

Editorial

CAROLINE MALONE, SIMON STODDART & NICHOLAS JAMES

Now that ANTIQUITY has reached its last 1999 issue, the editorial team has pondered how to mark this arbitrary moment: indeed, an especially arbitrary moment for a journal which has many contributions from prehistory. A National Maritime Museum exhibition at Greenwich (a historically contingent point in time and space) explores some of the modern dimensions of time, and readers can visit the exhibition from 1 December to satisfy their curiosity. It is a missed opportunity of this exhibition that they have chosen a philosopher and not an archaeologist to discuss recent prehistoric time (renamed Astronomy in Prehistory and Early Civilisations). The exhibition attempts to go beyond western concepts of time, with studies of the Inuit and Mesomerica, but the result is inevitably western in concept. ANTIQUITY does not allow this narrow conception of Time.

There are many ways to mark the end of AD 1999; one pretentious possibility we whimsically explored was a special issue on the *World at 1950 BP*. This, we argued, could have emphasized the contribution ANTIQUITY has made to the coverage of world archaeology aided by the impact of radiocarbon. In the end, we abandoned this pretension, and have decided to reflect on the last 73 years. ANTIQUITY has, we think, more than any other journal about archaeology, contributed impressively to the way most of us think about the past and passing time.

ANTIQUITY's first century

What has been ANTIQUITY's contribution to almost three-quarters of a century of archaeology? This was the question we put to ourselves. Unlike most journals, ANTIQUITY is strongly marked by its editors, who tend to be in post for much longer than most. Having completed our second year as an editorial team, we contemplate with wonder the ability that our predecessors have had for keeping up a perpetual flow of ideas and debates. The years of ANTIQUITY have been impressive, for they reflect the central debates and concerns of archaeology.

In its early years, it is probably true to say there was only one archaeology, but now as the discipline has been increasingly specialized and consequently fragmented, ANTIQUITY remains the only journal that aims to provide interest for readers from many different backgrounds within the wide arena of archaeology. The need to resist the myopia of excessive specialization is as strong as ever.

Range and breadth

As has been reported many times before in this journal, O.G.S.CRAWFORD founded ANTIQUITY to provide a review journal about archaeology. This was a time when there were only the journals of national, county and period societies and the foreign schools abroad. Short-lived reviews, popular accounts such as the *Illustrated London News* and other periodicals had failed to provide the professional account of the newly emerging discipline to a keenly interested public, recently attracted to the excitements of Tutankhamun (1922) and discoveries across the Empire and at home.

The early years (1927–1957) of ANTIQUITY not only reflected its founder's broad approach to a specialist subject with popular and general relevance, but also the sense that archaeology, in all its forms, was an inclusive discipline. Ethnology and folklore found space alongside speculations about language, civilization, historical geography, art history, numismatics and human evolution. All were considered as contributions to the material of archaeology. This interdisciplinary inclusiveness compares starkly with the highly specialized and impenetrable aspirations of much archaeological writing of today (Fagan 1991: 186). The early years also reflected a fascination with distant places and cultures, and reports on New Zealand, Arabia, Italy, the Danube, the Fayum of Egypt, Algeria and Greece figured large in just the first year of publication in 1927. Criticism has been levelled at ANTIQUITY for 'getting too international and broad' by some in recent years, when the archaeology of new continents has been made

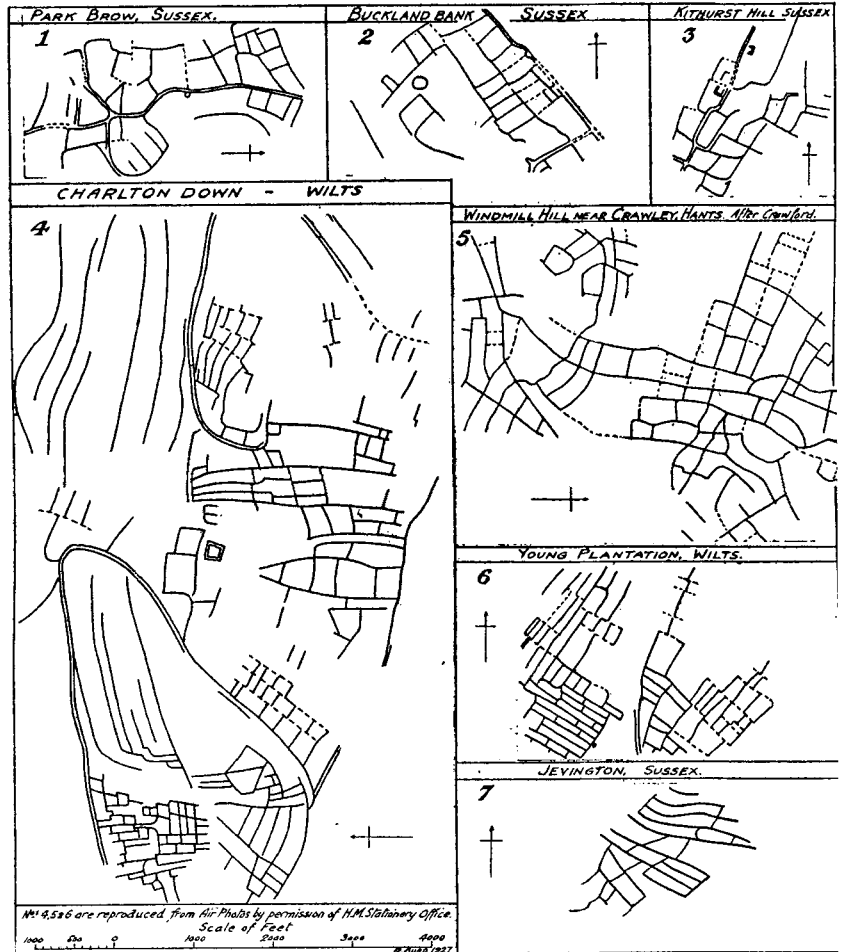
more accessible through the pages of the journal. Our examination of the early volumes shows that, from the outset, CRAWFORD viewed all archaeology as interesting and worthy of wide understanding. The early years were also the heyday of pre-war big digs. There was a mass of stimulating, new data coming to light in the Middle East with Woolley's work in Mesopotamia. Gertrude Caton-Thompson was vigorously exposing Egypt, Africa and elsewhere; and Thomson in Mesoamerica, Zammit in Malta, McIver in central Italy, and across the British Empire in its final days, archaeologists were revealing truly exciting evidence. Famous names from archaeology were routinely included, and many to become famous later on. It is certainly true that, for all the editors of ANTIQUITY, an important task has been to put new and young archaeological writers into print. It is in here in 1931 we first see Grahame Clark published on Beaker invasions, followed in 1934 by a provocative piece on archaeology and the state. Later on we can read the first offerings of now distinguished professors. The early decades showed less interest in presenting method and theory than in recording current work, finds and discussions; this was not a period of self-criticism or deep reflection on the how and why of archaeology. There were plenty of individuals involved, although surprisingly the contents pages of ANTIQUITY list many time and again, including Cecil Curwen, Stuart Piggott, Gordon Childe, Cyril Fox, Christopher & Jacquetta Hawkes and Mortimer Wheeler. CRAWFORD was acutely aware of the questions that all the data raised from these years of abundance and discovery. He commented (Hawkes 1951: 173) 'What is the end of it all? What new idea is to emerge from the vast accumulations of facts and give them coherence? Has it already happened?'

