

THE DIGGING STICK

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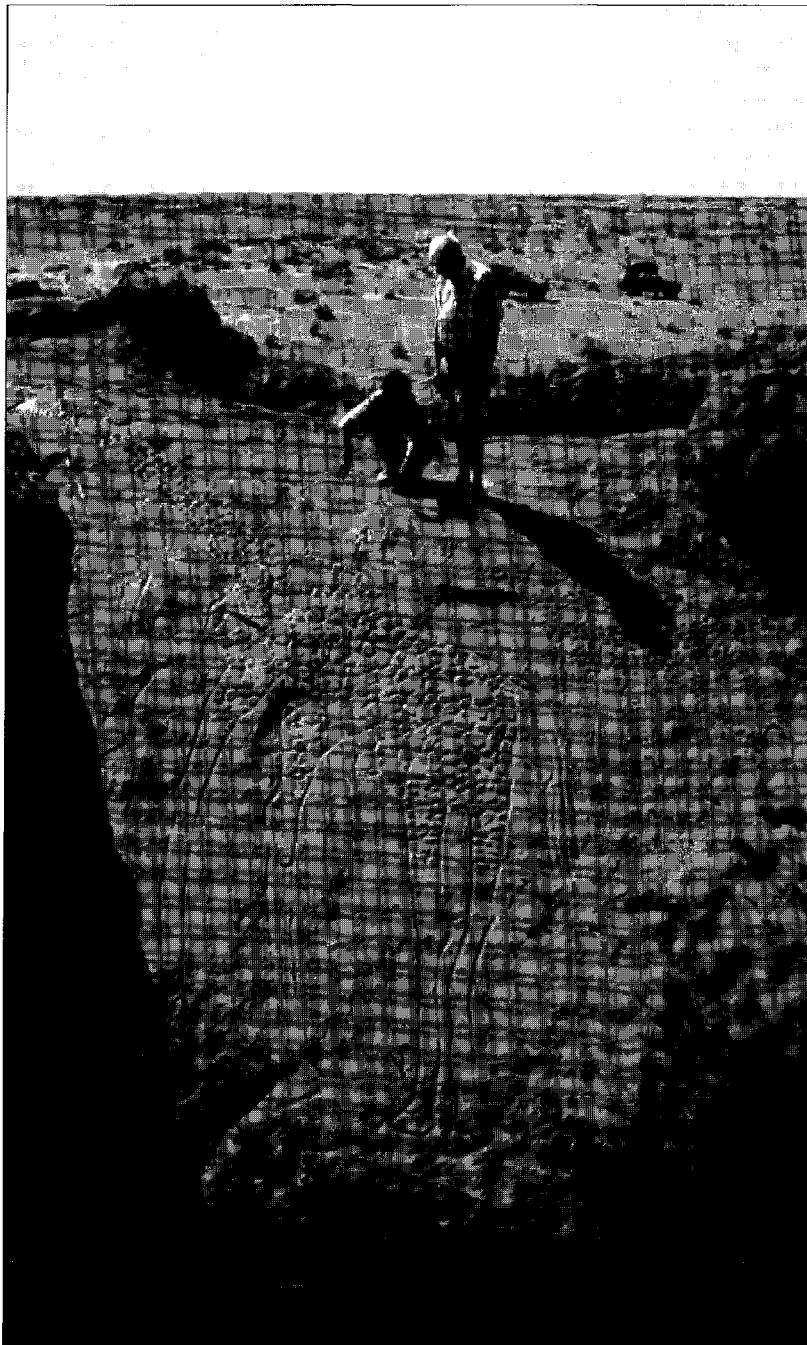
THE DABOUS GIRAFFES PROJECT, NIGER

Alec Campbell & David Coulson

There have been reports in the international press and on radio about the 'discovery' of a huge engraving of giraffes found in the Sahara, and that casts of the engraving are being produced for display in Niger, France and America.

This note, hopefully, provides an intelligible background to the press reports.

In November 1997, together with Jean Clottes, President of the International Committee of Rock Art, we were shown in Niger a magnificent engraving of two giraffes, the taller measuring 5.4 m from horn to hoof (not 20 ft tall and the largest example of African rock art, as some press reports represented; there are giraffe engravings in Algeria of over 8 m). The engraving's style and method of execution suggest it may be be-



tween about 3000 and 6000 years old. Although the outcrop is located only about 6 km from a major road, in 1997 the engraving was little known, but now tourists are beginning to visit it.

Clottes later wrote to David Coulson, who is chairman of the Trust for African Rock Art, TARA, pointing out, "they [the engravings] are just a few kilometres away from the tar road between Agadez and Arlit and easy of access with a 4x4. They are not on a vertical cliff, but on a slab, which means they can be (and are)

Giraffe engraving, Dabous, Niger

trampled by humans and animals, and are exposed to the rare but violent rains and the sunshine. The sandstone rock spalls: already some pieces are missing, and one big piece of the smaller giraffe is loose. Sooner rather than later it will fall off or be stolen by some tourist, and other pieces will follow. These remarkable works of art are thus imperilled". Clottes then proposed that the crumbling surface be consolidated and casts of the engraving be made for posterity.

