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from 1900 to 1946: Museum Memoir No. 2

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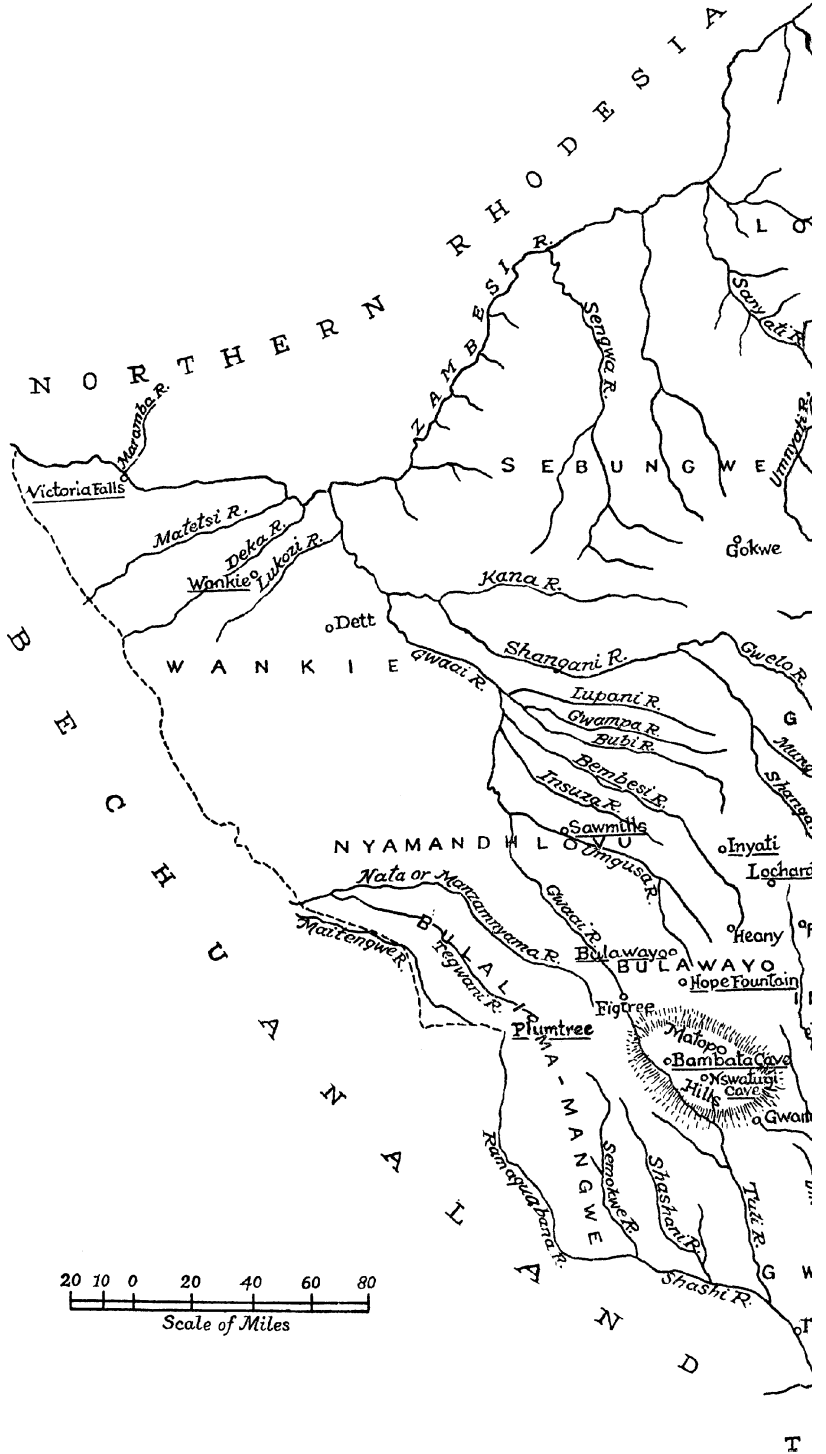
