

# Antiquity

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## Editorial

PLATES XXXVII–VIII, XLVIII

It has been a great pleasure at long last to see the Museum and the conservation work at Fishbourne which was opened to the public in 1968. The history of this remarkable site is already well known: it was discovered by a man digging a watermain in 1960. The find was reported to the local Joint Archaeological Committee and then to the Chichester Civic Society. The Civic Society organized an exploratory dig in Easter 1961, which was followed by seven major seasons, all under the direction of Barry Cunliffe, since 1966 Professor of Archaeology in the University of Southampton. The work of excavation was financed entirely by money raised by the Civic Society. In Professor Cunliffe's interim reports published in the *Antiquaries Journal* he has listed the various Trusts who contributed to this work. The Sussex Archaeological Trust took an interest after the first year, and in the summer of 1963 the site was purchased by I. D. Margary (one of the members of the Antiquity Trust) and given to the Sussex Archaeological Trust. In 1965 work began on the cover building: what visitors can see now is the large cover building 270 ft. (82.3 m.) by 70 ft. (21.3 m.) over the north wing of the palace, a museum, and half the Roman garden laid out on the basis of the plan recovered by the excavations. The museum was fitted out by a design team appointed by *The Sunday Times* at their own expense (it cost £20,000), and their designers, headed by Robin Wade of Russell and Leigh, were also responsible for the

arrangements for circulating visitors in the north wing, and for all the explanatory plaques. Professor Cunliffe wrote to us last year:

To me, apart from of course the archaeology, the most exciting part has been to work out how to communicate a rather complicated archaeological site to the public. There is no doubt that newspaper techniques and design procedures used in advertising made this much easier. I do not think the average member of the public could fail to learn something however hard he tried. It is subliminal.

The layout of the Museum as a piece of teaching and information is exceptionally good: indeed so good that it is not surprising that some visitors are a little disappointed when they get to the site itself! It is good to know that the full report of Fishbourne is shortly coming out as a two-volume research report of the Society of Antiquaries, and that Professor Cunliffe has in hand a general popular book on the site.



The Exeter Maritime Museum is a new and interesting organization sponsored by ISCA (the International Sailing Craft Association—how happily initialled in Exeter!), a Charitable Trust, and directed by Major David Goddard. It was opened in June 1969 on the Quay at Exeter and already has a remarkable collection of boats from all over the world, from a Lake Titicaca reed-boat to Arab dhows, Fijian outriggers, Towy, Teifi and Severn coracles, and Irish currachs. We publish here some

views of the boats already collected at Exeter (PLS. xxxvii and xxxviii). The museum plans are ambitious. Their pamphlet says:

What you see today beside the Basin, represents the beginnings of what we believe will become one of the great maritime museums of the world. Future plans envisage the moving of the Museum to the Quay, to the two fine warehouses just downstream from the Customs House and to the cellars south of the warehouses where the craft, mounted on trolleys, will be drawn out on to the Quay on fine days. The building at present housing the Museum will in due course become a restaurant and boats will be kept afloat in the river and in the basin.

The Exeter Maritime Museum has plans for a library of books, documents, films, photographs and recordings, and ISCA intends to demonstrate the sailing of the craft it is preserving. The building of extinct craft from old plans is also envisaged with a scheme of research scholarships. In short, here is something live and exciting and one that, with imaginative support, might develop much of the old canal area of Exeter in a widely thought out project.

Readers interested in ISCA and the Exeter Maritime Museum should write to *The Director, ISCA, The Quay, Exeter*, who will send them forms of membership. Incidentally the two currachs in the Museum were built by John Goodwin of Castlegregory on the Dingle Peninsula of County Kerry in 1968 (and more about currachs from Charles Green, Humphrey Case, and Paul Johnstone in the next number of ANTIQUITY), and the coracles by S. J. Thomas of Carmarthen, J. C. Thomas of Newcastle Emlyn, and E. Rogers of Ironbridge in 1968/9. These are no dying maritime crafts.



There are plans for a new Museum in Salisbury and these are being put forward by *The New Sarum Society* (The Salisbury and Stonehenge Museum Project). Plans for a giant museum, to be built for half a million pounds, have been laid before the city and museum authorities of Salisbury, and were published in outline in *The Sunday Times* on

3rd August in an article by Kenneth Pearson. The idea of a new Museum is splendid, that it may also become a field study centre is excellent, and so is the idea that it might become an Extra-Mural Department of Archaeology of the University of Southampton. What is wrong in this scheme (and the Editor of ANTIQUITY writes as a sponsor in general of the scheme) is the idea of building a replica of Stonehenge at half-size in the Museum. Who can have thought up the unhappy idea, which the City Surveyor of Salisbury says 'grows on you, doesn't it'?

