

# Antiquity

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## Editorial

The death of Dorothy Garrod in December of last year deprives archaeology of a scholar, the world of a wise and kind friend, and the Editor of ANTIQUITY of one of his closest personal friends. She was born in 1892, ten years before Cartailhac wrote his *Mea culpa d'un Sceptique*, and lived to work in a world of scholarship where Palaeolithic art was accepted and respectable. The daughter of a most distinguished physician, Sir Archibald Garrod, KCMG, FRS, she learnt her prehistory from the great Frenchmen of the first half of this century: Breuil, Bégouën, and Peyrony were her mentors and friends, and, equipped with their training, she worked in England, Palestine, Kurdistan and Bulgaria, Gibraltar, and the Lebanon.

In 1939—never having held any academic teaching office before—she was elected to the Disney Professorship of Archaeology in Cambridge. She was the first woman to be a Professor in Oxford or Cambridge. The war robbed her of a chance immediately to move Cambridge archaeology from the doldrums it had sunk into in the late '30s. She chafed at her inability to do anything constructive at Cambridge, and decided that she could not stay there, a Professor without students and duties, when the world seemed to be collapsing around her. (She had lost her three brothers in the First World War and had herself served in the women's services that existed at that time.) She enlisted in the WAAF and worked at Medmenham in the Photographic Interpretation Centre of the RAF together with Sarah

Churchill, Constance Babington Smith (author of *Evidence in Camera*), Robin Orr, Villiers David, and the Production Editor of ANTIQUITY. She counted these among the happiest years of her life.

When the war ended and she returned to Cambridge she said to the present Editor of ANTIQUITY, 'Remember you are no longer a Wing-Commander, and I am no longer a Section-Officer: we are back in 1939, and let us together make archaeology in Cambridge work.' It is pleasant to recollect the complex negotiations and seemingly endless meetings of drafting committees that took place before Part II (Archaeology) of the Cambridge Archaeological and Anthropological Tripos was created. Though herself a specialist in the Palaeolithic, Dorothy Garrod did not want over-specialization and very wisely organized that every Part II student should have to specialize in two out of many options.

Dorothy Garrod retired when she was 60 and lived for the last 16 years of her life in France: in Paris in the winter, and for the rest of the year in her house, Chamtoine, near Villebois-Lavalette in Charente, which she built and loved. She was surrounded by her friends, foremost of course those two distinguished French Palaeolithic archaeologists, Mesdemoiselles Suzanne de Saint-Mathurin and Germaine Henri-Martin. We saw her often in Paris, in Charente and on many visits together to Les Eyzies, and will long remember her wise talk and generous criticism over a late-night glass of Monbazillac on the terrace of Les

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Glycines, a hotel which she had known from her childhood, and where she herself was a legend. All through her life she was humble and modest, and the honours that came to her—honorary degrees at Philadelphia, Poitiers, and Toulouse, her CBE, and most of all her Gold Medal of the Society of Antiquaries of London—were to her delights and surprises. She was the first woman to be awarded the Gold Medal of the Antiquaries, and when she was told of this high honour she said 'Well, at least, I am not forgotten.'

She will never be forgotten: for her work, her personal character, her inspiration and her shrewd good sense. She was the only English person, and also the only woman, on the famous commission which in 1927 enquired into the infamous Glozel forgery. The BBC recorded a conversation of hers with the Editor of ANTIQUITY in which she described the extraordinary goings-on during the Glozel enquiry. This was done for the BBC-2 programme *Chronicle* and, although it has not yet been broadcast, an edited version of the monitored programme was recently published in our pages (ANTIQUITY, 1968, 172). It was the last thing she wrote. She had been looking forward to editing, with Professor Stuart Piggott and ourselves, a volume on *Pre-Roman France*, and had arranged that the pre-4000 BC chapters should be written by Dr McBurney, Madame Denise Sonnevile-Bordes, and M. Escalon de Fonton. The three editors had planned to meet last Christmas in Paris and Vernon, but of course, this could not happen.