Recognising the importance of Clottes' proposal TARA contacted the Government of Niger and started looking for sponsorship; meanwhile Clottes discussed the proposal with UNESCO and approached Les Nouveaux Ateliers Mérindol of Avignon, a company which has worked in the Palaeolithic Caves of France. In November 1998 Coulson with Pierre Mérindol, went to Niger and held discussions with the Ministers of Tourism and of the Environment and Hydraulics, and the Préfet of Agadez who is also Governor of Northern Niger. Mérindol made a careful examination of the engravings, stabilised crumbling areas, and tested on bare rock four different moulding techniques.

The Niger Government granted permission to proceed and sponsorship was obtained, mainly through the Bradshaw Foundation. Support was also provided by National Geographic Society, USA for a study of the giraffes and 600-plus lesser engravings, mainly depicting smaller giraffe, antelope and numerous cattle, together with a few images of rhino, predators and humans, all found on the same outcrop.

In January 1999 the authors, with Jean and Renée Clottes, returned to Dabous. The outcrop was mapped, and the giraffe engraving drawn and minutely photographed under a string grid, and then moulded by Mérindol and his assistants. The mould covered about 25 m² and was made in three sections. The moulding product chosen was Silicon RTV 3100 (Room Temperature Vulcanisation), while the demoulding agent was liquid soap and polyvinyl alcohol. The engraving was then gently cleansed with

compressed air and any remaining small marks toned down by dabbing with solvent and rinsing with local water until they disappeared.

To ensure the shape of the rock slab was maintained, the silicon mould was reinforced with a thick plaster-of-paris backing strengthened with fibre-wool, wood struts and building rod. Four approximately 200 cm² rectangles, three covering deeply engraved areas and one beside the engraving, were protected and later moulded in clay over a foil lining in case dating of varnish may one day prove possible. The logistics and bureaucracy involved in transporting several tons of moulding materials from France into the Sahara and shipping the negative casts home are best not described.

A study was made of the other engravings on the outcrop, and of two neighbouring sites both of which include large engravings of giraffe, although these do not exceed 3 m in overall size. Time allowed only for a record on form and film of 430 engravings on the main outcrop. At the same time, a video was made of the moulding process, the recording exercise, numerous of the engravings and the general environment. The recording exercise will be completed in January 2000.

After the mould had been removed, both Niger Ministers, travelling over 1 000 km from Niamey, with the Governor of Northern Niger, visited Dabous. They inspected the mould and engravings, and made short speeches expressing pleasure in the rock art and satisfaction with the moulding. Positive casts will be made in France. One cast is to be erected outside the entrance to Agadez International Airport, Niger; another goes to the United States of America, possibly to be displayed in the National Geographic Society building; while others, hopefully, will be sold to Museums and Art Galleries.

TARA has provided initial funding for two custodians to live at the site and for a well (the water level is at about 15 m depth) to be dug

nearby. One custodian was hired before casting commenced, provided with a record book, and given brief training in the handling of tourists. After two years, the Local Government in Agadez will take over the custodians. During our stay at Dabous two parties of tourists, from Switzerland and Austria, respectively visited the site and were recorded in the book.

This project has several aims. The obvious one is to stabilise and protect a magnificent engraving and to mould it so that whatever

may happen to it in the future, casts will survive. Another intention is to sensitize the Niger Government to this really amazing and vast rock-art heritage, its world value and dire need for protection. Finally, everyone is reminded of the artistic ability, incredible beauty, importance and potential fragility involved in Africa's prehistoric art, much of it many thousands of years old.

*Alec Campbell, PO Box 306, Gaborone, Botswana.



STERKFORTEIN, KROMDRAAI, SWARTKRANS AND ENVIRONS CONSIDERED FOR WORLD HERITAGE STATUS*

Three South African heritage sites were selected last year for submission to the World Heritage Centre in Paris. They are to be considered by the World Heritage Committee when it meets in December 1999. The three sites are Robben Island, St Lucia Wetlands, and Sterkfontein, Kromdraai, Swartkrans and Environs.

