Editorial

CAROLINE MALONE & SIMON STODDART

Communications are important in the new Europe. Many new projects are being implemented which link Europe together with new road and rail infrastructure. All these have implications for archaeology and it is interesting to reflect how different zones of Euroland (and its offshore fringes) are dealing with these potential transects of archaeological resource. Major infrastructure projects are being implemented in Spain, the Netherlands, France, Denmark–Sweden and our own Channel Tunnel Rail Link. The early handling of the Cross Channel Rail Link appears to have left something to be desired. This is partly because of the administrative complexity of this area, implementing as it does a long, thin swathe through three different curatorial areas, within the area of two archaeological units. However, it also reflects the need to provide planning and an understanding of the outcomes of archaeological fieldwork. Approached intelligently, a research strategy can be developed which enhances our knowledge of key questions about European Archaeology. Approached less intelligently, we will simply accumulate another set of undigested archaeological data.

The recent report on Sites and Monuments Records (SMRs) gives further weight to these concerns (Baker & Baker 1999). In many ways, the network of records of English archaeological data is an immense achievement. The Monuments at Risk Survey of England of 1995 (Darvill & Fulton 1998) counts some 937,000 records (of which 657,000 readily accessible) in 57 Sites and Monument Records, an increase of 110% over 10 years. The prehistoric record has increased by 63%, the Roman by 119% and the Post-medieval by 300% over the same period. It is calculated that by 2005, these will amount to 1·2 million entries. This 1995 benchmark thus provides comparison with the resources curated by other agencies (such as English Nature). Once we know the cultural record it will be possible to manage and plan and even undertake interpretative research. However, the Baker report suggests that we are still in the early stages. These SMR records remain an accumulation of data without business plan or research strategy. Only 5% of access to these records is for research questions. Only 2% of access is for education. The content is varied and the use of information technology is variable. Investment and clear thinking are now required to allow this immense resource to serve the public in the way that it fully merits.

On 1 April, while the stock markets continued to surge, fuelled by optimistic mergers, (we test providence, given the month's delay between writing and publication), English (no, not British!) archaeology had its own merger. The two major state funded bodies engaged in the support of archaeology joined forces (or was it more a take-over?) to form 'a single lead body for the conservation, management, enjoyment and understanding of England's historic environment'. The Royal Commission for Historic Monuments (England) has been subsumed into English Heritage (Historic Buildings and Monuments Commission). Many readers will be familiar with the work of the RCHM(E) which for the last 90 years has been engaged in the detailed survey and recording of the historic landscapes of the counties of Britain. This included architectural city studies such as York and Cambridge, themes such as nonconformist chapels of the west country, aerial photographic studies, and the more familiar county volumes which mapped, described and photographed many counties of the realm. The standard of this record (beautiful hachured plans, elevations, maps, photographs) remains without parallel anywhere in the world — and we hope that the surveyors and researchers that compiled the material will still continue producing comparable publications and studies in the future. One reason for the merger is claimed to be the aspiration to present the material to the public as a single record, through whatever medium is most fit. This has yet to happen in

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an accessible or useful way, but doubtless there will soon be electronic access to the vast record of the heritage as compiled by EH and the RCHM(E). Scotland has beaten England in this regard (ANTIQUITY 72 (1998): 13–14) and has had its electronic web access to the Scottish record for over a year.

No such merger is evident yet in Scotland or Wales or Northern Ireland. But as shown by previous history in the 1980s, England usually leads the way with new government initiatives in archaeology and the heritage. The public reaction to this merger implemented by Chris Smith at the Department of Culture, Media and Sport has been guardedly positive (http://www.rchme.gov.uk/csrr.html), but all archaeologists should be concerned about the implications for archaeological research in the medium- to long-term. British research archaeology (which, in our humble opinion, has a worthwhile international reputation) may also be under threat in British universities where funding from NERC and AHRB (the Natural Environment (science) and new Arts and Humanities Research Councils/Boards) shows signs of being increasingly difficult to achieve. We plan a detailed analysis of this funding position for our September editorial (and would welcome any information on how funding is changing). Whilst academic archaeologists are well aware, others may be less so, that archaeology as an academic discipline in British universities is one of the highest-scoring subjects in all the recent Research Assessment Exercises, along with other selective disciplines such as Anthropology, Classics and Biochemistry. Archaeology is actually one of the British academic success stories on the world stage, and government bodies and funding institutions should remember this at their peril. So too, should the new amalgamated English Heritage — which must promote and direct much of the academic future of our subject.

