

MUSEUM AND ART GALLERY

MINISTRY OF INFORMATION

FILM PROGRAMMES

CHANGE OF TIMES

PROGRAMMES WILL BE SHOWN
ON WEEKDAYS ONLY AT

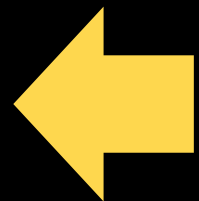
4.30

EACH AFTERNOON

SPECIAL SHOWS FOR CHILDREN ONLY

ON SATURDAY MORNINGS 11—12 a.m.

IN THE MUSEUM COUNCIL ROOM



BULLETIN

LEICESTER MUSEUM AND ART GALLERY



DRAWING BY JOAN BATES, COLLEGE OF ART

HOLIDAYS AT HOME
MID-DAY MUSIC
MUSEUM PROGRAMME

VOLUME I NUMBER 4 JULY 1942



In those tiresome intelligence tests with which we were plagued when we were young, almost invariably there was one which involved explaining strange or familiar phrases. We recall being unable to react at all intelligently to "a state of suspended animation." Now, how we wish we could return to that earlier intelligence test, for by the more mature experience of the past months we have learned only too well the significance of suspended animation.

The text for a new issue of the *Bulletin* was on the stocks many months ago, designed to continue the story of what a museum can do in wartime. With pride we were about to draw the curtain on an array of forthcoming exhibitions, to tell of our first puppet show and plans for our very own puppet theatre. Almost in a whisper, because it was so delicate a dream-scheme, we were eager to foretell plans for lunch-hour concerts with light refreshments so that you might enjoy two kinds of nourishment, physical and spiritual.

We were too secure in our self-centred animation. Perhaps our eyes were overstrained with eagerness, or with searching the skies for fire-bombs, so that before we realised it something strange had crossed the threshold. Its ominous shadow marched relentlessly along the floor. Of course, as artists in an art gallery we knew that shadows are not always what they seem; they are not just merely black, but vary in the pitch of their intensity. So that whilst this one was certainly sombre and ominous it also had undertones of purple and flickers of red tape in the nightmarish surrealist quality of its greenish-brown; or was it brownish-green? Like many of those neutral-ish colours it seemed to drain all the vitality and animation from anything which came near it, whilst ugly, practical words such as commandeering, requisition, square feet, hob-nailed feet, jarred and snattered the atmosphere. Our bright little world of creative animation had become so much floor space.

Reminiscent of those other intelligence test phrases our "fate hung in the balance" whilst a "sword of Damocles" swung overhead. Reluctantly we set aside the text for the new *Bulletin*. We waited and we waited and we waited. Odd new phrases moved into our orbit such as 'meters, for the inspection of,' 'tables, wooden, for the delivery of' plans, ground and first, for the inspection of' and even 'lavatories, for the use of.' Alas, it ill became us to sit like patience on a monument, smiling at grief. We became morbid and developed a neurosis which took the form of a fixation on the phrase: suspended animation.

As we gazed, transfixed, the word *animation* seemed to go very still and rather small, whilst *suspended* grew larger, stark and grim. Then, as so very often happens in neurosis, our weary eyes began to do something out of their ordinary function. Slowly, but quite deliberately, they began to draw a line until they had crossed out the word *suspended*. By force of will they had performed a paradoxical visual miracle for they had suspended *suspended*.

Meanwhile, the word *animation*, which had been there all the time, though quiet, now began to vibrate and pulsate with increasing intensity, until with all the force of suppressed desire, it burst into a brilliance of sparkling scintillation, each facet flashing the reflection of a myriad varieties of bright coloured activities.

And so this new *Bulletin* tells then of hopeful plans, bright ventures in full measure, pressed down and running over. More exhibitions, more puppets, new pictures, new societies, fresh ideas, better suggestions, clubs and fun and games for children, and holidays at home with lunch hour concerts, not every week, but every day with a dazzling array of artists.

Animation. Suspended? We should hope not.

RE-VISION

Strangely characteristic of us as a people, that in the third year of war, when the struggle enters upon one of its grimmest phases, we should be seeing visions and dreaming dreams. For all over this country in every varied organisation, a deep-rooted urge to a fine, free way of life is being crystallised from the depths of desire as plans for post-war development. Possibly the formal expression is a little unhappy in its choice of a grimly earnest word like reconstruction. Yet the psychological motivation is natural and right for it indicates a desire for something worth having and therefore worth the effort to secure. Thus those who cry 'win the war first,' fail to see the real significance of this symptomatic desire for reconstruction. For what it implies is re-vision in the sense of new vision, and that arises from a kind of spiritual resurrection. Which in itself betokens well for victory, for where there is no vision the people perish.

Close in sound and meaning to resurrection is renaissance, which, with its associated ideas of birth and new life, is the word which rings most true for centres of science and art, places of the intelligence and the imagination. Yet we can realise also that re-birth is not quite the same as rising from the ruins, which is the prospect before us.

Conditions and experience after the last war demonstrated that men do not live by bread alone ; recuperation from so mortal a disease demands skilfully conceived convalescence. In this light the current memoranda on reconstruction acquire their true significance.

The details of these many reports are not our special concern. Most of them outline schemes for more efficient organisation, some of them venture to express ideals, whilst others set store by "equality of opportunity." Too few declare for what it is the opportunity is to be sought. One suspects that what is wanted generally is equality of opportunity to enjoy a good life, rich and full. The difficulty about effecting that broad-minded proposition is that people have widely different ideas as to what constitutes a rich, full and good life. So that equality of opportunity will need to be coupled with variety of opportunity, and both will require to be guided in a spirit of tolerance and good-will.

Therefore, it is peculiarly paradoxical that out of a wartime state of affairs characterised by anything but tolerance and good-will, there should have arisen a widespread demand for those things which contribute towards making life worth living.

One of the most topical examples is provided in the movement for holidays at home. Instead of the holiday being regarded as the annual escape from a wearisome round it has come back to something of its original meaning as a holy day or festival with a revival of the animating spirit of the medieval holidays with their fairs, dramas, spectacles, sports, dancing, music and merry making.

In that sense holidays at home very rightly include an extended programme of activities at the museums and art galleries, which have always provided the visual means to enable people to enjoy themselves, though it is true that at times the displays have been a little forbiddingly aimed at "improving the mind." Happily, most minds are capable not so much of improvement as of use, and through use, ultimately, of pleasure.

If then, for a brief period, we can organise events as substitutes in war-time for what may be mistakenly regarded as the right form of peace-time holiday, we may find that these holidays at home, like wholemeal bread and home-grown vegetables, are not only better for us now but better for us always. In other words, many of these things which we now devise to amuse ourselves, are part of our heritage which we have neglected in the fulsome years of peace and plenty.

