

# Antiquity

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## Editorial

THIS is the 150th number of ANTIQUITY. When this journal was started in 1927 by our distinguished and enthusiastic predecessor, it was a venture—and an adventure. Reginald Smith said: 'I will give it ten years', and Jacquetta Hawkes, writing in the hundredth number of ANTIQUITY, which had then been going for a quarter of a century, said: 'There must have been many people who would have felt that in allowing a decade for the life span of the new magazine, . . . Mr Reginald Smith was showing less than his usual caution' (ANTIQUITY, 1951, 171).

Now decade and quarter-century are past; with this number we are in our thirty-eighth year, and still, we think, the only independent archaeological journal in the world. Other journals with an ANTIQUITY character—and there are very few of them—belong to Societies or Institutes. *Archaeology* in America is our nearest parallel—rival would be a silly word to use for there is plenty of room for many comparable journals—and we wish this delightful, excellently produced and most useful journal all success. There are at present rumours of a new French journal to be called (surprisingly to a British public) *Archaeologia*, but we have not yet seen a copy. Nor have we heard of the *Archaeological News Letter*, that praiseworthy venture, for some while.

Why did ANTIQUITY succeed when many of its predecessors died? The simple answer is OGS with his enthusiasm and personality which would not let it fail. He had to nurse it through the late twenties and again in the years of the

1939–45 war when it was very much touch and go. We should remember that our debt to him is not only for founding this journal but for seeing that it did not founder in the early forties. In the sixties we are in a different climate of thought; to look through the list of our subscribers is to see that they include all the major libraries and museums in the world. The circulation grows from year to year: many of our subscribers and readers in the British Isles may not know that well over half of our subscribers are *outside* the British Isles. Here's to all those who make the journal possible—subscribers, associate and assistant editors, printers and publishers, and, to quote Milton, 'That indigested heap, and frie of Authors, which they call Antiquity'. And here's to the next fifty numbers. The present Editor, if he is alive in 1977, will be a strange old party then, darting from megalith to megalith in a jet-propelled bath-chair well equipped with portable library and cellar—impatiently awaiting on the first of March, June, September and December the ANTIQUITY his successor is editing.



This is perhaps the place for a few words about our new layout. We had for some time been conscious that our regular offering of 84 wide-set, closely packed pages must have imposed a considerable strain upon our more conscientious readers—and, indeed, even on 'dippers'. We were confirmed in this feeling when we came across the following words in

## ANTIQUITY

Hugh Williamson's admirable *Methods of Book Design* (Oxford University Press, 1956): 'Most readers now prefer some leading, and quite unprejudiced people will refuse to begin a book if the text presents too solid an appearance . . . wide measures without proportionate leading may well cause hesitation and a slowing down of reading.' 'Leading', as the layman will infer from Williamson's remarks, is the printer's term for white space between the lines. We wanted it, as well as a narrower measure (for we were aware that our reading line was too long); but how were we to achieve this dual benefit without losing precious word space—a loss which our archaeologically hungry subscribers would have been quick to deplore? 'More matter with less art' is the cry we should fittingly have heard from them in this year of Shakespeare quatercentenary celebrations.

We gave the problem a great deal of thought, and consulted our printers, who helpfully laid before us specimen pages set in different styles. The editorial eyes, thus put to the test, were most at ease with the leaded, double-column page we have now adopted; and we know—because they have kindly written to tell us so—that many of our readers felt more than usually refreshed as they closed the covers of our March issue. In reply, we would give them the good news that the two-column layout, with a smaller but more legible size of type, has actually resulted in a gain of some 50 words a page.

No editor likes to turn down good stuff, or even delay it gravely—which loss of word space might have occasioned. But the fact that we now find ourselves with a little more room is not to be taken as a signal for a spate of words, words, words. . . . On the contrary, we take this opportunity to implore our would-be contributors to declare with Polonius: 'I will be brief.'



