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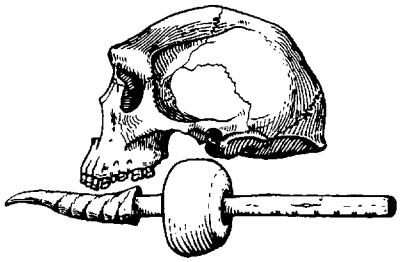

The Digging Stick

In each issue of the Digging Stick I try to present a variety of subject matter; something of unusual interest, if possible, as well as articles of popular appeal.
I can only do this because I can depend upon the support of some authors who always respond to my requests for material. It is, however, always gratifying when an interesting article by a new contributor arrives in the post box. I hope to see more new names in the April 1988 issue. Material should reach the Editor by the end of February 1988 at P O Box 21083, Windhoek 9000, SWA/Namibia.

THE REMARKABLE MARIA WILMAN

Janette Deacon

Maria Wilman, director of the McGregor Museum in Kimberley from 1908 to 1946, was one of the most remarkable of South Africa's museum personalities. She was born in 1867, the fifth of nine daughters, and her father, MP for Beaufort West in Molteno's Cape parliament, had the foresight to send her to Newnham College, Cambridge, in 1885 to further her education. It was unusual for young women to be sent to Cambridge and Maria was probably only the second South African woman student after Sir John Molteno's daughter to go to Newnham. She took the science tripos in geology, mineralogy and chemistry, and then majored in botany, but at that time only certificates were given to women and it was not until November 1931 that the degree of Master of Arts was conferred on her by Cambridge University . . . no wonder the suffragettes complained. The University of the Witwatersrand made up for it in part by granting her an honorary degree of Doctor of Laws in 1939.

Maria Wilman 1867-1957
First Director of the McGregor Museum in Kimberley, author and scholar of renown.

After her return to South Africa she worked at the South African Museum in Cape Town although her services were mostly voluntary because her father did not approve of his daughter working for a salary. When Mrs Margaret McGregor, whose late husband had been mayor of Kimberley, wanted to donate a building and some land for the establishment of the McGregor Memorial Museum, she was introduced to Maria Wilman. Their plans, hatched in Cape Town, came to fruition and Miss Wilman was the first director when the museum opened to the public in September 1908.

Museums are far more than public displays and Miss Wilman worked tirelessly to establish collections from the northern Cape of geological, zoological, botanical, ethnological, archaeological and historical interest. She wrote the first article to come from the McGregor Museum; published in 1910 it was entitled "Notes on some Bushman paintings in the Thaba Bosigo District, Basutoland". The subject indicates her long-term interest in rock art, probably stimulated in part by her friendship with Dorothea Bleek, youngest daughter of W. H. I. Bleek. In 1910/11 Miss Bleek and Miss Wilman went by ox-waggon into what is now Botswana to establish contact with the Naron Bushmen and were accompanied by none other than the notorious Scotty Smith who, Miss Wilman wrote years later, was "a perfect gentleman". Despite getting to know each other so well, even in the 1930s the two women still wrote to each other as 'Dear Miss Bleek' and 'Dear Miss Wilman', as was the custom amongst women of their time.

Maria Wilman's major archaeological publication was her magnificently illustrated book on the Rock Engravings from Griqualand West and Bechuanaland, South Africa, published in 1933. It is a superb book and has been surpassed only by Gerhard and Dora Fock's books on the rock engravings published in 1979 and 1984. Miss Wilman was also responsible for starting the Duggan-Cronin Gallery in Kimberley, a unique collection of photographs and artefacts of indigenous South African people. Mr Cronin and Miss Wilman did not always see eye-to-eye. She had encouraged him to collate his photographs and to publish them with commentaries, and through her initiative the book was published by Cambridge University Press. Mr Cronin, however, disapproved and wrote somewhat petulantly "Because you happen to have finished your education at Cambridge my books have been published there. Had the photographs been decently reproduced, elsewhere, the books would have sold, not hung fire, as they have." She told him, with remarkable restraint, to "find another publisher and editor", but he wisely did not do so.

Her broad education gave her a wide range of interests and her list of publications covers most of the fields in the natural sciences. Her last paper was a "Preliminary check list of the flowering plants and ferns of Griqualand West" that ran to 381 printed pages and was published in 1946 just a year before her 80th birthday and eleven years before her death, in George, in 1957. She may scarcely recognize the McGregor Museum as it is today, but her spirit still pervades. Congratulations and very best wishes to Elizabeth Voigt, formerly of the Transvaal Museum in Pretoria, who succeeded Dr Richard Liversidge as Director of the McGregor Museum in May this year.

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THE WEB OF OUR LIFE IS OF A MINGLED YARN: REMINISCENCES

Patricia Vinnecombe

News is often slow to filter through to Australia. Notices of the death of Ray Walsh, 'Doc' C. A. Schoute-Vanneck and the violent end to the life of Professor Oliver Davies on top of the sad and premature loss of Harald Pager have been no exceptions. "One's friends are becoming like an island getting smaller and smaller . . ." So summed up a letter which accompanied the notices sent to me by Des Watkins, a long time friend from the Natal Mountain Club.

Despite the time that has elapsed since all this happened, I cannot resist highlighting a linking thread that had a formative effect on the fabric of my own career, which has veered through time from Occupational Therapy to Archaeology and Anthropology.

