

THE MIDDEN

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ARCHAEOLOGICAL SOCIETY OF BRITISH COLUMBIA

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NEW CHAPTER WELCOMED

The new Abbotsford Chapter of the Archaeological Society was given a warm welcome by President Nick Russell at the last meeting. "It is a pleasure to see this enthusiastic new group getting started", he said. About 40 people joined the chapter this summer. Branch members receive THE MIDDEN and are invited to all meetings of the Vancouver branch in addition to holding their own activities.

E D I T O R I A L

If Evel Knievel symbolizes the decadence of North America, perhaps jewelry advertised recently by a British store represents Europe's nadir.

The jewelry uses real pre-historic artifacts set with gold, silver and gem-stones. Prices start at \$500 a piece.

All are allegedly surface finds from the Sahara (to mollify the outrage of British archaeologists), and some are given dates back to 20,000 years B.P.

The matter is relevant here both because the jewelry has been widely advertised for sale in North America, and because it will doubtless "inspire" North American jewelry designers.

Even worse, the items are in outrageously poor taste--and are selling like hotcakes. In fact the store--which we will not promote by identifying here--told the Midden recently that all items are in their original brochure were already sold, but "we could get our artist to prepare a sketch of the nearest



replica that could be made". In other words, as long as there is a demand, they'll find the artifacts.

Item: a simple arrowhead mounted on a gold ring to represent (for some reason) a ram's head. Price tag: \$800.

Item: a tiny flint awl in a gold setting to look like an elephant's head, complete with sapphire eyes and gold spectacles. \$1,035.

Item: a leaf-shaped flint point on a gold haft, sitting on a mineral sample with two repellent gold snails, and described as "Objet d'art". \$3,600.

There's lots more, all in bad taste, at staggering prices, and evidently very popular.

Let us hope that with education and legislation we can prevent B.C. artifacts ending up similarly hoarded in the safety deposit boxes of the rich. They were never intended as a hedge against inflation.

1974 - 75 Executive

President	Nick Russell
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TIME TO RENEW YOUR MEMBERSHIP

Please see Derek Scrivener at the regular monthly meeting or, better still, send your cheque to him at:

2558 Queens Avenue
West Vancouver, B. C.
V7V 2Y8

Fees are: Single - \$7.00, Family - \$10.00, Student - \$3.00

By Nick Gessler, Haida Museum, Masset, Q.C.I.

PSYCHIC ARCHAEOLOGY CHALLENGED

EMERSON QUESTIONED

I recently read an article in the MIDDEN (Volume VI, Number 2, Pages 12-18) with mixed feelings. It was entitled "Intuitive Archaeology: The Argillite Carving" and was written by J. N. Emerson. While I'm not against adding some satire to the archaeological literature, I am afraid that the intent of that article was serious. And to take his "method" seriously, I fear would be most unfortunate. Although the scientist admittedly needs some humanization, the humanist needs some scientization. Science has evolved through centuries of research, and although many philosophical disputes can be found in the literature, there is general agreement on just what constitutes proper scientific method. My argument is that the previous study in "intuitive archaeology" falls short of scientific validity, and furthermore that there is a more plausible explanation for the argillite carving found. This explanation, which I shall present below, is that the argillite piece found by Jack Miller of Port Clements is an unfinished carving of two pipes and not a rendition of either a gorilla or a sasquatch (Figure 1).

WHENCE THE INTUITION?

It does not seem surprising to me that a person with little close experience with traditional Haida carving would interpret the argillite piece found as a face. Given that the carving is black, it is not surprising to associate the face with a gorilla; to associate a gorilla with Africa; and Africa with a Black man. It is also not surprising that almost any artistically informed anthropologist would be able to recognize argillite, the black slate carved on the Queen Charlotte Islands by the Haida Indians. Given these initial connections and a set of historic facts which constrain them, numerous stories similar to those generated by "intuition" could be concocted by any class in creative writing. So far my argument may seem to support Emerson's argument that the more intuitions from different persons match one another, the more reasonable is their content because they have been cross-tested. It seems that Emerson has already denied that his research includes telepathy or communication with the dead; and if this is so, then

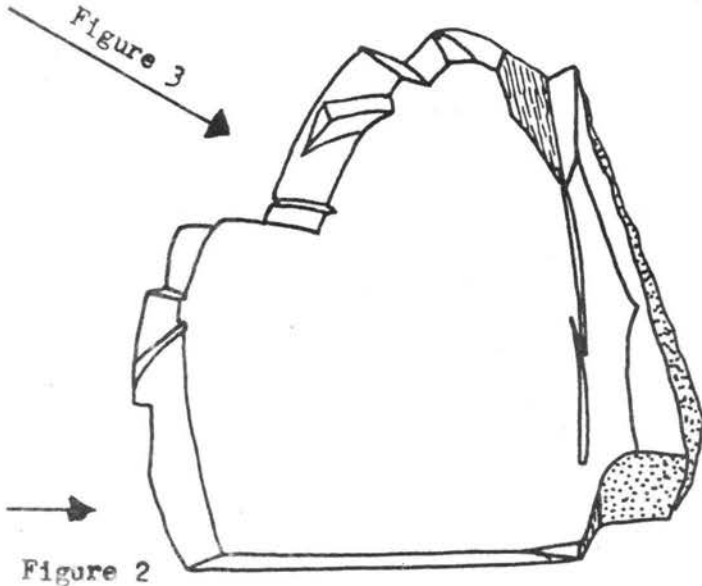


Figure 1. Drawing from a tracing of the argillite piece, shown actual size. Stippled areas show break scars. Dashed areas indicate steep cutting. Other areas are cut smoothly. The vantage points from which figures 2 & 3 were drawn are also shown. The face can be seen by turning the page 90° clockwise.

where does the intuitive information come from? It can come from no other place than the repertoire of a person's past experiences and learning.

