

Editorial

PLATES XVII–XXI

The Greek Government has officially asked the British Government for the return of the Elgin Marbles and the present British Government has declined to do so. Mr Neil Kinnock, the present leader of Her Majesty's Opposition, says that when the Labour Party is in power it will immediately return the Marbles to Greece. We wonder: we do not rule out the probability of this happening one day.

We are always reminded that the 1963 British Museum Act expressly forbids the Trustees from disposing of objects in their care and that this is the principal stumbling-block which prevents the return of the marbles. We do not think so: we think it is the Trustees' view of the principle of restoring cultural property. But the Trustees have recently changed their views on the return of foreign antiquities by agreeing to the permanent loan to Egypt of a 3,000-year-old stone fragment, part of the original beard of the Sphinx at Giza (PL. XVII). The British Museum says that the beard fragment is being given to Egypt as part of a loan and exchange agreement and that the Museum is to have the body of a jackal from Thebes in exchange.

A spokesman for the Museums Association (*Observer*, 13 May 1984) says, 'It is a change of nuance, a sort of bowing to the International Council of Museums and to UNESCO. Obviously it's a permanent loan: they are virtually giving it back.'

The discussions for the return of the Sphinx's beard have gone on for two years and have been closely followed by other countries, such as Nigeria, who want the return of a priceless Benin bronze mask, and Ghana, who want back the Ashanti royal regalia. Other countries in Europe have agreed to return antiquities: France in 1980 returned to Iraq fragments of Babylonian codes, and Holland in 1978 returned Hindu and Buddhist sculptures to Indonesia.

Mr Salah Stetie, Lebanese Chairman of UNESCO's committee for the return of cultural property,

argues for the return of special and selected objects which have 'a fundamental significance to a country's cultural tradition', and says that from all the museums in Europe and America these would only number a few among their hundreds of thousands of objects. This seems to us a very good argument and may prevail. We hope so.

☪ The 1983 National Heritage Act was a very controversial measure and it aroused some bitter opposition. It set up from 1 April 1984 (there is no special significance in this date!) a new Historic Buildings and Monuments Commission for England, generally referred to as English Heritage, which took over the work of the former Ancient Monuments Board and Historic Buildings Council which advised the Department of the Environment. Perhaps the sharpest printed criticism was that by Dennis Harding, Abercromby Professor of Archaeology in the University of Edinburgh, who wrote (*Times Literary Supplement*, 9 April 1982) that this new non-governmental agency will find itself 'with what must inevitably be a diminution in financial support and effective protection. Such a transfer, it is imagined, will enable the commercial potential of ancient monuments to be exploited with greater 'entrepreneurial flair' than hitherto, without detriment to the primary objective of their preservation. Such a retrograde and short-sighted proposal could hardly be contemplated in any other civilized country in the western world, and it is ironic indeed that this hard-nosed privatization should be planned to coincide with the centenary of the establishment of the Inspectorate.'

Hard words from Scotland, which, like Wales, is outside this new organization. The hard facts are that English Heritage exists, for better or worse. We must all give it a good hand: its Chairman is Lord Montagu of Beaulieu, its Deputy Chairman HRH the Duke of Gloucester; and the members of the Commission include Sir Arthur Drew, formerly

Chairman of the Ancient Monuments Board, Mrs Jennifer Jenkins, formerly Chairman of the Historic Buildings Council, and up to fourteen other members including Professor Rosemary Cramp, Howard Colvin, Lord Shelburne, and Professor Colin Renfrew. The Chief Executive is Peter Rumble, previously of the Ancient Monuments and Historic Buildings Directorate.

The new Commission is a body grant-aided by the Government but independent of it. It has been charged by the Government with 'securing the preservation of historic sites in England', promoting and enhancing preservation activities in conservation areas, and 'promoting public enjoyment and advancing knowledge of ancient monuments, historic buildings and their preservation'. The Government has made £52 million available to the Commission in its first year and this will be supplemented by funds the Commission will raise itself from admissions and sales at sites in its care. These are expected to contribute £2.4 million in 1984–5 making a total budget of £54.4 million. The Commission will broadly continue the pattern of work and expenditure previously carried out by the Department of the Environment but, we are told, 'will look also to sponsorship and other initiatives to raise additional funds. These will be used to assist major new presentational and related projects.'