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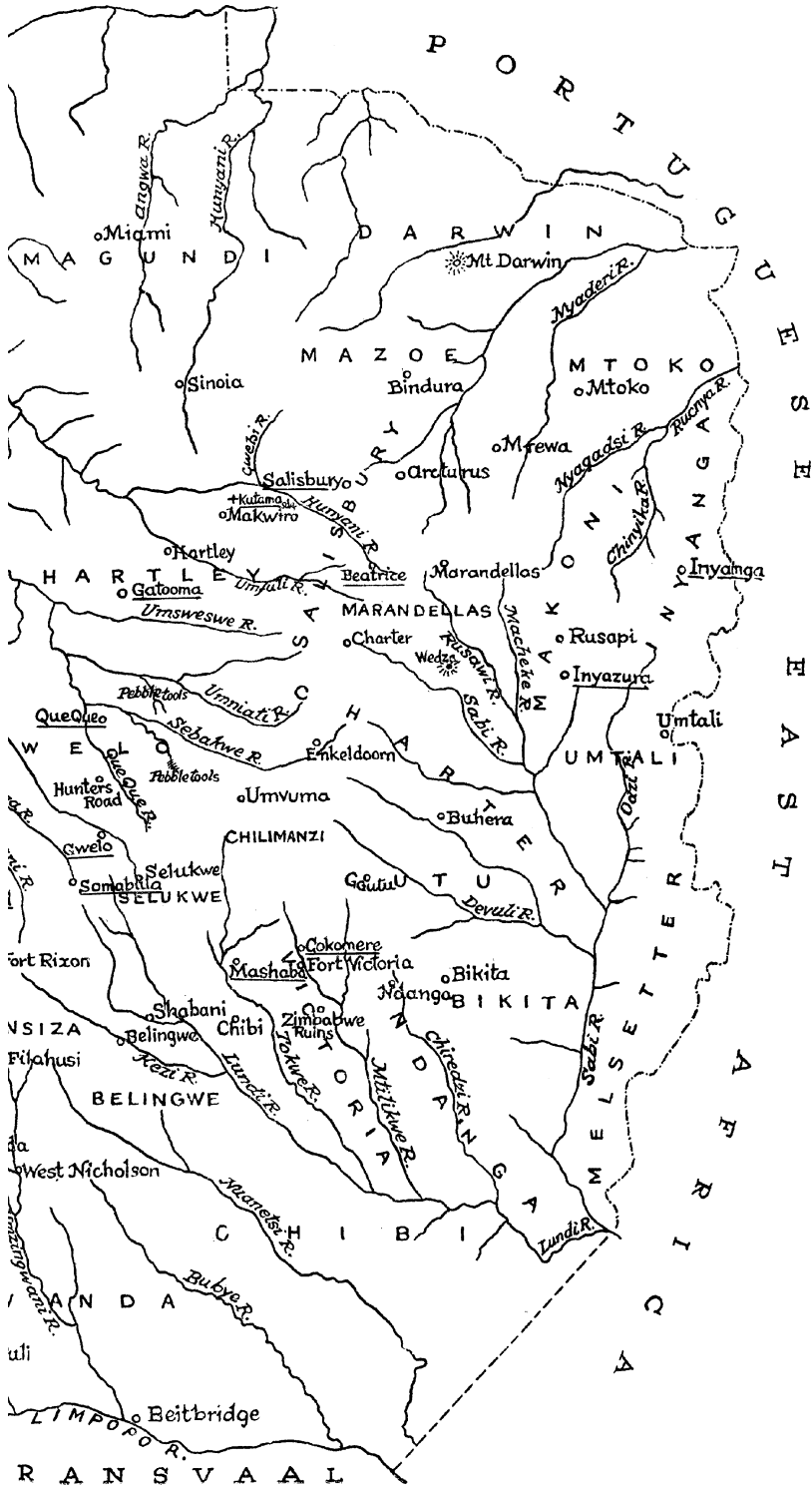
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### “THE CHEETAH HUNT”

(Painted on a sheltered rock at Whitewater, Matopo Hills. See p. 61.)