Given that some of us have received similar educations and have shared similar experiences, it is not at all surprising that some persons' intuitions about an object would be similar. However the problem with intuition is this: that although intuition is important to all creative thought, it simply cannot be trusted blindly. Our intuition tells us that the sun revolves around the earth; but we know that this is not true. My intuition tells me that the argillite carving found comprises two unfinished pipes and not a face; but this is not good enough. And it is likely that

each person's intuition will tell him a different story, based upon his own background. In the face of so many possible intuitions, the only thing that we can do to choose rationally between them is to subject them to some sort of test against the world of facts. An intuition or an idea restated in such a way that it can be tested is called a hypothesis. The hypothesis which explains the most facts is usually accepted, at least until a more comprehensive one comes along. This procedure is basic to the scientific method.

Let us first entertain the idea that the carving represents either a gorilla or a sasquatch or, generally speaking, a face with ape-like characteristics. You should note that the carving itself consists of numerous definite features comprising carved lines and surfaces, and breaks. It would be reasonable first to note all of the carved features and then to see how many of them can be explained as having some meaning or importance in rendering the likeness of a large face. We can then entertain the idea that the carving represents two unfinished pipes, and see how many of the features can be explained by this supposition. Whichever idea can explain the most features on the carving should be accepted as the best interpretation of it. This procedure can be expressed more concisely and scientifically by framing two hypotheses and testing the implications of each against the artifact's actual characteristics and a general knowledge of Haida argillite carving:

Hypothesis 1: The carving represents an ape-like face.

Hypothesis 2: The carving represents two unfinished pipes.

The hypothesis which explains the most shall be considered truer than the other.



Figure 2. Front
 view of the lower
 pipe.

By turning Figure 1 clockwise 90° you should have no trouble in seeing the ape-like face. You may see a heavy neck, protruding mouth, large nose including lateral nasal process, sharp brow, a rather flat top-of-the-head, and a perfectly flat back-of-the-head. The creature thus constructed is bizarre, it is stylistically not Haida. It is explained by Emerson as being stylistically African. Yet this hypothesis does not explain the flat back-of-the head, the right-angle point at the top-back of the head, the notch in the top of the head, the line in the top of the head, the step in the top of the head, or the stepped ridge in the top of the head near the brow. It does not explain the absence of eyes or the cut above the nose. It does not explain why the piece is flat and why there are no ears. Unless you might wish to argue arbitrarily that it was the style of this artist to render a face in precisely the manner in which he has rendered it. This would be a neat circular argument.

HYPO-
 THESIS 2



Figure 3. Front
 view of the upper
 pipe.

By returning Figure 1 to its normal orientation, you may notice that the piece consists of two similar parts: a lower one shown from the front in Figure 2, and an upper one shown from the front in Figure 3. Each part shares a number of characteristics: a convex lower portion composed of two planes meeting in a "V", diagonal lines at the tops of these planes, a smoothly curved upper portion recessed from the lower by a small step, and an abruptly cut back top. These two parts are roughly of equal size and shape if an imaginary line is drawn from their point of intersection to the lower right corner of the whole piece. The hypothesis states that these two parts are two unfinished pipes, and pipes of approximately this size are known from some museum collections. The hypothesis continues to assert that the pipes were intended to represent animals, with their heads at the fronts and round pipe bowls on the tops. Figure 4 represents a beaver with potlatch rings on top of his head, and you should note the way in which the head is joined to a round object, with its ears attached to and protruding from the side. Furthermore, both Figures 2 and 3 contain the guidelines for the brows, the proper general shape for the face, the intersection between face and bowl, enough space for a bowl to be drilled, the proper angle between bowl and stem, and steep cutting where the bowl would be. Figure 2 also shows the well-developed ears which have not been carved out in Figure 3. Also the triangular indentation shown in the bottom centre of Figure 2 which shows in Figure 1 as a notch, is in the proper position for the nose. It further appears that a similar pipe could have been broken off the piece along the scars forming the right edge of the piece which has been scored deeply to facilitate breaking (seen in Figure 1). Also, prior to the



Figure 4. Section of a pole taken from M. Barbeau, HAIDA MYTHS, plate 296, page 378. This shows the way in which an animal head (beaver) is joined to a cylindrical object (a pot-latch ring).

large scored break and the flake scar in the lower right corner, more features are present indicating that a pipe bowl and face were beginning to be sketched out here. This lower right corner also has the steep cutting found in association with the fronts of the other two pipes. And as an indication that argillite was sometimes valued highly enough to encourage the artist to plan his work economically by fitting shapes closely together, figure 5 is a drawing of four unfinished pipes styled after European clay pipes of the period. Both the argillite pieces in Figures 1 and 5 were found in villages located approximately equidistant from the source of the slate. By this hypothesis, only the line at the bottom of Figure 3 remains unexplained.

