

Antiquity

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Editorial

THE ghost of the Baron (ANTIQUITY, 1965, 86) was not difficult to lay, thanks to the kind co-operation of our colleagues Professor Marc-R. Sauter of the University of Geneva, Mademoiselle Christiane Dunant of the Musée d'Art et d'Histoire at Geneva, and Monsieur Claude Clement of the Bernisches-Historisches Museum. Gustave-Charles-Ferdinand de Bonstetten was born in 1816. He studied in Geneva and in Germany and then lived for a long time in Vienna, where he was created Chamberlain by the Emperor Ferdinand I in 1841. Returning to his native Switzerland he lived at Berne, Thoune and Valeyres. In collaboration with Jahn and Uhlmann he excavated at many sites, discovering among other things the Roman mosaics in the Orb district, and at Tiefenau near Berne the famous Celtic chariots and weapons. From 1860 onwards he spent the winter in Hyères and this enabled him to pursue his archaeological researches in the Var. He died at Hyères in 1892; his archaeological collections are in the Berne Museum.

The Baron de Bonstetten wrote on many subjects but his most noteworthy contributions were his *Recueil d'antiquités suisses* (1855), his *Cartes archéologiques* of the cantons of Vaud, Fribourg and Berne, and of the department of the Var, and, of course, his *Essai sur les dolmens* published in 1865. It is strange that this Swiss archaeologist, who was for a while a Chamberlain in Vienna, should be the first to write a general essay on megaliths which is our special interest in him. Of course there were all those winters in the Var with its megalithic tombs.

Whatever started off the Baron's interest, we salute the centenary of his *Essai*, as we saluted in our last Editorial the death of Christy in 1865. Let us also give a passing remembrance to John Lubbock, Lord Avebury, whose *Prehistoric Times* was published in that same year and his *Origin of Civilization* (based on a series of Royal Institution lectures) in 1870. Lubbock is, we think, the origin of the famous remark that he was educated in the vacations from being at school at Eton. Of his schooldays he said:

At that time the whole education consisted of Latin and Greek, with one lesson a week in geography, confined mainly to Italy, Greece, and Asia Minor . . . neither arithmetic, modern languages, science and drawing were regarded as essential portions of education. . . . On one occasion we were given the Bee as a subject for a theme. I took some pains with it, and my tutor sent for me and asked me confidentially whether it was all true. From what he said I inferred that they rather suspected I was quizzing them, and doubted whether to commend or flog me. Happily for me they accepted my assurances.

Lubbock had an amazing capacity for work and like the great Victorian businessmen-scholars seemed able to switch at a moment's notice from one subject to another and to know how never to waste a moment. Charles Darwin wrote to him, 'How on earth you find time to do all you do is a mystery to me.' A banker and an M.P., he invented Bank Holidays which for a short—too short—time were called 'St John Lubbock's days'; his capacity for work and his widespread interests prompted the cartoon in

Punch, which we reproduce here, representing him as a bumble-bee.

To our great advantage, and the greater advantage of the reading public of the second half of the 19th century, Lubbock also studied archaeology and anthropology. His *Prehistoric Times* is the first piece of popular archaeology, the first in a long and widening stream of books: Jacquetta Hawkes and Geoffrey Bibby, C. W. Ceram and Henri-Paul Eydoux can look back to Lubbock as also to Layard's *Nineveh and its Remains*.

Lubbock's last chapter in his *Prehistoric Times* is a very clear and reasoned account of the origin of things: he was no diffusionist. 'I have already expressed my belief', he wrote, 'that the simple arts and implements had been independently invented by various tribes, at different times, and in different parts of the world.' He was a great believer in education, in progress, in goodness: and coined many memorable phrases. We cannot refrain from quoting a few of them:

The well-known proverb against looking a gift-horse in the mouth does not apply to the gifts of nature: they will bear the closest inspection.

Many of the little faults, and some of the greater sins, of life are the result of dullness. Education should be so arranged as to make dullness impossible, to make life interesting and happy.

We have it, on his daughter's authority, that his favourite saying was Victor Hugo's, 'If you open a school you close a prison', and that he liked to answer Pope's aphorism, 'A little learning is a dang'rous thing', by saying that it was the littleness and not the learning that was dangerous.



We salute at a centenary moment some giants of the archaeological past. We know that our readers would like to join with us in also saluting at this moment our Senior Advisory Editor: he cannot yet claim his century, but we can congratulate him on his 75th birthday this month. Sir Mortimer Wheeler is certainly of the company of archaeological giants and to a



SIR JOHN LUBBOCK, M.P., F.R.S.

HOW DOth THE BANKING BUSY BEE
IMPROVE HIS SHINING HOURS
BY STUDYING ON BANK HOLIDAYS
STRANGE INSECTS AND WILD FLOWERS!

younger generation has seemed co-existent with the great ones of the past, and like them, in the history of archaeology, co-eternal. Indeed, sometimes on a foggy evening in Piccadilly it has seemed to us that his tall, trim figure—'para-military' was Jacquetta Hawkes's phrase—striding purposively from Burlington Gardens to the Athenaeum, was accompanied by others, shades in a London peculiar perhaps, but surely including the General himself. The General seems always a few steps behind—he is of course much older, but then no one in this day and age walks through central London as quickly as the Brigadier.

