

Editorial

CHRISTOPHER CHIPPINDALE

☞ In an editorial a couple of years back (*ANTIQUITY* 67 (1993): 469–70), I mused on the special experience and the special merit of fieldwork. It is the experience which defines an archaeologist, the reason why there may properly be no such person as a ‘museum archaeologist’ or a ‘laboratory archaeologist’. Cousin to that thrill, when you see and grasp the order of things in the field, is going with colleagues into archaeological country that they know and you do not know — and seeing and grasping the order by infectious excitement from them.

The Maturango Museum,* in the little community of Ridgecrest, California, is a charming outfit. Small and plain-built with brown earth or stucco facings, it looks well in a town that has neither ridge nor crest in its small sprawl, and where the Wal-Mart store — open 24 hours a day — is the large landmark. The Museum displays cover natural history and the region’s indigenous people, then the industrial and recent history when the salt and soda lakes were exploited for their chemicals, and the arrival of the US Navy which still dominates the town with its China Lake Naval Air Weapons Station. This time last year, I joined a weekend group, led by veteran Maturango researcher Kenneth Pringle, for one of the museum’s occasional tours across the military ranges to the rock-engravings of Little Petroglyph canyon, one of the fine rock-art complexes of the Coso range.

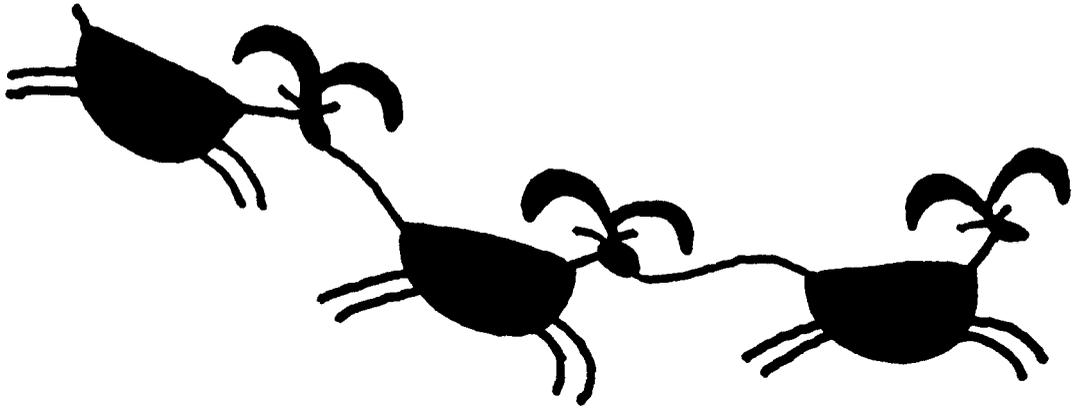
As an alien going on to US military land, I had been checked out first, but the place wasn’t full of smashed bits of targets or shards of fancy rockets that I could spot. (Though we did see a rattlesnake in the canyon and, the next day, a large pair enjoying each other until they tired of us watching them at it.) The road took our visitors’ convoy some miles along the soda-lake edge, an empty open space in the basin-and-

range landscape, until we climbed to a sheltered area past a fine forest of scattered Joshua trees. Then on to the dirt, downhill a way, and into a parking-area near the canyon’s edge. My group was with Larry Loendorf and David Whitley, who have been developing from the ethnohistoric sources a compelling view of much western US rock-art; they see it as related to shamanism, with its vision quests and the several devices and privations that fill and clear the mind.

Little Petroglyph is not a grand canyon, but just the cut made by the seasonal water-course through the basalt plateau, 10 or 12 m across at the bottom, 12 or 15 m of cliff or rough slope deep. Everywhere are little vertical surfaces, and everywhere on them the petroglyphs, downstream for a mile, until the canyon breaks through the plateau edge and the stream drops over in a high fall. In the pecked pictures, strong tall anthropomorphs with patterned bodies, wiggly lines (snakes?), archers with their drawn bows, and hundred by hundred of the bighorn sheep; sometimes they are drawn speared by the arrow, occasionally these are drawn dead (it seems), but mostly they run with legs pushed out fore and aft as if in cartoon gambols. I began to get the hang of the pictures, where to expect to find them, what to look for, what were the variants, whether to try to judge relative age by the weathered or fresh look of the peck-marks; with help, I figured out just how they drew an atlatl, not quite the same as the spear-thrower I am used to in Australia. I didn’t spot the paintings until I had been pointed to them, and then I felt inept for not having spotted them by myself. Whitley is interesting on the bighorn sheep, which dominate the art in a way they do not dominate the hunters’ known prey; he thinks they stand not for themselves but for rain, one of the shaman’s largest powers being to direct and make the rain. The sheep take a matching large place in this shaman’s art.

