

# Editorial

The spring and summer months in Britain have seen the performance of a drama in the name of the Rose, to an audience intermittently reaching round the globe. Its subject is the preservation of the archaeological remains of the Rose theatre on the south bank of the Thames in central London, not just a rare example of an Elizabethan theatre, but the very site of Shakespeare; it was for the Rose that he wrote *Henry VI*. No excavation in London, or perhaps in England, has been more in the public eye since the temple of Mithras came to light 40 years ago. So far the drama has had a prologue, two acts and some remarkable scenes.

We are fortunate to print in this issue two essential statements about the Rose.

John Orrell & Andrew Gurr give an account of the importance of the site for the history of Elizabethan theatre in 'What the Rose can tell us'. They remark (page 421 below), 'It will in all likelihood be the only relic of that greatest of times for English theatre ever to emerge in enough detail to offer a useful contribution to our knowledge.' In the presence of these respected theatre historians, I must resist the temptation of trying my hand at blank verse, or of quoting, 'To be or not to be... .'

Direct evidence for the Elizabethan theatres has been practically nil: the two little pictures that make Orrell & Gurr's FIGURE 1 (page 422) are the entire visual record of the Rose. Most scholarship on the physical layout of Shakespeare's theatre has had to depend on inference from written and visual sources like these, whose frailty is now clear.

The site of the better-known Globe theatre is to be excavated soon. It was not known in advance whether the Rose site would hold useful evidence of the theatre, or of the medieval waterfront, or of neither; the information in the Globe site remains equally unknown.

G.J. Wainwright's complementary paper, 'Saving the Rose', sets out the plans for the site that have been worked out by English Heritage in cooperation with the site's owners, Imry Merchant, who found their new office development the centre of a tempest.

Orrell & Gurr and Wainwright tell the first-hand story. Here I think it useful to summarize

the plot of the running drama, to indicate the genre to which it belongs, and to draw four morals, one for each act.

## Prologue

This was played before an audience of tiny size – or no audience at all – 31 years ago. It was in 1958 that the building was erected whose replacement has provided the present danger to the Elizabethan site, and the present opportunity. There was no concern then about the site's archaeology at all, no London archaeology unit to have a concern, barely a London archaeologist. Yet now the London urban programme employs (by some varieties of arithmetic) half the country's field archaeologists; development site after development site in London is giving space, money and time to salvage archaeology between demolition and new building; and the developers of the Rose site had their own consultant archaeologists. Even if the Rose becomes a tragedy rather than a history, in the Shakespeare taxonomy of drama, then the silence of 1958 and the storm of 1989 shows how much progress has been made.

## Act I

Anticipating the archaeological interest of the site, its owners agreed to make it available to Museum of London archaeologists for two months of exploration and evaluation in the first instance. The Museum worked during demolition from mid December to mid February, then, having requested 17 more weeks, for a further 10 weeks until mid May. The remarkable results of that work, which Imry Merchant funded, are set out by Orrell & Gurr below.

The moving climax of this Act came on 15 May, when heavy plant was due on site to begin piling through the lower levels and their archaeology. Ian McKellen and a whole troupe of distinguished actors led a vigil at the site, with slogans like 'Don't let them doze the Rose', put roses on the boundary fencing, and prevented the builders getting their trucks on to the site. The deadlock was broken by Environment Secretary Nicholas Ridley, who contributed government money to compensate Imry Merchant for a month's delay while the development was re-planned.

### Act II

The revised plan, explained and illustrated by Wainwright below, opened Act II of the Rose story. It removes the piles from the centre of the theatre to the edge of Imry Merchant's site.

In June Mr Ridley declined to schedule the site as an ancient monument, satisfied that the revised plan sufficiently safeguarded the archaeology and fearful of the compensation that might be payable to Imry Merchant if scheduling forced them to abandon the development. English Heritage archaeologists, taking over from the Museum of London, began to explore the areas affected by the bridging piles, and a sand layer was laid to protect the damp and fragile strata.

Southwark council had to approve the revised scheme before it could go ahead. The borough's planning committee, after a hesitation, granted that approval.

Opponents believe the revised scheme may still cause grave damage, especially to the important and unknown territory at the periphery of the theatre. Small 'keyhole' excavations at the piling stations may not be able usefully to explore the significance of, say, the remains of stair turrets or other entranceways to the south, of the tiring-house's exterior 'penthouse' (which Henslowe paid for in 1592), and of the drainage system to the north. And where is John Cholmley's 'small dwelling or tenement' on Maiden Lane to the south, specified in a contract of 1587, if it is not buried under Park Street? Further, there is a strong feeling that to put away the Rose, with all its symbolic value, under a commercial office block is unworthy of the place.

