


The  **Courier** A window open on the world

April 1974 (27th year) - 2.40 French francs

ARCHAEOLOGY  
AND  
ART OF

Albania  
Ecuador  
China  
Bulgaria







Photo © Luc Joubert, Paris

## TREASURES OF WORLD ART

87

### *Phoenician Hunting Scene*

Processions of plants, animals and human figures are portrayed in this detail (above) of a 2,700-year-old Phoenician silver dish (right). Papyri, lions, gazelles, stags, archers and horsemen are embossed and engraved in these scenes from the hunt. The Phoenicians traded with all the peoples of the Mediterranean basin and were brilliantly skilful craftsmen in gold and silver whose works have been found in Greece, Italy, Carthage and even Iraq. Their civilization flourished on the eastern shores of the Mediterranean in present-day Lebanon and Syria, as well as Carthage.



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**Cover**

Head of Saint Helena, a detail in full colour from an icon by the great 16th-century Albanian painter, Onufri. Left, the complete work. It depicts, on either side of the Holy Cross, the Roman emperor Constantine and his mother, Saint Helena (rectangle on right). Saint Helena was born about 250 A.D. and died in Rome in 327. She was an ardent propagator of Christianity, and while on a pilgrimage to Jerusalem was responsible for the excavation of many sites, including the palace of Pontius Pilate, Roman procurator of Judea.

Photo Nikoline Baba, Tirana, Albania



# Illyria of yesterday Albania of today

Archaeological excavations over the past 30 years at hundreds of ancient sites have thrown new light on the earliest ancestors of the Albanian people

**by Muzafer Korkuti**

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**MUZAFER KORKUTI**, Albanian historian and archaeologist, is a leading authority and the author of many studies on Albanian antiquity. The article we publish here is based on a special study by the author entitled in Albanian, "Shqipëria Arkeologjike" (Archaeological Albania), recently published in a trilingual (Albanian, French and English) edition by the Archaeological Section of the Institute of History and Languages at the National University of Tirana (Albania).

**I**N 1948, workers draining the Maliq marshes in southeast Albania discovered potsherds, horn tools and small flint knives embedded in the mud of a drainage channel. Quite by chance they had stumbled across an important prehistoric site.

To appreciate the significance of their find it is essential to understand the existing state of Albanian archaeology and current theories on the history and civilization of the Illyrians and their direct descendants, the Albanians.

At the beginning of this century, the archaeological map of Albania was virtually blank. The limited amount of

research that went on was the work of foreign scholars who were mainly interested in Greek and Roman civilization and hence confined their attention to the Albanian coastal towns which the Greeks and Romans had colonized. Even those whose interests ranged wider did not go into the fundamental questions of Illyrian history.

Yet Albania is a country of ancient culture and its soil has been inhabited since prehistoric times. The Illyrians were formidable warriors, as we know from their stiff resistance to the Romans between 6 and 9 A.D. They were also skilful metal-workers and potters.



Archaeological research in recent years has shown that Albania can boast a continued period of inhabitation going back to prehistoric times. Left, an early Iron Age burial mound after its excavation in the region of Këneta in north east Albania. Above right, a striking sphinx-like creature with a woman's head and bust, a bird's wing and the talons of a bird or a lion. It was discovered in the ruins of Antigonea, in southern Albania.





Photos Mehmet Kallfa, Tirana

Nevertheless, the culture and civilization of the indigenous population of Albania continued to be largely ignored until the end of the Second World War, which saw the birth of Albanian archaeology as a scientific discipline.

Albanian archaeologists began to delve into the history of their country. Some of their finds have been sensational, and today they can look back on nearly twenty-eight years of systematic work which has illuminated many previously obscure aspects of Illyrian history.

They have excavated a large number of settlements, fortresses and necropolises from various periods, and the fruits of their work can be seen in the ancient castles which tower over the city suburbs of modern Albania, in fortified settlements deep in the heart of the countryside, and in a host of museums scattered about the country. Albania currently boasts over 170 archaeological sites and new ones open each year.

It had long been believed that the Illyrians brought Iron Age civilization

to the Balkans, which they reached as part of a great wave of migrations from Central Europe during the second half of the second millennium B.C. The excavations at Maliq and elsewhere were to disprove this.

For six years archaeologists worked at Maliq. They discovered that the site consisted of several layers, and that it had been inhabited from the late Neolithic Age (the first half of the third millennium B.C.) until the late Bronze Age (the end of the second millennium B.C.).

The late Neolithic layer revealed the remains of rectangular huts with wattle and daub walls and clay floors. Each hut had a space set aside for an oven. Containers and potsherds of various shapes and decoration were also unearthed from this layer.

During the Aeneolithic Age (the transitional period between the Neolithic Age and the Bronze Age), the inhabitants of Maliq lived in lake dwellings built on piles, hundreds of which were dug out during the excavations. Aeneolithic copper axes also came to light, along with a rich

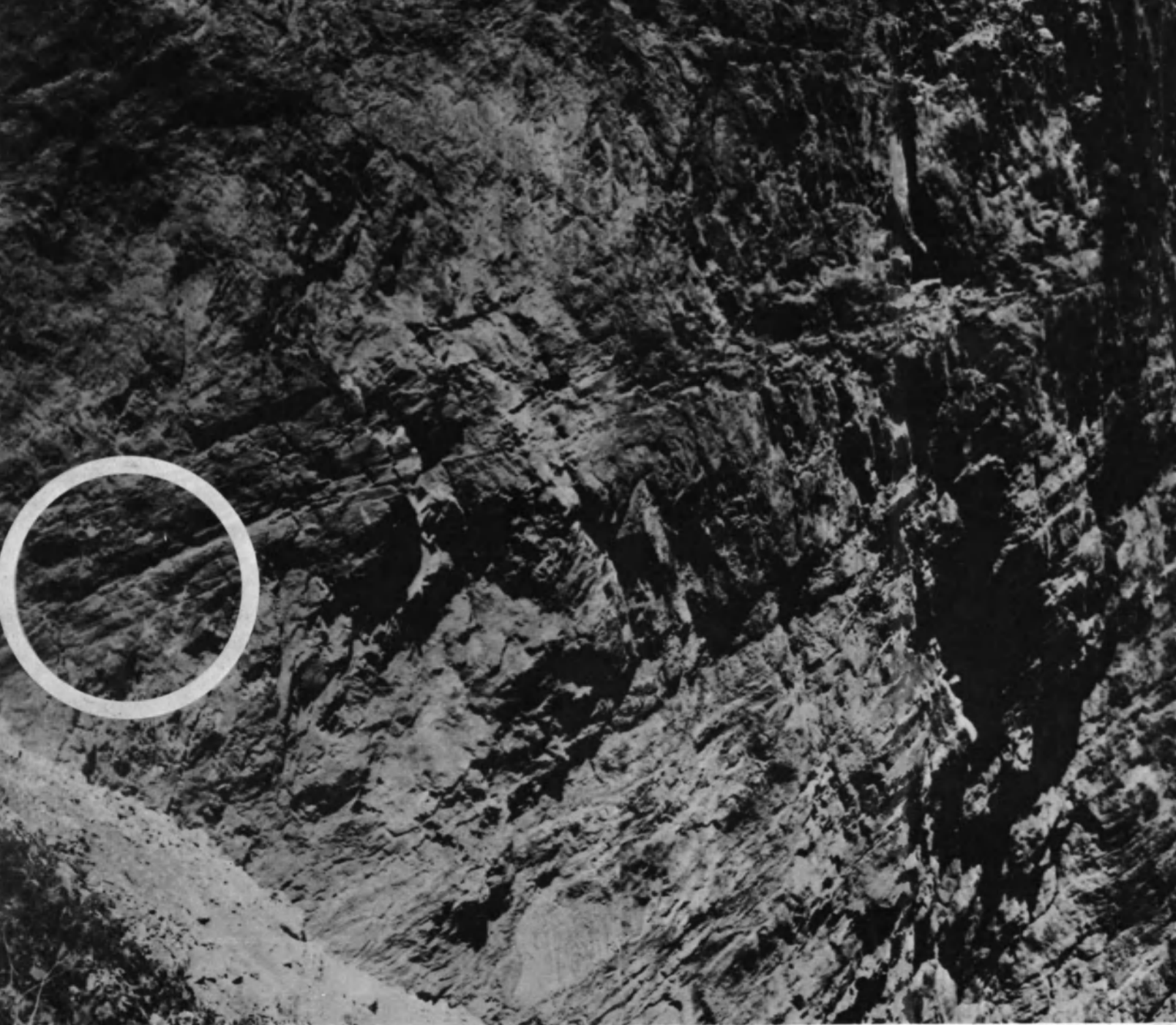
collection of pottery decorated with geometric patterns on black and grey glazes.

The Maliq site was inhabited right through the Bronze Age, but by this time the water level had dropped and the huts were being built on the ground. Most of the Bronze Age specimens at Maliq were pots which had several features in common with those from the previous period, although some new forms and designs had also been developed.

Meanwhile, archaeologists were learning more about the Bronze Age population of present-day Albania from excavations of tumuli on the Pazhok plain near the city of Elbasan. Tumuli—earth and stone burial mounds standing anything up to four metres high—have revealed a great deal of information about Illyrian civilization, for the Illyrians believed in a life after death and were buried with objects such as weapons, jewellery, pottery and tools which would help them in the after-life.

After meticulous examination, it was discovered that the Bronze Age tumuli

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### FROM ILLYRIA TO ALBANIA (Continued)

on the Pazhok plain bore a remarkable resemblance to later, Illyrian Iron Age tumuli at Kruma and Këneta in northern Albania and at Vodhina and elsewhere in the south. Both Bronze and Iron Age tumuli had been built in the same way and identical funeral rites had been performed in each period. Furthermore, there was a close similarity between the contents of the Bronze and Iron Age graves. All this indicated that the people buried in the tumuli at each period belonged to the same tribe.

Some extremely important middle and late Bronze Age objects were unearthed at Pazhok: bronze swords, spears, daggers, gold and bronze ornaments, and earthenware. The pottery revealed several features of the earlier Aeneolithic tradition and suggested that the people who lived there during the Bronze Age were indigenous.

The experts' observations and conclusions from their discoveries at Pazhok and Maliq may be summed up as follows.

First of all, the late Neolithic civilization discovered at Maliq (and at another prehistoric site at Kamnik in the Kolonja region) is in many ways similar to contemporary cultures in the nearby south and must be seen as part of the great Balkan-Anatolian cultural complex. This means that the Maliq Neolithic civilization originated in the southeast.

Secondly, the Aeneolithic population of Maliq also came from the southeast. Thirdly, the Bronze Age inhabitants of the region were the direct descendants of the Aeneolithic Age population, and the distinguishing feature of their culture, their pottery, inherited many characteristics from that of the previous era.

Finally, this pottery has many new features which have been found on other Bronze Age sites in Albania and which are also characteristic of Illyrian Iron Age pottery.

All this evidence supports the hypothesis that the Bronze Age civilization discovered in Albania is Illyrian, and that the Illyrians were formed in the Balkans and already existed as a people by the beginning of the Bronze Age. In other words Illyrian civilization in Albania is much older than had been thought.

One of the main fields in which Albanian archaeologists have been active has been research into Illyrian civilization during the Iron Age, when it reached its apogee. They have concentrated mainly on excavating necropolises and fortified settlements and have made particularly important discoveries in tumuli on a site in the



## DEER HUNT MOUNTAIN ROCK

Albania's oldest rock painting (left, circled) dating back to the beginning of the Iron Age was recently discovered on the face of "Spile Rock" in the course of archaeological work which unearthed a prehistoric settlement near the village of Tren in eastern Albania. Below, enlarged detail of rock painting depicting mounted hunters and dogs in pursuit of a deer.