The baseline change in emphasis dates back to 1957. The setting was Durban. I had not long returned to South Africa from two years in Europe, and was working as an Occupational Therapist at Addington Hospital. For pleasurable weekend recreation, I joined the Natal Mountain Club, many of whose members enthusiastically assisted in my hobby of locating and recording rock paintings in the Drakensberg. My collection of tracings, which had been exhibited in London, was temporarily housed in the Killie Campbell Museum in Durban. Jean Hewlett (now Meintjes) was a volunteer worker there and also a rock art enthusiast. Through her I met Ray Walsh who, in his usual ebullient manner, suggested I should join him and his friend 'Doc' Vanneck on archaeological outings to study shell middens along the Natal South Coast. At this juncture, although I had been hunting rock art for some years, I knew little of stone tool technology. Doc and Ray took me in hand (when I was not climbing krantzes) and tutored me in the finer art of recognizing striking platforms and bulbs of percussion, mostly while crawling around on hands and knees looking for microliths. Ray's well-documented collection of stone artefacts laid out in cabinet drawers at his home acted as additional teaching material.

Ray Walsh's old friend and mentor, Professor Oliver Davies, came on leave to Natal from Ghana where he was then working in the same Department of Archaeology as my future husband, Pat Carter. Prof joined us on weekend outings which, on occasions, extended inland to the Umgeni Valley or to Muden. These excursions were sometimes followed by those impeccably formal colonial-type dinners at the Victoria Club in Pietermaritzburg where Prof Davies hosted his guests with polished finesse between explaining the latest international debate in Quaternary sea-levels.

It was also in 1957 that I met Harald POager, then earning his living as a commercial artist in Durban. He had marvellous colour slides of rock paintings, and wanted to know all about methods of recording by tracing. His interest in 'Bushman' art was as intense as mine, and we added to the already full programme of weekend excursions by hunting for rock paintings in the Oribi Gorge area. Harald, too, met Ray and Doc, and was likewise introduced to the lithic industries of archaeology. During those early meetings, Harald seemed to me an enigmatic personality, utterly charming yet withholding all reference to himself or his past. He always wore a bow tie in town, and in Germanic fashion, formally clicked his heels and bowed when he said good-bye. Out in the field, however, he proved as fit and rugged as any of the mountaineers.

But better business prospects soon induced Harald to move to Johannesburg. We kept in tough through the years, and increasingly so as the focus of both our interests revolved more and more around rock art and analysis of the data we were systematically collecting.

It was in this sphere, analysis, that Doc Vanneck played a formative role. His involvement commenced on a memorable Mountain Club trip to the Rhodes area and southern Lesotho (Des Watkins and Pat Carter were also members of the party) where many of us gained an insight into Doc's versatile talents as a pianist, songster and gymnast, as well as a first-class scientist. In the Preface to People of the Eland, I briefly acknowledge the role played by 'Doc' Vanneck in formulating the initial scheme for objectively quantifying rock art traits. He spent many hours tabulating lists, narrowing definitions and generally channelling my enthusiasm and my data into a more manageable and measurable format. This analytical framework was later taken up by Richard Evans who drafted the programme for computer processing rock art data which was applied to Harald Pager's Ndedema sample.

Much water has flowed under the bridge during the 30 years since our various paths crossed in 1957. Although the earthly lives of Harald Pager, Ray Walsh, 'Doc' Vanneck and Oliver Davies are now spent, the effects of the exchanges which took place then, however casual or inconsequential they may have seemed at the time, have had a marked effect not only on the lives of those still living, but on published work that will survive the frailty of all our mortal bodies.

"The web of our life is of a mingled yarn" comes from Shakespeare's All's Well that Ends Well.

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THRILLERS AND ARCHAEOLOGY: A SECOND DIG

A J B Humphreys

In an earlier issue of THE DIGGING STICK (September 1984), I discussed a series of novels that could loosely be described as 'thrillers or detective stories' in which archaeology and archaeologists played a prominent role. Judging from the comments received from a number of readers, my note generated a gratifying amount of interest. This reaction has prompted me to list a few more books that I have come across in the course of my reading in the hope that they, too, will provide some enjoyment. May I say again that not all books will necessarily appeal to everyone and that their literary merit is variable. My only requirement in selecting these books has been an authentic archaeological background, but allowing for at least some literary license. By way of a guideline, such license would probably not have extended as far as Indiana Jones, good fellow though he is.

First some books with Early Man as the theme. Douglas Orgill and John Gribbin have written Brother Esau (The Bodley Head, 1982) which concerns the discovery in Kashmir of a living creature physically similar to Homo erectus that lived a million years ago. Gribbin has written other books on human origins, including The Monkey Puzzle, so his novel positively bristles with all the necessary scientific techniques and jargon. As the blurb on the book rightly says, "a first-rate thriller". Another book about Homo erectus is The Blue-eyed Shan (Collins, 1982) by Stephen Becker. This book is set on the China-Burma border where an anthropologist is involved in an attempt to rescue the 'kidnapped' bones of Peking Man ahead of the advance of the Chinese Communists. The local atmosphere is well captured in what is an outstanding book. A third novel, perhaps not in the same class as the first two, is Ian Cameron's The Mountains at the Bottom of the World (Hodder & Stoughton, 1973). This story concerns the search for a surviving group of Paranthropus in, of all places, Chile! The expedition actually locates some of these creatures who turn out to be rather too 'intelligent' to be convincing! Not for those who take their science too seriously but a good tale, nevertheless.

There are, as before, several books set in Egypt and the Middle East. Sphinx (Macmillan, 1979) by Robin Cook is about a young woman Egyptologist who finds a clue to the whereabouts of an unplundered tomb even more fabulous than that of Tutankhamen. Cook is a medical man who has written several bestsellers with a medical theme. His excursion into Egyptology was to indulge a life-long interest in the subject and has produced a worthwhile book. Egyptologist Dr Barbara Mertz, under her pen-name of Elizabeth Peters, has continued the saga of the indomitable Victorian lady Amelia Peabody Emerson in The Mummy Case (Souvenir, 1986). The first two books in the series were mentioned in my original list and this sequel is fully up to the earlier standard. The Talisman of Set (Hutchinson, 1984) by Sara Hylton describes the interlinking across millennia of the lives of an Egyptian princess and a modern girl. The key to the mystery is a

powerful amulet and it is only after a trip to Egypt and involvement in excavations that the evil link is finally broken. Romantic stuff but an interesting Egyptian background - both ancient and modern.