What grows on whom? Stonehenge I, II or III? or, what we fear most, and see in *The Sunday Times* article, an imaginary reconstruction of a Stonehenge that never existed? Kenneth Pearson, in praising the plans of Sir Basil Spence for this new Museum, makes the naïve admission that 300,000 visitors go to Stonehenge each year and only 17,000 go to the existing Salisbury Museum. This is so, and it is right that it should be so. David Hinton's sardonic comment must never be forgotten when he said, 'old Professor C. was getting very old-fashioned. Fancy making us waste time by looking at the data first hand.' (*Antiquity*, 1969, 169). This is what the three hundred thousand and more must do: look at what remains of Stonehenge first hand, and then go to the Museum at Salisbury. They will not want to find there a half-size replica of the monument restored according to someone's special ideas. They will expect to be taught about the background of the people who built Stonehenge and about other megalithic monuments elsewhere in western Europe. Field monuments should stay in the field; museums should teach, inform, excite, and do all the things that cannot be done when one is standing on Salisbury Plain looking at Stonehenge. See Stop Press, p. 259.



The BBC-sponsored excavation of Silbury Hill ended this summer with neither a bang nor a whimper, but with a careful statement of the results achieved during the two years of excavation which Peter Black, the TV critic of the *Daily Mail*, found 'totally absorbing'.

Professor Atkinson plans to continue excavations on his own next year and we hope that he will give readers of *ANTIQUITY* a summary of the three seasons of work which will have achieved so much. Meanwhile our appreciative thanks to the BBC for having financed and organized such a far-sighted venture. No spectacular central burial was found—it might not be there, and this was not in any case the purpose of the excavations. The structure of the mound was revealed, the date of its construction determined, and a great deal of ecological information discovered, to the delight of these environmental archaeologists who now seem appropriately called ‘dimpleboys’. The BBC did what David Attenborough and Paul Johnstone wanted to do—record a major excavation from beginning to end, and the public and the critics enjoyed the programmes.



We have recently read with great interest three inaugural lectures. The first is by Merrick Posnansky who is the third holder of the Chair of Archaeology in the University of Ghana at Legon. His predecessors were A. W. Lawrence and Peter Shinnie. Posnansky's lecture is called *Myth and Methodology—the Archaeological Contribution to African History*, but he has much to say about archaeology in general. He approves of Robert Braidwood's definition that ‘archaeology is the way in which the actions of human beings may be understood through the study of what human beings did, rather than simply what they said of themselves’, and declares it would be most honest ‘though cumbersome, if we called ourselves archaeological historians in contrast to the documentary historians who have been imperialistic in retaining the ascription history for their own tiny slice of the study of man's past’. He has sharp and clear views about the modern vogue of declaring archaeology scientific or even a science. We quote:

Part of the problem lies perhaps in the conceit of the archaeologist: he forgets that neither infra-red ray examination of paintings nor computer analyses of grammatical items in Shakespeare make either the art historian or the

scholar of English literature a scientist, and yet he supposes that the constellation of scientific methods at his fingertips provides him with an objective approach to his subject that was lacking to his humanist predecessors. This I think is perhaps one of the cardinal myths about archaeology. It is essentially an interpretative study. The controls over the interpretation may be exercised in a scientific manner but nevertheless the skill of an archaeologist lies in his personal judgements and the way he balances different types of evidence.

And Posnansky has the courage to say what so many are afraid to. We quote again:

there is a further aspect of archaeology which for myself at least is one of the most attractive. Archaeology can be an enjoyable subject; it provides access to a chronicle of human achievements, whether they be art masterpieces, cities of stone or new technologies. Moreover it allows contact with objects that in their making brought pleasure to their makers. It is difficult to convey the pleasure that discovering a new set of rock paintings or beating a long-silent rock gong brings to the discoverer.

This is fine stuff and the greatest encouragement to a man who wrote, ‘The past that archaeology provides for us in the present is to be enjoyed as our common heritage, as well as tortured into typologies and transmuted into history. Through archaeology we own the pleasures of past time, as well as its historical witness’ (Daniel, G. *The Origins and Growth of Archaeology*, Harmondsworth, 1967, 32), and who said in his own 1969 Inaugural Lecture as Ferens Professor in Hull, echoing sentiments expressed by Martin Robertson in his 1962 inaugural as Lincoln Professor of Classical Archaeology and Art at Oxford, ‘we must enjoy and delight in the art of preliterate man for its own sake, for the pleasure it gives us: we must make our own value-judgements, studying it *in vacuo*, and so leading to its appreciation and its connoisseurship’.