Those last two sentences come from the official press release of 2 April 1984. We should like to have them elaborated and we wait with interest to see what English Heritage is going to achieve that the bodies it replaces could or should have achieved. We are told that the sites immediately being studied are Stonehenge, Dover Castle, Hadrian's Wall and Maiden Castle, and we have been bombarded with photographs of Lord Montagu looking soulfully away from Stonehenge and announcing 'an enquiry into the long-term future of Stonehenge to secure its fabric and enable better presentational facilities'.

There could be no better presentation of Stonehenge than the special Stonehenge Gallery in the Salisbury and South Wiltshire Museum, the King's House, 65 The Close, Salisbury. We only recently saw this new Museum, lately moved from its old premises, and it is to be warmly recommended to all visitors to Wiltshire. Next to the Stonehenge Gallery is the Pitt-Rivers Gallery incorporating much material that was formerly in the Farnham Museum: it is a brilliant evocation of the great man and his works, and beautifully

documented. We reproduce here, by kind permission of Anthony Pitt-Rivers and the generous cooperation of Peter Saunders, the Curator of the Museum, two fascinating photographs on display there—the billiard table at Rushmore, crowded with antiquities, and the *famille* Pitt-Rivers (PL. XXI).

Mark Bowden, who assisted in the creation of the Pitt-Rivers Gallery, has written an admirable booklet on the General, published by the Museum and sold for the surprisingly low figure of 75p. This booklet fills a gap in the popular/interested-layman market. We hope the Salisbury and South Wiltshire Museum will publish more booklets of this kind.

Lascaux, discovered by accident in September 1940, and opened to the public in 1948, was justly one of the great tourist attractions of Western Europe for many years. In the early sixties 2,000 visitors a day went to see these unbelievably beautiful and moving prehistoric paintings made by Magdalenian artists 17,000 years ago. In 1963 the cave had to be closed to the public and will never again be reopened to them. The brilliant idea was thought up of making a replica: Lascaux II was created and opened to the public in the autumn of 1983. We publish an account of Lascaux II (pp. 194–6).

We ourselves visited Lascaux II on 14 June this year. When we got there at 9.30 a.m. there were already between 30 and 40 people waiting to get in when the gates opened at 10. The entrance fee is 22 francs which also includes admission to the centre of prehistoric art at Le Thot, 7 km away. The site is open from 10 to 12 and 2 to 5.30 each day (except Monday). Visits are in parties of 40 and the conducted tour, with French-speaking guide, lasts 40 minutes. Our ticket was no. 122,406.

Lascaux II is brilliantly done and everyone deserves the greatest praise for the work carried out, and more especially the main painter, Monique Peytral. We show her at work (PL. XVIII) and one of her reconstructed paintings (PL. XIX).

As we wrote elsewhere (*The Times*, 5 July 1984): 'Have we in England a lesson to learn from the successful creation of Lascaux II? Why not create a facsimile of Stonehenge, that other great wonder of prehistoric Europe? Stonehenge B could be built within sight of the original with a museum and information centre. The original would then be forever banned to the public—even those bogus midsummer druids. This is not a new idea but Lord

Montagu's Heritage team should visit Montignac and see the happy crowds at Lascaux II.'

A few miles away from Lascaux I and II the crowds still pack into Rouffignac: and now we can all study its paintings and engravings at our leisure in the well-illustrated corpus *L'Art pariétal de Rouffignac: la grotte aux cent mammoths* by Claude Barrière (205 pp., 519 black-and-white illustrations, 6 colour pls. Paris, 1982. Frs. 400). This volume, which has a preface by Professor Nougier, is *Mémoire no. IV* of the Institut d'art préhistorique de Toulouse, published under the auspices of the Fondation Singer-Polignac.