There have entered also the men in wigs, with their papers and injunctions. The Rose Theatre Trust made legal challenge to Mr Ridley's decision not to schedule the site. The statute, the Ancient Monuments and Archaeological Areas Act (1979), seems perfectly clear to me. Its clause 3 simply says the Secretary of State 'may' add to the schedule 'any monument which appears to him to be of national importance'. That the Rose is of national importance is not disputed, but no other detailed criteria are laid down, and the word is 'may', not 'shall'. (Legal draftsmen consider it better sometimes to leave these kind of criteria open rather than to try to specify all possible circumstances.) This legal action failed on 17 July.

One can guess that a tale with so many threads will run to two more Acts.

These are the essentials of the plot, as I see them. There is a noticeable shortage of obvious villains, many signs of public and private disagreement both over ideals, and over what could and should be done in the real world. There have been some harsh words. The archaeological world has been split, with the Museum of London deeply unhappy about the English Heritage proposals. Equally, English Heritage is dissatisfied with the way in which archaeology is currently integrated into the planning process in London.

Here are four morals that announce themselves.

Here is a site whose previous existence was known, yet planning permission for a new building was granted. The heart of the matter lies in British planning law, which works on the reasonable assumption that all necessary information is available when application to build is made: site use and density, height and volume, implications for traffic and open space, aesthetics. Once given, planning permission is absolute; revoking it requires cash compensation for the building opportunity lost or constrained. Archaeology does not fit those reasonable assumptions, because what lies under a building site is, so often, a question-mark. Planning consent is therefore given on a best, but inadequate, guess about what lies underneath. When what lies underneath turns out to be as special as the Rose, then drama begins. The Rose is, in fact, the third such performance within a year. At the beginning of the year, the Queen's Hotel site in York was found to cover an immense and palatial Roman building. In the City of London, across the river from the Rose, Roman remains under the Huggin Hill site, already scheduled, proved to be much grander than anticipated when scheduled monument consent had been given to interfere with them. In each case, full archaeological study was impossible as builders were due rapidly to execute an existing, approved and – it turned out – archaeologically unsuitable scheme. In each case, there was a public fuss reaching as far as Parliament. In each case, some accommodation has been reached at the latest stage and under intense pressures. This is no way to run urban archaeology.

Moral: we are in urgent need of remote sensing methods by which to give an informed and reliable assessment of archaeological potential at tolerable cost before planning consent is given. Martin Carver, who has spent more of his life in the real world than many academic archaeologists, presciently made this a central point of his inaugural lecture as professor at York University last year.\* Subsurface radar looks to be one of those methods, and Stove & Addyman's note in the last *ANTIQUITY* (63 (1989): 337–42) describes how well it worked on the Queen's Hotel site in February this year. And sensitive sites must be evaluated before the planners decide; York City Council is to appoint an archaeologist to assess in advance the top 30 building sites in the city, and this again must be the way to go.

Imry Merchant, by no means the biggest of metropolitan property companies, has a current development portfolio that covers nearly 5 million sq. feet and runs to a value of £860 million; its pre-tax profits for the 1988/9 financial year were £22.8 million. The 130,000-square-foot building on the Rose site is pre-funded by Postel, the Post Office union's pension fund, to the extent of £60 million. Compensation, were scheduling to cause the development to be abandoned, could run to that £60 million figure. Compensation for the one-month delay on the site this summer was £1 million. The government grant to English Heritage for the current year is £70 million, to cover all its work on archaeology and on historic buildings nationally. The allocation within English Heritage for salvage archaeology nationally for the year is about £7 million. Moral: property, especially in central London, is such big money that archaeology is always peanuts by comparison.

What is special about the Rose is partly its scientific value, the objective evidence it holds for Elizabethan drama. But the place itself is special for other kinds of reasons; it was on this very spot, on this very stage which is now a fragile ring in the Southwark clay, that Shakespeare came to the world. In his last public statement before his death in early July, Lord Olivier said of the original scheme, 'It seems to me terrible that one's heritage can be swept under the concrete as though it had never existed.'

Moral: these things are not matters of objective knowledge alone. They are to do with a sense of place, and the emotions that a sense of a special place rightly stirs.

