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Judith Winters

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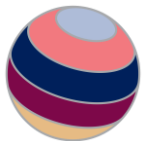
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# Data Paper: Maeshowe RTI

## Maeshowe: The Application of RTI to Norse Runes (Data Paper)

Nicole Smith\*<sup>1</sup>, Gareth Beale<sup>2</sup>, Julian Richards<sup>1</sup> and Nela Scholma-Mason<sup>1</sup>

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2. School of Humanities (Archaeology), University of Glasgow, UK

Cite this as: Smith, N., Beale, G., Richards, J. and Scholma-Mason, N. 2018 Maeshowe: The Application of RTI to Norse Runes (Data Paper), Internet Archaeology 47. <https://doi.org/10.11141/ia.47.8>

### Dataset Location

This dataset has been deposited with the Archaeology Data Service. <https://doi.org/10.5284/1050103>

### Referee


[Referee statement](#) by Antonia Thomas

### Dataset content

The Maeshowe digital archive (Smith *et al.* 2018) comprises the processed outputs and original source images from a series of Highlight-RTIs captured between the 21st–25th July 2016 in the Maeshowe chambered cairn in Stenness, Orkney. Each RTI file, accompanying assembly files, and the source images from which the final (.ptm) file is derived are stored in a single folder within the archive. The content of each RTI and its location within the cairn is described in the body of the paper.

### Background

In July 1861, an excavation led by James Farrer unexpectedly revealed several runic inscriptions inside the chambered cairn of Maeshowe, Stenness, Orkney. These have since been extensively studied (see



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### Maeshowe: The Application of RTI to Norse Runes

Nicole Smith, Nela Scholma-Mason, Julian D Richards, Gareth Beale, 2018. <https://doi.org/10.5284/1050103>. [How to cite using this DOI](#)

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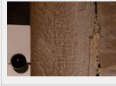
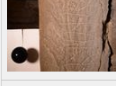
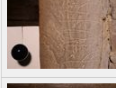

#### Downloads

**Documentation (all files)**

RTI metadata	<a href="#">XLSX</a>	14 Kb
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**RTI Files**

Please select an RTI file from the table below.

	<b>Inscription 4</b> <b>Description:</b> This RTI aimed to record Inscription 4. (Mhw16-019_insc_4).
	<b>Inscription 4</b> <b>Description:</b> This RTI aimed to record the central portion of Inscription 4, with focus on lighting the inscription from the edge of the stone. (Mhw16-020_insc_4).
	<b>Inscription 4</b> <b>Description:</b> This RTI shows Inscription 4, focusing lighting on the upper portion of the inscription. (Mhw16-024_insc_4).
	<b>Inscription 4</b> <b>Description:</b> This RTI shows Inscription 4, with closer lighting than other attempts. (Mhw16-025_insc_4).
	<b>Inscription 8</b> <b>Description:</b> This RTI was recorded to see if the whole length of

<https://intarch.ac.uk>

# Data rich publication

## Grave Goods in Early Medieval Europe: regional variability and decline

Emma Brownlee

Cite this as: Brownlee, E. 2021 Grave Goods in Early Medieval Europe: regional variability and decline, *Internet Archaeology* 56.

<https://doi.org/10.11141/ia.56.11>

### Summary



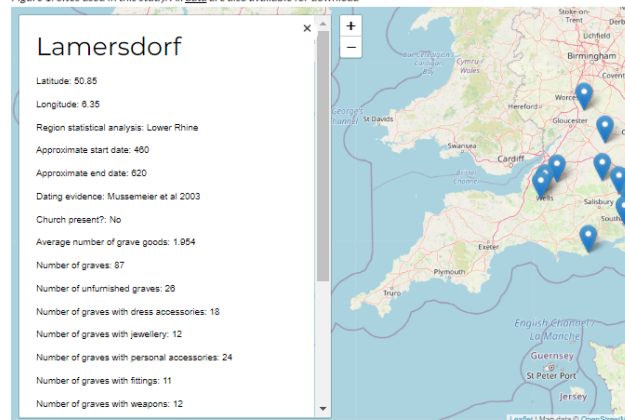
An incomplete early early-medieval (Anglo-Saxon, c.500-600) gilded copper-alloy zoomorphic plate bird brooch with garnet eye detail from Hampshire. Image: Hampshire Cultural Trust (CC BY 4.0). See K. Hinds 2017 HAMP-QABB4E: A EARLY MEDIEVAL BROOCH <https://finds.org.uk/database/artefacts/record/id/859161>

