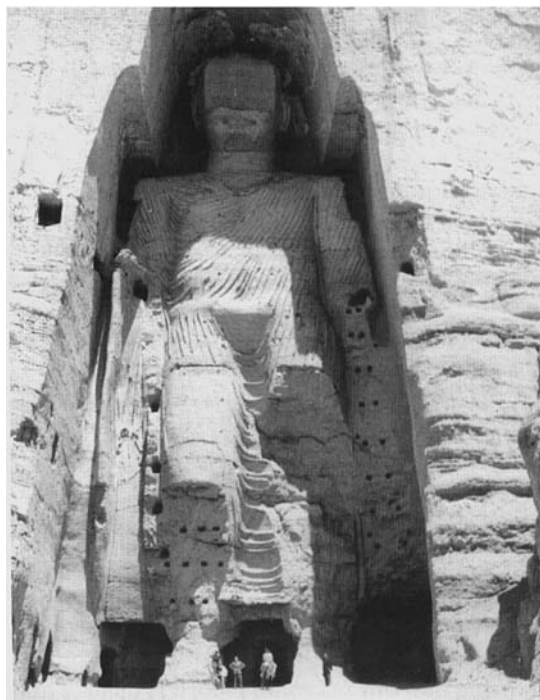


Editorial

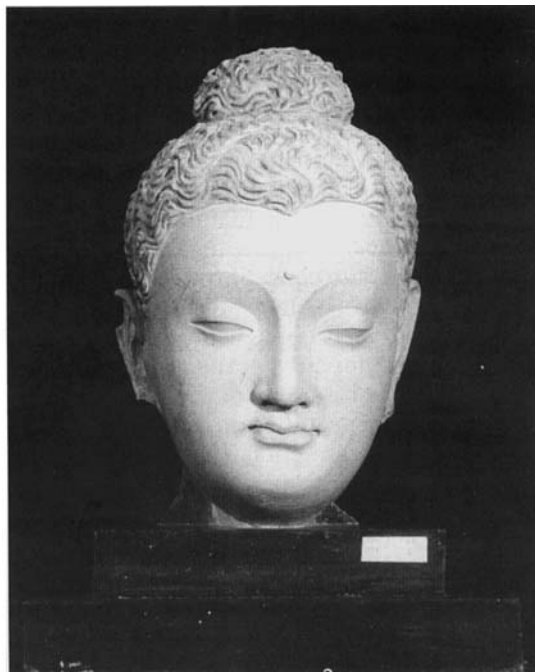
SIMON STODDART & CAROLINE MALONE

☞ In recent weeks it has been difficult to escape the outcry against the Afghan Taliban for their destruction of the artefacts of another culture and tradition. Tolerance of diversity has always been the position of this journal and we share the profound rage at such forms of extremism that destroy the valued legacy of other cultures. We deplore the loss of the Great Buddha statues at Bamiyan (see FIGURE 1), symbols of the astonishing and hugely important international character of Afghanistan, the crossroads of Asia in ancient times. With these sculptures it is likely that a great quantity of smaller images, kept mostly in the Kabul Museum and elsewhere, and already terribly damaged, were also destroyed (FIGURE 2). ANTIQUITY has taken care to report and condemn destruction of antiquity where and when it has taken place (e.g. Chapman 1994).

At another level, iconoclasm has always existed, and it is the fate of most material manifestations of art that they will rarely survive. Iconoclasm is not just a product of the extreme versions of modern religions but of many dominant cultures and cultural practices of the past. The most famous case is the Byzantine destruction of images, whence the term iconoclasm derives. And it is often in the destruction of human identity, often linked to the human person, and by extension to figurative material culture, that such activity has been most energetic. In Britain, our own religious statuary has suffered under the hands of Reformation and Cromwellian forces. Great cathedrals such as Ely, close to our editorial offices, are mere scaffolding, albeit beautiful scaffolding, that once displayed icons which suffered a Taliban fate. How many ancient statues still carry intact the



*Buddha of Bamihan valley 1963. 53 m high.
(Photo © UNESCO.)*



*Head of Buddha from Haddo (stucco) 1st–2nd
century AD. Last reported from the Kabul Museum,
Afghanistan. (Photo © UNESCO.)*

ANTIQUITY 75 (2001): 233–46



Fallen stones at Mnajdra temple, Malta. (Photo © Times of Malta.)

face of the original person? How many heads of classical statues are still in place on their original body? Belgiorno (2000: 49) writes (see further below) that 'It is true that the Vatican collections were increased during the Renaissance period, but it is also undeniable that most of the marble used in architecture, sculpture and decoration of ancient buildings of the Roman period was destroyed during the rule of [Pope] Sisto V and re-used in building material. During all the centuries of papacy government most of the ancient marbles and sculpture found all over Rome perished in the furnace to make lime and produce plaster.' Was not the same fate under way for the Elgin Marbles on the Parthenon of Athens two centuries ago, before their contentious removal to the British Museum?

