

# Editorial

✎ The ANTIQUITY editorial tries to keep up with issues current in archaeology today. We work to book rather than magazine production schedules, so 'today' is two months before publication. That is why I cannot keep up with a running story, one which really changes from one week to the next.

One story which runs so slowly that even ANTIQUITY can keep up with it has been the continuing effort of English Heritage to provide a new setting for visitors to see Stonehenge, as announced in 1985 (ANTIQUITY 59: 132–7). A new visitor centre would be built at Larkhill, well away to the north from Stonehenge. Visitors would leave their cars there, and walk across the downs to Stonehenge, which would regain a measure of peace and isolation by the closure of the main road that now cuts across the edge of the site. But the Larkhill site is on Army land, and it took four years of talking before the Ministry of Defence agreed to sell the strip of Army land the scheme needs. Access to it will require a new 2 km access road (across an archaeologically sensitive landscape). Neither financial arrangements nor detailed planning permission are yet in place. This story will run and run (slowly).

Some other up-dates on matters mentioned in editorials.

From *March 1989*: Sigmund Freud's personal antiquities are now published in full, and with a short, intriguing introduction by Peter Gay.\* The scheme for a hotel on Overton Hill, near Avebury, has been refused, and public enquiries held into another Avebury hotel plan, and into the changes at Avebury Manor: more on the future of Avebury, I hope, in the next issue.

From *September 1989*: President Ceaucescu's plans to destroy Romania's historic villages were immediately abandoned when he was overthrown at Christmas-time. The remains of

the Globe theatre have turned up, as expected, in Southwark, on the Thames south bank and just round the corner from the Rose. For the most part the Globe is under standing buildings, decent architecture of of about AD 1800, which are themselves protected as of historic value. Only a small minority, I expect, thinks those buildings could and should go, in favour of the Globe. Plans for what best to do with the Rose and with the Globe continue to be talked through.

From *December 1989*: word from Australia is that the mysterious crop-circles are caused by miniature natural vortices in the atmosphere, and word from Wiltshire is that lady Young Farmers are much better than gentlemen at faking the crop-circles (they work together much better and giggle less).

✎ Museums in Britain proliferate and mostly thrive; there are now 2000, a third of them independent ventures, with big open-air displays and 'hands-on' activities very much the fashion. Achievements in Museums were a running subject through 1989, 'Museums Year' in Britain under the royal patronage of Princess Fergie. They were matched in public visibility by a continuing crisis in the national museums.<sup>†</sup> For some years now their staff salaries, pegged to civil-service levels and therefore fixed by government, have broadly kept up with inflation, while their central government support has not. Since staffing takes up to 80% of a big museum budget, the result has been a squeeze, year-by-year, of a few per cent. The ambition has been to encourage museums to become more self-reliant and self-supporting. As benefits of invisible economies, better housekeeping, private sponsorship, and a more mercenary approach to what they can sell have not kept pace with the squeeze, they are

\* LYNN GAMWELL & RICHARD WELLS. *Sigmund Freud and art: his personal collection of antiquities*. 192 pages, 37 coloured plates. 1989. London: Thames & Hudson; ISBN 0-500-23569-4 hardback £18.95.

† Curiously, there is no definitive list of the National Museum and Galleries, as the meaning of the term changes with context. Those which are the direct responsibility of the

Office of Arts and Libraries are the British Museum, Natural History Museum, Imperial War Museum, National Gallery, National Maritime Museum, National Museums and Galleries on Merseyside, National Portrait Gallery, Science Museum, Tate Gallery, Victoria and Albert Museum, and Wallace Collection.

slowly having the breath crushed out of them. Any extra pressure winds them, like the backlog of maintenance for their grand and old buildings which they all inherit from the government agency that used to look after their premises. In July the chairmen of five national museums presented the Prime Minister with a collective statement on their financial distress.

The squeeze has had the oddest outcome at the Victoria & Albert Museum, the 'V&A', the national collection for decorative arts, and famous – alas! – now for the holes in its vast roof, for the accidental breakages that befall its treasures, and for its absurd slogan, 'A Naff Caff with Quite a Nice Museum Attached' (sic). Its marketing manager had announced, at the start of the year, his desire to 'maintain a bubble of controversy' right through 1989. There was. Eight senior curators were made redundant in February, to make space for six new senior administrators, as the Museum was reorganized to shunt its academic work into a separate side-department. The rumpus continued all year, with one former director of V&A calling the affair 'the fall of a great museum', and another denouncing the government's appointing of 'philistines' to the boards of major arts organizations. Others thought the shake-up was the timely eviction of 'keeper-barons' from their fiefdoms. By November, the new order at the V&A was found 'unworkable'. A *Museums Journal* commentator summed up the sorry business in wise words:

The dilemma of the V&A was not just one of personalities and bad management but rather of panic measures to pacify an unsympathetic master against impossible odds. And it is no good telling the housekeeper to run a more efficient household when he has to spend half the day running around with buckets to catch the leaks.