The war years 1939–45 were hard for ANTIQUITY, and it is recorded in many places how very nearly the journal folded as subscriptions fell and the number of readers declined. Nevertheless, CRAWFORD kept it going, and indeed it is possible to see a pattern in changing content and approach from before to after the war. The international flavour declined in the war years, there was less research going on, and contributions relied on those still in Britain to provide copy of considerations of such topics as place-names or artefacts long excavated, or else

recently found sites, such as Sutton Hoo. Soon, however, the war effort at home and abroad, the imposition of new methods such as aerial photography, the issues raised by re-invasion in Italy, work in India, re-development, all provided a spate of material that re-invigorated the pages with an immediacy and importance that has rarely been seen since. In 1951, Jacquetta Hawkes wrote a piece celebrating 'A Quarter Century of "ANTIQUITY"' which we publish on our web pages, but also quote here. Hawkes described ANTIQUITY's editorial policy as 'confident 19th-century rationalism still reigning unchallenged . . .'. CRAWFORD placed a clear individual stamp on the journal, and declared at the outset of war that 'It seems right to us that ANTIQUITY should play its part in this effort so that when Europe breathes freely once more we may continue, with unabated strength, to represent what we consider an essential contribution to Learning and Progress'. There have, mercifully, been no more such threats to ANTIQUITY's continuance, although there have been moments of concern, such as when the owner of the journal threatened to sell up, soon after GLYN DANIEL took over as Editor (Daniel 1986: 230). The journal has maintained its vigour and character for the 50 years since the war, independent and confident under its unique board of Trustees and Directors.

The DANIEL years, 1958–1987, produced a constant, sometimes conservative, but always readable and provocative reflection on the rapidly developing discipline of archaeology. This is most noticeable in the *Whither archaeology* series and the debates between Watson, Hogarth, Clarke and Hawkes on the development and direction of 'new archaeology'. The reflective yet critical character in the journal was developed further in the Retrospects solicited by the Editor from Braidwood, Hawkes, Seton Lloyd and others. It was recorded more sadly by the necrologies, which ran as high as 15 a year. More subtly the journal noted the founding of new archaeological departments, new courses and appointments in the heady years of archaeological expansion from the 1960s onwards.

The years 1987–1997 were marked by pronounced widening of the scope of global coverage, even broader than Crawford, as the new Editor, CHRISTOPHER CHIPPINDALE, saw new areas opened up to scientific investigation, and walls — both literal and metaphorical — dis-



Time and landscape. Cecil Curwen, to illustrate his early studies of landscape, employed a fine artist who could not resist the opportunity of depicting the development of the plough, the creative force behind the fields and lynchets. Such images of landscape were also an inspiration for Philip Barker whose work is currently exhibited in the Society of Antiquaries (see below).

mantled. A series of special issues, often with a regional emphasis, stressed to the reader that all the world has archaeology. Notable regional world issues focused on the Western Pacific Rim (1988), Soviet Archaeology of the Steppes (1989), South East Asia and the Western Pacific (1989), Japanese archaeology (1990), Polish archaeology (1991), the Northwest Coast of

America (1991) and the Spanish Quest for Empire (1992), Central European Archaeology (1993), Central Asia in the Bronze Age (1994) and a Special Number, 'Transitions', Australia & Papua New Guinea (1995). It is perhaps the special issue on the 'Uttermost Ends of the Earth' (1992) that underlines this break-through in archaeological thinking which made inaccessi-

ble archaeology accessible, and forced readers, sometimes uncomfortably, to confront a much broader world of archaeological concern. That this concern may have followed close on the heels of the founding of the World Archaeological Congress and its concomitant quarrels, is doubtless more than coincidence!