Archaeological anthologies seem to be very much in fashion at the moment. Perhaps the fashion began with Lady Wheeler's *First Book of Archaeology* published in 1957 and her

*Second Book of Archaeology*, two years later, in which she collected together various extracts and added some helpful introductory comments. It was certainly encouraged and enlivened in 1961 by Ronald Jessup's *Curiosities of British Archaeology*, which was described, and rightly so, as 'a selective prospect of British antiquity'.

The same technique is used by Leo Deuel in his *The Treasures of Time*\*. Dr Deuel is a member of the History Department of New York's City College. He has chosen 21 extracts varying from Belzoni, Mariette, and Maspero to Krämer, Lankester Harding, Claude Schaeffer and Michael Ventris, and has produced a valuable sourcebook of archaeological discovery and exploration in the Ancient Near East. Many of the pieces included are out of print and inaccessible, and we are therefore immediately grateful to Dr Deuel as we are to all the anthologists mentioned here, even if we are critical of their selections.

The next anthology to be mentioned is just called *Archaeology*, and is a volume in the New York University Library of Science, which is described as 'a multivolume library of science, designed for the general reader, spanning the whole range of the natural and physical sciences'. The whole series is edited by Samuel Rapport and Helen Wright, each volume having a different 'Academic Editorial Adviser'. The volume on archaeology is academically advised by Jotham Johnson, head of the Department of Classics, New York College, and Chairman of the Department of Classics in Washington Square College. He himself contributes an unusual foreword beginning: 'The portal of a new year provides occasion to peer into the swirling mists that lie before us. But behind. . .' This anthology is divided into five sections: (1) Aims and Methods of Archaeology (2) Western Europe (3) the Eastern Mediterranean (4) Asia and Oceania, and (5) the New World. All the 28 extracts are interesting and valuable, ranging as they do from the Abbé Breuil to Charles Seltman,

\* Details of all books reviewed editorially will be found on p. 90.

## EDITORIAL

from Métraux on Easter Island to George Vaillant on Tenochtitlan. There are infelicities in the production of this book which includes four of the worst maps ever seen in archaeological books (and there are some very bad ones already); they are not only cartographically displeasing but often inaccurate—thus Harappa and Star Carr are just not where they are shown on the maps. And we suppose the editor was thinking of Arikamedu when he describes how Sir Mortimer Wheeler identified Roman remains from the 1st century A.D. at Mohenjo-daro and thereby cross-dated two divergent civilizations. Apart from all this, there are two very valuable pieces to have: Jefferson on the Virginia mound, and E. E. Slosser's most amusing and interesting 'Science of the City Dump'.

We are already deeply indebted to R. F. Heizer for his anthology *The Archaeologist at Work* (1959). He has now put us even further in his debt by *Man's Discovery of his Past: Literary Landmarks in Archaeology*. Here are brought together 24 original articles or excerpts from longer works varying from Nicholas Steno's account of stratigraphy in his *Podromus* of 1669 to John Middleton on Fluorine Dating, Schaaffhausen on the Neanderthal skull, Whitney on Calaveras, Weiner, Oakley, and Le Gros Clark on Pilttdown. It is very nice to have easily accessible Alan Wace's paper on 'The Greeks and Romans as Archaeologists' first published in 1949 in the *Bulletin of the Société Royale d'Archéologie d'Alexandrie*, and J. W. Flower's paper on Palaeolithic handaxes from Amiens in the *Quarterly Journal of the Geological Society of London* for 1860. By printing Tournal's paper in the 1833 volume of the *Annales de Chimie et de Physique* Heizer demonstrates clearly to all of us who have written about the history of prehistory, that it was not Daniel Wilson who invented the word prehistory, but at least Tournal, who was using the word in 1833. We (see G. Simpson, *ANTIQUITY*, 1962, 217, and G. E. Daniel, *The Idea of Prehistory*, 1962, 1) shared this misconception with Daniel Wilson himself, who in the second (1863) edition of his *The Archaeology and Prehistoric Annals of Scotland*

referred to having introduced the words prehistory and prehistoric in his initial (1851) edition.