Professor Posnansky's lecture has been published by the *Ghana Universities Press*, P.O. Box 4919, Accra (no price). Professor Charles Thomas's Inaugural Lecture as the first holder of the Chair of Archaeology in the University of Leicester has not yet been

published. His lecture was called 'Archaeology and the Mind'. He, in our view, mistakenly identified archaeology with prehistory and protohistory when he said that it was 'the attempt to recover that all-too-enormous expanse of the past with which no written document of any kind happens to deal'; but then went on to say many things of great interest, for example that 'on the criterion of usefulness, that is, of immediate and obvious social benefit, it would be hard to justify inclusion of archaeology *per se* in the content of any university', that Britain 'is already producing slightly more archaeologists than it can absorb', and that it is not a good thing to have Honours courses in archaeology in all Universities. Surely most people would agree with this last point, but let us wait until we can all read this intriguing inaugural.

The third inaugural is that of William Watson as Professor of Chinese Art and Archaeology in the University of London: these are some words from the lecture of this wise humanist:

For reasons which are more academic than essential the present century has witnessed a singular divorce between archaeology and art study. . . . I should not like to see the two aspects of my subject parted along the lines of the established specialisms. It is not only that 'art and archaeology' is a time-honoured combination. Today its continued use perpetuates a principle valuable in the study of cultures of remote time or remote tradition.



Martello Towers have always been of special interest to those whose archaeology did not end with Julius Caesar. Seventy-four of them were built between 1805 and 1808 to guard the sea approaches between Folkestone and Seaford (the French *tours modèles* were similar in construction) and now no. 24 at Dymchurch in Kent has been restored to its original appearance and is open to the public (PL. XLVIII). These towers, built to help protect the South Coast during the Napoleonic Wars, were subsequently used as look-outs by coastguards. It took ten years to restore the Dymchurch Tower and cost £17,000. Wooden partitions dividing the

inside of the tower have been rebuilt and the exterior rendering of the walls restored. The basement, with its store-rooms and magazine, is open for visitors. On the roof, the main armament of the tower, a 24-pounder gun, has had its carriage restored. Why these towers are called Martello Towers is a perpetual question asked of any lecturer on field archaeology, and the well-known answer is as bizarre as the origin of the word mayonnaise. The name is a corruption of Mortella: a tower on Cape Mortella in Corsica was attacked by British land and sea forces in support of the Corsican rebels in 1794, and was defended very vigorously for a long while. Indeed the British warships were beaten off and the tower was only taken in the end from the landward side. So perhaps a very distant ghost of *torri* and *nuraghi* hovers uncertainly over these nice pieces of 19th-century British archaeology!



The silly season of 1969 certainly produced again its crop of odd headlines and old favourites. A new expedition is being planned to find Noah's Ark, the signs of the zodiac are again observed in the fields around Glastonbury, the bogus Druids led by Dr Thomas Maughan again appeared at Stonehenge at dawn on the longest day of the year—this year their deliberations were disrupted by a crowd of 2,000 people one of whom climbed on the lintel of a trilithon and took his clothes off: 'Druids ignore stripper at Stonehenge' said the *Evening Standard*.

But it was the activities of Walter Yearick that got most publicity. We have already referred to Mr Yearick who advertised the sale of Roman mosaics from his garden in Cirencester in *The Sunday Times* (*Antiquity*, 1968, 253). Yearick, aged 45, and a former Top Sergeant in the United States Air Force, first called at 10 Downing Street, and later, dressed as a Roman centurion, chained himself to the railings of Buckingham Palace. On 11th August the Bow Street magistrate conditionally discharged him for 12 months for causing an obstruction. Yearick is now a foundry inspector and says he is trying to make sure that 'people

should know that officials had misappraised the site of a Roman forum in his garden'. He is planning to organize a march of at least 100 students dressed as Roman soldiers, if possible: this is in the hope of drawing the attention of the Ministry of Public Building and Works to the presence of Roman remains in his garden. 'If I don't raise public or private money 600 years of British history will be lost for ever,' he declared, adding, 'I am becoming discouraged by the lack of interest in history by the British people.' (We are assured by the Ministry that they are well aware of the remains in Mr Yearick's garden, and that no injustice is being done, either to Mr Yearick or to the British people.)

We are grateful to James Dyer for kindly drawing our attention to a splendid entry in the catalogue of *Occult and Borderline Science Books* published by Neville Spearman of 112 Whitfield Street, London W1. We reproduce it here:

## Secret Places of the Lion

/GEORGE HUNT WILLIAMSON

George Hunt Williamson was one of the four witnesses at the time of George Adamski's first meeting with the Venusian, as described in Adamski's book, *Flying Saucers Have Landed*. Since then Dr Williamson has established himself as a best-selling writer of the mystic and esoteric, as well as Flying Saucers.