Much has been written in theoretical archaeology about societies deploying the past to current ends — e.g. the concepts of Time Regained and Hero Worship — but the concepts are not perhaps developed enough into the fact that the extreme deployment of the past is its negation. Only a small sample of the past survives the process of conscious and unconscious destruction. Such destruction is a frequent accompaniment of state-organized societies, but recent work we have personally undertaken in Neolithic Malta suggests that deliberate destruction of earlier human images also took place in less hierarchical societies in the 4th–3rd millennia BC. However, our small figurine, smashed over the burials it once guarded, is insignificant in comparison to the tragedy of Easter week this year. We hear, in horror, of the deliberate vandalism at the World Heritage site of Mnajdra, one of the most fabulous

prehistoric temples of Malta. It seems that some 60 stones and megaliths of the temple were dislodged by local vandals, possibly bird trappers who had been ordered to remove illegal hunting hides from the immediate area. Whatever the motive, the appalling damage to the temple is all the more tragic because it is utterly mindless in the context of a sophisticated place like Malta. However, the motive factor behind iconoclasm is always incomprehensible to those outside the immediate sphere of experience. We can condemn the extremists of the present more effectively if we recognize that our own past contains such destructions, and that sensitivity to the value of both our own past and that of other cultures has only slowly emerged in our society. Under the new spirit proclaimed by UNESCO all creative human endeavour has value.

Another human endeavour has been the progressive breeding of farm animals into the many diverse and splendid breeds that characterize settled domestic life. Perhaps even more tragic than the destruction of built structures is the current systematic destruction of fine and ancient animal breeds as a result of the current outbreak of foot-and-mouth disease in Britain. Government policy is to cull all the infected animals and their neighbours. However, in the 2 million+ animals already culled are breeds so close to extinction that their fate is now sealed. We deplore this tragic loss of farming history and its vital loss to the future diversity of farm stock that have their origins in breeds dating from the Neolithic.

A distinctly archaeological iconoclasm is non-publication of fieldwork. As all archaeologists know, excavation and survey are destruction and are only preserved by record, a record that only the original fieldworkers can present effectively. We write this editorial in the midst of the Mediterranean sea, returning from a post-excavation season on the island of Sicily where we have taken steps to ensure that our fieldwork is presented to the wider world, starting with a website <www.arch.cam.ac.uk/TROINA/>. Indeed we are spending the next 18 months ensuring that our personal record is clear. This 20-hour ferry journey has also given us time to read the proceedings of a recent conference on the problem in the Mediterranean (Hadjisavvas

& Karageorghis 2000), in the light of forceful comments sent to us on the same conference by John Boardman. The conference editors stated 'the aim of the conference was to examine all the problems involved: financial, administrative and psychological and to suggest possible remedies or solutions'. An original part of the organization of the conference was that it was not simply another cry of grief by archaeologists, but was attended by government officials, administrators and funding bodies who have the power to reverse the trend. The conference concluded with a resolution to forbid the award of permits to all those who fail to publish.

An unfortunate part of the psychology of publication of archaeological fieldwork prominent in the Mediterranean is illustrated by an example in the introduction by Karageorghis (2000: 3). A Mycenaean tomb was discovered on the island of Salamis in the 1950s. When preparing his dissertation, Karageorghis asked the excavator if he could see a particular vase from the tomb. The excavator replied that Karageorghis could wait until he read the publication shortly. Fifty years later the excavator is dead and the tomb group still unpublished. The same theme is echoed by Belgiorno (2000: 48) in her discussion of the situation in Italy: 'the superintendent in charge inherits the right to publish . . . and in the interest of his own further publications keeps the door of the store-room closed. [This] . . . has resulted in the fact that 80% of all Italian archaeological material is unpublished'. These examples can be repeated many times in the personal experience of all, although especially Mediterranean, archaeologists. A common heritage is considered by some a personal possession. John Boardman also comments: 'A museum display is more and less than a book. For scholarly access to the reserves that are the inevitable stock of any museum many logistic problems may intervene; what should never intervene is a form of possessiveness which, when exercised by curators, amounts to a claim of *droit du seigneur* over objects in care'.

The situation seems little better in Egypt where, despite the Supreme Council for Antiquities' policy of non-renewal of permits if publication is not forthcoming, there are many examples of non-compliance. Among the more regrettable is the on-going lack of publication of the work by the American team at Abydos.