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# THE PREHISTORY OF SOUTHERN RHODESIA

An Account of the  
Progress of Research from 1900 to 1946

BY

NEVILLE JONES

Lately Keeper of the Department of Prehistory, Ethnography and  
National History in the National Museum of  
Southern Rhodesia

MUSEUM MEMOIR No. 2

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*The illustration on the cover is copied from a masked figure painted on a rock at Bambata Outspan, Matopo Hills. The copy was made by Mr K. S. R. Robinson, Inspector of National Monuments, Southern Rhodesia.*

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## PREFACE

This memoir was written at the suggestion of the Director of the National Museum of Southern Rhodesia, Dr George Arnold, who, in view of my imminent retirement from the keepership of my department, considers that the moment is an appropriate one for a review of the work that has been done in research in prehistory in Southern Rhodesia. While I am fully conscious that it is a tale only half told, I hope that it will serve as a useful milestone in the long journey still ahead before a complete story becomes possible. The colony of Southern Rhodesia, which is half as big again as Great Britain, hides many secrets yet, and, despite the great opening-up of communications that has taken place during the past twenty years, many parts are still difficult of access and little known. The number of serious investigators is so small that together we have done no more than touch the fringe of the subject, but what is here set down will at least show that a beginning has been made. With what success, the future alone will tell.

I am aware that the arrangement of the book is a little unusual in that I have not chosen to arrange it in the form of a consecutive account of the Stone Age cultures which we have been able to recognise, but have preferred to adopt an arrangement whereby the different localities selected for description are allowed to tell their own story. I hope, however, that this will cause no confusion in the reader's mind, nor should it do so if the table I have given of the cultural succession is referred to when necessary. We realize nowadays as never before the essential part which geology plays in the elucidation of our Stone Age problems, and the method I have adopted seems to me more profitable, and will I hope prove interesting reading.

I should like to record the pleasure it has given me to co-operate with those of my period whose names appear from time to time in the following pages. Their contribution has been a substantial one, and prehistory is the richer for it. May their number be increased in the future.

The photographs of the stone implements were taken by Mr R. L. Franks, to whom I give my grateful thanks. Most of the larger implements of the Early Stone Age can, I think, be better illustrated by photographs than by line drawings. Though the latter may perhaps convey a better idea of essential features, the former conveys an impression of what they really look like, and may make recognition easier for those who are unused to looking for them.

NEVILLE JONES

*December, 1946*

The Trustees of the National Museum of Southern Rhodesia gratefully acknowledge the assistance of the Beit Trust in making possible the publication of this Handbook.

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## NOTE

Since the preparation of this memoir the first Pan-African Congress on Prehistory has taken place at Nairobi. The Congress gave consideration to the terminology in use among prehistorians and decided that the hand-axe culture, which has hitherto been variously referred to under the names “Chellean”, “Abbevillian”, “Acheulean” or “Stellenbosch”, should be called the “Chelles Acheul Culture”. It was recognised that, as the culture represents a developing sequence which is not capable of major division, the use of an inclusive term, with the appropriate use of local regional terms, was called for. The pre-hand-axe cultures will be referred to collectively as the “Pre-Chelles Acheul”, the terms “Kafuan” and “Oldowan”, with local regional appellations, being retained.

The use of the terms “Clacton” and “Levalloisian” for the two main flaking techniques has created some confusion in the past as they are also used as cultural names. It was therefore decided to substitute the terms “Block-on-Block Technique” and “Faceted-platform Technique” respectively.

These changes in terminology have of course not yet passed into general use, but, having received the unanimous approval of the Congress, are likely to do so in the near future. To make use of them in the present memoir, which is now in the printer’s hands, would be impossible without considerable alteration of the manuscript. The terms used at the time of writing will, however, continue to be understood until the new ones come into general use.