

# Antiquity

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## Editorial

FRONTISPIECE and PLATE I

THE Editor had, early last winter, two of the most rewarding experiences of his archaeological life. The first was a visit to the exhibition of ancient art from the museums of Russia, then in the Gemeentemuseum in the Hague. The second was a visit to the Museo Nacional de Antropologia in Mexico. The FRONTISPIECE and PLATE I in this 41st volume of ANTIQUITY reflect, if only in a token way, these experiences. The frontispiece is of the gigantic monolith representing Tlaloc, the god of rain or water, which stands at the entrance to the Mexican National Museum of Anthropology. It weighs 168 tons and was found in a little village near Mexico City. Plate I is of a sherd of pottery with the representation of a face from a Siberian Neolithic context dated 3000 B.C., and comes from the archaeological museum at Novosibirsk.

The exhibition of Russian archaeology and art is one of the finest and most remarkable exhibitions ever mounted in Europe. The thousand exhibits there presented have not previously been seen outside Russia: they are valued at three million pounds, but this is, of course, a nominal figure; they come from over 30 Russian museums and it is a fair guess to say that it would take six months' hard travelling in Russia to see what can now be glimpsed in one day, and studied in a week, in this exhibition. It ranges from the earliest Palaeolithic tools to the art of the Scythians, from the venus of Kostenki to the felt swans from Pazyryk which 'could even have been soft toys', as Frederick Laws wrote in *The*

*Illustrated London News* (22nd October 1966, 46), and on to icons of the 16th century A.D.

The Russian exhibition was started on the initiative of the Gemeentemuseum in the Hague; after the Hague it was at the Kunsthaus in Zurich from 16th December to 26th February 1967. It was then booked to be at the Palazzo Venezia in Rome from 21st March to 21st May, and then in the Villa Hügel in Essen from 25th June to 20th August. At the time of writing it is not yet known whether the exhibition is going to Paris, as has been rumoured. There seem no plans at the moment to get the exhibition to Britain, but we hope this may be done. We are told that one of the difficulties of mounting exhibitions of this kind in London is finding the appropriate gallery.

Since it opened two years ago the Mexican Anthropological Museum has been widely acclaimed all over the world as the best museum. We went to it expecting these claims to be excessive. Far from it: this is the best museum we have ever seen or are ever likely to see. Set in the grounds of Chapultepec Park it fits beautifully into the landscape, and grows out of it—a large rectangle, a half of whose central space is shaded by a spectacular monumental stone umbrella with a central fountain, with galleries all around. The ground-floor galleries display the ancient cultures of Mexico, and the first-floor galleries the living primitive cultures. One can walk from the ancient Mayas on the ground floor to the modern Mayas above. The past and the present are interpenetrated in an attractive and necessary

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way. And all the rooms lead back out on the central courtyard so that there is no feeling that one has to plod on and on to the end. Half an hour or so of the Olmecs and we are out in the central courtyard to the sound of the splashing, plashing water from the great stone umbrella, and we can halt our museum visit if we wish and go down to the excellent restaurant for some *tacos* or *chilles relleños* preceded by *tequilla añejo con sangrita*.

The museum is closed on weekdays from 2 to 4 in the afternoon, and the restaurant is open: 'Why not eat and drink here', say the notices, 'while you are waiting for the museum to reopen?' The result is a very good restaurant full of people, and when we think of the facilities for restoration supplied by the British Museum and the Louvre, and remember that the restaurant in the National Museum in Copenhagen had to close for lack of support, we wonder why the Mexicans have achieved what we in Europe have failed to do—a beautiful, living museum with all the facilities one hopes for in such an ideal institution. This is, admittedly, an expository museum: it intends to teach those who come there in their thousands about the past of man in and out of Mexico, and about the existing primitive societies. It does this task of teaching excellently. 'Its principal mission', as Ignacio Bernal has said, 'is to instruct'; and it carries out this mission.

