

Chancellor Dharker,

Kay Hartley's peers acknowledge that she is 'an oracle' in the field of European Romano-British ceramic mortaria and the stamps of their potters. She is widely recognised as the 'doyenne of her discipline', a specialism which she has single-handedly developed from the beginnings of post-war rescue archaeology in the 1950s through to commercial and academic research projects of the 2020s. It is astounding to note that Kay has made a significant contribution to *almost every* British Roman archaeology report produced over the last 60 years. An extended special issue of the *Journal of Roman Pottery Studies* devoted to Kay is testament to, not only her academic contributions, but also 'to the affection, friendship and personal esteem which she has engendered in those she has come into contact with over the years...'. It finished 'There can be few who follow her who could hope to match her achievements.' This was written almost twenty years ago, and Kay continues to actively work on mortaria and encourage future generations of scholars.

Growing up in rural Yorkshire, Kay remembers her first encounters in archaeology were from reading Sunday newspaper reports on ancient Egypt while sitting outside the Toll Bar in Gisburn, aged around eight. Her family moved to Burnley in 1939, and she won a scholarship to the Girls' High School in what she describes as rather 'chancy' fashion – taking the opportunity of the move to sit the exam for a second time. Her aunt, who kept a sweetshop, served teas and made ice-cream at the weekends, was a steadfast source of encouragement and, despite hardship, tried to enable every opportunity for Kay. From school she went to the Municipal College, which was not equipped to teach to degree standard, and she was one of the only people to gain an external degree from London University, graduating in 1950 with an honours degree in history, specialising in the social and economic history of the Tudor period.

After working in Lewis's and teaching for a couple of years, it was through a series of lectures being run by the Workers' Education Association that Kay reconnected with archaeology. The lectures were given by Margaret Fowler from Manchester University who championed Kay – sponsoring her membership of the John Rylands Library in Manchester, sharing information about events and visits to excavations. This led to Kay undertaking exams in Ancient and Roman Britain with a view to embarking on a PhD. It was at this time that Kay forged an interest in the area that defines her career – the study of mortaria (Roman pottery kitchen vessels with a coarse internal surface, thought to be used mainly for grinding or mixing foodstuffs). Although her PhD ambitions were ultimately thwarted by the difficulties of securing funding as a married woman, that Kay has gone on to build a world-renowned reputation within her field through, largely, project work speaks both to her tenacity and the calibre of her expertise.

A systematic, dogged curiosity defines Kay's approach to mortaria – in her words, she has always worked on the basis of seeing all of the material possible, which has resulted in a rich body of data, particularly on the various makers' stamps. From the outset, she received great encouragement from Professor Eric Birley who had been recording mortarium stamps while working primarily on Samian ware. The British archaeologist Sheppard Frere, Brian Hartley and her tutor Richard Reece were also influential advocates in those early years. Supported by grants from London University, in 1960 Kay nervously ventured to France with the aim of checking out various presumptions, questions and problems relating to stamps thought to originate from Lyon, although what Kay discerned suggested otherwise. While unable to actually view the collections at Lyon, the trip to France, and those that followed to Belgium and the Netherlands were crucial to better understand the flow of mortaria between the Continent and Britain. Whether travelling to France with friends, or visiting relatives in the UK, Kay took every opportunity to delve into museum collections to further the study of mortaria. Throughout her career, Kay has been an 'early adopter' of technology, and as early as the 1960s she worked with other specialists to carry out what was then ground-

breaking scientific analysis of the pottery from fabrics. In 2006 Kay took the lead in publishing the industry standard bibliography for mortaria studies.

The dedicated, careful curation of records, combined with the skilful recording of individual makers' stamps has resulted in an archive of both national and international importance. To secure its legacy and widen its reach, Kay is currently working with Ruth Leary to create a database and website of the archive, which will enable future scholars to build on her contribution to mortaria studies. Along with another digital project focused on the excavations of the extensive industrial complex of kilns at Mancetter-Hartshill, in which Kay played a leading role at a time when few female archaeologists did so, Kay's work does more than tell us about a specific type of pottery, it provides rare insight into the lives of individual artisans working in Roman Britain. Alexandra Croome, Keeper of Archaeology with Tyne & Wear Archives & Museums, recalls how Kay's diagnostic approach has brought to life a potter called Anaeus, present here in the North East but who moved between different potteries. These narratives open a way of storytelling for museums that engages generations with everyday Romano-British life. In the North, her work has deepened understanding of particularly the Northern Roman Walls, and whilst her influence can be felt in excavation reports across Britain, particular contributions include Mancetter-Hartshill, Heronbridge, Binchester, Piercebridge and Catterick, Colchester, York, and London. Kay's expertise has also, crucially, enabled more accurate dating of archaeological sites – often from the smallest sherd of pottery with only the trace of a rim form or stamp.

As a founder member of the Study Group for Roman Pottery, established in 1971, Kay contributed to the creation of a forum which has advanced the field immeasurably and is now leading the introduction of a greater degree of standardisation in the discipline. It was not uncommon for fellow members to approach Kay with handfuls of pottery sherds retrieved from the depths of their pockets so they could mine her phenomenal memory, and for Kay to be seen with blackened hands having taken rubbings of what might be a new stamp - her knowledge of stamps being matched by enviable skills in recording them.

KAY HARTLEY: DLitt

Kay literally immerses herself in her chosen subject, her home festooned with mortaria, which her colleague and friend Yvonne Boutwood recalls were often used as alternative beds and perches by feline companions such as Pip and Teddy. Over the years Kay has also found the time to be a ruthless scrabble player, giver of the most interesting books, green-fingered gardener, opera and history lover – a keen member of the Yorkshire Archaeological and Historical Society, and an extremely good cook.

More than this, despite doors often being unjustly closed and working through tough-times, Kay has been a forerunner of women's ability to claim their own education, a role-model for women in archaeology and, particularly, for women in her family who have benefitted from her courage, strength and inner-steel.

Chancellor Dharker, for her outstanding contribution to Roman pottery studies and to our understanding of Roman Britain, I present to you Kay Hartley as a candidate for the degree of Doctor of Letters, *honoris causa*.

Citation by Professor Vee Pollock, Public Orator

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