Whether or not my hypothesis 2 is correct in the long run is unimportant. What is important is that ideas must be expressed in terms of hypotheses which can be tested against the real world of fact, and it is only by formulating such hypotheses that we will be able to decide between competing interpretations. That my hypothesis 2 explains more of the features on the object that Emerson's hypothesis 1, is something which I believe I have demonstrated. That my hypothesis 2 explains the object as traditional Haida art as opposed to an object of undefined style, I believe to be an advantage. However, my beliefs are also subject to testing, and I would welcome another hypothesis more comprehensive than either of the two discussed here.

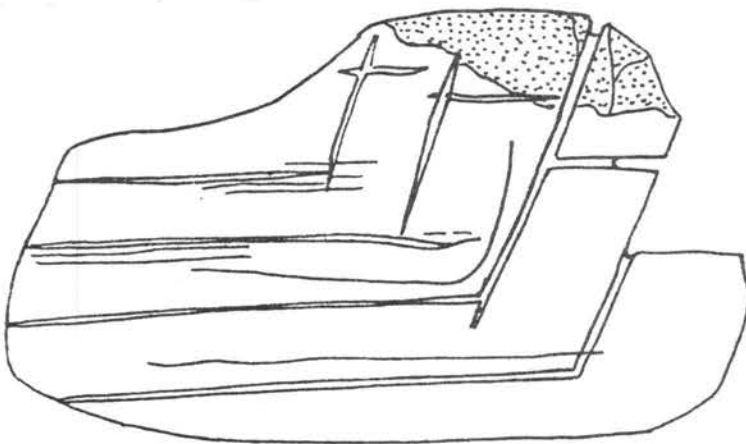


Figure 5. Drawing of an unfinished argillite carving of four pipes, shown approximately half size. The piece was found in Buck Channel (Collection of the Haida Museum, Masset).

SOCIETY PARTICIPATES IN FIELD SCHOOL

By Derek L. Scrivener

This summer the Society was given the opportunity to have some of its members take advantage of a brief but thorough course on the basics of digging at Musqueam. The dig was in its third and final year and was financed by the salvage section of the archaeological survey of the National Museum in Ottawa, and the B. C. Department of Labour. It was a UBC project under Dr. C. E. Borden, carried out in cooperation with the Archaeological Society of B. C. and the Musqueam Band. We were under the direction of David Archer who was field director for the excavation.

We split into teams of three, were assigned to our instructors, Val Harrison and Kitty Bernick, and began work with David keeping a watchful eye on the whole process.

For someone who has been only a vicarious archaeologist, the difference between reading how it's done and actually doing it was a revelation.

START
WITH BASICS Starting with the datum point, we followed the outline of the procedures relating to the use of the transit. The difficulty experienced in even levelling that instrument commanded our respect for its accuracy.

We dug, or rather we scraped our two-meter-square pits, 10 centimeters down at a time, screening the material and carrying out meticulous recording methods relating to our finds. Generally we were content with faunal remains, chips or ochre, but occasionally we would find some worked material such as a point or a blade which invariably caused a gather round before the recording procedures began.

"Our" pit was fortunate in having Helen Resnick who has had experience digging in New York State. With three of us and the instructor concentrating on four square meters of earth for a total of 20 hours over the course of two weekends, we picked up a great deal of knowledge both directly and through osmosis.

The other team had Dr. A. E. Hill as a member: his experience was invaluable when the burials were being uncovered. As various bones emerged, Ted would identify them and then give us a short course in anatomy as it related to the find.

The press decided to visit the site, so accordingly we went to elaborate lengths to distract the photographer's attention from the burials, covering them with plastic and making noises over a blade we had just found to hold his attention. He seemed quite happy with our artifact so we didn't feel too badly about our little deception. Apparently, experience has shown that publicity on burials results in the unwanted attention of treasure hunters.

During tea breaks, the crew got together and talked shop. One of our members, Julia Adams, is a Haida and sometimes the conversation would turn to West Coast Indian society. Given the interests of her fellow diggers, Julia had a very attentive audience when she talked about the customs and beliefs of her people.

The lab evenings were an essential adjunct to the dig. We learned how our finds were cleaned and preserved, and how different analyses can be started. One evening was spent discussing covering the joys of fashioning obsidian blades. We LAB SESSIONS created our own spall tools and shredded our fingers VITAL in the process. Obsidian blades are sharp.

I hope the Society will take part in more field work in the future, and that other members who have never been on a dig will participate. One direct benefit apart from the knowledge gained is an even greater appreciation and understanding of the slide lectures at our monthly meetings.

* * * * *

ASBC CO-SPONSORS NIGHT COURSE

Margot Chapman is co-ordinator of a short new archaeology course offered currently at the Langara campus of Vancouver Community College.

Initiated by the Society, "Artifacts Face-to-Face" is a hands-on course for people wanting to know more about artifacts--what they are made of, how they were made, when and where they were made, and why. The six evenings have a very limited enrolment in order to let students really get close to the tools. If demand is high, it may be repeated. If you would like it run again, call the Community Education Services head, at 324-5323, 2 - 10 p.m.

MISSING STATUE LOCATED



One of British Columbia's archaeological treasures, an imposing Seated Bowl Figure from the Marpole Midden, has been rediscovered, after being out of sight for more than 50 years.