The implications of the RCHME/HBMC merger are great. In company mergers there are always dominant partners. It is likely that there will be a dominant partner in this cultural merger too. As in company mergers, individual board members with executive power often have a dramatic role. It is therefore also significant that a new Principal Archaeologist, David Miles, in succession to Geoffrey Wainwright, has just been appointed. David Miles, the Head of the Oxford Archaeological Unit, is a man with experience of English Heritage activities (conservation and developer funding) and research (e.g. Cunliffe & Miles 1984). This is an important balance which must be maintained in the enlarged organization.

A further analogy from company mergers is that economies of scale are often part of the attraction and resolutely sought. One of the charms and strengths of British archaeology (shared, we feel, by such institutions as the supposedly anachronistic universities of Oxford and Cambridge) is the depth and value of the duplication of investment and the parallel systems working towards a similar objective. Thus variety, intellectual diversity and healthy competition result. The danger for the future is that 'streamlining' — the pruning of vibrant diversity — will destroy the inherent strengths of the overall system. The architects and operators of the current political climate seem to be engaged in a process of pruning diversity, seeking a common streamlined similitude in many areas of our cultural and intellectual life. Once pruned, the multiplicity of structures can never be resurrected, in much the same way as the artificial environment of a modern agricultural landscape is never the same as that of an ancient forest or heathland.

Gaul has always had an importance in the consciousness of the French nation (as illustrated by the special issue on French Theory in the last issue) and we had the pleasure recently to see the Musée de Bibracte which celebrates this phase of development in a European setting. Many will already have seen its fine interactive and three-dimensional displays linked to an archaeological park, and supported by an excellent bookshop (now with rather fewer books after our visit). In the same museum, their latest European exhibition on the last Celtic aristocrats before Rome (open until 26 September 1999) celebrates the richness of regional museums of the Iron Age throughout northern Europe (Luxembourg, Hières-sur-Amby (Isère), Agen, Argentomagus, Bourges, Poitiers, St Albans and Colchester to name but a few), often enhanced by recent discoveries. It is, therefore, very distressing to hear from one of our correspondents (Prof. Megaw) that the equally celebrated municipal museum of Epernay is currently closed. Why this should have come

One of the most carefully considered pictures in the Year 2000 prospectuses, incorporating all the necessary archaeological icons, except fieldwork.

about is presumably the result of changing civic priorities and decreasing visitor numbers. We quote from the letters of curator, Jean-Jacques Charpy. In June 1998 he wrote:

Ici le musée meurt lentement mais avec certitude. La Ville ne veut plus l'entretenir et le Ministère de la Culture m'a demandé de rester ici en attendant. Mais pour attendre quoi? Je n'ai pas de réponse sur l'avenir des collections. C'est triste et lamentable de tenter de ranimer la faible flamme d'un service public. Je suis sans courage depuis plusieurs mois et Pierre vit très mal la fermeture du musée qui sera, je pense définitive, à compter de l'automne prochain. Je ne vois pas d'issue pour moi. Il faut encore attendre et toujours attendre.

. . . Il faut dire que depuis près de 2 années, je ne vois plus de chercheurs, d'archéologues et beaucoup moins d'étudiants. J'ai l'impression d'être comme un rat dans un piège et je me fatigue, inutilement peut-être, à chercher la sortie.

And again in January this year:

Aujourd'hui le musée est totalement fermé au public et il n'y a aucun projet d'avenir.

The appeal of good museums to the public is self-evident. We appeal to the town of Epernay to re-open this important museum and — to the double benefit of the town — we promise to celebrate with champagne, bought from Moët et Chandon, practically opposite the museum entrance at number 13, Avenue de Champagne. Otherwise, the ANTIQUITY office undertakes to switch to *Spumante* which will comfortably be achieved since we regularly pass Asti in our travels!