The present

What of the current editors and their work? We ourselves shall doubtless be well criticized or applauded depending on the issues we present. Modern times are all the more difficult to represent fairly and evenly — so much is happening, and it is expressed in so many media for many different audiences. How can a single journal appeal to all? Of course it cannot cover everyone's specialist interest in every issue. Nevertheless, we have a strong and unique tradition to maintain — the independence of opinion, a vision of the unified integrity of the whole field, the brevity of well-considered prose, the continuance of a belief that archaeological material should appeal. We should be accessible to a much wider readership than demanded by academe, and retain a sincere desire to express the interest, humour and intellectual courage of many who work in the field of archaeology. But these are tricky times too. There are fashions in ideas and methods which so dominate the field that, in the words of our friend, Dr James Whitley at the University of Wales (Car-

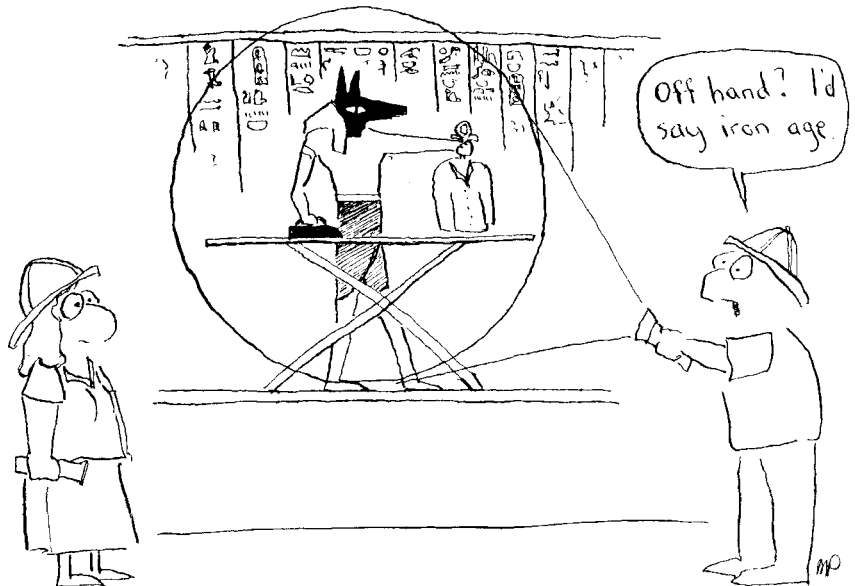
diff), current archaeological theorists are like a shoal of fish, following twisting currents, as one turns they all turn, usually nowhere in particular! On the one hand there is the genuine desire to explain difficult things about the past through detailed science, and on the other there is an unsettling trend to write what amounts to little more than informed, often poorly written, novelettes about how the past felt and what it meant, through the distant senses of the writer. Yet under the principle of inclusiveness (see below), it is our editorial principle to publish a good example of literary creativity should it be sent our way — even if our predilection is closer to CRAWFORD's ideal of a linkage between interpretation and fieldwork!

Editors and readers

In looking through our historic, well-thumbed and annotated original Editor's collection of ANTIQUITY, it is possible to list some of the journal's attributes — the ones at least that catch our eye. It includes Comprehensive Interests; Clarity and Coherence; Inclusiveness — all the subdisciplines; Ethical Debate; Exposure of fraud and pomposity; Humour; demands for Management, Conservation and Preservation, demands for high standards, and the pithy and honest review of published work. Does this list say something about archaeology, or archaeologists, or simply those archaeologists who edit the journal? Much, certainly, has come from the

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Cartoons were a distinctive feature of Christopher Chippindale's editorials, providing the lighter touch amongst the debate of serious issues.



motivation of the Editors. In general they have been plain-speaking and passionate — as Hawkes said of CRAWFORD, ‘the success of ANTIQUITY has been due to the personality of the policy maker’ and that the ‘magazine has always played a strenuous part in developing and illuminating’ archaeological ideas. DANIEL, in reflecting on the 150th number of ANTIQUITY in 1964, described ‘our distinguished and enthusiastic predecessor, it was a venture — and indeed, an adventure.’ — ‘Why did ANTIQUITY succeed when many of its predecessors died? The simple answer is OGS with his enthusiasm and personality which would not let it fail.’ DANIEL continued (1964: 85) by noting that ‘In the sixties we are in a different climate of thought; to look through our lists of subscribers is to see that they include all the major libraries and museums of the world. The circulation grows from year to year; our subscribers and readers in the British Isles may not know that well over half our subscribers are *outside* the British Isles’. This state has changed a little more over the decades since, and now a third only of the subscribers come from the British Isles, and the rest form an enthusiastic readership across the world.

Success?