Pictures by the thousand in the canyon; is there any other archaeology? I kept an eye out for lithics, though I am not good at lithics; I

* Maturango Museum of The Indian Wells Valley: a museum of the cultural & natural history of the Upper Mojave Desert, 100 E. Las Flores Boulevard at China Lake Boulevard, Ridgecrest (CA).



A string of bighorn sheep dance across Campbell Grant's title-page drawing to his, James W. Baird & J. Kenneth Pringle's Rock drawings of the Coso Range, Inyo County, California (1967), now reprinted in paperback by the Maturango Museum.

duly saw not one. A previous visitor's plastic film-canister, nearly buried by the sand, doesn't count. There was sometimes a bit of a pattern, sort of, nearly, not quite, in the confusion of the little overhangs, the tumbled boulders, and the broken blocks. Nothing to match a decent hut-circle on an English moor and much smaller, but *something* maybe, from *this* stone to *that* stone to the *other* stone, and back to the rock-face to make the curve? Just enough to hold a squatting man? Loendorf, like me, had never been to the place before, but he was far ahead on this. A place so full of shamans' art was a shamans' place; and these little stone settings, just a few rocks pulled about to mark out a space under a leaning wall with room for just one person, would be the sheltered spots which shamans made, there to spend a few days, with little food or water, heightened by means chemical and spiritual to see that greater vision which is the shaman's vocation. He'd seen settings up on the Plains, not quite the same but similar, the modest physical archaeology of the vision quest.

Tired by being fired up all day, we drove back in neat convoy again towards the big-city lights of Ridgecrest. Looking at the guide-book a year later, I find much about the little stone settings, there interpreted as hunters' blinds, where the archer would wait till his companions had frightened the sheep to stampede down the canyon. I was glad I had found them for myself, and not at all surprised there was nothing new about the notice. Time will tell if Loendorf & Whitley's view on Little Petroglyph stone settings was a passing thought on a hot spring afternoon, or the key insight on which a new understanding of Western rock-art will be built. Either way, it was a special thrill to be in on it.

☛ A favourite, perhaps *the* favourite, museum gallery of mine is the great Egyptian room at the British Museum, a single long gallery (1831–4) that is the west wing of Samuel Smirke's original design, excellent Grecian detail hiding its iron beams. It is some years since the Robin Wade & Pat Read Design Partnership re-made the displays, with the gallery itself plain and light-painted (against the campaign of Victorian Society partisans who — overlooking its *pre*-Victorian date — argued for gilt-and-dark in the Higher Victorian manner); and they look now very well. Many of the pieces are big, even too big for the scale of the space; and that disparity is part of the art, for over-size shows the thrilling strangeness of Egyptian. I especially like the enormous fist and arm in black basalt, how many times life-size, that has been set at head height, so it is punching straight out at you; Henry Moore said of it, 'when I first visited the British Museum's Egyptian sculpture gallery and saw the "great arm" and imagined what the whole figure was like, which it had only been part of — then I realized how monumental, how enormous, how impressive a single piece of sculpture could be'.

Time machine: ancient Egypt and contemporary art was a temporary exhibition of commissioned works set alongside and inside the Egyptian piece. We print, in monochrome and necessarily in miniature, Andy Goldsworthy's *Sandwork*, thirty tonnes of gold sand running as a snake through the gallery. I didn't see this, as it could only be left in place four days, but saw the rest, a marvellous diversity of original and compelling pieces. Setting new works alongside ancient has often been tried before (though never like this at the Brit-



Andy Goldsworthy. *Sandwork. Installation, sand, British Museum, 1994.*

ish Museum), rarely so well. In the middle of a wet winter week-day afternoon, the gallery was packed full. There is a good catalogue to show what there was: James Putnam & W. Vivian Davis (ed.), *Time machine: ancient Egypt and contemporary art*.*