The title of a current play "Awake and Sing," might well be the slogan for our attitude to post-war recuperation. That we need not wait for that particular day when hostilities cease and the struggle goes on is abundantly evident. Now is the time to demonstrate that the arts are not an ornament to life but constitute its most essential ingredients. They are the colourful and vivid threads woven through and through the texture of good living.

In the past few years various events have contributed towards a situation whereby for the first time since the days of royal patronage there is now some sort of national support of the arts. The essential sponsorship of the arts was intimately bound up with local government and by means of civic museums and art galleries, libraries and, occasionally, civic repertory theatres or municipal orchestras, the arts were fostered or neglected according to the state of local pride, finance and vision. Support from semi-official national bodies helped considerably, but the state of ill-coordinated sponsorship has been brilliantly described by Francis Watson in "Art Lies Bleeding." We had arrived at a state of affairs where the road to hell had become a broad highway concreted with good intentions.

Then, as so frequently in the sphere of social welfare, an unofficial body saw the crying need of the problem and worked out a solution, which now by devious means of democratic adjustment looks like becoming the basis for organised state aid. In 1935 the British Institute of Adult Education inaugurated its scheme of exhibitions "Art for the People," borrowing works from various owners and sending them to places which had not had exhibitions before, supporting the exhibitions with lecturers and informed guides. By 1940 the number of exhibitions had increased and the Institute collaborated in the creation of the Council for the Encouragement of Music and the Arts.

This long-winded title, conveniently abbreviated to C.E.M.A., served to designate an emergency organisation jointly supported by the Pilgrim Trust and the British Treasury. Its immediate task was to provide music for the people, and particularly the people in bombed cities. To groups such as the Old Vic and Sadlers Wells it gave support and they went out on the road to take the theatre where it had never been before. Such courageous ventures as the Lunch-Hour Concerts at the National Gallery, initially dependent on the will and determination of one woman, soon fired the imagination and were accorded the sincerest form of flattery which is imitation. The British Institute of Adult Education extended its scheme for art exhibitions at an astonishing pace so that now there are a hundred major exhibitions.

Thus in this year 1942 C.E.M.A. is strongly constituted, with an increased treasury grant, a much more extended organisation intimately associated with the Board of Education. It has special representatives in each Civil Defence Region to help and advise in the organisation of concerts, exhibitions and drama.

To turn from this general picture to its local application, we are now enjoying an exhibition of War Pictures by British Artists which is circulated by C.E.M.A. Against this background of artistic record of war we are to enjoy a series of lunch hour concerts with an array of first rate artists. Six of these concerts are provided by C.E.M.A. whilst the other four we have had to provide for ourselves. That in itself symbolises the ideal character of the relationship whereby a national and centralised organisation, which by its very nature can command an extensive range of resources, works in conjunction with the local authority to provide "The Best for the Most." That does not mean that the local authority need do nothing more; it should be stimulated and re-vivified to exert on its own behalf for its own benefit. In short, this can be the most creative interpretation of the old belief that God helps those who help themselves.

That is something of the potential spirit of reconstruction as we see it in the form of re-vision. Charity, like holidays, should begin at home so that what we now enjoy for a brief fortnight may be also a glimpse through a half-open door along a future vista of infinite delight.

HOLIDAYS AT HOME

PROGRAMME DAY BY DAY

(except Sundays and Bank Holiday Monday)

August 4th — 15th, 1942

- 10.00 a.m. Children's Groups
Puzzles, games, competitions, etc.
Exhibition of work: 2nd week.
Information from: Audrie Fitzjohn,
Organiser, Schools Service,
59 Princess Road.
- 11.00 a.m. Guided Tours of Museum and Art Gallery.
Assemble in the Main Hall.
- 12.30 p.m. Light Refreshments
On sale from W.V.S. Canteen.
- 1.00 p.m. MID-DAY MUSIC
National and Local Artists.
Arranged in collaboration with the Council
for the Encouragement of Music and the Arts.
ADMISSION: By Ticket obtainable in
advance at the Enquiry Desk of the
Museum and Art Gallery. 1/- each.
- 3.00 p.m. PUPPET SHOW
For Children only.
ADMISSION: By Ticket obtainable at
Schools Service, 59 Princess Road.
- 4.00 p.m. Guided Tours of Museum and Art Gallery.
Assemble in the Main Hall.
- All day "War Pictures by British Artists." An
Exhibition of works officially commissioned
by the Ministry of Information.

Museum Bulletin July 1942

"MID-DAY MUSIC"

FIRST WEEK 1.00 - 2.00 p.m.

PROGRAMME

1.00 - 2.00 p.m. SECOND WEEK

Monday 3 August	Bank Holiday NO PROGRAMME All Museums open from 10 a.m. to 7 p.m. Belgrave Hall, Newarke Houses, Guildhall	MAUD RANDLE MARY THORNLEY EDWARD REACH MAUD HARVEY	Pianoforte Violin Tenor Pianoforte	Monday 10 August
Tuesday 4 August	ROSE MORSE GERALD MOORE PAULINE JULER	Mezzo Soprano Pianoforte Clarinet	BRITISH STRING QUARTET Jessie Snow Kenneth Skeaping Ernest Tomlinson May Mukle	Tuesday 11 August
Wednesday 5 August	BERTHA HAGART Pianoforte		ALICE DE BELLEROCHE VALDA AVELING VICTOR HARDING MAUD HARVEY	Wednesday 12 August
Thursday 6 August	NO PERFORMANCE Hallé Orchestra at De Montfort Hall Afternoon and Evening. <u>Museum and Art Gallery open until 9 p.m.</u>		FRANK LAFFITTE ARTHUR CRANMER DORIS ADAMS <u>Museum & Art Gallery open until 9 p.m.</u>	Thursday 13 August
Friday 7 August	SILVERMAN PIANO QUARTET Margaret Goode Edward Silverman Leonard Rubens William Pleeth	Pianoforte Violin Viola Cello	GEOFFREY DAMS ALFRED CAVE MARGARET ABLETHORPE	Friday 14 August
Saturday 8 August	PHILHARMONIC HARP ENSEMBLE Marie Korchinska John Francis Max Gilbert	Harp Flute Viola	FLORENCE AUSTRAL HAROLD FAIRHURST KATHLEEN MOORHOUSE MAURICE JACOBSON	Saturday 15 August

★ This is a C.E.M.A. Concert

ADMISSION BY TICKET ONLY AT 1/-
FROM MUSEUM ENQUIRIES BUREAU

This is a C.E.M.A. Concert ★

REFRESHMENTS ON SALE W.V.S. CANTEEN
BEFORE EACH CONCERT 12.30 — 1.00 p.m.

CHILDREN'S CLUBS

During the week before August Bank Holiday children who would like to belong to a Museum Children's Club are asked to register at 59 Princess Road. Audrie Fitzjohn and Margaret Pickles are the Club organisers and they will be able to give further information at their Headquarters each day between 4 p.m. and 5 p.m.