These are some of the questions answered by this amazing volume: . . . Who built the Great Pyramid? . . . Did Lemuria and Atlantis really exist? . . . Where was the Last Supper celebrated? . . . was Akhnaton of Egypt later Simon Peter? . . . Are there hidden pyramids in North America? . . . Is there a secret temple under the Sphinx? . . . Is there an ancient space ship buried under the Great Pyramid? . . . Was there a curse of Tutankhamen's tomb? . . . Where is the Holy Grail? . . . Did Joseph of Arimathea go to Glastonbury in Britain? Was he buried there? . . . Did the American Indians guard ancient Lemurian records in Time Capsules? . . . Is the Holy Shroud or Mantle of Turin really the burial shroud of Christ? . . . Where is the lost treasure of the Incas and the fabulous Disc of the Sun? . . . What and where are the *Secret Places of the Lion*?  
*Fifth Impression, Demy 8vo, 244pp, 25s*

Surely this is the ideal Christmas present for someone who is losing his faith in the traditional methods of archaeological investigation? And is it not time we enjoyed a few hours by re-reading the four Churchward Mu books? Colonel James Churchward, that eccentric soldier, was serving in Central India in 1868 when a high priest showed him how to interpret the tablets of Mu long believed indecipherable. (Where are the modern-day high priests that could help us with the Indus script?) Armed with this forgotten language of Mu, the Colonel spent many years in the South Seas, Tibet, Central Asia, Egypt, Siberia, Australia, the Urals and

Polynesia, searching for further proof of Mu's existence, and then wrote his four books *The Lost Continent of Mu*, *The Sacred Symbols of Mu*, *The Cosmic Forces of Mu*, and *The Children Mu*. The story is worth remembering: Mu and her vast civilization spread over the world 25,000 years ago: it is claimed that the greatest tragedy of mankind occurred when Mu sank 'carrying down with her 63,000,000'. All this is fantasy and folly: what is interesting is that a century after the meeting with that high priest, Colonel Churchward's books are still selling and have already sold over 150,000 copies. The comforts of unreason are sought after widely by those interested in the past, and Spearman's catalogue is a sharp warning to us all of the credulity of the public we write for and lecture to. Everything is here—flying saucers and spacemen, Nostradamus, the Scoriton mystery, the Warminster mystery. These words are being written in the September warmth of the shores of Lake Maggiore: we can hardly wait to get back to London and buy Raymond Drake's *Spacemen in the Ancient East*, and Taylor Hansen's *He Walked the Americas*.

Hansen's book is, we are told, about an early Christian, 'perhaps a witness of the birth and execution of Jesus', who, two thousand years ago, walked from tribe to tribe among the American nations. He came to the west coast of Peru from the Pacific 'in the ocean-going canoes of the Polynesians, and, after winning to the laws of God one of its ancient trading empires, left the lands of the North'. Who was he? the advertisement of the book very properly asks, 'this white Prophet who spoke a thousand languages, whose slightest touch was a miracle of healing? Some believe this saintly man to be Sir Thomas Didymus.' The Editor of *ANTIQUITY* thinks it was Sir Thomas Diddle-us-not-quite-all, but it remains flabbergasting that these books are written and published and sold in the third quarter of the 20th century.

Not so flabbergasting perhaps in relation to America, because the original peopling of that continent in pre-Columbian times was, until recently, a matter of intense speculation. And this is why Thor Heyerdahl's modern voyages interest the public so much—although even

the most sensible reporters misunderstand the purpose and the achievement of Heyerdahl. The voyage of the *Kon-tiki* did not prove that Polynesia was settled from Peru—only that such voyages were possible. The expedition of the *Ra*, had it been successful, would not have proved, as many wrote at the time, that the Egyptians colonized America, but that such a voyage was possible in prehistoric times.

We recently discussed the point of the voyage of the *Ra* with Mr Paul Johnstone of the BBC's *Chronicle* team, and he sent us this interesting note:

Thor Heyerdahl's voyage in the *Kon-tiki* was surely one of the great adventures of the post-war years. Though it brought few scholars round to his view of a simple east-west colonization of the Pacific islands, it did give a fascinating practical demonstration of the sea-going capacities of the great balsa rafts which Estete, Benzoni, and others described off the west coast of South America after the Spanish occupation. It is all the sadder then to see this admirably gallant seaman using his energies and initiative on the *Ra* venture, and a relief that it did not come to a sadder end. Papyrus-bundle vessels undoubtedly played a useful part in early Egyptian sea-faring, even possibly as late as the 1st millennium BC, to judge by the passage from Isaiah XVIII 1-2: 'Woe to the land shadowing with wings which is beyond the rivers of Ethiopia: that sendeth ambassadors by the sea, even in vessels of bulrushes upon the waters.'