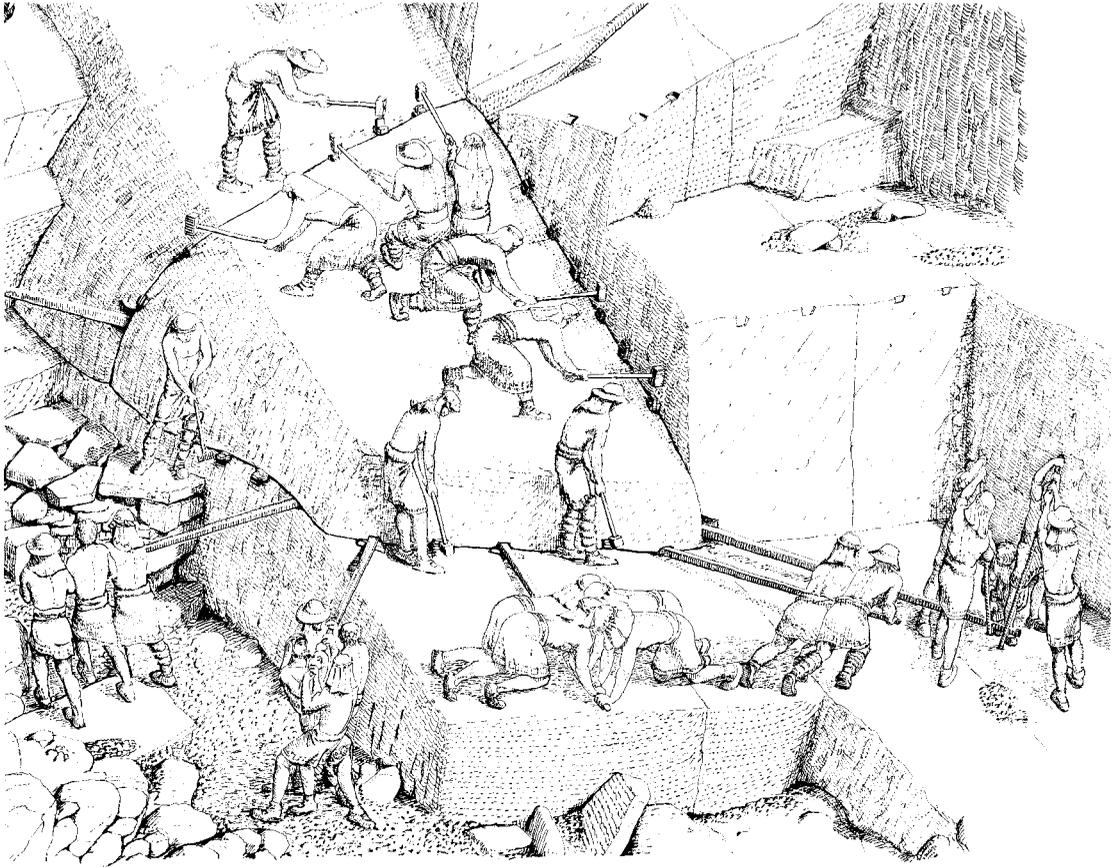
Year by year the Greek Ministry of Culture advances its programme of structural restoration for the monuments of the Athenian Acropolis, with remarkable hi-tech devices to fill so many gaps in the stone that survives. (It can be followed in proceedings of the several meetings on the subject, the first in 1977, the fourth in May 1994.) Manolis Korres, working as an architect–engineer–archaeologist with the restorations over 20 years, has come to respect the technical achievements of the Classical workers, who completed the Parthenon in eight

* London: Trustees of the British Museum and Institute of International Visual Arts. 1994. 0-86159-997-7 paperback £5.95, hardback £9.95.

years; today it would take longer, and traces on the blocks show the ancient stone-cutting tools were of a quality higher than their modern counterparts. So Korres has made a study of the Pentelicon marble quarries, whence the Parthenon marble came, and made a fine set of 22 pen drawings to tell the story of a Doric column capital, and of the men who hewed it from the quarry and transported it to the Acropolis. Korres explains (1995: 7):

