

Antiquity

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Editorial

It is very good news, and editorially we note it with pleasure, that the Trustees of ANTIQUITY have been pleased to add Jacquetta Hawkes and Professor B. W. Cunliffe to their number. The Trust, which took over the ownership of ANTIQUITY from Mr H. W. Edwards, has now been in existence for ten years. There is in some quarters uncertainty about the nature of the Trust and the Secretary receives many applications for research, travel and excavation grants. The prime purpose of the Trust is the publication of ANTIQUITY. It is not unamenable, in these days of rising production, printing and distribution costs, to having its Trust Fund augmented by generous donors. The more the Trust has in its Fund, the less likely will it be necessary to put up the subscription to ANTIQUITY, which has stood at £2 10s. since 1966. Anyone interested in contributing to the Trust, by direct gift, or covenanted subscription, should write to The Secretary, The Antiquity Trust, c/o Few and Kester, Montagu House, Suffolk Street, Cambridge, England.



The prize for the best entry in the 'Whither Archaeology?' contest (*Antiquity*, 1969, 7) has been divided between Evžen Neustupný and Glynn Isaac. Dr Neustupný is on the staff of the Department of Archaeology in the Czech Academy of Sciences in Prague, and has already contributed two articles to ANTIQUITY: 'The Tartaria Tablets' (1968, 32) and 'A New Epoch in Radiocarbon Dating' in the March 1970

issue. Glynn Isaac is a Professor in the Department of Anthropology at Berkeley. We hope to publish their articles in March 1971.



1970 is a year of anniversaries. Congratulations, first, to Professor K. A. C. Creswell, who, a few months after his ninetieth birthday, was knighted in the New Year Honours List. His entry in *Who's Who* under education says, simply, 'Studying Muslim Art since 1910'. He was Professor of Muslim Art and Archaeology at the Egyptian University from 1931 to 1951, and since 1956 has been Professor of Muslim Architecture at the American University in Cairo. We salute someone who, in these difficult days, carries on the great archaeological tradition of work in Egypt and the Near East, as we also salute Professor Emery, some of whose discoveries are mentioned elsewhere in the account of the work of the Egypt Exploration Fund (pp. 195-8). At a time when *Pravda* and *Izvestia* are declaring that St Anthony's College, Oxford, is a centre of British spies, and the works of the American CIA are everywhere under increasing suspicion, it is pleasant to know that archaeologists, traditionally regarded as cover-agents, can work honestly to the benefit of the whole world in Egypt. Long may this happen in all countries, whatever their present political affiliations, which may in any case be temporary. Napoleon's donkeys stayed a long time in Egypt to the great good of our scholarly knowledge of that ancient country.

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Two of our Advisory Editors have this year moved a stage towards the Creswell point. Stuart Piggott was sixty and his sexagenary was celebrated by members of the Editorial Board with archaeological rites (more gastro- than astro-) at Callanish. Sir Mortimer Wheeler will be eighty within a few days of the publication of this number of ANTIQUITY, a journal which he has done so much to encourage and support by his generous friendship and helpful advice to Crawford, and to ourselves. Wheeler has already set down some of his memories in *Still Digging*: that book was published in 1955. Is it not now time for a supplementary memoir dealing with the last 15 years of archaeology since his autobiography was published? What should it be called? *No Longer Digging*? But with a sub-title which no publisher would print, namely, 'But still active in all aspects of archaeology, and still a great power in the land'. And for that matter, in many other lands. Long may it be so.

It is good to know that the undergraduates who run the Archaeological Society of the University of Southampton have, on their own initiative, organized a conference on 'The Iron Age and its Hillforts' in honour of, and as a tribute to, Mortimer Wheeler. The conference will be held in the University of Southampton from 5-7 March 1971: it begins with a formal opening and dedication of the conference by the chairman, A. L. F. Rivet, and, after a reply by Wheeler, there will be papers by Christopher Hawkes, Barry Cunliffe, R. W. Feachem, David Peacock, P-R. Giot, Aileen Fox and others. The papers will be published subsequently. The present programme (which is provisional) and further details, can be obtained from *The Secretary, The Archaeological Society, The University, Southampton*.