A total of 20 natural and cultural sites and landscapes were identified as meeting the criteria by the South African World Heritage Convention Committee. This country, having rejoined Unesco, became a party to the World Heritage Convention in 1997 and is thus entitled - for the first time - to propose sites for listing

The Sterkfontein Valley has been described as "one of South Africa's most internationally valued scientific treasure-houses". Professor Phillip Tobias has noted that "it includes at least 11 fossil-rich cave sites, over a distance of 15 km. No fewer than seven have yielded remains of the human family". Clustered near one another in the south are Sterkfontein, Kromdraai and Swartkrans. Sterkfontein and Swartkrans are "the world's two richest hominid-bearing caves" which together have yielded nearly 1000 catalogued hominid specimens, "the fossil bones belonging to hundreds of individuals who lived between 3,3 million and one million years ago". Swartkrans has provided, in addition, the earliest signs of human control of fire. Kromdraai is where, in 1938, Dr Robert Broom made the first discovery of a robust Australopithecine, subsequently found also

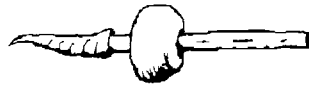
at Swartkrans, which, less than two million years ago, was a contemporary of an early form of the genus *Homo*.

From Sterkfontein have come some of the most spectacular finds in the history of palaeoanthropology, including the famous fossil known as "Mrs Ples", found in 1947 - the remains of the small-headed upright-walking *Australopithecus africanus*. Then, at the very time that committees deliberated on a South African World Heritage submission, one of the most astonishing finds was being made. This was the first ever discovery - by Dr Ron Clarke and fossil preparators Nkwane Molefe and Stephen Motsumi - of a well-preserved skull and associated skeleton of *Australopithecus*, from the lowest levels of the site. The skull is the most complete Australopithecine skull ever found.

Work at these sites has "brought to light," as Tobias puts it, "a story of human evolution which takes second place to none other". If any site deserves inclusion on the World Heritage List - on which Africa is significantly under-represented - the Sterkfontein, Kromdraai and Swartkrans cluster certainly does.

* "Three SA gems submitted to the WH Centre", *World Heritage News* 1(3&4) 1998; Prof Phillip Tobias, *Mail & Guardian* May 8 to 14 1998; Clarke, R. "First ever

discovery of a well-preserved skull and associated skeleton of *Australopithecus*." *South African Journal of Science* 94:460-463 (Oct 1998).



PROFESSOR PHILLIP TOBIAS DELIVERS THE 8TH ROBERT BROOM MEMORIAL LECTURE, 1998*

Some years ago the Transvaal Museum of Natural History, Pretoria, resolved to commemorate the life and scientific contributions of the distinguished palaeontologist, Dr Robert Broom FRS, by establishing an annual lectureship in his name. The eighth lecture in the series was delivered by Professor Emeritus Phillip V. Tobias, of the Department of Anatomical Sciences, University of the Witwatersrand, Johannesburg. The lecture was presented on 29 June 1998 at the Dual Congress (of human biologists and palaeo-anthropologists) held at Sun City, South Africa, and organised by Professor Tobias. It was repeated at the Transvaal Museum, Pretoria, on 19 October 1998.

The lecture, entitled "Conversion in Palaeo-Anthropology", dealt with the question of why some new discoveries and new hypotheses in science are sometimes rejected - or ignored - for long periods, before they gain ultimate acceptance, whilst others are avidly accepted immediately. In the field of human origins, a classical example is that of Raymond Dart's claims in 1925 for the little child skull found the previous year at Taung not far from Kimberley. He called it *Australopithecus africanus* and claimed that it was an African ape which had taken decisive steps in a human direction: it was, he suggested, a "missing link". The world, with few exceptions, rejected Dart's claims for over twenty years.

Yet the claims, like the fossil itself, did not simply go away. After the second World War, several prominent scientists, such as Sir Wilfrid LeGros Clark of Oxford, came to accept the validity of Dart's earlier ideas. Tobias speaks of their *conversion* to belated acceptance of the human-like affinities of *Australopithecus*, and states that the concept of conversion can be applied in scientific research just as in theology and ideology. He then goes on to examine the factors that were responsible for this particular conversion.

He shows that Robert Broom's 1946 monograph on the australopithecine fossils from Taung, Sterkfontein and Kromdraai (the latter two in the Gauteng Province of South Africa) played a crucial role in turning the tide and in converting many scholars, especially in Europe and America. Tobias's analysis brings to light that three or four kinds of factors were instrumental in this delayed conversion: *people* - most notably Broom and LeGros Clark; *new discoveries* - such as more and more australopithecine fossils, of different ages, genders, species and geological epochs (of which the remarkable 3.3 million-year old skeleton from the deepest layer at Sterkfontein is the most striking *fin-de-siècle* find); the *overturning of deterrents* - fixed ideas such as the Asian origin of humankind, that had hindered people from accepting *Australopithecus*; and *new facts* - such as the information freshly recorded on the great apes, for it was as important to know what was an ape as to know what was not!

Among all these factors, three stand out as having been mainly responsible for effecting the conversion. The first was Sterkfontein and its amazing wealth of hominid fossils, providing the possibility, for the first time, to study not merely individual fossils but fossil

populations. The second was Robert Broom, a remarkably energetic and productive scientist whose list of publications ran to 456 items and who demonstrated, through his discoveries at Kromdraai, and those he made with John Robinson at Swartkrans, that southern Africa had been populated by a variety of apemen, not all of whom were ancestors of later hominids; and the third was Wilfrid LeGros Clark whose meticulous, com-

parative studies did more than anything else to convince human palaeontologists that the australopithecines were hominids (members of the human family).