PUPPET SHOWS

There will be Puppet shows, for children only, each day, except Bank Holiday Monday and Sundays, in the Art Gallery at 3 p.m. Tickets are free but they must be obtained beforehand at 59 Princess Road.

First Week : HANNS FREUTEL, of Leicester, winner of a Sir Jonathan North prize, with his puppets.

Second Week : BRUNO TUBLIN, on a return visit with his puppets.

GUIDED TOURS

Visitors who wish to be shown around the Museum Collections should meet the Staff Guides at 11 a.m. and 4 p.m. each day in the Main Entrance Hall of the Museum.

EXHIBITIONS

Entrance Hall : "How Does Your Garden Grow ?" and Topical Photographs.

Ground Floor : Peasant costumes and embroideries.
Leicestershire Geology and Archaeology.

Upstairs : Bird Life of Leicesterhire.
Prints and Engravings.
Pottery, Glass and Porcelain.

Art Gallery : Selection of Landscapes from the Permanent Collection and "WAR PICTURES BY BRITISH ARTISTS"

NOTE.—Museum and Art Gallery open until 9 p.m. on Thursdays, August 6th and 13th.

During the winter we were loaned a cine projector and on Saturday mornings special programmes were arranged for children. Soon the news spread abroad and the children came to regard Saturday mornings in the Museum as their own.

Alas, in the new year the projector was withdrawn and could not be replaced. But still the children came and so we began to look around for something as a substitute for films. Inevitably we thought of puppets.

In March, Bruno Tublin was invited to give a demonstration with his puppets. Long before time there were eager queues outside and once the performance began, row on row of spellbound faces testified to the success of the idea. Obviously, the next step was to develop our own puppet theatre. This is sooner said than done, for apart from the limitation of materials, puppets take time to make and learn to manipulate. We are well on the way.

Holidays at Home would not be complete without Punch and Judy. Our best compliment to Bruno Tublin is to ask him to return and so each day during the second week of August at 3.00 o'clock he will set up his theatre in the Gallery to introduce old friends and new.

Fortunately, Leicester itself boasts a puppeteer of skill in Hanns Freutel, who has just won a Sir Jonathan North prize for making and working puppets. He is going to take a week's holiday in order to occupy the Art Gallery Puppet stage during the first week of August.

Children who want to see these puppet shows are asked to apply for their tickets in advance from Audrie Fitzjohn and Margaret Pickles, Children's Club organisers, at 59 Princess Road each day between the hours of 4.00 and 5.00 p.m.

One other special word for children. During the Holidays at Home fortnight we are arranging games, puzzles and competitions at the Museum. For these you are invited to join Museum Clubs for Children. Each morning members will meet at 10.00 o'clock in a room set apart for the purpose in order to make plans for the day. Children from five to fourteen will be enrolled. During that fortnight we hope to have enough material for you to arrange a small exhibition for yourselves. If you want to know more about all this Miss Fitzjohn and Miss Pickles will tell you at 59 Princess Road between 4.00 and 5.00 p.m. each afternoon. Please do not come there at any other time.

II

SAVE THE RECORD

Paper is a munition of war. It is indeed a munition of two wars, and one of them is the war against ignorance. But it must be the right kind of paper . . . that is to say, paper that contains the records of what our forefathers did or thought or suffered.

That is the raw material of our culture ; only by preserving knowledge of what is past can we illuminate the future. Without records we can know of history only what the archaeologist can piece together from the remains that lie buried in our soil. He can tell us how people probably lived. Only the written word can tell us what they thought.

To preserve this type of evidence the Muniment Room of the Museum was established in 1930, and in the years of peace it became the repository of some of the more important documents in the city and county. For instance, one of the most important collections acquired preserves the record of the Society of Friends in Leicester. Others, beautifully inscribed, give the records of family life in various times and places.

Now the war has accelerated the rate of intake enormously. Institutions, religious bodies, and private owners felt that the Muniment Room, with its trained staff and special facilities for storage, care and repair, offered greater safeguards for the physical safety of their documents than was possible in places where other interests had to be considered.

Solicitors, who were anxious to respond to the call for salvage, yet, with depleted staffs were unable to spare time to sort their documents, have called in the assistance of the Archivist to advise on what should be saved for posterity. The result has been that vanloads of manuscripts have found shelter in the Muniment Room, whilst the remaining tons of paper have been freed for salvage, safe in the knowledge that it was of no value for record purposes.

All over the country, with the co-operation of owners, and encouraged by the British Records Association, this extremely valuable work is going on. In Leicestershire we have made a good beginning. We exhort solicitors and other custodians of documents to take advantage of the services offered, so that this county may possess as exhaustive a supply of manuscripts pertaining to its past achievements, as any other in England. All enquiries in this connection should be made to Eleanor Swift, Archivist, Museum and Art Gallery, New Walk, Leicester. Telephone 5081.

EXHIBITIONS OLD AND NEW 12

Make new friends and keep the old . . . we shall refrain from concluding the couplet. It was very nice to be able to come into a museum and see old friends in the same old case in the same old place, so that you could say to your son, or even your grandson, that you remembered when you were a boy being brought by your father to see that.

Unfortunately, times not only change, but also now with greatly increased means of communication such as the illustrated newspapers, the films and the radio, we are tending more and more to use our senses of perception in different ways. We, in the museum must not lag behind our public, for we are part of the community and must keep in tune with the whole.

Thus, some of our old and favourite exhibits have been removed for safety. But for compensation there are new friends and new ideas. We cannot always show these in the ways we should like, for materials and time and labour are all rationed. Yet as far as possible we are trying to maintain a passing pageant of exhibitions which reflect the mood of the moment.

One of the most popular consists of news photographs which each week are changed and kept up to date. In view of the scarcity of good maps, the display of these photographs is greatly enhanced by specially prepared maps secured from the Serial Map Service. At the moment the most dramatic front in the Soviet Union is displayed by Cyril J. Lane, who with specialised knowledge arising from his ability to read Russian and his pre-war visit to the country, has evolved an ingenious method of showing the various thrusts by means of movable symbols.

Many amateur gardeners have acknowledged their indebtedness to another new exhibit " Dig for Victory " which with its model allotment each week enables you to see " How Does Your Garden Grow ? " Margaret Usher, the Museum horticultural expert takes care of this exhibition, keeping it up-to-date with notes as to tasks in the garden for each new month.

Now that the Ministry of Information topical exhibitions have been withdrawn from the Main Hall, J. W. Briggs, Keeper of the Department of Antiquities, has assembled a collection of old friends. These consist in the main of peasant costumes and embroideries, but there are also many fascinating and charming small Victorian objects which have been given recently to the bygone collections.

In the Art Gallery, the aim is to change the exhibition frequently in order to present as catholic a range as possible within the limits of financial resources and the types of exhibitions which are available. Recently, an exhibition of contemporary works aroused lively interest, and in connection with it a public discussion with Eric Newton, Art Critic, was a stimulating occasion. As a consequence of some opinions expressed then we have brought together a small collection of works from the permanent collection to illustrate some aspects of landscape painting, both traditional and contemporary.