ASBC member Hilary Stewart located the figure, the largest of its type in existence, 3,000 miles from home. She was searching for artifacts to exhibit in a show scheduled for the Victoria Art Gallery next spring. The Midden asked her to tell how and where she came upon it:



Entitled "IMAGES: STONE: B.C." the exhibition will tour the major art centres of Canada after its run in the Art Gallery of Greater Victoria, starting next March. The catalogue, an attractive and comprehensive book of photographs, will depict all the pieces on display, together with pertinent information.

Originator and organizer of the exhibition is Richard Simmins, Director of the Gallery; Senior Consultant is Prof. Wilson Duff of University of British Columbia, who will also write the catalogue. My job has been to carry out the research, and to photograph and document the sculptured pieces for the catalogue. This task has taken me to a great many museums, both in Canada and the U.S., in addition to seeking out pieces from private collections.

The artifacts discovered and the experiences encountered have varied as much as the museums themselves. The museum in Lillooet, B.C., for instance, housed in a one-time church, proved a delightful and charming contrast to the huge complex of the Smithsonian Institution in Washington, D.C.

But perhaps the most interesting experience came in New York, at the Museum of the American Indian, home of

the Heye Foundation, where a vast collection of material covering the broad range of American Indian cultures makes a series of impressive displays within the massive columned structure.

In addition to the museum there is the Research Annex, a large brick building in the Bronx housing a quantity of material not on display. It was on the top floor of this building that I spent half a day going shelf-by-shelf and drawer-by-drawer through the stone collection, with Mr. Vincent Wilcox the Curator, looking for anything carved that was from B.C. Mr. Wilcox was climbing the ladder and pulling open the drawers, heavy with hard mauls, hammer heads and other lithic material, showing me anything that was carved. If I felt a piece worthy of possible inclusion in the exhibition, it was set aside for me to photograph later.

We had almost exhausted the storage area when I noticed some more stone pieces on the floor, beneath a bottom shelf about 30" deep. At the front was a large mortar, rounded and plain, and an undecorated pile driver together with a few mauls and a lot of dust. I got down on my hands and knees and peered under the shelf to see what else was there. I thought I could see something carved - something large - and by thrusting an arm underneath and reaching to the back I could feel the contours.

After persuading a doubtful Curator there was something there worth looking at, the other items were removed and a large and very heavy stone object was hauled out and set upright. There, with its upturned face and round eyes staring blindly at me, was the largest seated human figure bowl I had ever seen. Carved from sandstone, it measured 21" high by 10" wide. It bore a catalogue number and a tag saying merely "B.C."

In Wilson Duff's "Prehistoric Stone Sculpture of the Fraser River and Gulf of Georgia"*, there is a photograph of a cast of this same piece, and the text says:

"There is no clear data on this figure, but W.A. Newcombe re-collects that it came from the Fraser Valley. A cast was made for the Provincial Museum in 1916 (No. 2875) at which time the bowl was owned by the Hon. Mr. Justice Martin, of Victoria. Its present whereabouts are unknown."

Before us was a seated human figure bowl that had been "lost" for 58 years. Its present whereabouts were no longer unknown, and the catalogue card revealed this:

"Found at Eburne in a shell heap, 3 feet below the surface in the roots of a tree. June. 1913. Archer V. Martin collection."

The famous Eburne shell heap became known as the Great Fraser Midden, and later as the Marpole Midden, or the Marpole Site, DhRs 1.

This large seated figure bowl, together with another rather unusual specimen with snake-like arms, were part of a group of 44 Northwest Coast Indian specimens in the Martin collection that was accessioned by George Heye in 1916, the year the Museum of the American Indian was founded.

Why this impressive and unique bowl, the largest known of its kind, should be "lost" to the dust under a shelf in an annex in the Bronx is beyond me. It is also a pity. Yes, the Marpole statue will be included in the Art Gallery show. On loan from New York.

BOOK REVIEW

HUNTERS OF THE WHALE: AN ADVENTURE
IN NORTHWEST COAST ARCHAEOLOGY

by Ruth Kirk with Richard D. Daugherty.
New York: William Morrow and Company,
1974. 160 pp., illus. \$5.95.

The discovery of a series of prehistoric plank houses, preserved beneath the wet clay of the mudslide which crushed and buried them, was one of the most exciting events in recent Northwest Coast archaeology. The Ozette site, located in Makah tribal territory on the open-ocean side of Washington's Olympic Peninsula, offers an unparalleled glimpse into the richness of prehistoric culture on the Northwest Coast. Continuing year-round excavations by Washington State University crews under the direction of Dr. Richard Daugherty have recovered virtually the complete material culture of one excavated house, with all artifacts of organic materials preserved in the waterlogged deposit. Carved wooden boxes, decorated grease bowls, large carved panels, and a wide variety of basketry types are a few of the items which have focused the attention of professionals and laymen alike on this important site.

As the first major publication on the Ozette project, this book is to be warmly welcomed. Unfortunately for the professionally-oriented reader, this is neither a detailed report on the project nor a major analysis of the excavated data. It is, in fact, intended as juvenile literature, published in the Morrow Junior Books series. However, once this limitation is accepted by the adult reader, considerable information can be gathered. Ruth Kirk, the author of a number of books on natural history, skillfully weaves the story, tempering it with the archaeological advice of Richard Daugherty. Many readers will be interested in her treatment of such aspects of the excavation as the interdisciplinary cooperation required for this complex site, the hydraulic excavation techniques which were designed to deal with a waterlogged deposit, and the unique preservation problems encountered in the lab. The participation of the Makah people is stressed, and a foreword by the Makah Tribal Council succinctly states their pride and involvement in the project. An abundance of excellent photographs adds appeal to the book and provides a good visual impression for those who have not had the opportunity to view the excavation at first-hand.