And we do not forget, in our anniversary mood, the distinguished wife of one of our Advisory Editors: Lady Mallowan, better known to the world as Agatha Christie. She, too, is eighty this September, and we remember her not only for the fact that she has written brilliant detective stories, some (*Murder in Mesopotamia* and *Death Comes at the End*) set in archaeological contexts, but also for her

constant help on her husband's excavations—and not least for having written that most agreeable introduction to archaeology, *Come Tell Me How You Live*.



We have already referred to the centenary of the Boston Museum of Fine Arts, and its centennial exhibition which contains the unprovenanced East Mediterranean treasure (*Antiquity*, 1970, 88-90). Two other of America's major art museums were incorporated in that same year: 1870 saw the official beginning not only of Boston but also of Washington DC and the Metropolitan Museum of Art in New York. As part of its centennial celebrations the Met has had devoted to it an admirable book by Calvin Tomkins. It is called *Merchants and Masterpieces: the Story of the Metropolitan Museum of Art* (New York: E. P. Dutton and Co.; Toronto and Vancouver: Clarke, Irwin and Co., 1970. 382 pp., 33 pls. \$10.00). The Met has been described as 'the greatest museum in the Western hemisphere and one of the half dozen greatest in the world' and it is claimed that 'no other museum attracts such a huge and avid public'. Certainly it attracts six million visitors a year.

Tomkins reminds us that the three great American museums that were incorporated a hundred years ago were by no means the first American art museums: the gallery of the Pennsylvania Academy of Fine Arts was founded in 1805, and the Wadsworth Athenaeum in Hartford in 1842: the New York Academy of Fine Arts had started in 1802. To most 19th-century Americans art was European and suspicious: there were many natural science museums often pandering to the taste for the bizarre and grotesque. The finest of these 'dime museums', as they were called, was that opened in 1841 by Phineas T. Barnum on the corner of Broadway and Ann Street, in New York. Barnum's American Museum offered everything from 'roaring baboons' to 'interesting relics from the Holy Land', and Barnum claimed that it was much better than the British Museum. The British Museum had been opened in 1759 and Tomkins reminds us that

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at first it could be visited only by appointment 'and by those who were able to qualify as "gentlemen" '.

When the Metropolitan Museum of Art was at last established, in 1880, in its new Central Park home, the principal address was given by one of the younger trustees, Joseph C. Choate. He declared that the trustees had rejected all snobbish distinctions between fine and applied arts, and the accumulation of 'a mere cabinet of curiosities which should serve to kill time for the idle', and decreed that it would 'gather together a more or less complete collection of objects illustrative of the history of art in all its branches, from the earliest beginning to the present time, which should serve not only for the instruction and entertainment of the people, but should also show to the students and artisans of every branch of industry, in the high and acknowledged standards of form and color, what the past has accomplished for them to imitate and excel'.

Tomkins gives us a clear and fascinating account of the history of the Met from the time of its first Director, General Luigi Palma di Cesnola, who had been American Consul in Cyprus and provided the museum with his collection of Cyprus antiquities, to that of its present Director, Tom Hoving, who has for a while been New York City's Commissioner of Parks, and, when he was appointed in December 1966, was the youngest director in the Met's history. It is a story of great men, of politics and intrigues, of amazing acquisitions and astonishing bequests—such as the James S. Rogers bequest of eight million dollars in 1901, the J. P. Morgan bequest in 1913, and the many, many J. P. Rockefeller bequests which, among other things, saw the creation of The Cloisters, described by Germain Bazin as 'the crowning achievement of American museology'.

Tomkins is particularly good on the problems of the Met with its disputed works and forgeries. He tells us how it narrowly escaped buying Alceo Dossena's work as genuine antiquities but was not so fortunate with its purchase of the three huge terracotta sculptures identified at the time as Etruscan works of art of the 6th century BC, but made by Riccardo Riccardi, and

his *mezzo matto* cousins, near Orvieto, in the 20th century AD. (And how fortunate we all are that Alfredo Adolfo Fioravanti, then a taxi-driver in Rome, was able to remember the work he assisted in Orvieto between 1914 and 1919.)

