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**Historical development of the KwaZulu-Natal Museum's
archaeological archive: the case of the Michael Moon collection**

by

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(1990408)

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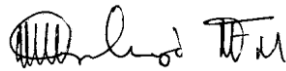
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October 2022

DECLARATION

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ABSTRACT

Museums are defined as institutions where treasures of humankind are stored. These treasures include memories of people of the world, their cultures, dreams and hopes, most commonly as represented by material culture. This dissertation considers one aspect of the archaeological archive at the KwaZulu-Natal Museum, the contribution made by amateur archaeologist Michael (Mike) A. Moon. Most of his collection comes from sites exposed by and then lost to development beyond the view of professional archaeologists. The collection covers much of the vast range of human endeavour in south-eastern Africa and constitutes a valuable addition to our knowledge base of the past in KwaZulu-Natal. The archaeological usefulness of the collection relates to its 'co-production' through Moon's dialogue with professional archaeologists over many years.

I examine the Mike Moon collection by looking into detail of the individual artefacts so that I would be able to learn more about their archaeological value as I analysed them. My analysis of the Moon collection is supplemented by the interviews I conducted with Mike Moon before he died in January 2021. Additional interviews were conducted with two professional archaeologists who had an opportunity to work with Mike Moon on occasional basis, Aron Mazel and Tim Maggs, an officer from the provincial heritage resources authority, Amafa, Celeste Rossouw, and a close friend, Jennifer Gregory.

My study engages the discussion with a focus on the key findings of my analysis of the Mike Moon collection housed at the Museum as well as the interviews with him and four respondents. It also touches on Moon's private collection housed at his house, which he acquired through various methods over the years. I conclude with the discussion on how others perceive amateur archaeology as well as how amateur archaeologists feel following mixed treatment experiences by professionals.

Keywords: museum, collection, material, archaeology, excavation, sequence, history, period, phase, artefact, professional, amateur, co-production, interview, biography

DEDICATION

To my late mother, Vho-Gladys Azwidohwi Rammbuḁa

To my late grandmother, Vho-Phophi Marubini Rammbuḁa

To my late grandmother, Vho-Christina Tshililo Munzhedzi-Nemuḁavhanani

To my late grandfather, Vho-Paul Rembuluwani Munzhedzi-Nemuḁavhanani

To my uncle, Vho-Tendani Godfrey Rammbuḁa

To my late aunt, Vho-Elisa Murathi

To my daughter, Miss Imbelani Munzhedzi

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LIST OF ABBREVIATIONS, ACRONYMS, ELEMENTS, SYMBOLS, AND UNITS

1. AD – Anno Domini
2. BP – Before Present
3. c.f. – Confer (in Latin) (Compare)
4. C14 – Radiocarbon
5. ca. – Circa
6. cm – Centimetre
7. COVID-19 – Coronavirus disease 2019
8. CRM – Cultural Resource Management
9. CROW – Centre for Rehabilitation of Wildlife
10. DHS – Department of Human Sciences
11. DNA – Deoxyribonucleic acid
12. Dr - Doctor
13. e.g. – exempli (in Latin) (For example)
14. EIA – Early Iron Age
15. ESA – Early Stone Age
16. et al. – et alia (in Latin) (And others)
17. etc. – Etcetera
18. GPS – Geographical Positioning System
19. i.e. – id est (in Latin) (That is)
20. IMLS - Institute of Museum and Library Services
21. ICOM – International Council of Museums
22. ID – Identity
23. IGR – Ithala Game Reserve
24. ka – Thousand years ago
25. kg – Kilogram
26. km – Kilometre
27. Kml – Keyhole Markup Language
28. KZN – KwaZulu-Natal
29. LD – Lower donga
30. LIA – Late Iron Age

31. LSA – Later Stone Age
32. m – Meter
33. m² – Square metre
34. MEG – Museum Ethnographers Group
35. ml – Milligram
36. mm – Millimetre
37. MSA – Middle Stone Age
38. MTB – Mountain Bike
39. mya – Million years ago
40. N/A – Not applicable
41. Nd – No date
42. OES – Ostrich Egg Shell
43. pers. comm. – Personal Communication
44. PhD – Doctor of Philosophy
45. PHRA – Provincial Heritage Resources Authority
46. PINAS – Proceedings of the National Academy of Science
47. PLoS ONE – Public Library of Science One
48. Pta – Pretoria
49. QGIS – Quantum Geographic Information System
50. SA – South Africa(n)
51. SAHRA – South African Heritage Resources Agency
52. SAMA – South African Museums Association
53. Sappi – South African Pulp and Paper Industries
54. UCT – University of Cape Town
55. UK – United Kingdom
56. UKZN – University of KwaZulu-Natal
57. UNISA – University of South Africa
58. UP – Upper donga
59. UP – University of Pretoria
60. USA – United States of America
61. Wits – Witwatersrand University
62. x – Multiplication