As a record of what is at present on the walls of Rouffignac it is invaluable. As a critical analysis of the circumstances surrounding the discovery of this controversial site (and Nougier and Robert are now arguing publicly as to who should take the credit for the 1956 discovery), and the world's awareness of it in the previous 60 years, we are told practically nothing. A conspiracy of silence and deliberate misrepresentation disgracefully mars p. 11 which purports to set out the history of the discovery of the site. We are told that the Guerre des Mammouths is over and that

Un débat scientifique sur place a lieu en septembre avec tous les grands noms de la Préhistoire, il conclut à l'authenticité des oeuvres pariétales de la grotte de Rouffignac.

We well remember that strange visit to Rouffignac on 12 September 1956. All the great names in prehistoric archaeology were certainly not there and some, great and small, left profoundly disquieted and declined to sign the document of authentication—which was however signed by many Spanish archaeological students who happened to be on a field trip to Dordogne at the time!

Barrière and Nougier triumphantly refer to the discovery of the site on 26 June 1956. They do not refer to the photograph printed by Bernard Pierret in his *Le Périgord souterrain* (1953) which was reproduced in Glyn Daniel, *The Hungry Archaeologist in France* (1963), pl. 10/a and shows him camped in front of the rhinoceros frieze more than 20 years before its 'discovery'! We are still waiting for an explanation of why Martel, the great French speleologist who knew Rouffignac well, the abbé Breuil, who visited it in 1915, and the abbé Glory, who visited the site in 1948 with Dr Koby of Bâle, made no mention of having seen any paintings or engravings.

Barrière pays no attention to the testimony of

Colonel Arthur Walmesley-White who visited Rouffignac with the Cambridge University Speleological Society in March 1939—a group of keen, healthy, vigorous, sharp-eyed young men trained in geology and archaeology who had already spent a week visiting all the other painted and engraved caves in South West France. He says, 'We never saw any drawings or paintings and . . . the owner didn't know of any' (*in lit.*, 27 September 1956). Barrière cannot, however, brush aside the testimony of Pierret and his colleagues. He writes (p. 11):

Si certains ont 'vu' les dessins de Rouffignac, aucun de ceux-là n'a su et compris ce que cela représentait, même les spéléologues de Périgueux qui ont refait le plan de la grotte, longuement explorée lors de dizaines de visites.

But Pierret said many times that he didn't comment on them because he knew them to be of recent date; and Severin Blanc, who made visits to Rouffignac every year, says how surprised he was to see these animals appear on walls that had previously been unpainted!

It is now nearly 30 years since the alleged 'discovery' at 15.00 hours on 26 June 1956. It is infamous that Nougier and Robert have not felt able, after all these years, to tell the real story of Rouffignac in the 20 years before 1956; and Barrière compounds this infamy, which enormously detracts from the value of his book. François Bordes once told us that maquisards sheltering in caves had almost certainly added to the prehistoric art in many sites, including Rouffignac. There is no suggestion in Barrière that any of Rouffignac is other than authentic, but anyone looking through his plates will wonder again and again and remember the remark of Mademoiselle G. Henri-Martin: 'There are two styles represented at Rouffignac—one is a pastiche copy of other palaeolithic art, the other is *Babar l'Éléphant*.' We believed her at the time but now think that there *may* have been some original authentic paintings and engravings improved and added to by maquisards. And yet, and yet, and this is the question we always come back to in discussion of Rouffignac with our French colleagues: if there were original authentic paintings why were they missed by Martel, Breuil, Glory, Koby and Severin Blanc?

The 'Holiday Which?' Guide to France (1982, 201) says of Rouffignac 'whose Magdalenian paintings were only recently discovered among fakes and multitudes of graffiti'. This is the disappointing and unsatisfactory nature of Barrière's book: it assumes

the palaeolithic date of everything. But are Mammoths 107, 138 and 174, Bouquetin 104, and Bison 209 datable except on subjective grounds? The cave has been open for years and camped in for years. Surely Figs. 8 and 9 of Gallery G (pp. 16–17) are the work of modern man?