He is scrupulously fair in his telling of the story of the Met's Greek bronze horse, purchased in 1923, accepted by virtually every classical scholar as one of the finest Greek bronzes in existence. Gisela Richter called it 'without doubt, artistically the most important single object in our classical collection', and suggested that it was made by Kalamis. The horse appeared in every book on Greek art published after 1923: thousands of plaster replicas were sold in the Museum's sale desk and by Brentanos. It was, as most people know, not a curator who shot down the horse, but Joseph V. Noble, the museum's operating administrator. He came to the Met in 1956 and walked past the horse to his office many thousands of times. Yet it was not until one morning in 1961 that he noticed, for the first time, a thin line running from the top of the horse's mane down to the tip of the nose, and also down the spine, over the rump, and under the stomach. It suddenly occurred to Noble that this mould mark was such as is left when a sculpture is made by sand-casting, a process invented in the 14th century AD. Suspicion grew and the horse was removed from public exhibition: the incontrovertible proof came in 1967, when a gamma-ray shadowgraph showed the inside of the horse with its sand core, and the iron wire used as its framework. Noble gave a public lecture about all this in which he said of the horse: 'It's famous, but it's a fraud.'

We have already mentioned (1970, 90) the decision of the Curators of the University Museum of the University of Pennsylvania regarding the illicit trade in cultural objects. This decision is dated 1 April 1970 and we give the text in full:

The curatorial faculty of The University Museum today reached the unanimous conclusion that they would purchase no more art objects or antiquities for the Museum unless the objects are accompanied by a pedigree—that is, information about the different owners of the

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objects, place of origin, legality of export, and other data useful in each individual case. The information will be made public. This decision was recommended by the Director of the Museum, Froelich Rainey, and also by the Chairman of the Board of Managers, Howard C. Petersen.

The action of The University Museum staff is the result of an increasing illicit trade in cultural objects, particularly antiquities, which is causing major destruction of archaeological sites in many countries throughout the world. Practically all countries now have strict controls on the export of antiquities but it is clear that such controls do not stop the looting and destruction of archaeological sites, probably because high prices paid for antiquities in the international market make it impossible for the countries of origin to stop the movement across their borders.

The United Nations Organization, through UNESCO, is now discussing an international convention which proposes, among other things, that the major importing countries for these objects, such as the United States, West Germany, France and England, should introduce more rigid import controls in order to restrict the trade and protect the archaeological sites in countries such as Turkey, Iran, and Italy.

It is the considered opinion of The University Museum group of archaeologists and anthropologists who work in many countries throughout the world, that import controls in the importing countries will be no more effective than the export controls in the exporting countries. Probably the only effective way to stop this wholesale destruction of archaeological sites is to regulate the trade in cultural objects within each country just as most countries in the world today regulate domestic trade in foodstuffs, drugs, securities, and other commodities. The looting of sites is naturally done by the nationals of each country and the illicit trade is carried out by them and by the nationals of many countries. Hence the preservation of the cultural heritage for mankind as a whole is, in fact, a domestic problem for all nations.

The staff of The University Museum hopes that their action taken today will encourage other museums not only in the United States but in other nations to follow a similar procedure in the purchase of significant art objects, at least until the United Nations succeeds in establishing an effective convention to control this destructive trade.

With regard to the Boston treasure, Professor Emily Vermeule points out that the gold does not weigh 22 lb. as inadvertently mentioned by us, quoting published sources, but a little less than 2 kilos. We draw the attention of readers to the note published here (p. 227) by Mrs Rachel Maxwell-Hyslop: her last paragraph is of particular interest to all interested in the problem of unprovenanced finds.



