

# Antiquity

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## Editorial

**T**HIS year Dr Margaret Murray beats the record of Rameses II and equals that of Pepy II: she reaches her century and all readers of *ANTIQUITY* will join with us in congratulating her, and in wishing her all future happiness and longer life (the phrase 'long life' seems inappropriate on an occasion such as this). When she was ninety-seven she wrote an article for us entitled 'First Steps in Archaeology' (*ANTIQUITY*, 1961, 8) and we said then that we had 'immediately commissioned her to write another article for the June 1963 number of *ANTIQUITY*'. Here it is (p. 92 below) delivered to us without further reminder or urging. If only our younger contributors would be so faithful and forthcoming!

Dr Murray also beats the record of her mentor and friend, to whose memory she dedicated *The Splendour that was Egypt* (first published in 1949), with the characteristically trenchant and provocative phrase 'to the memory of Flinders Petrie who, out of the hobby of antiquarianism, created the science of archaeology'. Petrie himself died in his ninetieth year, at Jerusalem, on 28 July, 1942. Ten years before, he had published his *Seventy Years in Archaeology*, a racy, opinionated, amusing book to be set on one's shelves beside Crawford's *Said and Done*, Mortimer Wheeler's *Still Digging* and Leonard Woolley's *Spadework*. In 1892 Petrie had published his *Ten Years' Digging* and 'had already by 1900 done more than an average man in a lifetime of Egyptian excavation'. (Yes, we know, our words, but as true now as when first written in 1950.) Petrie was ten years old when Margaret Murray was born, and is now twenty years dead. This remarkable woman was born in the same year as Aurel Stein—the year that saw the publication of Lyell's *The Geological Evidences of the Antiquity of Man*, Kemble's *Horae Ferales*, Huxley's *Man's Place in Nature* and Daniel Wilson's *Prehistoric Man*. 1863 saw the scandal of Moulin Quignon, the beginning of excavation in the caves near Les Eyzies by Lartet and Christy, and the creation by Napoleon III of the *Musée des Antiquités Nationales* at St-Germain-en-Laye. In 1863 the acceptance of the antiquity of man and the publication of *The Origin of Species* was only four years old. Remembering these things we salute this prodigious child who has lived through to today from the prehistory of prehistory.

In addition to the article she has written for the present number, Dr Murray has written this year two books. One is her autobiography; it has been announced under the title of *A Century in View*, but her publisher, William Kimber, now tells us that she has adopted a suggestion of ours and that the book, when it comes out in July, will be called *My First Hundred Years*. Whatever the title, it will make good reading. Her other book published in her hundredth year is *The Genesis of Religion* (pp. 88, London, Routledge and Kegan Paul, 1963, 12s. 6d.). This is a highly personal and interesting account of a subject which

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Dr Murray has been studying for half a century and more. Of her enquiry she writes, 'I have endeavoured to find the primary cause which gave to the human being the knowledge of the existence of that unseen over-ruling Power which Science calls Nature and Religion calls God'. Dr Murray sees the origin of religion in the mother's power and her discovery of creating new life. 'The belief in and the worship of the Life-giver, the creative power' she writes 'will be found as the basis of all concepts of God'. Two books when one is a hundred is something. Are there any other centenarians, archaeologists or otherwise, with such a prolific (or indeed any) output?

These words are being written in the s.s. *Kasseid Kheir* (King Farouk's yacht) moored alongside the left bank of the Nile near Abydos—the Abydos where Margaret Murray found the Osireion in 1903. The landing place is crowded with children demanding *baksheesh*, sailors and fellahin are dancing, a tall handsome Bedouin dragoman in a cream-gold *galabiyah* and silver-green silk waistcoat manoeuvres his flock of tourists newly recovered from Egyptian tummy or Delhi belhi (or what my companions irreverently dubbed Coptic bummy), and takes them off in ancient groaning buses to see yet another temple of Rameses II, the *gamoosa* wallow in the shallow water, hoopoes fly quickly overhead—a vision of bright colour and the sparkle of crests which Solomon granted them for protecting the Queen of Sheba from the heat of the sun, on board Nubian servants bring trays of cool John Collins's (who was this benefactor of mankind and his brother Tom?), someone plays a plaintive, haunting tune on a flute and a group of brown, cheerful children begin to sing.