The book is really the story of Richard Daugherty's work at Ozette, rather than a report of the data recovered. Archaeologists must wait for a more detailed and comprehensive publication on this important and unique site. For the present, however, it is likely that Hunters of the Whale will find its way into as many professional, college and university libraries as those of the age group for which it was intended.

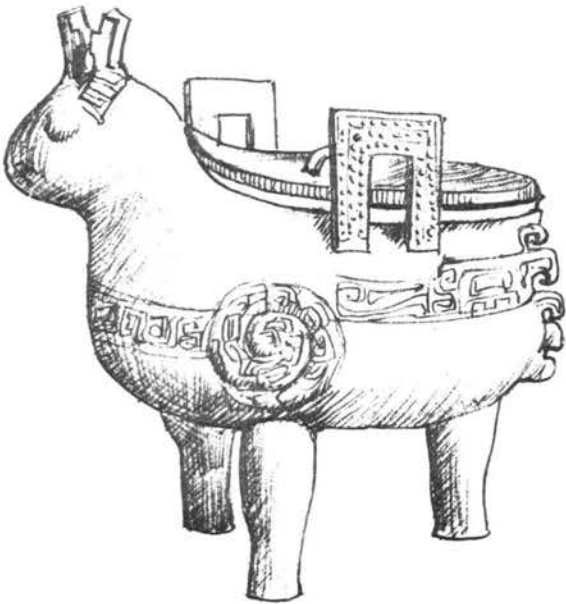
Reviewed by Alan D. McMillan,
Douglas College

A VISIT TO THE CHINESE EXHIBITION

by Margaret Turnbull



Jade pendant, dragon.
Length 26.4 cm
4th or early 3rd cent. BC



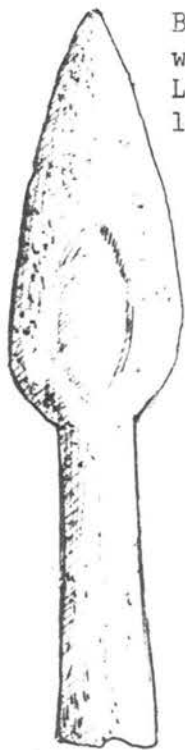
Bronze ritual vessel.
Height 27.5 cm
7th or early 6th cent. BC

ON August 12 a group of 23 people went to Toronto on a trip organized by the UBC Centre for Continuing Education to see the Chinese archaeological treasures. Periodicals as unlike as Weekend Magazine, Realité and Time have had lavishly illustrated articles on it. Surely everyone knows about the exotic jade suit in which the Han prince's Lady Tou was buried in the hopes that the jade would prevent the decay of the corpse. Toronto and Washington, D.C. being the only places in North America to have the display, hence the necessary trek to the big T.

THE words of Chairman Mao formed the theme for the exhibition: "Let the past serve the present". And indeed not only does the past serve the present but it also serves the past.

THIS is the first exhibition held outside China in which a greater part of her cultural history is illustrated wholly by documented material, mostly from controlled excavations. It spans 600,000 years, beginning with the paleolithic period and ending in 1368 when Europe (Marco Polo) first made direct contact. All the pieces have been recovered since the establishment of the People's Republic in 1949. The Institute of Archaeology was founded as a branch of the Academy of Sciences in 1949. Throughout China, in the provincial capitals and other large cities, Committees for the Administration of Cultural Properties were set up to survey and control antiquities and to oversee excavation. The Institute and the major museums have also been centres of research and education (suggests a possible future tour for the C. for C.E.). Some 2,000 objects from the results of this work were sent to Peking from which the 385 in the exhibition were chosen.

INITIATIVE for the exhibition came from the British government. The Times newspaper contributed financial support and must have provided a whopping subsidy for the catalogues which illustrate and describe



Bronze spearhead
with tubular socket.
Length 18.5 cm
16th-15th cent. BC



Bronze arrowhead.
Length 6.7 cm
16th-15th cent. BC



Bone fish spear.
Length 16.5 cm
Late 4th or 3rd
millennium BC



Bronze figure of
a flying horse.
Length 45 cm.
2nd. cent. AD

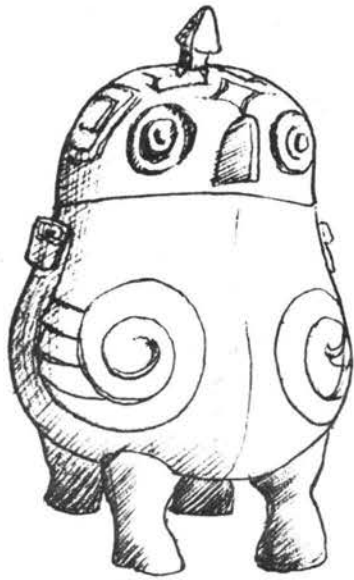
every object for \$3.95. It is worth owning (available from Vancouver Centennial Museum) whether one has seen the exhibit or not.