But in his paper dealing with general considerations on the phenomenon of bone caverns, published in 1833, Tournal says of '... the modern geological period or "Age of Man"'. This period perhaps divided into: *Prehistoric Period*. This started with the appearance of man on the surface of the globe, and extends to the beginning of the most ancient traditions . . .'

and

'*Historic Period*. This hardly dates beyond seven thousand years ago, i.e., to the epoch of the construction of Thebes, during the nineteenth Egyptian Dynasty. . .'

We are most grateful to Robert Heizer for having rescued this paper for us. What is fascinating is that Tournal was not merely using the term prehistory, but was clear that the antiquity of man stretched far far back beyond the 4004 B.C. of the Ussher chronology. Perhaps in the history of prehistory 1833 is as much an *annus mirabilis* as 1859; it saw Tournal's paper as it did the last volume of Lyell's *Principles of Geology*.

Heizer's book is not merely an excellent and stimulating and exciting anthology. All his extracts are bound together with scholarly and entirely admirable linking passages: he has given us in addition to anthology, a fascinating commentary on the history of archaeological ideas.

And in the wake of Lady Wheeler, Jessup, Deuel, Johnson, and Heizer comes Jacquetta Hawkes with her *The World of the Past*. The plates are splendid, the line-figures not so, and the maps leave a great deal to be desired. This is indeed an enormous anthology; it weighs 5 lb. 10½ oz., comprises 600,000 words, that is to say it is the size of between eight and ten detective stories, and as big as all the other anthologies we have mentioned rolled together. In a word, while the others are anthologies with a special purpose, this is a work of reference or a pocket (provided you have a large pocket) library of archaeology. It is prefaced by a long essay on the history, name and nature of archaeology.

All anthologists must be selectors, they must make their own bouquet of other men's flowers, and it is always nice to know their principles of selection. Jacquetta Hawkes decided to include only passages which were stylistically good: 'the choice of extracts for this anthology', she says in her preface, 'has been determined first of all by the quality of the writing'. This puts *The World of the Past* in quite a different category from the other archaeological anthologies we have discussed, and we cannot complain if passages that seem to us essential to the history of the origin and growth of archaeology are missing. It would only be a reviewer who has not read and appreciated her preface who would be critical of this book for not being what its author never intended it to be. We must be grateful to her for having produced for us what she has done: an anthology which is a pleasing reflection of her own taste of the pleasures and purposes of archaeology. Jacquetta Hawkes has made a rather specialized collection of other men's flowers, but her careful scissors have snipped well and amusingly in the garden of the past. And there can be no two views on one point: all these anthologies—Lady Wheeler, Jessup, Deuel, Johnson, Heizer and Jacquetta Hawkes—must be on the shelves of all serious libraries and the libraries of all serious archaeologists.



Last December the Young Archaeologists held their second conference; on the opening day *The Times* of London printed a third leader about archaeology under the title 'The Happy Pursuit', and they have allowed us to reprint it here, from their issue of 18th December 1963. It is a piece which deserves more lasting fame than is afforded by the columns of a daily newspaper, however distinguished and important. It is, indeed, a piece which could well take a place in an archaeological anthology.

The conference for young archaeologists which opens today at the premises of London University's Institute of Archaeology is the second of what looks like becoming an annual series of such conferences. It is evidence of the subject's popularity among the young.

The popularity of archaeology is sometimes quoted, beside attendance figures at concerts of classical music and the prevalence of dinghy sailing, to refute the detractors of modern youth: and justly so. One can only guess at the springs of its popularity. It is a sociable sort of inquiry; it requires physical exertion as well as mental industry; the spade-work (literally) is done in the open air; the excitement of a search for hidden treasure is never far away, even if the only treasure that can reasonably be expected is a flint implement or a broken pot. And perhaps part of its appeal is that it is a paradigm of modern intellectual discipline. Its methods have become more rigorous, or at least more complicated, and the total pursuit is being broken down into an increasing number of specialized sections. At the same time archaeology makes wider use of techniques borrowed from other fields of study, including radiology, chemical analysis, aerial photography, and computers. The growing specialization and technical sophistication of the subject has not meant a withdrawal of interest from neighbouring areas on the intellectual map. On the contrary, archaeology's traditional link with history is now matched by links with several of the subdivisions of natural science.