But equally we know that by the Fourth Dynasty there existed in Egypt, the main user of papyrus-bundle craft, at least one large and skilfully built ship of wood. The Cheops Boats have only been partially published, so far.\* Their full publication is likely to be extremely revealing in an unexpected way about the techniques of early Egyptian wooden ship-building, but already we know one had strakes of from 16 to 21 metres long, weighing up to a ton each, carved symmetrically on the curve, and fastened by pegs, dowels and lashings. Such confident and elaborate use of wood could hardly be entirely new-fangled, so Queen Hatshepsut's famous sea-going fleet must have had at least two thousand years of wooden predecessors. It is

\* *The Cheops Boats* by Mohammad Zaki Nour, Zaky Iskander, Mohammad Salah Osman, Ahmad Youssef Moustafa (Cairo, 1960).

difficult then to see why any Egyptian mariner after the 5th millennium would have turned to a papyrus craft for anything as distant as a coasting voyage off the west coast of North Africa, presumably the theoretical starting point of any accidental Atlantic crossing. If one then puts the postulated crossing earlier to stay in the papyrus boat period, this would surely anticipate the pyramid-building and other practices which Heyerdahl sees as having been transmitted to the Americas from Egypt, as well as leaving an awkward gap before they appeared there in the 1st millennium BC. In any case, one would have expected that a ship with the maritime technology and traditions of Crete behind it would be a much likelier candidate for an early involuntary expedition beyond the Pillars of Hercules, and these were almost certainly of wood, from Skyros 'frying-pan' dug-outs onwards.

Papyrus-bundle craft have one drawback which is also a virtue. To avoid becoming totally waterlogged and thus losing their structural strength, as seems to have happened to the *Ra*, the little fishing caballitos of Peru are hauled out of the water to dry out as often as possible. On the other hand a degree of waterlogging stops them being as windborne on the surface as for instance skin boats like the umiak and curragh. So the caballitos who go out daily some miles to the rich fishing grounds of the Humboldt get back all right in the evening in spite of the occasional off-shore breeze. Perhaps this explains why no pre-Neolithic fishermen seem to have been blown to Crete or Cyprus or Malta, and why the *Ra*, in that particular form and that particular ocean, is unlikely to have had any predecessor.

Experimental nautical reconstruction has an important future as George Bass, Ole Crumlin-Pedersen and others provide more and more evidence about early craft. It would be a pity if it became discredited because one or two well-publicized schemes, however courageous and enterprising, were not researched sufficiently critically beforehand.



We are grateful to Ronald Jessup for sending us the good news from Belgium that the remarkable Roman barrow-mausoleum at Antoin-Billemont, Hainaut, is being restored by the Service National des Fouilles under its Director, Dr H. Roosens, and Dr Marcel Amand, assisted by Jessup himself. This fine

monument with its stone retaining wall and massive stone couloirs has been badly neglected in recent years, robbed of its stone for commercial purposes, and used as a children's playground. A new professional survey is being made, and we can look forward to an adequate publication in due course. The monument is one of the most interesting of its kind in Europe.

There is also welcome news, Jessup tells us, of a stone-walled barrow 24 m. in diameter now being excavated in Luxembourg by Professor Gérard Thill of the Musées de l'État, Luxembourg. The barrow (of classical type) contains a stone altar, and urns from niches in the retaining wall date on a preliminary examination to between AD 200 and 220. It will no doubt be published fully in *Hémécht* when research is completed.



Arthur has been well represented in the lunatic fringes of ancient history this year, not only due to the continuing successful excavations at South Cadbury which may indeed prove occupation of a period and in a context in which whoever was incapsulated in Arthur, existed (and Mr Alcock will give us a summary of his 1969 excavations in the next number of *ANTIQUITY*), but largely due to the holding of the International Arthurian Congress in Cardiff. The press reports of this Congress make delicious reading. Professor J. Neale Carman of Kansas University identified Camelot with London. Professor Eugene Vinaver said that the Congress was a serious academic institution, far removed from its origins in Truro, when someone got up during a discussion and said roundly that Arthur was still alive. The

congressists went to Glastonbury where Professor Jean Frappier of the Sorbonne, described as one of the most celebrated Arthurian scholars, said 'I do not believe in Arthur, therefore I do not believe in Arthur's tomb.' Professor Mary Williams of Durham University, was at Glastonbury: she was more believing than Frappier. She declared that Glastonbury was a megalithic observatory, although to a person like ourselves who relies on macroscopic observation, there have never seemed to be any megaliths near Glastonbury. Professor Mary Williams, according to *The Times*, said that natural features of the land corresponded to the signs of the Zodiac and were used for astrological purposes by the ancients who had some unknown form of aerial transport. Archaeologists, she agreed, did not accept any of this, but she added 'they are working between blinkers: it upsets their theories'.

