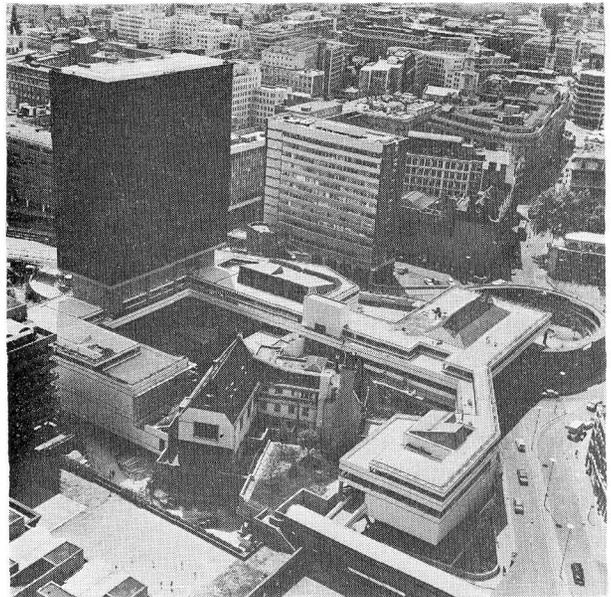


“In its depths, what treasures”¹

ON 2 DECEMBER the Queen opened the Museum of London which has taken 5 years to build. That a new museum of this size should open at all in these troubled times is a tribute to the enthusiasm of all involved in the project. We must applaud the courage of those who have to foot the bill in the Department of Education and Science, the City Corporation and the Greater London Council. It is a truly splendid building that encompasses the not only combined wealth of the collections in the former London and Guildhall Museums but also all that has been added since amalgamation as a result of excavations, the recovery of architectural details, and the acquisition of the stuff of everyday life in the recent past. Nowhere else is the story of a great city told in such vivid and polished displays. The Museum will repay many visits from the Londoners for whom it is intended; it is a necessary introduction for the tourist seeking something more than a superficial knowledge of the capital.

The building was designed by Powell, Moya and Partners, recently awarded the Gold Medal of the Royal Institute of British Architects and responsible for many distinguished public buildings. The exhibitions were designed by Higgins, Ney and Partners with lighting by Peter Jay Partners. The script and content were prepared by Museum of London staff. Although conceived as a chronological treatment, it does not follow a rigid circulation. It is possible to go to any of the 338 displays and find sufficient information in each of them for their proper understanding. Some of the items on display are old favourites like the sculptures from the Temple of Mithras. Others are things that have not been seen since the London and Guildhall Museums were in their original homes: the Bucklersbury Mosaic and the Well Close cells are examples. But much is com-

Directors, secretaries and other people concerned with excavations carried out during 1976 are requested to send a short report to the co-ordinator, Beth Richardson, I.L.A.U., Imex House, 42 Theobalds Road, London, W.C.1 (01-242 6620) for inclusion in the Spring issue. It would be appreciated if these could be modelled on the ones in Vol. 2 No. 14 and if they could be sent in by 31 January.



Aerial view of the new Museum of London

(Photo: copyright Museum of London)

pletely new and on public show for the first time: the mother goddesses from the Baynards Castle site at one end of the time-scale — BBC studio equipment at the other.

Such an exhibition embraces material resulting from many different methods of study. The early periods depend almost entirely on the products of archaeology. In the modern period, studies in cultural history are crucial. This change in the nature of the evidence is almost imperceptible in the galleries, emphasising the unity of all disciplines in the study of the complex organism that is London.

The opening of the public galleries is the beginning. Study areas for the whole collections will progressively come into service thereafter for all interested in the resources of the Museum. Lectures, films and other events will follow. The Museum of London is for enjoyment.

1. The motto of the Museum of London.