



*Machaerus, Jordan: the hill-top location of this Herodian palace is highlighted by a low, raking light. Also picked out are the traces of two of the Roman siege camps—visible on the flanking ridges (centre left and centre right), and the bulk of the siege ramp (just right and below the palace). It was developed by Herod the Great as a palatial retreat overlooking the Dead Sea and his shore-side villa at Callirhoe. It is famous for being the site where Salome convinced her step-father (Herod Antipas) to execute St John the Baptist. In AD 66 it was taken over during the First Jewish Revolt and held until AD 70. The siege works date from this period, constructed by the Legio X Fretensis, which went on to take Masada, on the opposite side of the Dead Sea. A Hungarian team is currently excavating there. Photograph taken by R. Bewley on 10 September 2006 (APAAME_20060910_RHB-0022. ©R. Bewley). See also Kennedy, D. & R. Bewley. 2004. *Ancient Jordan from the air: 172–73* (CBRL) and s.v. 'Machaerus' in <http://www.flickr.com/photos/APAAME/collections/>.*



Pinnacle Point (PP13B) is a sea cave in a 50m-high coastal cliff, near Mossel Bay, South Africa. Excavated sediments from the cave have been OSL-dated to between ~162 ka and ~99–91 ka ago, demonstrating occupation during the South African Middle Stone Age. The photographs were taken during field seasons in April 2003 (upper) and November 2005 (lower). Photographs courtesy of SACP4, submitted by Simen Oestmo (soestmo@asu.edu).

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EDITORIAL

🗨️ Is fieldwork a graduate profession? In some traditions, work on site is carried out by a technician grade that does the shovelling, trowelling and recording, while academics (the officer class), visit with instructions and interpretations. Here is Noel Myres' recollection of Mortimer Wheeler (fearsome champion of the hands-on director) at Brecon Gaer in 1924: "Rik himself treated the excavation as the agreeable background to a fishing holiday. He would begin the day by directing Christopher [Hawkes] and myself of what we were to find, and then disappear in the direction of the river. In the evening he would return, not always overburdened with the trophies of the chase, listen to what we told him of the day's work on the dig and explain to us what he thought it meant."¹ British excavators recoiled from this division in archaeology, as in other walks of life, after World War II and by the 1970s there was a new style comradeship of shared labour and shared speculations (revived 25 years later in the 'reflexive' school of digging with its video clips and multi-author effusions). When the profession arrived, it found it had to earn its living doing what it was told, like everybody else. This required a stern intellectual and financial discipline—you stated what you intended to do in a design document, did it, reported the outcome and got paid (you hope). As the funding base of the new profession moved from government to the private sector, it was naturally susceptible to the hierarchies of each—but on the whole has resisted them. There is a division of labour, but mutual dependence and still no enforced ranking. The downside is that there is not much of a career structure either. Directors 'emerge' from the workforce, theoretically because they are good managers of people, projects and clients, and can get the work done within budget and keep the firm afloat. In this scene we often encounter a fierce nostalgia for the non-graduate route into archaeology—and perhaps the untutored mind is indeed more open to discovery, readier for surprise, and just as good at management.

The problem, aired again at this year's IfA conference at Oxford in April, is that the universities and the mitigation profession have drifted apart. One sector is paid to research and the other to manage the historic environment (aka the research resource) and they are regulated or (in Britain) micromanaged by different ministries. Both are subject to new constraints of operation, so while the commercial sector must conform to the ethos of payment for a product, the universities are being toughened up to perform as businesses too—the business of generating fame and profit for UK Plc. Some delegates at Oxford confronted the schism by saying both sides were dedicated to research and were having an equally rough time—basically we are all in the same boat. This is an optimistic interpretation; the academic and commercial sectors are in different boats sailing in different directions, neither of which is headed towards long-term productive research. In a few large commercial organisations (doing large projects), the proceeds are sufficient to allow a generous interpretation of 'mitigation'—resulting in capacious reports and a big research dividend. But in most firms the problem has not budged: they are not paid to do research so they don't do any. No-one is more frustrated by this than the archaeology graduate, a large

¹ Jacquetta Hawkes *Mortimer Wheeler. Adventurer in Archaeology* (London 1982), 90.

proportion of whom now enter the commercial profession. They leave university inspired by ancient peoples and places, driven to find out more and devise better ways of doing it; but often find themselves at the mercy of a poor supervisor executing an unimaginative programme using mindless recording systems. In this muddy wasteland, new knowledge of the past and creative ways of bringing it to life are the last things on anybody's mind.