What is most surprising to a visitor from the western Old World is the speed with which this museum was constructed. The President of Mexico, Lopez Mateos, dreamt of this museum: on the 20th of August 1962 the presidential decree approving the construction of the Museum was announced. The architect was Pedro Ramirez Vasquez; two years later, on the 17th of September 1964, the museum was opened, and in the days following the opening there were astonishing numbers of visitors—as many as 30,000 in one day.

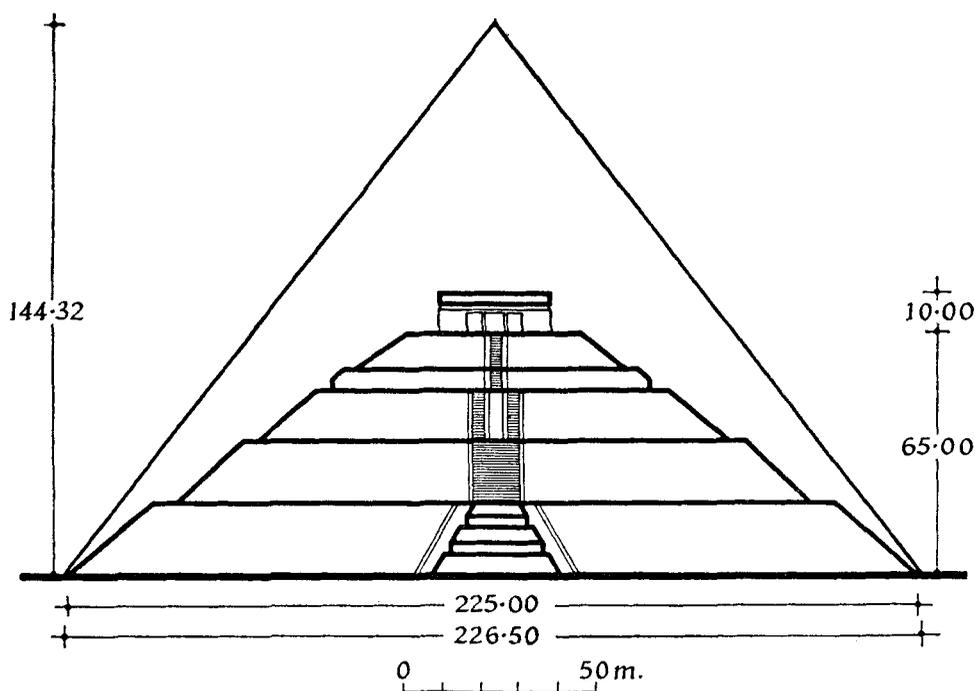
President Lopez Mateos was also responsible for the new exploration of Teotihuacan, and our brief visit to Mexico enabled us to make a visit to this remarkable site and to walk round the temples of the Sun and Moon and the

temple of Quetzalcoatl. These remarkable sites are being further refurbished, and by the time of the Olympic Games in 1968 will be floodlit. The Pyramids of Teotihuacan are one of the wonders of the world: when later we rested at a near-by café, which had a fine supply of modern chipped obsidian tools and a pair of donkeys who drank 50 bottles of Coca-Cola a day, we thought again of the simple parallel determinism which made Elliot Smith assume that the funerary pyramids of Egypt and the non-funerary pyramids of the New World were one and the same thing. Photographs have shown the different profiles of these different monuments, but nothing has shown so clearly these different profiles as the diagram in the official guide, which we reproduce here.

Our visit to Mexico came at the end of a most agreeable ten days of lecturing and museum visits in the United States. Everywhere, in every university faculty club and every museum coffee shop, the conversation sooner or later came round to the Dorak treasure. For this was early December 1966, and the two articles by Kenneth Pearson and Pat Connor on this subject had just appeared in the colour supplement of *The Sunday Times*. What was said on those occasions is private, personal and often irrelevant and irresponsible: it included references to a reputable archaeologist who claimed to have seen the 'treasure' before Mr Mellaart. We take the view that until the 'treasure' surfaces in whole or in part, it cannot be the subject of detailed and comparative archaeological study.