All these technical means, however, were not taken for granted by the ancient architects and sculptors in the same way that draughtsmen's equipment, manufactured mechanisms, commercial building and other material, not to mention the mediocre abilities of present day construction workers are taken as a matter of course today by modern architects. An ancient architect was quite often responsible for the planning of the mechanical means used by his craftsmen, as well for establishing standards of manual labour for them. A good quarryman would quite often bear in mind a few of the problems faced by the sculptor or the architect, and made calculations which demanded considerable thought. He had to observe, evaluate, and handle a very difficult material. He had to comprehend complex combinations of geological, geometrical, artistic and mechanical factors. A worthy craftsman had, generally speaking, a broad range of theoretical interests and when these combined with exceptional talent a career as an architect was by no means impossible. Finally, all these factors had to operate within a perfectly organised system of work and production which in itself represented an exceptional intellectual undertaking. Unfortunately, this achievement has till today remained almost ignored since it is perceived as being neither artistic nor imbued with ideals. On the other hand, now more than at any time in the past, analogous questions arising from how a group, workshop or even an entire society operates have given rise to specialised studies and serious speculation and action on such matters. Why, therefore, should a great project be arbitrarily divided into higher intellectual and lower manual or 'managerial' components? Why should those who in their own field were gifted with all those characteristics that go to make up a creative artist — even a minor one — be considered ordinary labourers?

So Korres has drawn the unordinary ordinary labour of these unordinary ordinary labourers, in unordinary ordinary pen-drawings reminiscent of David Macaulay's fine books on building pyramids and cathedrals. They balance wonderfully the different demands of an ana-



Splitting the block from the parent rock.

*Detail of pen drawing by Manolis Korres, number 5 in his From Pentelicon to the Parthenon.**

Work in the quarrying respected the 'master joints', the natural faults, and looked for weaknesses in the bedding that defined a block of needed dimensions (p. 18):

'After hundreds of heavy blows on the wedges from the heaviest of the baries and much superhuman pressure applied on the levers, muffled creaking announces to the tenacious quarrymen that the mass of marble is ready to part from the parent rock.

'The experienced quarryman's ear is trained to recognise the changes in the creaking sounds which emanate as the block begins to split away, sounds with hidden messages of great importance for the work's success.'

lytical engineering—architectural drawing, and of a lively naturalism.

Korres' study continues with a topographic survey of the mountain-side of ancient Pentelicon, where quarries follow the central veins of good marble with their buttresses, compartments,

waste dumps, and the slip-ways to lower the shaped blocks down to the highway and Athens. The quarries were busy again from 1834 onwards, reaching a feverish pitch in the post-War reconstruction period. Then there was government work in the 1970s, damaging again, and

* Manolis Korres. *From Pentelicon to the Parthenon: the ancient quarries and the story of a half-worked column capital of the first marble Parthenon*. Athens: Publishing House 'Melissa' (10 Navarinou str., Athens). 1995. ISBN 960-204-017-3 hardback £25.

A shorter version under the same title makes the catalogue for the London exhibition of the drawings. London: Foundation for Hellenic Culture (60 Brook Street, London W1Y 1YB) — Publishing House 'Melissa'. Paperback £5.

as late as 1976–88 excavation and blasting for military work in the Spelia, most important of the ancient quarries. His study, raising notice of the creative artistry in manual labour at the quarries, may help to preserve safely now what is left.

☞ Manolis Korres's drawings, shown at the Munich Glyptotek in 1992 and in Athens in 1993, came to London early in 1995 to make a first-rate opening exhibition at the new Foundation for Hellenic Culture (60 Brook Street, London W1Y 1YB). European states vary in their attitude to cultural promotions. Greece is energetic, and so is France, whose Ministry of Culture promotes the Francophone cause. Britain has no Ministry of Culture as such, which does not seem to reduce the impact or good reputation of the English language and British arts.

At the pan-European scale, the Council of Europe is busy with its cultural programme, now taking a special interest in archaeology. We are mid-way through a large programme to celebrate the European Bronze Age, carrying through the European Plan for Archaeology, launched at Bratislava in September 1994. The conferences and exhibitions are to culminate in a prestigious exhibition at the Grand Palais, Paris, in 1997, titled *Gods and heroes in the time of Ulysses: the birth of Europe during the Bronze Age*.

History and prehistory are conveniently full of precedents for the unifying agenda of that single Europe sharing a common currency which is the political agenda of the decade. The Palaeolithic, Lower, Middle and Upper, can tell the same tale, and each give birth to some authentic Europa; and so may the Mesolithic and the Neolithic (though they may offer unidentical twins in their Mediterranean and northern aspects, then leave Finland and its neighbours as a smaller triplet, arriving later and weighing less). From the early-medieval period, there is Europa in the Carolingian Age. The Roman era, the most integrated and more nearly pan-European of all, will not do, as providing genuine precursor for the caricature of an over-centralized Europe, everywhere the same because every aspect was ruled by directives from bosses in an ancient Brussels: a baby Europa born there might be altogether too large and grasping all towards itself.