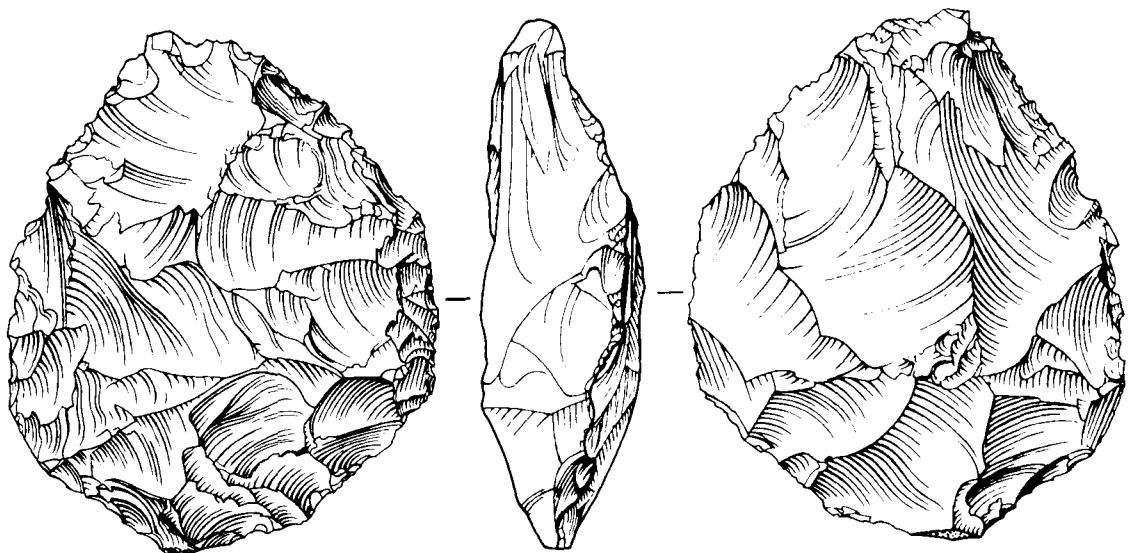
Monuments built of fragile materials are hard to display in the open air. Even stone structures disappoint when they become low walls in the grass. My hunch is that the display of ancient sacred places in basements beneath large buildings, wholly modern and secular, is actually a winner. It gives the means to protect the site, it makes the visitors go down underground to find the past, and it fits perfectly what archaeology is, the revelation of old and miraculous things that lie hidden beneath the visible daily world. It works marvellously well at Terra Amata in Nice, a Lower Palaeolithic hunter's camp below chic French Riviera apartments – the most incongruous of conjunctions. I think the setting of the Jorvik centre in York, under the boutiques and chain stores, squeezed into a very cramped cellar on the exact spot where those Vikings lived, is more responsible for its popularity than we realize.

Moral: we still understand very little why some archaeological sites, and some archaeological displays, capture the imagination of the archaeological trade and of the public, and why some do not.

 Just as the Rose came to another confusing scene in mid June, decision was made about another site where archaeology has been central in a planning dispute. Again, it has been a long story. The Secretary of State supported his inspector's recommendation that sand and hoggin extraction be permitted to destroy 18 ha of the Pleistocene deposits at Dunbridge, Hampshire, one of the richer sources of Palaeolithic hand-axes in the era of hand-digging for gravel. Over a thousand hand-axes from Dunbridge are spread through the old collections, among them many of a rare beauty and some in a sharp and clean state, though not absolutely fresh. The site has not been studied for two generations, though when Bridgland & Harding cleaned a standing section in 1986, they found that a mint hand-axe had tumbled out of it.

Anticipating archaeological concern, as well as opposition from defenders of the pastoral image of the Test valley, developers Ready

\* A version of his inaugural will be published in the next issue of *ANTIQUITY*.



**A worthless curiosity?**

A small Dunbridge artefact, of elegant shape and sinuous profile, not absolutely fresh but still clear and sharp in its flake scars. From the collection that came into the Cambridge University museum early this century, no. 1910.106.

Drawing by Hazel Martingell, same size as original, and following the advice about drawing lithics of her own handbook: Hazel Martingell & Alan Saville. *The illustration of lithic artefacts: a guide to drawing stone tools for specialist reports.* 30 pages, 32 figures. 1988. Northampton: Lithic Studies Society/Association of Archaeological Illustrators & Surveyors; stapled paperback £4.50 (Lithic Studies Society, c/o Dr H.S. Green, National Museum of Wales, Cathays Park, Cardiff CF1 3NP).

Mixed Concrete had engaged the geoarchaeologist Dr Simon Collcutt of Oxford Archaeological Consultants. His study, dated August 1987, took a low opinion of the Dunbridge sites. It noted the absence of faunal or environmental evidence, the re-worked contexts in river gravels, the circumstances of artefact recovery by untrained workmen. It showed that Dunbridge fulfilled so few of the criteria for a theoretical 'perfect' Palaeolithic site that at most it scored 17%. It concluded, 'nothing like an archaeological site in a primary state seems to have been present, nor can it be shown that there is likely to exist in the area a context in which such a site might be found in the future'. In any case, only 25% of the working would affect the Dunbridge gravel unit.

Hampshire County Council, as the planning authority, heard several opinions. Its own archaeological officer recommended refusal; among others hostile to the application were Philip Harding of the Wessex Archaeological Trust, who had field experience of Dunbridge, and from further afield, Lewis Binford from

New Mexico, who saw the site as of European importance. Derek Roe in Oxford, who has known Dunbridge material since his monumental metrical studies of the British Palaeolithic collections, and Jill Cook of the BM Quaternary section, expressed opinions close to Dr Collcutt's. Jill Cook remarked, 'One handaxe and a pile of flints found in an undisturbed context will always be of greater value than thousands of handaxes from secondary contexts in gravels.'