We have already referred to the Viking Ship Museum at Roskilde in Denmark (1968, 166) and we now publish two photographs taken there last September by Mr James Dyer. One (PL. xxvb) is a view of the museum and the other (PL. xxva) shows Wreck I of the Skuldelev ships in process of reconstruction. This wreck has since been completely restored: this broad solid vessel with high sides is so far the only example yet found of a type known as *Knarr*, a seagoing cargo ship that was sailed across the North Sea to England, and across the North Atlantic to Iceland and Greenland. It is about 16.5 m. long, 4.5 m. broad, and its height amidships is 1.9 m. The reconstruction of the other four Viking ships continues: meanwhile this summer a special exhibition called 'Ship-shape' has been mounted in the museum at Roskilde, illustrating the development of the boat in Scandinavia. The museum continues to attract many visitors and the estimated total number for 1970 is 150,000. There is no doubt that a good museum properly run with good display will attract the public: we wrote in the last number about the Welsh Folk Museum; as we send these words to the printer we are off to see the Weald and Downland Open Air Museum at West Dean near Chichester.



British-based readers will find in this issue a leaflet about the new *History of Lincolnshire*, and it might be helpful at this juncture to tell our overseas readership that British Post Office rules preclude the insertion of leaflets offering goods for sale in journals sent overseas at the lowest rate of postage. In 1965 the Lincolnshire Local History Society took the first step in



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PLATE XXV: EDITORIAL

(a) *A partially rebuilt deep-sea trader (Sept. 1969) in (b) The Roskilde Ship Museum, taken from across the harbour (Sept. 1969)*

See p. 172

Photos: James F. Dyer

b



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inaugurating the publication of an entirely new *History of Lincolnshire*, and in the following year the History of Lincolnshire Committee was established. This committee has undertaken to publish a series of twelve volumes dealing with the history of the county: the first volume, *Roman Lincolnshire*, by Ben Whitwell, will appear in October of this year. Mr Whitwell is Keeper of the Lincoln City and County Museum: his is volume II of the series, which has as its general editor Mrs Joan Thirsk, Fellow of St Hilda's College, Oxford, and Reader in Economic History in the University.



Professor E. H. Tratman and Mr Arthur ApSimon take us to task for having forgotten the University of Bristol Spelaeological Society in our comments recently (1969, 3). Professor Tratman writes:

It was with some surprise that I read in your Editorial account in *ANTIQUITY* for March 1970 on the Oxford University Archaeological Society that it 'must surely be the oldest University undergraduate archaeological society in Europe and therefore in the world'. That credit must surely belong to the University of Bristol Spelaeological Society, which was founded on 11th March 1919, a full seven months before the Oxford Society. The UBSS was founded as an archaeological and caving society and has so continued to the present day. It is still the archaeological society of the University. It has published and still publishes its own *Proceedings*, in which archaeological papers have formed and form the major contributions. The bias is, of course, towards cave archaeology. The UBSS has also set up and maintained its own museum and library. I trust that you will give the same publicity to this statement that the University of Bristol Spelaeological Society is the oldest University undergraduate archaeological society that you gave to the claim of the Oxford society.

We are happy to give publicity to this statement and thank Professor Tratman for his letter. We direct the attention of our readers to the March 1969 volume of the *Proceedings of the University of Bristol Spelaeological Society*, their Jubilee Issue, with an excellent article by

A. M. ApSimon entitled '1919-1969: Fifty Years of Archaeological Research: The Spelaeological Society's Contribution to Archaeology'. But we are unable to agree that Bristol's claims can be fully sustained. The Oxford University Archaeological Society rose from the post-war ashes of the Oxford University Antiquarian Society, which died in June 1914; and that society, which had Leeds, Collingwood and Crawford as its active members, was itself a resuscitation of the Oxford University Brass Rubbing Society which was founded in 1893. Are there any university archaeological societies anywhere that can claim an origin earlier than 1893? If so, we will do them honour, while here and now doing honour to the excellent work of the Bristol Society, and to the inspiration of Professor Tratman.



Mr Paul Screeton takes us to task for some of our jibes at what the previous editor of *ANTIQUITY* called 'the lunatic fringe of archaeology'. He says, in a letter: 'I found your comments about straight trackers, John Michell and Professor Borst most odious and unwarranted . . . your comments reveal either narrow-mindedness or ignorance of the present evaluation and allied evidence of a highly technical civilization in Bronze Age Britain. I find what I can only assume to be utter contempt for our researches and evidence most disturbing in someone with so high a reputation in archaeological circles.' Mr Screeton was kind enough to send us a copy of a journal he edits called *The Ley Hunter*, which is certainly a collectors' piece for those archaeologists who, from personal interest, or from professional necessity (like the Editor of *ANTIQUITY*), have to keep abreast with the widening lunatic fringes of a subject now an accepted part of humanistic study everywhere. In his editorial he describes us as 'in a fit of paranoia, seeing the tidy present-day archaeological theories crumbling to the state of ruins', lashing out blindly at the ley-hunters and the rest of them.