The Bronze Age is easier, as a golden florescence of improving culture, these lovely objects made possible by free trade and fair exchange in metal materials, metal objects and

metal-working skills right across the continent. If this is not the *first* birth of Europe, it is the first that seems like *our* Europe, and the Council sub-titles its venture 'the first golden age of Europe'. There are darker aspects to the Bronze Age. **Knüsel & Carr** in this issue (pages 162–9) look again at the odd things that were or were not done with detached human heads in the Bronze Age. **Meskell** also in this issue (pages 74–86) notices that different tale in which the bronze of the Bronze Age was used for weapons, and its transformations mark the fall from a good, liberal and egalitarian matriarchy into the aggressive and destructive patriarchy that has controlled European society ever since. (The feminists have the name on their side: Europa, in Greek legend, was a king's daughter abducted by Zeus in the form of a bull.)

The job of European archaeologists, as they provide the stuff of this vision, is also to notice the diversity, the uncertainty and the sheer confusion of the story. The new European Association of Archaeologists made a really good start at its inaugural meeting at Ljubljana, Slovenia, in September 1994, a good programme, a good attendance, a good organization. It fixed its first constituted meeting for 20–24 September 1995 at Santiago do Compostela, Galicia, Spain (details on the Noticeboard below). Neither Slovenia, a new and small nation of central Europe, nor Galicia, a small province on the far west shore of Europe, are in the metropolitan middle of European archaeology; the setting for these first meetings shows an outfit concerned with change as well as solidarity within the European archaeological community.



Council of Europe Archaeological heritage

Logo of the Council of Europe's European Plan for Archaeology. The Council's strict conditions control its correct use.

A modern *murus gallicus*

A reader drives over a new piece of old Europe in rural Switzerland:

The walls of the countless 'hill-forts' in western continental Europe and in Britain are of three main types. They were sometimes built of turves, much as were the walls of certain Roman forts, and were then usually crowned by palisades. Much more common are the forts with walls built of stone, sometimes in the 'dry-wall technique', where the blocks are laid in careful courses, much like a modern wall, even though without mortar, but much more common are the forts with walls built in the specifically Celtic style which the Romans called *murus gallicus*.

It has generally been assumed that walls of this type were no longer built once the peoples of northern Europe had learned how to build lime and how to build with stones laid in mortar. Imagine my surprise when I came across a 'classical' *murus gallicus* that had been built in AD 1994, not as an attempt at reconstructing an ancient work of fortification but for a very practical purpose, by men who had probably never heard of prehistoric building technology.

This type of wall consisted of a wooden framework of intersecting beams, whose rows

were separated by layers of rubble, earth or turves. In British forts, long iron nails pinned the beams at each intersection, and the wall usually had a cladding of large blocks of stone without any intervening mortar, through which the ends of the beams protruded. Such walls could be built by unskilled labour, provided only that skilled carpenters laid the wooden framework. Filling in the wooden frames with a jumble of rocks or turves required no skill, nothing but muscle-power. Often in Britain and sometimes in Sweden these forts are found vitrified, the remaining walls consisting of masses of fused basaltic rock, with casts of timber beams within them.

Carrying a country road across a chasm above Montreux in Switzerland, the modern wall consists of a wooden framework of intersecting beams, whose rows are intermeshed with layers of rubble. It is strong enough to carry motor vehicles. Even though it lacks the stone cladding of a Celtic fort, only the ends of the beams protrude, the whole giving a very good impression of what the wall of a Celtic hill-fort may have looked like.

GAD RAUSING

*The modern *murus gallicus* in Switzerland. It cannot be photographed from the front, the slope at the foot of the wall continuing downwards for several hundred feet.*



☞ We report below, pages 15–18, one delegate's experience at the New Delhi meeting, the 3rd World Archaeological Congress. What a sad business this WAC-3 turned into! Sarah Colley's account rings true with what I heard from other colleagues: a chaos of disorder with sessions pulled towards shape only by the self-help of those participating in them; the whole overshadowed by the rotten intolerance of a faction which seized command of the Congress for its partial political interest; a closing confusion to the affair in an uproarious plenary session packed with a supporting mob. What a wretched and unfair image by which Indian archaeology found itself presented to the world!