When the University Museum of Pennsylvania announced that they had purchased some Trojan jewellery we wondered whether perhaps part of the Dorak treasure *had* surfaced. Mr Mellaart kindly allowed us to take to Philadelphia his own drawings of the jewellery in the treasure he had seen during those strange days in Smyrna in 1957; and, together with Dr George Bass, we established beyond any doubt that the Philadelphia purchase was not part of Dorak, as it was not part of Schliemann's treasure. It may well be part of another Trojan treasure, and the Pearson-Connor articles give to the world

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*Comparative elevation of the Egyptian Pyramid of Cheops and the Pyramid of the Sun in Mexico  
(after J. R. Acosta, Teotihuacan: Official Guide)*

what professional archaeologists have known for a long time: namely, details of some of the ways in which the ancient treasures of Turkey and Iran come on to the market. There are many abuses of archaeology; this is one of the most flagrant and distasteful.



Wherever talk moves to the oddities of archaeology and to the traffic in antiques, the question comes up, 'Where is the Schliemann treasure?' And the answer is, 'Where indeed?' We do not know. But we may know more since the publication of a delightful book by Lynn and Gray Poole entitled *One Passion, Two Loves: the story of Heinrich and Sophia Schliemann, Discoverers of Troy* (New York: Crowell, 1966). The Pooles met General Melas, the only living grandchild of Heinrich and Sophia Schliemann, in Athens in 1963, and he made available to them 'vast amounts of family material that he had not previously shown to any author' (we quote these words from the

preface to their fascinating new book). But the great find came in 1965:

a locked trunk filled with 750 Schliemann letters and other memorabilia was discovered in Athens. We were privileged to have sole access to these letters, which revealed previously unknown data about the personal and professional lives of Heinrich and Sophia.

Those words are also from the preface to *One Passion, Two Loves*, a book which is compulsive reading for all interested in the Schliemanns as people, and in the history of archaeology. The Pooles have made a story—and a very good story—out of their new discoveries. It is to be hoped that the actual documents they used will one day be published as an archive.

Appendix B to this new book deals with the Schliemann treasure and Mr Robert Crowell has readily given us permission to reprint it.

When Heinrich Schliemann presented the Treasure of Troy to the German people in 1881, the collection was housed in one of the many buildings comprising the Staatliche Museum.

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At the ceremony of acceptance, officials, dignitaries, and scholars, in varying phrases, pledged that the Schliemann Collection, well guarded, would remain on view for all time. Unfortunately for posterity, the pledges, made in good faith, were not to be realized. Most of the magnificent Trojan Treasure is missing today.

During World War II, the bulk of the pottery objects was removed for safekeeping to Lebus Castle on the Oder River. Many metal objects and gems were stored under a Berlin museum. Some precious objects, Mycenaean as well as Trojan, were placed in a bunker beneath the Zoological Station in Berlin.

In a late offensive of the war, the Russian army launched an attack in the Oder River region, and Lebus Castle was demolished. Most of the Trojan pottery in the castle was destroyed by military action. Some pieces, salvaged and returned to Berlin, were lost in subsequent bombardment there.

American armed forces gave to the Allied Art Treasure Commission the objects stored in the German mine. Those objects, transported to the central point of collection of German art, are now catalogued and preserved in West Berlin.

When Russian forces took over the East Sector of Berlin, the irreplaceable gold treasure was discovered in the bunker under the Zoological Station. Written instructions ordered that the gold be taken under heavy guard to Moscow, not to the collection centre of the Allied Art Treasure Commission.

Here fact ends and supposition must begin. Our research findings lead us to postulate (1) that the gold treasure remains hidden by Russian authorities; (2) that the gold of Troy en route to Moscow was sidetracked by those charged with its safe conduct. Unknown persons, realizing the monetary worth of the shipment headed for Moscow, may have hidden the gold for future recovery, or may have melted the objects for sale on the profitable postwar black market. Each of the two suppositions has its champions among scholars and government officials of various countries. Which one is true is anybody's guess. If the second conjecture is correct, the mystery probably will be forever unsolved. If the first is right, the Russians may one day place the Trojan gold on exhibition.