Two excellent books are based on modern Israel. One is Barbara Wood's The Magdalene Scrolls (Eyre Methuen, 1978). Here again there is a link between past and present as a Los Angeles professor, while translating scrolls describing the life of a first century Galilean Jew, is forced to relive his youth in Nazi Germany. It is a most absorbing book. Modern Middle East politics and the possible ramifications of the discovery of the bones of a crucified man near Jerusalem provide the theme for the second book, Michael Delahaye's The Third Day (Constable, 1984). There is plenty of action in this thriller.

Jessica Mann studied archaeology at Cambridge and her training comes through clearly in her story of murder at an excavation in England called The Only Security (Macmillan, 1973). She has written other excellent books but has not yet returned to an archaeological theme. Patrick Ruell (Reginald Hill) has set his story Urn Burial (Hutchinson, 1975) in Cumberland in England where the bones in an urn burial turn out to be rather too modern to be 'archaeological'. An additional point of interest in this latter book is that the chapter headings are quotations from Sir Thomas Browne's work Urne Buriall published in 1658, which discusses urns uncovered in Norfolk. Browne's writings are mentioned in Glyn Daniel's review of the development of archaeology called The Idea of Prehistory.

Talking of Glyn Daniel, how many readers know that in addition to his extensive archaeological writings, Daniel also produced two detective novels? So far I have only been able to acquire one of them - Welcome Death (Hamish Hamilton, 1954). There is no archaeology in the book but as a detective novel it is fully comparable with the best in the whodunit tradition.

How about one of our readers putting pen to paper and producing the archaeological thriller?

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ROCK PAINTINGS OF MUSICAL BOWS

D N Lee

Music in the form of singing accompanied by loud rhythmic clapping is one means of generating vibrations which help people go into trance. In fact, it is typical of most gatherings which rely upon self or mass hypnosis in order to enter a state of spiritual consciousness. Scenes of men dancing with groups of women standing nearby with hands raised in a clapping attitude are often seen amongst the San rock paintings. But there is another form of music making which is only rarely illustrated. The musical bow.

Stow (1905) suggests that when the San discovered they could make musical sounds by striking a bow-string with the shaft of an arrow, they developed a number of instruments all based on this principle. This is supported by Kirby who, in his book The Musical Instruments of the Native Races of South Africa (1968), describes eleven types of stringed instruments used by the indigenous people of South Africa. The first of these he describes as being a bow of solid wood or cane, fitted with a string of twisted hair, sinew or leather which is struck by a thin stick. A calabash resonator is permanently fixed to the lower end of the bow. Apart from a reference from Chapman's Travels in the Interior oof South Africa (1868), Professor Kirby obtained no first-hand evidence of the San ever using such a musical instrument. But this was well before Paul den Hoed and Justin Clarke traced the scene from the Injasuti area of the Natal Drakensberg which has been described by Lewis-Williams in Believing and Seeing (1981). It illustrates remarkably well a group of four performers, three of whom are playing musical bows with a calabash fixed to the lower end. Each stops the string by pressing his chin against it.

In the John Marshall film Bushmen of the Kalahari, a National Geographic educational documentary video, there is a brief sequence showing a man playing a simple musical bow which illustrates this. The string is played either open or, by pressing the chin against it in different positions, the stopping can be varied to alter the pitch of the note.

Schapera in his Khoisan Peoples of Southern Africa (1930) states that musical instruments are seldom used to accompany dances and Lewis-Williams (1981) suggests the reason they are seldom seen in the paintings is because they are not closely associated with the activities of medicine men. While both explanations may be valid, information concerning the musical bow is well documented and its use in one form or another was widely distributed.

However, there is an excellent painting with a musical theme on the farm Wide Valley in the Barkly East area which does have several of the elements which point to a witchdoctor or shamanistic activity. Central to the group is a seated man with the bottom of his bow resting on a round white object which acts as a resonator. To judge by the standard of accuracy with which all the figures in the group have been painted, this is certainly not a calabash, but it serves the same purpose. The bow is held across the man's shoulder while in his right hand he holds a short thin stick with which he strikes the bow string. His head is held well above the string so there is no possibility that he is using his chin to vary the pitch of the notes as illustrated at Injasuti.

What is significant is that there is one man immediately in front of the musician and a line of others below, all of whom are seated with their hands held as if clapping in time to the rhythm of the music. Unfortunately the line of lower figures has been almost obliterated by animals rubbing themselves against the rock face. Some distance behind him is the shaman or medicine man with a lion-like head complete with mane, animal legs and cloven hooves. Clasped in his hands are a whisk and a long stick, the bottom end of which passes through the stomach of a dead buck, lying upside down with its head thrown back. Between the musician and the shaman are a group of five men in attitudes which suggest they are taking part in a medicine dance.

Another example of a man playing a simple musical bow was discovered recently in the north-eastern Cape (Fig. 1). A significant feature of this painting is that the player's lips just touch the bow stave. According to Kirby, he may be doing either of two things. He may be simply enjoying the sounds yielded by the string as communicated to him partly through his ears, but more definitely through the bones of his head, or he may be deliberately reinforcing certain sounds by varying the volume of air contained in his mouth, through making the cavity of his mouth larger or smaller. In this way he would be able to resonate those harmonics which he desires to hear.