I didn't go myself although — like so many others — I had no reason to expect this particular mess. Even before Delhi, I think I did not have full confidence that WAC-3 would actually do what WAC ought to try to do. WAC isn't just *there*, an intellectual would-be Taj Mahal; like any organization, it needs a useful purpose executed with a decent efficiency. If it doesn't have a useful purpose, or cannot deliver on the need, there is no point to it.

Why a World Archaeological Congress? The good reason, and the good spirit behind WAC when it first emerged from the UISPP meeting planned for Southampton in 1986, is the 'natural' dominance of the moneyed western world in the other theatres where archaeologists meet. This is in miniature the same good reason why the United Nations is dominated numerically by the small, poor and marginal nations — the ones without clout in the 'natural' order of the world.

A question follows. Does WAC, in its four-yearly congresses, its smaller inter-congresses, its many 'One World Archaeology' books and its other activities, actually address that role?

Here are five causes for concern.

The registration fee for WAC-3, like the first WAC at Southampton, was high. If one were to look at the delegate list (not those who would have *liked* to go, but those who found the funds actually to get there), would one find a splendid dominance of delegates from the 3rd-world, and other marginals in the common order of things? (Not forgetting students, made marginal by being at the bottom of the academic hierarchy, and commendably prominent at the Australian Archaeological Association meeting I went to instead of WAC.) Or would it be the

locals from the host country, plus jet-setting names from the rich? If 3rd-world delegates cannot get to WAC in large numbers, is it then a meeting actually different from any other, except for an exotic locale? Does it have to revolve, as at Delhi, round a luxury hotel on the expectation that participants' large bills will go easily on the credit cards, or can a venue be found that is actually more accessible and affordable to the card-less?

And the WAC books, of which we are promised another 15 from Delhi? They are built to the conventional formula of too much current academic publishing in archaeology — edited collections of disparate papers, some hitting and some missing a coherent theme, held together (or not) by introductory essays. Do they actually differ in nature or in content from the other ill-edited collations that flood into our office, to the despair of our review editor? Most are in hardback: are they priced and distributed actually to be available through our one world? Is this the kind of access which those distanced from the dominant routes to archaeological knowledge need or want? And if it is, why do so few editors of the volumes come from outside the metropolitan countries?

Another issue is caught by the cover photograph to *Archaeological freedom and apartheid*, the organizer's own story of the first, 1986 WAC. It is of 'a Quichua Indian from Ecuador with a Sámi girl from Finland' in the bus on the way to Stonehenge. I do see the point, and the idealism; not just 'nation shall speak unto nation', but minority shall be enabled to speak unto minority. In the caption these human individuals have no names, as if each stood for some generic commodity. Were they there and being driven in the dawn along the road to Stonehenge for the sake of their concerns, their interests? Or was it a gesture as much serving those who brought them together? The WAC Code of Ethics, endorsed at Southampton, is full of politically correct certainties; its confidence as to which interest will certainly be right smacks of well-meaning colleagues whose cultural challenges have not gone far beyond Middle America or Middle Scandinavia, rather than from real experience in trying to behave rightly and fairly when cultural values conflict in less cosy circumstances.

Then there is the WAC enthusiasm for the political. There was political uproar around

Southampton, where the issue was South African apartheid; it was all principled, in theory. There was political interference at Delhi over the demolishing of the Ayodhya mosque, for which there was no reasoned justification that I have heard. While Southampton was about an external moral issue as expressed in the archaeological community, Ayodhya was a more central business; the mosque there was an ancient sacred place which fanatics were encouraged to destroy because of what archaeologists had — they said — found underneath it. All knowledge may have consequences, so no archaeological research is wholly a-political; but it does not follow that the practice of archaeology is the same as the practice of politics. This archaeologist becomes uneasy when a recognition of the political aspect to archaeology slides into a willing archaeology-as-politics. It may be that WAC may die from its politics, as Sarah Colley hints in closing her report for us, but perhaps that kind of a death happens more fairly to those who have chosen to live by politics.