On October 11, 1965, we saw twenty-eight minor objects from the Schliemann Collection at the Staatliche Museum in East Berlin. It is expected by the world's art experts that other

insignificant objects will turn up one by one because of the expiration of Germany's twenty-year statute of limitations on pilfering of art objects in wartime. Art objects returned to any German museum today are accepted and paid for with no questions asked.

Some optimistic experts entertain the vain hope that important pieces from the Schliemann Collection will be recovered within the next few years. Certainly a substantial return is impossible because great numbers of stored objects were destroyed by bombardment, not only at Lebus Castle but elsewhere.



Three new books on air photography have arrived on the Editor's desk: one in English, one in French and one in German—all in their differing ways admirable. The English book is *The Uses of Air Photography: Nature and Man in a New Perspective* edited by Dr J. K. St Joseph (London: John Baker, 1966. 166 pp., 84 pl., 5 figs., 65s.). Dr St Joseph is Director in Aerial Photography in the University of Cambridge and most of the contributions in this book are by members or former members of the Cambridge University Committee for Aerial Photography under whose auspices the book was published. Professor J. A. Steers, now Emeritus Professor of Geography at Cambridge and for many years the chairman of this Committee, contributes a preface and there are essays by Professor Knowles, Dr Perrin, Dr Rishbeth, Mr W. W. Williams, Professor Pigott (now of Lancaster) and Dr St Joseph himself. The book is expensive, a curious shape, and the photographs are sometimes a little woolly; but on the whole an excellent production with many dramatic and exciting pictures—the pair of Glenloch in Kirkcudbrightshire may well persuade some people that there really is some magic in the technique of air photography. The photograph of soil-creep near Brockworth in Gloucestershire is excellent and revealing. This book was devised to tell all kinds of people working in the humanities, the social sciences and in the natural sciences the possibilities and achievements of photography from the air. It has splendidly fulfilled its purpose, and if we feel

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that sometimes we are being sold a product that we already buy quite frequently, we must remember that *ANTIQUITY* and its first two editors were for long purposively and professionally engaged in the development and use of air photographs. Dr St Joseph has for several years contributed a note and a photograph to almost every issue of this journal and we think the series 'Air Reconnaissance: Recent Results' is a good one. It need not necessarily be confined to the work of the Cambridge Committee and we welcome contributions from other organizations.

M. Chevallier's book is a more modest production than the Cambridge Committee's volume, but it is none the less interesting and worth-while. It is in the 'Résurrection du Passé' series published under the editorship of Henri-Paul Eydoux and Charles Orenge (*Paris: Arthème Fayard, 1964. 221 pp., 84 in-text photographs and figs., Frs. 15*). Chevallier has dedicated his book 'à la mémoire du Père Poidebard, qui, l'un des premiers, nous a montré ces routes de la Terre et du Ciel'. The Cambridge Committee's book has, with a curious lack of imagination, no dedication: it ought to have been dedicated to the memory of O. G. S. Crawford and Hamshaw Thomas—deux des premiers qui nous a montré ces routes de la Terre et du Ciel: although, admittedly, Professor Steers's preface records the work of Hamshaw Thomas who was the first Chairman of the Cambridge Committee, and was himself a pioneer in the Near East of air photography in the 1914-18 war. Chevallier has a good historical introduction from Icarus to Montgolfière and has published Daumier's cartoon and Nadar's photograph of Paris in 1868, and—rarity indeed—a photograph we have never before seen of Joseph Déchelette getting into the cage of the balloon *Annam*, 'd'où il fera des observations'. He republishes one of the most exciting air views of all time (p. 104) with Ensérune, the centuriation of Béziers, and the drained *étangs* of St-Aubin, Fontenay and Montady—the last with its radial fields that so surprised us when we first saw it on photographs taken by the R.A.F. during the last war. And how very fascinating

are the photographs of the circular earthworks from Assebroeck in western Belgium (p. 176) and Magny-sur-Tille in the Côte-d'Or (p. 193—Goguey's fine photograph): are they really medieval mottes? They look horribly like henge monuments; but, after all, air photography without excavation is not definitive.

