



# THE DIGGING STICK

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## “KOEKA KA KIE, HENTS OP BOKKOR OF IK SCHIET!” Introducing the rock art of the South African Anglo-Boer War, 1899-1902

Sven Ouzman

Southern Africa is known for the wealth and the diversity of its rock art or, more accurately, its rock arts. We are home to multiple rock art traditions such as the shamanistic art of the Bushmen, the initiation and resistance art of the Sotho, the militaristic art of the Korana and so on. Though these rock arts can co-occur and often have points in common, the dominant meanings of each are quite different. Specialist study of each rock art tradition is therefore as essential as it is rewarding. Such specialist study can also make it difficult to recognise rock arts other than the one being studied. This I found to be the case during the course of

research on Bushman rock art. At those rock art sites where several rock arts are present, Bushman imagery is usually the most familiar and attention-grabbing. It was only with the heightened awareness engendered by the Anglo-Boer War centennial that I was able to divert my attention away from the Bushman imagery and notice the presence of a rock art made by White settlers.

### A NEW ROCK ART TRADITION

White settler rock art is a varied tradition consisting of several distinct phases including the work of early travelers,

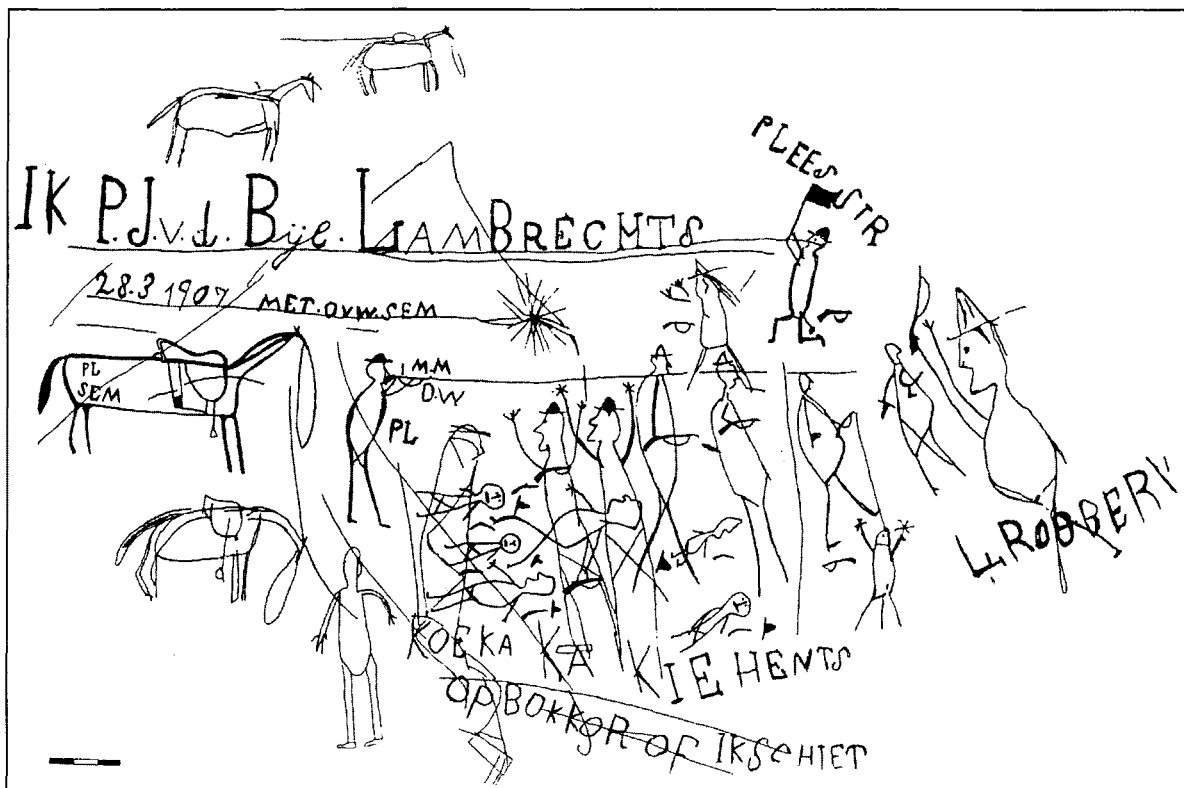


Figure 1. The 'Man against the Empire' stone, National Museum. Scale bar is 30 mm