In the new order, self-sufficiency means outside sponsorship, not just for special exhibitions (which the V&A can only put on if sponsored), but for re-hanging the permanent collection (at the Tate), and for a curatorial post (at the National Gallery). The vagaries of what chances not to catch a sponsor's eye leaves good shows unshown. And it can fill the galleries instead with limp displays like the Science Museum's long-running exhibition about the Fiat industrial group, a bland and uncritical celebration which had the appearance of being

assembled by the company's public relations department.

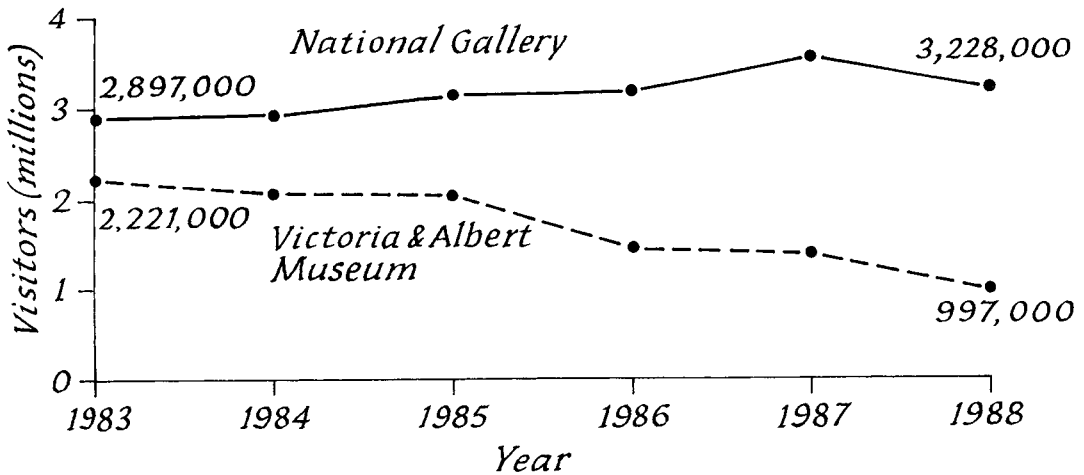
Self-sufficiency also means admissions charges, to generate income, and for moral reasons: you ought to pay for what you are given, and you appreciate it more if you have to pay for it. Admission charges have come to the National Maritime Museum, the Natural History Museum, the Science Museum, and the Imperial War Museum; the V&A has voluntary admission charges and an entrance layout designed to help you volunteer. A parliamentary Select Committee made a special enquiry, published as a *Should museums charge?: some case studies*,\* with full and fascinating minutes of evidence.

Neil MacGregor, Director of the free National Gallery, defended his gallery's enduring aims, 'to allow the pictures that belong to the nation to reach as many people as possible, and to touch as many people in as profound a way as possible'. Admission charges are reckoned initially to reduce visitor numbers by around 40%, and by MacGregor's arithmetic that would reduce the National's income. Visitor numbers would go down. There would have to be free days and exemptions for students, pensioners and others; he would expect only 750,000 paying customers. Fewer customers means lower sales in the bookshop and restaurant. Charges would reduce donations and put sponsors off. He believed a £2 charge actually would leave the gallery worse off by around £620,000 in the 1990–91 financial year.

The V&A explained the rationale for its voluntary admission charge. The most striking figure is how little the charge raises, estimated to be £700,000 at the main premises in 1989–90 (of which £100,000 is spent on the collecting), against £889,000 for other kinds of earned income and £21,740,000 in central government support.

The National Maritime Museum, pioneers in charging, were happy with their policy. Its chairman Lord Lewin said in evidence, 'Having to introduce admission charges has faced the museum with an entirely different challenge and has made us improve our museum and

\* Education, Science and Arts Committee, First Report, *Should museums charge?: some case studies*. House of Commons paper 94 (1989–90). 1990. London: HMSO; ISBN 0-10-209490-X paperback £9.40.



In the National Gallery's evidence to the Select Committee was a telling pair of graphs, showing general attendance figures 1983–8 at the V&A and at the National Gallery. Whatever the specifics of the case for admission charges, here is evidence of one public institution that grows (admissions up 11%) and one that declines (admission down 55%).

The cost of running a museum change little with changing visitor numbers, and admissions income does not take the place of grant support. So the cost to government of running the National Gallery (free) is £1.64 per visitor, and of the V&A (voluntary charges) is £12.97 per visitor.

made it a better attraction. I do not think this would have happened without admission charges.'