THE exhibit may be enjoyed on several different levels: 1. the magnificent sweep of history; 2. the aesthetic satisfaction provided by the beauty of the objects; 3. the philosophical outlook of the people revealed; 4. the implied mores of the society; and 5. the scientific skill of the artisans. Almost every object may be interpreted on all of these levels, from the sturdy hammerstones and flint scrapers of the pleistocene age to the fragile porcelain of the Tang and Sung periods.

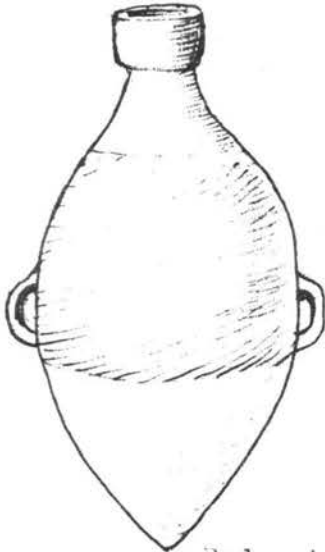
ONE of the most interesting periods is the Han. Up until this time Chinese antiquarianism had been low-key and was mainly concerned with identifying the forms and purposes of bronze sacrificial vessels used in official ceremonial and in making offerings to the spirits of ancestors. But around the beginning of the Han dynasty in the 3rd century B.C. the ancient lore of ritual vessels and symbolic jades was compiled in practical manuals. Our present knowledge of the uses of such objects rests largely on these writings.

IN 1968 the tombs of Prince Liu Sheng and his consort Tou were discovered cut 50 metres into the rock, and more than 2500 objects were recovered by excavation. This in itself reveals much of the attitude toward death as well as the style of life of the period. Here were found the exquisite gilt leopards, three inches high inlaid with garnets, probably used to weigh down funeral palls, the jade suit and the first horses which were to become so prestigious in Chinese life. (Until this time the Chinese horse had been small, so when Western horses were imported they immediately became a sign of great status for their owner and a worthy subject for the artist. The superb flying horse standing by one leg on a swallow is perhaps the supreme example.)

ALSO during this period the silk industry flourished. China was supreme in the production of silk and exported it along a trade route which followed the north edge of the Tibetan massif. The dry sandy soil of burials in the area has often preserved fragments of the weaves in good condition, their colours little affected by up to 20 cen-



Bronze ritual wine bucket,
in the shape of addorsed
owls. Length 19.7 cm
14th-11th cent. BC



Red pottery
amphora.
Height 43cm
5th-4th cent. BC



Pottery figure,
seated woman.
Height 64.5 cm
221-207 BC

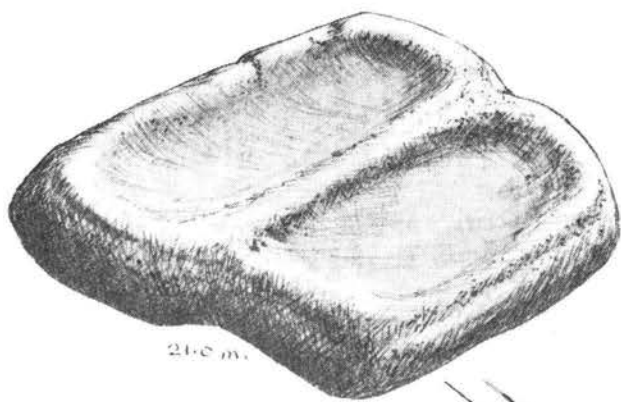
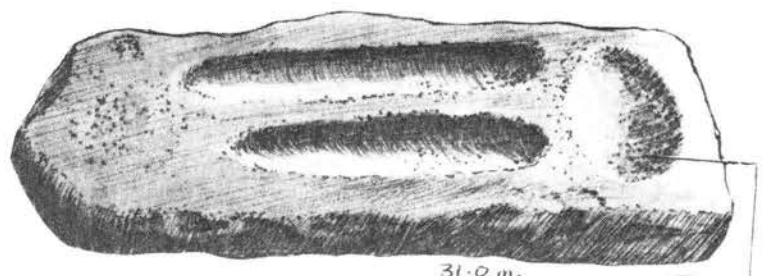
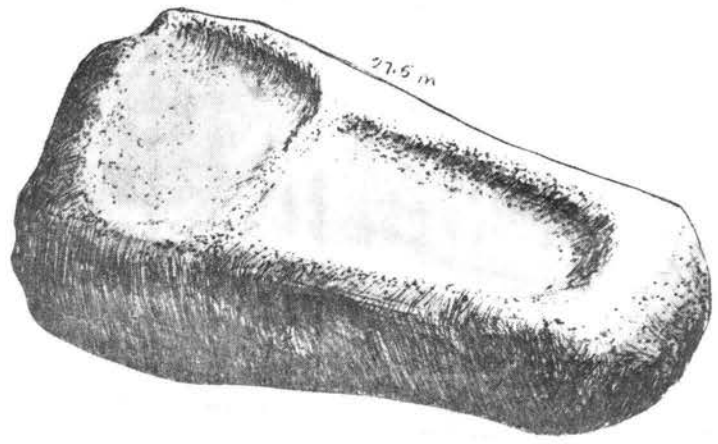
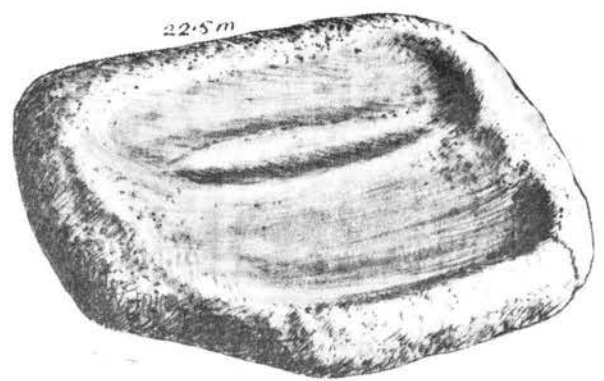
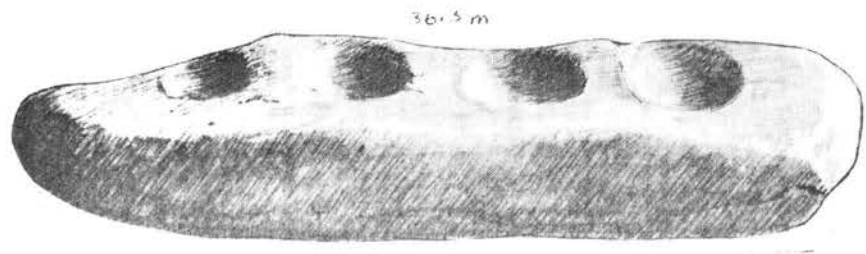
turies underground. Most of the silk fragments in the exhibition are from the later Tang period which is generally regarded as the climax of Chinese art.