What are the children singing? One of the most popular songs among Arab children at present is *How We Build the High Dam at Aswan*. The building of the High Dam dominates all discussion of Egyptian archaeology at the moment. Will monuments in Nubia—from Wadi es Sebua (with its fascinating Pharaonic reliefs painted over by Coptic artists so that we see there Rameses II offering a lotus to St Peter!) to Abu Simbel itself with its magnificent twin rock-cut temples, disappear from sight for ever? Some are being dismantled for reconstruction on higher ground. But what can happen to Abu Simbel? We have already referred to the Italian plan for cutting out the temples and floating them up above the rising waters (ANTIQUITY, 1961, 174). This scheme is costed at the moment at thirty-one and a half million pounds, and in late March UNESCO revealed that while 39 members had between them promised seven and a half million dollars (West Germany \$1,854,000, Italy \$1,800,000, France \$1,000,000) some countries, among them Britain, the United States and Russia had not even replied to the appeal for funds. A fresh and urgent appeal was sent out by telegram on 23 March, and it was made clear that contributions must be notified by 31 March because unless the contracts for the work in Upper Egypt are signed by 15 May it will be too late to save the temples. Meanwhile a new scheme was outlined in *The Architects Journal* for 20 March and summarized in *The Times* the following day. Originated by Mr William McQuitty, its intention is to surround the temples with a comparatively light dam and to flood them with water 'which is kept pure by perpetual treatment'. The protective wall will be 200 ft. high and within this dam there will be lifts permitting sightseers to descend and view the monuments at two 'viewing passageways' and to enter the temples by passageways set into the floor. We understand that this scheme is unlikely to receive very serious consideration owing to the continuing maintenance it would involve. At the moment of going to press the scheme being canvassed is one devised by the Swedish firm V.B.B. It was proposed by the Egyptian Government to UNESCO on 23 April and involves cutting the temples into blocks and pieces and lifting them above their present site on to the top of the cliffs above, and reassembling them there. This scheme would cost \$36m (£12,800,000) instead of the \$88m (£31,400,000) of the rejected

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Italian scheme. If the temples are to be saved at all a low dam must be built around them before November, 1964, as in September of that year the water level will begin to rise.

The uncertainty as to what is to happen in Nubia is one of the reasons why Upper Egypt is now full of tourists who can say, echoing Madame de Pompadour, *après nous le déluge*. These are not the old *qui-hais* wintering in the Winter Palace at Luxor or the Cataract at Aswan, but eager archaeologically minded people—some so eager and in a hurry that they travel five hours in a hydrofoil from Aswan, spend an hour at Abu Simbel, and five hours back. The waters will not, we understand, cover the Upper Egyptian and Nubian antiquities for three or four years—perhaps Abu Simbel will be visible until 1969. At the moment all we can do is to counsel tourists and journalists to view the implications of the High Dam in the widest possible archaeological and political context and not to over-romanticize Old Egypt as did one honest and intelligent traveller recently when he told us that the pyramids were built of stone ‘quarried and trimmed without benefit of metal’ (Sir Gerald Barry, *The New Statesman*, 15 March, 1963, 368).



Another birthday which should not go without comment in this journal is that of His Majesty Gustaf the Sixth, King of Sweden, of the Goths and the Wends (yes, this is the official title of the King of Sweden) who was eighty on 11 November last year. King Gustaf has been a subscriber to *ANTIQUITY* since its first issue, and is, as everyone knows, a keen archaeologist. We hope the story on which we were brought up is true, that on one occasion when he was excavating with Oscar Montelius, the future king was told by the great Montelius, ‘Young man, if only you did not have another job to go to, you would make a first-rate archaeologist’. (The mythology of archaeology must not be deprived of its good stories: the Abbé Breuil did us a great disservice when he insisted that de Sautuola’s daughter had not said *Toros! Toros!* in 1879. If this de-bunking goes on we shall not be able to believe that Augustus John said ‘Still digging?’ when Mortimer Wheeler met him in London, and received the reply ‘Still sketching?’)