The proper place of women in archaeology was achieved only in this present century: we are all familiar with the grave misgivings expressed by J. P. Droop in his book *Archaeological Excavation* published in 1915. By the time Droop died his misgivings and gloomy forebodings were dispelled by a splendid regiment of women of which Dorothy Garrod was one of the foremost. We remember her as a pioneer woman archaeologist as well as a field archaeologist in the front rank of that exacting and arduous profession.

As her successor in the Disney Chair of Archaeology in Cambridge wrote in *The Times*

(28th December 1968): 'Dorothy Garrod's distinction as a prehistorian is on the record. As a person she combined a gentle and indeed forbearing manner with a quiet authority and a scorn for the second-hand and the second-rate. Her appreciation of original work by colleagues of whatever age was genuine and unfeigned.'



ANTIQUITY has often criticized some aspects of the British Museum in the last few years. It has refrained from commenting on the appointment as Director of the British Museum of a man, Sir John Wolfenden, with little knowledge of museums: an appointment which startled the museum world at a time when the National Museum of Wales had also appointed as its Director a man entirely unversed in museums, namely Dr Gwyn Jones. These unusual appointments took place at a moment when the Louvre, accustomed to being run by administrators, appointed to be its Director one of its most distinguished archaeological Curators, M. André Parrot. It is always mortifying to members of a profession when top posts go to people from outside but the qualifications required for the headships of our great museums are not necessarily those that make a good Keeper. The Director of the British Museum must be in contact with the top Civil Service world, must move more easily in the Whitehall corridors of power than in the galleries of his own Museum. Much of the criticism levelled at the British Museum is a criticism of its inadequate finances and its bad image not only to the public but to the holders of the purse-strings in the Treasury.

We therefore most warmly welcome the new appeal launched by the British Museum for funds. As a preliminary to this appeal the Museum is to form its own society to gather support for the expansion and to help to promote the development fund. The annual subscription is £2 a year (£3 for a married couple). The society is not a money-making venture: the subscription is intended to cover only administrative expenses and the cost of a news bulletin to be issued to members six times a year. Lord Eccles, Chairman of the

Trustees of the Museum, is looking for about 500 distinguished friends of the Museum to act as founder-members. He expects the appeal to be launched towards the end of 1969 and says no ceiling has been set.

The British Museum expects to receive a million pounds in capital grants from the Government during the next eight years, but this sum has already been allocated. In an interesting article entitled 'Museums or Mausoleums?' in *The Times* (10th December 1968), Edward Lucie-Smith writes: 'Some people, perhaps, may feel that the new Society can do nothing which is not adequately done already by the National Art-Collections Fund. I think this is to misread the situation. . . . An active Society of friends will give the Museum not only a powerful lobby (and, as is clearly hoped, access to well-lined pockets) but it will inevitably have certain effects within the institution itself. By keeping those who run it in closer touch with the community, it will tend to scotch those tendencies towards mandarin isolation which have been visible within its departments. Even the most eminent scholars occasionally need to be reminded that they are the servants, not the masters, of the collections in their charge. . . . I hope that this sensible and perhaps long-overdue move on the part of the Trustees will meet with the warmest possible welcome.'

In re-echoing these sentiments we wonder, after our annual Christmas visit to the Musée Nationale des Antiquités Nationales at Saint-Germain-en-Laye, whether some similar scheme should not be mounted in France. The Gallo-Roman room organized at the time of the Paris Classical Conference many years ago has now had added to it two Merovingian rooms, and there is a temporary exhibition of pre-Roman France. Throughout these rooms with their incomparable treasures there is still a great amount of unlabelled material. We are told that it is money that holds back the labelling and the proper display at Saint-Germain. We do need a Friends of Saint-Germain organization. The galleries were empty when we visited them at the end of the year. Is it possible that visitors are seriously deterred by the entrance fee of five

shillings? Entrance to the British Museum has always been free.