Dr Irwin Scollar's *Archäologie aus der Luft (Düsseldorf: Rheinland-Verlag, 1965. 55 pp. of text, and 71 annotated pls., 6 figs., 88s.)* is the first volume in a new series of Publications of the Rheinischen Landesmuseum in Bonn. The second volume, by O. Doppelfeld and R. Pirling, will deal with the rich graves of princes and dukes in the Middle Ages from Köln, Krefeld-Gellep, and Morken, and a third volume is by Müller-Wille on late Ice Age settlements in northern Europe. Scollar's volume is first an introduction to the technique of air photography and the interpretation of air photographs, and secondly an account of new discoveries made by himself and his colleagues in flying over the Rhineland. Over 700 hitherto unknown archaeological sites were found in less than 650 flying-hours. Like Chevallier's book and that edited by St Joseph, this is not only for the archaeological expert but for anyone interested in the history of settlements—the historian and human geographer, and the geologist. And we are delighted to record that Scollar has dedicated his book to Gerhard Bersu and O. G. S. Crawford, respectively *ANTIQUITY's* late advisory editor and founder.



The various scientific devices used by the archaeologist have become more and more remarkable, from the days of air photography and carbon-14 dating onwards to the present with archaeological submarines and proposals to bombard the pyramids with cosmic rays. We really seem to have entered the realms of science fiction. And now lasers, themselves almost like the mysterious 'sword of heat' from which flickered 'a ghost of a beam of light', which H. G. Wells in his *The War of the Worlds* made the Martians use when they invaded the earth, and we have read of the

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devilish ray gun which Fleming's villainous Goldfinger used against James Bond. Thomas Meloy in *The National Geographic Magazine* for December 1966 (cxxx, 868-9) reports that Frederick Brech of the Jarrell-Ash Company at Waltham, Massachusetts, has successfully used a laser instrument called a microprobe to study objects in the Boston Museum of Fine Arts. The first object studied was a portrait of a Flemish woman in a white cap supposedly painted by a 16th-century artist known as the 'Maître de Bruges'. The curator, William J. Young, was suspicious of the painting because X-rays passed too easily through it: they should have been blocked by the lead carbonate used in 16th-century pigments. Brech's microprobe showed the presence of zinc: and as Young points out no zinc-based pigments were used before 1820. Another object in the Boston Museum subjected to the laser microprobe was a bronze bull of about 2000 B.C. from Anatolia. The bull was decorated with inlaid strips of copper; the microprobe and spectrographic analysis showed that the bull was coated with an arsenical-silver alloy—evidence of very advanced metallurgy at an early date.

Finally, as we go to press, the King's Library at the British Museum is closing its doors on a fascinating exhibition with the modest title of 'The Quincentennial of Netherlandish Blockbooks', mounted, and with an admirable pamphlet, by Mr Allan Stevenson. For the first time on exhibition was the evidence of the dating of watermarks by beta-radiographs, obtained with a small sheet of carbon-14 impregnated perspex. The path of the would-be forger is ever more thorny.



So much interest has been created by Professor Fred Hoyle's article in the last number of this journal (ANTIQUITY, 1966, 262) that we have had to postpone publication of the many comments we have received until the June issue. This will also include an article by Sinclair Hood on the Tartaria tablets and a survey of the work during 1966 of the British Schools Abroad. Madame Bognar-Kutzián has been doing research into the

background of the Tartaria tablets and the work of Zsofia Torma, and we hope to summarize her findings at the same time. Madame Kutzián tells us that in one of her papers Madame Torma refers to a letter from A. H. Sayce speaking favourably of her work. We should be grateful if we could be told of any published references in the 19th century in England to Madame Torma's work. Born in 1840, she began working at Tordos in 1875.