The Swedes have, very properly, organized special volumes to celebrate King Gustaf’s eightieth birthday but the most magnificent commemorative effort is *Etruscan Culture: Land and People* with the sub-title ‘Archaeological Research and Studies conducted in San Giovenale and its environs by members of The Swedish Institute in Rome’; this book is written ‘with the collaboration of King Gustaf Adolf of Sweden by Axel Boethius, Carl Fries, Einar Gjerstad, Krister Hanell, Carl Eric Ostenberg, Vagn Poulsen, Bengt Thordeman, Erik Welin and Erik Wetter’. It was published at the end of 1962 by the Ab Allhem Publishing House of Malmö and the Columbia University Press, New York: the price of the American edition is 42.50 dollars. The book is magnificently produced with 45 colour plates, 474 black-and-white illustrations, 46 drawings and plans and 22 maps (including 17 in colour), and one cannot disagree with Rudi Thomsen’s words in the *Berlingske Tidende* when reviewing the Swedish edition that the book is ‘of such a quality and beauty that it would be hard to use too strong superlatives about it’. Here is a book which every library must possess (few private individuals will be able to afford it). It is a survey of Etruscan culture and research as well as a personal account: the personal photographs will be of great interest to the historian of archaeology—there is a splendid one of the King and Professor Brøndsted (FIG. 320), and of Princess Margrethe of Denmark smiling in a chamber tomb at San Giovenale (FIG. 336).

Many of the best photographs in a book full of fine photographs are the work of Allhem’s staff photographer, Jan Mark, who is equally master of archaeological subjects and of the

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contemporary scene which he creates brilliantly for us with his 'Etruscan' farmer from Blera (FIG. 324) or his shot in the bakehouse at Barbarano Romano (FIG. 246).

The Swedish Institute in Rome was founded in 1926 by the present King, then Crown Prince of Sweden. Long life to him and to the Swedish Institute that has so imaginative planned and so brilliantly created *Etruscan Culture: Land and People*.



Our remarks on lecturing and the preparation of material for publication in the last two Editorials (ANTIQUITY, 1962, 244–5 and 1963, 4–5) have brought in a number of comments. Our attention has been re-drawn to the little book entitled *The Art of Lecturing: some practical suggestions* by Dr Kitson Clark, Reader in Constitutional History in the University of Cambridge, and his brother, Commander E. Bidder Clark, R.N. (new edition, 196 Heffer and Sons, Cambridge, 3s. 6d). 'The most fatal fault of all', writes Kitson Clark 'is to suggest that the subject matter of the course is not very important and interesting and that you yourself are bored with it.' Under the section on Voice Production we are told 'if you speak at a wall from about five feet off, cupping your ears with your hands, you can to some extent hear what you sound like'; and 'As a lecture proceeds and the lecturer gets fatigued or preoccupied, sometimes the voice has a tendency to work up on to a high note which sounds unpleasant and strained. This can happen to men, but happens most often to women, who sometimes inadvertently come to sound aggrieved or lachrymose because their voices have got out of control.' The second section of this book, on visual aids, does not really tackle the perpetual problems of the archaeological lecturer who always has his slides (and nowadays often slides of varying sizes) and maps, but introduces us to something we had never heard of before, despite five years of lecturing to the armed forces, namely *the Blanket Board*. Commander Bidder Clark waxes eloquent over this device which is a dark blanket (it must have a hairy, dark surface) thrown over a blackboard against which cut-out images backed by fine sand or emery paper or lint are pressed. Another fascinating piece of advice given by the Commander to lecturers is this: 'Turn down your colour scheme and eschew jewellery that may catch the light, or anything that may swing with hypnotic effect.' (But surely the best thing is to have ready one of the hairy dark blankets to throw over the over-dressed, much-bejewelled lecturer and his swinging hypnotic effects?)