Following our remarks on rag offerings (*ANTIQUITY*, 1968, 167 & 254), Ronald Jessup, fresh from excavating for the Service National des Fouilles a Roman barrow site deep in the forest of Belgian Luxembourg, tells us that he has seen two instances of such offerings at isolated forest shrines in the Gaumais. Both shrines, little wooden huts now dilapidated, were nailed to well-matured oak trees standing on small mounds, possible *tombelles*. 'In one case', Jessup writes, 'a forester preferred not to talk about such things, but in the other the gamekeeper felt that it did no harm to remember the Luck of the Forest in such a way especially before the opening of the *chasse au gros gibier* on the 1st October. He took it as a compliment that we should add a few blossoms of *Asperula odorata*, Reine des bois, the flower which adds bouquet to Maitrank, the white wine apéritif made once a year in Arlon. The offerings were of torn rags, good-quality woollen socks, a shirt and a pair of boots of decent enough quality to have appealed to OGSC!'



The last quarter has produced on our desk more new archaeological publications than we can remember in a similar period, and we list them:

- 1 *The Journal of the Kerry Archaeological and Historical Society*, with a pleasant woodcut of Skellig Michael by Sean O'Connor on the cover. The office of the Society is in the Kerry County Library, Tralee, Co. Kerry, Ireland, and the Editor is Patrick de Brun, 10 Burlington Road, Dublin 4.
- 2 *Venetia*, a miscellany of archaeological studies about Venice published under the auspices of the Scuola di Archeologia dell'Università di Padova (Cedam, Padua, 6,500 lire).
- 3 *African Historical Studies*, published by the African Studies Center of Boston University and edited by N. R. Bennett. This is a

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twice-yearly journal devoted to the analysis of man's past in Africa; the annual subscription rate is \$5 (or \$5.50 outside the United States and Canada). The first issue includes an article by Philip E. L. Smith entitled 'Problems and Possibilities of the Prehistoric Rock Art of Northern Africa'. Subscriptions to the *African Studies Center*, 10 Lennox Street, Brookline, Mass. 02146, USA.

- 4 *Post-Medieval Archaeology*. This is the journal of the Society for Post-Medieval Archaeology; the first volume (for 1967) appeared last year. It is very attractively produced with a cover drawing by Miss Gillian D. Jones based on the mask of a Bellarmine jug (Holmes Type 3) in the London Museum. There are four original articles, Notes and News, a survey of post-Medieval Britain in 1966 compiled by Mrs Gillian Hurst, a survey of Post-Medieval Archaeology in periodical literature in 1966 compiled by L. A. S. Butler (the Editor), and seven reviews. For ordinary members and for institutions the annual subscription to the Society is £2 2s; *bona fide* students under the age of 25 pay £1 1s; and two members of the same household pay £3 3s (which sum entitles them to full privilege of membership and to one copy of *Post-Medieval Archaeology* jointly). Subscribers should write to *The Secretary, Society for Post-Medieval Archaeology*, 3 Headingley Terrace, Leeds 6; contributors should write to *The Editor, Post-Medieval Archaeology, School of History, The University, Leeds 2*.
- 5 *Tools and Tillage* is a new journal published in Copenhagen and subtitled 'A Journal on the History of the Implements of Cultivation and other Agricultural Processes'. It is sponsored by the International Secretariat for Research on the History of Agricultural Implements, and the Commission of the Royal Danish Academy of Sciences and Letters for Research on the History of Agricultural Implements and Field Structures. The first issue appeared in 1968: it will appear once a year: the subscription price is \$3 in US currency or the equivalent in another currency. Subscriptions and single issues can be obtained from the publishers: *GEC, GAD. Vimmelskaflet 32, 1161 Copenhagen K, Denmark* (Postal Account 85455). *Tools and Tillage* is printed in English and German, and is edited by Professor Axel Steensberg and Grith Lerche of Denmark, and Alexander Fenton of the National Museum of Antiquities of Scotland.
- 6 *Levant*. This is the new journal of the British School of Archaeology in Jerusalem. It will be devoted primarily to the archaeology of Palestine and the neighbouring countries from the earliest times to about AD 1800. It is intended to complement the *Palestine Exploration Quarterly*, which will continue to publish articles devoted to the wider aspects of history, geography and language in the area. It is hoped that *Levant* will provide a vehicle for more specialist archaeological articles than are appropriate to the traditional aims of its sister journal. It is intended that *Levant* shall appear regularly each year, normally in January. The first volume is scheduled to appear early in 1969. The Council of the British School of Archaeology in Jerusalem has appointed an editorial committee consisting of Professor O. R. Gurney, Mr R. W. Hamilton and Dr K. M. Kenyon; the journal will be edited by *Dr P. R. S. Moorey, Ashmolean Museum, Oxford*. The annual subscription to the *British School*, to include *Levant*, will be £2 10s (\$6.50). Individual volumes will cost non-subscribers £4 4s (\$10.50).
- 7 *The London Archaeologist*. The first issue of this new quarterly magazine was published in December 1968. It is described as London's only archaeological magazine and is sponsored by the leading archaeological societies in and around London. Its aims are to give the reader an up-to-date and comprehensive digest of all topics of London's history and archaeology