farmers, Great Trekkers and so forth. Another such phase consists of imagery made by the soldiers and civilians involved in the Anglo-Boer War, 1899-1902. This Anglo-Boer War rock art is encountered at known battlegrounds, campsites, concentration camps, graveyards, monuments and the like as well as at those now-forgotten places where the War played itself out. Rock engravings dominate the art though there are also a few rock paintings. We have recorded 37 such sites to date though there are no doubt many more sites to be found and recognised. In order to understand Anglo-Boer War rock art one must consider both the themes that are commonplace as well as those themes that are absent or poorly represented. Two themes dominate the art.

### Identity

Anglo-Boer War rock art sites are invariably marked with the engraved names of soldiers and civilians (Fig. 2). Sometimes dates, insignia and the names of commandos or regiments are also present. A variation on this theme are the occasional hand and shoe prints incised into the rock by tracing directly around the hand or shoe with a sharp metal instrument. Illiterate soldiers, civilians and children who could not write but who nevertheless wanted to leave their mark probably made these hand and shoe prints in lieu of writing their names. This concern with identity is taken even further with self-portraits. There is, for example, a remarkable near life-size engraving of a British soldier on the rocky banks of the Riet River near the Modder River

battlefield in the Northern Cape Province (Fig. 3). The puttees, puggaree and rifle on this 1.45 m engraved soldier identify him as one of Rimington's 'Tiger' Scouts. Accompanying the engraving is the date "AB 4 . 12 . 1899".

### Wartime concerns and paraphernalia

A large part of Anglo-Boer War rock art depicts wartime concerns and the objects with which people were most familiar - clothes, guns, hats, horses - including details of tack such as bridles, cruppers, martingales and saddles - pipes, 'Joseph Rogers' pocket knives, semaphore flags,



Figure 2. 'J. Kelly R.C.R. 1900' engraved at Belmont, Northern Cape Province. Scale bar is 50 mm.

spades, uniforms and so on (e.g., Fig. 3). There are also some narrative 'scenes' showing people digging *schantzes*, riding horses, smoking and so on.

The twin themes of identity and wartime concerns are common and represent a valuable source of information on the movements of people during the war and their everyday material culture - details that may not have been recorded elsewhere. For example, at Belmont there are at least nine instances where 'R.C.R.' - Royal Canadian Regiment - is engraved

(see Fig. 2), establishing an R.C.R. presence there. Yet written accounts of Belmont ignore the R.C.R.'s involvement

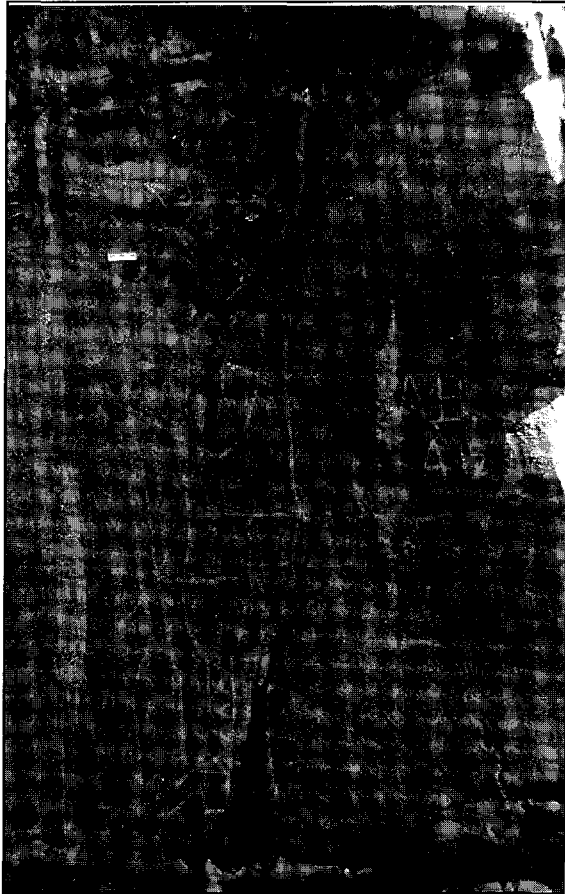


Figure 3. Near life-size engraving of a British scout with puttees, puggaree and rifle, Northern Cape Province. Scale bar is 50 mm.

and tell only of the Grenadier and Scots Guards.