 The French, having made such a brilliant success of Lascaux II, might think of doing other copies of prehistoric sites endangered by the public. We are thinking of the rock-cut tomb/temples in the Marne and particularly the so-called Hypogées at Coizard and Courjeonnet. These sites, in the chalk of the Champagne country, preserve the most authentic representations of the *déesse-mère*, the earth-mother goddess or whatever she was, and are priceless relics of the magico-religious life of western Europe in the third and second millennia BC. These decorated sites have always been difficult to visit and when we were planning to visit them recently we were told that this could only happen if accompanied by the head of the Circonscription des Antiquités Préhistoriques of Champagne-Ardenne. Why? Because vandals had broken into Razet 28 and mutilated the right breast of the goddess-figure. We reproduce here a photograph showing the damage done, which is scandalous (PL. xx, a). Obviously access to the decorated Marne grottes must for ever be denied to the public. We suggest to our French colleagues that they cut in the chalk hills of the Marne replicas of Razet 28 and 24 and Courjeonnet 2, with an explanatory antechamber such as at Lascaux II, and a café serving Champagne and Bouzy for the tired archaeological travellers.

 We note with sadness the deaths of Idris Foster, Molly Cotton, and Yigael Yadin. Sir Idris Foster, who died in his native Gwynedd at the age of 72, had been the third Jesus Professor of Celtic in the University of Oxford from 1947 to 1978. He was in many ways a mid-20th-century version of John Rhys, who was the first Jesus Professor of Celtic when it was founded in 1877. They were both versatile, vivacious, egregious, ebullient, hospitable, happy men: both came from basic Welsh peasant stock and carved out careers of unusual distinction in Welsh life and Celtic scholarship, to the great benefit of the University of Oxford and particularly Jesus College in that University. We remember on this occasion that in 1571 Dr Hugh Price, Treasurer of St David's Cathedral (his proper name was Hugh Ap Rice or Ap Rees)

petitioned Queen Elizabeth I 'that she would be pleased to found a College in Oxford that he might bestow his estate for the maintenance of certain scholars of Wales to be trained up in good letters'. Jesus College came into existence in that same year: it consisted of a Principal, eight Fellows and eight Scholars. In Wales the College was clearly regarded as a House for Welshmen. The College list of 1572–3 contains 32 names, of which more than two-thirds were Welsh. James Howell, writing within 50 years of its Foundation, described it as 'the National College'. John Rhys and Idris Foster were certainly scholars of Wales 'trained up in good letters'. It was only a series of accidents that prevented the Editor from being trained in good letters at Hugh Price's foundation.

There is curiously no obituary of John Rhys in the *Proceedings of the British Academy*, to which we all turn for necrologies of scholars. When the first Sir John Rhys Memorial Lecture was given in 1925 by his former pupil, Sir John Morris-Jones, we were perhaps told why this was so. Sir John wrote, 'I promised the Secretary a long while ago to write such an appreciation for the *Proceedings* of the Academy; and I am glad now to have the opportunity . . . to redeem that promise.' Those of us who have waited impatiently for reviewers who have taken two to four years to produce their reviews, remain aghast that the Academy waited ten years for the Rhys obituary and even then didn't get it. But we have the *DNB* entry by his successor, James Fraser, the second Jesus Professor, and this is very good.

Rhys was not really very interested in the archaeology of Britain before the Romans, his main archaeological interests were confined to inscriptions. Idris Foster, on the other hand, was keenly concerned with prehistoric archaeology, and edited, with us, *Prehistoric and Early Wales* (1965). When the Editor gave his Rhys Lecture to the British Academy in 1954, *Who were the Welsh?*, Foster contributed a learned and important addendum. He presented us then with a drawing of John Rhys which has been above our desk in College for years and which we reproduce here.