In the history of science and discovery, acceptance, rejection and conversion are shown to be critical factors.

* Submitted by Professor Emeritus Phillip V. Tobias, January 1999.



SOUTH AFRICANS HELP REVEAL THE ANCIENT HARBOUR AT TEL DOR*

During the past few years, from 1996, a number of South Africans have been taking part in a dig at Tel Dor on the coast of Israel.

Their aim is to uncover the ancient harbour city of Dor. The group, students and other enthusiasts under the leadership of the Department of Biblical Archaeology at UNISA, join as volunteers the team of archaeologists from Hebrew University who have been digging there since 1981. A number of important finds have been made by the South Africans in this very ancient Tel.



Uncovering the top of an unexpected wall at Tel Dor.

In the Bronze Age, before Joshua and the Israelites conquered it in Iron Age times, Dor was a Canaanite city. For the Egyptians and later the Sea Peoples (the Philistines of the Bible) it was an important port of call. The Persians conquered it in the sixth century BC and after that it fell to the Hellenes, the Romans, Byzantines and Crusaders. All these episodes left an imprint of artefacts and architectural remains, which is the reason that modern day archaeologists find it such a rewarding site to dig. Among the important finds made by the South Africans is a

Hellenic wall in an area which had previously been judged to be a midden for the nearby Crusader fort. The uncovering of this wall proved that the Hellenistic city was of much greater extent than had been suspected. A floor of seashells and an ancient piece of woven cloth were also found by a UNISA student. Textiles tend to rot away easily so it was with mounting excitement that the unmistakable warp and weft was detected in the moist earth. The first Philistine pottery sherds in the site were found by the South African team as well, al-

though it was not until later that they recognised the significance of the strange criss-cross decoration on the sherds.

The South Africans lodge with the other volunteers at nearby Pardes Hannah Agricultural College. The working day begins very early - busses to the Tel depart at four o'clock! We dig in the cool of the morning,



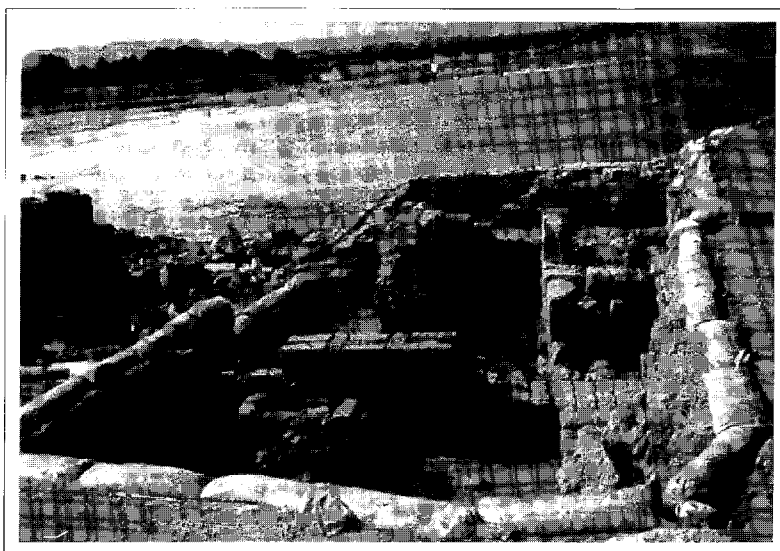
The joy of a find. Anna Boshof and Julia Leruma hard at work, Tel Dor.

until about nine, when a typical Israeli breakfast is enjoyed under shade nets at the site and a quick refreshing dip in the ocean can be taken. By one o'clock it is too hot to dig any further, and everyone goes home to lunch, swimming and resting. After coffee the famous pottery reading starts. Sherds and artefacts are recorded and classified and one can visually enjoy the fruits of one's labour.

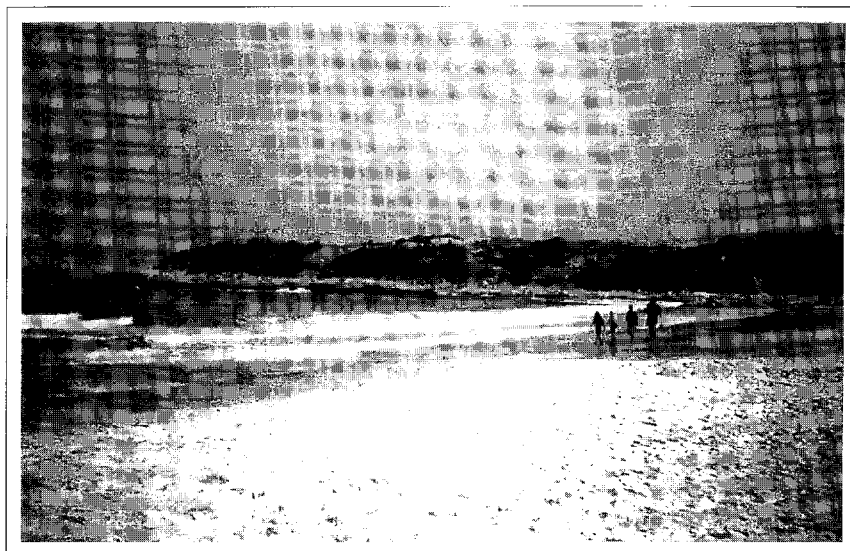
This year the group will leave South Africa during the weekend of 25 June and return during the weekend of 18 July. Before the actual digging, a short trip to Mount Sinai and a visit to Jerusalem will be undertaken. Over