The current exhibition in the Large Art Gallery presents a further selection of War Pictures by British Artists from those commissioned by the Ministry of Information. The value of this artistic record is emphasised by a few photographs of scenes in bombed London. These demonstrate that with a camera it is possible to make certain kinds of valuable records of an actual character, and occasionally, as in the picture of St. Pauls during the great fire, an emotional record which is highly inspiring. The individual artist, however, with his more colourful and plastic mediums, can give to his records an added quality of commentary by virtue of his personal reaction and his sensibility of selection, very much in the way that an expert war commentator can give more than the items of news.

Of especial local interest is the collection of Leicester scenes of devastation by Kenneth Holmes, which are exhibited now for the first time. There are nostalgic records of familiar landmarks which have either gone for ever or been changed beyond recognition. The raging fire at a well-known factory is shown with dramatic intensity, whilst there are a number of poignant scenes of more humble places, twisted and torn, clearly perceived and delicately rendered with extremely sensitive draughtsmanship. In times to come this collection will form an invaluable addition to an already distinguished tradition of watercolour records of the City of Leicester.

For the future, there are several promising exhibitions. In the autumn, works by W. R. Sickert, Five Polish Artists and the Warburg Institute's exhibition dealing with British Art and the Mediterranean. Later comes the Tate Gallery's Wartime Acquisitions, and for a short time in January the works of London Civil Defence Artists will be shown before the Annual Exhibition of the Leicester Society of Artists.

One of the symptoms of enlivened interest, to which we referred in earlier sections, is afforded by new societies formed, both in science and art.

ORNITHOLOGICAL SOCIETY FOR LEICESTERSHIRE AND RUTLAND

The study of wild birds is probably the most popular branch of natural history. In its strictest sense it is the science of ornithology, dealing with the structure, functions and classification of birds. The Counties of Leicestershire and Rutland have been studied most actively in the past, with a creditable list of publications to bear witness. But there have been changes in the distribution of species and new ones have been recorded. In August, 1941, largely through the desire of a few enthusiasts, and not least as a result of the skill and enthusiasm of W. E. Mayes, Keeper of Zoology, whose exquisite artistry in the display of birds is well shown in the displays in the Museum, the Ornithological Society for Leicestershire and Rutland was formed in association with the Literary and Philosophical Society. Now there is a membership of nearly a hundred. Monthly lectures are held at the Council Room of the Museum and a report has been published. At present the Society is associating itself with the special "bird enquiries" being conducted by the British Ornithological Trust. Those who are interested and desirous of becoming members should communicate with the Hon. Secretary, Mr. A. E. Jolley, 20 Alvaston Road, Leicester.

LEICESTER ART CIRCLE

Similarly, from an initial meeting of about twelve enthusiasts, in the sphere of art a new circle has been formed for discussions and lectures as well as occasions of a social character. So far meetings have been addressed by Mr. Trevor Thomas, Mr. Guy Dixon and Mr. Kenneth Holmes. Meetings are held on Friday evenings each fortnight in the Council Room of the Museum and Art Gallery. The Hon. Secretary is Miss Dorothy Galilee, at The University, Leicester.

LOUGHBOROUGH SOCIETY OF ART

Whether or not civic minds share with great minds the faculty of thinking alike is a matter for discussion, but we are glad to note that Loughborough has also formed a Society of Art for similar purposes. In addition it is going to stage two annual exhibitions and the first of these was opened on Saturday, August 25th, with distinguished success.

LECTURES

Arrangements are in hand for the season of winter lectures and lecture-concerts and details will be announced at a later date. In connection with the Vaughan College Lecture Courses, H. H. Gregory will conduct two courses, "Introduction to Geology" and "Rock Studies" and Trevor Thomas will conduct an "Introduction to Art."

VISIT THE BRANCH MUSEUMS

BELGRAVE HALL, Thurstaston Road, 18th Century House with period furnished rooms. Formal and Botanical Gardens. 2d. car fare from the Clock Tower. Car Route No. 1.

NEWARKE HOUSES, The Newarke. Historical Museum of Leicester City and County, with displays of bygones, costume and furniture.

GUILDHALL, Guildhall Lane, 14th Century Building, formerly the Town Hall.

ROMAN FORUM AND JEWRY WALL, St. Nicholas Street. One of the most notable Roman sites in the British Isles.

ROMAN MOSAIC PAVEMENTS at 50 St. Nicholas Street and at the Great Central Station, Great Central Street. Apply at the Forum.

All these, like the Museum and Art Gallery in the New Walk, are open daily, except Christmas Day and Good Friday, at the following hours :

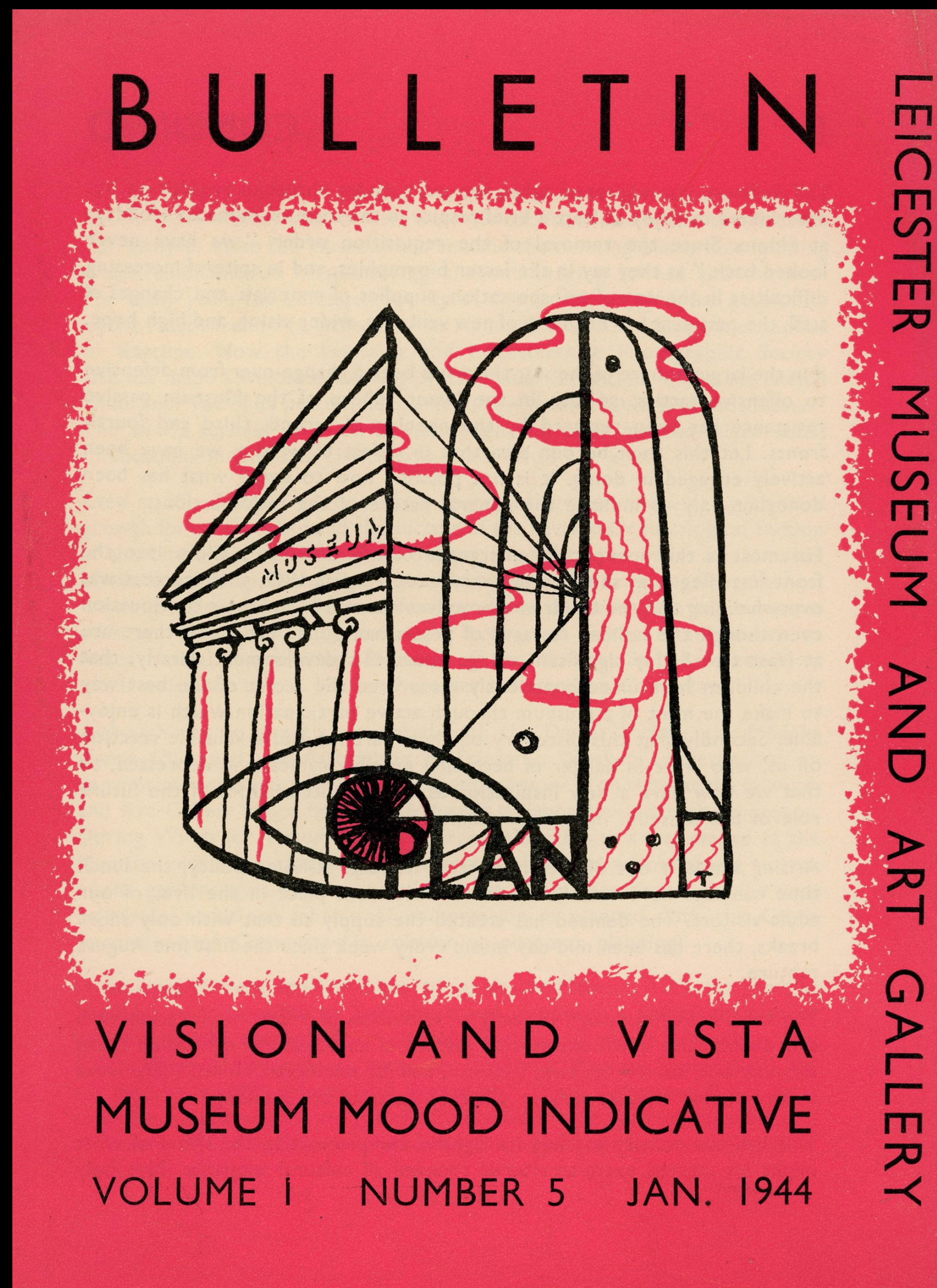
During Winter Months :	October to March	10 to 5
In Spring and Autumn :	April and September	10 to 6
During Summer Months :	May to August	10 to 7