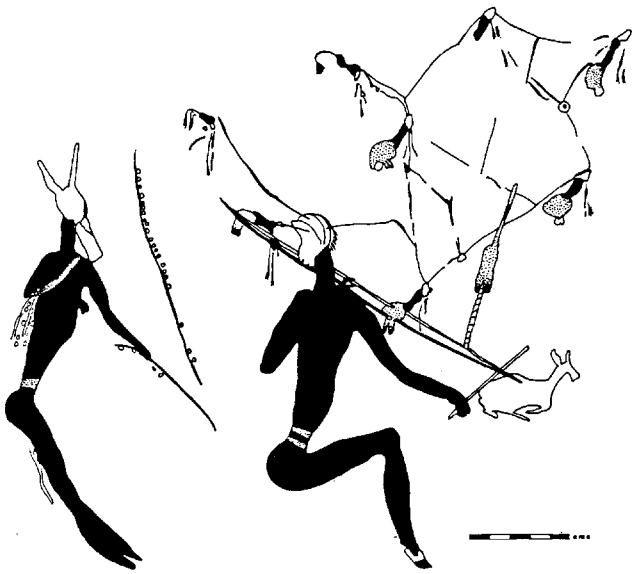

Fig. 1. Painting from the north-eastern Cape of a man playing a musical bow. Traced from a colour transparency via a back projector screen. Overall height of seated man 190 mm.

With no other explanation to offer, perhaps it is the mental impression of these very harmonics which are illustrated in the painting. That is of course a literal interpretation of a man making music. But there are other aspects of this scheme which clearly point to a more symbolic interpretation associated with the work and hallucinations of San shamans or medicine men. Firstly, the man has a hoof rather than a foot, and secondly, the lines joining the 'spirit forms' come from the top of his head. Lewis-Williams logically interprets this as meaning a medicine man in trance. Bearing in mind that there are no people near him who are singing or clapping to produce potent vibrations which would help him go into trance, it could be that we have a composite situation of a narrative element in respect of the musical bow, the music from which is providing the stimulus for a change in state of consciousness, combined with symbolism illustrated by the lines of spiritual potency (force) coming from the top of his head (Lewis-Williams 1985:51).

No explanation can be offered for the tufted spear-like object that is attached to the lower part of the bow string. It is slightly thicker than the string, has a cross-hatch decoration and is clearly attached to it. How it defies gravity by remaining in the vertical position, particularly when fixed to such an insecure base, is a mystery.

The hoof hardly makes this man a therianthrope, but this term can be used very appropriately to describe the animal headed figure to the left.

The second type of instrument described by Kirby is of identical basic design, but now the string is tied back near its centre onto the stave by a loop of string material at which point a calabash resonator is secured. This is then held against the player's chest while he taps the string with a short stick. Dorothea Bleek also describes this same musical bow and the method by which it is played, in her article on the Bushmen of Central Angola published in 1929.

The Abbe Breuil published a copy of a painting in his book on the White Lady shelter which could well illustrate someone playing just such an instrument. Unfortunately the panel is on the extreme left of the shelter and has little protection; consequently the paintings are very faded and the copy a little uncertain. Harald Pager also traced this scene when he did a complete recording of the White Lady shelter in 1976. This tracing is clearer and certainly more definite.

Once when in Lesotho I saw (and heard) at first hand the effects which can be achieved when playing the musical bow. The girl held the stave to her mouth with her left hand and used her fingers to stop the string. With her right hand she drew a much smaller bow - kept wet by frequent and liberal applications of saliva - back and forth across the main bow string. The result was that by using her mouth cavity as a resonator, she produced varying musical notes - no doubt melodious to her ears; extremely discordant to ours!

Fig. 2. Swazi man playing a musical bow, with a calabash resonator. Note how it is held against his chest and is played by tapping the string with a short stick.
Photograph kindly supplied by Robert Camby, Windhoek.

Fig. 3. Musical bow being played by a Himba woman, Kaokoveld. She is using her mouth as a resonator, as described in this article.
Photograph kindly supplied by Robert Camby, Windhoek.

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NATAL BRANCH CHAIRMAN'S REPORT 1986/7

P Smyth

Tim Maggs, our previous Chairman, had said in his report for 1985/6 that he would not stand for Chairman again for the current year as he felt there should be some rotation. As a result, a new Chairman had to be elected and I was privileged to be offered the position. I was considerably apprehensive about following in the footsteps of both Tim and the late Professor Davies, but quite frankly found the offer irresistible and so I accepted. I am very grateful to have been given the opportunity and only regret to announce that as I am leaving for the UK next month I shall not be standing for the following year. The policy of rotation however is one with which I readily agree, though hopefully it will not happen so frequently. Except for a few office switchabouts, the committee has been virtually the same for three years. Needless to say however we could not do without Aron Mazel who had excused himself because of his work on a Ph.D. thesis, so he was co-opted at the first meeting of the year.

Members enjoyed the activities which were arranged by the Committee. We began with a most informative trip to Mhlopeni in May when 14 members and 9 visitors, the Mhlopeni staff and people from the mission participated. Val Ward had done her homework and had illustrations available during visits to the Early Iron Age sites at Mhlopeni, Magogo and Ntshekane. Aron Mazel, in cramped surroundings, spoke of the paintings facing the group at Niegedocht. These are very good paintings and are unusual so far from the Berg.

In June Les Kvalsvig arranged a bus trip of Victorian Durban which was attended by 11 members and 14 friends and spouses. Professor Brian Kearney led a delighted group who were well informed and entertained by him.

In August a visitor from Israel, Dr Isaac Gilead, addressed the Branch. We had a good turnout for an excellent talk on Pre-urban communities in the Negev. Although we advertised this in the press, we had only two members of the public attend.

Gavin Whitelaw, the archaeologist working in the Inanda Dam area, and Mike Moon, his colleague, were inundated with visitors on our September trip to their sites. News got around Kloof and Hillcrest and Inge White was hard-pressed accounting for everyone. She thinks there were 19 members, 32 spouses, not all belonging to the members!), friends and trespassers.

We experimented with a Saturday excursion in October to a farm on the upper Karkloof River. The group of ten was small but all enjoyed the day and were relieved not to have to go to work the next day, as would have been necessary had we gone on a Sunday.