One remedy—perhaps the only one—is to change the 'product' from mitigation to research. This (among other things) is what the IfA is pushing for with its 'Southport' mission led by Taryn Nixon of MOLA and Peter Hinton, IfA's chairman. There is a palpable level of support for this initiative among the membership—commercial archaeology's workforce plus those few academics that care—but to bring it off will still require something of a major revolution of the mind set of the whole of society, particularly government, the media and of course the developers (who pay the bills). Rather than being treated as a piece of derelict cultural property, the value of a threatened archaeological deposit must be redefined by what it can tell us. Will developers go for this? Of course they will, and so will their cognate governments. A board of directors in a cultured country would rather report the results of archaeological expenditure positively, as in "the significance of what *we* found," than negatively: "we were obliged to let *them* look". There is a further implication: developers who pay for research are contributing to the public good, and so should be entitled to tax relief. This, rather than legislation, would be the pragmatic way to provide incentives in a money-driven society, encouraging new construction and new knowledge to go forward hand in hand. If research is to be the new product, governing evaluation, design and output, then it follows that its successful exponents will have to know something about it. So this is the answer to the question "is fieldwork a graduate profession?" Yes commercial fieldwork is, or should be—and perhaps better that, than a ranked one.

📖 A gratifying response to my requests for your views on the merits (or otherwise) of open access. Of course I didn't invent this idea, and *Antiquity* has not yet decided to go there, and may never. But it exists and is on the table, so good reasons for and against are what we need, whether intellectual, ethical or financial. You sent us examples of useful experiences, some support and many caveats: readers want us to keep the hard copy and warn us against the elitism induced by favouring only authors who have financial backing: there is no reason why good ideas should come only from universities, let alone from staff with funded projects. This point is accepted without reservation, since it lies behind *Antiquity's* current policy of enlarging the geography of authorship.

But universities and governments are pushing for open access, so a journal like ours should lead rather than follow, and design the system in a way that benefits the subject. Our ruling principle is inalienable: we want the authentic voice of archaeology to be widely heard, and that means being on the internet, accessible to every search, without the filter of having to pay. Libraries find subscriptions to academic journals crippling, so various titles are being continually tipped out of the hot air balloon in an attempt to slow its descent to earth. All subscriptions to printed media are dropping, at least partly because it is ever easier to get shared access to someone else's online copy. By contrast, *Antiquity's* readers are more numerous than they have ever been. If altruism is no longer enough, we need a new package—but it's bound to be a compromise—a *hybrid model* using varied funding to

serve a varied constituency of authors and readers. We want to champion the printed copy, support all authors *and* provide open access. But how? Please keep those ideas coming!

🗨️ Loraine Knowles, the Stonehenge Project Director, reports that the closure of the A344 road has been agreed and the funding gap filled for the development of the site and the construction of the Visitor Centre. “It is immensely exciting” she says “that we are finally making real progress towards the long-held vision of a more tranquil, more dignified setting for Stonehenge”. Hopefully, a goodly proportion of the friends and experts from many lands who have striven, to realise this vision in print and in committee, will live long enough to see it. Now we look forward to a grown-up presentation full of meaty archaeology free of po-mo fluff. Lord Byron gave us a succinct mission statement: “The druids’ groves are gone, so much the better; Stonehenge is not—but what the devil is it?” And we might take heed of the frustrations expressed by an even earlier wandering visitor in search of an interpretation centre:

*And whereto serve that wondrous trophy now,
That on the goodly plain near Wilton stands?
That huge dumb heap, that cannot tell us how,
Nor what, nor whence it is, nor with whose hands,
Nor for whose glory, it was set to shew
How much our pride mockes that of other lands?*