 Dr Molly Aylwin Cotton, O.B.E., M.D., died in Rome on 31 May and was buried in the Protestant Cemetery. Born in the Isle of Man, trained as a medical doctor in the University of London, she was converted to archaeology on a Hellenic cruise, took the Diploma in Archaeology, 1936, in the



newly founded Institute of Archaeology in London, and was from 1934 to 1937, with Kitty Richardson, Deputy Director of Wheeler's famous excavation of Maiden Castle. She took part in Wheeler's campaign of study of the hillforts of northern France (and published a classic chapter on *muri gallici* in the report), and worked with him from 1949 onwards at Verulamium. When her husband, the distinguished Canadian cardiologist, died in 1965, she went to live in Rome where she went on excavating and publishing, and was a kind of unobtrusive but generous patroness of the British School. In 1972 she set up the Dr M. Aylwin Cotton Foundation, which annually awards Fellowships and Publication Grants to scholars working on the archaeology, architecture, history, language or art of the Mediterranean area. She was for a few years a Trustee of *ANTIQUITY* and was an Honorary Fellow of the British Academy. She had a brilliant gift for friendship and managed the difficult task of being a friend of Sir Mortimer Wheeler, that egocentric character whose nature restrained him from the reciprocity necessary for true and affectionate friendship. Wheeler was travelling back from the Near East when his wife

Tessa died suddenly in London. Molly Cotton, knowing he had got to Paris, spent two days and nights at Victoria Station, meeting every train from France, to break the sad news to him. Her many friends remember her generous friendship, not least those who worked in the British School in Rome in the last 20 years, in which institution, to use the felicitous words of the Reverend Professor Owen Chadwick in his recent presidential address to the British Academy, she was 'well integrated'. The funds of her Foundation are administered by the Albany Trust Co Ltd, advised by the British Academy: her Foundation will thus survive her as a lasting memorial to her inspired goodness.

† Professor Yigael Yadin—soldier, archaeologist, politician—died in Israel on 28 June aged 67. His father was E. L. Sukenik, first Professor of Archaeology in the University of Jerusalem, for which he secured and identified three of the Dead Sea scrolls. Yadin joined Haganah, the defence force raised in Palestine by the Jewish Agency, as a young man of 16: he has been described as the architect of Israel's armed forces which he led as acting Commandant during the war which led to the establishment of Israel in 1948: he was appointed Chief of the General Staff with the rank of Major General in 1949.

He preferred archaeology to a military life or politics and eventually succeeded in 1963 to the Chair of Archaeology, named after his father, in the Hebrew University. His excavations at Hazor, Megiddo, and Masada are famous, as is his brilliant and deservedly popular book *Masada: Herod's Fortress and the Zealots' last stand* (1966). The Yom Kippur war in 1973 persuaded him to enter politics, and he eventually became deputy prime minister, but in 1981 did not stand for re-election. He was a dynamic character who achieved a very great deal in many varied fields.

† On 28 June 1966 the Editor of *ANTIQUITY* presented the first of 'a new series of monthly programmes about the past' called *Chronicle*, produced by Paul Johnstone. The 200th programme was transmitted on 17 April 1984. *Chronicle* was the creation of Paul Johnstone, with the strong support of David Attenborough. When Johnstone died suddenly in 1976 *Chronicle* continued under Bruce Norman: the National Film Theatre recently called it 'one of the BBC's most consistently excellent and enterprising specialized programmes'. Alas, the BBC have brought this remarkable series to an end,

which is a great disappointment to the serious viewing public and to those many professional archaeologists who saw *Chronicle* as one of the best media for the publication of responsible information about archaeology and history. The BBC assure us that they are 'resting' and not abolishing *Chronicle*, that they are still interested in archaeology, and point to a new series on Marine Archaeology and to the proposed extensive coverage of the new Sutton Hoo campaigns. This is good news and we sincerely hope that *Chronicle* will be back soon. We have, through this and other series, gone a long way to educate the public in the appreciation that archaeology is an integral part of their awareness of the past: it seems more difficult to educate senior executives and policy-making bodies in the BBC who are more concerned with the ephemeral present and with ratings. They should re-read (ed.) Ray Sutcliffe, *Chronicle* (a BBC publication in 1978), and Paul Jordan's article 'Archaeology and Television' in (ed.) J. D. Evans, Barry Cunliffe, and Colin Renfrew, *Antiquity and man*, pp. 207–13 (London, 1981).