Is ANTIQUITY successful because it appeals across the world, and excludes no area and no debate? Does it appeal because the clear intentions of its founder still shine through — independence, plain speaking and the sheer interest of archaeology for all intelligent and interested readers? Or is it because it reflects, even a little, on the tradition of archaeological debate that has emerged in the British Isles and has prospered here for two or three centuries at least? Alternatively, has ANTIQUITY actually made archaeologists aware of their responsibilities to their subject and to the public that they should serve? As DANIEL noted in 1964, there were plenty of ‘rivals’ in other places, and there have been more since in Britain, in the form of popularizing archaeology and communication. But have any developed in the same direction as ANTIQUITY? We feel that they have not — either they aim towards the beginner in archaeology, and it is all pyramids and colourful romance. Or else, all too soon, such once-popular journals become very serious, and take themselves and their readers into the heavy

realms of theoretical debate or typological tedium that immediately provides an excuse to snooze through other peoples’ hard work and intensity! CRAWFORD was intense in his purpose, even if, as reported by his contemporaries, he had many moments of humour and joy in his subject. We fondly remember GLYN DANIEL from our undergraduate lectures, his delight in the absurdities and curiosities of archaeology, with which he never failed to engage his audience. His decades with ANTIQUITY are marked by a lighter tone in the editorials, interspersed as they are with reminiscences of characters, places, food and fools. But he too had deep passions for archaeology in a rapidly changing world. CRAWFORD’s world evolved far more slowly, and as any student of the history of archaeology will be aware, more has happened since the late 1950s to dislodge ingrained habits of thought and practice than in all the centuries before. DANIEL was ready for such challenges, presenting much new in methodology, debate, theory, chronology and approach in the pages. Under his editorship, ANTIQUITY seems to have been much more economical in space than before or after, and the 84 pages of each issue were packed with pieces of great clarity and elegance. Such length restrictions may have forced authors to be more aware of the verbal limitations, and illustrations were still set within traditional typesetting, enforcing very careful selection. Since the introduction of the personal computer and desktop publishing, introduced so successfully by our predecessor, CHRISTOPHER CHIPPINDALE, the size of ANTIQUITY has grown massively to between 200 and 300 pages an issue, 1000 pages a year. Much more variety has been allowed in the subject matter, and greater length — for better or worse — has become a feature of the journal. We are anxious to press the case for brevity once more so that readers can be rapidly and elegantly informed.

Journalism

Philip Howard (1992) defined ANTIQUITY as an ‘Icarus of two worlds’. Over the decades the editors have attempted to fly provocatively close to controversy, to practise journalism, but to remain informed archaeologists. All the long-term editors have been appointed in their late thirties/early forties at that mid-point in the cycle of professional life where there is both some experience and yet a retention of opin-

ion. Not all opinion is of enduring quality, but it should have contemporary impact. CRAWFORD praised Mussolini for his clearance of the centre of Rome and he wrote a fanciful book on the Eye Goddess, but he will be remembered for setting up a readable journal with impact. Why did ANTIQUITY succeed in the twenties? It was partly, as Wheeler has often said, that CRAWFORD was 'a journalist, with all that ingenious capacity for proclaiming one's own or the next man's achievement that is native to the art'. CRAWFORD once said to Wheeler, 'I am a journalist. What I want is simple, clear minded stuff that any intelligent fool can understand'. But he had a Messianic desire to get archaeology and its message across to the people of the world: he had spelt this out in his *Man and his past* (1921). And he was 'a bold, brave man who was delighted to express his own views even if they meant crossing swords with many others.' (Daniel 1986: 231–2). Many swords have been crossed in the years of ANTIQUITY; indeed, as early as 1929, CRAWFORD was jubilant in the exposure of Glozel, where 'These triple blows have demolished Glozel; after a short gay life it is dead. On the field of battle lie the corpses of several learned reputations'. An ANTIQUITY tradition has been set since the beginning that prefers combat with the opinionated and incompetent, and exposure of the fraudulent and inconsequential, unafraid to tackle those learned reputations on which so much sometimes rests. DANIEL 'was determined to keep ANTIQUITY as it had been in Crawford's time, a scholarly journal suitable for reading by the general public' (Daniel 1986: 230). He kept to his word, and in the words of Philip Howard (1992: 7, 8) 'ANTIQUITY and its leaders under Glyn Daniel helped to turn archaeology from a hobby for eccentrics and pirates into a great academic discipline . . . Glyn was always fascinated by the wilder shores of his beloved subject, and as a serious as well as humorous scholar, he was a hammer of the bogus and the fraudulent. He could be ferocious.'

Editorials

The subject and content of editorials has always been a matter of current inspiration — some great issue to be exposed and debated, or else it may be a matter of digging into something relevant and useful. CRAWFORD, as early as 1932, was clearly at a loss in the December

issue, but he articulated a theme that pursues us as hard as it did our predecessors: 'We do not wish these notes to fall to the level of some current literary journalism. . . . Why not a few words about ANTIQUITY? It is December and *they* will be considering whether to continue their *subscriptions*. But will this, after all, produce the desired effect?' [current editor's italics]. Subscriptions are still as much a concern today as they were for CRAWFORD. ANTIQUITY is edited and printed for its subscribers, who in their part, provide the means for that to happen! May they continue to subscribe and may ANTIQUITY continue to flourish beyond its next century. For our new and old subscribers, we are planning some changes for the year 2000. A blind test of the type-face among the editorial team led to its re-selection. However, another direction we plan is to increase readability and impact for the year 2000 through a colour section of short (500-word) articles with one or two photographs. The section plans to give back an immediacy to archaeological discovery, to combine the best of accessible journalism with archaeological facts. You will also notice increased clarity on the outside of the volume.