weekends, short day trips to other tourist destinations in Israel will be organised. All you need to be a part of this group is an interest in the past, good health, and a valid passport. For further information, please phone Prof Willem Boshoff at 012-429 4711 or 021-804 3579.

* Submitted by Ina Brand
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Walling, unmistakably Hellenistic, as revealed by the end of the season.

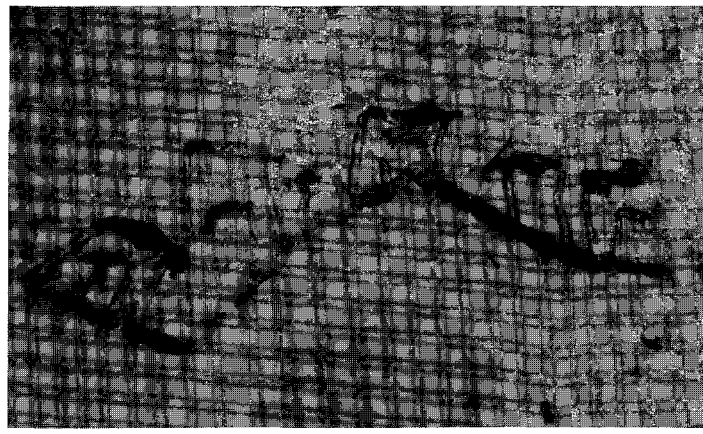


Taking a break at Tel Dor.

SAN TRACKER SEMINARS - BUSHMANS KLOOF*

"San Tracker Seminars" on rock art and archaeology are being presented at the Bushmans Kloof Wilderness Reserve in May 1999. The speakers at the two seminars are Stephen Townley Bassett and Royden Yates.

The Bushmans Kloof Wilderness Reserve, in the foothills of the spectacular Cederberg Mountains, is a privately owned reserve dedicated to the preservation of rock art, and the recreation of a Western Cape sanctuary for indigenous flora and fauna. Home to more than 140 bird, 34 mammal and 755 plant species, the reserve has won international acclaim as one of the "world's largest open-air galleries" for its more than 125 rock art sites. It is indeed one of the most densely painted rock art areas anywhere.

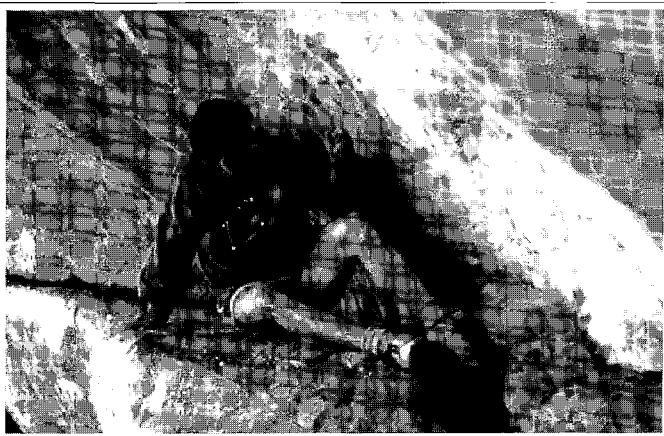


Transformed figures in a line at Syfer, Bushmans Kloof.

author of *Major rock paintings in South Africa*, Bassett has been interested in rock art from the age of 14. He operates "Graffiti Busters", a company dedicated to combating vandalism at rock art sites. Conservation and restoration of de-

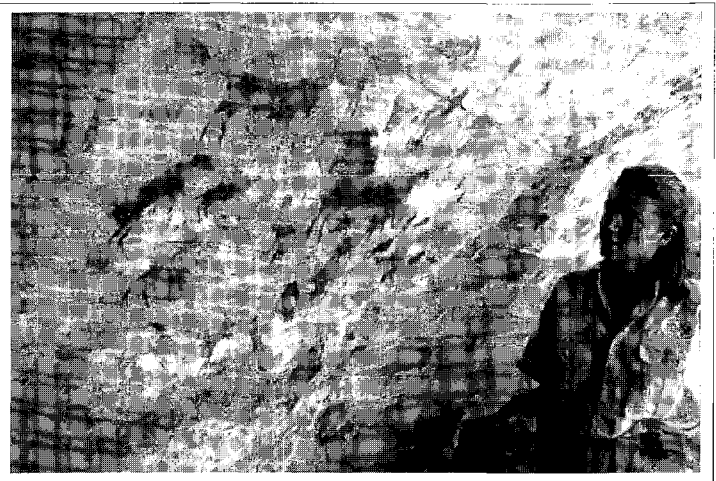
dated rock art, and the future of this priceless heritage, will be addressed in the seminar.