Although some aspects of their work, extending over several decades, have appeared in print, substantial parts remain completely unpublished. There are, of course, many more instances of this 'iconoclasm'.

As editors, might we suggest a moratorium on exclusive rights after — say — 10 years? If the original excavator has not *commenced* publication within 10 years of completing fieldwork, then it is unlikely they ever will!

The sociology of fieldwork publication is also important (Mazar 2000: 26). Fieldwork takes place in the dynamic context of an interacting team. Publication often falls on the shoulders of a smaller number of individuals who are under pressure to produce rapid rather than long-term results. 'Enthusiastic young dig directors become involved over the years in various teaching obligations, academic administration, editorial work and other commitments, which cause endless delays in the preparation of their excavation reports'. The consequence is the enforced detachment of the original excavator. Editorial support for the administratively burdened excavator is difficult to find. The unrecognized value of editorial work is a point stressed by the director of the British School at Athens (Blackman 2000: 64); he quite rightly points out that little value is given to editorial work by British universities or by the Research Assessment Exercise which is now, once again, upon us.

A key issue is constituted by what is publication? The publication standards of one generation will not satisfy the next. The test of time is whether archaeologists return to analyse a particular site, Star Carr, Glastonbury Lake Village, Pompeii or Myrtos, *via* its original publication. Traditional methods of publication are expensive and technological solutions are available for cheaper, quicker and more effective dissemination of results. Microfiche had a phase of popularity that is now surpassed by the Internet. The difference is that microfiche has a conservation quality which, although not yet as well-tested as paper, is not so dependent on refreshment and maintenance as are the many web sites now proliferating. Even now a search of the web, using a friendly engine, produces unlocatable sites, only realized a year or two ago. The Internet certainly has immediacy, but does it have continuity of record? The Archaeology Data Services (ADS) already has horror



British School at Rome: Thomas Ashby's library, 1922. (Photo from British School at Rome Centenary calendar.)

stories of the delivery of unindexed discs from a defunct archaeological agency, delivered to their door for storage and processing.

Fortunately some government-funded agencies in the United Kingdom are conscious of these issues. ADS is ready to give advice and it is to be hoped that the Arts and Humanities Research Board (AHRB) will direct money towards supporting archaeological publication. Historical archives can be analysed in some future century. Archaeological archives need to be created and published now to prevent the annihilation of information. There is a mass of recently excavated data that languishes in box files and finds boxes in Archaeological Units, having been very partially disseminated to the Developer who funded the work, and with no more than a précis in the local Sites and Monuments Record. But this is a different and difficult problem compared with the results of research excavation. If the money for adequate support of publication is forthcoming to ensure that scholarly work is written and published, then sanctions can be applied to those who do not publish. As Boardman puts it: 'Publication of the material from old excavations needs to be regarded as a higher priority for funds and scholarly time than the breaking of new ground. It is arguably more rewarding for any student or mature scholar than the gamble of excavation'. Certainly the success for the backlog publication programme overseen by the government QUANGOs* of the British Isles over the last decade or two is evidence for this. The

* Quasi-Autonomous Non-Governmental Organization.



British School at Rome: Filming ancient Rome, 1959. (Photo from British School at Rome Centenary calendar.)

monumental publication on Stonehenge archives (Cleal *et al.* 1995) and the admirable reports by Cardiff University of Richard Atkinson's excavations on Wayland's Smithy and Silbury Hill (Whittle 1991; 1997), to name just prehistoric examples, demonstrate the importance of investing appropriate support in abandoned projects and their records.

An external observer might suggest that the solution is to cease excavation completely until all publication is completed. However this solution would also be destructive, because of the continuing threat to sites and landscapes that need recording. Archaeological evidence would thus remain completely unrecorded, and an archaeological tradition of the skills (and indeed pleasures and stimulus) of fieldwork would not be handed on to the next generation. What is required is an addition to the tradition of good fieldwork: the tradition of regular publication. What is so evidently lacking (and we see this from the Editor's viewpoint) is the skill and literary relish that should mark out the archaeological writers and publishers of our discipline. Too few archaeologists can write well, and too few can communicate really effectively. Instead, there is the desire to write overly detailed, technically dense and theoretically obscure text that communicates only with a small and initiated peer-group. When this trend envelops an entire archaeological report, it is little wonder that publishers, funding bodies and others are not enthusiastic to support it. Teachers of archaeology need to promote the skills of writing, as well as knowledge and debate, if the future generations of archaeological report writers are to be more successful than those of the past or present!