It was then Durban's turn for an activity so Les Kvalsvig and Jill Speed arranged a dinner/talk in November at the Hotel California. Tim Maggs, Mike Moon and Len van Schalkwyk spoke on their Early Iron Age work in Natal. Thirty-one members and friends and family attended.

Fortunately we had another visitor in February, namely Professor John Parkington from the University of Cape Town who gave a very interesting illustrated talk on Rock Art of the Western Cape. Although the invitation to eat at

the hotel beforehand was very informal, 21 people did so. Altogether 38 people attended including three diners Val Ward picked up in the restaurant. Les Kvalsvig was able to arrange with the hotel for a room to be put at our disposal for the meeting and we are most grateful that it was given to the Branch free of charge. That evening we were in very eminent company and amongst the persons present were Janette Deacon, Lyn Wadley, John Vogel, Peter Beaumont and of course John Parkington, who until then were mostly names to us in Natal and it was our pleasure to meet them.

The last activity of the year was led by our past Chairman, Tim Maggs. This took place at the end of March and we visited Later Stone Age sites and rock engravings in the Frere District. Fourteen members, 12 non-members including spouses, children and friends, and Mike Richmond, the local road engineer, his wife and five month-old son Alan attended. The rock engravings were made probably by Nguni people whereas the paintings in the Berg were made by San. In addition to visiting the site the participants recorded engraved stones for Tim Maggs of the Natal Museum.

Two issues of our newsletter Gnews were produced with the usual excellence and flair by Jill Speed. I would like to thank her for a great job and also Les Kvalsvig for taking over the duplication of the newsletter from me.

We rounded off this year with a joint AGM namely of the Branch and the Society with Tom Huffman invited to talk on Great Zimbabwe and the Zimbabwe Culture.

This report would not be complete without reference to the untimely and tragic death of Dr Oliver Davies, who re-established the Branch many years ago and was a driving force in the early years and, indeed until very recently, was its Chairman and an inspiration to many. Obituaries have appeared in many publications.

Finally I would like to thank the dedicated outgoing committee, faithful members, and everyone who has contributed to making our figures look so good, for their support in the past year and I encourage them to continue in the same vein. I wish the incoming committee well for the coming year.

HARD ROCK FROM OKLAHOMA

Anne I Thackeray

Chip - chip - chip . . . ping! Such sounds are music to the ears of any would-be lithic technologist or, in plain English, stone tool maker. During June 1987 they resounded over the campus of the University of Tulsa in Oklahoma, USA, where Dr George Odell organized a Summer Institute in Lithic Analysis devoted to instruction and discussion of the state-of-the-art of stone artefact studies. The first two and a half weeks took the form of a course attended by 18 lecturers and graduate students from the United States, Canada, Argentina, Colombia and South Africa (myself). The course consisted of formal lectures, discussion and 'hands-on' laboratory sessions presented by three world-renowned specialists: use-wear analyst Dr George Odell of the University of Tulsa, technologist Dr Mark Newcomer of the London Institute of Archaeology, and replicator/typologist Dr Jacques Tixier of the Centre National de la Recherche Scientifique in Paris, who came accompanied by a large assortment of monogrammed hammers for making stone artefacts. The course was followed by a three day conference where twelve leading stone artefact analysts from the United States and England presented papers.

As soon as prehistoric stone tools were recognized as such, from before the 1800s, people began to wonder what their functions were. However, until the late 1950s, studies of the use of stone tools remained speculative, particularistic and without a comprehensive body of knowledge. The publication that changed this was Prehistoric Technology written in Russian by Sergei Semenov in 1957 and translated into English by Thompson in 1964. Since then a small band of researchers has been devoted to the study of microscopically visible striations, abrasions, scars, fractures and polishes on stone artefacts in order to ascertain the used area of tools, the action (e.g. cutting, scraping) and the worked material (e.g. hide, bone, wood). Researchers working on such use-wear studies are considered by some to fall into two groups: those emphasizing the study of fractures visible under a low-power microscope in the magnification range of some 10-100x, and those emphasizing the study of polishes visible at magnifications of some 200-400x, the so-called high-power approach.

Until recently, of the two approaches, the high-power one enjoyed ascendancy, but the feeling of delegates to the Summer Institute of Lithic Analysis was that it is undergoing a period of introspection. The confident claims of the specificity with which worked material can be identified by studying polishes have been seriously challenged on several fronts. It has been shown that post-depositional surface modification can render the identification of polish little more than guess-work and that different cleaning methods used by different researchers remove different traces/residues, which means that investigators of polish are not necessarily looking at the same things.

Most serious are two recent series of 'blind tests' in

Fig. 1. Dr Jacques Tixier with his collection of hammers for making stone artefacts at the Summer Institute in Lithic Analysis held in Tulsa, Oklahoma, USA, in June 1987.

which researchers were asked to identify the used area, action and worked material on pieces made and used by colleagues who kept records of this information. While the researchers achieved some success in correctly identifying the area of the tools which had been used, their ability to identify the action and worked material by examining the polish was very disappointing.

It was felt that the fracture mechanics basis of the low-power approach in identifying worked area and action was better understood than the genesis of polish and that more work in this field needed to be done before the confident claims of high-power researchers that they could use polish to identify worked material could be realized.

Technology is the process by which humans act on material to produce tools and technological analyses of stone artefact assemblages were also emphasized. Replication techniques, refitting analyses and debitage studies can be gold-mines of information on human behaviour which have been largely unexplored by southern African stone artefact analysts. Technological analysis also highlights the need for a multi-disciplinary approach to stone artefact studies as well as the examination of stone artefacts in the context of other archaeological information or what is being termed 'integrated analysis'. It was felt that less attention has been given to stone artefact studies recently than to analyses of other kinds of archaeological remains because stone analysts neglect to integrate their results into the 'bigger picture' of prehistoric activities and organization. Southern African stone artefact analysts have paid attention to this and can be considered at the forefront of the field in this respect. However, if we are to maximize the extraction of human behavioural information from stone artefacts, we need to pay more attention to the inclusion of technological analysis in stone artefact studies.