*Whereon when as the gazing passenger
Hath greedy lookt with admiration,
And faine would know his birth, and what he were,
How there erected, and how long agone:
Enquires and asks his fellow travailer
What he hath heard and his opinion:*

*And he knowes nothing. Then he turnes againe
And looks and sighs, and then admires afresh,
And in himselfe with sorrow doth complaine
The misery of dark forgetfulnesse;
Angrie with time that nothing should remain,
Our greatest wonders-wonder to expresse.*

*Then ignorance, with fabulous discourse,
Robbing faire arte and cunning of their right,
Tels how those stones were by the devil’s force
From Affricke brought to Ireland in a night,
And thence to Britannie by magicke course,
From giants hand redeem’d by Merlin’s sleight.*

(Samuel Daniel, 1599)

Samuel Daniel was mentioned in a 1978 *Antiquity* editorial by his namesake Glyn, who probably knew this extract but, so far as I know, didn’t publish it. I give it an airing now to encourage the Stonehenge team. Keep going, dear colleagues! “Mankind cannot stand too

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much reality”, says a much later poet, but it certainly needs it in this case, in strong doses, served with arte and cunning.

🏆 Congratulations to our Prize winners for 2011. The Antiquity Prize went to Steve Mithen, Bill Finlayson, Sam Smith, Emma Jenkins, Mohammed Najjar and Darko Maričević for their description of the 11600 BP congregational site at WF16 (Wadi Faynan in Jordan, pp. 350–64). The Ben Cullen Prize (effectively the runner up to the best article), was won by Dorian Fuller, Nicole Boivin, Tom Hoogervorst and Robin Allaby for their research on early traffic in plants across the Indian Ocean (pp. 544–58). The panel also highly recommended Carl Knappett, Ray Rivers and Tim Evans for their model of the impact of the Thera event on maritime traffic (pp. 1008–23) and Rod Campbell, Zhipeng Li, Yuling He and Yuan Jing for their study of bone-working at Anyang (pp. 1279–97).

The winner of the Antiquity Photographic Prize 2011 was Chris Ceaser for his portrait of a frosty Castlerigg (p. 1125), and the runner up was Manuel Gonzales-Morales for his striking evocation of work in progress at the El Mirón Cave (p. 710).

Let’s also salute the popular choice: the articles (from all issues) most downloaded in 2011. Top, with 1709 hits, was Trevor Watkins on the (new) *Neolithic revolution in the Middle East* published in 2010; no. 2 was James Hornell’s *Sailing ship in Ancient Egypt*—which appeared in 1943, followed by Thurstan Shaw’s 1969 article on *Archaeology in Nigeria*. At no. 4, *The Farm Beneath the Sand* of 2009 heralded the success of ancient dirt DNA, then came Jill Goulder on Uruk’s *bevel-rim bowl* (2010), the Highams’ new *chronological framework for Southeast Asia* (2009), Søren Sindbæk’s *Viking networks* (2007), an update on *Teotihuacan* by George Cowgill (2008) and David Clarke’s *Loss of Innocence* (1973), which came in at no. 9. No. 10 was the *cart ruts of Malta* by Derek Mottershead *et al.* (2008). Top of the Project Gallery (with 17290 hits) was *Searching for the origin of African rice domestication* by Shawn Sabrina Murray (2004). The Project Gallery is a device of only the last decade but even here the most popular visits ranged wide: the Viking grave at Bodzia, Neolithic Jericho and the northern Cursades were from 2011 and the oldest chocolate from 2007; three out of the ten most downloaded papers were published in 2003.

It is excellent to see so much old work revisited, but of course we have barely begun to chart the mysterious ways of readers. Current events, new discoveries, university courses and the sheep tracks of the blogosphere must all play a role in their choices. However, ‘impact factor’ assessors should note that only five out of our twenty most accessed research papers were published in the last two years (the period of assessment). Perhaps, in contrast to other subjects, good archaeology stays forever useful!

Erratum: in my last editorial I wrongly attributed the giant kofun pictured on p.8 to Ojin rather than Nisanzai. I apologise to everyone for the mistake.

Martin Carver
York, 1 June 2012