☞ An institution with a good record for publication (albeit with some inevitable exceptions) is the British School at Rome, which celebrates its 100th anniversary this year. When lapses in publication have occurred, succeeding directors have taken trouble to repair the record of their predecessors. The record of good publication, mainly of observations of surface remains (excavation was not then permitted by non-Italian nationals) was started by Thomas Ashby, the first director. His great legacy is recorded in a biography by another director (Hodges 2000). One of the greatest tributes to yet another director, Ward-Perkins, is that the survey of southeast Etruria promoted by him is now being reworked into a second-stage publication under the aegis of the Tiber Valley project (Patterson *et al.* 2000). We can thus add a landscape to the list of published sites (Star Carr, Glasntonbury, Pompeii, Myrtos) mentioned above.

☞ Another dimension of archaeological iconoclasm is that of falsification, and it was one that Glyn Daniel used to relish in the past with his Editorial diversions into the dramas of Glouzel (see below). We do not refer to the forgery of any seals which is the subject of one article published in this issue (ROGER G. JOHNSTON *et al.*, pp. 299–305, below)! Archaeologists are under pressure to produce sensational results in much the same notorious way that policemen are under pressure to produce convictions. In



'I wish you'd go out to Karaoke bars like all the other archaeologists!'

both cases, false evidence can sometimes be produced to satisfy expectations. We personally remember meeting a brilliant young scholar in a central Italian superintendency who over-extended the distribution of Mycenaean sherds in Tuscany by creative re-use of sherds from a museum store. This falsification was proved by refitting. It will never be known whether this scholar's success in extending the distribution of painted Serra d'Alto (Middle Neolithic) sherds was a product of similar creativity. However, a survey of the *publications* of Mycenaean and Serra d'Alto sherds would never give access to this knowledge, since archaeological research is ultimately executed on trust: a trust that we undertake to publish and a trust that what we publish is a truthful account.

☞ We are indebted to PAUL BAHN for sending us his own reflections on this important issue, in the light of the general morality of scientific activity, the recent case of Japanese Palaeolithic fraud and the current pressures and distortions of the media. He writes:

'In a recent issue of the journal *Science* there was a fascinating glance at the problem of scientific misconduct, asking the question "How prevalent is fraud?" (Marshall 2000). A research conference was held last November in Bethesda, Maryland, by a watchdog agency, when a \$1 million grants programme was announced "to investigate the prevalence of fraud, data fabrication, plagiarism, and other questionable practices in science" and to raise ethical standards. It seems that there is an "epidemic of falsification" at present, from outright fakery of results to the "massaging of data". Fortunately the phenomenon still remains rare, involving only occasional bad apples in the barrel, with one estimate claiming one fraud per 100,000 scientists per year. At around the same time, a new case of serious fraud in archaeology came to light, when a leading Japanese archaeologist admitted planting artefacts at an excavation site. Fifty-year old Shinichi Fujimura — nicknamed "God's Hands" for his uncanny ability to uncover ancient objects — had been videotaped burying his "discoveries" before digging them up again as new finds. A leading Japanese newspaper, *Mainichi Shimbun*, published damning stills of him at work, after which he admitted having gone out alone to the excavation site several times in the small hours to

bury dozens of artefacts. In a public confession and apology, he claimed that it was the burden of having to find older sites which had prompted him to carry out the fraud using artefacts from his own collections. Of 65 pieces unearthed at the Kamitakamori site north of Tokyo, he admitted to having faked 61, together with all 29 pieces found last year at the Soshinfudozaka site in northern Japan. Since Fujimura, who was deputy director of the Tohoku Palaeolithic Institute, has been involved in researching at least 180 sites, Japanese archaeological authorities are understandably worried about the potential impact he has had on our picture of the past. This case affected me personally, since one of Fujimura's faked finds — a cluster of handaxes arranged in a neat pattern in a 600,000-year-old layer at the site of Kamitakamori — was reported and illustrated last year in the 3rd edition of the archaeological textbook I wrote with Colin Renfrew (Renfrew & Bahn 2000). Hence, most regrettably, false information is being passed to all readers and users of the book, and this rubbish will have to be removed from the next edition. One reason behind this particular fraud, it has been suggested, is that in Japanese archaeology publication often takes a back seat to press conferences where the latest finds are trumpeted, and spectacular discoveries are seen as more important than scholarly debate or critical review. Fraud in archaeology is nothing new — for example, instances of mendacity by Heinrich Schliemann are well known, as are infamous cases of fakery such as Piltdown or Glouzel, while a new book by archaeologist Oscar White Muscarella (2000) has suggested that more than 1200 fake antiquities are displayed in some of the world's leading museums. However, it appears that in recent times the phenomenon has been increasing and diversifying, as in all other branches of science. Some of this can be blamed on the increased "mediatization" of the field, where, as in Japan, it can be important to "make a splash" in order to "make a name for oneself" or further one's career. The actual fabrication or planting of fake objects is an extreme form of fraud; but there are many other kinds of dishonesty: for example, it sometimes involves claiming to have made discoveries of sites or break-throughs in research which are actually already known (the media usually don't bother to check, and print what they are