Is it possible that Professor Williams has been taken in by that remarkable work *Air View Supplement to a Guide to Glastonbury's Temple of the Stars* by K. E. Maltwood (John M. Watkins, 21 Cecil Court, Charing Cross Road, London WC2, 1937)? This, after identifying many of the signs of the Zodiac in the fields around Glastonbury says, with unexampled round blandness: 'Down in the reeds by the river is the great God Pan: Mother Earth lies in the wheatlands, while the Whale and the Ship are often awash.'



**Stop Press.** A hasty postscript as we go to press in relation to our remarks on p. 254: we have just learnt that the scheme for the mini-Stonehenge in the new Salisbury Museum has been abandoned. This is very good news.

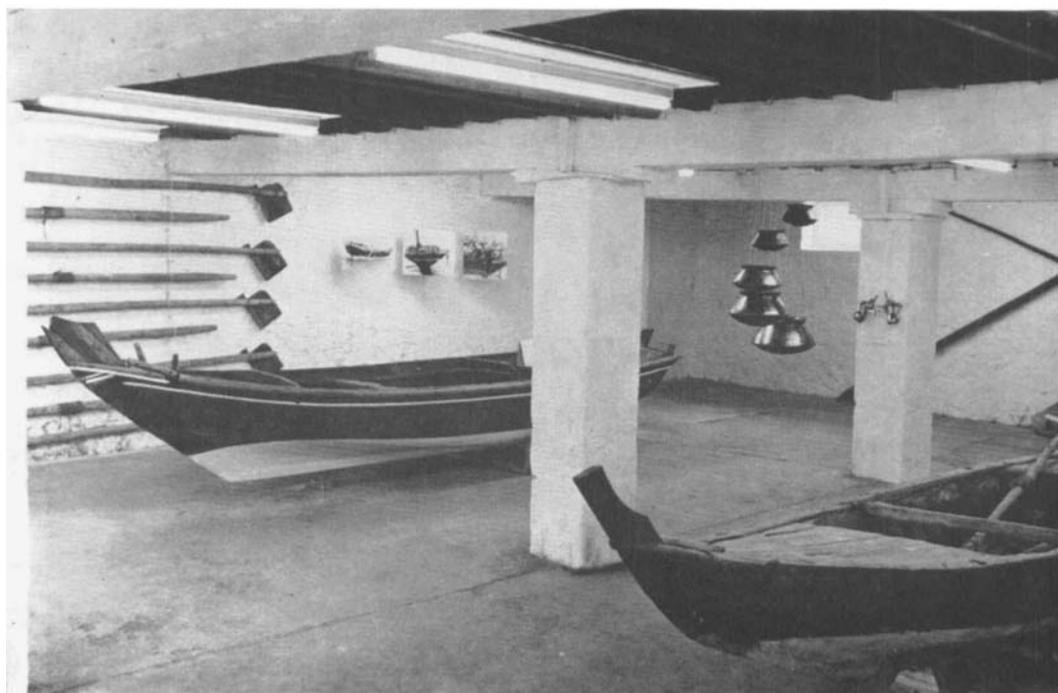
#### Symposium on Archaeometry and Archaeological Propection

The annual symposium arranged by the Research Laboratory for Archaeology on Archaeometry and Archaeological Propection, will be held in 1970 on 13th and 14th March at Oxford. The first day will be restricted to specialist research reports and the second day will be more suited to non-specialists. Those interested in making contributions should write to Dr M. J. Aitken before Christmas. Details will be available during February from *The Symposium Secretary, 6 Keble Road, Oxford OX1 3QJ, England*; please send stamped addressed envelope.