Dr Neil Cossons, after inventing National charges at the Maritime Museum, moved to direct Science and started charging there. I was therefore surprised to find him unenthusiastic about charging for its own sake. It is simply that his new museum in just the same jam as the rest – or worse, since his grant-per-visitor is lower than most and his technological displays need renewal faster than history or natural-history subjects. Admission income would be 'only a marginal factor', with 'something like 10 per cent of total funding to come from admissions income, or admissions and trading income'. Science had not been properly funded for decades; its service to the customer was deteriorating radically in quality year by year; and his job was to reverse the decline. The choice? 'the public can have a decaying museum for nothing; with additional income they can have a better museum that can serve them properly.'

Select Committee inquiries are intended to be non-partisan, seeking out the facts of the matter to benefit Members of all parties. This one was contentious. Its Conservative chairman

resigned in October 1989 after a leak. The new chairman, Malcolm Thornton MP, drafted a report concluding, 'We recommend that all NMGs should introduce compulsory admission charges.' His Conservative colleagues would not take this, and made a crucial amendment to, 'NMGs should consider introducing' charges. The minority of Labour Members wrote their own, very different conclusions, and was duly outvoted.

Not called to give evidence to the committee was Sir David Wilson, director of the British Museum, the most outspoken defender of free admission, at the BM and in principle. Sir David, when the report was published, confirmed that he would resign rather than charge. Fed up with critics who understand neither the purpose nor the practicalities of one of the world's greater museums, he had already published a short book in defence of the BM, called *The British Museum: politics and purpose*.<sup>\*</sup> It begins, 'The image of the British

<sup>\*</sup> DAVID WILSON. *The British Museum: politics and purpose*. 1989. London: British Museum Publications; ISBN 0-7141-1714-5 paperback £4.95.

Museum as a dusty, dull, ill-lit institution, replete with decaying treasures and its café full of curly-edged sandwiches, lingers in the mind of many as an easy, dismissive cliché,' and continues with equal vigour and good humour for 120 pages. A marvellous read, it is the most vigorous advocate for the BM in particular, for the national museums in general, and beyond that for the values of scholarship where these do not coincide with the economic truth as some less-than-free-market happens to judge it.

As long ago as 1987, David Austin wrote for *ANTIQUITY* (61: 227–38) an account of where archaeology stood in the British universities, and there was further mention in an Editorial last year (62: 5–7). The occasion for both notices was the study in progress by Professor J.D. Barron's working party, part of a series of subject-by-subject reviews set up by the University Grants Committee (UGC), the British government's agency for university matters. His report\* was finally published by the UGC in March 1989, just as the UGC itself came to an end.

Much of the report was as foreshadowed in *ANTIQUITY* and elsewhere. Its tone was positive, seeing archaeology 'as a developing subject, much in demand, providing the trained manpower required by public policy, with a proven record of success in the attraction of external funding'. Archaeology, more expensive than the arts subjects it has been classed with, was found to belong properly in expense bands equivalent to the 'soft science' of geography, or to architecture (an expensive arts or cheap science subject), or to a physical science, according to how much the archaeology was science-based. And Barron also took notice of a strong, but not universal, opinion that an archaeology department needed a minimum staff of the order of 6 or 8 to be viable.

The committee therefore divided the archaeology departments into three groups:

*Fully science-based*, with at least 12 staff:  
Cambridge, Durham, Liverpool, London (University College), Oxford, Sheffield.

\* University Grants Committee. *Report of the working party on archaeology*. 1989. London.

† The University of Wales is a federal institution. The working party recommended the University to keep single-subject archaeology. This would probably be at Cardiff. Since Lampeter would be unlikely to transfer and combine

*Single-subject*, with at least 8 (exceptionally 6) staff: Belfast, Birmingham, Cardiff,<sup>†</sup> Edinburgh, Glasgow, Leicester, Manchester,<sup>\*\*</sup> Newcastle, Nottingham, Reading, Southampton, York.

*Remaining departments*, staff fewer than 6–8, teaching joint courses combined with other subjects: Bristol, Exeter, Lampeter<sup>†</sup>.

Notice that all six science-based departments are in England. The working party saw no future for Bradford, the one department which is named 'of Archaeological Science' rather than 'of Archaeology'. As it was small, and as prospects for neighbouring hard sciences in Bradford were not good, it should close or survive in consortium with Sheffield and York.