Photos Mehmet Kallfa, Tirana



Mati river valley, at Vajza in the Vlora district and at Upper Dropull near to Gjirokastra.

In the Mati valley archaeologists excavated thirty-five tumuli while a dam was being built for a hydroelectric power station. Most of the tumuli dated from early in the last millenium B.C., although others were more recent and some were even put up during the Roman Empire.

The necropolis belonged to an Illyrian tribe known to history as the Pirusts. They were renowned as tough fighters, and the excavations produced evidence that they were equally proficient as metalworkers.

For the Mati valley tumuli yielded a surprisingly large number of bronze and iron objects: spearheads of various sizes, swords, daggers, helmets and other weapons, as well as

**CONTINUED NEXT PAGE**



Terracotta figurine of a woman carrying a water pitcher. It was unearthed close to the monumental fountain of Apollonia (4th-3rd century B.C.), one of the great cities of ancient Albania, on the Adriatic coast.

The ancient inhabitants of Albania (the Illyrians) showed great skill and imagination in the fashioning of their pottery and particularly in the shapes and sizes of their earthenware handles. Right, large-eared urn found in a burial mound in the valley of the Mati river in northern Albania.

Photo Albanian Embassy, Paris

### FROM ILLYRIA TO ALBANIA (Continued)

ornamental objects—clasps, necklaces, buttons, bracelets and diadems.

The earliest fortified settlements in Albania date from the transitional period between the Bronze Age and the Iron Age. Their ruins can be seen scattered throughout southern Albania.

These early fortresses are usually found in strategic positions on high ground, dominating fertile plains and river valleys and surrounded by good pasture land. They conform to no standard layout since they were skillfully adapted to local topographical conditions so that building was reduced to a minimum. Remains of wattle and daub huts have been discovered within walls made of huge blocks of rough stone put together without mortar, and in some places more than ten feet thick.

Detailed study has revealed conclusively that the early Iron Age forts at Gajtan, Tren and Rosuja were used by Illyrian tribes for defensive purposes. There is no evidence of any economic activity worth speaking of;







they were simply strongholds where the people and their flocks could take refuge in time of war.

The second half of the Iron Age in Albania saw the birth of a group of Illyrian kingdoms and the development of a system of economic production based on slave ownership. A number of castles and fortified settlements in southern Illyria date from this period.

Many of these settlements have now been discovered and studied. Some of them were added onto existing forts; others were entirely new. The walls of these late Iron Age forts were built with remarkable technical sophistication of rectangular blocks of skillfully hewn stone laid perfectly flush without mortar.

A major discovery was a rectangular stadium dating from the 3rd-2nd centuries B.C. It was found in the ruins of the ancient Illyrian city of Amantia, which is mentioned by fourth-century Greek geographers and stood on the site of the present-day village of Ploça. Seventeen tiers of stone seats have

been uncovered on one side of this well-preserved stadium, eight on the other.

In the ruins of the ancient Illyrian city of Dimale (present-day Krotina), a portico with seven entrances has been excavated, and at Byllis, once so powerful that it minted its own coinage, the remains of a theatre have been found.

For several years now work has also been going on in the imposing ruins of Antigonea in the Drino valley in southern Albania, near the modern town of Gjirokastër. Visitors to the excavations can stroll along the straight streets and walk into the houses of this once-great Illyrian city.

In Lower Selenica four monumental graves hewn into the rock have been discovered among the remains of an Illyrian settlement whose name is still unknown. The burial vault of one of the graves contained dozens of weapons, bronze and earthenware vases, and many gold and silver ornaments, including a remarkable belt

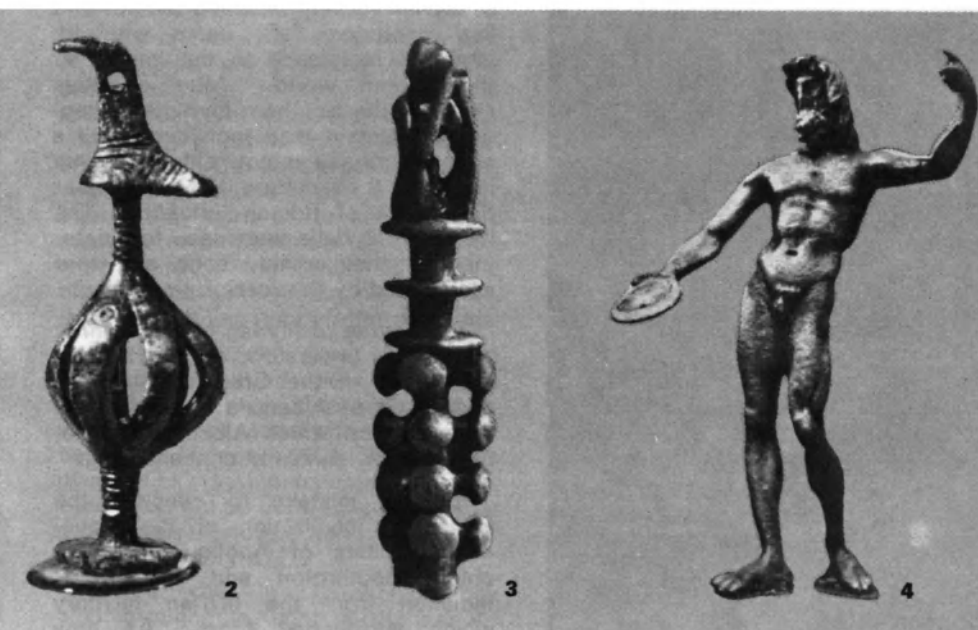
made of a thin strip of silver carved with three horsemen and a warrior. In the same grave was a pair of iron shackles attached to the legs of a skeleton—a slave who had been put there to serve his master in the next world.

Although there is relatively little monumental building in Illyrian cities, they have yielded an abundance of objects which have given historians a profound insight into the economic, social and cultural development of Illyria.

Numerically, pottery—such as containers large and small for storing and transporting wine, oil and grain—takes pride of place among the findings, along with metal tools and building materials. There are fewer weapons, ornamental jewellery and other decorative objects.

An interesting feature is that some pithoi, or wine-jars, bear their makers' seals, and we can still read on them Illyrian names like Trito, Bato, Pito, Genthios and Plator. Metal picks,

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## MYTHOLOGY AND PREHISTORY

Excavations in Albania have produced a wealth of artifacts that throw new light on its mythology and ancient cultures. The 5,000-year-old Neolithic earthenware figurine (1) found at Kamnik, in south-east Albania, is a symbol of the earth-mother cult. In burial mounds at Kuçi Zi, in the same region, many bronze objects have been found in the form of birds (2) and human figures (3) as well as bracelets and clasps. They are believed to have been used as amulets and ornaments. They reveal the skill of Albania's metal craftsmen in the 8th century B.C. The small bronze figurine (4) portrays Poseidon, Greek god of the sea. It dates from the 2nd century B.C. and was unearthed at Antigonea, in southern Albania.

Photos Mehmet Kallfa, Tirana

**MARBLE CITY OF ANCIENT ILLYRIA.** Right, colonnade of white marble statues discovered at Apollonia, western Albania, a coastal city inhabited during the 4th century B.C. by Illyrians and by Greek settlers from Corinth and Corfu.

**5,000-YEAR-OLD LAKE-DWELLING COMMUNITY.** Workers draining a swamp in south-east Albania several years ago discovered a five-thousand-year-old lake-dwelling community. Five years of excavation brought to light a culture extending from the late Neolithic era up to the end of the Bronze Age. Below, remains of the dwelling site, showing the piles on which were built rectangular-shaped huts with walls of wattle and daub.



Photo Albanian Embassy, Paris

#### **FROM ILLYRIA TO ALBANIA** *(Continued)*

sickles, scythes, pruning knives and ploughs have also been discovered in these late Iron Age fortified towns, along with tiles and bricks in such enormous quantities that—given the transport difficulties obtaining at that time—we can conclude that they were manufactured locally.

The rise of Illyrian cities during the 4th century B.C. was followed by a period of prosperity which lasted roughly from the 3rd to the middle of the 2nd century B.C. This was a time of intense political, economic and cultural activity in Illyria. Several settlements which had hitherto been little more than villages now expanded and became in a real sense cities.

The great coastal cities of Dyr-rhachion, Apollonia and Bouthroton became the main centres of Hellenistic culture in southern Illyria and as such they boosted the region's economic and cultural development. Commercial and other contacts between the Illyrian tribal aristocracy and these Greek cities further accentuated the economic inequalities and social differences in Illyria. But at the same time, trade expanded and the new society based on slave-ownership began to forge ahead.

The great age of Illyria stretched from the 4th to the 2nd centuries B.C., and during this period she made a sizeable contribution to the life of the Greek cities on the coast.

The sequel to the dynamic expansion of Illyrian society between the 4th and 2nd centuries B.C. came with its vigorous resistance to the impact of the Roman world. After a bitter struggle, the Southern Illyrians managed to maintain their individuality as a people virtually intact, although from this time their culture begins to bear the marks of Roman influence. The Northern Illyrians were less fortunate: they lost their ethnic identity and were assimilated by the foreign invaders.

The course of Illyrian history cannot be properly understood without detailed knowledge of the Greek and Roman civilization of Albania's coastal cities, a subject on which Albanian archaeologists are currently concentrating.

It is a mistake to consider the Hellenistic civilization of the slave-owning cities of Apollonia, Dyr-rhachion, Bouthroton and Orichon in isolation from the Illyrian territory which surrounded them. As time



went by, more and more Illyrians went to live in these cities and made a distinctive contribution to their life.

The architecture of Apollonia is that of a typical slave-owning city. The aristocracy led a life of ease and luxury, as we can see from the sophisticated 1st-century B.C. houses excavated in the northwest of the city opposite the modern village of Pojan. There are floors of brightly-coloured mosaics, some of which are decorated with geometric and floral motifs, while others depict mythological scenes, such as Achilles fighting the Amazons.

One of Apollonia's most magnificent and best-preserved monuments was unearthed during systematic excavations carried out north of the city between 1964 and 1968. This is the *nympheum*, or monumental fountain, which was put up during the city's most prosperous period, around the end of the 4th century B.C.

Recent work in Dyrrhachion has also brought to light a number of important buildings, including the city's

amphitheatre, which is comparable in style and size to the biggest Roman amphitheatres found elsewhere in the Mediterranean world. Excavations at Bouthroton and Orichon have likewise provided information about Albania's ancient history and Illyrian involvement in the life of the Greek cities on the Coast.

During the last 28 years, Albanian archaeologists have also made a detailed study of early medieval Albania and have drawn particular attention to two points. Firstly, they stress that although Albanian civilization extended over a wide area, it had a pronounced degree of cultural unity. Secondly, they point to the persistence of Illyrian influences, particularly as reflected in metal ornaments of the period.

The Illyrian tradition mainly survived where mining and metal-working continued without a break, and in fact traces of the Illyrian cultural heritage still exist today in those parts of Albania where there are rich mineral deposits and where metals are mined and

worked on the spot. But it is hardly surprising that the medieval Albanians should have inherited this and other traditions. They were after all the direct descendants of the Illyrians.

This is not to say that early medieval Albanian civilization was immune to outside influences. It was not. Albanians learned much from their contact with the Roman and Byzantine worlds.

Yet the crucial fact remains that the medieval Albanians were the direct descendants of the ancient Illyrians. They even owed their name to their Illyrian ancestry, for Byzantine chroniclers used the name of one small Illyrian tribe, the *Albanoi*, to describe the whole Illyrian people.

During the early Middle Ages this term and its derivatives such as *Alban*, *Arban* and *Arber* gradually came to denote the whole area occupied by the old indigenous Illyrian population. It is just one more proof to add to the multitude unearthed by archeologists, of the ancient roots of the Albanian people. ■





Left, "King David", a fresco painting by Onufri, adorning the church at Shpat in central Albania.