In our examination of the pages of ANTIQUITY we have noticed both recurrent grand themes and new movements, within the framework of an approachable academic style. The theme of Time has permeated its pages, ranging from the chronological schemes of Childe, the phasing of Hawkes, the evolving material culture of Piggott to the impact of radiocarbon regularly presented under the editorships of DANIEL and CHIPPINDALE. Another grand theme has been that of landscape. As one might expect, under the editorship first of CRAWFORD, then of DANIEL, the impact of aerial photography has been well recorded. However, in the hands of Bradford, Wheeler and St Joseph this has not been left as mere presentation, but placed in context and given significance. The study of the Dartmoor reaves is now synonymous with the name of Andrew Fleming, but already in 1938 J.W. Brailsford was pointing out their significance in the pages of ANTIQUITY. Under the editorship of CHIPPINDALE, these themes were given new coverage in Australia and central Europe, and regional survey was added as a significant theme. We plan to celebrate some of these themes in the year 2000 by publishing

thematic volumes which draw on the changing times of ANTIQUITY by reprinting its classic papers. One volume which we have settled on is *Landscapes from Antiquity*.

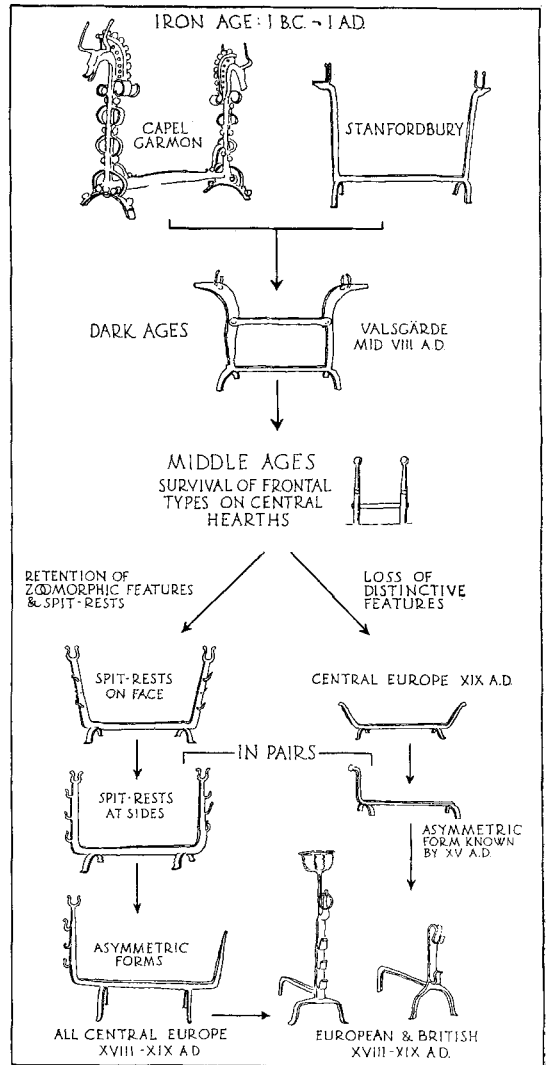
Other themes have evolved. Significant material culture has always had its role, but in common with modern archaeology that material culture is now contextualized. This has now become a modern debate over the role of connoisseurship in archaeology. CHRISTOPHER CHIPPINDALE has been instrumental both in the pages of ANTIQUITY and in his scholarly contributions in emphasizing the clash between the connoisseur and the archaeologist. His work with David Gill in the pages of the *American Journal of Archaeology* was reinforced by the editorials of ANTIQUITY on Sevso and through judicious choice of reviewers of books. Cyprian Broodbank comments on Colin Renfrew's *The Cycladic spirit* that 'the images . . . are copious, powerful and exquisite, and yet hardly innocent'. We, the editors, have personally excavated beautiful artefacts in Malta, but which have never formed part of a glossy, hyped coffee table book. We will continue to concentrate on contextual rather than purely artistic qualities. We hope that others do not run the risk of attracting the unfortunate attention of art collectors to the Maltese islands or other places where craftsmanship, beauty and curiosity is made too popular at the expense of genuine presentation.

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Advisory Editors

We heartily thank our outgoing Advisory Editors, Gina Barnes, Julian Richards, Kate Clark, Roberta Gilchrist, Matthew Spriggs, Heinrich Härke and Rhys Jones, who have given sterling work and inspiration to the Editor and Deputy Editor during their first two years on the job. We have adopted a system different from our predecessors, which means that we are asking Advisory Editors to serve for just



Time and material culture. The elegant illustrations of Stuart Piggott demonstrate a clear link between prehistoric past and near present.

two or three years at a stretch. These days academics and professionals are very hard pressed, and any time given to a journal such as ANTIQUITY is in addition to their other demanding tasks. We are indebted to them, and indeed their many and eminent predecessors who have made ANTIQUITY.

Conferences on Textiles and Dress

Three conferences in May and July this year highlight the different attitudes to this subject amongst academics in very different areas of

archaeology. The first one was the 7th North European Symposium for Archaeological Textiles (NESAT), which was held in Edinburgh at the National Museums of Scotland. This group meets every three years in a different venue and was originally started to study the wealth of textiles from archaeological contexts found in northern Europe. Over the years it has grown in scope and this year there were papers on finds from as far south as Spain.

The emphasis at NESAT is on new research and recent excavations and this year's papers ranged from the technology of textile production to the construction of grave clothes. There were 29 papers and three poster displays, and delegates came from 15 countries. Paper patterns of some of the Norse and Medieval surviving dress were on sale, and fine nettle fibres were replicated by members of the Lejre Historical and Archaeological Research Centre in Denmark.