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and to provide an independent forum where all points of view can be expressed. The production team is headed by the Editor, Nicholas Farrant; the annual subscription is 12s: cheques should be sent to *Mrs Sally Petchey, 92 Kingsway, West Wickham, Kent.*



This list is not only a testimony to the eagerness of many to undertake the arduous tasks of editing and production, but of the renewed and continuing growth of interest in archaeology. We were forcibly reminded of this when recently we visited the offices of M. Jacques Lacroix in the Avenue d'Iéna in Paris where *Archéologia* is produced. He and his large team have built this journal up to a major instrument in the diffusion of archaeological information in French-speaking countries. Its circulation is now well over 60,000. An English edition—with the potentialities of markets in America, Australia, South Africa, India and the Scandinavian countries, as well as the British Isles—might well achieve comparable circulation figures, even bearing in mind the better organization for the distribution of journals in France than in Britain. Monsieur Lacroix, who publishes many other journals including *La Vie des Bêtes*, tells us that he has, in common with all other French publishers, 40,000 sales points in France; and can rapidly market a journal and learn where it is selling.



While on the subject of periodicals may we draw attention to *Archéologie*, a twice-yearly publication by the Centre National de Recherches Archéologiques en Belgique. This journal, edited by Dr J. Mertens (32 avenue des Genets, Wezembeek, 100 Belgian francs per annum) deserves to be more widely known. Each number contains details of discoveries and excavations under the headings of prehistory, Roman and the Middle Ages, detailed summaries of all the excavation work sponsored by the Service National des Fouilles, and a most useful bibliography.

We are grateful to Ronald Jessup for

reminding us about *Archéologie* and to Dr Peter White for drawing our attention to recent changes in *Mankind*, the official journal of the anthropological societies of Australia. He writes: 'Within the last year *Mankind* has ceased to be a local, largely amateur affair and has become an 80-page journal on the archaeology and anthropology of (mostly) the Pacific region; *pace World Archaeology*, none of the Editorial Board has reached "the decent and obscure comfort of middle age": they are Rhys Jones, Dr L. R. Hiatt, J. V. S. Megaw and myself. The aim of the Board is two-fold: to foster the analytical and theoretical development of Australian and Pacific archaeology and anthropology, especially by discussion and criticism, and to publish new data and discoveries. We stress these aspects because in some senses, there is a "new wave" in Australian archaeology, concerned not simply with more dated dots on a map but the meaning of the material. In this part of the world we can work very fruitfully with anthropologists on, for example, the social meaning of rock art, as well as ourselves observing, in a few places, a hunter-gatherer economy or a stone-age technology in action. This is partly why—there are historical reasons as well—we chose to live in the same volume as anthropologists. Here we often have something to say to each other.'