This double development, towards specialization and towards a wider relevance to other disciplines, is characteristic of the intellectual progress of the times. But there is another feature of archaeology, less characteristic of the age, which may also account for some of its attractiveness. Being a subject of negligible utility, in the restricted sense which politics gives to that word, its devotees are spared most of those internal conflicts that trouble other investigators, who find the intellectual dictates of their subject and the social demands that it generates pointing, or pulling, in two different directions.



A word of welcome to two new ventures of interest to all archaeologists. The first is *Discovering Art*, which describes itself as 'The illustrated story of Art through the ages'. It comes out weekly on Mondays; the first issue was published on 20th January. The complete work will be in twelve volumes, each telling 'part of the story of art from cave painting to the present day'. This is an international

## EDITORIAL

publication and the idea originated in Italy with Fratelli Fabbri in Milan. It is already published in France by Hachette.

As we write, to date, we have got to the Egyptians. Each issue has 26 pages and all the illustrations are in colour; the registration is not always perfect but in general the effect is good. The photographs were specially taken all over the world by the magazine's own photographers and because of this it has taken twelve years to prepare the material for publication. The Editor-in-Chief is J. P. Chancellor, the Chief Adviser Sir Herbert Read, and the panel of advisory editors includes Sir John Rothenstein, Sir John Summerson and Henry Moore. For a publication advised by a thrice-knightly cast of such artistic distinction, *Discovering Art's* cover is a disappointment. It has a curiously thirty-ish look; so much so that instead of the 'fine full-colour reproduction of a famous painting' which appears on the back cover of each issue, one half-expects to encounter an advertisement for Abdullah cigarettes at ridiculous prices. Inside, the typography leaves something to be desired; and too often the pictures and text seem to be uneasy partners (a *malaise*, we suspect, attributable to this form of 'international' publishing). But we must not carp if all else is subordinate to the pictures in a publication called *Discovering Art*.

The first few numbers have some very lovely pictures indeed: well-reproduced photographs of the cave-paintings at Niaux, the striped bear drinking from a bowl from Syros (National Archaeological Museum, Athens), the lion guarding the entrance to the Daga temple at Mari, and the lovely Egyptian alabaster hippopotamus now in the Ny Carlsberg Glyptotek in Copenhagen—to mention only a few delights. In such a wide-reaching survey there are bound to be infelicities and confessions of ignorance. The treatment of megalithic art is quite ridiculous; have the editors never heard of Hal Tarxien, Los Millares, Gavrinis, Coizard, New Grange? We suspect not, but it is strange to give no more attention to the first religious art in western and Mediterranean Europe than one

photograph of the statue-menhir from St-Sernin in the Aveyron. The lovely photographs in Crawford's *Eye-Goddess*, Van Cles-Reden's *The Realm of the Great Goddess*, and Stacul's *La Grande Madre* show what splendid material there is. We hope the second great religious art of western Europe—that of the La Tène Celts—will not be so scurvily treated, and that we shall have a fine collection of photographs of Roquepertuse, Entremont, Boury, Effigneux, to mention a few sites in France.

So often books on art history break down when they turn to map-work, and *Discovering Art* is no exception. The map-work in this series leaves much to be desired. For a map labelled 'principal centres of Palaeolithic art in the Franco-Cantabrian area' to omit Font-de-Gaume, Les Combarelles, La Mouthe, Angles-sur-l'Anglin, Tuc d'Audoubert, and Les Trois Frères (while including Solutré where there is no art) is to carry the bizarre to the point of fantasy.