One of the most interesting topics to emerge was the question of the layers of cloth found under brooches in Viking and Migration period graves. Until now it was thought that bodies were buried in their own clothes as worn in life. However, the lack of teeth, which are resistant to acid waterlogged soils, has posed problems. It is now thought possible that the bones were buried well after the flesh had rotted away, so that the clothes may have been placed on the bones rather than being dressed bodies. In one grave it is possible the clothes may even have been placed in reverse order so that when the woman in the grave needed them in the afterlife they would have been in the right order for putting on. This evidence then raises the question of how much the fabric trapped in the brooch or as a pseudomorph can be taken to represent the actual layers of clothing worn by the buried people.

A new development is the co-operation between various European institutions on the sails used in early Viking Age ships, specifically using wool. In 2001 a reconstructed ship with sails will be launched and visit all the countries participating in this research. NESAT has a good publication record and the papers of all previous symposiums have been published by the host institution for the symposium.

A complete contrast was the Women's Dress in the Ancient Greek World conference arranged by the University of Wales Institute of Classics

and Ancient History. Here the papers were mainly based on literature or excavated art objects, painted vases and statues, and the participants as well as the audience were nearly all from university departments. Whilst much of the argument, which turned on readings of Greek literature, was obscure to anyone without a good knowledge of the language, and English translations were not always available, there were several good papers which a costume historian could appreciate.

Topics covered included veiling, the homilies of John Chrysostom, women in trousers, gesture and dress in south Italian vase painting. It was a pity, though, that someone with more knowledge of textiles and clothing construction was not included because it was obvious that several speakers were struggling to interpret what they saw. However, the fact that the organizers considered dress to be a topic with which they could fill three days with papers in a fairly obscure part of England, staying in a hotel which at times bordered on Fawlty Towers, was encouraging for the wider study of personal attire.

The third conference was that of the Costume Society held at the Royal Armouries, Leeds. This year the papers given looked particularly at the way armour and military clothing has influenced men's civilian dress and *vice versa*. The Costume Society, started in 1965, is particularly concerned with surviving garments. The study of those garments that survive intact has enormous bearing on our ability to understand the fragments which excavations provide. They also allow us to trace backwards trends and features which illuminate otherwise obscure aspects of ancient life.

In recent years the re-enactment societies and the living-history projects in historic houses, such as that at Hampton Court Palace, have provided a great impetus to study how people wore their clothes, how they moved in them and what limitations the various items imposed, either through their construction or through the fabrics from which they are made. Together with the greater realism which television and films have required, there is now an enormous amount of factual information on clothing in past times. Whilst there are many historians of all varieties who find delving into the seams and linings of often grubby, sweat-stained garments unappealing, this should not be the case with

archaeologists. But there are many of these who fail to appreciate quite how much information can be gleaned from even the tattiest fragment. Can it be that they do not value their own clothes? To be interested in dress is not to be unnecessarily vain or frivolous. The textile and clothing industries have been of immense importance to most cultures through time.

With the wealth of knowledge on textiles and clothing from excavated sources of all types that the NESAT conference demonstrates, it is a particular pity that the researchers responsible for the Iceman should not have asked any clothing researcher to look at the dress and footwear he had on. Amidst all the excitement of such a stunning find, no one seems to have appreciated that he was also the earliest person wearing his normal clothes that has been found. Reading the list of specialists who have helped in the research it was very disappointing not to see any who have expert knowledge of clothing and shoe construction, and the reconstructions so far seen do not appear convincing.

1999 may well be the year of textiles. There were two more international conferences in September. One was specifically for costume curators in museums, so dealt mainly with the last 300 years, whilst the other was for textile specialists and papers can range from Han silks to the 20th century. This year part of the proceedings was devoted to papers in honour of Donald King, a former Keeper of Textiles at the Victoria and Albert Museum in London, whose interests were wide-ranging but particularly in the medieval period. Textile technology and clothing construction are two aspects of study which are important to nearly all periods of archaeology, and you do not need to have the actual textile or garment to study them.

NAOMI TARRANT

National Museums of Scotland, Edinburgh

Philip Barker Paintings & Drawings: A retrospective

*Society of Antiquaries, 9 September–
16 December 1999*

A remarkable exhibition of PHILIP BARKER'S archaeological paintings has been doing the rounds this year. First shown at the Glasgow conference of the Institute of Field Archaeologists in April, it transferred to the Classical Museum at Cambridge for the summer and to the foyer of the Society of Antiquaries for the



Relief with field system, c.1980, by Philip Barker.

autumn. British archaeology has produced a long line of consummate draughtsmen whose artist's eyes have aided their own archaeological recording and whose archaeological experience has inspired their own art. Heywood Sumner, Wheeler, Piggott and Hope Taylor have a worthy successor in Barker, who over the years has systematically de-stressed himself after his day's work in archaeology from 9.00 each night. The results, a massive *oeuvre* mainly stemming from the 1970s to the 1990s, have hitherto only been seen by the occasional visitor to his studio or by lucky friends who have begged specific works.

Many of the archaeological paintings are described by Barker as *capricci*, inventions or fantasies based on cropmarks or earthworks seen from the air. A fierce composition in angry reds on white from the early 1970s reflects Barker's emotion on seeing the ravages inflicted by the construction of the M5 motorway on an archaeological landscape. It dates from the time he helped to found the campaigning organization *Rescue*. More luminous and lyrical compositions evoke ghostly Anglo-Saxon halls, or ring ditches, or field systems and enclosures all seen as cropmarks. They appeal just as much to those who do not know the archaeological references simply as immensely exciting counter-pointed interlocking and overlaying patterns. Barker's use of relief painting, in which the canvases are built up to huge thicknesses with folds and hollows of plaster, give the paintings kinetic qualities similar to those experienced by aerial

archaeologists as they view real archaeological landscapes from changing viewpoints or under changing light conditions.