Professor H. Brown, of Brown University, Providence, Rhode Island, sends us the instructions issued by the Modern Language Association of America from which we quote Rule 5: 'Courtesy to your audience and to subsequent speakers suggests that you should practice reading your paper aloud and timing it very carefully. Let someone else be the nuisance of all MLA meetings—the speaker who exceeds the time agreed upon and embarrasses both his chairman and his audience. The Program Committee has instructed your chairman to stop you if you exceed the time allotted you and printed in the *Program*. Do not force him to this extremely disagreeable duty.' And the instructions issued for the forthcoming *Colloque de photo-interprétation archéologique* to be held in the Ecole Pratique des Hautes Études, Paris, from 1 to 3 September this year (immediately before the VIII<sup>e</sup> International Congress of Classical Archaeology—see ANTIQUITY, 1963, 60) include the following: *La durée des communications sera strictement limitée à 30 minutes (soit 15 à 20 pages dactylographiées à double interligne)*. It is interesting to read such specific help to the lecturer being given; it is a pity it is not stricter advice. 15 to 20 double-spaced quarto pages of typescript will give a text of between 3,400 and 4,500 words, which at a brisk sustained 120 words to the minute gives a lecture of between 28 and 38 minutes. A half-hour lecture should *not* exceed 15 pages *dactylographiées à double interligne*. Incidentally

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those interested in the French archaeological photo-interpretation colloquium should write to *Monsieur Chevallier*, 186, *Avenue Aristide Briand*, E.3, *Antony, Seine*.



*Postscript without comment.* On 6 March, 1963, Dr Hastings Banda, Premier of Nyasaland, said in Parliament at Blantyre: 'I wish I could bring Stonehenge to Nyasaland to show there was a time when Britain had a culture that was savage.'

## 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. We welcome information about books, particularly in languages other than English and American, of interest to readers of ANTIQUITY. The listing of a book in this chronicle does not preclude its review in ANTIQUITY.*

- MAYA ARCHAEOLOGIST. By J. ERIC S. THOMPSON. pp. 208, 22 figures, 16 plates, 1 map. London, Robert Hale, 1963. 21s.
- THE DEAD SEA SCROLLS. By R. K. HARRISON. pp. 160, 4 plates. London, the English Universities Press, 1961. 7s. 6d. This book by Professor Harrison of the University of Western Ontario has a foreword by Dr William Neil of the University of Nottingham.
- LEVANZO: Pitture e incisioni. By PAOLO GRAZIOSI. pp. 89, 34 plates (5 in colour), 7 figures. Florence, Sansoni, 1962. 10,000 lire. A volume in the series *Origines* published by the *Istituto Italiano di Preistoria e Protostoria* under the editorship of Professor Graziosi. Earlier volumes in this series included Tschudi on the Tassili paintings, Puglisi on the Apennine culture, and Nougier and Robert on Rouffignac.
- PEOPLE OF ANCIENT ASSYRIA. By JØRGEN LÆSSØE. pp. 169, 16 plates, 3 figures. London, Routledge and Kegan Paul, 1963. 32s. A translation of Professor Læssøe's book on the inscriptions and correspondence of the Assyrians first published in Danish as *Fra Assyriens Arkiver*.
- A HISTORY OF GREEK VASE PAINTING. By P. E. ARIAS and MAX HIRMA. pp. 165, 240 black-and-white plates, 52 colour plates. Translated from the German and revised by B. C. Shefton. London, Thames and Hudson, 1963. £8 8s.
- CELT AND SAXON: Studies in the Early British Border. By N. K. CHADWICK, K. H. JACKSON, P. HUNTER BLAIR, BERTRAM COLGRAVE, BRUCE DICKINS, JOAN and HAROLD TAYLOR, and CHRISTOPHER BROOKE. pp. 365. Cambridge, the University Press, 1963. 50s. The last of a trilogy in which Mrs Chadwick and her collaborators have studied aspects of British history before the Norman conquest. The previous two volumes were *Studies in Early British History* (1954) and *Studies in the Early British Church* (1958).
- RACES OF MAN. By SONIA COLE. pp. 131, 12 plates, 34 figures. London, British Museum (Natural History). 11s. 6d. Another of the admirable series of publications issued by the British Museum (Natural History). A little unnecessary confusion will be caused to readers by unclearness over linguistic terms (e.g. the unfortunate references to a 'Celtic' type) and religious terms (e.g. p. 75 where we are told 'the Hindus are members of the far-flung Mediterranean race'), and please, who are these fascinating 'Neolithic pastoralists' (p. 60) from whom the Basques are said to be descended?

[continued on p. 95]