

PEABODY MUSEUM  
OF  
ARCHAEOLOGY AND ETHNOLOGY  
HARVARD UNIVERSITY  
CAMBRIDGE 38, MASSACHUSETTS, U.S.A.

DR. L. CABOT BRIGGS  
66 Beacon Street  
BOSTON 8, MASS.

Translation of letter from Jacques Tixier,  
dated Paris, 10 May 1965.

13 May 1965

Dear Mr. Crabtree;

I hope you will excuse the delay in thanking you at more length than by a brief word, for the package: I had a lot of work to do on my return from Spain and Portugal, and I leave again shortly for Lebanon...

The nucleus and big obsidian blades are just what I (wanted) needed for my laboratory. All well prepared and very impressive.

I am very glad to have the samples of "heat treated" rocks and others not (so) treated; they make a fine demonstration series.

Thank you particularly for the horn of "Cervus canadensis" which I am most happy to have.

The small blades made with a "compressuer à bras" (an arm or elbowed pressure instrument?) of obsidian are remarkably regular. I regret deeply not having seen you work with (demonstrate) this method at Les Eyzies; the small blades of treated Grand Pressigny flint are exactly in the style of the "Upper Capsian" - we will have more to talk about on that point.

Congratulations also on the two arrowheads with converging "coups de burin." I guess that the tanged one was inspired by the "Saharan" one illustrated on the cover of (a work on) prehistoric Algeria.

Ca. 11.2.12.1

Cg 37-01/62

I come now to the totality of the artifacts you sent me. Truly, I am most grateful for them as well as for the obsidian tablets and I am greatly enjoying admiring the first and working with the second.. Thus I have at last some fine models for which I thank you very, very warmly.

I am going to take the liberty of asking you a few questions:

- Did you receive the package of Grand Pressigny flint? If not, then let me know so that I can put on a tracer.

① - I have not yet succeeded in doing regular "feathering" retouch. Is it necessary to hold the object in some special way?

② - I greatly admired the bifacial parallel flaking retouch, but how do you hold the piece while working the face no. 2 (see illustration)?

- I liked very much <sup>the</sup> ~~lee~~ "outrépassées" retouches covering an entire face of an artifact in Oregon obsidian, and the one in "sprucetree" ("firtree"?) style on a long point of the same material.

To sum up, you have given me immense pleasure and I would like to reciprocate in some way:

- What can I send you?

- May I express two wishes? I would like to have a few more obsidian plaques ~~and~~, if possible, of Oregon obsidian. If I send you some sawed obsidian tablets, can you "heat treat" them and return them to me? This will mean more work for you and I apologize, but I have become fascinated with pressure flaking since you have shown how!...

Whatever you may send will be paid for by the laboratory of the Museum of course.

I hope that both you and Mrs. Crabtree are in good health. And I thank you again most warmly.

Sigurd —

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Dear Mr. Crabtree;

Our mutual firend, Tixier, has asked me to translate the enclosed letter from him to you, and send it along. I have done a "free" translation which is enclosed also. The enclosed photostat he asked me to send along too.

Tixier is a remarkable person in more ways than one: remarkably knowing particularly in North African pre-history, remarkly skilful in working flint, and above all remarkly nice, modest and cooperative. It is a very real pleasure and a privilege for me to be able to help him, and you too.

Sincerely yours -

L. Cabot Briggs

Cell. 2.12.2