SOME of the excavations of this period also revealed food--a piece of wheaten bread fried in oil and two pieces of chiao-tzu (Chinese ravioli).

IT was not until 1964 that a large Tang tomb was officially opened and recorded. It was the tomb of Princess Yung Tai who legend says was forced to hang herself by order of her grandmother who mistakenly took offence at a conversation reported to her. The excavators first removed earth from the vicinity of the tomb mound which rises to the height of 12 metres in the shape of a pyramid. Two vertical shafts to the funeral chamber were revealed, one disturbed by a robbers' tunnel, and this was followed by the excavators into the interior of the tomb. They found the skeleton of a man apparently killed by his fellow robbers. Pottery and silver vessels were scattered along the passage where they had been abandoned by the thieves. The tomb itself was filled with pottery figurines, wall paintings and a stone sarcophagus.

WHEN we arrived in Toronto it was to find that a transit strike was underway. Luckily we were billeted at a U. of T. residence within walking distance of the Royal Ontario Museum. The strike reduced the numbers of the Caucasian hordes able to get to the museum so we were able to study the objects and commune with the past in relative serenity. Visitors are bound to conclude that this exhibit will do much to enhance China's prestige.

PAINT PALETTES

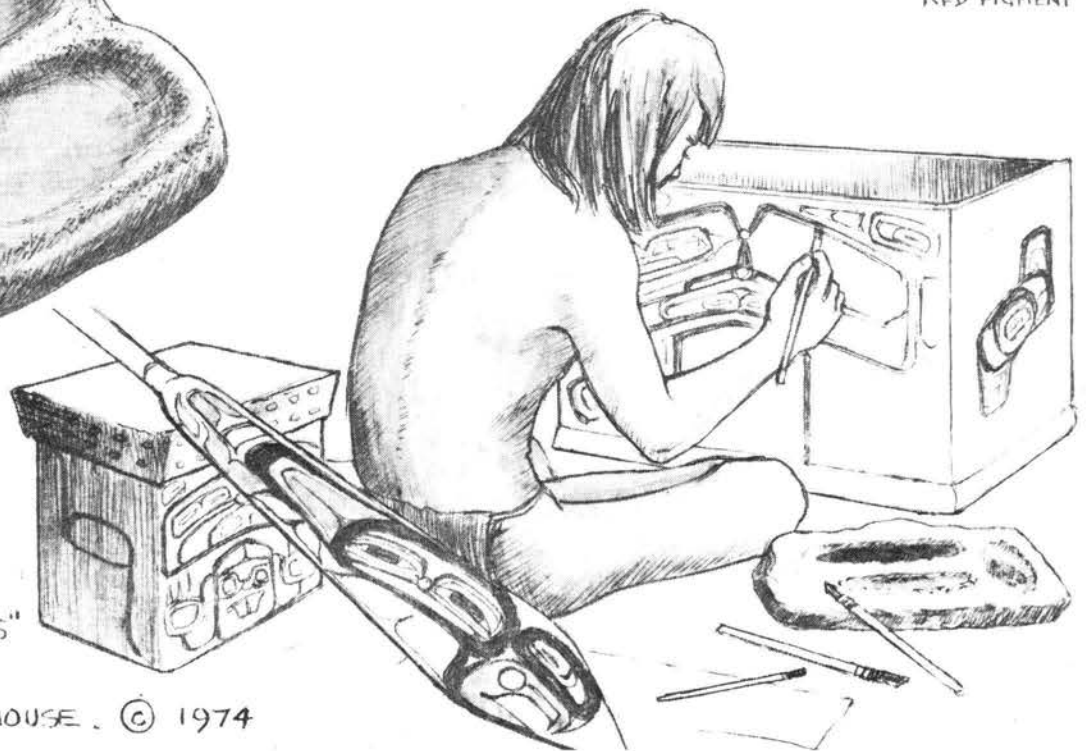


The painted design, alone or in combination with carved wood, was a major part of most coastal Indian cultures; particularly among the more northern peoples, with the trend diminishing toward the south.