At the initiative of Geoffrey Wainwright at English Heritage – poor man!: the senior officer responsible for these matters, he is dragged into everything, from Palaeolithic at Dunbridge to post-medieval at the Rose – exploratory field studies were made in March 1988. They were funded by English Heritage, Hampshire County Council and the British Museum. No artefacts or other archaeological evidence were found in a line of test-pits dug across the planned extraction site, nor old stable land surfaces of a kind which might preserve primary sites in context. This study therefore produced 'no reliable data

upon which to base an estimate of the numbers or positions of Palaeolithic artefacts likely to be included within the various deposits of the Proposed Extraction Area'.

The Dunbridge report was considered by the Ancient Monuments Advisory Committee (AMAC) along with a working-party paper on the general question of scheduling open-air Palaeolithic sites, intended to apply to these hard-to-define entities the principles of the new Monuments Protection Programme (ANTIQUITY 61: (1987) 393–408). Current research opinion strongly favours the very rare earlier Palaeolithic sites which have artefacts in undisturbed primary contexts, like Boxgrove, over the gravels where most or all artefacts have been moved in water. In the view which currently prevails, those very disturbed deposits really are useless for modern research; perhaps these places are not even archaeological sites at all. Useless, too, are the pretty pieces collected from them by the gravel-diggers. Dr Collcutt, it emerged during the public hearing, had not thought it worth his time actually to look at a single Dunbridge artefact in the collections while he was reviewing their nature and importance. Perhaps the ones for whose security in Cambridge I am presently responsible are worthless curiosities – including the cleavers which are unusually numerous in our group – and my professional duty is to throw them swiftly and far away, or at least to dump them in a dark corner with those other embarrassments, the eoliths. Another view – either less glum or less realistic, as you prefer – contends that there surely is valuable information in these deposits, if only we work out research methods to cope with their limitations: we should not dream of theoretical 'perfect' Palaeolithic sites, but work with what we actually have.

AMAC concluded that Dunbridge 'does not warrant – on the basis of existing information – scheduling as a site of national importance'; but regular archaeological monitoring was called for during extraction. This has been provided for under a 'section 52 agreement' between Ready Mixed Concrete and the Hampshire County Council; an archaeologist would visit the site once a month to check the deposits being worked. Despite Dr Jane Renfrew's rear-

guard action asserting the archaeological potential of Dunbridge, it is that opinion which was taken note of by the inspector.

Quarrying is absolute destruction in a way that building over a site is not, if shallow foundations are confined to overburden. One can stand in the quarry at Swanscombe, among the most precious of British Pleistocene sites (and 'another one which is not protected by scheduling), and look up to the houses which actually protect the deep archaeology during their brief lifetime. The disappearance of a large portion of the Dunbridge gravels, if it is a loss at all, will be for ever. Garth Sampson's 1978 report on the search for the Caddington sites in Bedfordshire\* makes striking and relevant reading, though the geological conditions are different. There the intact working floors uncovered in brickearth between 1888 and 1912 were not re-located. At Caddington the zones of material in primary context seem to have been small and localized; the best one, at the Cottages Site, was perhaps removed entirely by hand-digging, a wheelbarrow-full at a time. How much more ephemeral would precious pockets in the Dunbridge gravels be, in the face of a dragline and conveyors, with weeks elapsing between visits by the supervising archaeologist?

I made a brief submission to the enquiry in my capacity as responsible curator for the Dunbridge artefacts in the Cambridge collection. Attending one day of the public hearing, I was much impressed by the evident care with which the inspector, Mr N.E. Heijne, addressed the archaeological issue, and by his willingness to listen to extended archaeological arguments; also by the impossibility of a planning lawyer, however experienced, being able fairly to judge differences of archaeological opinion in a highly technical field.

The increasing habit of British developers to take their own archaeological advice is admirable, but it causes new strains.

The section 52 agreement, for example, is perfectly unbalanced as between the developer and the supervising archaeologist. On the one hand is the Archaeological Inspector, who 'will make every possible effort to plan archaeological operations so as to cause the absolute

\* C. Garth Sampson (ed.), *Paleoecology and archaeology of an Acheulian site at Caddington, England*. Dallas (TX): Southern Methodist University, 1978.

minimum inconvenience to the Company'. On the other is the Company, which 'will co-operate in stopping work in a particular area if requested to do so following the observation of a feature of interest, provided that working may continue on another part of the Site in accordance with the terms of the planning permission and provided that it is practical for the operations to move' [my emphasis].\*

At the Dunbridge hearing the adversarial position of the archaeological consultant to the developer was evident, as he sat among the Ready Mixed lawyers, who absorbed his opinions on different classes of evidence in Pleistocene archaeology into their collected argument that there was not much at Dunbridge worth saving. One was conscious that the engine behind it all was the future, not of research priorities in British Palaeolithic studies, but of 869,000 tonnes of sand and 674,000 tonnes of hoggin at so many pounds per tonne. These pressures do not provide suitable circumstances under which to explore different concerns and strategies for Palaeolithic studies (which, in this case, ended up as a debate that happened to fall uncomfortably close to Oxford versus Cambridge).