Museum and Art Gallery and Belgrave Hall only, every Sunday 2 to 5.

FOOTNOTE FOR FRIENDS

We were asked the other day "Who or What is or are the Friends of the Museum?" Which reminded us of the character in Sean O'Casey's play who asked "What is the stars what are the moon?" The answer to the first question is : both, for we hope there are many friends of the Museum and if there are any foes we hope they will soon be vanquished. In addition, Friends of the Museum is also a Fund, first opened in 1930 when generous donors subscribed over £1,000 which was vested in a group of Trustees for the purchase of gifts for the Museum and Art Gallery. As there seem to be many friends, new and old, unacquainted with this Fund, we are happy to say that it is still maintained by donations and annual subscriptions. We should welcome new donors, and gifts may be sent addressed : FRIENDS OF THE MUSEUM FUND, c/o Museum and Art Gallery, New Walk, Leicester. Further information will be given readily by Alderman Charles Squire, Chairman and one of the Trustees of the Fund or by the Curator of the Museum and Art Gallery.

C. H. Gee & Co Ltd.
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Leicester



The Bulletin last appeared when we were under threat of requisition but determined to enjoy at least a brief respite in the form of animated Holidays at Home. Since the removal of the requisition order "we have never looked back," as they say in the lesser biographies, and in spite of increasing difficulties in the way of transportation, supplies of materials and changes of staff, the past year has been one of new ventures, wider vision, and high hope.

If in the larger sphere of the war there has been a change-over from defensive to offensive tactics, so also in the lesser sphere of the Museum passive resistance has been replaced by the opening of second, third and fourth fronts. Let this then be our plea that in defect of writing we have been actively engaged in doing. It is not possible now to detail what has been done but only to indicate the general nature of the major actions.

Foremost is the unexpected emergence of the Children's Clubs into the front line. Begun as short term ventures in August 1942, their success was overwhelming and the children themselves clamoured for their continuation even though the holiday rewards of prizes had gone. We think there are at least two highly significant things about this development. Firstly, that the children have un-selfconsciously discovered the secret of the best way to make the most of a museum through active participation which is enjoyable. Secondly that this discovery on their part has had a valuable reaction on us, who were in danger of becoming possibly cynical and depressed, so that we now have a new inspiration as to the potentialities of the future role of the museum in the community.

Arising similarly out of the short term holidays-at-home policy, the lunch time concerts have established for themselves a place in the lives of our adult visitors. The demand has created the supply so that with only short breaks, there has been mid-day music every week since the first fine August rapture.

The third active campaign is really an extension of peacetime function with this quantitative qualification, that instead of an occasional exhibition there are now one, sometimes two, a month, and for one hectic month there were three running concurrently in different parts of the building.

This internal activity has had its rightful complement in the trend of what might be termed extra-territorial renewal of cultural interests. Not only

have existing societies recovered from the numbness of early war days and shown more vitality than before, but new societies have arisen and flourish. For many of these the Museum has become the meeting place, thus fulfilling a desirable function in sponsoring and encouraging science and the arts. For many years the Leicester Society of Artists has enjoyed the hospitality of the Museum and Art Gallery for its Annual Exhibition which has expanded in wartime. Now the Leicester and Leicestershire Photographic Society also has made a welcome showing of its Annual Exhibition, whilst the Sketch Club, deprived of its peace time quarters, now meets regularly at the Museum. The newly formed Arts Circle has sought to cater for the wider social implications involved in critical awareness of all the arts.

Even as this Bulletin goes to press there are further encouraging signs of growth for on the one hand the success of the revived Ornithological Section of the Literary and Philosophical Society has led to the desire for a revival of the Entomological and Zoological Sections, whilst on the other the Arts Circle is acting as host for a conference of arts societies from other centres such as Nottingham, Loughborough, Rugby and Derby in the desire to foster mutual co-operation. Members of the Museum Staff have rendered much assistance to the Nature Reserves Investigation Committee.

Although not so directly associated with the Drama Society, the Modern Dance Club and the Association of Scientific Workers, nevertheless on appropriate occasions when relevant exhibitions were on show at the Museum and Art Gallery there has been welcome collaboration with these groups. During Wings for Victory Week a large-scale exhibition was staged at the Museum with the strange sight of a fighter plane and animated gun turrets in the gardens thus drawing an all-time record in attendances. In the near future an ambitious scheme of co-operation is planned with the City's Reconstruction Committee in relation to post-war planning.

In the light of these combined operations on the Museum front, we thought it might be appropriate to look ahead and re-publish a contribution made recently to the Journal of the British Institute of Adult Education. The Editor asked us originally to write on "What a Museum Should Be" but we felt this a trifle didactic and suggested "What a Museum Could Be," to which he agreed. We are grateful to the Editor for permission to reprint "Museum Mood Indicative" with certain modifications necessitated by limitations of space.

For most people the term museum connotes past and permanent, whereas for some of us it has become involved in flux and the future. That is because war has not only destroyed certain museum buildings but has also struck at the conceptions of what those buildings should enclose. Yet though the pseudo-Greek porticos may have been knocked about the essential foundations remain sound.