I now consider three themes that are absent or infrequently depicted in Anglo-Boer War rock art.

### Conflict and sloganeering

Somewhat surprisingly, there are relatively few depictions of battles or skirmishes. There is also very little in the way of pornography, religious pontificating or political sloganeering. A notable and humorous exception is an engraving originally from the western Free State and now on display at the National Museum

(Fig. 1). This carefully engraved scene was made by Mr. Pieter Johan van der Bijl Lambrechts and shows himself and his horse Sem single-handedly killing or capturing at least a dozen British soldiers or 'Khakis'; one of whom waves the white flag of surrender, imploring Lambrechts on bended knee not to shoot any further with an abject "Plees Sir". Beneath the mayhem this one man caused the might of the British Empire are engraved the words: "KOEKA KA KIE HENTS OP BOKKOR OF IK SCHIET", which I translate as "Bang! Khaki, hands up bugger or I shoot!". This phrase - sans the "BOKKOR" - was derived from a popular anti-British folksong sung in the two Boer Republics during the War (Grobelaar 1999:25, 118).

We know that Lambrechts was on

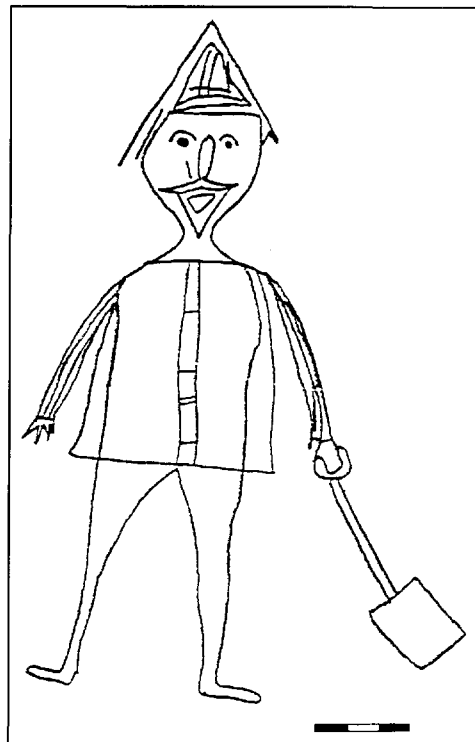


Figure 4. British sapper in tunic and cap carrying a spade. Notice his Van Dyk beard. Free State Province. Scale bar is 30 mm.

commando in the Fauresmith-Jacobsdal-Koffiefontein area during the War, afterwards settling down on the farm

Vaalpan, which is less than 3 km from the original location of the engraving. Significantly, Lambrechts engraved this detailed conflict scene on March 28th 1907 - nearly 5 years after the Boer Republics had signed terms of surrender in Vereeniging and Pretoria. That this conflict scene indeed refers to the Anglo-Boer War is confirmed by the



Figure 5. E. Hoult's 1899 pastoral rendering of a rare female subject. Notice the 'ON GUARD' engraved above the figure. Northern Cape Province. Scale bar is 50 mm.

weaponry, uniforms and tack as well as the caricature of Lord Roberts - "L ROBBERT" - engraved on the stone. Perhaps engraving this scene was for Mr. Lambrechts, who died in the Western Cape Province still hating the British, a form of therapy or catharsis.

### Domestic iconography

As surprising as the lack of conflict imagery is the lack of domestic iconography. One might expect homesick soldiers, longing concentration camp inmates and those left at home to engrave or paint the places and people they missed. An exception is the British soldier

E. Hoult's detailed engraving of a seated woman (Fig. 5). The head-dress, skirt and bracelets of the woman are most un-English, and this engraving is probably an idealised portrait study in the pastoral mode based on the unmarried Hoult's service in India and East Africa. While there are some depictions of tents and camp life, there are almost no depictions of homes or farms. Soldiers and civilians may have refrained from referring to cherished people and places in such a public and indelible medium as rock art, preferring to use memory, journals, conversation, song and so on.