☛ Archaeology in the Central/Western Mediterranean is recently much impoverished by the deaths of three distinguished scholars. JOHN LLOYD, a Romanist first at Sheffield and then Oxford was much involved with Italy and work in Molise with Graeme Barker and Richard Hodges. He made a major contribution to the study of rustic villas and for many years, edited the august Papers of the British School at Rome. PATRICIA PHILLIPS, also at Sheffield, specialized in prehistory in the western Mediterranean and France, and in particular brought much attention to the potential of Sardinia in her work on the island's obsidian. BARRI JONES of Manchester University spanned four decades of distinguished work in Roman Britain, Italy and north Africa, and we have asked Professor DAVID MATTINGLY, a former student of his, to write an appreciation of his contribution to archaeology.

Geraint Dyfed Barri Jones

(4 April 1936–16 July 1999)

The sudden death from a heart attack of Professor Barri Jones at the age of 63 has deprived British archaeology of one of its most influential and charismatic figures. His contributions to Roman archaeology cover a remarkable range of themes and areas and earned him an international reputation and a Chair at the University of Manchester whilst in his mid thirties. He was a leading activist during the 1970s in the campaign to change the nature of archaeology in Britain from an essentially amateur pursuit into a highly professional and regionally distributed service. Many of his students were inspired by him to seek careers in archaeology, but he also devoted time and effort to enthusing a variety of non-academic audiences. He leaves an enduring and imposing legacy in all these areas.

Barri studied Greats at Jesus College, Oxford in the late 1950s, but found himself increasingly drawn into Roman archaeology as one of Sir Ian Richmond's last pupils — despite the warning of one of his Classics tutors that Roman Britain amounted to nothing more than 'two wet bricks in a wet field'. His career stands as a firm rebuttal of such views. Appointed

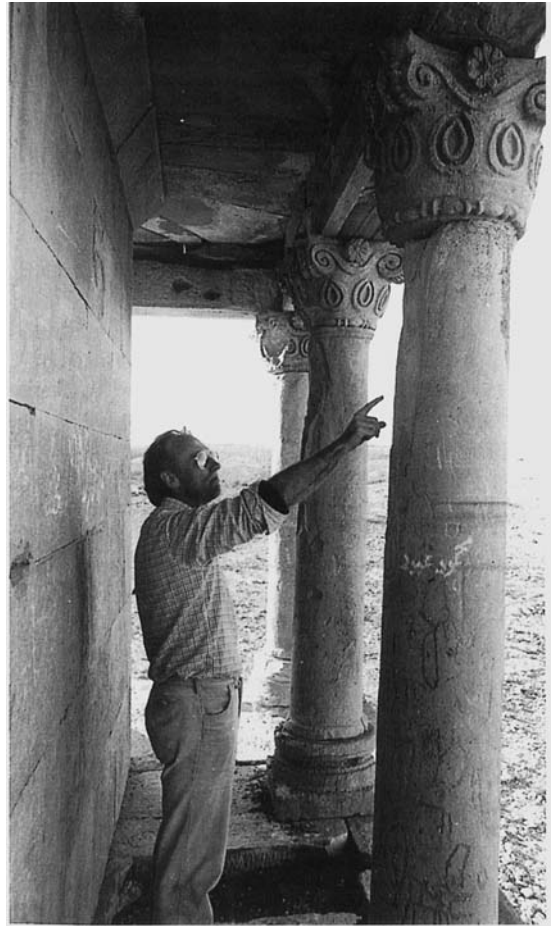
lecturer in ancient history and archaeology in the Department of History at the University of Manchester in 1964, Barri was a key player in the eventual creation of a Department of Archaeology. In 1971, he was promoted to Professor of the Department which, though small, had quickly gained a national profile. As a teacher he could be inspirational, not least because he had the rare knack of stimulating both interest and self-belief in his students. A long succession of graduates and doctoral students from the Department have found employment (and in many cases hold senior posts) in national archaeological bodies, museums, professional units and universities.

He had a prodigious appetite for fieldwork, excelling in problem-oriented excavations that challenged academic orthodoxy, as in a remarkable programme of work investigating the developmental sequence of the western end of Hadrian's Wall (his discovery of previously unexpected complexities there made front-page news in *The Times*). Throughout his career, Roman Britain was a central concern (Jones & Mattingly 1990). He had an outstanding ability to read topography and developed excellent skills as an aerial photographer, making pioneering surveys in Wales, Cumbria (Higham & Jones 1976) and in Scotland (notably the Moray region). In the process, he discovered many previously unknown Roman forts and camps, changing our understanding of the advance of Roman conquest in these regions. He also recorded evidence on a large scale for native settlement in these frontier zones and, with targeted trial excavations, the results transformed our knowledge of the interaction between Roman and native (Higham & Jones 1985). His work was not limited to rural sites. In a series of initially unpromising urban contexts (Manchester, Lancaster, Northwich, Carmarthen) he made major discoveries, in the latter case unearthing evidence of the most westerly Roman town in Britain. In addition, his work on Roman mining in Britain brought about a significant reappraisal of the scale and sophistication of such activity at sites like Dolaucothi in South Wales, where he identified complex hydraulic mining structures at Britain's only known Roman gold mine (Jones & Lewis 1971; Lewis & Jones 1969).