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WALTER BATTIS AND A DRIEKOPSEILAND BURIAL

A J B Humphreys

The purpose of this note is to place on record some information relating to a burial discovered near the Driekopseiland rock engraving site in the northern Cape sometime pre-1948 by the late Professor Walter Battiss, the famous South African artist.

In his book The Artists of the Rocks, Battiss (1948:587) made the following observation: "when we arrived at Driekopseiland 3 inches [of rain] had fallen in two days and the river banks were deeply eroded. Above the engraving sites I found a skull in a donga which I took to Dr Broom. He reported as follows: 'A fine human skull from the Douglas district. It is apparently that of a Korana with a considerable admixture of Bush blood.'"

In 1972 while attached to the McGregor Museum in Kimberley, I was doing research in the Riet River area and wrote to Battiss in an attempt to acquire more information about his discovery. In a letter in reply to my query, Battiss said that he still had the skull in his possession. Erosion resulting from the heavy rain had exposed the top of the skull which he "just pulled out", leaving the rest of the skeleton in situ. He indicated the approximate position of the find by means of a sketch which is reproduced in Fig. 1. Battiss also reconfirmed Broom's identification of the skull in the following words: "Dr Broom said it was 'Bush-Koranna' whatever on earth that means!" Battiss offered to exchange the skull "for an unimportant one", but I did not take him up on his offer.

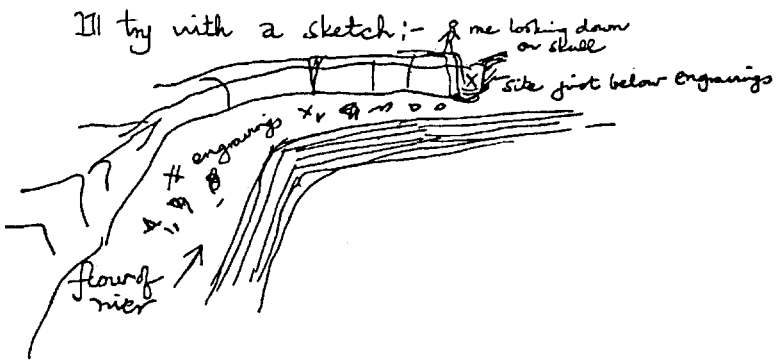


Fig. 1. A sketch by Walter Battis indicating the approximate position of the Driekopseiland burial.

The Battiss discovery is, in all probability, related in some way to a second burial reported from Driekopseiland by Revil Mason (1954). This latter burial was apparently also exposed by erosion and was discovered by Mrs Nancy Willcox as noted in Alex Willcox's book The Rock Art of Africa (1984:214). Both these burials, in turn, form part of the series of graves occurring along the Riet River, a large sample of which has been excavated over the years. The skeletal remains discovered have recently been the subject of an intensive study by Alan Morris for his Ph.D. thesis at the University of the Witwatersrand (1984).

Battiss died in August 1982 and I have no idea of what has become of the skull. But, should it one day turn up at a museum, the information contained in this note will, hopefully, at least provide some sort of 'provenance' for the skull.

Department of Anthropology, University of the Western Cape, 7530 Bellville

ARCHAEOLOGY FROM THE AIR

Beatrice Sandelowsky

The Rehoboth Gebiet in SWA/Namibia has attracted the attention of anthropologists over a long period of time, but very little archaeological work has been carried out here. Dr Scherz recorded some rock art sites and metal workings, dating back a few centuries have been documented.

Within the next two years a large dam will be constructed in the Rehoboth Gebiet and several square kilometres of land will be submerged beneath its waters. The area affected by this plan lies along the banks of the Oanob River, which most probably has always been an abundant source of water, and has thus most likely always attracted habitation and settlement.

On a visit to the site of the dam earlier this year, several archaeological occurrences were noticed: Stone artefacts were lying on the surface; two stone cairns were conspicuous on account of their gleaming white quartz rocks; slabs of schist, which could have been a wall or foundation and now partially collapsed, formed a circle of approximately two metres in diameter; two similar semi-circular formations linked up with low, natural ridges of rock on top of outcrops forming the hilly landscape; well constructed dry walling of five separate rectangular enclosures, one of them over two metres high, were noticed; pavements of large, flat slabs of schist extending the worked areas in front of or around remnants of houses were also recorded.

This wealth of sites in so small an area near the dam wall prompted an aerial survey of the larger area, which will soon be flooded. On a cold, clear day, towards end end of the dry season when the surface of the ground was bare and it was relatively easy to discern rock formations and stone settings, the area was overflown by helicopter; once at an altitude of approximately 50 metres and a second time from a greater height.

As artefactual phenomena, such as stone settings or discolourations of the soil were noticed, photographs were taken. It was not always easy to verbalise the different things that were seen or thought to be noteworthy and a thorough study of the photographs taken will probably yield information not yet recognised.

Three apparent settlement sites marked by a variety of stone formations cover an area of several hundred square metres. Stone circles may have been the bases of huts built of perishable materials. There were similar square formations and structures linking up square and round or semi-circular arrangements. In some cases remnants of walls approximately a metre high were seen. Some circular or square stone formations could represent stock enclosures because they were marked by darker coloured ground, possibly dung.

Cleared areas with definite semi-circular or round shapes were noticed as well. In some cases they were marked by a lighter colour, in others by a darker colour than the surrounding ground. One curving, low rampart of stones, linking up two rock outcrops approximately 250m apart, was noted.