told); while some scholars seem to spend their time cynically conjuring up sexy "sound-bites" about the past which the media will gobble up (usually involving sex or drugs or cannibalism or suchlike). It has to be said that the media themselves deserve much of the blame because of their general "dumbing down". Many newspapers and magazines in the past couple of decades have grown reluctant to accord any space to archaeology unless the story is one which will "cause the textbooks to be rewritten". So if a new discovery, albeit of archaeological importance, is not as spectacular as the Iceman or the Grotte Chauvet, they are not interested. And to succeed in today's television, archaeology programmes usually need some kind of formula or "hook", often involving "mysteries" or reconstructions or a race against time. However, dishonesty in archaeology can also take many other forms for which the media cannot be blamed — for example, the distortion or extremely partisan selection of evidence; exaggerated claims (such as that of being able to "read" rock art, a perennial favourite); the prevention of colleagues' access to objects or data; the prevention of publication by critics or opponents, together with blockage of their representation in the media; passing oneself off as having a higher degree or a more important position than one actually possesses, for example through ambiguous wording in book blurbs; ferocious and bullying reactions to the slightest criticism, aimed especially at intimidating younger colleagues; failure to cite scholars who had already reached the same conclusions, or who had previously discovered or studied the same material; supervisors of research may even usurp the ideas and findings of their graduate students, either by imposing themselves as co-authors of papers, or by simply helping themselves to the material; and then there is simple plagiarism and — a new scourge for the computer age — the theft of other people's photographs through scanning and re-publication without permission or credit. Naturally, all of these problems doubtless permeate academia as a whole, but it is in archaeology that I have personally encountered all of the above to an increasing degree in recent years. I do not think this can be attributed to my cynicism growing with age, since I have always been pretty cynical! And just as in Japan, where it is not the done thing to criticize colleagues or overturn

their findings since this is taken as personal insult, so in archaeology as a whole the above types of dishonesty have flourished for the simple reason that nobody is willing or able to expose the culprits publicly, although there are frequent mutterings in conference corridors or behind closed doors. Even here I am unable to name names, since it would expose both me and this journal to litigation — although I could easily cite specific examples for all of the above. The point is that some archaeological careers have been boosted, reputations made and enhanced, salaries raised and honours awarded because the perpetrators have indulged in these kinds of dishonesty, and nobody has felt able or courageous enough to point the finger and expose them; or because no-one, least of all the media, checks the facts; or simply because most people find it hard to believe that scholars could lie and cheat so brazenly. I do not wish to suggest that such things are rife in archaeology — far from it. As mentioned at the start, the rotten apples doubtless constitute a tiny minority, and the vast majority of archaeologists are honourable and ethical. Some plagiarism, for instance, can be accidental or caused through ignorance. Nevertheless, unethical and dishonest behaviour is clearly on the increase in archaeology as in science in general, and we need to be vigilant. The healthy reaction to spectacular claims is profound scepticism and peer review. But it will be extremely difficult to find ways of exposing fraudulent or improper behaviour, while avoiding the kind of blatantly false or vindictive accusations — e.g. of racism or of doctoring data — of which we have also seen some notable examples in archaeology in recent years.'

The above are powerful words and we welcome reaction. As part of our next (September) editorial we plan a discussion of the impact of the media on archaeological knowledge and archaeological practice and will welcome any anecdotal or substantive evidence, both positive and negative, that readers may wish to send us.

☞ One author at the Cyprus conference on publication of excavations compared the illicit sale of antiquities with the non-publication of legal fieldwork (Hadjisavvas 2000: 5–6). It is, therefore, excellent to record that the United Kingdom has finally agreed to ratify the 1970 UNESCO accord. NEIL BRODIE writes:

'In 1970, alarmed by the growing trade in stolen archaeological and other cultural material, UNESCO agreed the *Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property*. On 14 March 2001, after 30 years of procrastination, HM Government announced that the United Kingdom would finally sign up, the 92nd country to do so. This decision vindicates the efforts of those who have fought long and hard to secure British accession, but above all it is a personal triumph for the Arts Minister, Alan Howarth, who managed to steer the Convention past the various objections which have previously been held against it, and who announced that it would "send out a powerful signal . . . that the UK is determined to play its full part in the international effort to stamp out the illicit trade". Moves are also afoot to make it a criminal offence knowingly to import, deal in or be in possession of any stolen or illegally excavated cultural object. This is all welcome news, and long overdue, but it is not a signal for complacency. The Convention by itself cannot stem the trade in illicit material, but political cooperation within its framework can, and the measure of HM Government's resolve will be the alacrity with which it sets out to achieve such cooperation.'