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PLATE XXXVII: EDITORIAL

(a) Bahraini pearling dhow. 52 ft. two-masted dhow, built specially for ISCA, the Trust sponsoring the Exeter Maritime Museum (see Editorial), and presented by the Ruler of Bahrain. (b) A Pacific proa from Fiji. (The boat that inspired the design of 'Cheers', the most successful of the revolutionary craft that took part in the single-handed trans-Atlantic race in 1968, finishing third.) (c) Huri from Bahrain. A small fishing boat still much used to fish the shallow waters and attend the fish traps locally (roughly equivalent to our dinghy). (d) Shahuf from Dubai. About 18 ft., a fishing dhow with a most unusual stern and rudder, presented by Messrs Gray, Mackenzie & Co. of Dubai, Persian Gulf

See pp. 253-4]

[Photos: Exeter Maritime Museum

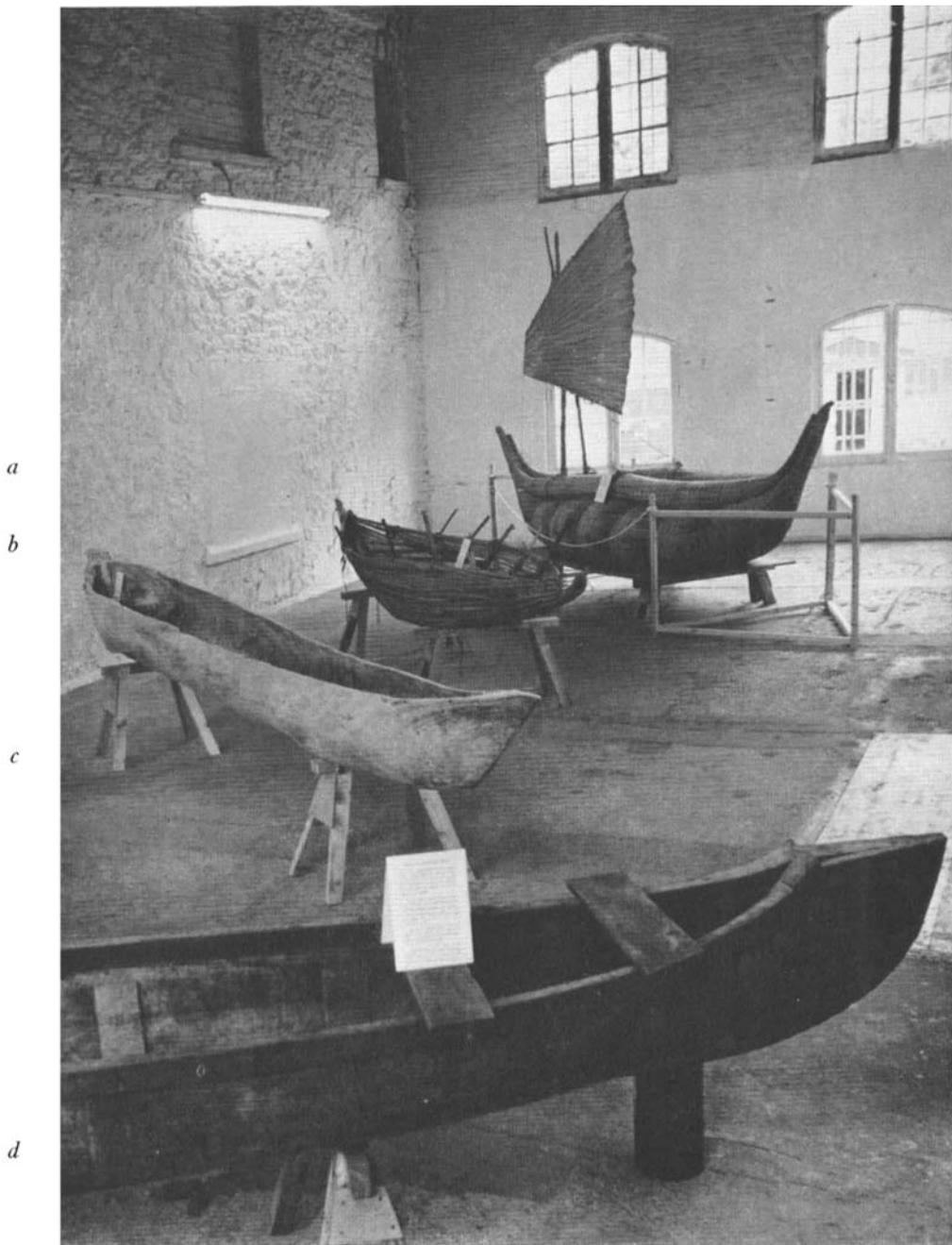
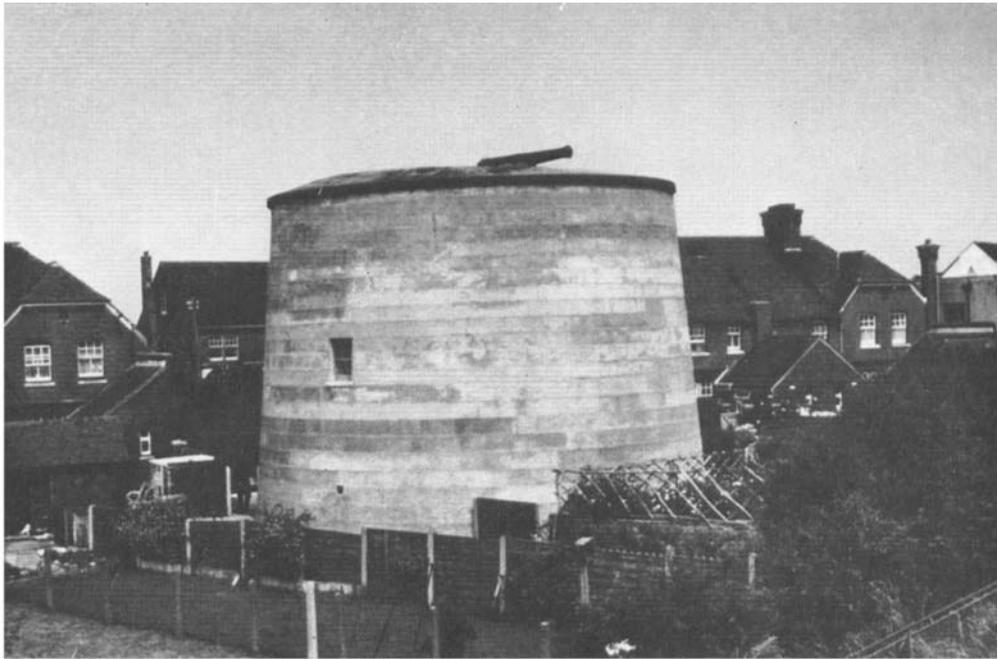