### Indigenous participants in the War

Whatever the successes or failures of the attempts to make the Anglo-Boer War an 'African' war (e.g., Changuion 1999; see also Prins 1999), Anglo-Boer War rock art is principally a White settler art and there are very, very few engravings or paintings made by the Bushman, Khoi or Black participants in the War (but see Hoffman & Baard 1969:242). The meaninglessness of text to many of these people, and of course the meaninglessness of this 'White man's war' meant that they recorded their experiences of the War differently or perhaps not at all.

### BUT IS IT 'ROCK ART'?

On presenting this 'rock art' at a recent Anglo-Boer War conference, I was asked "But is it not graffiti; these aimless scratchings of bored soldiers?" The answer is "No", for at least three reasons. First, these engravings and rare paintings belong to a specific historical event. Secondly, the art is found over a wide area - virtually wherever the War was fought - and finally, there are rigidly held-to rules as to which themes were depicted and which were not. Graffiti, in contrast, are typically opportunistic, atomistic and anonymous. In other words, Anglo-Boer War images are 'authorised'

marks and graffiti are 'unauthorised' marks that react on some pre-existing object.

Importantly, Anglo-Boer war rock art is dominantly the art of the foot soldier and ordinary civilian. It provides a different and more visceral perspective than the diaries, press releases and memoirs of literate, often privileged people from which much of our information of the War comes (e.g., Foden 1999). The thematic range of the art is very restricted and indicates that the War was as boring and unglamorous as it was dangerous and destructive. Anglo-Boer War rock art, though political and militaristic, is strongly quotidian and does not glorify war - in sharp contrast to the conventional artists and illustrators of the time. Rather, it shows how ordinary people experienced a brutal war that claimed at least 70 000 lives and cost in excess of £250-million. Unlike multi-dimensional Bushman rock art where, for example, an eland is deeply symbolic and has many meanings; in Anglo-Boer War rock art a horse is a horse and a rifle is a *roer*.

Recognising these images as a legitimate rock art opens up a valuable new source of evidence (Ouzman in prep.) and underscores the importance of keeping an open mind and having a sharp eye. It also

testifies that the urge to mark rocks, in whatever fashion and to whatever end, is a deeply-held and universal human impulse. There must be many more Anglo-Boer War rock engravings and paintings scattered across southern Africa and one wonders what other rock arts lie waiting for us to discover?

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Web site: www.nasmus.co.za

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#### CAPE GRAFFITI, AD 1619

A century ago, Mr Sclater, Director of the South African Museum, "gave an account" at a meeting of the South African Philosophical Society (July 1899), "of the discovery of an ancient stone in excavations carried out in Adderley Street", Cape Town. This was one of several inscriptions on stone left by mariners at the Cape, which was deciphered by Sclater as follows:

*"Charles Cle chiefe command of the Palsgrave Elizabeth and Hope arrived ye XXVIII June and dep for Bantam ye XX July 1619. Thomas Brockedon, Cape merchant of the Palsgrave."*

The Commander of the *Palsgrave* ["Charles Cle"] was Charles Clevenger. Thomas

CHARLES CLE  
 CHEIFE COMAD OF  
 PASGRAE ELZBETH  
 & HOPE RR Y X XIII  
 IVNE & DEP FOR BANTA  
 Y XX IVLY 1619  
 THOMAS BROCKEDON  
 CPE MERCHANT OF Y  
 PASGRAE

Inscription on stone found while rebuilding premises opposite the "new" Post Office, Adderley Street, Cape Town, 1899.

Brockedon subsequently was the chief agent of the H.E.I.C. in Batavia, comments Sclater. "At the time of the great struggle for commercial supremacy in the trade of the East Indian Islands, which finally culminated in the well-known massacre of Amboyna, he wrote (August 1622) to his directors in London asking leave to return home, as he could 'live no longer under the insolence of the Dutch'" (Sclater 1900:194)!

In June 1900 Sclater read a paper, "Notes on the so-called 'Post Office Stone' and other inscribed stones preserved at the South African Museum and elsewhere".

(*Proceedings of the South African Philosophical Society* 11:vi;  
*Transactions of the South African Philosophical Society* 11:189-206).