☙ All the university prospectuses for the academic year of 2000 in the United Kingdom are now out. Increasing care is being taken by all academic subjects to attract students to their institution and to particular courses. There is still a refreshing diversity of approach to the presentation of archaeology, but the most attractive presentations are increasingly emphasizing people and fieldwork, with the optional addition of (information) technology. We reproduce here the photograph which we consider represents the most carefully staged combination of archaeological icons. The issues of education and how archaeology is organized and presented as an academic discipline will feature later in the year as a Special section. The prospectuses offer a wide menu of priorities and opportunities for archaeological study at university, but teaching and learning occupy much effort and thought by teachers directing their energies to much younger and much older groups. We welcome further ideas and experi-

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ences in this field of Archaeology as Education, so please contact us with your views. ANTIQUITY is especially keen to encourage its student readership, and we offer a much reduced subscription to all *bona fide* students. The Trustees are now planning to promote this service by allowing students to have a reduced rate for up to two years *after* they complete their courses, to tide them over the often hard times they experience before real jobs are found. Please let your students know about this opportunity.

We are pleased to present in this issue some of the illustrations from the catalogues of the Pitt-Rivers collections. These provide the key surviving evidence of the character of the original collections after their dispersal in the 1960s. Further information on the background of the dispersal of the original collections has appeared from an unexpected source. Scanning the pages of *La Repubblica*, we were drawn to a translation of an article by Nicholas Shakespeare which had originally appeared in the *Daily Telegraph* to publicize his recent biography of Bruce Chatwin, the art auctioneer, traveller, novelist and much else, including archaeologist. We were able to satisfy a five-year promise to buy one of Nicholas' works, made over a meal in Bath to celebrate both Nicholas and his diplomat father. Since purchase, we have excavated its archaeological interest, a dimension of Bruce Chatwin which has received scant coverage in the excitement of the 10th anniversary of his death. This archaeological dimension includes an evocative description of our friend Maurizio Tosi of the University of Bologna, and reactions by archaeologists as diverse as Stuart Piggott and Ruth Tringham. It was suggested by Tosi that Bruce Chatwin might have been more at home in the imaginative post-processual era, but certainly he would have been equally happy in the 19th-century era of travel and discovery. This same Chatwin, a friend and associate of George Ortiz, was linked to the circle of Sothebys' individuals who aided the dispersal of the Pitt-Rivers collection.

This issue includes a wide range of further topics. The paper by NEIL BRODIE tries to account for the value of the archaeological art market. This is a recurring theme these days, whilst the academic and commercial worlds collide. Another area of interest is the prehistory of Spain, and the contribution by SANJUÁN offers a taste of the methodology that is now being applied to the rich archaeology of Iberia. Early humans and Pleistocene matters are reflected in MORWOOD *et al.*'s paper on Flores in Indonesia, and later glacial settlement in northern Europe by the STREET & TERBERGER paper.

Archaeology continues to generate media interest. This extends to television, but the presentation comes under different guises, although generation of excitement is close to all of them. The satellite Discovery channel concentrates on sensational scientific discovery (http://discovery.com/). The BBC (UK) continues to stress that archaeology is part of history (http://www.bbc.co.uk/education/ancestors/index.shtml). The recent History Zone on Saturday evenings aims to bring history to life, using where appropriate archaeological techniques as well as the now inevitable computer reconstructions. Channel 4 (UK) employs the word archaeology in its presentation of *Time Team* ('We are first and foremost an archaeology programme'), but the approach is made more exciting by the race against time through time, aided by geophysical techniques and computer reconstruction (http://www.channel4.com/nextstep/timeteam/). The power of human origins on the public imagination as interpreted by the press is demonstrated again by the way in which the news of the hominid discoveries announced in *Science* (de Heinzelin *et al.* 1999; Asfaw *et al.* 1999) have been rapidly picked up by the world's media. American coverage can be registered at (http://www.tamu.edu/anthropology/news.html), showing the globalization of coverage of archaeology by the world's media. We make a photographic contribution to the controversy about Abrigo do Lagar Velho (Portugal), still running as we go to press (see p. 258).