63. $\pm$ - Plus or minus

64. $>$ - Greater than

65. $<$ - Less than

66. $\delta^{13}\text{C}$ – Delta C 13

CHAPTER 1 – INTRODUCTION

1.1. Amateur Contributions to Museum Collections

Museum collections are created from a variety of activities, such as fieldwork, that are conducted by curators and collections staff. Also non-museum individuals (i.e. researchers and members of the public) donate artefacts from their studies or personal items they have collected from random sites or items they have inherited from someone (Sturm et al. 2011). Such collections are complemented by archives which Baird and McFadyen (2014) note are regarded as primary repositories of archaeological evidence, yet they have, over the years, been treated as mere storehouses and sources of documentation.

Scholars have defined and used the term ‘amateur archaeologist’ in different ways. An alternative term is ‘avocational archaeologist’ (Henson 2014: 1319; Hicks 2008: 732). In his encyclopaedia entry, Henson (2014) defines amateur archaeologists as people who practice archaeology without expecting a salary and mostly for leisure purposes. He states that the term has generally been used in dismissive ways by professionals around the world. For example, Elliot de la Mitchellerie (2022) shares the same sentiment following her statement that “amateur” may sound derogatory as it is generally associated with a lack of knowledge. In her article, she quotes archaeologist Jean-Olivier Gransard-Desmond’s (2019: 167) definition of amateur archaeologist, whereby he states that the term refers to “a person who regularly performs volunteer work in a scientific discipline without relevant specialized training.” Although training is an obvious component that makes a difference between amateur and professional archaeology, some amateur archaeologists gain a lot of experience and become quite competent and efficient, which creates a narrow gap between the two in terms of quality practice. This gap can be closed by amateur-professional collaboration.

As hinted at above, amateur archaeologists have contributed to museum collections and archives. Historically, amateur archaeology had been widely respected in South Africa although there has been here, as elsewhere, debate about the role that amateurs can and should play. Sawaged (1999) suggests that although professional archaeologists may be criticized on several accounts for condemning the actions of collectors and their

“collaborators”, by which he means looters, a few have taken steps to reduce this damage to the archaeological record. Bronitsky (1980: 269) believes that well-organised programmes can be developed to train amateurs effectively in order to create public awareness of ethnic heritage conservation. As a result, both amateurs and professionals, museums and schools, communities and individuals can benefit from such programmes, and contribute to the development of public archaeology by enriching the public with a sense of professionalism.

Kelley (1963: 396) raises a point that many professional archaeologists have, in their experience, encountered the problem of amateur-professional relations. In response to that, they have developed a close relationship with amateurs, whereby they commit to train them, and generally utilize the enthusiasm that these amateurs generate. To bridge the gap between professionals and amateurs, archaeologists can take an initiative to encourage amateurs to record the collections photographically, for example. They can also encourage them to publish papers on their work in peer-reviewed journals or popular magazines. Kelley (1963: 396) suggests that professionals collaborate with amateurs who acquire and use their data in a meaningful way. In this way amateurism can be formalised and become an acceptable activity that does not hinder the standard and future of the discipline. While there is a general prejudice against amateurs, there are also many professional archaeologists who are fighting for amateurs to be more recognised.

Konkol (2017) recommends that amateur collectors should never collect artefacts while another recommendation is that collectors must always carefully document the context of the artefacts that they recover. The careful documentation of context is one of the significant ethical procedures that Michael (Mike) A. Moon followed to make him special and different from many other amateur archaeologists in South Africa, and around the world. The South African context might also be different from that in other parts of the world, because in South African heritage legislation, one needs a permit issued by the South African Heritage Resources Agency (SAHRA) or Provincial Heritage Resources Authority (PHRA) to collect archaeological material (National Heritage Resources Act 25 of 1999).

It is important to note that Moon was still alive when I initiated this project and it was a privilege to interview and learn from him personally. Moon was involved in archaeological

activities in the 1980s and 1990s. He died on 16 January 2021, four months before what would have been his 83rd birthday.