The museums profession has defined the prime function of a museum as conservation, has recognized the second main function to afford opportunity for research in relation to the materials conserved. The third and fourth functions should be concerned with visual education and the museum as a centre for the enrichment of the life of the community.

Thus, in view of the physical changes which have been enforced and the ideological changes which have been tacitly admitted, speculation as to the future can be more imaginative. Yet even when the atmosphere quivers with rumours and rumbles of reconstruction, the more wary will realize that at most prophesy is a folly and at best an intelligent interpretation based on the past.

So that before embarking on the diversion of what a museum could be it might be as well to note summarily what it has been and may still be for three major type-groups of people, namely, the governing bodies, the professional employees, and the visiting public. Apart from national museums most others have come under local government control, or the administration of societies, or are privately owned. Poverty is the pass-word which opens the door on the attitude to most of these, poverty of finances, imagination and conception. Speaking relatively, only a minority of large provincial museums are regarded other than as non-profit making, minor departments ranking lowest in the hierarchy of civic authority. Anyone who is inclined to regard this as exaggeration should consult "The Museums and Art Galleries of the British Isles" by S. F. Markham, Report to the Carnegie United Kingdom Trustees, 1938.

Inevitably, in such a situation where the status is equivocal, the official has tended to adopt various attitudes consonant with self-assertion, preservation and defence. For him the museum may be a sinecure, a place in which to earn a meagre wage, an intellectual retreat, a research laboratory, a medium for idiosyncrasy or a nest for neurosis. Only rarely does he possess, or, more accurately, is he allowed to possess a really complete sense of vocation in terms of service to the community. This does not mean of course that there have not been many fine museum men who have given exceptionally selfless service, but usually at great cost to themselves and to their society in terms of frustrated potentialities.

In no small part this is slinked up with the confused views of the third large class of the general visitor. For him the museum has been a shelter from the weather, a rendezvous for lovers, a wearying item in a sight-seeing itinerary, an old curiosity shop, a place of gratuitous opinions on anything from bugs and beetles to pots and pictures. For him it has become a haunt of morbid curiosity and undigested information, a scene of Sunday pilgrimage, and a temple not so much of the muses as the mummies. All in all, for the man in the street it comprises that marvellous miscellany—a MUSEUM.

For many there is a nostalgic charm about this morbid muddle of a junk museum, akin to the sentimental attachment for olde-worlde cottages with roses round the door and dry-rot in the floors. Whilst such curiosities will doubtless survive in the fabric of a reconstructed world, in the current mood of new horizons, equality of opportunity and encouragement for the masses we must exchange the picturesque for the potential.

The museum potential is a blend of fact and fancy, of philosophical ideal and practical possibility. Though it would be vastly diverting to indulge in a museum of dreams, commonsense and experience eliminate the vision in favour of the wiser reality of envisaging the museum of the future in terms of what would give the citizen the best value for the money he is willing, or can be persuaded to spend. Such an approach has the advantage of cutting out a lot of sentimental eyewash about culture, of stripping from the artist and the official those embarrassing and hypocritical cloaks of aesthetic generosity and intellectual charity with which they are popularly shrouded, and of leaving the way clear for placing the responsibilities and the rewards where they properly belong.

Nowadays there is a frequent tendency to state that in the past the material advantages of culture have been the property of the few who have kept them to themselves. Sometimes we forget that they also paid for them, profited by them, and were prepared to accept the responsibilities as well as the pleasures of patronage. If in the new century of the common man the slogan is to be the best for the most, it would appear as if the common man has yet to realize the responsibilities which his common inheritance entail.

For, in the transfer from individual to communal ownership the thrill of acquisition has rather obscured the very difficult mental adjustment involved in loving as against coveting the possession. The individual owner feels care and affection for his possessions. With communal ownership the responsibility for care can be transferred to a third-party curator, but affection can only be assumed by members of the community; pride of possession is not enough.

RECORD

1943 Exhibitions Concerts Lectures

JANUARY

Firemen and Civil Defence Artists

- 13 Shulamith Shafir: Piano
- 20 Leon Goossens: Oboe, Ivor Newton: Piano
- 23 "Among Finns and Lapps," Douglas A. Allan, D.Sc., Ph.D.
- 27 Kenneth Ellis: Bass, Maurice Jacobsen: Piano
- 29 "The Continuity of Greek Art," Professor Charles Seltman

FEBRUARY

Leicester Society of Artists

- 3 Margaret Good: Piano, Edward Silverman: Violin
- 10 Valda Aveling: Piano, Norman Notley: Baritone, David Brynley: Tenor
- 13 "An Artist Talks," Marjorie Lilley (In association with Leicester Society of Artists)
- 17 Robert Masters: Violin, Nannie Jamieson: Viola, Muriel Taylor: Cello
- 24 Miette Muthesius: Soprano, Frederic Allt: Piano

MARCH

Leicester and Leicestershire Photographic Society

- 3 Henry Holst: Violin, Herbert Downes: Viola
- David Wise: Violin, Anthony Pini: Cello
- 10 Engel Lund: Singer, Ferdinand Rauter: Piano
- 17 Alfred Cave: Violin, Angus Morrison: Piano
- 20 "Photography in Wartime," F. J. Mortimer, C.B.E.
- 24 Laurence Holmes: Baritone, Marjorie Lavers: Violin, Margaret Coupe: Piano
- 31 John Francis: Flute, Marie Korchinska: Harp, Eileen Grainger: Viola

APRIL

(a) 19th Century French Drawings (B.I.A.E.)

(b) Loughborough Art Society

- 8 Jean Sterling Mackinlay: Singer, Norman Franklin: Piano
- 15 Jack Shinebourne: Cello, Colin Horsley: Piano
- 17 Marilyn Wailes: Recorder, Irvin Hinchliffe: Harpsichord and Tenor
- 22 John Clucas and Richard Temple Savage: Clarinets
- George Alexander and Alfred Water: Bassoons
- Charles Gregory and Vincent Burrows: Horns
- 29 John Amadio: Flute, Kathleen Moorhouse: Cello, Michael Head: Piano

MAY

(a) 20th Century French Paintings (C.E.M.A. and Kessler Collections)

(b) R.A.F. "Wings for Victory"

- 6 Angus Morrison: Piano
- 8 "French Painting" Sir Kenneth Clark
- 13 Sophie Wyss: Soprano, Ivor Newton: Piano
- 20 Robert Masters: Violin, Nannie Jamieson: Viola, Muriel Taylor: Cello
- 21 "French Paintings," Hubert Wellington
- 27 Rose Morse: Soprano, Marie Korchinska: Harp

JUNE

Homes to Live In: Plans and Models. Recent Acquisitions: Leicester Arts Circle

- 3 Jessie Snow: Violin, Ernest Tomlinson: Viola
- Kenneth Skeaping: Violin, May Mukle: Cello
- 10 Maggie Teyte: Soprano, Josephine Lee: Piano
- 17 Mary Grierson: Piano, George Parker: Baritone
- 23 "Homes to Live In" Brains Trust
- 24 Eleanor Warren: Cello, Nina Milkina: Piano

REVIEW

1943 Exhibitions Concerts Lectures

JULY

(a) Design in Daily Life (B.I.A.E.) (b) The Netherlands

- 1 Olive Zorian: Violin, Winifred Copperwheat: Viola
- Marjorie Lavers: Violin, Norina Semino: Cello
- 8 Margaret Good: Piano, William Pleeth: Cello
- 15 John Francis: Flute, Millicent Silver: Piano, George Roth: Cello
- 22 Kendall Taylor: Piano
- 29 Benjamin Britten: Piano, Peter Pears: Tenor

AUGUST "Holidays at Home"

(a) Paintings by Cynthia Fuller (b) Ballet Decor and Design (C.E.M.A.)