Painted designs, usually of two or more colours, were applied to boxes and chests, wooden screens, house fronts and poles, canoes, hats, masks, drums, household utensils, and even body painting was practiced.

Many paints were made of earth pigments, ground with a pestle and mortar, then mixed with chewed salmon eggs and saliva, bear grease, or some binding agent. The paint palette carried the different colours required and would likely have been used on smaller jobs, such as a box front rather than a house front. Paint palettes vary from quite small to rather large, and some have been found that still carry traces of the pigment, usually red and black.

In the north paint was applied by brush, the bristle being porcupine or some other animal hair, but the relatively little amount of painting done in the south called for nothing more than the finger as applicator.



EXCERPT FROM
 "ARTIFACTS OF THE
 NORTHWEST COAST INDIANS"
 BY HILARY STEWART.

DIG REPORTS MADE PUBLIC



The Provincial Archaeologist has prepared a catalogue of archaeology reports on file in his office, and available for public perusal.

List includes some 220 titles, mostly comprising unpublished B.C. dig reports. The Society's copy of this catalogue will be held in the ASBC library, and may be consulted at any time.

Announcement of the publication adds that copies of some of the reports may be available from the Provincial Archaeologist's office "as time and resources permit".

Comment: If this catalogue represents an accurate picture of dig reports written in B.C.--and it probably does, as promising to file a report is a condition of getting a dig permit--then the situation is not a good one.

A rough estimate indicates that only a minority of digs in the past have been properly written up. For instance, in the five-year period 1965-9 inclusive (selected because this allows another five years to get a report written and filed), only 20 reports were filed. Yet the permit numbers indicate that at least 56 permits were issued. In other words, apparently nearly two-thirds of the archaeologists working during that period failed to file even a preliminary/tentative/initial/brief/interim report. (About the only report which bills itself as a Final Report is one by the Provincial Archaeologist himself.)

The reports filed range in length from one page to 400. But they average around 26 pages--not a superhuman production. And most of the reports are recent (within the last five years), the oldest in the catalogue being Dr. Carl Borden's 1951 report of a Nechako River survey (one of seven reports he has authored or co-authored).

Most prolific writer is Don Mitchell, with 14 reports listed.

The criticism implied here has nothing to do with the publish-or-perish syndrome, but simply with finishing a job.

One informed source has already suggested that the Archaeological Sites Advisory Board may withhold further permits from people with previous excavations unreported.

Sounds like a good idea.

NR

NIGHTSCHOOL COURSES AND SPECIAL EVENTS of interest to MembersUBC Centre for Continuing Education

Tsimshian Art and Myth - 8 Thursdays, Oct. 3 - Nov. 21, 8 p.m.
Rm. 203, Buchanan Bldg., Dr. Marjorie Halpin.

Gods, Gold and Glory: The Rise and Fall of Pre-Hispanic
Civilizations - 8 Thursdays, Oct. 10 - Nov. 28, 8 p.m.
Lecture Hall 3, Woodward Instructional Resources Centre,
Mrs. Frances M. P. Robinson.

New Light on Ancient Civilizations - 8 Mondays, Sept. 30 - Dec. 2,
7:30 p.m., Kitsilano Library, Richard Percy, Moderator.

Chinese Art: Windows on the Past - 8 Mondays, Sept. 30 - Dec. 2,
8 p.m., Rm. 102 Lasserre Bldg., Dr. James O. Caswell

Chariots of the Gods? A Critical Perspective - 7 Tuesdays, Oct. 1 -
Nov. 12, Lecture Hall 3, Woodward Instructional Resources Centre,
Dr. Michael W. Ovenden.

Casting Techniques for Rock Carvings and Artifacts: Lecture/
Demonstration - Thursday, Oct. 24, 7:30 p.m., Conference Room,
Centre for Continuing Education, Ross Brand, Chief Caster,
Archaeological Division, B.C. Provincial Museum.

Petroglyph Rubbing Lecture/Demonstration - Thursday, Nov. 14, 7:30 p.m.,
Conference Room, C. for C. E., Karin Morris.

Archaeological Tour of Peru, Ecuador and Colombia - Dec. 15 - Jan. 7.

Egypt, Lebanon Syria: An Educational Travel Program - Sept. 26 -
Oct. 23, 1975.

Classical Greece III - May 1975 (tour)

Ancient Sicily - June 1975 "

History for Travellers: Fortress and Castle - 8 Tuesdays, Oct. 1 -
Nov. 19, 1 p.m., Rm. 301 Vancouver Public Library OR 8 Thursdays,
Oct. 3 - Nov. 21, 8 p.m., Rm. 205, Buchanan Bldg., Dr. Hanna Kassis.

(For further details of above, please phone 228-2181.)

At the Museums

An Exhibition of Handicraft Arts and Traditional Chinese Paintings
of Kiangsu Province, China - at the Centennial Museum, Oct. 7 - Dec. 1

Re-opening of the St. Roch - Oct. 16, Maritime Museum.

(Admission to both museums is free to ASBC members.)

A.S.B.C. Monthly Meeting

November 13, 8 p.m., Centennial Museum Auditorium - Joy Inglis
(formerly Co-ordinator of Public Education Programmes for the Museum)
speaking and demonstrating fibre preparation, spindle spinning and
textile production of the Indians of B. C.



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