The second new venture is the first in a series of Regional Archaeologies edited by David Wilson, Reader in the Archaeology of the Anglo-Saxon Period in the University of London, and published by the relatively new firm of Cory, Adams and Mackay, whose English version of Semenov's book is mentioned elsewhere. This first volume is *The Severn Basin* by K. S. Painter; other volumes advertised are *South Wales*, *Yorkshire*, *North Wales*, *South-West Scotland*, *The Roman Frontiers of Britain*, *Wessex*, and *London*.

We are reminded not unnaturally of Methuen's County Archaeologies which were edited by (Sir) Thomas Kendrick. The first volume, Vulliamy's *Middlesex and London*, appeared in 1930, and was followed by Jessup's *Kent*, Peake's *Berkshire*, Mrs Dobson's *Somerset*, Whimster's *Surrey*, Hencken's *Cornwall and Scilly*, Elgee's *Yorkshire*, and ended with Curwen's *Sussex* in 1937. These eight volumes formed an invaluable archive for the areas of Britain they covered, and it was a matter of great regret to archaeology when the series came to an end. We hope this present



## ANTIQUITY

series will be more successful. The Methuen County Archaeologies attempted a fairly comprehensive treatment with exhaustive bibliographies and a gazetteer; the present Regional Archaeologies are not so ambitious. They provide a more popular treatment 'designed to provide an authoritative contribution to local archaeology for schools and school libraries, students, adult education groups and amateur field workers'. *The Severn Basin* is a good beginning to the series, although the half-tones do not reproduce well on the paper used, and the very short list of books ought at least to have included Crawford's *Long Barrows of the Cotswolds*, Mrs Dobson's *Somerset*, and Mrs Clifford's *Bagendon*.



Mr Painter tells us that 'the date and mode of introduction of agriculture have been settled at about 2600 B.C.' and that 'in the Severn

basin the evidence suggests that the colonists bringing the practice of burial in megalithic tombs arrived from west France about 2600 B.C.' Surely, surely, before this; see Mr MacKie's note on Monamore in our last number (*ANTIQUITY*, 1964, 52), and Mr Ashbee's note on Fussell's Lodge Long Barrow printed here (p. 139). But we sympathize with anyone who has to give generalized dates in these days of C14. We do not sympathize with Mr Geoffrey Boumphrey, who, in a section on 'Prehistory in Britain' in front of the newly published *Shell and BP Guide to Britain* (edited by himself), dates the British New Stone Age as 2300 to 1900. But then, he lists among the diagnostics of this period 'Sunk hut circles. . . . Shapely thin-walled pottery. . . . Crude oil-lamps. . . . Carved fertility figures. . . . Primitive carpentry'. Mr Boumphrey should have burnt a little more midnight oil in his crude lamps.

### BOOKS REVIEWED IN THE EDITORIAL

**The Treasures of Time** by Leo Deuel. First published in the U.S.A. in 1961 by the *World Publishing Company*; published in Britain in 1962 by the *Souvenir Press*. 319 pp., 16 pls., end-paper map. 35s.

**Archaeology** edited by Jotham Johnson. *New York University Press*, 1963. 367 pp., 24 pls. \$4.95.

**Man's Discovery of his Past: Literary Landmarks in Archaeology** by R. F. Heizer. *Englewood Cliffs, N.J.: Prentice-Hall*, 1962. 179 pp., 6 figs. \$1.95.

**The World of the Past** by Jacquetta Hawkes. *London: Thames and Hudson*, 1963. Two volumes separately paginated and indexed: Vol. I, 601 pp., 24 pls.; Vol. II, 709 pp., 24 pls. £6 6s. od.

**Discovering Art**. *Purnell & Sons Ltd.* Published in weekly parts at 3s. 6d., Easibinders available.

**The Severn Basin** by K. S. Painter. *London: Cory, Adams and Mackay*, 1964. 72 pp. including 44 figs. and photographs and a frontispiece map. 15s.