*Mankind* is issued twice a year and costs \$A5 a year or \$A2.50 an issue. Subscriptions should go to the *Sydney University Press, Press Building, The University, Sydney, New South Wales 2006*; all communications to *The Editors, Mankind, Department of Anthropology, The University, Sydney, New South Wales 2006*. All success to *Mankind* in its new guise. The two 1967 issues are full of interest to archaeologists in all parts of the world: let us mention invidiously Rhys Jones on 'From Totemism to Totemism in Palaeolithic Art', 'Art Styles and Analysis', by J. V. S. Megaw, Peter White's 'Ethno-Archaeology in New Guinea', Carmel White's 'The Prehistory of the Kakadu People', and Alistair Campbell's 'Aboriginal Traditions and the Prehistory of Australia'.



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*The Sacred History of Knitting: Recent Discoveries*, by Heinz Edgar Kiewe (Oxford: Art Needlework Industries Ltd, 7 St Michael's Mansions, Ship Street, 1967. 114 pp., 87 pls. 26s.) might not at first sight appear to be of great interest to archaeologists. Mr Kiewe has already written *A History of Folk Cross Stitch*, and *Folk Cross Stitch Design* (including 195 colour plates of patterns 'collected from ancient Saxon Colonists of Transylvania') and what he himself describes as 'five fabulous illustrated brochures' to go with his Aran Isles folkcraft knitting kits. Do not be put off: *The Sacred History of Knitting* is full of interest: here we see a prototype of the kilt in cable knitting (six pillars) in a Syro-Hittite bronze of the 15th/14th century BC; and thermo-genetic knitted sacks of Penitence. And we learn that the God Cernunnos on the Gundestrup Bowl 'wears breeches and a tunic knitted in what appears to be a rib (of ten plain and two purl) of wool', and that some of the splendid 6th-century moustachioed characters in close relationship with bears on Swedish plaques are dressed in interplaited lamb's-wool strips, while others are wearing trews of wool knotted into a bramble pattern. Many of Mr Kiewe's comments on the techniques of knitted work used in prehistoric times are to be studied, even if we cannot agree with his general thesis.



We have often thought it would be entertaining to copy the *New Statesman* and have a feature called 'This Archaeology', and we would be amused by any contributions sent in by readers. But here are two that deserve a place:

Ireland's Leprechauns . . . have succeeded in altering the course of a £100,000 road. Work on the new road hit a snag six months ago when contractors' men downed axes and refused to cut down a tree which they claimed was visited by the 'Little Folk'. Attempts by the county council of Donegal to find another contractor to do the job failed. Now the council's engineers have decided not to fell the fairy tree . . . instead they are to move the road. A council spokesman said, 'We are not afraid of the fairies. But the local people are so concerned about the tree that we have decided to avoid it. . . .' Contractor Mr Roy

Green, 32, said, 'I refused to cut it down, and would not order any of my men to do the job. I have heard so much about these fairy trees that I would not risk it.'

(*The Sunday Express*, 13th October 1968)

Evidence assembled over 17 years by amateur archaeologists may alter current thinking on the origin and purpose of Stone Age monuments such as Stonehenge. Mr John G. Williams, of Abergavenny, Monmouthshire, thinks all such monuments in Britain may be aligned in a single geometrical pattern. Mr Williams, a solicitor by profession, has compared the position on Ordnance Survey maps of more than 3,000 prehistoric stone circles and single standing stones. He says that every one is aligned to neighbours up to 20 miles away at an angle of  $23\frac{1}{2}$  degrees or a multiple of that angle. Over the years he has taken thousands of photographs . . . a surprising number appeared spoilt, as if 'fogged'. . . . 'In 1959 a friend and I photographed the same stone near Brecon together. Both pictures came out with a fogged band across them in the same place. My picture was taken in colour and the fog band was dark blue-black. This led me to the surmise that something in the stone was spoiling the pictures, a kind of ultra-violet light. . . . I now think the stones form the gigantic power network. . . .' Dolmens are usually thought to be sepulchres, but Mr Williams says that human remains have been found on only two per cent of such sites. He believes that the roofing stones were placed as rocking stones to operate the power system.