The first-division place of Liverpool was a surprise to many of us – promoted above Edinburgh, Reading and Southampton – for Liverpool's established strengths are in classical studies and Egyptology, right on the non-science edge of the mainstream. The story of how Liverpool made the first division is worth the telling. In an internal review of its own, Liverpool had looked at itself and decided on a new direction, to develop science-based archaeology so as to match related strengths in earth sciences and human palaeontology. The classical and near-eastern archaeologists would, at the same time, integrate more closely with their historical and literary colleagues. The scheme had already been put to the UGC for blessing. Rather than waiting to see what might befall it, Liverpool had cannily moved itself in just the desired direction at just the right moment.

The UGC, as reported before, was replaced in 1989 by a UFC (Universities Funding Council) of a different style. The UFC has abandoned subject reviews and re-structuring directed from the centre; while accepting the Barron report, it has made no vigorous moves to put it into effect. Rather it is up to individual universities to make their own plans, to bid for central resources, and to negotiate staff transfers between them. So the departments do not quite know what their new status actually means.

with the Cardiff department, it was suggested that Lampeter would teach combined courses.

\*\* Manchester, which currently does not teach single-subject archaeology, was recommended to increase its staff numbers and consider doing so.

Attention at the turn of the year has turned from faculty towards students. The UFC began to bring in its new undergraduate bidding process. This invites universities to offer to provide  $x$  student places in a subject at  $\pounds y$  per place, UFC support to follow the pattern of bidding. The 'guide-price' for archaeology is  $\pounds 3400$  per student place, well above the general arts level.

Legislation was also put in hand to provide 'top-up' loans for undergraduate students, in partial place of outright grants. No one knows what effect loans will have on student interest in those subjects, like archaeology, which may not lead smoothly on to well-paid jobs.

Diversified and more private funding for the universities is also evident in recent and very welcome developments at the Universities of Oxford and Cambridge.

The generosity of a number of private individuals made possible the endowment as a permanent chair of the Professorship of Archaeological Science, held personally by Professor Teddy Hall, director of the Oxford Research Laboratory for Archaeology and the History of Art. On his retirement, Professor Hall was therefore succeeded by the physicist Michael Tite, from the British Museum Research Laboratory.

The University of Cambridge is also to have a Professor of Archaeological Science, in a new chair endowed in memory of the late Captain George Pitt-Rivers. George Pitt-Rivers was the grandson of the archaeological General, and latterly owner of the family's private museum at Farnham.

The first Pitt-Rivers professor is Martin Jones, archaeological botanist at the University of Durham.

At the same time, archaeologists in Cambridge will benefit from a very large benefaction from Dr D.M. McDonald, a self-made electrical engineer who himself has research interests in the early civilizations and, especially, in how they measured things. His endowment, of about  $\pounds 11$  million (!), will set up a new McDonald Institute for Archaeological Research alongside the university department; its activities will be spread across the range of archaeology and of archaeological science with – it is expected – special regard to cognitive archaeology and the early Old World states. The endowment is

among the largest of its kind the University has ever received. There are plans for a new building to house researchers working in the Institute and for a new journal; among the field projects already supported have been a first reconnaissance of that old classic of Cambridge sites, the waterlogged Mesolithic platform at Star Carr, north Yorkshire.

As an archaeologist in the University of Cambridge myself, I have an interest in these matters. I must also admit to some unease. The persistent worry for the national museum directors, as was noticed above, is that their public funding may be declining to the point where it will no longer provide that decent minimum which keeps the buildings weatherproof, the collections decently curated, and the displays tolerably up-to-date. Fair enough, maybe, that private funding – whether by benefaction, by sponsorship, even by admissions charges – should provide extras, the special exhibitions or the special educational programmes. But it should not have to pay for keeping the rain above the roof.

The same goes for public and private funding in the British universities. Archaeology is agreed to have a small and significant place in the British universities. Archaeological science is agreed to be its main direction of future expansion. The archaeology departments will be expected to look towards private funding to make their science grow, that is, not for extra or exotic extravaganzas, but for what will increasingly be their central functions, in teaching and in research. And in the search for private funding, it is the Oxfords and Cambridges which have the famous names. Life will be correspondingly more marginal in those places that are a less obvious draw.