Like old unsolved murders, there are some causes in archaeology which benefit from being left alone for a while. It was for many years thought to be a bad thing to mention the word Glozel in polite French archaeological circles, and the word Rouffignac has been taboo for several years. This journal began with Glozel and now, 40 years later, when some are clutching at the Tartaria tablets as proof that writing began in Europe and that the Glozel tablets were not chauvinistic fakes, we will publish in the next few numbers the recollection of Miss Dorothy Garrod (until 1952 Disney Professor of Archaeology in the University of Cambridge, and one of the two surviving members of the International Commission) of those strange goings-on (is there a more precise phrase?) south of Vichy. For the last few years this journal, which spoke out with imprecise and veiled equivocation about the alleged Palaeolithic paintings and engravings at Rouffignac, has maintained an indiscreet silence about this subject. But what, dear readers, do you now think having read the following:

[Extract from *Quartär*, 17, 1966, 'Die Exursion der Hugo Obermaier-Gesellschaft 1965 in die Dordogne', by G. Freund and B. Klima.]

Inzwischen bereits mit mancher Problematik der Höhlenkunst vertraut, wurde am Vormittag des 18. 4. der Besuch der Höhle von Rouffignac mit einer gewissen Spannung erwartet. L. Zotz und G. Freund, die 1965 zu der Internationalen Kommission gehört hatten, die zur Klärung der Authentizität der Malereien zusammengerufen worden war, berichteten auf der Anfahrt über die Ereignisse der nahezu tragikomischen Geschichte der Neuentdeckung der

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Höhle und ihrer Bilder. Diese Erläuterungen waren nicht unwichtig für die Besichtigung und für die sich dabei ergebenden Diskussionen. Die geologisch und paläontologisch besonders interessierten Teilnehmer konnten ihre Bedenken zu einigen Zeichnungen nicht zurückhalten und kehrten zu den entsprechenden Stellen wiederholt zurück. Auch in den folgenden Tagen blieben die Debatten darüber lebendig. Das am Eingang der Höhle konservierte Profil mit einer Kulturschichtenabfolge vom späten Magdalénien bis ins Mittelalter wurde ebenfalls diskutiert.

We make no comment except that other people have from time to time gone back again and again to the Rouffignac manifestations with increasing misgiving. Is not some of this put brilliantly and cruelly in the cartoon below from *Heureuse Préhistoire* (Perigueux: P. Fanlac, 1965)?

And while we are talking about Glozel and Rouffignac we ask, What about Max Esch's finds near Dithmarsch? What indeed? In the spring of 1966 Esch reported the discovery of drawings on animal bones of mammoths,

elephants, rhinoceros, bison, bear and hare. Professor Herbert Kuhn, described by *The Daily Telegraph* in a phrase to which we could not possibly subscribe as 'Germany's foremost expert on prehistoric art', pronounced these discoveries as authentic and 'the oldest art ever discovered' (*Daily Telegraph*, 18th December 1966). He went on to say that they were at least 100,000 years old, and far older than the finds from the Dordogne. Why have we all not heard much more about all this? Why have we all not been invited to the opening of the museum at Meldorf where these allegedly most important objects were to have been displayed? The answer is perhaps provided by Dr Struve of Kiel University who says that the date of the decorated bones is not 100,000 years, but 'at most' 500 years, and that the drawings on the bones had probably been done with a burnt match end and could easily be rubbed off with cotton wool dipped in water. Professor Kuhn now says that he was tricked. A sad and salutary story.



— MAGIE OU SYMBOLISME ?... JE NE SAIS PAS... JE TRAVAILLE SURTOUT POUR LES SYNDICATS D'INITIATIVES



**FRONTISPIECE**

*Tlaloc, god of rain, stands at the entrance to the Mexican National Museum of Anthropology*

*See Editorial, p. 1*

PLATE I



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*Fragment of a pottery vessel with human face. Siberian Neolithic of 3000 B.C., from the archaeological museum at Novosibirsk. Excavated by Professor A. P. Okladnikov in 1964*

See p. 1]

[Photo: Verlag Aurel Bongers, Recklinghausen