- July 31 "The Ballet," Ninette de Valois
- 2-7 The Lanchester Marionettes, Daily Performances
- 3 Robert Silvester: Violin, Frederic Allt: Piano
- 5 Ticcianti: Piano, Samuel Kutcher: Violin, Norah Scott-Turner: Soprano
- 6 Engel Lund and Ferdinand Rauter—Children's Concert
- 7 SPECIAL ANNIVERSARY CONCERT in association with C.E.M.A.
- John Francis: Flute, Millicent Silver: Piano, Michael Head: Songs
- Engel Lund: Singer, Ferdinand Rauter: Piano
- 10 Peggy Taylor: Soprano, Vera McNeill: Piano, Frederic Allt: Piano
- 12 Norman Notley: Baritone, David Brynley: Tenor
- 13 Jean Sterling Mackinlay and Norman Franklin—Children's Concert
- 14 Jean Sterling Mackinlay: Singer, Norman Franklin: Piano
- 19 Colin Horsley: Piano
- 26 Sophie Wyss: Soprano, Josephine Southey John: Piano

SEPTEMBER

(a) British Landscapes (C.E.M.A.) (b) Recent Accessions

OCTOBER

C.E.M.A. Collection (Contemporary British Artists)

- 7 Robert Masters: Violin, Nannie Jamieson: Viola
- Muriel Taylor: Cello, John Francis: Flute
- 14 John Morel: Baritone, Ella Morel: Piano
- 21 The English Singers: Flora Mann, Norman Stone, Lillian Berger
- and Samuel Dyson with Bertha Hagart: Piano
- 28 Rita Sharpe: Cello, Eric Harrison: Piano

NOVEMBER

(a) Augustus John Drawings (B.I.A.E.)

(b) Photography in Science and Industry

(c) Who Are the Americans?—Portraits by Honor Earl

- 4 Margaret Ritchie: Soprano, Pauline Juler: Clarinet, Norman Franklin: Piano
- 11 Oda Slobadskaya: Soprano, Ivor Newton: Piano
- 18 Iris Loveridge: Piano
- 25 Henry Holst: Violin, Frank Merrick: Piano

DECEMBER

Works of P. Wilson Steer, O.M. (C.E.M.A.)

- 2 Angus Morrison: Piano
- 9 Peggy Taylor: Soprano, Robert Silvester: Violin, Frederic Allt: Piano
- 16 Sophie Wyss: Soprano, Josephine Southey John: Piano
- 30 Marjorie Hayward: Violin, Anatole Miles: Viola
- Irene Richards: Violin, May Mukle: Cello

Therefore, the crux of the *could* in asking what a museum could be lies in this inculcation of the quality of personal joy in participation on the part of the people who inherit. The museum must be in the heart of the community, both literally as a building and metaphorically as the source from which the life-blood of sensibility would pulsate through the common body. Some may question the analogy, sensing in it a challenge to the church, to which I would reply that I partly distinguish between spiritual awareness as the concern of the churches and spiritual sensibility as the concern of the museums, whilst recognising that the rôles in respect of the citizen must be closely inter-related.

However fallible and open to criticism it may be, it is necessary to express this view because there appears to be too much emphasis on the educative aspect of museum practice, as in the amount of information which can be gained from a label or the quantity of knowledge which can be put on show. I suspect that this may account for a large measure of museum fatigue. Whereas people eat meals of selected foods at appropriate intervals so that "a little of what you fancy does you good," or go to the theatre and the cinema periodically for stimulation and refreshment, when it comes to museums there is a tendency towards 'once in a lifetime' so that eyes, brain and body are surfeited with impressions. Very few know how to use a museum as at one time the majority did not know how to use a library. Gradually they have learned to read one or few books at a time and to consult reference books when necessary, thus acquiring a library habit. Museums could assume such a character that people would similarly acquire a museum habit.

Towards this end it is my consistent policy to aim at an attitude of mind which will lead people to ask: "What's on at the museum?" In addition to courteous and efficient service one wants to create a friendly attitude so that members of the staff become akin to good hosts. Our business should be to make the specimens attractively available for pleasure and use, at the same time making the museum a focus for all kinds of meetings and activities, pleasant and enjoyable occasions. Then when over a sandwich and coffee at the lunchtime snack bar a visitor says 'I've been looking forward to this' or another says 'Although I've lived here for years it's only recently I've realized how much there was in this place to make life more worth while. Thank you for what you've done,' or a busy mother makes time to telephone and say 'I wanted you to know that my children have had the time of their lives in your clubs and come home every day thrilled to the marrow' that one feels that the museum is beginning to justify its existence and that the job is human and thrillingly worth doing.

Recently at a meeting a member of the audience begged me a question by asking: 'If tomorrow the civic authorities told you a site was available, money was no object, and they wanted a new museum and art gallery what proposition would you put up to them? Let yourself go.' Briefly, my answer covered the following main points. First, secure a good architect. Second, allocate about half the estimate for the layout of stores in relation to the main business of conserving the collections, making them extensive, air-conditioned, easy of access, planned on the unit principle for flexibility, and arranged rather like the books in a reference library with many specimens ready mounted for display as those in the Leicester Schools Service circulation collections. Adjacent to them would be laboratory equipment and apparatus to facilitate the enquiries and research of members of the public, students, scholars and that blessed breed of 'men with hobbies' who would have ready access to the collections.

Third, plan efficient quarters for the staff so that they would be encouraged and enabled to do and to give their best work; for them not only efficient workrooms but pleasant offices to form congenial environments. Close to the workrooms a large studio-construction room for the essential preparation of displays and backgrounds.

Fourth, design the main portion of the building with as large, clear areas of open display space as possible consonant with the structural supports so that instead of being cribbed and confined by permanent galleries, frequently changed designed displays could be staged for popular appeal, the theme or 'idea' being set in block units, screen walls, partitions and display cases. The basic principle would involve bringing out from the organized and readily accessible stores such materials which could be adapted and re-interpreted from time to time, much in the way that a large store sets out goods from stock in attractive selling displays or a repertory theatre, using familiar players, puts on a new production at frequent intervals.