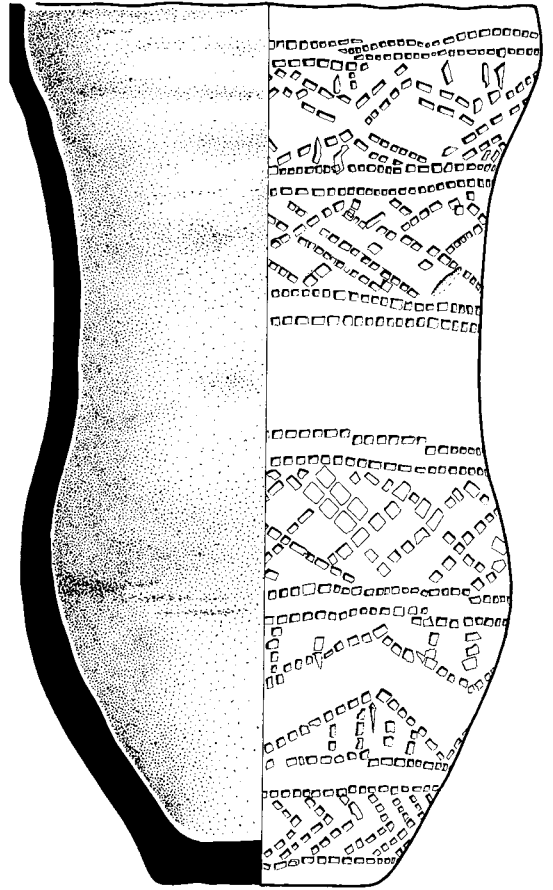
An archaeological scientist needs a lab to work in. The particulars of the new Cambridge chair frankly explained to applicants that the Department was not in a position to give adequate space, certainly not laboratory space, to its new Professor of Archaeological Science. It is proposed that research space will be found for the new Professor in the McDonald Institute. So one act of private generosity comes to work with another.

In a review in this issue, *ANTIQUITY* finally gets to meet Indiana Jones. Not that anyone in



Andrew MacDonald, prehistoric, Roman and medieval potter, stirs the embers of a bonfire-firing of modern ancient British pots, fuelled by such contemporary materials as breakfast-cereal packets and scrap chipboard. But his results are handsome, and a fair MacDonald Beaker now adorns ANTIQUITY's mantelpiece. It cost a very reasonable £14. The Roman and medieval pottery is good too.

the business can be unaware of Indy, and the mixed feelings he evokes. Splendid to have an archaeologist as hero, but all that adventure and excitement is not as soberly professional as we try to be. You could imagine him actually enjoying finding an ancient treasure! Perhaps we recognize in the films not ourselves, but flattering fantasies about ourselves. And a small proportion of dust-jacket photos in archaeological books – not statistically significant yet – show the author staring out, direct and strong yet humane, from under what is now called an 'Indiana Jones hat'.



Detail of the ANTIQUITY Bell Beaker. Greyish fabric rather than orange-buff, but sufficiently beer-tight. Capacity is a generous pint and a half.

Further details and illustrated price-list available from: Andrew MacDonald, 14 Cecil Street, Lincoln LN1 3AU.

The new film, not very new now, is *Indiana Jones and the Last Crusade*, set in Petra and other exotic Near Eastern locations. That was not the original idea. An early and different screenplay about pot-hunters who raid ruins in search of artefacts had a crucial scene set in a Southwestern kiva, where Indiana would unearth a gold crucifix. Permission was sought from the US National Park Service to film in the Long House at Wetherhill Mesa in Mesa Verde National Park, Colorado, and a 'tentative decision to allow the filming' made by the Regional Director – subject to detailed supervision and 'total control' by the Park Service of just what the film crew would do. That would,

or should, have taken care of physical damage on the spot and at the time (there have been instances of film crews being more vigorous in their location work than those who gave permission expected).

There were other considerations.

The Hopi tribe, who regard the Mesa Verde sites as ancestral holy ground, objected. Kivas in particular were to be involved, and kivas are special places of religious meaning within the Mesa Verde sites.

The Society for American Archaeology took issue, explaining:

Our concerns transcended the obvious possibility of physical damage to spectacular Colorado sites from filmmaking, centering instead on the potential for increased looting of sites if the film promulgated the notion that golden treasures might occur within them. We were also strongly sympathetic to Indian distress at the distortion of the nature of the ancient sacred sites, and of Indian history and prehistory, implied in their use in the story line.

Steven Spielberg, director, and Harrison Ford, star, have taken a sympathetic interest in archaeological matters before, especially with respect to site protection. They took Indiana away from Colorado, and sent him to Petra instead.

☪ 1986 and 1987 saw the international archaeological community divided over, in particular, the standing of South African archaeologists and, in general, over the kind of world conference (if any) that the subject needed. The outcome was not one international congress but two, the first World Archaeological Congress at Southampton, England, in autumn 1986, and the 11th UISPP Congress at Mainz, West Germany, in autumn 1987. The arguments between the two factions were so deep, and so often personal, that reconciliation seemed remote, and duly there are two separate congresses now announced for the future.