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We had the pleasure of knowing LUIGI BERNABÒ BREA who died, aged 89, on the island of Lipari in February of this year. We have asked one of the leading prehistoric archaeologists of Sicily, SEBASTIANO TUSA, to give his personal judgement of this great man of Mediterranean archaeology. BERNABÒ BREA's work was recorded a number of times in the pages of ANTIQUITY either in his own words or in those of Glyn Daniel, on his work at Lipari, Akrai, Poliochni and the role of Malta in the Mediterranean. In the ANTIQUITY editorial of September 1959, Glyn Daniel recalls a visit by Stuart Piggott, John Evans and himself at the invitation of BERNABÒ BREA to the Lipari islands and Sicily with 20 students from British universities (many of those students remember the visit with great fondness). Readers will probably know the work of BREA best from his volume *Sicily before the Greeks* (1957) in the Ancient Peoples and Places series, published by Thames & Hudson (who celebrate their 50th anniversary of archaeological publishing this year), edited by Glyn Daniel, and dedicated to Gordon Childe. This work has remained, until very recently, the major work in English on Sicilian prehistory — one has to turn to the work of Sebastiano Tusa to find a substantial update in Italian of comparable breadth (Tusa 1983; 1992). BREA was, furthermore, a polymath who combined a knowledge of prehistory and the classical world. At the age of almost 80 he could still lead a party of the Prehistoric Society from the front, to the top of the volcanic peaks which he had turned into a crucial point of reference for European prehistory. BREA was both the last of the Old School, creating a Childean synthesis, and the first of the New, providing an understanding of the Lipari landscape, which was highly innovative when first conceived.

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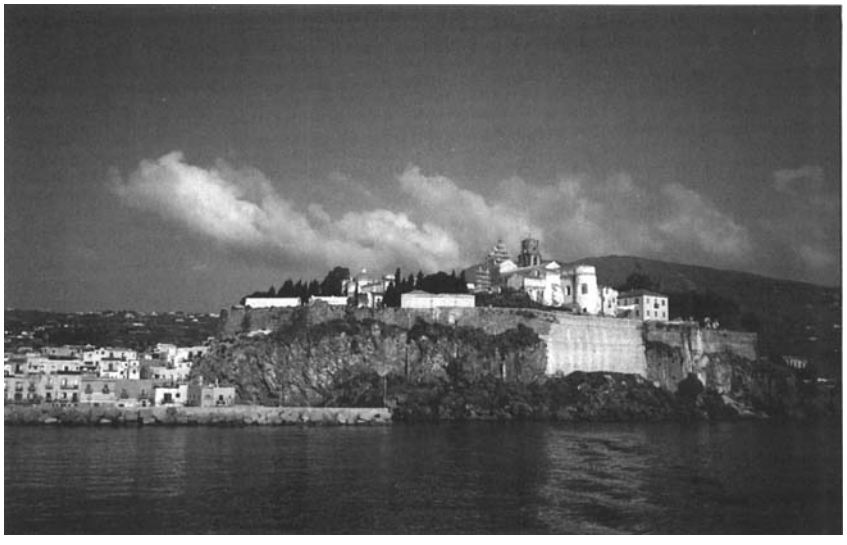
Luigi Bernabò Brea (1910–1999)

Many years ago, I visited Lipari accompanied by a television team to make a documentary of prehistoric Sicily. Clearly Lipari had a prominent part in this narrative and Luigi Bernabò Brea an even greater role. We completed a long interview with the great scholar in which I could ask questions I have never been able to ask in many previous or subsequent meetings. It was an excuse for me to get closer to that personality who, from the time of my first university studies, I had always seen and considered to be a sort of 'sacred icon' of world archaeology. The first and immediate impact of that interview was for me a very great disappointment. That so idealized and 'dehumanized' personality of my mistaken imagination revealed himself, on the contrary, to be perfectly human, shy, modest, little inclined to talk about himself, extremely dismissive of his own contribution both as a scholar and as an organizer of culture and cultural events. An immense respect gradually replaced this first disappointment. Closer contact with him confirmed a principle that I have noticed increasingly in other personalities, namely that modesty is a prerogative of the great.

I have always been struck by the immense modesty of Bernabò Brea, by the lack of self-consciousness of his explanations and arguments. It seemed that all of his considerable contribution to the knowledge of pre- and protohistory of the Mediterranean had been offered with the minimum of exertion, with extreme naturalness. This applied equally to the substantial museum network he created, together with Madeleine Cavalier, on Lipari. Nevertheless, all that he achieved was the result of long and attentive scholarly work with fieldwork data and external comparison.