Fifth, provide what can best be described as social amenities. For example, an auditorium suitable for lectures, equipped for sound films, with a stage and scene loft suitable for staging plays, this linked up with the museum display studio, as well as being suitable for chamber concerts. Essential provision of a fully equipped kitchen and restaurant, since my experience of a snack canteen working under all the difficulties and limitations of war conditions has proved that almost more than any other single factor it has contributed to making the museum more human and alive. Maybe there is something about a cup of tea, at least for the British, which transforms empires, morale and museums. Moreover, such a gallery restaurant could make quite a considerable æsthetic contribution in the creative character

of the meals it served and the manner of their lay-out and presentation. Under this heading also provide small and medium sized rooms, reflecting various styles in good interior decoration, to serve the double purpose of art display and use for meetings of clubs and societies, women's institutes, youth groups and so on. One could enumerate endlessly the valuable services and returns which in this direction alone a well-planned and well-equipped museum could make in the sphere of social amenities.

Within such a museum something analogous to the 'project' principle in education could be applied, with suitable modifications, to the programme policy. Already, in Leicester, a sample experiment of this kind, necessarily curtailed by wartime conditions, indicated that most satisfactory results could be obtained. The B.I.A.E. and CEMA exhibitions of French Drawings and Paintings were staged in consecutive months, and in relation to them the programmes of weekly lunchtime concerts mostly comprised relevant French music whilst evening university extension courses dealt with French art and culture since 1850. In this way a whole cultural complex acquired richer significance and public response was reflected in increased attendances, press controversy and the birth of new friendships around the glow of animated discussions.

Similarly, the B.I.A.E. 'Design for Living' Exhibition attracted types of people not normally used to coming to the museum because of its personal home-making character. By virtue of its 'open display' i.e. not behind glass, and its gay fabrics and flowers in vases it seemed to transform the whole atmosphere of the building. Within a few weeks it was emulated, with full Museum co-operation, in the staging of an exhibition of homes past and present at a local youth centre. The CEMA Exhibition 'Ballet Décor and Design' was tied up with an exhibit of local theatre designs, the visits of ballet companies, and discussions in an arts circle and a modern dance club.

This principle of co-operating with other groups such as clubs, amateur theatre, youth centres, units of H.M. Forces, W.E.A. evening classes, etc., is most potential for future museum developments because it involves the function of use as expounded above; it makes for an intelligent, and what is more important, enjoyable participation in the life of the museum. An A.T.S. Unit stationed near has planned an Eighteenth Century evening when they will play records, read extracts from writings and borrow pictures and illustrations of the modes of life. A Soroptomist's group has just held one of its meetings out of doors in a period museum, first viewing the exhibits and later eating an alfresco supper in the gardens. By such methods the materials on display cease to be merely objects behind glass cages and become

the raw materials of more intimate personal appreciation, enjoyment, and individual development, which, since this is a contribution to a journal of adult education, I contend is the best path of education through experience which is pleasurable.

This alliance of the pleasure-principle and the play-way with the acquisition of knowledge and experience is most excitingly shown in the activities of the Leicester Museum Children's Clubs, which whilst only in the pioneer stages of development already show most strikingly developments and stimulating possibilities. The two clubs, one for science and the other for art, have their own elected officers and arrange their own programmes. Sometimes they combine for excursions, or to listen to an invited speaker, or for a children's concert, or to put on a marionette show. Their activities aim at variety of approach to the museum materials, with emphasis on the variety. This week it may be a lecture on astronomy or geology, next week a pet's show for the zoologists, when it's fine a field excursion, and when it's wet a treasure hunt through the museum. Even a group of adults found that this last was not only educating but colossal fun.

To take an isolated example of this project we might consider the giraffe, which to most visitors is a large, slightly comic, stuffed creature at the head of the stairs, surveying the activities below with an apparent air of cynical indifference. For the children he has become a most versatile creature of inspiration and is the symbol on their badge of membership, is modelled in plasticine and glitterwax, cut out in coloured paper, incorporated in crayon-drawn fantasies, becomes a leading character in the puppet show, may be the subject of a solemn dissertation in the science club, and for the tinies (we had to limit the age at four) both a fit subject on which to try and pin a tail when blindfolded and a charming character in a Just-So story.

Thus, if one accepts the cynic's view that the average adult is of mental age slightly less than that of a bright school child, maybe the museum which is planned, organized and displayed so as to appeal to children will one day stand a chance of attracting adults. Meanwhile, were I asked to sum up my views of the museum prospect before us, I should say that a museum could be alive and alert, it could still meet the official obligation to be conservative about its collections and liberal in the matter of research, but at the same time there is nothing to prevent it being progressive in its visual education and healthily communal in the range of its social activities. And in prophetic mood I would indicate no longer a remote temple harbouring its collections on a hill but a living museum purveying its goods in the market place.

TREVOR THOMAS

LOOKING FORWARD

1944 Exhibitions Concerts Lectures

JANUARY

8—30 Paul Nash Applied Design (C.E.M.A.)

6 Margaret Good: Piano, William Pleeth: Cello

13 Kendall Taylor: Piano

20 Marie Korchinska: Harp, Margaret Field-Hyde: Soprano

27 Audrey Piggott: Cello, Dorothea Aspinall: Piano

FEBRUARY

5—27 (a) Portrait and Character (C.E.M.A.)

(b) Mid-European Art

3 Michael Head: Composer

10 Phyllis Sellick: Piano, Michael Tippett: Composer

17 Clement Hardman: Baritone, Daphne Ibbott: Piano

24 Jean le Fevre Piano Quartet

Note: Museum and Art Gallery closed from Monday February 28 to Sunday March 5 inclusive except for Lunchtime Concert Thursday March 2 Open from 12.30 to 2.30 (Princess Road Entrance).

MARCH POST-WAR PLANNING

6—26 (a) Rebuilding Britain (C.E.M.A. for R.I.B.A.)

(b) City Planning

2 Oda Slobodskaya: Soprano, Daisy Bucktrout: Piano

9 Engel Lund: Singer, Ferdinand Rauter: Piano

16 Rose Morse: Soprano, Bertram Harrison: Piano

23 John Francis: Flute, Millicent Silver: Piano

25 Irene and Leslie Bennett: Voice and Recorders, in a programme of 16th and 17th Century music. Lecture-Recital to commence at 3 p.m. Admission Free.

30 The English Singers Quartet with Reginald Paul, Piano

Note: Lectures and other events in connection with the Planning Exhibitions to be announced later

APRIL

1—23 (a) Leicester and Leicestershire Photographic Society

(b) City Planning

MAY

April 29 to June 4 Leicester Society of Artists

JUNE Book Illustration (C.E.M.A. Exhibition)

JULY Exhibition to be announced later

AUGUST "Holidays at Home" Events

The Artist at Work (C.E.M.A. Exhibition)