☞ Furthermore, COLIN RENFREW gives the broader context of the higher profile that archaeology is receiving in the United Kingdom today. He writes:

'A promising meeting of the Historic Environment Forum, convened by the Institute of Field Archaeologists, was held at the Society of Antiquaries, Burlington House, on Wednesday 14 March. It was notable for the strong political representation which the Institute was able to bring together. Peter Ainsworth MP, Shadow Secretary of State for Culture Media and Sport, spoke for the Conservative Party, and Lord Redesdale for the Liberal-Democrats. The Labour spokesman was Alan Howarth MP, Minister for the Arts, who publicly announced the accession of the United Kingdom to the 1970 UNESCO *Convention on the Means of Prohibiting the Illicit Import, Export and Transfer of Ownership of Cultural Property*. Britain thus at last joins the 91 other nations which subscribe to the Convention, and this move will give encouragement to Switzerland and the Scandinavian

countries which are considering doing so.

Accession to the Convention commits Britain to make efforts to combat the trade in illicit antiquities, although it does not in itself bring about new measures for enforcement procedures for doing so. Britain's accession to the Convention was one of the recommendations of the Ministerial Advisory Panel on Illicit Trade, established by Alan Howarth in May 2000 and chaired by Professor Norman Palmer, which reported in December. Among its other recommendations were strengthening and modifying the regulations controlling the export of antiquities, and the introduction of a new criminal offence. This would make it an offence "dishonestly to import, deal in, or be in possession of any cultural object, knowing or believing that the object was stolen, or illegally excavated, or removed from any monument or wreck contrary to local law." Although few prosecutions are predicted, this might well change the climate of opinion in Britain in a significant way, and would give some teeth to the undertakings inherent in the UNESCO Convention.

At the meeting the need to introduce a statutory obligation upon local authorities to maintain Sites and Monuments Records was emphasized by many speakers: it is now stated Conservative and Liberal-Democrat policy. Indeed, this was the subject of an amendment by Lord Redesdale and myself to the Culture and Recreation Bill, which received its Second Reading in the House of Lords on 18 January. A further amendment would make it a duty upon local authorities to maintain also a record of portable antiquities, thus ensuring the continuation and expansion of the Portable Antiquities Voluntary Recording scheme. But unfortunately the Government has not found time for the further stages of the Bill, which will almost certainly lapse with the expected General Election. Several speakers endeavoured to persuade the Minister to give a firm commitment to statutory SMRs, but his position remained a cautious one. One positive feature, however, was his encouragement of the concept of Historic Environment Record Centres, as recommended in the paper *Power of Place*, recently published by English Heritage.

The discussion which followed was chaired by Geoffrey Wainwright, and a number of useful points emerged: the strong support for the transfer of responsibilities for underwater ar-

chaeology to English Heritage (as proposed in the now-doomed Culture and Recreation Bill), so long as sufficient funds were made available; the desirability of reducing VAT on repairs to historic buildings and monuments, and the need to revisit the issue of 'class consents' which permit the continued ploughing of scheduled monuments, with damage which in some cases is severe. It was pointed out in discussion that none of the major political parties yet has a party policy for archaeology, and perhaps they will now consider the formulation of such a policy.

The most positive feature of the meeting was the quality of the discussion, both from panelists and from the floor, where most British archaeological interests were represented. The IFA and its Director Peter Hinton have made a real contribution towards upgrading the political standing of archaeology through this constructive meeting, and there was a general feeling that this was an exercise which could usefully be repeated, perhaps in a year's time.'