1.2. Rationale and Significance of the Moon Collection

I chose to study the KwaZulu-Natal Museum's (KZN Museum, or the Museum for short) Moon collection because of my professional position as Collections Manager of the Museum's Human Sciences collections, which gives me privileged access to the museum archives.¹ Through my focus on the Moon collection, I explore aspects of the hidden history behind publications and/or the existing archaeological materials within the KZN Museum archives. The Moon collection is suitable for this endeavour, because it comprises a significant contribution to the archaeology archive of KwaZulu-Natal, especially of the Durban region, and forms a set of data that has been incorporated into the published literature about the people who once lived in this part of southern Africa.

It is important to investigate the history of the collection itself, because the field methods and other factors contributing to its formation shaped the way the collection is today. In order to do this, it is useful to approach the collection from a biographical angle, to examine Moon's selection of certain artefacts and not others, and also to understand his reasons for doing this work. He did not work in isolation and was in contact with archaeologists and was aware of the state of archaeological research in the province, and so his collection also can be placed into a research-historical and the wider socio-political context.

My research contributes to the history of the KZN Museum, one of South Africa's 15 national museums, and the history of archaeological research in KwaZulu-Natal, and it facilitates future research on collections by contributing to a strategy for understanding how those collections were built. It might also help other researchers to realize the importance of studying materials collected and donated by amateur archaeologists, especially those with some archaeological context. Lastly, this research helps readers to understand the relationships that collectors develop with artefacts with reference to their biography and social context.

¹ The KZN Museum gives access to all *bona fide* researchers who follow correct procedures.

It is also important to note that the work by amateurs such as Mike Moon can be considered as a form of co-production of knowledge with professionals. Co-production contributes to the process of implementing inclusion of members of the public in museum activities such as research and building up collections. This also allows museums to play a role in decolonizing collections. In other words, as defined by Craggs and Wintle (2016), it allows museums to engage in “inclusive formal acts of withdrawal from the colonies, but also acknowledges the impact of anticolonial struggles and neo-colonial models of “freedoms,” pointing as well to the social processes of reimagining and practicing European, American, and colonial lives after empire”. Some scholars such as Chipangura and Matanga (2021) argue that there are museums in Africa such as Mutare Museum in Zimbabwe, which continue to reproduce colonial forms of knowledge (Chipangura & Chipangura 2019: 10). Such museums can benefit from community inclusion.

Mike Moon is amongst those amateur archaeologists who have contributed to archaeology positively. In a personal conversation with Gavin Whitelaw, Moon stated that his primary motive was simply to rescue cultural materials which were under threat due to industrial and human settlement developments (Whitelaw, pers. comm. 2018).

1.3. Museum History

In general, museums are perceived as distinctive institutions that developed in response to certain enduring needs of communities. Below, I present a definition of museum that was originally formulated by the Institute of Museum and Library Services (IMLS) in 1996, adopted by the American Association of Museums (now called American Alliance of Museums) for accreditation purposes in 1993, and amended in 2000:

An organized and permanent non-profit institution, essentially educational and aesthetic in purpose, with professional staff, which owns and utilizes tangible objects, cares for them, and exhibits them to the public on some regular schedule (IMLS 1996).

In addition, some museums, including the KZN Museum, conduct original research (that is, research that is focused on investigating the world around us, rather than solely on the production of public displays, etc.).

Other scholars such as Ambrose and Paine (2006) define museums as institutions where treasures of humankind are stored. These treasures include memories of people of the world, their cultures, dreams and hopes, most commonly represented by material culture. The initial idea of museums was to collect, preserve, document, exhibit, and interpret material evidence and associated information for the benefit of public interest as well as for primary/original research (Ambrose & Paine 2006).

Museum definition has changed over time in order to remain relevant. For example, the International Council of Museums (ICOM) adopted the following definition of a museum at the 22nd ICOM's General Assembly in Australia in 2007:

A museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purpose of education, study and enjoyment (ICOM in Fraser 2019: 501).

In 2019, at its 25th meeting in Kyoto, ICOM adopted an updated definition which states that:

Museums are democratizing, inclusive and polyphonic spaces for critical dialogue about the pasts and the futures. Acknowledging and addressing the conflicts and challenges of the present, they hold artefacts and specimens in trust for society, safeguard diverse memories for future generations and guarantee equal rights and equal access to heritage for all people. Museums are not for profit. They are participatory and transparent, and work in active partnership with and for diverse communities to collect, preserve, research, interpret, exhibit, and enhance understandings of the world, aiming to contribute to human dignity and social justice, global equality and planetary wellbeing (ICOM 2019).