# ONUFRİ

## MASTER OF FANTASY AND REALISM

A 16th-century Albanian painter  
of icons and frescoes  
virtually unknown outside his country

by *Theophan Popa*

**W**HEN Michelangelo, Titian and Tintoretto were producing works of art in Italy which became famous in their day, another great artist, only a few hundred kilometres away on the other side of the Adriatic, was painting masterpieces which are still practically unknown today outside his country. The artist, an Albanian priest, whose only name known to us is "Onufri", produced a large number of frescoes and icons of rare quality and powerful originality. It is only now that he is beginning to find his place in the world of art as one of the great painters of his age.

Onufri, most of whose works fortunately remain intact, worked chiefly at Elbasan, a small town in central Albania. He injected new life into the Byzantine pictorial art of his time which was until then shackled to medieval tradition. His influence led to a search for realistic human expression and movement, and to an

attention to life-like detail which had never before appeared in Albanian painting.

Albania was for many centuries part of the Byzantine empire. During the Middle Ages the Albanian Church observed Greek Orthodox rites, Greek became the country's literary language, while Byzantine art and architecture, spreading from Constantinople, took root and flourished there.

In the 13th and 14th centuries, under the Byzantine Paleologus dynasty, Albania enjoyed a period of remarkable economic and social progress. The feudal chiefs formed principalities which became independent of the Byzantine empire and less subjected to the political, religious and cultural authority of Constantinople. Artistic expression began to assume certain distinct characteristics of its own. One of these was a search for true-to-life art, but the movement was arrested at an early stage by the Ottoman conquest in the second half of the 15th century.

A period of turbulence ensued during which the length and breadth of the land were torn asunder by insurrections against the invader. Struggling to defend their language and culture against the arbitrary rule of the Ottomans, the Albanians joined forces with their neighbours, Greeks, Serbs, Bulgarians, Macedonians and Montenegrans who were all trying to rid themselves of the common yoke. It was during these sorely trying times that Onufri appeared.

We have very little information about the artist's life—neither the date of his birth nor that of his death are known. He worked during the first half of the 16th century, and a few autographic inscriptions appear on some of his frescoes covering the walls of the churches of Elbasan, Shelcan and Valsh. Some of these inscriptions are simple prayers, and one of them dates the fresco as 1554. His son Nicola, who was also a painter, left some clues on a fresco painted in 1578—scraps of information indicating that Onufri married, had children, was ordained and became archpriest of Elbasan.

Information about his artistic training is no more plentiful. He was probably able to study frescoes and icons at leisure, for at the time there were innumerable and very fine examples of both. Some can still be seen today, but a great many have been lost. It is almost certain that Onufri must have begun work in Berat, a lively centre on the river Osum. He presumably studied in the studio of a master-painter who, according to the custom of the times, passed on to his pupil the secrets of his art.

The life-like expressions of Onufri's characters were a distinct departure from traditional Byzantine painting, and led to the supposition that the painter visited Italy and gained inspiration from the various Renaissance schools which in the early 16th century were at the height of their brilliance. However, Onufri restricted his art to large-scale

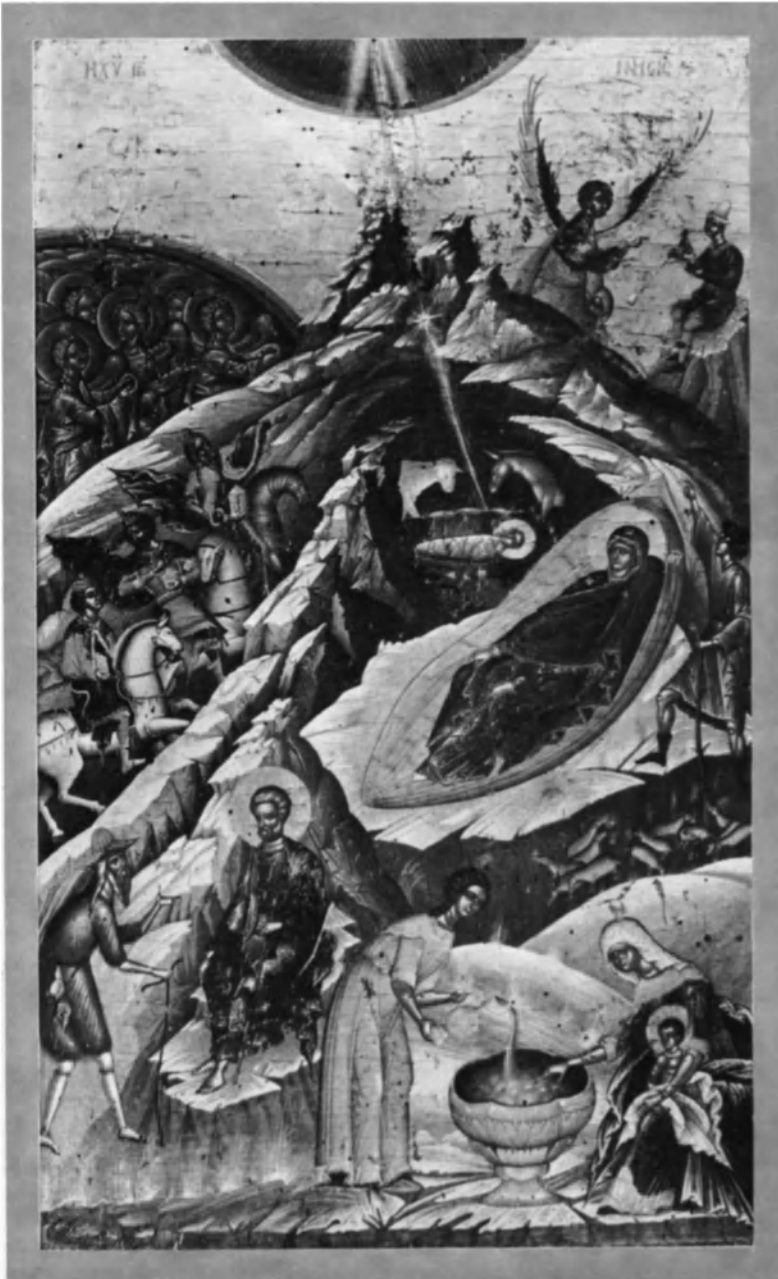
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THEOPHAN POPA, Albanian art historian, has devoted numerous studies to the work of Onufri.

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## Away from the traditional Towards a fresh realism

A painter who deserves to be better known outside his country is the Albanian 16th-century artist, Onufri, who produced some of the most astonishing icons and frescoes of the late Middle Ages. Onufri, who had a keen eye for colour and form, often broke away from traditional Byzantine painting and took delight in enriching his works with realistic and shrewdly observed details of the landscapes, architecture, clothing and other everyday objects of different parts of Albania. On this double page we present Onufri's magnificent icon painting, "The Nativity" (1) and four details from the same work: (2) a shepherd; the drinking gourd at his belt is exactly the same as those used today by Albanian shepherds. (3) One of the Three Kings. (4) The bathing of the Infant. (5) The archangel announcing the birth of Jesus; the shepherd's bonnet and musical instrument are still seen in Albania.



Photos Albanian Embassy, Paris

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4



5

mural paintings and to easel work for icons.

His admirable frescoes cover the walls of the churches of St. Nicholas at Shelcan, St. Venerand at Valsh, near Elbasan, and St. Theodore at Berat. Other churches at Berat are richly decorated with his icons. He is known to have worked in Greece where he painted the fresco of the Holy Apostles' Church in the Macedonian town of Kastoria. His comprehensive work embraces hundreds of single figures and scenes of a rich variety of compositions.

Onufri observes the tradition of pictorial narrative which sought to provide religious instruction in works of art, but his compositions are powerfully original and the expressions of his subjects have a strong element of realism and imagination. This is particularly exemplified in an icon of the "Presentation in the Temple", where the Virgin is met by the archpriest and a number of women.

Onufri likewise gave a new sense of realism to the treatment of accessory motifs. His "Entry into Jerusalem" has an architectural background showing red-tiled house-roofs with two eaves to drain off rain-water, just as they were in Elbasan during the painter's lifetime and just as they still are today. Another example is the "Last Supper" at which the Apostles have table-napkins decorated with narrow red bands. These motifs are still used today on table napkins in Albania.

Again in the "Nativity" (both fresco and icon), Onufri paints a shepherd with a gourd attached to his belt just like the drinking gourds used today by Albanian shepherds.

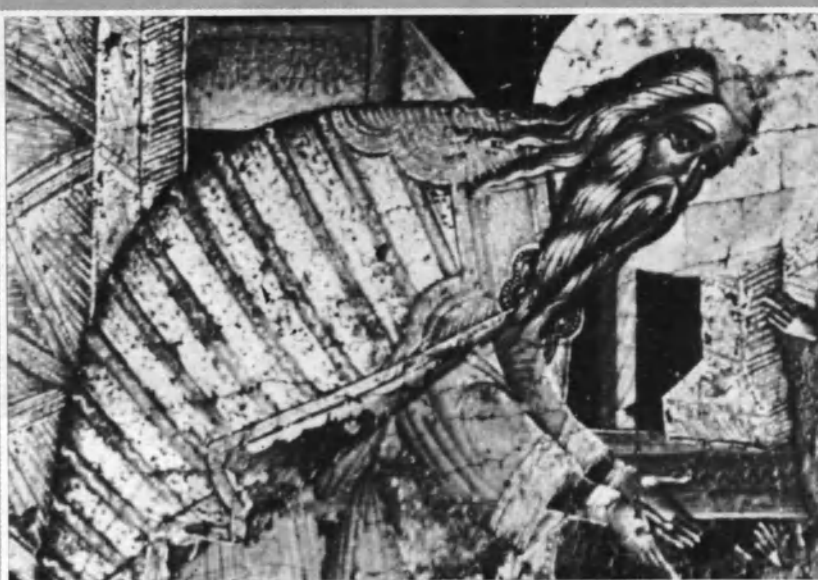
Right up to the 19th century all Albanian religious painting bore the stamp of Onufri's influence: his plasticity of form, transparency and contrast of colour, dynamic composition and intense spirituality in facial expression all played a decisive role in the subsequent trends followed by Albanian art.

Besides Onufri's son, Nicola, a whole line of anonymous 17th century painters followed in the master's footsteps, but none of them grew to his stature. The 18th century produced another Albanian master, David of Selenica, who reached a remarkable degree of perfection, but creative originality in religious painting died with him.

Onufri is now not only recognized as a great master of Albanian painting, but his name is beginning to take a deservedly prominent place among those artists who throughout the ages have enriched the cultural heritage of humanity as a whole. ■



THE PRESENTATION IN THE TEMPLE, another icon painting by Onufri. Note how skilfully the artist manages to incorporate vaulted ceilings, pavilion roofs, balconies and other architectural features of his time into this work, depicting Mary, mother of Jesus, finding her son among the doctors in the temple at Jerusalem. The narrow coloured bands on the stole worn by the archpriest greeting Mary (detail below) are still a feature of Albanian folk art weaving.



## Fantasy and Reality

In some of his icons, Onufri seems to have let his imagination run wild, depicting hallucinating panoramas and landscapes peopled by strange diabolic or angelic creatures. "The Baptism of Christ" (right) is a remarkable example of fantasy and realism combined.



Photo Albanian Embassy, Paris



# THE WORLD'S OLDEST PAINTING ON SILK

Visions of Heaven, Earth  
and the Underworld  
in a 2,000-year-old Chinese tomb

by *Wen Pien*

**I**N April 1972 an early Han-dynasty tomb dating from the second century B.C. was discovered at Ma-Wang-T'ui in the eastern suburb of Ch'ang-sha, in Hunan Province. Ma-Wang-T'ui is a mound more than fifty metres across and more than twenty metres in height. In the tomb beneath the mound was discovered a woman's body in an astonishingly good state of preservation. The body, swathed with twenty layers of silk and gauze, was half immersed in a reddish fluid.