The follow-up seminar presented by archaeologist Royden Yates is entitled "Stone, Bone and Paint - 100 000 years of history in the Cape". It outlines human history in the western Cape from 1,5 million years to 300 years ago, from the first humans, through the emergence of modern people, to late hunter-gatherers (San) and pastoralists (Khoekhoe). The seminar focuses on Cederberg hunter-gatherers - society, lifestyle, technology and rock paintings. Yates has held a number of research positions in the Spatial Archaeology Research Unit at the University of Cape Town, and has excavated a number of cave and coastal midden sites in the region. He



Rock art conservationist Stephen Townley Bassett at Bushmans Kloof.

The first of the seminars, presented by artist and rock art conservationist Stephen Townley Bassett, is on "Rock art - seeing through the eyes of the artist", and includes an overview of Cederberg rock paintings in global and regional perspective. Hands-on exercises are to include the grinding and mixing of ochre, producing paint, and experimenting with painting implements. Influenced by his uncle, Ginger Townley Johnson, who was

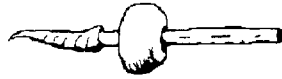


has also, with colleagues, undertaken the location and recording of rock art sites on Bushmans Kloof and in surrounding areas, publishing over twenty articles on the results of this work. The seminar includes guided rock art walks to sites on Bushmans Kloof.

Bushmans Kloof was opened to the public in 1996 as a luxury five star lodge with conference facilities. Enquiries: Bushmans

Kloof Wilderness Reserve, tel +27-(0)21-7970990; fax +27-(0)21-7975551; email: santrack@ilink.co.za; website: www.bushmanskloof.co.za

* Based on information submitted by Janie van der Spuy & Associates P.O. Box 50148 Waterfront, 8002 Representing Bushmans Kloof



**REPLY TO ELSPETH PARRY'S COMMENT ON
'A painted fragment of Bushman history from Qwa Qwa National Park,
South Africa' (*The Digging Stick* 1998 15(2) & 15(3))**

Sven Ouzman

I thank Elspeth Parry for her comments on my article and agree that interpretations of archaeological phenomena are often numerous.

However, while such interpretations may be numerous, they are not innumerable and some interpretations carry more weight than do others. The 'weight' of an interpretation derives from its ability to twist together evidential and theoretical strands in a more or less credible fashion (Bernstein 1983). In this vein I interpreted a Bushman rock painting of a recumbent human figure in Qwa Qwa National Park and concluded that it represented a wounded game-shaman. This interpretation was not, as Elspeth Parry suggests, "another instance of *seeing* a firmly entrenched belief"; but was based on a consideration of the figure's painted context as well as relevant theory and ethnography - a consideration I now present in full.

The recumbent human figure is part of a large painted panel (Figure 1). Bar minor flaking this panel is well-preserved and precludes any significant taphonomic bias. The painted imagery appears prosaic, but closer examination reveals a number of key visual signals, such as the tusks painted on the serpent at the bottom of Figure 1. Notice also that the archer in the top left-hand corner is shooting a

rebeuck in an apparently straightforward depiction of a hunt. That is, until one notices the line drawn across the archer's penis. Pat Vinnicombe has suggested that such lines or 'infibulation' represent a prohibition belief in which a hunter so closely identified with his prey that he refrained from urinating lest his prey urinate also and expel the arrow's poison from its body (1976:178,259). Thus an apparently insignificant line allows a key understanding of Bushman beliefs about the identity of and relationship between people and other animals. Infibulation is just one of a series of key visual signals in southern African hunter-gatherer rock art that warn against reductionism and point beyond literal interpretations.

Now look at the recumbent human figure in Figure 1, bottom right. There are at least four key visual signals that progressively identify the figure as game-shaman that is wounded:

* The figure has a bow and quiver and has a literal connection with animals as a hunter.

* The figure is infibulated and is thus symbolically connected to animals.

* The figure has an exquisitely painted eared cap. /Xam Bushman ethnography suggests that game-shamans wore antelope scalp caps. This ethnographic insight is supported by the many engravings and paintings of eared caps in southern African rock art, most of which occur in shamanistic contexts (e.g., Woodhouse 1992).