The *Second World Archaeological Congress* will be in Cartagena, Colombia, 4–8 September 1990. Details and registration forms are obtainable from: *Alicia Eugenia Silva, Foundation for the Promotion of Culture, Banco Popular, Carrera 6A, no. 7–43, Bogota, Colombia*; also from: *Peter Ucko, WAC2, Department of Archaeology, University of Southampton,*

*Southampton SO9 5NH, England.* The registration charge is from US\$50 to US\$200. Its themes are:

- 1 Archaeology and information technology;
- 2 Education and archaeology;
- 3 Archaeology of tropical agriculture;
- 4 Landscape archaeology;
- 5 Managing the archaeological heritage;
- 6 Power and control in complex societies;
- 7 Sacred sites/sacred places;
- 8 The social context of archaeology;
- 9 Chibchas in America;
- 10 Ethnohistory and oral tradition.

The 12th UISPP Congress will be in Bratislava, Czechoslovakia, 1–7 September 1991. Details and registration forms from: *Archaeologický ústav Slovenskej akadémie vied, Sekretariat XII. kongresu UISPP, 949 21 Nitra-hrad, Czechoslovakia.* The programme of the Congress has the major theme 'Archaeology – present – future', as the umbrella for five 'general areas':

- A Historical developments;
- B Interactions;
- C Theoretical and methodological problems;
- D Archaeology and sciences;
- E Cultural heritage and social mission of archaeology.

Each congress has a central period of papers and meetings, with optional excursions and supplementary before and afterwards.

Whatever the theory – and each body wishes to be the authentic forum for world archaeology – we seem now to have a two-conference structure. The World Archaeological Conference seeks a strong third-world representation, and hopes to offset the many balances which are tipped against archaeology and archaeologists in the third world: all to the good. It will also – if Southampton has set the pattern – be so preoccupied with a radical moral agenda that archaeology will sometimes appear to take second place. The UISPP, numerically dominated by Europeans in the past, again has the appearance of a primarily European venture, with important outposts beyond the continent; and more orthodox in its academic style.

If last year's changes in the larger world continue, there will be irony in where the rival congresses are held. Czechoslovakia is at the geographical and political centre of a transforming central Europe and, one can expect, a transforming central European archaeology. Intellectually, Bratislava is ideally placed for some very exciting

## 'Jocelyn Wurdy': diffusion? independent invention? silent borrowing?

In good faith, as they say, I published in the June issue last year (*ANTIQUITY* 63: 198) a jargon-generator which had come into us from Jocelyn Wurdy, a name which sounds contrived.

Now the joke turns out also to be a serious worked example in that old research conundrum: is an innovation a case of diffusion or of independent invention?

David Frankel wrote to me from La Trobe University with an off-print of his buzz-word generator, 'Mickimarch: a BASIC program for Australian Archaeologists', published in *Australian Archaeology* (18 (1984): 92–4). From it, he remarked, 'you will appreciate that archaeological research in Australia is, in this as in other areas, some years ahead of the Old World'. How right he is. The Australian buzz-word generator is not restricted to the simple groups of three words which Wurdy can manage. The Aussies start with eight words, and then go on to whole paragraphs. And theirs was computerized from the start; the publication is an annotated computer program written in BASIC.

Collapse of stout Wurdy, as he is rumbled?


It could be diffusion, but it could be a chance coincidence – the separate invention, in a poor country half a world away that still uses a primitive technology, of something that slightly resembles an innovation of real weight. I do think Wurdy's terms are a little better, that is, more obscurely pretentious as jargon; but he cannot compete with Australia in the technology. The idea is the same, but the parti-

culars are all different. We have a modern echo of that old curiosity that pyramids chanced to be invented in Egypt *and* in Mesoamerica, the one with a higher technology, the other with a deeper human spirit, each having nothing to do with the other.

That was the end of the matter until a colleague in the Southampton unit sent me, early this year, *their* buzz-word generator, plainly marked '© J Oxley and AD Morton 1984'. This is jolly like Wurdy; it has the same lines of three columns, with adjectives in the first two, a noun in the third. That is much too close to be coincidental, so Oxley & Morton must be related to Wurdy. The jargon words aren't quite the same, and the instructions are simpler; but I tinkered with the jargon and the instructions before I printed Wurdy, so the point is not material. If Southampton's is of 1984, must Wurdy be subsequent? The scruffy xerox that was my original Wurdy disappeared from its place on the wall when my study moved, and it hadn't been there *that* long; but perhaps it had taken some years to diffuse south and east to Cambridge from the far northwestern lands where Wurdy is known to live.

So this is diffusion, and not just simple diffusion: since Wurdy and Southampton both present their versions as original, I present the collected mystery of the three generators as an exemplary example of independent invention *and* of diffusion plus what patent lawyers and historical linguists obliquely call 'silent borrowing'.

and very new news, not just about archaeology *per se*, but about the place of archaeology and of history in the larger order. Columbia has its well-publicized events, but they are of a more conventionally alarming nature.