The layout of the tomb is fairly elaborate. Its burial chamber lay 20 metres below the top of the mound. Inside, at the centre of a triple enclosure of wooden planks was a triple coffin. Funerary objects were found between the wooden enclosures. Outside this was a covering of charcoal more than 30 cm. thick, weighing over 10,000 chin (5 tons). This in turn was sealed with white clay 60 to 130 cm. thick. The charcoal and clay protecting the coffin from damp and the means of embalment used no doubt account for the extraordinary state of preservation of the body and burial accessories.

When the body was removed from the coffin, the skin and flesh were found to be so firm and supple that one could have believed the woman had only recently died.

All three coffins are remarkable works of art. The outer casket, lacquered black, has paintings in white, red and yellow of clouds or mist and strange beasts and birds wrestling, chasing each other and playing music or dancing. The middle casket, lacquered red, is decorated with vigorous paintings of two dragons and two tigers fighting together. The innermost casket is covered with silk having a "satin-stitch" embroidered border and ornamented with lozenge-shaped designs of golden, black and emerald feathers. This is the first discovery of a silk coffin-covering of this kind.

Between the wooden enclosures

were found over a thousand funerary objects, including silken fabrics, lacquerware, wooden, bamboo and pottery utensils, grain and other foodstuffs.

Among the silk objects were more than forty garments, slippers and stockings, all in good condition, as well as more than twenty embroidered pillows, aromatic pouches and wrappers. There were also lengths of fabric 38.5 cm. to 50 cm. wide which represent most of the varieties of Han-dynasty silk known to us: satin, silk, gauze, embroideries, brocade and damask.

The designs, woven, painted or embroidered, depict animals, clouds, plants, flowers and variously shaped geometric designs. The gauze is so light that one white inner garment, 128 cm. in length with sleeves measuring 190 cm. from cuff to cuff, weighs only 49 grammes. No thicker than the wings of a cicada, its texture is as fine as modern nylon. A brocade with a thick short pile on one side is another example of the high quality of Han-dynasty weaving.

The colours of these fabrics, derived for the most part from vegetable dyes, include brown, crimson, grey, red, fawn, buff, yellow, green, blue and white. Discovered for the first time are some lengths of silk dyed with cinnabar or painted in gold and silver with printed designs. There are also linen fabrics of different textures, the finest having 36 cross-threads to each square centimetre. This has a smooth glossy surface and is as strong as new linen today.

The most precious find, however, is the painting on silk draping the innermost coffin. Before the invention of paper it was usual for artists to paint on silk. This silk painting is T-shaped, 205 cm. long, 92 cm. wide at the top and just over half as wide at the bottom, with silk tassels attached to the corners.

The objects depicted cover a wide range including human figures, the sun and moon, birds, beasts, reptiles and

## COLOUR PAGES

The 4 colour pages that follow are devoted to the oldest example of painting on silk found so far. The painting was discovered in China in an early Han Dynasty Tomb (2nd century B.C.) unearthed at Ch'ang-sha in Hunan Province. Everything inside the tomb was in an almost perfect state of conservation including the embalmed body of a woman preserved for 2,000 years. The painting on silk, the most precious find among over 1,000 objects, covered the innermost casket of the woman's triple coffin. The painting comprises three sections representing the universe: Heaven, Earth and the Nether Regions, and is filled with creatures and representations from Chinese legends and mythology. The complete painting is shown on page 20.

### Opposite

Detail of the upper section showing eight small suns in the heavens and a large sun with a crow inside it. The ancient Chinese placed a toad and hare in the moon (symbols of immortality) and a crow in the sun (symbol of filial piety).

### Centre pages

#### Page 20

The complete painting. A rich kaleidoscope of colour and images, it depicts with its cosmic sweep the universe imagined by the Chinese 2,000 years ago.

#### Page 21

Top: This part of the lower section is dominated by a huge jade pendant through which the scaly bodies of dragons are entwined. Birds with human heads perch on strings of beads fanning out from the pendant.

Bottom: Detail of the middle section, portraying a dignified old lady (probably the noblewoman buried in the tomb) walking with the aid of a stick and attended by maidservants.

Photos House of Culture Publishers, Peking















legendary monsters, as well as sacrificial vessels and musical instruments. The whole painting is divided into three sections, representing the Heavens, the Earth, and the Nether Regions.

The upper section depicts a scene in heaven. In the upper right-hand corner is a round sun, inside it a crow and under it eight smaller suns with spreading foliage between them. According to an ancient Chinese myth there were once ten suns and ten golden crows on a huge tree known as *fusang* in a place called *T'ang-Ku*. These ten suns circled the sky in turn. When one sun came out, carried on the back of its crow, the other nine would rest under the boughs of the tree. A sun being carried by a crow may have symbolized the cycle of day and night.

Once all ten suns came out at the same time, so that plants and crops began to shrivel. Then the sage king Yao ordered a famous archer, Yi, to shoot them down, and Yi shot down nine suns and nine crows. This painting shows eight small suns only. Perhaps the artist deliberately concealed the ninth behind the leaves.

**I**N the upper left-hand corner is a crescent moon with a toad and a white hare in it, while a woman on a winged dragon is ascending towards it. This is a scene from another ancient myth which relates how the woman, *Ch'ang Ngo*, wife of the archer Yi, stole the elixir of immortality which her husband had obtained from the Queen Mother of the West and fled to the moon.

Between the sun and the moon hovers *Ch'u lung*, a deity with a man's head and a serpent's body, who has authority over heaven and earth. Five stork-like birds are flying towards him. Further down in the middle hangs a bell. The two capped and robed figures with folded hands below it are either the musicians who sound the bell or guardians of the gate of heaven.

Flanking them are two horizontal beams each supporting a vertical board, and on these boards are two leopards spotted red. The wooden structures probably represent the gate of heaven which the leopards are guarding. On either side of the bell are monsters riding on horses towards the sun and the moon, beneath which winged dragons with claws and fangs are breathing out red flames.

In the middle section, the main part

### Colour page opposite

Atop this celestial scene hovers *Ch'u-lung*, a deity with human head and serpent's body, who has authority over heaven and earth. The two capped and robed figures at the bottom are either musicians who sound the bell hanging above them or guardians of the gates of heaven (here depicted as twin pillars surmounted by leopards).

Photo House of Culture Publishers, Peking

of the painting, is a dignified and elegant old lady with elaborately dressed hair who is walking slowly with the help of a stick. Two kneeling figures in front are welcoming her with trays of food in their hands, while behind are three maidservants.

This old lady, the central figure in the painting, is a noblewoman. The curtain above her may represent some hangings in the sacrificial hall, while the horizontal line with coloured lozenge designs below the figures presumably stands for the ground.

The lower section of the painting appears to represent the earth and the ocean. Under the horizontal earth-line is a jade pendant, a symbol of nobility, from which two dragons are issuing and rearing upwards. Strings of beads suspended from the pendant fan out on either side above a jade chime, and on them perch winged birds with human heads.

Below these are two short tables beside which, facing each other, sit two rows of seven neatly dressed figures with folded hands. The tripods, boxes, pots, bowls and other utensils on the tables may be the sacrifice for the dead lady.

Underneath, supporting the tables with both hands, a mighty monster, half man and half bear, stands astride two fish-like monsters. Beside it are two tortoises with two owls on their backs. Since owls come out only at night, shunning the light of day, they are usually depicted as creatures of the Nether Regions.

At the very bottom are the two sea monsters with protruding mouths, fish tails and spotted intertwined bodies. These may be the creature called *Ao* which, according to early Chinese mythology, could support the heaviest weights. That would explain why they form the base of the whole composition.

Thus the striking scenes painted on the silk were inspired by myths and legends or represented the life of that period. Whether imaginary or based on life, they have been arranged by this unknown artist into one perfect whole, a gem of ancient pictorial art reflecting the high level reached by the Chinese painters of old.

The composition, though so rich in content, is no mere jumble of objects but pleasingly presented. The chief subject, the dead lady, has the central position to give prominence to the main theme, while the sun and moon and other accessories form an integral part of the whole.

The lines are fluid and vigorous and the objects depicted are remarkably lifelike. The garments of the dead lady, for example, are painted with exquisite delicacy of touch which conveys the texture of silk, while we can see that the monster supporting the earth is flexing its powerful muscles. The sun and moon, the dragons, leopards, tortoises, birds and sea monsters appear thoroughly vivid and lifelike.

The use of such mineral dyes as cinnabar, azurite and malachite has produced glowing and resplendent colours, while the perfect symmetry of the composition induces a sense of order and harmony.

The tomb has also yielded more than 180 pieces of lacquerware retaining their original lustre. Some of the lines on the surface designs are as fine as silken threads. Most of these wares are inscribed inside or outside with the name of the owner or with the purpose and capacity of the utensils. When first unearthed some of them contained lotus-root, or food made of rice and flour. On some lacquer plates were ox-bones, chicken-bones and fish.

**T**HE objects made of bamboo and wood include 162 wooden figurines, 312 bamboo slips and 48 bamboo vessels. The wooden figurines are dressed in coloured garments or have clothing painted on them. Twenty-three of them are giving a performance of music and dancing; opposite them are lacquer stands, screens, a walking-stick, a scented pouch, a powder-box and lacquer trays heaped with food. This evidently represents a feast during the dead lady's lifetime.

Slips of bamboo were used for writing on before the invention of paper. Those found in the tomb were inscribed in elegant calligraphy with the number, size and name of different objects in the tomb. These ink inscriptions are still clear and unblurred. The woven bamboo vessels with covers contained silk, pendants, meat, vegetables, eggs, fruit and medicinal herbs.

Among the musical instruments are a 25-stringed zither 1.16 metres long with four pegs; a pipe-organ 90 cm. long with 22 pipes in two rows; and twelve bamboo pitch-pipes. These well-preserved musical instruments provide valuable material for the study of ancient Chinese music.

There were 50 pottery objects in the tomb including tripods, food containers with lids and wine-pots, some with a yellow glaze or painted surface. These contained cereals, pickles and fruit.

Inscriptions in ink or clay seals on the funerary ware indicate that these objects belonged to the family of the Marquis of *T'ai*. According to Han-dynasty histories, the hereditary title of Marquis of *T'ai* was created in 193 B.C. and the title remained in the family for four generations. The woman in the tomb was probably the wife of the first marquis. This nobleman, who was chancellor of the Prince of *Ch'ang-sha*, ranked relatively low in the Han aristocracy.

The unearthing of the *Ma-Wang-T'ui* tomb is a significant discovery in contemporary Chinese archaeology, a find of considerable value for the study of the culture and history of the early Han Dynasty.



This imposing head forms the spout of an oval-shaped terracotta vessel. It was moulded by a potter of the Tuncahuán culture which flowered on the plateaus of northern Ecuador between 500 B.C. and 500 A.D. About one metre high and possibly representing a sarcophagus, the amphora is embellished with black and red geometric patterns suggestive of the texture and design of a fabric.

# THE ENIGMA OF ECUADOR'S ANCIENT POTTERY

Did it receive the imprint  
of an Asian people 4,500 years ago ?

by Jorge Enrique Adoum

**A**DDRESSING the Royal Geological Society in London just over a century ago, Sir Roderick Murchison, a well-known British geologist declared: "There was human civilization... in South America at the time of the older Stone Age in Western Europe."

Sir Roderick based his statement on the discovery of some ceramic vessels and gold figurines that James S. Wilson had unearthed two years earlier, in 1860, at an archaeological site on the coast of Ecuador.