And I think one may feel cause for concern if it becomes routine for a consultant to work, as Dr Collcutt did, at one time under contract to the developer, at another under contract to the independent and research agencies whose rôle is to judge the environmental and other impact of the developer's scheme.

Aspects of the Dunbridge affair nevertheless leave me cheerful. The degree of concern, the evident care taken by the inspector, the trouble the developers took to demonstrate to the enquiry the low worth of the site – all these ought to mean a great deal when a site of more certain status is under threat. So would the scheduling of some open-air Pleistocene sites and a new concern for the research potential of less-than-perfect contexts.

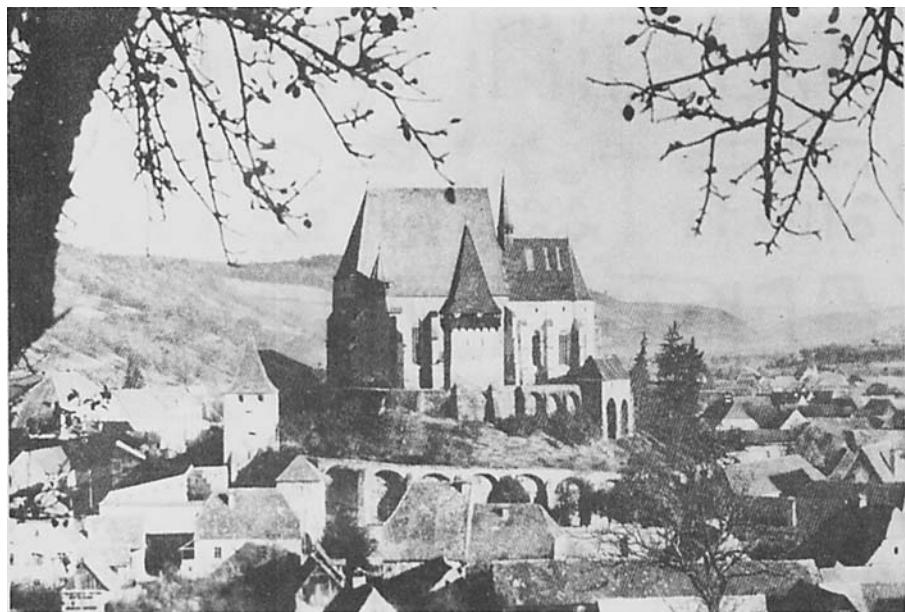
 While the British contrive in their own way – with characteristic fudge, nudge and last-minute compromise – to save, more-or-

less, the more proven of their historic relics, something very much nastier is happening to the historic relics of Romania. For some years now, the old centres of Romanian cities, above all Bucharest, have been falling to the bulldozers as President Nicolae Ceaușescu shovels his people to live in concrete blocks, now decreed to be built no more than 10 metres apart. (Remember the wry joke of the Clydeside radical, Jimmy Reid, when grim tower blocks were the council fashion for Glasgow?: 'Look at the shape of the things, filing cabinets to keep people in.') Now the Ceaușescu programme goes to the countryside, where more than half of the 13,000 villages in the land are to be demolished during a 'systematization' that will put in their place new, large 'agro-industrial centres', so 'eliminating the difference between urban and rural society'.

There has been some coverage in the western press, and vigorous concern made public in Hungary. In part following from that attention, the bulldozers have, it is said, been caused to pause, at least in regions seen by outside eyes. And there is a scheme to 'twin' western villages with endangered partners in Romania. Not many photographs have been shown of what is to be erased. Here is one, taken from a remarkable book, *The endangered heritage of Romanian settlements*, which was published in Budapest, Hungary, last year.<sup>†</sup> The declared purpose of the programme is to free land for agriculture and 'modernization', a miserable claim in a state whose own incompetence keeps its citizens cold and hungry. The real purpose seems the abolition of the country people's independence by imposing a fuller means of social control, on that totalitarian model one prayed had left the lands of eastern Europe decades ago. With it goes a forced assimilation of Romania's large minority populations, Hungarian, German, Jewish, and gypsy. It is the abolition of history, no less, when the bulldozers come at a few days' notice only and expunge a village that has been a place of human settlement for a millennium, and replace distinctive and diverse cultural traditions with the state programme. Martin

\* Kimbridge Farm – Provisional Archaeological Agreement, clauses 10 and 7.

† Katalin Korompay (ed.), *The endangered heritage of Romanian settlements/Le patrimoine menacé des agglomérations de Roumanie*. Budapest: Planning institutes of the Hungarian Ministry of Building and Urban Development. 1988. 92 plates and text in English and French.