Four stone cairns of different sizes were seen, one of white quartz stones, the others of darker coloured stones. Similar stone heaps have been recorded in other parts of Namibia. In a number of cases human skelatons were found to have been buried beneath these stone heaps, also called "Heitsi Eibib" or "Heitsi //o//obo". On the banks of the Kuiseb River three of these graves were dated and proved to be approximately 1,000 years old.

Bones, which may be concealed beneath the stone cairns in the valley of the Oanob River, will almost certainly be destroyed if they become waterlogged. By implication a great deal of information will be lost, particularly if these graves could be shown to be associated with what could be settlement sites, seen in their vicinity.

These sites require salvage archaeology, a project which should be undertaken by members of an archaeology department of a university. The Rehoboth Museum would willingly help in this event.

I gratefully acknowledge the support of the Rössing Foundation who financed this project.

P O Box 11174, Windhoek, 9000, SWA/Namibia

THE SOUTH AFRICAN ARCHAEOLOGICAL SOCIETY is pleased to announce that Shell S A (Pty) Ltd have agreed to fund the printing of 100 000 up-dated copies of the leaflet on rock art preservation that we circulated to our members in the June 1986 issue of the BULLETIN. These will be made available to all museums in the country, but if you would also like some copies for distribution, please write to Dr Janette Deacon, Department of Archaeology, University of Stellenbosch, 7600 Stellenbosch.

CAPE HISTORICAL ARCHAEOLOGY GROUP

Antonia Malan

An increasing amount of attention is being paid to archaeological sites of the historical period, which in South Africa dates from the beginning of European colonial expansion. Historical Archaeologists study the material remains of cultural ideas, e.g. gravestones, probate inventories, vernacular architecture, ceramics and food remains. This residue reveals details of the ordinary lives of everyday people within the broader interactions of indigenous peoples, Europeans and the changing landscape.

To date, much of Historical Archaeology in South Africa has been, of necessity, salvage work, but cultural interpretation always remains the goal. In the south-western Cape excavations have been done, or are taking place, at the Old Fort and Castle in Cape Town, Mossel Bay, Swellendam, Stellenbosch, Newlands (Paradise), Langebaan (Oudepost), etc.

To help reconcile the disparate and sometimes conflicting needs of Historical Archaeologists, an informal organization has been established for the south-western Cape to bring together those with a common interest in, and concern for, preserving, recording and investigating the past. It focuses particularly on the sharing of information, expertise and problems in a spirit of cooperation. Historical Archaeology, its methods and theory, are currently being emphasized and the intention is to provide a forum for an exchange of ideas, the newsletter MARTAVAN, as well as practical workshop sessions.

Membership of this group is open to anyone researching and teaching historical lifeways. R5,00 covers membership and the 1987 issues of MARTAVAN (the vehicle for contact between members and consisting of members' contributions). Please contact the Cape Historical Archaeology Group, c/o Department of Archaeology, University of Cape Town, 7700 Rondebosch.

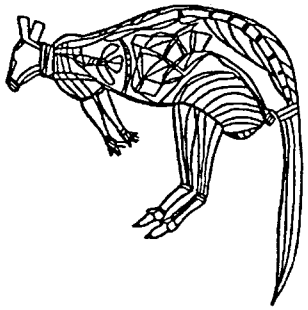
Department of Archaeology, University of Cape Town

ARCHAEOLOGICAL WOOD SYMPOSIUM: Los Angeles, California, September 1988

A five day symposium on archaeological wood will be held in the 196th National American Chemical Society Meeting. Topics included are: structure of dry and waterlogged wood, the ageing process, physical and chemical properties of archaeological wood, microbial degradation of lignocellulosic materials, treatments for dry and waterlogged wood, weathering and protection, glueing of archaeological wood, long term storage and display, and potential treatments of archaeological wood based on chemical modification of cell wall polymers. The final half-day of the symposium will be devoted to a discussion of future research needs and directions.

There is still room on the programme for a few research talks. Titles should be sent for consideration for inclusion to Dr Roger M. Rowell, USDA, Forest Products Laboratory, One Gifford Pinchot Drive, Madison, WI 53705, USA.

ROCK ART CONGRESS



The AURA rock art congress will be held in Darwin, Australia, from 29 August to 2 September 1988. For those readers who have been thinking it over, there are still brochures/application forms available from the Editor, P O Box 21083, 9000 Windhoek, SWA/Namibia. Applications in before March 1988 qualify for a special pre-congress rate.

EXHIBITION OF ROCK ART AT RAND AFRIKAANS UNIVERSITY

Bert Woodhouse

The recording of the paintings and engravings on the rocks of southern Africa has been going on for more than a hundred years and individuals from many walks of life have been involved. This was clearly demonstrated by the large exhibition mounted by the Rand Afrikaans University during the first three weeks of September 1987.

The idea for the exhibition originated in the Art History Department of the university and was developed into a highly successful project by Dr Leoni Schmidt of that department with the collaboration of the public relations staff and, in particular, the Exhibitions Organizer, Amalie von Maltitz. Neil Lee and I had the pleasure of giving information on people and sources without having to do any donkey work!

The exhibition included the work of pioneers like G. W. Stow and Brother Otto, of famous expeditions such as that of Frobenius, and equally famous individuals such as the Abbe Breuil, Maria Wilman and Harald Pager. It included three encouraging examples of sponsorship from the private sector: a selection from the highly professional copies made by Ginger Townley Johnson for the Rembrandt Foundation, a self-contained exhibition of my photographs made for Shell to present to the Johannesburg City Council, and a depiction of the work of the Caledon River Rock Art Project supported by the Anglo American De Beers Chairman's Fund and currently involving Neil Lee, Sally Parker and myself.

The major interest of the Human Sciences Research Council in this subject was demonstrated by the participation of Professor David Lewis-Williams and his Rock Art Research Unit at the University of the Witwatersrand.