The site of the discoveries was the scene of the first known "geological tragedy" in that part of the South American continent which was destined to become Ecuador. It consisted of a stratum of vegetal loam covered over with a thick layer of marine deposits, indicating that the Ecuadorian coast was once inhabited but then sank into the sea, only to rise again thousands of years later.

We do not know exactly what the objects were that Wilson discovered or where they are today. What we do know is that the "biography" of the Ecuadorian people goes back to the Valdivia culture which dates from 3200 to 1800 B.C. A number of ceramic pieces of this period are to be seen in

a magnificent exhibition of pre-Columbian art from Ecuador that has been travelling through Europe since 1973.

How Ecuador was given its name—it mean "equator" in Spanish—makes an interesting story. It was originally a confederation of tribes which 16th century chroniclers baptized the Kingdom of Quito. In the Spanish colonial period it was known as the *Real Audiencia de Quito* (the Judicial District of Quito under the authority of the Spanish Crown), and afterwards the *Presidencia* (Presidential District) of Quito.

By 1736 it was well known that the earth was round and measurements had been made of the terrestrial meridians in the polar regions. That year the French Royal Academy of Science sent a mission of geodesists to Quito to ascertain whether, as a result of its rotation, the earth was flattened at the equator as Giovanni Domenico Cassini, director of the Paris observatory, had claimed, instead of at the poles as Newton had maintained.

The surveyors found the equinoctial line to be twenty kilometres north of the capital, Quito. This is probably the only place where the line is not just an imaginary one: it has been drawn on the concrete base of a commemorative pyramid. The country then began to be called the "Land of the Equator" and subsequently this name was officially adopted, though it was somewhat ambiguous and could suggest that the country lay in Africa or some other place through which the earth's longest parallel passes.

The relative isolation of South America from the rest of the world

was originally a geological phenomenon dating back some two hundred million years. According to the theory of the German geophysicist, Alfred Wegener, South America was once a part of a single land mass that also included what are now the territories of Antarctica, Africa, India and Australia. This mass had in turn broken off from the primeval land mass that further comprised present-day Europe, North America, Greenland and Asia.

The future continents separated and moved westward, and as they did so they left behind telltale traces of their breakaway. The Red Sea, for example, is a vestige of the sundering of Africa from Asia, and North America seems to have left Greenland behind as it migrated ever farther to the west. Meanwhile South America had worked itself loose from the vast continent that Wegener called Gondwana, and formed an immense island drifting away from the rest of the world.

If we look closely at a map of the world, we see that the eastern coast of South America fits perfectly into the western coast of Africa, like a piece in a jigsaw puzzle about to be set in place. (For an earlier treatment of Wegener's theory of continental drift, which he formulated in 1912, see the "Unesco Courier", October 1963, p. 7.)

Science, however, is not content, to rely on such superficial evidence. It has dug deeper and found convincing proof of Wegener's thesis in the geological links between South America, Africa, India and Australia, in the continuity of the Mid-Ocean Ridge with its branches, and in a certain "family connexion" to be found bet-

JORGE ENRIQUE ADOUM, Ecuadorian poet and writer, was formerly National Director of Culture in Ecuador. Among his works are a 4-volume poetic cycle, "Los Cuadernos de la Tierra" (Notebooks on my Country, 1952-1962), and a play on the fall of the Inca Empire following the Spanish Conquest entitled "El Sol Bajo las Patas de los Caballos" (The Sun Trampled by Horses' Hooves). He is now a member of the editorial staff of the "Unesco Courier".



Photo © Gérard Dufresne, Paris



## ECUADOR'S ANCIENT POTTERY (Continued)

ween animal species that are now extinct on the New Continent—such as the woolly mammoth and the sabretoothed tiger—and those, past and present, of the African continent.

Here let us note that the oral history of peoples always begins with a legend. Throughout South America there is a legend, first recorded by the Spanish Chroniclers of the Indies, about an invasion of giants who came from the sea, destroyed the indigenous towns and raised megalithic monuments along the Pacific coast.

This legend may have its origin in the discovery of large-sized bones which, according to Alexander Humboldt, the German scientist and explorer (1769-1859), must have been "the remains of enormous unknown cetaceans"; according to some more imaginative archaeologists, they were the bones of the Andes mastodon or "carnivorous elephant".

But anthropologists are also perplexed by the enigma of America. They are not so much concerned with giants as with knowing how man first came to South America. The mongoloid features that are still apparent in the New World Indians seem to point to an Asian origin.

Professor Juan Comas, a leading authority on Latin American anthropology, asserts—and it is now considered an established fact—that 40,000 years ago wanderers from Asia crossed the Bering Strait on an ice bridge about fifty miles wide that then linked the two continents (See article by Prof. Comas, in the "Unesco Courier", August-September 1972, p. 46). By that time the land bridge of Central America had emerged from the ocean and thus enabled the nomads from the north to travel as far south as Tierra del Fuego.



Photos © Gérard Dufresne, Paris

Other theorists, such as Professor Paul Rivet, former director of the Paris Musée de l'Homme, who carried out research in Ecuador, claim that there was a twofold current of migration, a northern one made up of Mongolians and Eskimos who came by way of the Bering Strait, and a southern one consisting of Malayan-Polynesians who crossed the Pacific Ocean in fragile open sailing-craft.

Characteristics of the australoid race of Lagoa Santa in Brazil are also exhibited by the first-known "Ecuadorian", Punin man, whose skull was unearthed some 50 years ago in central Ecuador. Punin man is 6,000 years old according to carbon-14 tests.

**DOUBLE-CONE CERAMIC JAR**  
Bartholomé Ruiz, the first Spanish navigator to reach the coast of Ecuador in 1526, described with wonder a sea-going craft used by the Mantas Indians (a raft with a late sail) and the objects it carried. Dating from 500 B.C., the Mantena culture on the central coast of Ecuador was noted for its outstanding craftsmanship in metal and stone. Its pottery, usually coloured black, featured superb animal and human figures, realistically depicted or stylized in shapes as unexpected as this double-cone vessel topped with a human head.



Pre-Columbian remains found along the coast of Ecuador have been seen by some as evidence that Asians came to Ecuador 2,500 years before the Christian Era, blown off their course by a storm, and exerted a strong influence on the aboriginal cultures.

Dolico-cephalic skulls (long narrow) belonging to a fishing people were found in a lower stratum in Valdivia, whereas a more recent level has yielded the remains of a brachy-cephalic people (round headed) who introduced agriculture and a technique of baking clay so highly developed that the Valdivia culture may be considered the first ceramic centre in the New World.

Moreover, their ceramic "Venuses" have certain traits in common with the statuettes of the Jomon culture in Japan, and both types may possibly be related to some fertility cult common to both sides of the Pacific. The figurines also suggest that an early matriarchal society existed in Ecuador. Some of the coastal tribes worshipped the goddess Umiña, "goddess of the green stone", which may be a reference to jade.

Additional evidence of links with Asia comes from the Chorrera culture of Ecuador (1800 to 500 B.C.) with



## VENUS OF VALDIVIA

These three figurines are believed to represent female divinities. They are works of pottery of the Valdivia culture which developed on the southern coast of Ecuador from 3200 to 1800 B.C. Valdivia potters produced a great variety of ceramic "Venuses" (rarely over 5 cm. high) using finger-nails to shape eyes and eyebrows, mouths and hair. Certain scholars have advanced the hypothesis that pottery was introduced to Ecuador by an Asian (Japanese?) people who reached the Ecuadorian coast by 2500 B.C. and under whose influence the modelling and baking of clay developed.



its figures displaying typically oriental features and its finely-drawn ceramic work decorated with an iridescent metallic paint the technique of which remains unknown—subjected to temperatures of 1,000 degrees in laboratory tests, the metallic film still clings to the underlying pottery.

Other Asian associations are seen in the Chorrera clay models of buildings on truncated or stepped pyramids that are reminiscent of pagoda structures, and, most particularly, in a large number of "neck rests", similar to the type of oriental pillow made of fine porcelain or willow branches that could still be purchased in antique shops in Peking or Shanghai when the author was there a few years ago.

The most convincing piece of evidence, however, for certain advocates of the Asian hypothesis is to be found in the similarity between the rudders of rafts still used for navigation in South America, Viet-Nam and Taiwan. Since such rudders existed in China five centuries before the Christian Era, it has been assumed that they could have come from Asia to South America.

But the sea can be crossed in both directions. In 1947 Thor Heyerdahl, the Norwegian anthropologist and explorer, built one of these rafts, the

*Kon-Tiki*, on which he sailed from the Peruvian port of Callao to the atoll of Raroia in an attempt to prove that the islands of Polynesia were originally inhabited by aborigines from South America, remote ancestors of the mythical "noble savage" imagined by Montesquieu and discovered later by the French navigator, Louis de Bougainville, and by Captain James Cook.

Whatever the point of departure may have been, there is no doubt that there were trans-Pacific and inter-American contacts. The gigantic sculptures of Chile's Easter Island are parents—or children—of Polynesian wood sculpture. The cultivation of maize spread from Central America to the southernmost part of the South American continent. Utensils indisputably made in Ecuador have been found in Panamanian graves. In Ecuador and Peru there are place-names of Arawakan-Caribbean origin, and the great variety of human types found in the statuettes of the La Tolita culture in northern Ecuador either reflect striking ethnic differences or are the exaggerated, grotesque or even caricatural rendering of the features of strange invaders who landed on the coasts.

Some clay models represent houses

on stilts for protection against floods and wild beasts; others, built like sanctuaries on platforms, seem to imply the existence of a hierarchized and stratified society where political and religious power was in the hands of priest-chiefs and shamans whose dignity was easily recognized by their pectoral ornaments and nose-rings.

Ocarinas, whistles, rattles and drums no doubt played an important part in the religious rites performed to appease the gods. From mollusc shells they made recipients, ornaments, and strings of beads as fine as two millimetres in diameter which served as a kind of money for trade with the Andean peoples who acquired them in order to compel their own gods to give them rain.

All these cultures had different languages and different customs, though they had some features in common. For example, they all equated art and craftsmanship. The artist was considered a useful member of society because he wrought vessels and utensils for domestic use, and the artist, feeling the community's need for art, produced artifacts that were aesthetically pleasing to behold and to live with.

The extraordinary number of figurines found in La Tolita lead neces-

CONTINUED NEXT PAGE

(Continued)

sarily to the conclusion that many people, perhaps the entire population, were engaged in making and selling their artistic well-crafted products.

These were cultures whose oral traditions escape us. Centuries of imagination, creative effort and spiritual turmoil would be needed in order to develop systematic religion with mythical concepts of bird-men or leopard-men and idols which did not merely represent divinities, but actually incarnated them.

No one knows how this ideological process evolved or how long it went on. It must have culminated in a belief in some sort of survival of the soul, otherwise why would they have placed the bodies of their dead in a foetal position and buried them with jewels, pottery, clothing and food, as though replacing them in the womb of earth to be reborn to another life?

What intense hope must have gone into the effort to replace realism by a more abstract representation, and led to the unbridled "baroque" decoration on the vessels known as "witches' cauldrons", and the overly ornamented costumes still worn by dancers in solstice celebrations and on other high days. These coincide with the major feasts of the Christian calendar, though their significance has been forgotten. Perhaps, like all popular festivities, they are a way to cast off all restraints, perhaps nothing more than a manifestation of the humble human need to be "king for a day".

It is important to remember that since the wheel was unknown in these early cultures, they had no wheel on which to mould pottery. But nothing has ever prevented any people from developing the noble and all-embracing art of pottery in which man takes a handful of earth and fashions his own creations.