## OLDOWAN SOPHISTICATION

An exceptional Oldowan site dated to  $2.34 \pm 0.05$  million years ago, with evidence for tool-making skills unprecedented at that period, has been excavated from a site called Lokalalei 2C, west of Lake Turkana in Kenya.

Announced by H. Roche and colleagues were present. Remarkable preservation of of the CNRS, France, Rutgers University, the site made it possible for researchers to USA, and the National Museum in Kenya, their findings were published earlier this year in a letter to *Nature* (Vol 399:57-60). A comment from James Steele of the University of Southampton highlights the importance of the discovery (*Nature* 399:24-25). The artefacts were concentrated, *in situ*, in an area of about 10 m<sup>2</sup>, from which 2 067

**"No one has previously identified such skill so clearly in artefacts that are so old" - James Steele**

refit more than 60 sets of matching stone artefacts. They are the oldest refits ever studied and provide unprecedented insights into Oldowan flake production processes. The results "demonstrate greater cognitive capacity and motor skill than previously assumed for early hominids", Roche *et al.* have said.

flaked stone fragments were excavated. A further 516 artefacts were recovered by surface collection. Faunal remains, including tortoise and ostrich eggshell, knappers repeatedly applied the same

"Study of the refitted material indicates that 60-70 cobbles were knapped on the spot to produce flakes". It was found that knappers repeatedly applied the same

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technical principles to a whole series of cores, and during the reduction of each core. This implied motor precision and co-ordination, appreciation for the quality of raw materials selected, judicious exploitation of the natural shape of the stones, and control of flaking angles throughout to detach flakes successfully and repeatedly from a core. "These show that the notion of production was already assimilated by a group of hominids in this particular area."

The association of tortoise bones and ostrich eggshell fragments here and at another Lokalalei site of the same period

"may show a possible hominid collecting strategy."

"There can be no doubt about the elaborate character of the Lokalalei 2C debitage schemes, which are far more sophisticated than at any other Pliocene site." Roche and his colleagues said that this finding adds to the technical diversity documented in that time-span: "the variation observed probably reflects technical solutions to different environments and needs, as well as differences in cognitive and motor skills among early hominid groups."



### BOSMAN'S CROSSING - 100 YEARS AGO

In March 1899 "Mr L. Péringuey showed some stone implements found at Stellenbosch and Paarl, which he considered the oldest types yet found in South Africa." (Minutes of the South African Philosophical Society).

Péringuey later elaborated on these observations in a paper entitled "Notes on stone implements of Palaeolithic type found at Stellenbosch and the vicinity." (Philosophical Society, August 1900). The Proceedings record that:

"Mr Péringuey described the discovery of stone implements of a particularly ancient type at Bosman's Crossing, Paarl, and Malmesbury. From the rude character of the chipped stones, he was disposed to regard them as being equal in age to the Palaeolithic implements of Europe, but Dr Corstorphine had shown him the difficulty of accepting this theory owing to the geological deposits in or on which the stones are found. So far no implements have been found in any deposit that can be regarded as of great antiquity...Colonel Feilding expressed the pleasure with which he had listened to Mr Péringuey's account of the stones, as he had given considerable attention to this subject for twenty years past. The amazing feature,

to his mind, was the abundance of most heterogeneous types of chipped stones all over South Africa. He quite agreed as to the geological difficulty in assigning the Stellenbosch implements to any great antiquity, though most of them were of an extremely rude type." (*Proceedings of the South African Philosophical Society* 11:xxiv-xxv).

It was an unthinkable thought to most people at the time, as Hilary and Janette Deacon have pointed out in their book, *Human beginnings in Southern Africa*, that human history in Africa could possibly have been as long as that in Europe.

Péringuey later restated his belief on "antiquarian grounds" that there were Palaeolithic and more recent periods in South Africa's stone age, but he added that "unfortunately, neither geology nor palaeontology has been able to give us, so far, a clue to the possible age of the South African finds" (*The Stone Ages of*

South Africa, 1911). The massive task of making archaeological sense of that “abundance of most heterogeneous types of chipped stones all over South Africa” was undertaken by a later generation headed by A.J.H. Goodwin, a trained archaeologist, and C. van Riet Lowe from

the 1920s.