His archaeological career began in Genoa. He was initially attracted by Japanese culture, an attraction that led him to study the history of that far-off country. He then participated in the research of one of the most important sites for the prehistoric sequence of the Mediterranean, the cave of Arene Candide. It was a prelude to what he was shortly to achieve by enriching our knowledge of sequence with the rich stratigraphy of the Lipari islands.

After a brief stay in peninsular Italy, he landed in Sicily during the 1940s, a land badly dam-



The citadel of Lipari, the main focus of Bernabò Brea's excavations in the Lipari islands — transforming a fascist prison camp into one of the most informative museum complexes in the Mediterranean.

aged by a century of under-development, above all among the inland areas and on the islands. This was a situation made worse by a war which had further weakened its already fragile economy. He found an administrative structure, as then defined, of 'antiquities and fine arts', ruined both by the dispersal of museums considered necessary before the war and by a lack of personnel and infrastructure. He did not lose heart and, with his great organizational capacity, undertook the reconstruction of the system, re-opening museums and archaeological zones in close working cooperation with the Anglo-American forces of occupation. To him is owed the re-opening of the museum of Syracuse and the renewed research both by himself and through collaboration with Italians and foreigners in some of the sites of eastern Sicily: from Megara Hyblaea to Piazza Armerina, from Akrai to Tindari, from Syracuse to Leontinoi, only citing the better known examples. For each of these sites he not only concerned himself with detailed research, calling on prestigious institutions of world archaeology such as the Ecole Française de Rome (G. Vallet, F. Villard), Virginia University (F. Sjöqvist, H.L. Allen) and the Institute of Nautical Archaeology of Texas (G. Bass), to collaborate with him, but he dedicated great care to the preservation and enhancement of such monuments for educational and touristic ends. He demonstrated not only great organizational ability, but also great openness, discarding absolutely that stupid and fruitless jealousy which often infects many archaeologists.

His conception, dare I say, his philosophy, was that of a militant archaeology, almost artisan-like, in the best sense of the word, intent on detailed research into all the mechanisms that make up any study of archaeology. In him I saw the ideal stereotype, eptomizing the fascination of the professional archaeologist. He typified the rigorous and detailed researcher, little inclined towards media-related showiness.

Brea showed a determined and instinctive attachment to the career of the archaeologist 'who dirtied his hands with the earth and the dust of deposits'. He chose not to be a narrative archaeologist who lost himself in the meanders of elaborate, often sterile, theoretical compositions. He made a strategic choice unusual for an archaeological scholar, above all in Italy: the refusal of a comfortable university chair in order to remain among his digs and sherds. This was a very rare choice that had an illustrious precedent only in the other great name of Sicilian archaeology: Paolo Orsi.

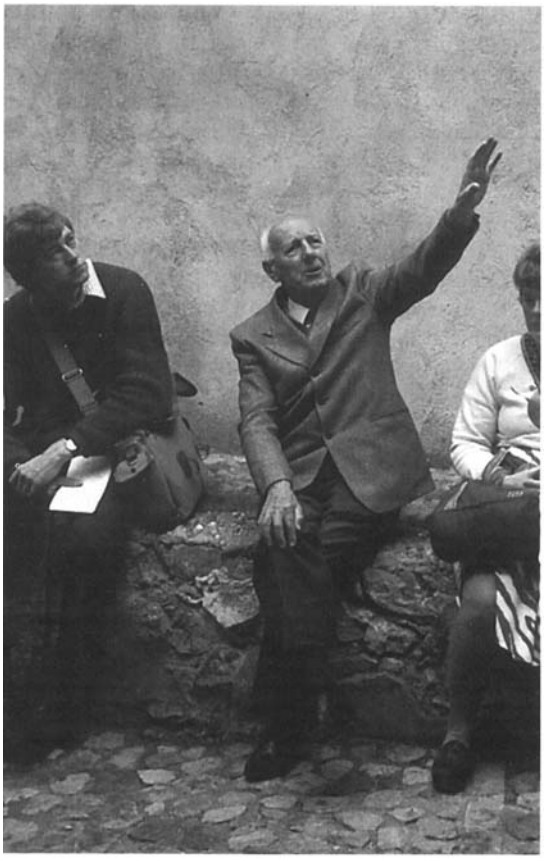
In order to understand Brea, we need to bear in mind his personality and his conception of archaeology. These were fundamental in what may be considered his greatest scientific work, both cultural and human: the discovery, the scientific understanding and the outstanding presentation of the millennia-long history of the archipelago of the Lipari islands. It is as well

to run through the stages of this, his great, work to understand its importance.