Professor Elwyn Jenkins provided a selection from his unique collection of postage stamps depicting rock art. There were Bushman artefacts from the Anthropology Museum at RAU, death masks of Bushmen from the Anatomy Department at Wits, and a selection of ostrich eggshell beads from Penduka Safaris.

To provide a full list of the participants RAU produced a booklet, copies of which may still be available from the Public Relations Department, but it is impossible to mention everyone here.

Two main messages emerged loud and clear from this notable exhibition.

1. The complementary roles of photography and tracing in recording the rock paintings.

2. The need for a permanent exhibition of this nature to provide a venue for comparative studies by students, a major tourist attraction and, as emphasized by Professor Grouse, Rector of RAU, in his opening address, a memorial to the unknown artists who contributed so much to our cultural heritage.

1 Buckingham Ave, 2196 Craighall Park

JERUSALEM

THREE THOUSAND FIVE HUNDRED-YEAR-OLD COFFINS

A dramatic display of giant clay burial sarcophagi are presently on view at the Israel Museum in Jerusalem. The huge coffins are part of the Moshe Dayan exhibit. Archaeologists speculate that they may have contained the remains of Canaanite officers and satraps employed by the Egyptian occupiers of the time. The 23 coffins on display are decorated with faces in the Egyptian manner.

The giant clay sarcophagi on display at the Israel Museum.

The entire Dayan collection of nearly 1,000 pieces, was acquired for the museum at a cost of one millions dollars. The current Israel Museum display includes 600 of these items, including prime examples of fertility figures, a 9,000-year-old mask and rare Ammonite heads of a king and a queen.

Features from Jerusalem, P O Box 13134, Jerusalem.

JERUSALEM CITY GATE FOUND

The remnants of a stone structure at the southern foot of the Temple Mount have been tentatively reidentified as a Jerusalem city gate of the First Temple period.

Uncovered during the 1968-77 excavations conducted by professor Binyamin Mazar, the structure was believed to be part of a massive public building belonging to the Milo, the royal acropolis located on the filled-in saddle between the City of David and the Temple Mount

However, after a recent three-week survey of the site, Eilat Mazar, of the Hewbrew University department of archaeology, has concluded that the structure labelled by her grandfather as "Beit Milo" (Heb., the "Milo Building") is actually composed of two elements: one a public building; the other an apparent gateway.

Aligned on a north-south axis, the gateway structure is 15 metres wide and 18,5 metres long, lined with three chambers along either side in the style of Solomonic gates uncovered at Megiddo and other sites. The actual passageway is three metres wide.

Pottery finds date the Jerusalem gateway to the seventh or eighth century B.C. at least a century prior to the destruction of the city by the Babylonians in 586 B.C. Signs of that destruction are visible on the fire-blackened walls of one of the side-chambers.

What is not clear is whether this gateway led directly to the Temple Mount or to some intermediate area. According to the Bible, there were 12 gates to the City at the time of the First Temple.

FRANCE

Evidence of cannibalism in a cave in France is fueling the debate over whether the practice was ever routine in prehistoric times. Researchers say Neolithic human bones from Fontbregoua in south-eastern France show the same evidence of butchering as animal bones in the same deposits. The 6 000 year old bones have cut marks and breakage that indicate food preparation. The researchers concluded that "The analysis of these bones strongly suggests that humans were butchered, processed and probably eaten in a manner closely resembling the preparation of wild and domestic animals at Fontbregoua." Further study is needed to establish whether these finding represent isolated cases or whether they are indicative of more widespread practices.

BAGDAD

A team of Polish archaeologists claim they have unearthed a 10 000 year old village. The Iraqi news agency, Ina, quoted a spokesman for the team as saying "the village is the oldest housing complex not only in Mesopotamia (Old Iraq) but also in the whole world. The village was on a peninsular site overlooking a newly-formed artificial lake near the Kurdish town of Dohuk, 400 km north of Baghdad.

CHINA

More than 2 000 relics were unearthed from the 2 600 year old tomb of a wealthy duke, the largest burial chamber found in China this century. The chamber was one of 18 dukes' tombs found in Fengxiang County in the northern province of Shwanxi. The dukes lived in the State of Chin during the Spring and Autumn period (1770-476 BC) of the Chou Dynasty.

The 100 kg top panel of the coffin chamber took archaeologists 10 years to uncover. Among the relics found is a chime stone bearing an inscription of 16 ancient seal characters describing the ruler of the Chin State as a descendant of Gao Ying, the great-grandson of Xuan Yuan. The latter was believed to be a leader of the ancient Hua Xia nationality, the ancestors of the Han Chinese who make up most of China's current citizens. Mr Han Wei, head of the archaeological team, said the excavation was the second most important archaeological find in China after the discovery of an underground army of terracotta warriors in the city of Xian, the capital of Shaanxi Province. The tomb is as deep as an eight-storey building and is large enough to hold 200 dump trucks.

Xinhua News Agency

DAR ES SALAAM

Director of the National Museums of Tanzania, Dr Fidel Masao, has announced the recent discovery of a second early fossil hominid, 1,8 million years old, at Olduvai Gorge in northern Tanzania.

The fragments of skull, teeth and limb bones of Homo habilis were found only a few hundred metres from the site where Dr Louis Leakey discovered the first remains of this forerunner of modern people in the early 1960s.

NEW BOOKS FROM BAR

British Archaeological Reports International Series have published several volumes of interest to South African archaeologists this year. They include THE LATER STONE AGE OF THE DRAKENSBERG RANGE AND ITS FOOTHILLS by H. Opperman, PAPERS IN THE PREHISTORY OF THE WESTERN CAPE, SOUTH AFRICA edited by John Parkington and Martin Hall, and NELSON BAY CAVE by R. R. Inskeep. These volumes will be reviewed in the BULLETIN but further information and orders can be obtained from BAR, 5 Centremead, Osney Mead, Oxford OX2 ODQ, England.