What are WAC's resources and how are they used? Is income generated by the books beyond what the publisher consumes? Where does that income go? It may well be that the costs of running the show, not a cheap business, swallow everything. I do remember being told that part of the high conference fee at Southampton went to subsidize 3rd-world delegates, and I have heard the same about Delhi. Fair enough that it should be, but also: How much money was transferred that way? How many delegates benefitted? How were those chosen to be supported? Until the realities of these issues are commonly known, with the actual sums involved, none of us can figure out whether WAC's collecting and redistribution of funds is wise or fair.

Like the idea of the United Nations, the idea of a World Archaeological Congress is really good, which is why I support both outfits. The test for each is the same: not how ideal is the ideal, but whether it expresses those ideals by action in the real world.

Four years ago, a sad and valuable report on the looting of Mali's antiquities came in (which we published, *ANTIQUITY* 65 (1991): 904–5). Its senior author was from Mali, its junior — to my surprise — a Dutch archaeologist whose name I know from a life-time's publications on

the north European Neolithic and Bronze Age. What was *he* doing in far corner of west Africa? Retired now from the Netherlands, he was contributing to archaeological work in a country where the need is greatest and the resources are smallest, in a collaborative Mali–Netherlands venture. I just mention this one name and that one programme to stand for the many colleagues who also act in ways that help: they send books or materials; they nudge scholarship money towards 3rd-world students; they offer hospitality to colleagues without foreign exchange to pay hotel bills; when working in poor places, they bring local communities into a real participation with historical knowledge of their own country. You don't hear about these quiet and silent acts, but they may do more and by action say more than the noisy certainties of a WAC in plenary session.

 Volume by volume, *ANTIQUITY* changes. (Whether in changing it improves and progresses is a different matter we leave for readers to decide.) We continue to keep readers informed.

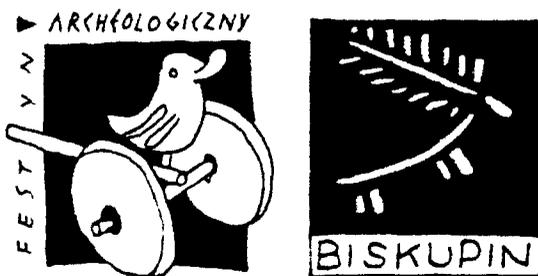
With this number we print for the first time when a contribution was received and when it was accepted; the dates show how often we do, and how often we do not, fulfil our present aim of coming to a decision within eight weeks of receipt. Printing the dates is a helpful public pressure on the editor to behave with that courtesy. Often contributions are substantially revised from their first form before publication, so there are variants as well as the standard 'Received x, accepted y'.

Some years ago, we changed the title of one section in the journal from 'Notes and News' to 'Notes', as that reflected its more usual content of research articles, separated from the 'Papers' mostly by their shorter length; and the gentle timetable of quarterly publication ensures *ANTIQUITY* cannot have 'news' in the way a newspaper does. But some contributions report on concerns of interest to the archaeological community rather than research work as such, and there chance to be three in this issue. We print them together in a section of 'Reports' immediately after the editorial, which may become an irregular feature of *ANTIQUITY* as the need arises.

For the first time this year, there is an ANTIQUITY PRIZE, of £1000, which is being given to the author(s) of a contribution in the 1994 volume chosen for its special merit (as announced, 68: 197). The judges — Cyprian Broodbank & Christopher Chippindale (ANTIQUITY editors) and Barry Cunliffe & Francis Pryor (ANTIQUITY officers not involved in editing) — did not find it easy; between them, they nominated 17 different contributions as special! They have awarded the prize to **Bruno David, Ian McNiven, Val Attenbrow, Josephine Flood**

& **Jackie Collins**, the five authors of the paper 'Of Lightning Brothers and white cockatoos: dating the antiquity of signifying systems in the Northern Territory', published in the June 1994 issue (68: 241–51); the five share the prize, frustrating our idea it should amount to a visibly generous sum for each individual who wins it!

We anticipate Antiquity's funds will permit another ANTIQUITY prize to be awarded early next year for a contribution of special merit in the present, 1995 volume.



Noticeboard

Festival

16–24 September 1995
Biskupin, Poland

Festyn Archeologiczny: Biskupin '95 — an archaeological festival at the celebrated late prehistoric site in northwest Poland, with its astonishing wooden preservation, now an archaeological park. A week of events with presentations on experimental work of various kinds.