He chose the Lipari islands because they reminded him of the Aegean, where he had conducted another important research with the excavation of the settlement of Poliochni. He chose them also because he understood that with research in those islands, then (at the beginning of the 1940s) a place of misery and depression, the results would lie in several areas. He would not only have added a reference point for the knowledge of Mediterranean history, but also have developed an inescapable scientific instrument for understanding its historical, chronological and cultural developments, and would finally have offered the islanders a strong opportunity for economic development.

When he arrived on the Acropolis of Lipari, today the base of an interdisciplinary museum network among the best in the Mediterranean, he found only sadness and desolation. The place had become a concentration camp of exiles and prisoners of various kinds created by the perverse machine of war. Day by day, Bernabò Brea conquered small pieces of that fortress for science and culture, executing a metamorphosis of place through excavation and the slow creation of various museum areas, storerooms, laboratories, offices and a library. This was how the Museo Archeologico Eoliano was created, today dedicated to Bernabò Brea as the individual behind its conception and organization. Its foundation was based on the logic of a scientific argument: that the archaeological sequence which arose out of the dynamics of the research of the Lipari islands was part of the wider context of the Mediterranean and the Aegean in particular.

His numerous monumental publications (above all the *Meligunis Lipara* series) were born at the same time. These describe the results of his research at Lipari and the rest of the archipelago placed within a wider European and Mediterranean setting. They are expressed with that conciseness and clarity typical of his scientific method, linked to data and not to preconceived theories. They set out to test all that Orsi had developed and discovered in his long career between the end of the 1800s and the beginnings of the 1900s, and he produced his own sequence of Sicilian pre- and proto-history, brought together in one volume in 1957 as *Sicily before the Greeks*. His principal contribution was that of modernizing the study of pre- and proto-history of Sicily, anchoring schemes of evolution to European models based on the principle of age-related evolutionary development. In fact at the end of the 1920s, the Cafici brothers had abandoned the old chronological system of Orsi based on the 'Siculan periods' and pre-Siculan periods, proposed in the *Reallexicon der Vorgeschichte*, the first sub-division of Sicilian prehistory into facies or cultures. They had already isolated the cultures of Stentinello, San Cono–Piano Notaro, Castelluccio (the building blocks of the Neolithic to early Bronze Age in Sicily), linking them to precise types of craft production. Nevertheless, Bernabò Brea, basing his work on this excellent work of the Cafici brothers, developed it and completed the picture, proposing a more accurate and modern sequence within a geographical setting, still employed today.



Bernabò Brea explaining the development of Citadel of Lipari to members of the Prehistoric Society, including the Deputy Editor.

It would be impossible to summarize in a short space the various facets of his scholarly activity, his organizational powers and his custodianship of the Mediterranean and Sicilian historical and archaeological heritage. His numerous contributions are to be found in various fields, places and epochs, not just in pre- and proto-history, but also in Greek, Hellenistic and Roman antiquities (one only has to think of his crucial work on the Roman theatre masks of Lipari). Above all, his masterly role will remain in having taught us not to lose sight of the archaeological data, to retain the profession of the archaeologist as a service to the public, not as a means of concentrating power, and not to limit activity only to research, but to extend it also to popularization and to the creation of permanent cultural resources, well-integrated within the social and economic fabric of their places of origin.

This is a method we should all follow at a moment when dangerous, exaggerated theories are emerging and when the quantity of unpublished data is increasing which perhaps will never be adequately publicized.

SEBASTIANO TUSA
Palermo

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A view of the Abrigo do Lagar Velho rock-shelter (Portugal) seen from the north — the site currently causing so much controversy about human origins. The deposit has now been dated to between 24,500 and 25,000 years ago, but the complications lie in understanding human diversity from one fragmentary juvenile skeleton. Contact: Dr João Zilhão (Instituto Portugues de Arqueologia, Av. da India 136, P-1300 Lisbon, Portugal joao.zilhao@mail.telepac.pt) or Prof. Erik Trinkaus (trinkaus@artsci.wustl.edu).

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