Perfectly symmetrical whorls for spindles were made by craftsmen of the Guangala culture of Ecuador (500 B.C. to 500 A.D.) and its jars have been compared to those of Crete. Olaf Holm, the German archaeologist, maintained that the ancient potters must have used large disk-shaped platters which they rotated with one hand while modelling the vessel they were making with the other.

The road from clay to metal was also a long one. No doubt gold was more elegantly wrought in other countries, but it was in La Tolita, from 500 B.C. to 500 A.D., that man first worked with platinum. The Danish scientist, Paul Bergsoe, discovered that the secret lay in softening the platinum by mixing it with molten gold—a technique that only began to be used in Europe in the 18th century.

These cultures lacked the plough in addition to the wheel. They survived—as some still do—on cereals and potatoes. From one period to the next, and from one region to another, they doggedly waged their



dramatic struggle against the environment, though not always successfully.

Along the coast they were plagued with eruptions of now extinct volcanoes, long periods of drought, and the formation of saltpetre beds that make agriculture impossible.

In the mountains there was the bleak *paramo* with its scrubby vegetation, its drizzly rain and the mist which envelops the two Cordilleras of the Andes—that double backbone of the land, made up of volcanoes and snow-covered peaks rising as high as six thousand metres above sea level, with warm, temperate valleys between them like hollows in the vertebrae of a continental spinal column.

And on the other side of the mountain range were the Amazonian jungles, the domain of wild monkeys and jaguars, where snakes laid their eggs on leaves that had been piling up since primeval times.

The diversity of climates gave rise to a wide variety of products and cultivation techniques, but man was first of all, here as elsewhere, a hunter. The deer was not only a figure in the mythology and art of primitive man but also provided his basic food and bony material with which to manufacture tools.

The tutelary and totemic animal of

the South American Indians was the llama, a symbol of the silent wastes of the Andes. From time to time fish crop up as decorative motifs on their pottery, but this was the mark of other cultures which sooner or later began to influence them, or a result of the descent of mountain tribes to the coast.

The desolation of the brushwood tablelands, the stillness scarcely broken by the wind and the mountainous landscape with its double barrier that acts like a set of blinkers preventing man from seeing beyond them—all those forced the individual to look either down at the ground or up at the stars, both of which prompted him to ask questions about himself.

The plateau-dweller had the same aesthetic feeling for utensils of current use and the same desire to decorate functional objects as his cousins on the coast, but the austerity of his environment caused him to express himself in more severe art forms.

The Carchi culture had a clear preference for negative painting. The hieratic attitude of their sculptured figures was emphasized by the use of black, and a dramatic facial expression was obtained by using substances that made the eyes seem to shed tears of colour.

# PREHISTORIC SURREALISM

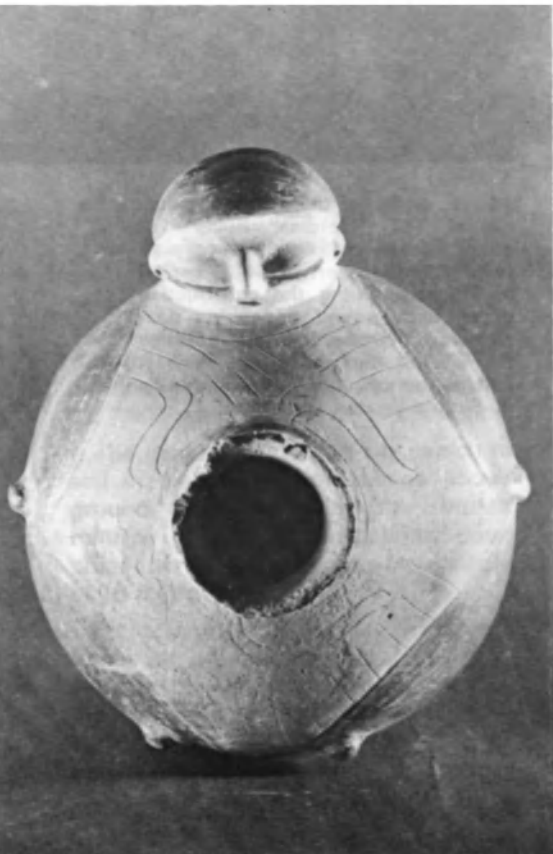
The sculptures found at La Tolita, an island at the northern end of the Ecuadorian coast, show a highly developed form of art. They may represent religious, human-animal figures to conjure evil spirits. Left, the terracotta figure (21.5 cm. by 25.5 cm.) is a fragment of a pottery of unknown shape. Right, earthenware head, half feline, half human, also found at La Tolita, strongly suggests links between this culture and those of Central America. So many of these objects have been found in La Tolita that it would seem that the whole population of the island was engaged in pottery-making.



Photos © Gerard Dufresne, Paris

From 1800 B.C. to 500 A.D. a great culture extended over much of Ecuador. Specialists consider this civilization (known as Chorrera) to have been the cradle of indigenous Ecuadorian culture. Below, two typical pottery figures of Chorrera. The vessel in the shape of a man lying on his back, left, and the bottle, right, are characteristic of Chorrera ceramic art, with such distinctive features as the so-called "coffee-bean" eyes.

Photo © Savio, Rome





# 35 STEPS TO ANTIQUITY

Under the central square of Bulgaria's capital city, a pedestrian subway leads to the vestiges of an ancient Roman citadel

*by Magdalina Stancheva*

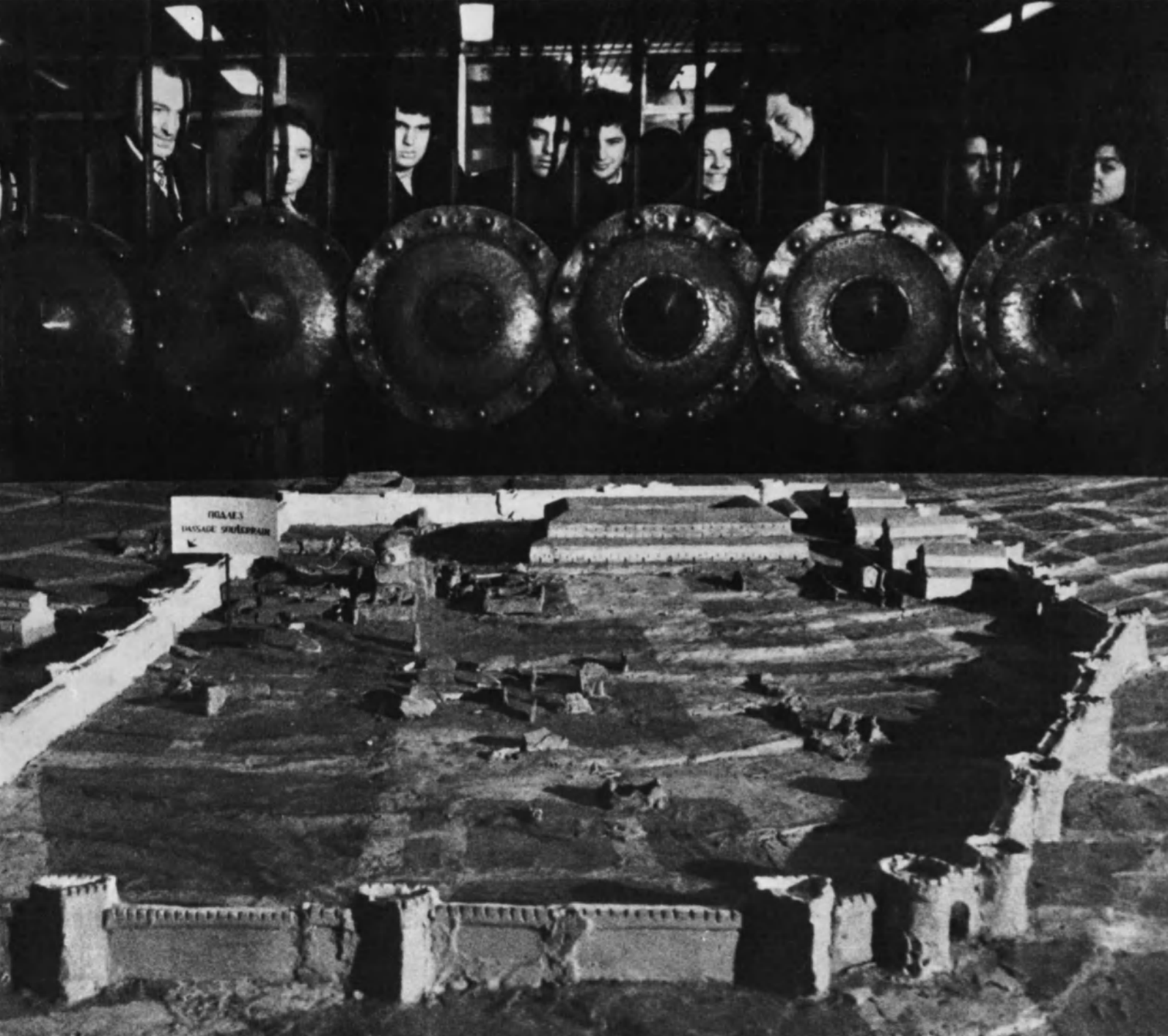
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**MAGDALINA STANCHEVA** is one of the leading archaeologists and philologists of Bulgaria. Head of the Archaeological Department of the Historical Museum in Sofia for the past twenty years, she has carried out investigations at all the major archaeological sites in her country. For her pioneer work on Serdica (the ancient Roman name for Sofia) she was awarded the Sofia Prize.



Above, model of the ancient Roman citadel of Serdica. Ruins of Serdica's forum were discovered in 1971 in the heart of Sofia, capital of Bulgaria, during the construction of an underground pedestrian passageway. Arrowed sign indicates the site of the pedestrian subway. Left, an entrance to the passageway in Sofia's central square.

*Photo reportage produced  
for the "Unesco Courier"  
by Gérard Dufresne*



Photos Unesco Courier - Gérard Dufresne

**I**T grows but does not grow old." This motto, displayed on the arms of Sofia, capital of Bulgaria, is an apt description of the evolution of that ancient city in the heart of the Balkans which continues to modernize and look to the future while preserving its 7,000 years-old links with the past.

The central part of the city, which is still in the process of change above ground, extends over the buried remains of several civilizations, comprising strata of ruined cities to a depth of 10 metres.

From the now scarcely identifiable traces of an ancient Thracian settlement to the vestiges of later cultures, the whole of this archaeological complex records the troubled history of a city often besieged by invaders and destroyed several times.

Lying at the crossroads of the

Balkans peninsula, set in a fertile well-watered plain surrounded by mountains and forests filled with game, and famed for its mineral springs and baths, Sofia has often paid dearly for its privileged situation.

The "heart" of the city is still the same: it is the Forum of the Roman town of Serdica, the centre of medieval Bulgarian Sredets and the main square of the Sofia liberated less than a century ago from foreign domination—a square today named after Lenin. Every epoch built on the ruins of the past and each layer of ruins left its mark. Little by little, century after century, reality fused with legend.

An unusual subway has been built in Sofia. To cross the busy central square, the pedestrian has to go thirty-five steps down below the ground. Nothing above ground could lead one

to guess the extraordinary surprise awaiting the passer-by who for the first time goes down the granite steps flanked by marble walls, under the bright lights of a glass and aluminium ceiling.

At the foot of the steps, he enters the hall of what appears to be a museum of archaeology. At the entrance he passes through the main east gate through the wall of the ancient fortifications which defended the city for more than twelve centuries.

The gate, built of great limestone blocks, now stands hospitably open. It originally had two metal doors which were closed at the onslaught of invaders. Its pentagonal towers on either side, built of red brick upon a plinth of large stone blocks, formed part of the 6th century wall that encircled the citadel. When they were

CONTINUED NEXT PAGE





### 35 STEPS TO ANTIQUITY (Continued)

built, the towers were about 10 metres high. Today their ruins reach the ceiling of the hall at a height of about four metres.