References

- BELGIORNO, M.R. 2000. Forgotten excavations in Italy, in Hadjisaavas & Karageorghis (ed.): 47–51.
- BLACKMAN, D. 2000. The publication policy of the British School at Athens, in Hadjisaavas & Karageorghis (ed.): 59–65.
- CHAPMAN, J. 1994. Destruction of a common heritage: the archaeology of war in Croatia, Bosnia and Hercegovina, *Antiquity* 68: 120–26.
- CLEAL, R.M.J., K.E. WALKER & R. MONTAGUE. 1995. *Stonehenge in its landscape: twentieth-century excavations*. London: English Heritage.
- HADJISAVVAS, S. 2000. Unpublished excavations: the case of Cyprus, in Hadjisaavas & Karageorghis (ed.): 5–10.
- HADJISAAVAS, S. & V. KARAGEORGHIS (ed.). *The problem of unpublished excavations. Proceedings of a conference organised by the Department of Antiquities and the Anastasios G. Leventis Foundation. Nicosia, 25–26 November, 1999*. Nicosia: Government Printing Office.
- HODGES, R. 2000. *Visions of Rome. Thomas Ashby. Archaeologist*. London: British School at Rome.
- KARAGEORGHIS, V. 2000. It's publish or perish and we do not want to perish, in Hadjisaavas & Karageorghis (ed.): 1–4.
- MARSHALL, E. 2000. How prevalent is fraud? That's a million-dollar question, *Science* 290 (1 December): 1662–63.
- MAZAR, A. 2000. The archaeological agenda in Israel: Past sins and future atonement, in Hadjisaavas & Karageorghis (ed.): 23–37.
- MUSCARELLA, O.W. 2000. *The lie became great: the forgery of Ancient Near Eastern cultures*. Groningen: Unesco/Styx Publications.
- RENFREW, C. & P. BAHN. 2000. *Archaeology: theories, methods and practice*. London: Thames & Hudson. 3rd edition.
- WHITTLE, A. 1991. Wayland's Smithy, Oxfordshire: excavations at the Neolithic tomb in 1962–63 by R.J.C. Atkinson and S. Piggott, *Proceedings of the Prehistoric Society* 57(2): 61–101.
1997. *Sacred mounds, holy rings: Silbury Hill and the West Kennet palisade enclosures: a Later Neolithic complex in north Wiltshire*. Oxford: Oxbow. Monograph 74/Car diff Studies in Archaeology.



The Jorvik cityscape, AD 975.

Quiet but animated discussion in the museum is the most striking new feature at 'Jorvik', in York, now open again after refurbishment. Quiet is typical in a gallery but not such intent discussion among families in front of the ex-

hibits. It marks a break-through in the presentation of archaeology.

We explained, last year, the background to redevelopment of the Jorvik Viking Centre (ANTIQUITY 74: 744–5) — now suitably renamed,



View of refurbished display at Jorvik.

simply Jorvik. The elements are the same: darkly downstairs to an introduction and a 'journey' back through the generations and the centuries; then a ride among reconstructions of the 10th-century city's streets and past remains preserved *in situ*; the museum gallery; and the shop. Now there is less emphasis on the archaeological work at the end of the ride and more in the introduction. The main part of the cycle both starts and ends by referring to the York Archaeological Trust, with implications, as the running commentary (Michael Wood now, instead of Magnus Magnusson) suggests, 'for the future' — of archaeology, that is.

To show 'what it was actually like in AD 975', vehicles take us over a reconstruction of the riverbed, past a busy quay (as before), past children at a board game, and poultry and puppies, then older houses of one storey and new ones of two, workshops and muttering traders and (as before) a fellow straining in his privy. Paintings in the background show both countryside (so close) and the great Roman walls but the commentary emphasizes squalor. Next, we are lifted to the dingy living quarters above a shop. The mannequins' faces are an improvement on the rugged caricatures in the former presentation. Then the trance clears as archaeological remains are pointed out, and the technique of facial reconstruction is explained to us. Disembarking, we find notices for a Viking shopping precinct and (as before) there is a coin maker at work. Next we reach the gallery.

Like the ride — and, it is implied, along the Coppergate street, above, today — the gallery emphasizes crafts and trading. Then comes the surprise. Fading onto and off the exhibits, a few seconds at a time, are images of people like the mannequins, shown making or using the artefacts. To the purist, the bare exhibits speak for themselves. Then, for the rest of us, the projections recall the scenes along the ride. There are no labels. The interpretive wording we provide, ourselves.

According to fathers overheard with children, the ingenious technique of projection is simple; but it does not distract from the exhibits. Asked about his inspiration, Director Richard Kemp quoted his professor (*q.v.* p. 431, below): 'Archaeology's not for academics, it's for people!'. Now it is more *by* them too.

NICHOLAS JAMES

📖 The ANTIQUITY PRIZE for the best paper published in 2000 has been voted as CLIVE RUGGLES & GORDON BARCLAY's 'Cosmology, calendars and society in Neolithic Orkney', published in March.

The BEN CULLEN PRIZE, awarded to the best 'newcomer' paper in ANTIQUITY, has been awarded to VIRGINIA L. BUTLER, for 'Resource depression on the Northwest Coast of North America', published in September.

📖 **Erratum.** We apologize for the omission of John Schofield's note on 'D-Day sites in England: an assessment' from the list of contents of the March 2001 issue; it can be found on pages 77–83 of that number.