The present number of *ANTIQUITY* has some things which reflect in various ways Sir Mortimer's interests. As his interests have been so widespread it has not been a difficult task to do this. But here we have Wales and Roman Britain and the Indus Civilization (or at least

its end in mud), and Archaeological Draughtsmanship (including the 1922 Segontium section) and even, in the next column, something on archaeology in France (though more complimentary than Wheeler in *ANTIQUITY*, 1932, 55), and a review by himself (p. 228). This is not, and was never intended to be, in any way a formal tribute, and we are with Sir Mortimer in his oft-repeated criticism of the wastefulness of *festschriften*. This is a passing compliment from an Editor to his Senior Adviser, and we add to it a drawing of him done by another Advisory Editor in India many years ago. Professor Stuart Piggott, whose draughtsmanship is by no means confined to archaeology as many know, was, on one occasion together with the present Editor, laboriously explaining to the newly arrived Director-General of Archaeology in India the difficulties of working in the field in the Indian heat of the summer and the Indian wet of the monsoon. After several years of such weather they perhaps spoke as old *quai-hai*: Wheeler rapped on the table and said sharply, 'I propose to ignore the hot weather', and this drawing of Stuart Piggott's shows him doing so, with the results which are now part of the history of archaeology in India and the world as a whole.



Professor Martin has already published a short account of his finds in the *Revue Archéologique de l'Est et du Centre-Est* (vol. XIV, 1963, 1.) He has agreed to *ANTIQUITY* publishing a revised and up-to-date version of this article and we hope to do this in one of the next two numbers.

On our return from Geneva and Berne we were shown, by the great courtesy of Professor Roland Martin, the 194 wooden Gaulish figures discovered by him last year in the excavation of a Celtic shrine that had once stood at the source of the river Seine. They constitute one of the most remarkable archaeological finds made in western Europe this century. The figures are being treated and repaired in the University of Dijon at present and will be on show for the first time in Paris in October (mysteriously the city of Paris owns the land where they were found). Then after a short exhibition in Paris they will return to Dijon to be housed in a special new gallery in the Musée Archéologique. This will mean, more than ever, that the archaeologist from the north travelling to south France will go via Epernay, Châtillon-sur-Seine (for Vix), and Dijon.

From the capital of Burgundy to the capital of France. *ANTIQUITY* under its present and previous Editor has often criticized French archaeological museums and especially the Musée des Antiquités Nationales at St-Germain—and with good reason. We recently criticized the fact that the exhibition mounted at St-Germain for an international congress in 1963 was not open to the public a year later. Now it is. The exhibition of *La Gaule Romaine* is there at St-Germain for all to see, and it is the best piece of museum display that has hitherto appeared at St-Germain. The lighting is sometimes inadequate, but this is part of some current museological ideas: we had to fumble a little in the dark recently in the Musée des Arts Decoratifs in Paris to see some of the exhibits

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in the magnificent exhibition of *Les Trésors des Eglises de France*, but was it not worth it to see gathered together in one place Charlemagne's talisman, Pepin's reliquary, the *majesté* of Sainte Foy from Conques, the jewels of Arnegunde from St-Denis recently described in these pages (ANTIQUITY, 1964, 201), and the bust of St-Baudine from St-Nectaire, so much like the god from Bouray?

The god from Bouray is well displayed in the new St-Germain galleries and so are our old friends the *dieu-porc* from Euffigneix and the *sanglier* from Cahors. Particularly effective are the funerary stelae set in rectangular wooden

pillars—and surely this is the way to display the stone menhir-statues when the pre-Roman part of the museum is done. We hope this will be soon. We know well that the new Conservateur-en-chef at St-Germain has energy, initiative and ideas and he has already left us a splendid example of his work in the arrangement of the archaeological museum at Châtillon-sur-Seine. We hope that M. Joffroy will be given money, encouragement and staff to achieve what he and we all want, a first-class museum of French antiquities. The present galleries are a beginning, and show what can be done. But there is a long way to go. May the going be good and quick.



Finally, an unpalatable piece of news which many of our readers and subscribers have been expecting for some while as they have watched the rising costs of printing and publishing. We have regretfully to put up the price of ANTIQUITY. When it started in 1927 the subscription was a pound. In the hundredth number (ANTIQUITY, 1951, 169) the Editor, Dr O. G. S. Crawford, announced an increase to 30 shillings in these words:

Most reluctantly we are forced to raise the annual subscription to 30 shillings. . . . It is the first time since the foundation of ANTIQUITY in 1927 that the price has been raised, and we should not have done so now had not a recent sudden rise in our printing-costs made it necessary. It is particularly galling to have to do so now, and announce it in our 100th number. So long as this rise in the cost of living continues we can hope for no more than to hold our own, and that we shall do if (as we feel confident) our readers stand by us for a few more numbers. ANTIQUITY has weathered worse storms than this, and why? Because it is not only a business undertaking but also run by human beings, not machines or bureaucrats or pedants.

It did weather that storm, and the number of subscribers lost as a result of that price increase was very small. Our subscribers have

increased in number steadily during the last five years and we welcome over a hundred new subscribers so far this year. We hope that they and all our earlier faithful subscribers will stay with us despite the new increase. Our economist friends tell us that a journal which cost £1 in 1927 should now be priced at £3 2s. od. Working not from the fall in the value of the pound but from the hard facts of bills for printing and publishing and distribution, we have regretfully decided that from 1st January 1966 the subscription to ANTIQUITY will have to be £2 10s. od. (or 8 dollars), with individual copies 15s. We invite our subscribers to continue their support, and we venture to think that as the present number shows, ANTIQUITY, even at its new price, is good value for money.

Our readers (and our advertisers) may be interested in knowing the distribution of our subscribers: just under half are in the United Kingdom—39 per cent private subscribers, 10 per cent libraries; 18 per cent of our subscribers are in the United States of America (8 per cent private subscribers, 10 per cent libraries and museums); and the rest of the world is divided between 13 per cent private subscribers and 20 per cent libraries and museums.