Behind these fortifications the ruins of another wall, built in alternating layers of stone and brick, were also unearthed. Fortifications and wall are both four metres thick. It is not by chance that Serdica's fortress was claimed to be impregnable and that only a long siege could force the city's defenders to open its gates.

The second wall dates from the time of Constantine (4th century) but an inscription cut in a great stone slab displayed in the hall indicates that Serdica also had a defensive wall as early as the 2nd century, at the time of the Emperor Marcus Aurelius. These fortifications protected the city even after its occupation by the Slavs and inclusion in Bulgaria in the 9th century, but were destroyed in 1382 when the Turks besieged and captured Sredets, as it was known by that time.

The outer gate leads to an enclosed space in which are entrances to the towers, well preserved up to their arches. There is an inner gate on the

opposite side of the enclosure. On the threshold of both gates traces of the ruts left by the passage over many centuries of innumerable iron-rimmed wheels of carts and patricians' chariots are still visible.

The small court between the two gates is paved with thick stone slabs. Most of them are parts of the magnificently ornamented cornices and architraves, with their sculptured sides face downwards. They once adorned the facades of buildings and porticos around the forum of Serdica.

The Roman city, which grew and prospered in the second to fourth centuries, was devastated in the fifth century by the Goths, the Huns and other invaders. In the sixth century, under Justinian, the city regained its importance, but during the vicissitudes of the ensuing centuries much of its magnificence was to be trampled under foot and buried. Today men of the 20th century are again walking on the original stone slabs.

The finds were not unexpected, because archaeologists had the plan of the ancient lay-out of the city, and parts of the old fortifications had

### Passage to Serdica

Stepping down one of the four entrances to the subway (above) pedestrians find themselves among the amphoras, mosaics and sculpted reliefs of the world of antiquity. Going along the passage, they can follow the ancient road through Roman Serdica from the citadel gate to the forum (above right) treading on the original paving stones, still well preserved. Right, a carved stone slab of the 4th century A.D., representing circus games with riders, wild animals and their keepers. The slab, which may have once decorated Serdica's Circus, is now in the Sofia Archaeological Museum.

Photos Unesco Courier - Gérard Dufresne







## The Roman tower in the bargain basement

Do you know a department store where half the floor space in the basement is taken by the ruins of an ancient Roman tower? The inhabitants of Sofia do. Above, like the prow of a ship or some huge whale, the base of one of the triangular towers of the north gate of the citadel of ancient Serdica protrudes among tennis rackets, camping equipment and raincoats in the "Sofia" store sports department. Left, in the subway, the base of another tower, which was rebuilt during the Middle Ages when Roman Serdica became Bulgarian Sredets. Right, hemmed in by modern buildings, an early Christian church, erected on the ruins of Roman constructions now being excavated. In the foreground, part of an ancient Roman heating system.

### 35 STEPS TO ANTIQUITY (Continued)

already been explored before work on the subway began.

But as soon as the work of excavation started, archaeologists realized that the old east gate would be unearthed in an exceptionally good state, considering that the town had been destroyed and rebuilt so many times. So it was decided to modify the course originally planned for the passage and to allow more time and money for its construction.

The finds which came to light are now preserved in the passage hall. They surpass in their monumental

structure and archaeological significance all earlier discoveries, proving that the effort was well worthwhile.

Special laws for the protection of cultural property and painstaking efforts by archaeologists working closely with architects produced a bold and original solution that reconciles urban modernization with the needs of cultural preservation.

The citizens of Sofia have taken the habit of using the passage. Hurrying along the ancient way, some heedlessly pass between the massive ruined walls. Others stop to telephone in

the glass and metal booths. Amid snatches of conversation and laughter, life moves on at a modern pace...

But for the newcomer the subway is a fascinating step backwards into history. Blow-up photos of the excavations show interesting details of the archaeological monuments and help to explain them. Niches in the walls contain fragments of sculpture, original mosaics and even a small altar dedicated to Artemis by the priestess, Rhodope.

From a small room, containing other exhibits, one can see the inner side



Photos Unesco Courier - Gérard Dufrene

of the fortified wall and the steps up which the sentinels climbed. A relief map shows the layout of ancient Serdica.

There are also on display earthenware containers out of which the defenders of the citadel poured boiling pitch onto the invaders. Nearby are amphoras discovered in the ruins of a small shop on the ancient way where today souvenirs and post-cards are sold from a small kiosk.

Constantly the visitor notices other links between Sofia past and present. The vestiges of antiquity no longer

seem to be dead. Fittingly, Sofia's coat of arms with its inscription, "It grows but does not grow old," inscribed between two olive branches, has been placed on one of the walls.

The four quarters of the coat of arms bear the ancient symbols of the city: the image of Tyche, patron goddess of cities, copied from a Serdica coin; the magnificent 6th century basilica of St. Sophia, which gave its name to the city in the 14th century; the little temple of Apollo Medicus incarnating the beneficent thermal springs; and the Vitosha mountains, their massive peaks

forming an unchanging back-drop to the city.

Nearby is the great stone at one time embedded in Serdica's gate above the arch, still welcoming the visitor with the traditional greeting, "Good luck", inscribed above the names of ancient emperors and governors. ■





This curious object is a whistle-bottle of the Bahia culture of Ecuador, composed of three round inter-connected vessels of polished grey earthenware decorated with human-animal heads. The Bahia culture produced earthenware headrests and structures with pagoda-shaped roofs. These and other objects have been seen by certain specialists as evidence of direct early contact between Asia and South America.

Photo © Gérard Dufresne, Paris

Half tortoise, half iguana, the vessel immediately below was produced by the Bahia culture during Ecuador's so-called "Period of Regional Development" (500 B.C. to 500 A.D.). The tripod with human feet belongs to the Carchi culture of northern Ecuador. It is of the so-called "Period of Integration" (500 to 1500 A.D.). The geometric motif is produced by painting the background and leaving the pattern the colour of the original clay, a technique known as "negative painting". The two works bring to mind similar Chinese objects.

Photos © Gabriel Cruz Nardi, Quito

## ECUADOR'S ANCIENT POTTERY

*Continued from page 28*

Physical anthropologists may sigh when they come upon skulls that have been deformed into the shape of a cone (probably for ritualistic reasons), and when figurative representations depart from strict realism and do not portray the typical physical traits that they are looking for. But the gradual development of art is the result of changes in man's way of looking at himself.

The Cashaloma and Tacalshapa cultures, the last ones to survive before the invasion of the great Inca armies, had worked out a theory of form and colour, mass and line, in harmony with their environment.

Here we find an early manifestation of artistic freedom with a breakaway from stylized forms, the use of free, arbitrary shapes, the asymmetrical application of colours, and the transfer of textile designs onto the nude bodies of the miniature caryatids that supported their fruit dishes. Could this be the origin of tattooing in Ecuador?

These cultures possessed no writing. But their masks seem to indicate that they had developed a rudimentary form of theatre. The features are usually very expressive, contorted, grimacing or wrinkled, and sometimes sardonic.

I wonder whether the masks found in tombs, on skulls ten or twenty centuries old, are meant to capture the true essence of the departed, faceless and unknown. Or were they intended as a disguise so that the divinities could not recognize the person entering heaven? Or were they simply to frighten off evil spirits and demons?

True art never really answers ques-

tions; on the contrary it gives rise to them. The axiom that aesthetics has precedence over logic, or that a sense of form came before speech was developed, may apply to the Pre-Columbian civilizations in Ecuador.

The examples of Pre-Columbian art touring Europe are a retrospective exhibition of the works of the Ecuadorian artist covering slightly more than three thousand years. A whole people left the sign of its hand on these, plates, pitchers and statuettes, and thus created a cultural identity that can be recognized not only through the objects but in the works of art themselves.

The Incas arrived from the south in the middle of the 15th century. Theirs was one of the great great civilizations of history: theocratic (they worshipped the sun), an absolute hierarchy (the Inca was considered the son of God and his mediator on earth), imperialist (they called their Empire "The Four Corners of the Earth", encompassing the entire universe).

When they conquered the aboriginal tribes they made Quito their second capital. They amazed the Spanish with their mathematically hierarchized social organization, their dignified and forbidding demeanour, and their gift for town-planning based, as an Ecuadorian archaeologist recently wrote, "upon a respect for ecology and the introduction of Nature into the urban environment and the architectonic space." This briefly, is a description of the colossal sacred citadel of Machu Picchu the mystery of whose construction may never be deciphered. But that is another story.

**Jorge Enrique Adoum**



All the artifacts illustrated in this article are preserved in the Archaeological Museum of the Central Bank of Ecuador, Quito.

# Letters to the Editor

## POP OR NO POP?

*We thank the many readers who replied to our query "Want an issue on pop music?" The replies show a majority in favour of an issue on pop and other forms of modern music. A large percentage come from young people, but a significant proportion are from older readers who want to know more about pop, including its origins, meaning and social significance. An issue on pop is planned for late next year. Space permits us to publish only a few of the many letters received.*

Sir,

An issue on pop and other forms of modern music would have a universal appeal. I shall look forward to its publication.

Mary Dewhurst  
Burlington, Ontario  
Canada

Sir,

My reply is No! This is not a suitable subject for a serious magazine such as the "Unesco Courier". Pop music gives a harmful slant to the moulding of young minds and tastes. It also turns young people away from the beauties of our folk-music and from the classics—the finest music of all.

L. Carrion  
Sao Gabriel  
Rio Grande do Sul, Brazil

Sir,

I suggest you include articles dealing with the origins of pop music and its different forms and styles. The issue will help people to understand this kind of music, which has become so obviously a part of present-day culture, and no form of culture should be looked down upon.

Matti Palomäki  
Turku, Finland

Sir,

I enjoyed your June 1973 issue devoted to "Music of the Centuries" and I would welcome an issue on pop. I am not an expert on modern pop, but I think that as time goes by it will be seen as something unique and revolutionary in the history of music.

Raymond Laberge  
Villeneuve, Quebec  
Canada

Sir,

Bravo for your idea. I teach music to 300 young people at a technical education centre and believe me, pop makes a far bigger impact on them than classical music or jazz. The young are seeking a language for the 20th century. I try to understand them, but it is not easy for an adult. So let the specialists enlighten us on the pop craze.

Ch. Tripp  
Belfort, France

Sir,

Because I was made to practise the piano from the age of 5 to the age of 18, and because I was saturated with Bach, Mozart, Haydn, Mendelssohn, etc., I found myself, as an adult, addicted to Debussy, Ravel, Stravinsky, Messiaen, etc. Now at the age of 61, I am a fan of King Crimson, Pink Floyds and other pop stars and collect their records. I confess that for me pop has blotted out all other music. With its violence and despair, its planetary use of instruments from every continent and played by the teen-agers who are the world of tomorrow, it is the real pulse of our times. Thank you for the June 1973 issue devoted to non-European music.

N. Provins  
Paris, France

Sir,

Please, Please, NO pop issue. The British Broadcasting Corporation and all the world's record companies cater for ALL mankind's needs in this respect.

G. England  
Porthcawl, United Kingdom

Sir,

Pop is not a subject that should concern Unesco. With so many other media, pouring it out, it is practically impossible not to know something about it.

Why not wait another ten years by which time the controversy will have died away—if pop still exists. By then it will have become part of the world's musical heritage—whether one likes it or not.

Robert Daigneault  
Montreal, Canada

Sir,

A great idea, but please include an article on "Musica Contesta" (Protest Music) or "Canción Protesta" (Songs of Protest) now so popular throughout Latin America.

David Gonzales Gross  
Palma Soriano, Cuba

Sir,

Why not take a retrospective look at young people's music since 1950: rock, twist, pop, folk-songs, etc.