Today we know that Peringuey’s hunch was correct: the Acheulean artefacts he collected “are indeed as old and older than any in Europe” (Deacon & Deacon, *Human beginnings in Southern Africa*).

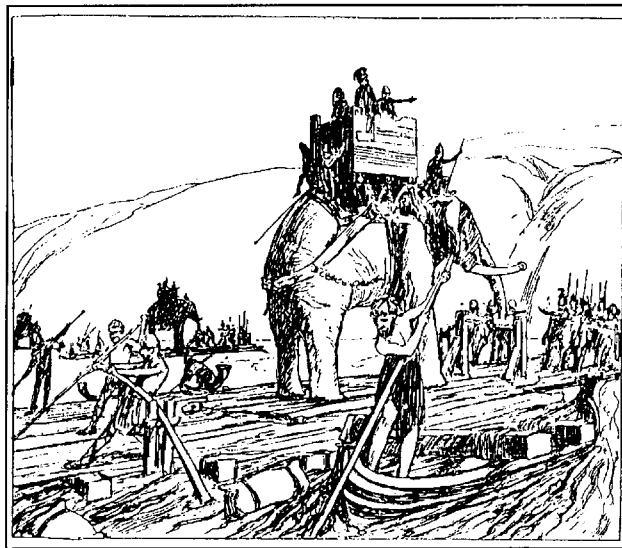


## WAR ELEPHANTS IN EUROPE

A.B. Page

The Romans first faced elephant charges in Sicily (264-241 BC) during the First Punic War. Sicily is only about 140 km from the African shore, and the Carthaginians had shipped over war elephants, which the Romans repulsed and captured for their own use. They were later to use them, sometimes with fatal consequences, against the Numantians in Spain (153 BC).

The war elephants mentioned in the Bible were probably the more docile species obtained by the Persians from India ( *Elephas maximus* ). The Romans and Carthaginians must have been using the larger, fiercer species, *Loxodonta africana*, which can march at 6 km/h and charge at 40 km/h for short periods. They were also used to carry baggage and help build fortifications.



Artist's impression: Hannibal crossing the Rhone, M. Tappan, 1912

The mystery is how the elephants were transported by ships or rafts across the Mediterranean Sea,

drugged the elephants with fodder, but getting them aboard was problematic. A Natal Parks Board ranger has

suggested that the elephants would have been blindfolded, which terrifies them and makes them docile. There must have been sufficient veterinary knowledge to deal with must in males, and the matriarchal hierarchy, as well as battle wounds. Stabling and fodder must have caused problems as well.<sup>1</sup>

Elephants could probably have swum smaller rivers, but Hannibal, in crossing the swift-flowing Rhone on his way to the Alps,

was forced to build rafts (218 BC). His forces consisted of 37 elephants, 90 000 infantry and 12 000 cavalry. His abortive



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attempts to capture Italy ended in 203 BC.

Meanwhile, in Spain, the Romans were faced with defiant Celto-Iberians or 'Gauls'. The Romans had adopted the Punic practice of using elephants as tanks, and moved them to the rebellious citadel of Numantia, near present-day Soria. The Gauls were aided by the mountain tribes in guerrilla warfare, and defied Rome for 50 years until 133-134 BC. Rome was outraged at the loss of face and men.

Military hero after military hero was humiliated and defeated at Numantia and thousands of soldiers lost their lives in the cold damp mountain region. In 153 BC Fulvio Nobilior suffered a terrible disaster with his own elephants. The Gauls had never seen elephants before but, safe behind their impregnable walls, they hurled a huge rock, hitting one of the elephants. Injured and infuriated, it turned on the Romans, destroying their camp (and doubtless disturbing the other elephants). In the ensuing chaos the Numantians killed 4 000 soldiers. Nobilior was followed by other failed generals.

The Senate decided that an extremely ruthless general was needed at Numantia. They elected Scipio Aemilianus who had

besieged and blockaded Carthage in 146 BC, concluding the Third Punic War. Carthage was totally razed, and legend has it that Scipio ploughed salt into the soil to render it infertile. Numidia had

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**“Standing on a windy, wet hillside...I tried to picture these violent events, involving African elephants. All that remains...are the ruins of a minor Roman village later destroyed by the Teutons.”**

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become a vassal state, and the general conscripted the Numidian regent prince Jugurtha, with a company of archers, to join his forces at Numantia. There Jugurtha studied both Roman and Gaulish guerrilla warfare, which he was later to employ against the Romans in Numidia. Jugurtha continually tried to fob Rome off with bribes of gold and 30 war elephants but in vain.