One of the Romanian villages illustrated in *The endangered heritage of Romanian settlements: the settlement called in Romanian Biertan, in Hungarian Berethalom, in German Birthälm*. The medieval church-cum-fortress, of Saxon build, stands as a stronghold on a mound fortified by three rings of defences; the village sits around her skirts.

Valatin, writing in the *Architectural Journal* last year,\* drew an illuminating parallel with the country clearances of Britain at the turn of the 19th century, quoting the British Board of Agriculture for 1794: cottagers' common rights 'afford them a very trifle towards their maintenance, yet operate on their minds as a sort of independence . . . the surrounding farmers, by this means, have neither industrious labourers nor servants'.

As to the historic buildings, *The endangered heritage* records bleakly the figures, with nearly 90% of medieval churches to be destroyed. Of the history of protection of historic monuments in Romania, it reports:

After World War II protection of historic monuments was centralized in terms of theory, planning and implementation. Romanian specialists achieved good results in restoring buildings and wall paintings, including historic monuments in Transylvania as well.

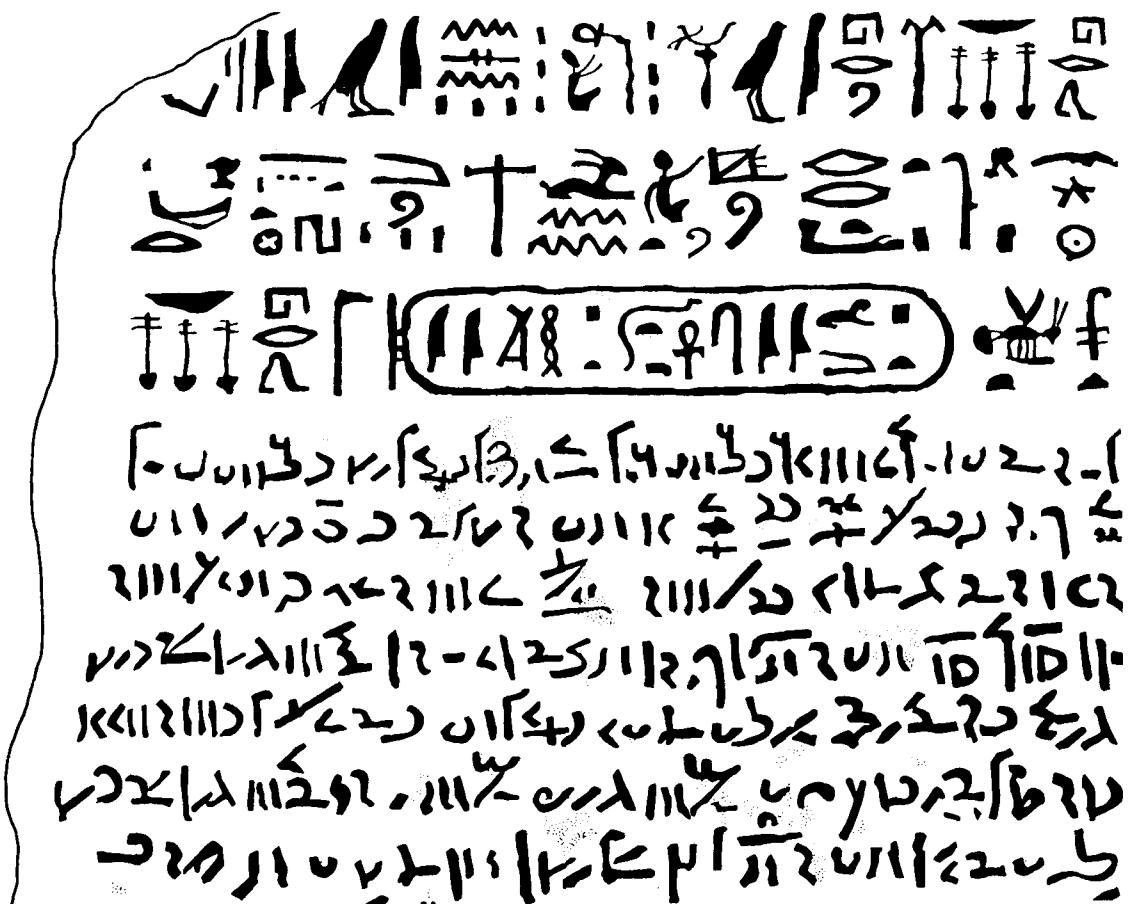
In 1977 the Romanian Directorate of Historic Monuments (Directia Monumentelor Istorice) was dissolved by an unexpected presidential decree. All institutional frameworks for protecting historic monuments have since ceased to exist in Romania. Even the list of classified historic monuments is a guarded secret. Issues concerning historic monuments were referred to the authority of regional

councils. The owners of the buildings, mainly religious village communities, maintain and restore with dedication their architectural treasures, practically without any support from the state, relying on their own means and sources from abroad.