His involvement in archaeology abroad was also to be influential across a series of fields: rural settlement patterns, urban topography and

ancient mining. Through his D.Phil research on Italy in 1959–63 he became involved in the South Etruria Survey co-ordinated by John Ward-Perkins, then Director at the British School at Rome (Jones 1962/1963). He was subsequently employed in 1963–64 as a Post-Doctoral researcher on the Apulia project, utilizing a remarkable aerial survey carried out in southern Italy by John Bradford to map both Roman and Neolithic landscapes (Jones 1987). Then came the first of his major phases of Libyan fieldwork in the late 1960s, with excavations at the classical cities of Tocra and Euesperides (early Benghazi), and survey of other sites (including the ‘lost’ city of Hadrianopolis, the problem of whose location he finally settled by discovering its aqueduct; Jones & Little 1971). He followed this by a foray into Spain, where he carried out important work on the Rio Tinto complex of ancient mines and Roman gold mines at Las Medulas, building on his growing knowledge of comparable British sites (Jones 1974; 1980). From 1979–89 he co-directed a project which explored the technology of Roman period farming in the Libyan pre-desert, with the results published in more than 30 specialist articles and an acclaimed two-volume final report (Barker *et al.* 1996). Returning to the problems of Libyan coastal cities, he helped co-ordinate and edit the publication of earlier British work at Lepcis Magna (Jones 1993).

So much for the academic output — but Barri’s career encompassed so much more than that. Anyone working in professional archaeology today owes a debt of gratitude to him. He was one of a small band of highly committed archaeologists who campaigned for increased protection for the heritage in law, higher funding and the creation of a network of professional archaeological services. In the late 1960s the regional organization of archaeology was still largely based on amateur Societies, with a small and under-funded central service within the Department of the Environment. As Secretary of Rescue, the charitable trust set up to campaign for legislation to safeguard the archaeological heritage, he was instrumental in securing the transition of British archaeology to a highly professional and statutory regional service (as documented in detail in his book; Jones 1984). He practised what he preached in the north-west, through a series of *Rescue* excavations (Jones & Lewis 1974; Jones & Shotter 1988), and



Barri Jones at Ghirza, Libya.

in 1980 he persuaded the Greater Manchester Council to set up its own archaeological unit (GMAU). In more recent times he had maintained his commitment to the ‘politics’ of archaeology through representative roles in the CBA, English Heritage and the Royal Commission for Wales.

Barri was always a great popularizer of archaeology, whether in his dealings with farmers, local societies or the media. Wherever he carried out fieldwork he developed networks of firm friendships — often people who found or developed further a commitment to their local heritage through his encouragement. He continued to be a regular and highly popular lecturer on Swan Hellenic cruises — long after the novelty of doing it had worn off — simply because he loved the opportunity to present

the subject to that sort of audience. From 1979 to 1988 he edited a national archaeological magazine, initially known as *Popular Archaeology*, later as *Archaeology Today*, and, when this was discontinued, he contributed to another, *Minerva*. The public interest he stimulated and sustained (often at financial cost to himself) was another service of lasting value to the whole archaeological community.

He lived his life at a frenetic pace, aided and abetted by a range of gadgetry (dictaphones and fax machines could both have been designed with him in mind). He was not uncommonly late for meetings because he had tried to fit in a field visit to some new discovery on the way. All these commitments and his own restless drive, meant that he was frequently juggling with too many balls in the air. But whilst he might sometimes disappoint and exasperate by his lateness or sins of omission, working with Barri was always exciting and fun and he will be long remembered by all who worked closely with him. He was generous, charming and sparkling company, giving purpose and direction to many people's lives. He was completely lacking in malice and always took a positive interest in others, making them see a potential in themselves they had not suspected. At the same time he was guarded about his own private life, which was not always easy or happy (he was twice married and twice divorced). How sad it is that he should die at a time when he was happier than he had been for years and cheerfully planning for his impending retirement.

A conference in his honour had been arranged for September 2000 to coincide with this. It is small consolation to us all to know of his delight when, shortly before his death, he was shown the lengthy roll-call of former students and collaborators who had offered papers.

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Erratum

In the paper by William Gustav Gartner in the Landscape special section (*Antiquity* 73: 671–83), FIGURE 5 was mis-captioned on page 678. The correct caption should read:

FIGURE 5. *Effigy Mound site plans: a the central group in the Muscoda complex (after Gartner 1997: 342); b a Bear impersonator (after Radin 1990: 47); c portion of the Cranberry Creek group (after Buell 1918: plate 3); d a panther effigy mound superimposed on ridged fields in the Muscoda complex (after T. H. Lewis, Northwestern Archaeological Survey, Field Notebook 25: 9, entry of 6 April 1886. Courtesy of G. Christensen and A. Rosebrough). Effigy mounds commemorating Bear and Raptor impersonators are respectively most abundant in northeast Sauk County, near the Hulburt Creek fields, and in Richland County as part of the greater Muscoda complex.*

In addition, please note the following text corrections related to FIGURE 5:
page 678, column 2, line 40: (FIGURE 5b) should read (FIGURE 5c)
page 678, column 2, line 43: (FIGURE 5c) should read (FIGURE 5a)
page 680, column 1, line 51: (FIGURE 5a) should read (FIGURE 5d)