In Numantia, Jugurtha had met war-leader Gaius Marius, who later became the general sent to capture him in Africa. Scipio Aemilianus dealt with

Numantia as severely as he had dealt with Carthage. He encamped 60 000 men, 300 catapults, ballistas, horsemen, archers and elephants around the citadel.

Embankments and watchtowers cut the 4000 inhabitants off from all aid and food for eight months. Reduced to cannibalism, suicide and disease, the defenders surrendered. The few survivors were sold into slavery, and Scipio Aemilianus, renamed "Numantinus", demolished the citadel stone by stone and beam by beam in revenge. He returned to a great triumph in Rome, with elephants in the parade.

Jugurtha returned to Africa and made himself dictator of Numidia by a series of murders. Gaius Marius was sent as avenging general and with the help of Sulla, captured Jugurtha. Jugurtha marched in chains during Gaius Marius' triumph through Rome, and ironically some of his elephants were in the procession (103 BC). Strangely, the conquering general always painted his face red with a pigment called 'minim'. (Was this ochre?) Jugurtha's sons were exiled, but he was thrown into a prison, the Tullianum, and starved to death on the orders of Sulla, instead of undergoing a merciful

strangling.

Standing on a windy, wet hillside between Garray (a small village) and the city of Soria, I tried to picture these violent events, involving African elephants. All that remains, guarded by a young Spanish archaeologist, are the ruins of a minor Roman village later destroyed by the Teutons. A museum in Soria contains the few finds of Numantia, and a single 17m tall obelisk stands on the site of the citadel.

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1. Carthage had stabling for 300 elephants as well as 4 000 horses.

An average adult elephant eats 300 kg of vegetation and drinks 180 litres of water a day, according to a report on relocating elephants in Zimbabwe, *Natal Witness*, 6 Apr 1999.

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Mrs Page adds: "In the Kruger Park I watched rangers trying to load up and transport a huge darted bull. This led me to query how elephants were transported by sea more than 2000 years ago, by the Greeks, Romans, Carthaginians and Numidians."

### LARGEST COLLECTION OF HEBREW UNIVERSITY EXCAVATIONS NEAR SEA OF GALILEE\*



### RARE JESUS COINS, FOUND IN

Rare coins bearing the likeness of Jesus that have been discovered near the Sea of Galilee are being displayed in a special exhibit at the Hebrew University of Jerusalem Institute of Archaeology. The coins on exhibition are part of the largest collection of "Jesus coins" ever discovered at an archaeological site.

The coins, some with inscriptions in Greek such as "Jesus the Messiah, the King of Kings" and "Jesus, the Messiah, the Victor," were found in 1998 in archaeological excavations in Israel, directed by Prof Yizhar Hirschfeld and Oren Gutfeld of the Hebrew University Institute of Archaeology, at the site of ancient Tiberias, just south of the present city on the shores of the Sea of Galilee. Those excavations also yielded the largest cache of objects from the Islamic period ever uncovered in Israel.

58 of them bore the likeness of Jesus, some with inscriptions. The coins are of the type known as "anonymous folles," said Prof Hirschfeld, meaning coins which contain neither the name or image of the ruler of the time - a relatively rare phenomenon. The coins were minted in the Byzantine empire and were produced over a period from the second half of the tenth century to the second half of the eleventh centuries, he said. An analysis of the coins was made by Gabriela Bijovsky, a doctoral student in archaeology.

Among the some 1,000 bronze items found at the time were 82 coins. It was only later examination of the coins which revealed the magnitude of the discovery:

Some of the coins and other metal objects from the Tiberias excavations can be seen in the new exhibit, entitled "House of the Bronzes," at the Hebrew University

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Canteen Kopje was threatened by renewed mining in the late 1990s. The then National Monuments Council and the McGregor Museum in Kimberley responded swiftly. The community of Barkly West - by way of a Heritage Committee formed to address the controversy - recognised the value of preserving its past. What at first appeared a hopeless cause took on a momentum of its own, eventually attracting generous support from the Royal Netherlands and United States Embassies: the open air displays at Canteen Kopje and the new Barkly West Museum, in a restored tollhouse, will be opened in September this year. Excavations were carried out by Peter Beaumont, with John MacNabb assisting in one of the digs and analysis of the material.