(*The Daily Telegraph*, 23rd September 1968)



Jacquetta Hawkes's article in the last number of this journal (ANTIQUITY, 1968, 255) has aroused widespread comment. Archaeologists over 40 are loud in the expression of their already formulated views. What we want to know are the views of younger archaeologists on these matters. When Mrs Priestley first discussed her article with the Editor it was referred to under the general holding title of 'Whither Archaeology?' We now offer a prize of £50 for the best article with this title 'Whither Archaeology?', and we want it not merely to say where archaeology is going, but where it ought to go. The

competition is restricted to those under 40 on 1st March of this year (when this number is published); otherwise there is no restriction: no one is excluded from entering—Professors, archaeological correspondents, Druids, moon-rakers—anyone may put in. The article should not be longer than 4,000 words: it should be in English and typed (naturally double-spaced on quarto paper). No footnotes, but references, as few as possible—in the Harvard system. Entries should be sent to the Editor to reach him not later than 1st June of this year. The winning entry—to be published in the December number—will be selected by the Editor in consultation with some of his Advisory Editors—none of whom is under 40.



Richard Goodchild died in February 1968 at the early age of 49. Since then many of his friends

and colleagues have come to feel that the distinction and dedication of his life and work in Libya call for some permanent memorial. The responsibility for an appeal to raise funds has now been undertaken by the Committee created at the suggestion of the Department of Antiquities of the Libyan Government and sponsored by the British Schools at Athens and Rome in order to organize the completion and publication of Goodchild's work in Libya. The Libya Committee has not yet decided what form this memorial should take (a scholarship or a memorial lecture, perhaps) and a decision must depend on the amount of money that is made available. Contributions should be sent to the Honorary Treasurer of the Goodchild Memorial Fund, *Mr L. Hamilton-Browne, 15 Farley Court, Melbury Road, London, W14*; cheques should be made out to 'The Goodchild Memorial Fund'.

## Book Chronicle

*We include here books which have been received for review, or books of importance (not received for review) of which we have recently been informed. We welcome information about books, particularly in languages other than English or American, of interest to readers of ANTIQUITY.*

*The listing of a book in this chronicle does not preclude its review in ANTIQUITY.*

**Before the Deluge: the Story of Palaeontology** by Herbert Wendt. *London: Victor Gollancz, 1968. 419 pp., 67 photographs, and half-a-dozen diagrams and maps. 63s.* This is a translation by Richard and Clara Winston of a book first published in 1965 in Oldenburg and Hamburg under the title of *Ehe Die Sintflut Kam*. It is good as far as it goes (the diagrams and maps are poor), as one would expect from the author of *I Looked for Adam*; and it is in the succession of books that started with *Gods, Graves and Scholars*.

**Beyond History: the Methods of Prehistory** by Bruce G. Trigger. *New York: Holt, Rinehart and Winston, 1968. 105 pp., 2 figs., 1 map. About \$2.50.* A volume in the series *Studies in Anthropological Method* edited by George and Louise Spindler of Stanford University. Professor Trigger is Associate Professor of Anthropology at McGill University, Montreal.

**Malta** by Stuart Rossiter. *London: Ernest Benn, 1968. 126 pp., 2 maps, 6 plans, 30s.* Stuart Rossiter succeeded Russell Muirhead as Editor of the *Blue Guides* in 1963 after being Assistant Editor since 1954. This is the first volume in the new format. There has never been a *Blue Guide* to Malta before. This is a fine beginning to the new *Blue Guides* and it contains an excellent essay on 'Malta in Antiquity' by Professor J. D. Evans.

**Greek Geometric Pottery: a Survey of Ten Local Styles and their Chronology** by J. N. Coldstream. *London: Methuen, 1968. 466 pp., 64 pls., 1 map. £12 12s.*

**Mycenaean Art from Cyprus** by Vassos Karageorghis. *Nicosia: Cyprus Department of Antiquities, 1968. 48 pp., 44 pls. 50s.* (This is Picture Book no. 3 of the series produced by the Department of Antiquities.)

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