I had not thought that any archaeologists who were seriously occupied with the study of the ancient past would dismiss any theory without

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giving the most serious and careful consideration, and it is in this way that most people dismiss as extravagant nonsense the ideas of Professor Elliot Smith that all civilization came from Egypt, of Lord Raglan that all civilization came from Mesopotamia, or of others that America was first colonized by Madoc or Brendan or the Phoenicians. The straight trackers, the ley-hunters, John Michell and Professor Borst are all part of this extravagant nonsense. A journal devoted entirely to scientific and learned papers would need no truck with such beyond-the-fringers. A journal like ours devoted to a wider readership, and a readership which will go into bookshops in San Francisco and New York and find Michell and Churchward side by side with Childe, Clark and Willey, needs an occasional reminder of what goes on. They should buy the current issue of *The Ley Hunter* (from *The Editor*, 5 Egton Drive, Seaton Carew, Hartlepool, County Durham, England). The second article is called 'Why Flying Saucers followed the Leys'; and the first article 'Bats, Ghosts, Old Mother Midnight, and the Wishing Stone'. As this goes to the printers, the Editor is just getting on his broomstick to fly to the great alignments at Carnac to meet there Professor Alexander Thom who has done so much to make us think seriously about the mathematical and astronomical knowledge of the prehistoric inhabitants of north-western Europe. Serious, informed thinking on these matters is what we want, not bats, ghosts and flying saucers. But: pause, what if we are all wrong? (not that we believe it for a moment). If the December number of ANTIQUITY bears the name of another Editor, it may well be that old Mother Midnight (whom I take to be the White Goddess and the Black Goddess of Robert Graves in one) has more efficient anti-broomstick missiles than we suspect. But how sad it is that so many obviously intelligent and interested people these days should spend their time writing and thinking dottinesses while the whole world of man's past endeavour and achievement is theirs to appreciate, understand and admire.



Owing to pressure of space, two articles have had to be postponed until the December number: one is Dr Klein's 'Archaeology in Britain: a Marxist View' and the other is the Editor's 'Megalithic Answers', which is a review article of *Megalithic Enquiries* (ed. T. G. E. Powell). The December number will also include Miss de Cardi's 'Trucial Oman in the 16th and 17th Centuries', Lord William Taylour's 'New Light on Mycenaean Religion', and R. A. Buchanan's 'Industrial Archaeology: Retrospect and Prospect'. March 1971 will include not only the two 'Whither Archaeology?' articles already referred to (p. 169), but a very interesting re-examination of the Wessex culture by John Coles and Joan Taylor, and an account of the post-mortem examination of Tutankhamen by Professor R. G. Harrison, with comments on its significance in Egyptian history by Professor H. W. Fairman.



The Exhibition of Early Celtic Art which is part of this year's Edinburgh Festival will remain open there until 13 September. After that it will re-open in London in the Hayward Gallery on the South Bank and under the auspices of the Arts Council. Its London dates are 15 October to 22 November.



The news of the death of Sir Allen Lane, a sad blow to his many friends, will make many of us recall his remarkable services to archaeology through the creation of Penguin Books. He included a book on archaeology in his first six titles published in 1936, and although this book, Perry's *The Growth of Civilisation*, was not a happy choice he soon included such remarkable books as Jacquetta and Christopher Hawkes's *Prehistoric Britain*, Gordon Childe's *What Happened in History*, Leonard Woolley's *Digging Up the Past*, Ian Richmond's *Roman Britain*, Stuart Piggott's *Prehistoric India* and Seton Lloyd's *Early Anatolia* to mention a few of the many archaeological titles that have graced a distinguished list.