According to the South African Museums Association (SAMA 2007),

Museums are a dynamic and accountable public institution which both shapes and manifests the consciousness, identities, and understanding of communities and individuals in relation to their natural, historical and cultural environments, through collection, documentation, conservation, research and education programmes that are responsive to the needs of society.

The word 'museum' is originally Latin, from the Greek 'mouseion', for 'seat or shrine of the Muses'. The Muses of the ancient Greek world were 'inspirational goddesses of literature, science, and the arts', whose shrines supported activities that could 'promote civic harmony and learning' (Wikipedia: Muses 2019). Museums today ideally take their cue from Muses' shrines as places of inspiration and learning. In agreement with this, Osborne (1985) notes that in antiquity a museum was an institution devoted to the encouragement of literature and learning which included a regular cult with priests and ritual for the worship of the Muses.

The earliest institutions in Rome, Italy, such as the Pio-Clementine Museum, the Capitoline Museum, and the Vatican Museum have some of the oldest public art collections in the world, which include Medieval and the Renaissance art, ancient Roman statues, Roman Catholic Church classical sculptures, and coin and jewellery collections (Mattos 2006). In Oxford, England, the Ashmolean Museum opened to the public in 1682. The development of the museum was the result of a donation of unusual, rare and exotic items to the University of Oxford by Elias Ashmole, who, influenced by Enlightenment thinking and part of the developing scientific world, had an interest in changing the way museums were perceived by society (Ambrose & Paine 2006: 6).

In my view Ashmole's interest was to contribute to research and education through collections, rather than focusing only on museums as places for exhibitions of exotic art. Osborne (1985) also mentions that museums were initially established to serve as centres for scholars and poets, philosophers and scientists, mainly mathematicians and astronomers. Indeed, libraries and observatories were very common in museums during the era of emperor Caracalla of Rome (AD 198-AD 217).

There are different kinds of museums with different functions:

- a) College Museums (Tal et al. 2005). These are museums located in universities, and they mainly focus on the history of the university and any other aspect related to that particular university. They also focus on a particular subject such as geology, archaeology, anthropology, etc. which students can learn practically from. Examples include Stellenbosch University Museum, the Origins Centre, Mapungubwe Museum, Ashmolean Museum, etc. Their main target is students.
- b) Art Galleries – these are buildings where paintings and other work of art (e.g. sculptures, photography, illustrations, drawings, ceramics, metalwork, etc.) are shown to the public (Hornby 2000; History of Museums 2022). Examples of such museums include Tatham Art Gallery in Pietermaritzburg, Pretoria Art Museum in Pretoria and Iziko South African National Gallery in Cape Town;
- c) Natural Science Museums that focus on disciplines such as zoology, oceanography, evolution, etc. – examples of such museums include Ditsong Natural History Museum in Pretoria, Durban Natural Science Museum in Durban, The Natural History Museum, London;
- d) House Museums – these are houses or buildings turned into museums for various reasons, most commonly because the persons who lived in them were significant or important events occurred in those houses. These museums are often equipped with furniture like it was in the time they were used (History of Museums 2022). Examples of such museums include Smuts House Museum in Pretoria, Nelson Mandela House Museum in Soweto, Iziko Bertram House Museum in Cape Town, and Ditsong Paul Kruger Museum in Pretoria.

Although the context and focus may be different, their functions have common traits. According to Tal et al. (2005), museum and science centres are considered some of the most favourite and respected places for public learning around the world. In this regard, museums get organized visits by classes, particularly primary and high schools because of content which is in line with school curriculums in many countries. Museums are also places where scholars conduct research in particular fields. Osborne (1985) makes a point that the universities have taken over the promotion of science, literature and learning, which was a major function of museums in antiquity. However, generally, museums' major function is to

preserve, conserve and interpret aspects of art, natural and social history, through exhibitions, publications and public lectures.

Modern museums trace their origin to European institutions of the 15th and 16th centuries that opened collections to public viewing. Mattos (2006: 141) states that collection of antiquities goes back to the beginning of the Renaissance, in the 16th century. For example, displays were incorporated into large decorative programmes designed to focus more on the origins of principal Roman families. Villa Giulia, which was built for Pope Julius III by Vignola and Bartolomeo Ammanati, is one example where an antique art was used for decoration. The Historic Royal Palaces also exhibit interesting animals that were kept by the British royals at the Tower of London between 13th and 19th centuries (Historic Royal Palaces 2022) (Figure 1).