PLATE XXXVIII: EDITORIAL

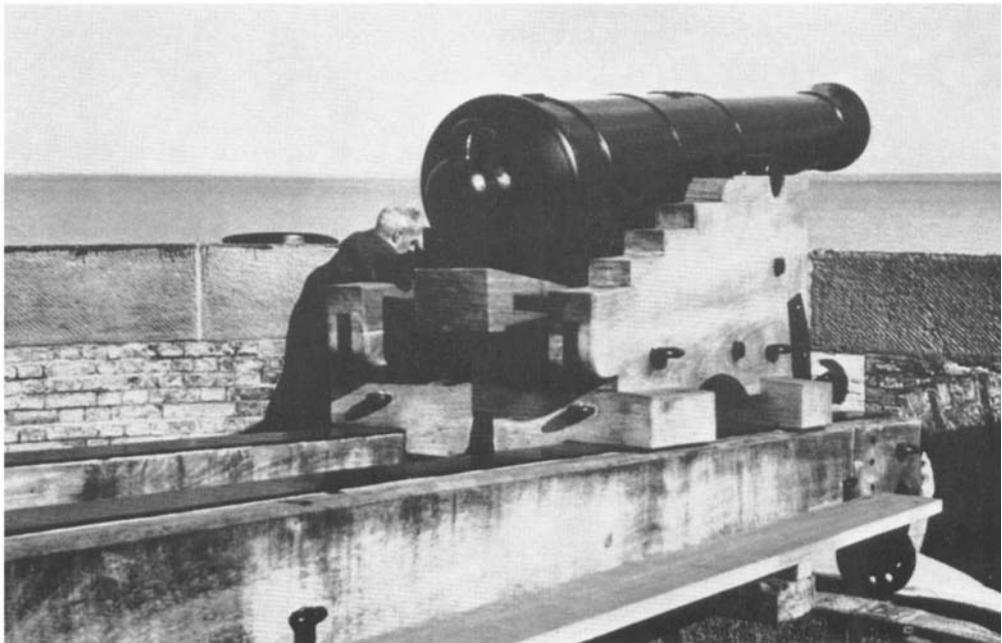
(a) *Titicaca reed boat*. 18ft., made entirely of reed. Presented, and brought to England from Lake Titicaca (nearly 4000 m. up in the Andes in Bolivia) by Mr Colin Sharp. (b) *Batina Coast reed boat*, made entirely from the central stems of palm fronds—technically a raft—from the Arabian Sea. (c) *East African dug-out*. 20 ft. Kenyan dug-out presented by HMS Gurkha. (d) *Bahraini dug-out*. The tender for the pearling dhow (above) and similar to dug-outs found all along the Persian and Baluchi coasts

See pp. 253–4]

[Photo: Exeter Maritime Museum



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b

PLATE XLVIII: EDITORIAL

*Dymchurch Martello Tower in Kent (no. 24) has been restored to its original appearance and is open to the public: (a) shows the tower which cost £17,000 to restore and (b) the 24-pounder-gun with restored carriage*

*See pp. 256]*

*[Photos: Ministry of Public Building and Works*