 Punch (was it?) used to run cartoons on the theme, 'Modern inventions we could do without'. The modern invention I could now do without is the electronic bulletin board, since I incautiously let myself be pinned on to a

couple.

The theory is splendid. In the new global and electronic village, we are all (all?) computerized; any of us with important things to tell our research community pops it on to the BITNET bulletin board, and *everyone* knows – instantly. Every time something is posted, round the world it goes to all of us.

The practice is that almost everything on my electronic bulletin boards is either useless to me or useless to almost anyone. The same is



1	data-rich	stochastic	paradigm
2	hermeneutical	heuristic	ontology
3	disassociated	middle-range	formalism
4	multidimensional	architectonic	intentionality
5	autonomous	processual	relatedness
6	integrated	analogical	polity
7	disjunctive	behavioural	structuration

Wurdy

300 DATA "DIVERSE", "ABORIGINAL", "TERRESTRIAL", "LITTORAL"  
 310 DATA "EVOLVING", "FORAGING", "HUNTING", "DEMOGRAPHIC", "WET-LAND"  
 320 DATA "SPATIAL", "LACUSTRINE", "ECONOMIC", "ECOLOGICAL"  
 330 DATA "ADAPTIVE", "PATTERNED", "REGIONAL", "WIDE RANGING"  
 340 DATA "SUBSISTENCE", "FUNCTIONAL", "SEQUENTIAL", "ANALAGOUS"  
 350 DATA "ARCHAEOLOGICAL", "OPERATIONAL", "BROAD SPECTRUM", "ARID ZONE"  
 360 DATA "STRUCTURED", "TYPOLOGICAL", "ISOMORPHIC", "ACTIVITY AREAS"

Frankel

#### ARCHAEOLOGICAL BUZZ-WORD GENERATOR

Choose any three numbers between 1 and 20, and you too can master archaeological theory!

1	cyclical	multi-dimensional	parameter
2	uincipient	dendritic	network
3	socio-	hierarchical	efflorescence
4	so called	systemic	perspective
5	time-bound	monocausal	morphogenesis
6	peripheral	multivariate	characterisation
7	innate	ecological	paradigm

Oxley & Morton

true of real, paper-pinned-on-card bulletin boards, but at least those are easy to glance at and easy to ignore.

I log on to the Cambridge University main-frame most days, for real work purposes, and so as to collect museum and ANTIQUITY E-mail. The system message comes through, '10 new mail messages', inviting you like that shout up the stairs at home on Saturday to say there are 10 things for you in the morning post. So you look at the E-mail, and most of it is messages

from the bulletin boards. Some seem reasonable items to post; it is a pity they are on specialist topics you know and care nothing about. Some you have seen already; dumb persons post the same announcements on the same bulletin board more than once. Some are time-wasters: 'Does anyone know of an introductory-level book on cultural ecology?' 'My personal work-station isn't working this morning, so I cannot read E-mail till it is fixed, hopefully tomorrow.' So hope we all.

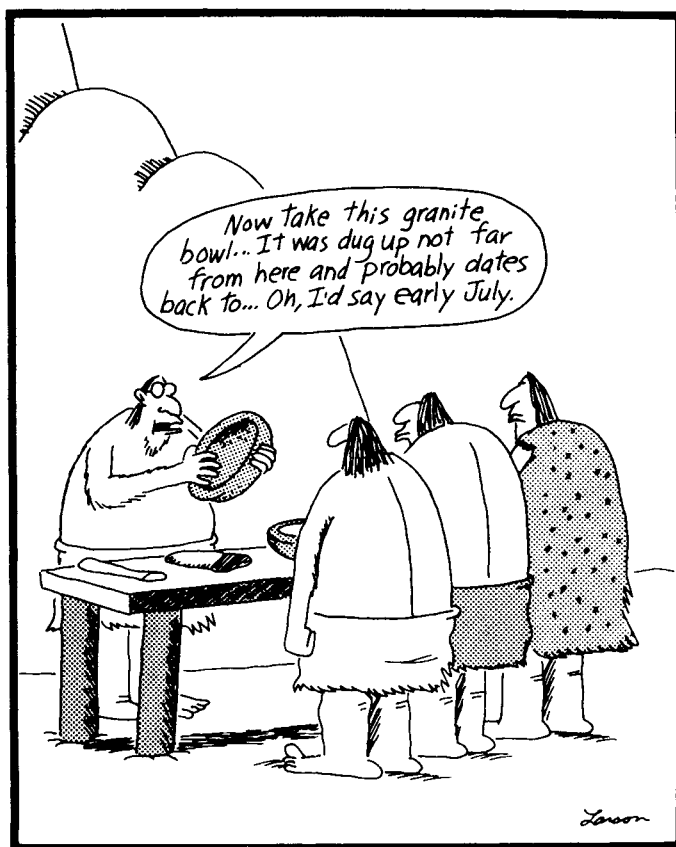
Very occasionally there is the truly absurd. Some distressed gentleman (in Michigan, as I remember) had lots of old magazines and they were very untidy just piled in heaps and what should he do about it? Not tell us, we all thought, except one. That one was a librarian (as I remember) from New Jersey (as I remember); he carefully drew a large graphic, using the / and | symbols and lots of spaces, of the exact kind of professional cardboard box our distressed gent needed, and told the world just which cardboard-box supplier he should best be in touch with.