Fundacja Przyjaciół Instytutu Archeologii U.W., ul. Zwirki Wigury 97/99 02-089 Warszawa, Poland. FAX 022/23-11-62.

Conferences, and a lecture

10 May 1995, 5 p.m.

Society of Antiquaries, Piccadilly, London W1, England
The 1995 Europa Lecture of the Prehistoric Society: Jean-Philippe Rigaud (Bordeaux) on «The transition from the Middle to the Upper Palaeolithic in southern Europe».

18–19 May 1995

Scientific Societies Lecture Theatre, New Burlington Place, London W1, England

'Figures in a landscape': an archaeological conference to mark the centenary year of the National Trust, addressing the Trust's archaeological activities, especially gardens and designed landscapes, historic buildings and buildings in the landscape, industrial archaeology and historic ecology.

Archaeology Conference Co-ordinator, National Trust, 33 Sheep Street, Cirencester GL7 1QW, England.

4–8 September 1995

Universities of Cambridge & Durham, England
'From the Jomon to Star Carr', a conference exploring, comparing and contrasting the archaeology of Holocene hunter-gatherers in east and in west Eurasia.

Akira Matsui, Nara National Cultural Properties Research Institute, Nijo-Cho, 2-9-1, Nara-Shi, 630 Japan. FAX 742-35-1358 or Peter Rowley-Conwy, Department of Archaeology, 46 Saddler Street, Durham DH1 3NU, England. FAX 191-374-3619.

8 September 1995

Association for Industrial Archaeology conference
Ranmoor House, University of Sheffield, England
Offers of papers by 30 April: *Dr M. Palmer, Department of History and Archaeology, University of Leicester, Leicester LE1 7RH.* Conference places: *David Alderton, 48 Quay Street, Halesworth IP19 8EY.* Nominations for the Association's Fieldwork and Recording Awards by 1 May: *Mrs V.A. Beauchamp, c/o Division of Adult Continuing Education, University of Sheffield, 196-8 West Street, Sheffield S1 4ET, England.*

14–16 September 1995

University College, Dublin, Eire
Prehistoric Society 60th Anniversary Conference, on the theme 'Interpreting, preserving and managing ritual landscapes', then field trips to Emain Macha (the Navan complex) and to the Boyne Valley on 17–18 September.

Details and bookings: *Gabriel Cooney, Department of Archaeology, University College, Dublin 4, Eire. FAX 353-1-7061184.*

20–24 September 1995

European Association of Archaeologists: First Meeting, centred in three thematic blocks, with 23 sessions on aspects of: interpreting the archaeological record; managing archaeological heritage; politics of archaeological practice; with round tables, opening lecture, the Annual Assembly of the European Association of Archaeologists, excursions.

Santiago do Compostela, Galicia, Spain

Offers of papers by 1 March: *European Association of Archaeologists Meeting, Apdo. de Correos 994, 15700 Santiago do Compostela, Spain; FAX 81-598201/582144.*

21 October 1995

British Museum, London, England

Africanist Archaeologists in Britain: first meeting of a new informal group to bring together those in Britain who have research interests in sub-Saharan Africa, like those that operate for Palaeolithic archaeology and other special interests.

Offers of contributions, further details: *Peter Mitchell, Department of Archaeology, University of Wales, Lampeter, Dyfed SA48 7ED, Wales.*

22–25 November 1995

Rome, Italy

III Convegno Internazionale di Archeologia e Informatica, meeting of the International Association of Computing in Archaeology, with topics of: spatial analysis and field archaeology; laboratory research; computerization of archaeological corpora; computers in cultural heritage management; data dissemination; methodological problems and future perspectives.

Offers of papers (by 31 May), details from: *III Convegno Internazionale di Archeologia e Informatica, Istituto per l'archeologia etrusco-italica-CNR, Viale di Villa Massimo 29, 00161 Roma, Italy.*

18–21 December 1995

University of Reading, Reading, England

TAG: 17th annual conference of the Theoretical Archaeology Group. Expected to be the usual large and open diverse conference. The last TAG, at Bradford in December 1994, saw graduate students, rather than their seniors, again dominating the meeting.

Proposals of sessions or papers by 1 June: *TAG Organizing Committee, Department of Archaeology, University of Reading, Whiteknights RG 6 2AA, England.*

ANTIQUITY's telephone numbers have changed.

The office number is now (0)(1223) 516271.

The FAX number is (0)(1223) 516272.

MP