* Projectiles, probably arrows, surround the figure. The sheer number of projectiles - 85 - eliminates literal interpretations such as the kneeling archer to the left murdering the recumbent figure. The recumbent figure is certainly wounded but here, as previously, 'wound' describes the painful somatic hallucinations sometimes experienced by shamans. These painful hallucinations were sometimes visualised by Bushman sha-

mans as the 'arrows-of-sickness' shot by malevolent beings (for more on the 'wounded' shaman theme see Lewis-Williams 1997).

The bow and quiver, infibulation, eared cap and 85 projectiles securely identify the figure as a game-shaman wounded by painful somatic hallucinations in the same way that halos and stigmata in Early Christian art mark suffering *religiosi*. The wounded game-shaman interpretation carries more weight than do interpretations of 'murder', 'instilling potency', therianthropism and should therefore be accepted - at least until a *demonstrably* better interpretation is proffered. Thus the conclusion in my previous article: "Though we cannot know everything about this painted fragment, this space of 'unknowing' is not a vacuum into which any



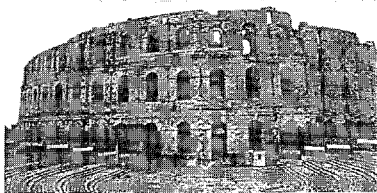
Figure 1. Redrawing of a complex painted panel, Qwa Qwa National Park, South Africa. Black represents red, white represents white and dashed lines represent flakes. Recumbent human figure separated from kneeling archer by 1,04m. Scale bar is 30 mm.

interpretation may be placed. Rather, it is a benevolently structured space that both promotes informed interpretation and provides the freedom to imaginatively and seamlessly link past and present" does not, as Elspeth Parry suggests, challenge the interpretive process mentioned above. The imagination plays a fundamental role in archaeology - often there are too many academics and not enough poets - yet it must be constrained by what is probable, rather than by what is merely possible.

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Web site: www.nasmus.co.za

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Tunisia, Malta and Sicily
South African Archaeological Society
(Trans-Vaal Branch) 1999 Tour
Professor Tom Huffman and Lilith Wynne

Following the previous explorations of the ancient civilisations of Egypt, Peru and China, Lilith Wynne is this year organising a tour to Tunisia, at the request of Professor Tom Huffman, Head of the Department of Archaeology, Wits University. This will be the third under his expert and informal guidance. Previous very successful, informative and enjoyable tours with Tom, in partnership with Lilith, have been to Mexico/Guatemala and Zimbabwe.

Tunisia was part of the classical Mediterranean world, but also home to pastoral nomads and a link to Africa south of the Sahara. Highlights of the tour to Tunisia will include:

Remains of the ancient Phoenician city of Carthage, dating back to the 9th century BC, and its artificial harbour.

Spectacular architecture and mosaics of the Roman period, which dates from 146 BC. Forums, temples, theatres, mausoleums, an olive press, aqueducts and roads, triumphal arches, unusual double storey villas, and more, are on the itinerary.

Intriguing foundations of a Byzantine church at Sbeitla.

Exciting Arab period architecture at Kairouan - magnificent tiling, archways and *medinas*, walled cities with *souks* selling irresistible crafts.

Berber villages with traditional geometric patterned brickwork set in palm oases, as at Tozeur.

Wind shaped sand dunes and salt pans, called *chotts*, on the edge of the Sahara.

'Troglodyte' dwellings at Matmata, and fortified communal granaries, or *ksours*, at Metameur.

The legendary Land of the Lotus Eaters. Providing the setting for several modern movies, Tunisia has numerous literary and art associations, ranging from Homer and Virgil to Flaubert, de Cervantes, to Simone

de Beauvoir, Andre Gide and Paul Klee. And come and learn why the women of the town of Gafsa in central Tunisia are "still laughing" - the clue is in Boccaccio's *Decameron*!

The basic tour to Tunisia, 12-24 August 1999, may be extended to Malta and Gozo, 23-27 August, and Sicily, 27-31 August, with an extension to Egypt as a yet further negotiable option.

In Malta and Gozo:

In Sicily:

Oldest stone monuments still standing, rock hewn complex and three-level catacombs, and Megalithic temples.

Greek and Roman temples and theatres in spectacular settings.

Monumental stone figurines and enigmatic ancient ruts/tracks.

Mount Etna, Europe's highest and most active volcano.

Site of St Paul's shipwreck and miracle.

Taormina, founded by Carthaginians in the 4th century BC, but soon under Greek control, under the tyrant Dionysius. Hilltop theatre facing Mt Etna.

Ancient walled city of Mdina.

Fortified city and home of the Knights of St John, with massive bastions and Baroque and Renaissance architecture.

Syracuse, the greatest city of the sixth to third centuries BC, with luminaries such as Archimedes, Theocritus and Pindar. Archimedes' defensive devices held off the Roman siege for three years. Visit the Paolo Orsini Archaeological Park - Greek artefacts, the largest Greek theatre, and even fossils and elephant skeletons!

The Museum of Valetta.