Dr David Whitehouse resigned from the Directorship of the British School in Rome to take up an appointment with the Corning Glass Museum in America, and he has been succeeded by Dr Graeme Barker, a Lecturer in Archaeology in the University of Sheffield. He has been seconded by his University for five years, a most intelligent and wise gesture. The tenure of Directors of our British Schools has always been a matter for concern and many have welcomed most warmly, not only Graeme Barker's appointment, but the kind of appointment it is. A correspondent writes, 'If it provides a model for other schools in these hard times when Directors cannot reasonably expect to find a Chair to return to in a British University, so be it.' Other possibilities for Directors of our Schools that have been discussed are scholars who have taken early retirement, or those within five or ten years of retirement in a university post who were ready and suitable to see out their days at a School.

Congratulations to the Cambridge University Press which is celebrating its 400th anniversary (M. H. Black has just written a history of it, *Cambridge University Press 1584–1984*, C.U.P., £12.50), to the Asiatic Society of Bengal, founded by Warren Hastings in 1784 and first presided over

by Sir William Jones, on its 200th anniversary, to the Cambridge University Museum of Archaeology and Anthropology which is celebrating its centenary (the Prince of Wales opened the new and excellent archaeological galleries on 1 May), to the Council for British Archaeology which is 40 years old, and to the Prehistoric Society which celebrates its 50th anniversary next year—its President, Geoffrey Wainwright, describes this event (p. 218).

Congratulations and good wishes to three new Professors: John Wachter at Leicester, Peter Salway in the Open University, and Martin Robertson who moves from his Chair at Newcastle to Oxford to succeed Sheppard Frere as Professor of the Archaeology of the Roman Empire.

Welcome to one new journal and a new series. First, the journal, *ROSC*, the Review of Scottish Culture, is published by John Donald Publishers Ltd and the National Museums of Antiquities of Scotland, Edinburgh, edited by Alexander Fenton with Hugh Cheape and Rosalind K. Marshall, published annually, price £5.00 per issue. It aims to fill a gap in the study of material culture and the first issue has articles on Lewis Shielings, Clay Tobacco Pipes, Wooden Tumbler Locks, Box-beds and Bannocks. Second, *Studies in the History and Archaeology of Jordan*, Vol. I, edited by Dr Adrian Hadidi (Department of Antiquities, PO Box 88, Amman, Jordan, 1082, 399 pp., numerous figures and photographs. £35.00: distributed by Noonan Hurst Ltd, 131 Trafalgar Road, London, SE10 to whom all orders should be sent). This volume contains the work of 55 scholars from the Middle East, Europe and America who spoke at the first international conference on the history and archaeology of Jordan held in March 1980 at Oxford.

A correspondent draws our attention to a speech recently made by Colonel J. N. Blashford-Snell when he was talking about the world-wide youth venture in which 1,500 young people will take part in November of this year—Operation Raleigh. Reminiscing about the previous expedition, Operation Drake of 1978–80, Blashford-Snell recalled one particular march in search of a lost city, of which he said, 'It's amazing just what you can find with a lot of young people with strong legs and good eyes when they've got a few archaeologists with whips behind them.'



PLATE XVII: EDITORIAL

The 3ft-high fragment of the 3000-year old Sphinx of Giza's beard, discovered by a Genoese sea captain in 1816, under the auspices of the British Consul General, and deposited in the British Museum by permission of the Turkish ruler of Egypt. Now on permanent loan to Egypt

See p. 165

Photo: British Museum



a



b

PLATE XX: EDITORIAL

(a) Goddess figure, Razet, Coizard, Marne, showing damage to breasts. (b) Modern entrance to the Coizard tombs

See p. 168

Photos: Anglia TV



Willy Fox Pitt General Pitt Rivers. Douglas Fox Pitt
 Patience Scott.
 Hon^{ble} Mrs. Pitt Rivers. Marcia and Kate and Mrs. Scott.

a



b

PLATE XXI: EDITORIAL

(a) General Pitt Rivers with members of his family at Rushmore. (b) The billiard table at Rushmore, covered in antiques

See p. 166