Alain Charmillot  
Besançon, France

Sir,

By all means devote an issue to pop music as well as to modern music in general. As a music teacher in a secondary school, I had been intending to prepare a course on the origin of pop music and on how electronic music is "made".

M. Trancart  
Chartres, France

## PAKISTAN—5,000 YEARS OF CIVILIZATION

Sir,

In your December 1973 issue the history of civilization in Pakistan has been captivatingly presented in 40

pages of informative articles and photographs on ancient sites, antiquities and historic monuments.

I am sure this commendable effort will go a long way in giving the world a distinct glimpse into the cultural heritage of Pakistan and the treasures of art and culture in this ancient land of the Indus.

Dr. Mohammad Ajmal  
Pakistan Ministry of Education,  
Islamabad, Pakistan

Sir,

In your Issue dedicated to Pakistan, I must congratulate you for highlighting the salient features of Pakistan's ancient art and culture in a most appealing manner.

Taswir Hussain Hamidi  
Superintendent,  
National Museum of Pakistan,  
Karachi, Pakistan

## THE ICELAND SAGA

Sir,

Congratulations on giving your readers those excellent articles on the life and culture of the Icelanders (February 1974). As Jónas Kristjánsson rightly says, in the sagas "are to be found answers to all the problems of human life".

To the sagas and Eddas of Iceland we are indebted for the preservation of the faith that guided the actions of all northern Europe until the coming of Christianity. I hope readers of the "Unesco Courier" will have been encouraged by your articles to discover for themselves the magic of the sagas. They will not regret it!

Paul Vavasour  
Secretary,  
The Odínist Committee  
London, U.K.

## WHEN CHILDREN CAN TEACH ADULTS

Sir,

I would like to endorse what Rosa María Pérez Mirabent had to say in the letters column of your January 1974 issue. I really enjoy your publication but I hate to feel that people younger than myself (I am in college) are being deprived of a good resource because they cannot understand the material.

Many children and young people are very concerned about their world and I think publications like yours should encourage this. I suggest that you regularly publish a supplement that can be used in the classroom. As a beginning, I would like to see a supplement dealing with World Population Year, the problems, the solutions, and especially some ideas for younger folks on how they can help to solve the problem. You would be surprised to see how often children can educate adults.

Anne Fullerton  
Nashville, Tennessee, U.S.A.

## BOOKSHELF

### UNESCO'S TRANSLATIONS SERIES

#### HUNGARY

##### ■ Attila József—Selected Poems and Texts

Translated by John Bálti. Edited by George Gomori and James Atlas. Carcanet Press, Cheadle Hulme, England, 103 pp.

#### JAPAN

■ *The Factory Ship and The Absentee Landlord*. Two novels by Takiji Kobayashi. Translated by Frank Motofuji. University of Tokyo Press, 185 pp.

■ *Three Contemporary Japanese Poets: Anzai Hitoshi, Shiraishi Kazuko, Tanikawa Shuntaro*. Translated and introduced by Graeme Wilson & Atsumi Ikuko. London Magazine Editions, 80 pp.

#### ROMANIA

##### ■ The Last Romantic: Mihail Eminescu

English versions of his poetic works with an introduction by Roy Mac Gregor-Hastie. University of Iowa Press, Iowa City, 129 pp.

#### INDIA

##### ■ Speaking of Siva

Collection of free-verse religious lyrics. Translated with an introduction by A.K. Ramanujan. Penguin Classics, 199 pp.

##### ■ Padma River Boatman

A novel by Manik Bandopadhyaya. Translated from the Bengali by Barbara Painter and Yann Lovelock. University of Queensland Press's Asian and Pacific Writing Series. Santa Lucia, Queensland, Australia, 142 pp.

#### ISRAEL

##### ■ The Mishnah

Oral Teachings of Judaism: Selected and Translated by Eugene J. Lipman. The Viking Press, New York, 318 pp.

### OTHER BOOKS

##### ■ Tyre Through the Ages

By Nina Jidejian. Dar el-Mashreq Publishers, Beirut, Lebanon, 1969, 264 pp.

##### ■ Urbanisation and Urban Centres under the Great Mughals

By H.K. Naqvi, Indian Institute of Advanced Study, Simla, India, 1971, 210 pp. (\$8, £2.25)

##### ■ Can Man Change the Climate?

By P. Borisov. Progress Publishers, Moscow, 1973, 175 pp.

##### ■ The Work of the Science Film Maker

By Alex Strasser. Focal Press Ltd., London and New York, 1972, 308 pp. (£4)

##### ■ Treasures of Ireland: Irish Pagan and Early Christian Art

By A.T. Lucas. Gill and Macmillan, Dublin. Published in agreement with Unesco, 200 pp, 175 illustrations.

# UNESCO NEWSROOM

## African science and technology

By 1980 African states should each have between 1,000 and 2,000 scientists per million inhabitants and should be spending at least one per cent of their gross national product on research and development. These targets were set by 38 countries at the recent CASTAFRICA Conference in Dakar (Senegal) on African science and technology. Commenting on Africa's progress in this field, Unesco's Director General, René Maheu, told the conference that 24 out of Unesco's 38 African member states today have ministries of science or other bodies to direct national science policies.

## Universal Postal Union centenary

1974 marks the 100th anniversary of the Universal Postal Union. In this connexion, Unesco's Director-General, René Maheu, has suggested ways for Unesco member states to promote the international flow of information through postal communications. These cover cheaper postal services (by suppressing or reducing taxes, extending rates for printed matter, etc.) for books, newspapers, and a wide range of educational, scientific and cultural materials.

## The Icelanders and the Sea

The Editors wish to draw readers' attention to the following observations with regard to the article "The Icelanders and the Sea" by Dr. Unnstein Stefánsson of the Marine Research Institute in Reykjavik, which appeared in the February 1974 issue of the "Unesco Courier".

1. The last paragraph of Dr. Stefánsson's article referred to the decision taken on September 1, 1972 by the Icelandic Government and the Althing (Parliament) to extend the Icelandic fisheries jurisdiction to 50 miles. The final sentence of the article originally read: "Behind this decision the entire nation stands united." In the published text on page 30, this sentence was inadvertently omitted, when, for

complementary clarification purposes the following sentence was added by the editors: "This decision has not been accepted by all nations and has been the cause of some tensions and disputes with certain European fishing nations."

2. The sentence on page 30 "No single nation relies as heavily on the sea for its economic prosperity as do the Icelanders" originally read: "No independent nation relies as heavily on the sea, etc." The author had in mind certain nations that have not gained full independence.

The Editors regret these discrepancies.

## Architecture, sports and popular culture

Unesco's new international quarterly, *Cultures*, devotes its second issue, just published, to a series of themes: "Aspects of Popular Culture", "Architecture" and "Sports and Culture". *Cultures*, (annual subscription 75 Fr F; single copy 22 Fr F) can be ordered from Unesco national distributors (see next page).

## Flashes...

The following information is taken from the latest edition of Unesco's *Statistical Yearbook*, just published:

■ Leading book producers in 1971 were U.S.S.R. (85,487 titles), U.S.A. (80,569) and the Fed. Rep. of Germany (40,354).

■ Daily newspapers increased from 7,860 in 1969 to 8,050 in 1970, but at the latest count 44 countries and territories still had no daily.

■ In 1970 radio transmitters numbered 22,000 and radio receivers 728 million; there were over 17,000 TV transmitters and 261 million TV sets.

■ Industrially-developed countries have 25 times more scientists and engineers than developing countries and spend between 30 and 120 dollars per head on research and development compared, for instance, with only one to two dollars per head spent by Africa.

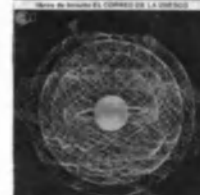
el origen del hombre



RETO AL ESPACIO



ciencia, 'idolo o peligro'?



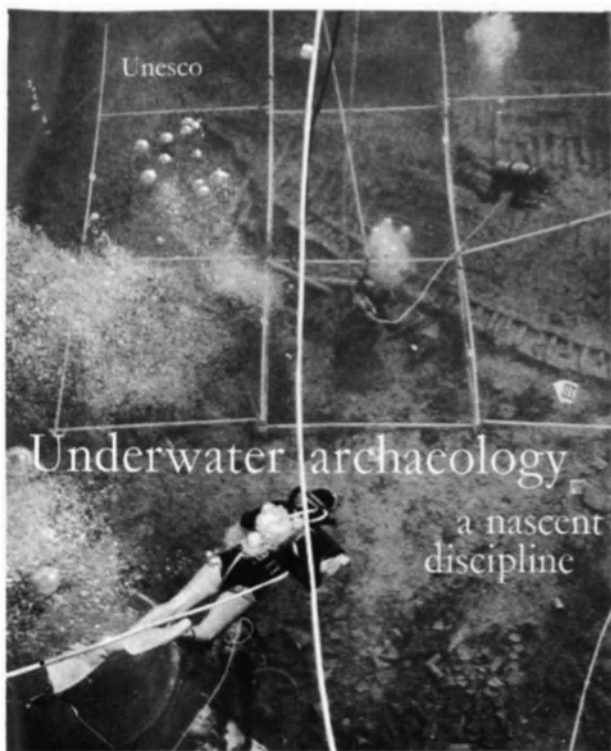
el arte en los tres mundos



## 'UNESCO COURIER' PAPERBACKS

We are pleased to announce the launching of a new collection of paperback books based on material from the "Unesco Courier". Entitled "Libros de Bolsillo-EI Correo de la Unesco" (Paperback Books-"Unesco Courier") the series is published in Spanish by Promoción Cultural Publishers, Barcelona. Four volumes have already appeared dealing with The Origins of Man, Challenge to the Cosmos, World Art, and Science and Myth. Each volume is made up of material from various issues. The "Unesco Courier" hopes that this initiative will lead to similar paperback collections in other languages.





Unesco, Paris, 1972

198 illustrations

44 F (paperbound)  
60 F (clothbound)

## A UNESCO BEST-SELLER

■ A highly readable and exciting book on the new world of underwater archaeology. Designed to appeal to both the general reader and the specialist, this volume has become one of Unesco's "best-sellers". The entire May 1972 issue of the "Unesco Courier" gave a preview of this book.

■ Focuses on the major achievements in underwater archaeology and the sites and wrecks excavated.

■ Examines the main problems facing underwater archaeologists today and the new techniques used.

■ A few titles from the 27 chapters in this 306-page book:

Ancient Wrecks (*Frédéric Dumas*). The Salvage of the Swedish Warship "Wasa" (*Anders Franzen*). Wrecks as Ancient Monuments (*G.D. van der Heide*). History of Underwater Photography (*Dimitri Rebikoff*). The Uses of Sonar (*Donald M. Rosenkrantz, M. Klein, Harold E. Edgerton*). Submersibles in Underwater Search and Photogrammetric Mapping (*George F. Bass, Donald M. Rosenkrantz*). The Submerged Remains of Port Royal, Jamaica (*Robert Marx*). Wrecks in the North Sea and the Baltic (*Ole Crumlin-Pedersen*). The Sacred Well of Chichén-Itzá and Other Sites in Mexico (*Pablo Bush Romero*).

## Where to renew your subscription and order other Unesco publications

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## **ECUADORIAN TWO-HEADED PITCHER**

The double-spouted pitcher was a popular form of ancient Ecuadorian craft. The one shown here is a highly original example of Andean pottery of the 5th century A.D. The heads of different sizes forming its spouts probably represent those of an Indian mother and the child she carries on her back. Discovered in Ecuador's southern province of Cañar, it was modelled by a craftsman of the Tacalshapa culture which flourished on the Andes at that period. (See article on the Pre-Columbian cultures of Ecuador, page 24.)