Ceaușescu, the architect of this wickedness, is now aged 71 years. He is old as well as bad and mad. There seems to be no organized opposition in Romania, such as is springing up under *glasnost* elsewhere in eastern Europe. And Romanians, who can expect to suffer until he expires, may remember their proverb, 'Only the fools will rejoice when the king dies.'

¶ The red-brick pile of St Pancras Railway Station, metropolitan terminus of the Midland Railway, is the most majestic façade to the most audacious of Victorian trainsheds. Next to it there is going up on Euston Road, London, the new British Library building, also red brick, and a worthy neighbour, one hopes. As well as withering criticism of the design from Prince Charles, it has suffered the usual vicissitudes of grand public buildings, a vast budget that has grown over the years, abandonment of the full scheme, and apprehension as whether to its purpose – a universal library of all books ever published in Britain – was an intelligent ambition in the first place. Indeed, the ideal

\* Martin Valatin, In the name of progress, *Architectural Journal* (23 November 1988): 26–7.



Fragment of the Rosetta Stone inscription, reproduced same size, from the new facsimile. Hieroglyphic Egyptian above, demotic below.

was abandoned this summer when the British Library announced it would no longer exercise its right to a copy of every new book published, and would let pass the less worthwhile and enduring. This was taken immediately to mean the likes of Mills & Boon's romantic novels. (One could think of, and name for the British Library's benefit, some books falling in the academic classification that seem neither worthwhile nor enduring. . . .)

The British Library will move its readers, in 1993, out of the famous circular Reading Room of the British Museum. This marks the next stage in the splitting of the British Museum as a universal institution of learning – learning from books, from prints and drawings, from the artefacts of human history, from the creatures of natural history, all in a single frame. The natural history departed over a century ago to

the Waterhouse building in South Kensington, which we call the Natural History Museum but is only now changing its official title, still 'British Museum (Natural History)'. The British Library, which was separated as an institution in 1973, has taken two decades to vacate the Reading Room. Use it while you can, choosing your seat for its intellectual history, and trying to find out which numbered seat Karl Marx preferred in his years as a diligent daily commuter to the library from suburban south London (one story says that it was found necessary, not very many years ago, to replace Mr Marx's seat with some essential but less revolutionary function, like the microfiche catalogue to non-English-language periodicals).

One of the delights of working in the British Library is its place in the centre of the British Museum; the domed reading room fills what

was an open quadrangle inside the square building. Going home late of an evening, you depart through the darkened main entrance-hall, out under the immense columns of Robert Smirke's portico, down the steps and past the guards at the stern entrance lodge. Occasionally, the BM is busy about its work in the lobby. While the Egyptian galleries were being re-modelled, I remember seeing the traces, as curved white marks on the floor, of some immensely heavy object that had been heaved across it. There to one side, pausing on its voyage, was the object, an angular lump like a little piece of superstructure detached from an ocean liner. The angular lump, examined, turned out to be the Rosetta stone, the 'trilingual' carved inscription which is the symbolic point of departure for Egyptology. One could dream of the beast roaming the corridors in the dark hours, foot by ponderous foot, remembering its years of excitement when Napoleon and the British fought for the antiquities of the Nile and, the French losing, the Rosetta Stone voyaged to Great Russell Street as 'home' rather

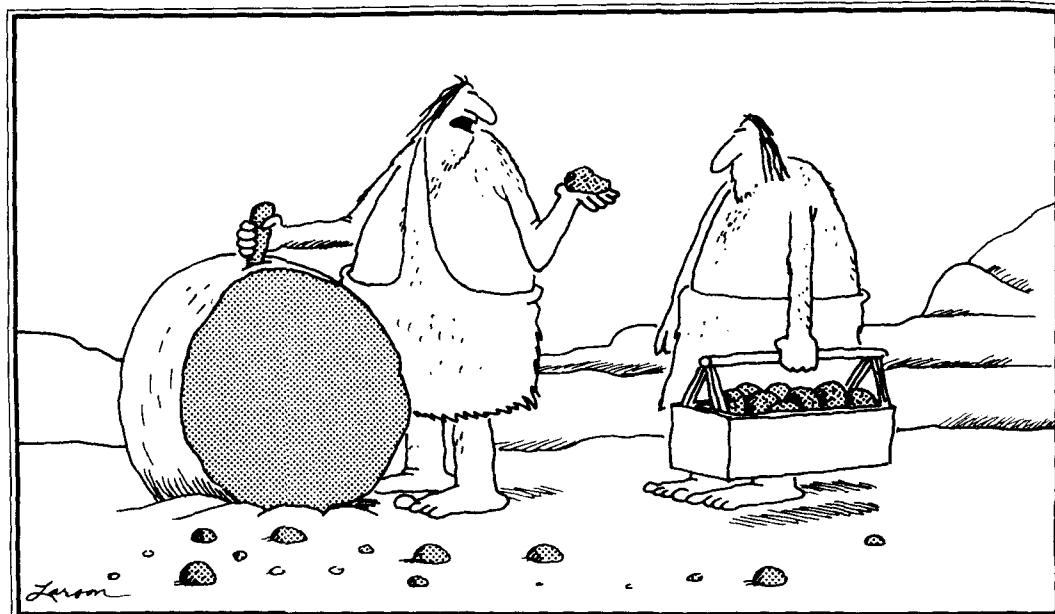
than the Louvre. The next evening it was gone, and in a few days so had those marks on the floor that had proved its passing.