The end of my tether came when someone in Chicago posted a message; he had taken a child along to the museum (the Field I suppose) and seen the dinosaurs; the critters had mighty impressive bones. Could anyone recommend a book about dinosaurs for kids? I had logged on,

and opened the E-mail for *that!* Time to resign! But I don't know *how* to resign. Somewhere, guarding some electronic escape-hatch, there is supposed to be some kind of something, a 'File-Server' (sounds like some Gormenghastly character whose humble life is devoted to dusting and fussing about the files' peremptory demands) or a 'Controller' (Fat or otherwise), who directs the whole performance. You cannot resign until you have found the bolt-hole and run away through it. It's no good sending a message to the bulletin board that reads, 'I quit.' The dumb creature just treats that like any other message; it is sent to everyone, but nothing *else* happens.

BITNET and its bulletin-board accessories appear free, at least to European universities, though presumably someone somewhere is paying for it. Not so in New Zealand. Comic-

## THE FAR SIDE in ANTIQUITY



© Universal Press Syndicate 1985

Early archaeologists

tragic relief on the bulletin board was briefly provided by an unhappy victim there, who was charged so many cents per page for his E-mail. When he could not bear the cost, the poor soul tried to resign from the beastly board, and got this message sent everywhere . . . including back to him: yet more in-coming mail at so many cents per page. In the end, some Controller or Server had mercy, or he pulled his own plug; his electronic cries for freedom ceased.

☹ The joke goes: 'How many Californians does it take to change a light-bulb?' 'Five. One to change the light-bulb, and four to share the experience.'

Now the California disease has come to share the experience of acknowledgements, which used to be formal copyright permissions, plus reasonable thanks to those teachers, colleagues, wives, husbands, mistresses, mattresses, libraries and others who made it possible. Fair enough, though rather a number of these arti-

ficial aids are sometimes depended on and have to be acknowledged. But now we begin to see little, and not-so-little, essays of introspection and self-improvement written in a style both humble and self-regarding. Here is an insightful fragment of an Acknowledgements which recently impacted our literature:

My department and college at the University of Xxx Yyyyyy have supported my efforts both in research and in teaching and have graciously provided me with a full-time research assistant. Aaaaaaa Bbbbbb is that assistant. She has changed my life both as a teacher and as a researcher. She has invested long hours in the preparation of the materials published here; her skills as an editor, organizer, and logical reader of literature are certain to be recognized by the readers of this book. Aaaaaaa is a new kind of colleague for me, and one that has truly enriched my professional life and its products.

Time for us all to go back to a plain and short thank-you.

CHRISTOPHER CHIPPINDALE

## ARCHAEOLOGY IN BRITAIN 1990

THE FOURTH ANNUAL CONFERENCE OF  
THE INSTITUTE OF FIELD ARCHAEOLOGISTS

will be held at

THE UNIVERSITY OF BIRMINGHAM

23–25 April

The main themes will be:

BRITAIN INTO EUROPE - ARCHAEOLOGY AFTER 1992  
PRESENTING THE PAST

Ancillary sessions will comprise: INDUSTRIAL ARCHAEOLOGY TODAY UNDERSTANDING FINDS  
DATING METHODS AND TECHNIQUES - A REVIEW

Workshop sessions will comprise: EVALUATING ARCHAEOLOGICAL SITES - METHODS AND  
TECHNIQUES CONSERVING ARCHAEOLOGICAL MATERIALS  
ADAM'S RIB - WOMEN'S STUDIES IN ARCHAEOLOGY  
RECORDING STANDING BUILDINGS - TODAY'S PICTURE

A structured debate will be held on: SCIENCE IN ARCHAEOLOGY TODAY

Application forms may be obtained from: The Assistant Secretary, Institute of Field Archaeologists (ABC '90),  
Minerals Engineering Building, University of Birmingham, PO Box 363, Birmingham B15 2TT.