This article analyses the use of grave goods in burials across early medieval Europe and how that use changed over the course of the 6th to 8th centuries CE with the widespread

Correspondi

the sites, as a measure of relative level of farming, rather than an absolute criterion on the number of objects merely deposited. Cemeteries with exceptional organic preservation, such as Oberflacht (Schiek 1992), have not been included as they cannot be compared to the majority without such preservation. I have also avoided making an assessment of the value of the objects, focusing purely on numbers. All of the sites used in this study, along with the data associated with them, are displayed in Figure 1.

Figure 1: Sites used in this study. All data are also available for download



For furnished cemeteries, five main chronological schemes were relied on: Hines and Bayliss 2013; Legoux et al 2004; Müssemeier et al 2003; Koch 2001; Hakenbeck 2011. These all used seriation and correspondence analysis to group graves into phases, which were then assigned absolute dates on the basis of coins or dendrochronological dates in the case of Legoux et al 2004 and Müssemeier et al 2003, or radiocarbon dates in the case of Hines and Bayliss 2013. The absolute dates in Hakenbeck (2011, 50) were generated through comparison with those of Koch 2001 and Müssemeier et al 2003, with only a few coins from those graves to support these conclusions. Despite having become the primary chronological scheme for south-west Germany, Koch's chronology has been criticised for its opaque methodology, with

# Listening to Dura Europos: An Experiment in Archaeological Image Sonification

Shawn Graham and Jaime Simons

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<https://doi.org/10.11141/ia.56.8>

## Summary



Man standing in doorway of block B2. Courtesy Yale University Art Gallery, Dura-Europos Collection, z-90; corresponds with Baird 2011, fig. 5

We present an experiment in sonifying archival archaeological imagery to make the act of looking at photography strange and weird. The sounds produced will then arrest us and slow us down, and make apparent to us the different ways that archaeological vision is constructed to particular effect/affect. It makes us alive to what is hidden or elided in the image itself; in



Figure 6: Workers pushing removed dirt in rail carts. Courtesy Yale University Art Gallery, Dura-Europos Collection, z-92.

Corresponds with Baird 2011, fig. 15. ▶ Listen

Figure 6 (Baird's fig. 15), which depicts teams of workmen toiling to push minecarts filled with rubble out of the site, struck us, when sonified, as ▶ serene, hopeful and relaxed : the very antithesis to what is depicted. And yet, while we cannot see the photographer, presumably a member of the Yale team, we know that it isn't *him* who is toiling to shift the rubble. While the piece is fairly active in its opening moments, it settles down into an almost trudging, repetitive pace, perhaps reflecting the composition of the photo into groups of workers, matching their no doubt slow labour to push the carts along the track. The interplay between the image and the sound drives home the long-standing archaeological habit to erase the labour of precariously employed, racialised individuals from the narrative told.



Figure 7: Yale expedition members taking notes on excavated area of the Mithraeum. Courtesy Yale University Art Gallery, Dura-Europos Collection, g974b. Corresponds with Baird 2011, fig. 9. ▶ Listen





# Hollis Croft, Sheffield, South Yorkshire: Old site and new connections

Ashley Tuck and Milica Rajic with Sam Bromage and Emma Carter

Cite this as: Tuck, A. and Rajic, M. 2021 Hollis Croft, Sheffield, South Yorkshire: Old site and new connections, *Internet Archaeology* 56.