For details, please contact Lilith Wynne at 011 706 4781

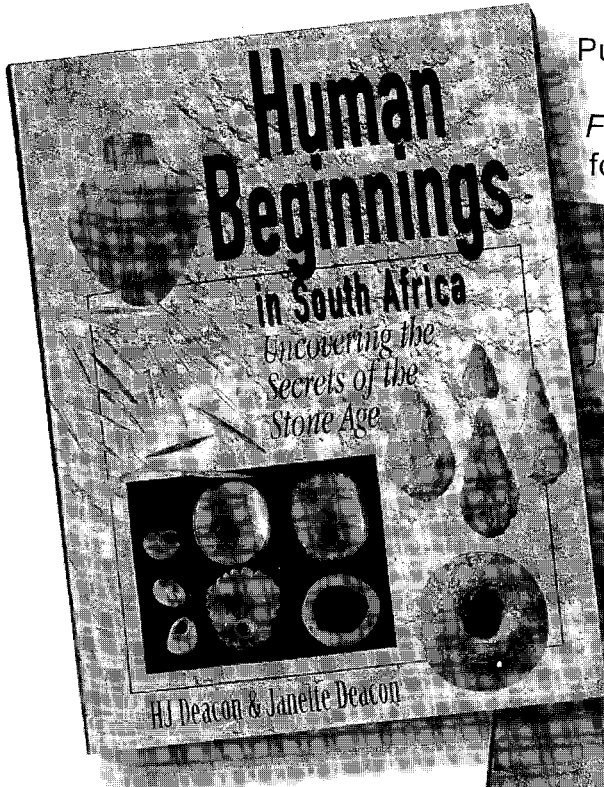
International Conference: "New African Perspectives: Africa, Australasia and the Wider World at the end of the Twentieth Century."

St George's College, University of Western Australia, Perth, 26-28 November 1999.

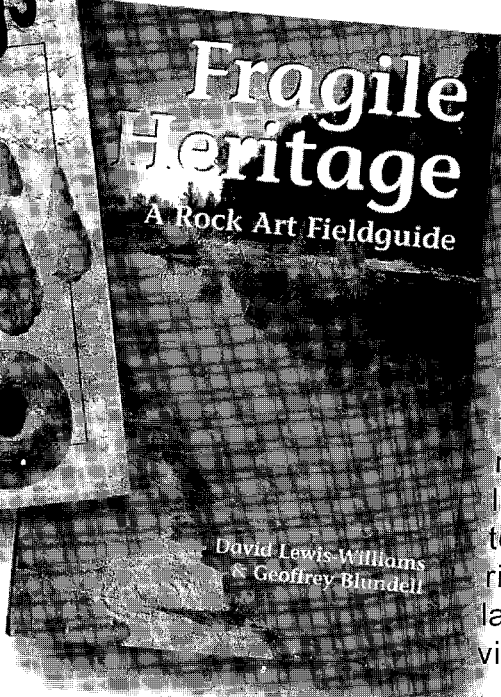
Taking place at the end of the twentieth century, "The Age of Extremes", the aim of this international conference is to look critically at the African encounter with the twentieth century and with the wider world. Occurring when the nature of African studies is itself under review, it is also a suitable time to take stock of the past and present study of Africa and its future prospects. Conference panels are expected to include archaeology and anthropology - fields that have, largely in this century, revealed the rich and ancient history of this continent.

Conference web site: <http://www.arts.uwa.edu.au/ASCWA/conference99/>
Tel +61 08 9380 2348; Fax +61 08 9380 1012.

In *Human Beginnings in South Africa* Hilary and Janette Deacon present, in a lively and informative way, the results of nearly 150 years of archaeological research that follows the progress of our Stone Age ancestors from their earliest beginnings to the late nineteenth century. The evidence has been carefully pieced together to show that the roots of South African society stretch way back into the Stone Age. Richly illustrated, it is an up to date and authoritative account specially designed for general readers, students and teachers.



Published by David Philip, Cape Town.



Fragile Heritage, designed as a handy fieldguide for rock art enthusiasts, covers the most important and accessible rock art sites in South Africa. Descriptions of each site include a map showing its location, the availability of facilities for camping or accommodation on or near the site and an indication of the cost of a visit (including entrance fees and accommodation). A fun checklist encourages visitors to spot and note recurring themes and particular details of the art they view.

The practical text is supplemented by an illuminating introduction by David Lewis-Williams which introduces readers to the basic theoretical and conceptual tools with which to appreciate and interpret rock art.

Published by Witwatersrand University Press, Johannesburg.

The South African Archaeological Society was founded in 1945 to promote archaeology through research, education and publication. The *South African Archaeological Bulletin*, for publication of current research in southern Africa, is issued to members twice a year. Occasional publications in the *Goodwin Series* appear from time to time. *The Digging Stick* is the Society's general interest newsletter and is issued three times a year.

The views of the authors are their own and the society does not take responsibility for them.

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