The Rosetta Stone has been re-published by the British Museum in a handsome 1:1 facsimile by Stephen Quirke, with a booklet containing an introduction by him to the discovery of the stone, the historical background, and the genre of text to which it belongs, as well as a parallel translation of all three texts and commentary by Carol Andrews.\* The standard of the text is very high for a popular publication and the facsimile is the ultimate epigraphic copy, but the cover of the folder makes an unintentional point by contrasting the copy with a white-on-black image alluding to the photograph from which it was made. Why not also include a photograph? Scholars who wish to collate the text will prefer a photograph – or of course the original. Another curious feature is that the Egyptian hieroglyphic and demotic texts are given in facsimile and transcribed into alphabetic characters, while the Greek is left as a facsimile. Surely the day has passed – if it

\* Stephen Quirke & Carol Andrews. *The Rosetta Stone: facsimile drawing with an introduction and translations*. Folded full-size drawing and 24-page booklet in folder.

1988. London: British Museum Publications; ISBN 0-7141-0948-7 £7.95.

## THE FAR SIDE in ANTIQUITY



"So what's this? I asked for a hammer! A hammer! This is a crescent wrench! ... Well, maybe it's a hammer. ... Damn these stone tools."

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ever existed – when the gentleman, let alone the member of the ungentle public to whom the folder is addressed, could read epigraphic Greek without assistance. But it is a pleasure to greet a publication which both includes a text of high quality and exhibits this nostalgia for the educational ideals of the past.

 Browsing through the editorial pages of *Micro Computer Mart*, issue 91, just the thing for some light education at lunch-time, I fell across a new, hi-tech way to learn about Pleistocene prehistory, which I feel is my duty to share with *ANTIQUITY*'s readers:

#### 'CLUBBING IN THE UGH.LYMPICS'

'Electronic Arts has announced the release of Caveman Ugh.Lympics, where the all-time great Neanderthal athletes compete for medals in the events that started it all, the Ugh.Lympics. The game is compatible with Hercules, CGA, EGA and will run in EGA on VGA machines. Caveman Ugh.Lympics brings to the computer the lost art of

clubbing. It features the original athletes, and shows Olympic events before they lost their fun – before dinosaurs became extinct, before evolution made clubbing painful.'

'Caveman Ugh.Lympics allows up to four players to compete as Ugh.ly athletes in six wild events. The prize is the Ugh.Lympic medal or the ultimate honour – induction to the Caves of Fame. The six very civilized events include, clubbing – just bash for it; Dinovaulting, being careful not to become a triceratop's lunch; Sabertooth tiger racing, where unsportsmanlike conduct was invented; Mate Toss, the original battle of the sexes; Fire starting, get rubbing those sticks and Dino Race. Price – £24.99. Contact Sara Shrapnell at Electronic Arts on 0753 49442 for further details.'

 Timothy Taylor, research fellow in archaeology at King's College, Cambridge, has joined *ANTIQUITY* as assistant editor. He will be primarily responsible for reviews.

CHRISTOPHER CHIPPINDALE

## Book chronicle

We include here books which have been received for review, or books of importance (not received for review) of which we have recently been informed.

Etienne Rynne (ed.). **Figures from the past: studies on figurative art in Christian Ireland in honour of Helen M. Roe.** 328 pages, 188 illustrations. 1987. Dun Laoghaire: The Glendale Press & The Royal Society of Antiquaries of Ireland; ISBN 0-907606-44-X hardback £29.95.

Sarah Macready & F.H. Thompson (ed.). **Roman architecture in the Greek world.** 124 pages, 11 plates, 28 figures. 1987. London: Society of Antiquaries of London [Occasional papers, new series X]; ISBN 0-500-99047-6 paperback £15.

George Lambrick. **The Rollright Stones: megaliths, monuments, and settlement in the prehistoric landscape.** 145 pages, 72 illustrations. 1988. London: Historic Buildings and Monuments Commission for England; ISBN 0-85074-192-1 paperback

Anna Marguerite McCann. **The Roman port and fishery of Cosa.** 353 pages, 27 figures, 14 maps, plus 6 colour plates & 1122 b/w figures. 1987. Princeton: Princeton University Press; ISBN 0-691-03581-4 hardback

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