<https://doi.org/10.11141/ia.56.4>

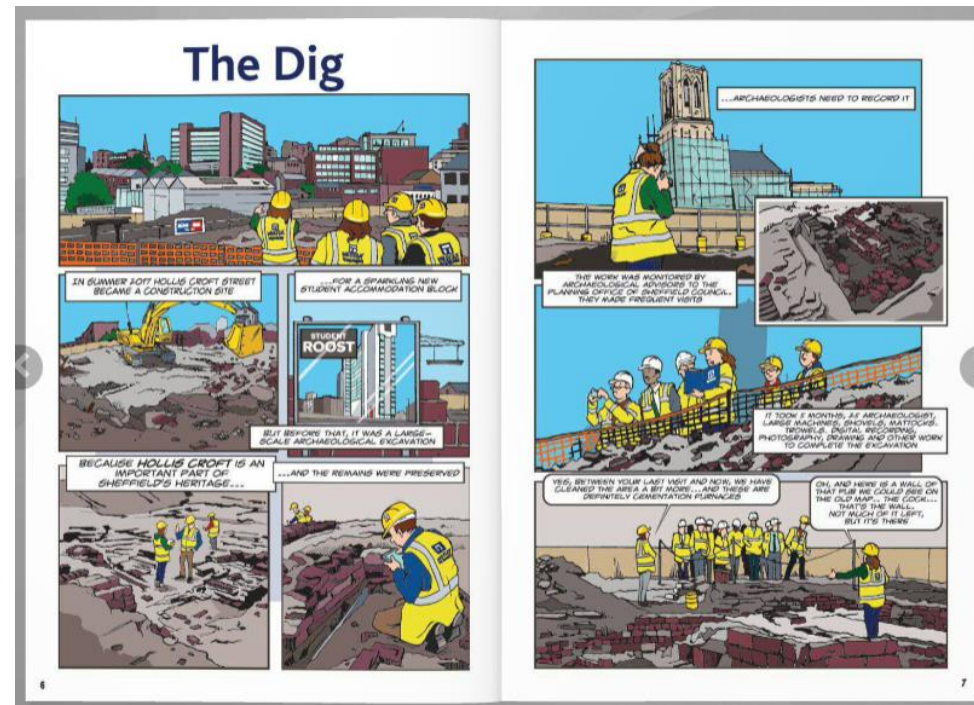
## Summary



Hollis Croft, Sheffield. An illustration by Will Rea ©Wessex Archaeology.

In 2017, a team from the Wessex Archaeology Sheffield office investigated a site, Hollis Croft (NGR 434990 387580), prior to the construction of a multi-million pound commercial and student housing development. Hollis Croft is one of many Sheffield's sites where well-preserved industrial archaeology survives beneath the modern buildings.

Historic building recording was followed by a watching brief, a scheme of archaeological evaluation trenching and then strip, map and sample excavations, which revealed substantial



# Star Carr pendant

## A Unique Engraved Shale Pendant from the Site of Star Carr: the oldest Mesolithic art in Britain



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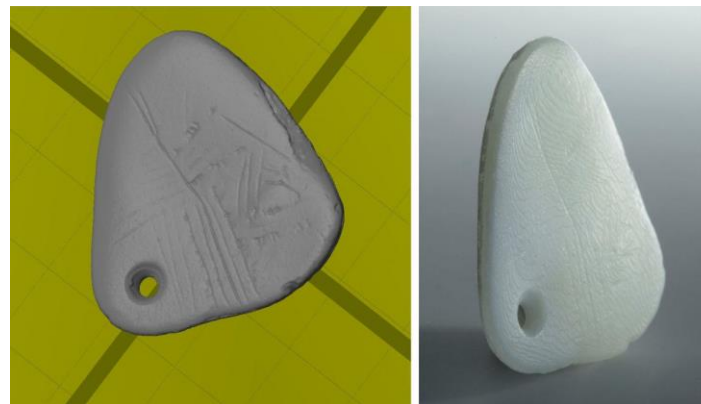
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Cite this as: Milner, N. et al. (2016). A Unique Engraved Shale Pendant from the Site of Star Carr: the oldest Mesolithic art in Britain, *Internet Archaeology* 40. <http://dx.doi.org/10.11141/ia.40.8>

### Summary

In 2015 an engraved shale pendant was found during excavations at the Early Mesolithic site of Star Carr, UK. Engraved motifs on Mesolithic pendants are extremely rare, with the exception of amber pendants from southern Scandinavia. The artwork on the pendant is the earliest known Mesolithic art in Britain; the 'barbed line' motif is comparable to styles on the Continent, particularly in Denmark. When it was first uncovered the lines were barely visible but using a range of digital imaging techniques it has been possible to examine them in detail and determine the style of engraving as well as the order in which the lines might have been made. In addition, microwear and residue analyses were applied to examine whether the pendant showed signs that it had been strung or worn.



- Published February 2016
- Accessed over 17,000 times since publication, 700 downloads of model
- Rich publication with [3D model](#), [RTI visualisation](#), 3D print file and linked to related ADS digital archive
- Audience: UK, USA, China, Hong Kong, Australia, Denmark, Canada, Italy, Croatia





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