Handaxes are, of course, to feature prominently in the displays... but what of the one that got away?

We have found but a single reference to it - in a 1951 newspaper article on Gideon Retief himself. It was after one of the periodic great floods here - the 1944 floods - that Mr Retief was walking along the eroded bank of the Vaal River near Canteen Kopje. There, it is said, he came across an absolutely enormous handaxe, measuring a staggering 18 by 9 inches (457 x 229 mm)! The Abbe Breuil, quoted in the article, said "it must have taken a giant of a man to have used such a huge handaxe."

But when the Retief Collection was accessioned and packed up for the move to the Tollhouse earlier this year, there was no trace of this mammoth tool. Other items had disappeared, too, alas - there were, for instance, labels indicating "diamond in matrix", the specimens themselves having

long since been stolen (the old purpose-built museum cases lacked locks - visitors of yesteryear were evidently trusted more than they can be today!). But try sneaking off with an 18 inch handaxe in your pocket... Was it perhaps donated to some other institution? There is a letter from C. van Riet Lowe to Retief referring to "one special implement in your [Retief's] collection which the Abbe feels should be here [at the Archaeological Survey] - a long, thickish pick-like tool - not a normal handaxe or cleaver." Could this have been it?

The relationship between mining and archaeology in the area has been one of give and take. In the past, the diggings exposed many sites along the river and provided opportunities for research - but today, with heavy machinery involved, huge quantities of sediment are scooped out by the hour. Old diggings can be reworked at a profit. The impacts on archaeology are devastating, and every effort is necessary to heighten awareness around heritage issues.

It is remarkable that it took a Mining Commissioner, Gideon Retief, to save Canteen Kopje and to set up Barkly West's first museum. Special tribute is to be paid to him in the new displays.

In 1949 Van Riet Lowe predicted that "When the last diamond claim has been abandoned, archaeologists...will be interested in Canteen Kopje, in the Vaal River diggings, where lie the prehistoric remains of a million years of human evolution".

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### SOUTH AFRICANS DIG AT TEL DOR

For the past four years a group of South Africans under the leadership of the Department of Biblical Archaeology at UNISA have taken part in the excavations at Tel Dor on the coast of Israel. They join, as volunteers, the team of Hebrew University of Jerusalem under Prof Ephraim Stern. Their aim is to uncover the ancient harbour city of Dor.



Climbing down to the Bronze Age at Tel Dor.

Dor was a Canaanite harbour, a lively commercial centre, which traded with the Egyptians and the Sea Peoples amongst others. In Iron Age times Dor was ruled by the Israelites but kept its Canaanite identity; it was subsequently overrun by Sikel Sea People, Persians, Greeks, Romans, Byzantines and Crusaders. Following construction of the harbour at nearby Caesarea, Dor declined, and all that remains today is a hill of ruins. Tel Dor's exceptional interest to archaeologists lies partly in the imprints of various periods in artefacts and architecture. It is one of the few sites where gifted and artistic Phoenicians (as the Greeks called the Canaanites) can be studied. An important treasure of silver and gold pieces was unearthed at Dor in 1996.

The South African groups have made interesting finds, uncovering an Hellenistic wall in an area thought to have been merely a Crusader midden, thereby doubling the extent of the Greek excavation area. Further significant finds were made in this area in 1999 - a slate platter and a jar with powdered residues of the red dye for which the Phoenicians were famous. In another area South Africans found polychrome Phoenician potsherds, an indication that the excavation was breaking through to Bronze Age levels.

If you would like to know more about UNISA Biblical Archaeology excavations in Israel, contact Magdel le Roux, tel 012-4294389 / email [pleroux99@hotmail.com](mailto:pleroux99@hotmail.com), or Ina Brand, tel 012-4294485 / email [inabrand@netactive.co.za](mailto:inabrand@netactive.co.za)

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 with three issues per year.

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

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