📖 An international conference on the 'Fifth millennium of the invention of writing in Mesopotamia' has recently been held in Baghdad (20–26 March 2001), organized by the State Board of Antiquities and heritage under the auspices of the Ministry of Culture. 150 delegates attended from 18 countries, including Britain (11), a number of other European countries, the USA (3), Japan and the Arab world. Over 100 papers were offered on subjects as varied as the archaeological evidence for the background to the development of writing, that is, various early types of 'recording' systems, many of which continued long after true writing emerged (the use of seals, for example), the early pictographic texts which can now be dated sometime around 3400 BC, the development of the cuneiform scripts and the great variety of associated texts, and the later invention of various alphabetic systems including Aramaic and Arabic. At one of the most interesting sessions, Iraqi archaeologists spoke of their new excavations at sites in the south, in particular sites of 3rd and 2nd millennium BC date. A number of these sites were being seriously damaged by illicit looting, but these are now not only fully under the protection of the State Board but are producing exciting new architectural and material evidence.

The State Board is now actively encouraging the return of foreign expeditions to Iraq, and a number of European countries are either already working or are about to restart their excavation programmes in the not unreasonable belief that sanctions were not intended to affect cultural cooperation. Research in the Iraq

Museum is also being actively encouraged. From a purely academic point of view one of the most serious deprivations caused by sanctions is the lack of new books and recent journals, both in the university libraries and research departments. It is possible to post books to Baghdad, and volumes published since 1990 would be warmly welcomed by the State Board and the universities. It is much to be hoped that the situation will soon become more normal, and that British archaeologists will be able to join their European colleagues in enjoying the warm cooperation and support that we have always experienced in Iraq.

JOAN OATES

Philip Arthur Barker

1920–2000

At the peak of his archaeological career, Philip Barker wrote:

Most of us dig out of insatiable curiosity coupled with the, perhaps arrogant, conviction that by dissecting ancient sites we can understand them. The subtle flanks of an ancient earthwork, embedded in the landscape like a half-submerged Henry Moore, or the dark green contrapuntal tracery of a cropmark seen from the air, give us a powerful *frisson* of discovery and recognition and an overwhelming desire to know what it means.

Here, in *Techniques of archaeological excavation* (1977), Philip set out his passionate concern, not only with the past but also with the way in which the past was treated in the present. On every page his philosophy is intricately interleaved with his pedagogic attention to such details as plastic labels, churn brushes and the best sort of pink pencil. For in the late 1970s he and his colleagues were engaged in prolonged and bitter fights with the establishment about rescue archaeology, the need for long-term research and proper funding and the clear requirement for the establishment of field archaeology as a profession. It was this passionate concern which made him not only a great excavator but also a key figure in the archaeological politics of late 20th-century Britain.

Philip Barker died in the same week as Brian Hope-Taylor, another artist who became a superlative excavator. They shared a gift of visualizing buildings in their landscapes so that they could not envisage a post-hole without also envisaging the roof above it. The artist turned

archaeologist, who saw earthworks as sculptures, and air photographs as music, went on to paint some of our most memorable images of archaeological sites, particularly from the air. Art, music and archaeology were all of a piece and in another revealing statement in *Techniques* he wrote as “all art constantly aspires towards the condition of music” all excavation should aspire towards the condition of total excavation’.

He was born in 1920 to working-class parents in London and educated at Wembley Grammar School. He left school at 15 and grew up in the Second World War when he served as a bomber navigator in the RAF, winning a Distinguished Flying Cross. He remembered those days with affection and thought that ‘the best war-time air crew discipline’, where everyone knew their own job, should be a model for on-site discipline. When, at Wroxeter, we discovered a war-time gun emplacement among the Roman ruins, he insisted on saving every scrap of evidence, ostensibly because the whole sequence of events on the site were of equal importance, but partly, we felt, because it reminded him so vividly of his own past.

After the war he trained as an art teacher and taught at the Priory Boys School in Shrewsbury from 1949 until 1960. Like all the best teachers he had the gift of drawing his pupils into his own enthusiasms and as he became more and more interested in archaeology in the late 1950s his pupils became his trowel-fodder, ending up as teachers and archaeologists, kindled by ‘Pablo’s’ gift for communication and his profound interest in local archaeology. The West Midlands provided huge encouragement to amateur archaeologists through the Extra-Mural Department at Birmingham University and a network of amateur societies. Philip was drawn into this network and, despite his lack of formal qualifications, became a staff tutor in archaeology at Birmingham in 1960, taking a part-time MA at Leicester University in 1965 with a dissertation pioneering the study of medieval pottery in the West Midlands and Welsh border.

At that stage I attended his evening classes on medieval archaeology in Birmingham. Philip had just started to dig at Hen Domen, the earliest castle at Montgomery where he was employing open-area excavation to reveal a mass of ephemeral timber structures crowding the bai-