Figure 1. Some of the animal sculptures exhibited at The Tower of London. Photo taken from the Historic Royal Palaces website 2022 (<https://www.hrp.org.uk/tower-of-london/history-and-stories/the-tower-of-london-menagerie/#gs.uwrefc>)

In South Africa, colonial governments first established museums in the 19th century (Nathan 1991; Swain 2007). Those governments included the Transvaal Colony, the Orange River Colony, Natal, and Cape Colony (Braun 2014). The South African Museum was the first,

founded in 1825 in the Cape Colony (Iziko Museums 2018). Other museums were established later in the mid-1800s and early 1900s.

In the early 2000s, the South African Museums Association (SAMA) has been undergoing transformation to align with the socioeconomic principles of the country's constitutional democracy. A new Board was elected that for the first time reflected the demographics of South African society. Ms Rooksana Omar was the first person to be elected President for 2001-2003 under the inclusive Board. Mr Khanyile Jezi was elected the first black president, subsequently. Both Omar and Jezi expanded SAMA's contacts internationally, especially through association with ICOM, AFRICOM, and the UK's Museums Association (SAMA 2007).

Like museums around the world, South African museums have relied on various kinds of acquisition. These include donations, purchases, and material generated through research by amateur and professional scholars (Deacon 1990; Ward 2004). A significant part of the amateur contribution to museum collections in South Africa is archaeological material. Archaeology was not a formalized discipline before professionalization commenced in the second quarter of the 20th century, so many early acquisitions were from 'amateurs' by default. Taylor (1995: 504) claims that archaeology as a discipline owes its development as a discipline to amateurs because most of them could survive with their inherited wealth. Taylor also claims that the whole of the 19th century and early 20th century, archaeology was largely an elite pursuit. Some of those amateurs had jobs that allowed them spare time to follow other interests such as archaeology (Summers 1995: 175). A substantial component of the archaeological collection held by the Albany Museum in Makhanda (formerly Grahamstown), Eastern Cape, originates from amateur excavations. This includes samples accumulated in the 1920s and 1930s by amateur archaeologists such as John D. Hewitt and the Reverend P. Stapleton (Albany Museum 2018).

To give sense of the calibre of these amateur excavators, I briefly discuss John D. Hewitt's contribution. He was a trained natural scientist, primarily a zoologist who specialized in ornithology (Plug 1961a: 146, 1961c). He first obtained his Bachelor of Arts degree in 1903. He then served as a biologist on a bathymetric survey of Scottish lochs. In 1905 he was appointed Curator of the Kuching Museum, Sarawak. In 1909 he became an assistant for lower vertebrates in the Transvaal Museum (now the Ditsong National Museum of Natural History), Pretoria, where he developed an interest in reptiles, amphibians and arachnids,

leading to the publication of papers in the *Annals of the Transvaal Museum* (1909-1911). Hewitt became the Director of the Albany Museum in Grahamstown in 1910 until he retired in 1958. He worked with great enthusiasm and dedication to expand and improve collections. Most of his work was published in the *Records of the Albany Museum*, *Annals of the Natal Museum*, *Transitions of the Royal Society of South Africa*, and *South African Journal of Science*. Archaeology was among Hewitt's interests and his research extended into the Stone Age of Grahamstown and surrounds. As a result of such interest, Hewitt published about 20 papers. As part of his archaeological research he conducted several excavations. According to Summers (1995), Hewitt was a professional officer who is remembered for his early excavations at Wilton and later, with the help of a schoolmaster, at Howieson's Poort (Plug 1961b: 121; S2A3 2020; Summers 1995).

In collaboration with Stapleton, Hewitt produced the first description of Stone Age material culture found on the farm Howieson's Poort. These tools included those from both Middle and Late Stone Age periods. Again with Rev. Stapleton he excavated five shelters in the Cala district in 1930 and a site at Tafelberg Hall, near Middleburg in 1931. There were many other sites that he investigated in the Eastern Cape area. He continued with his scientific work even after retirement. His publications and collections are today housed in the Albany Museum (S2A3 2020).

1.4. Background of the KwaZulu-Natal Museum

Bill Guest (2006) notes that the idea of the Natal Museum (which was the precursor to the KZN Museum) was first mooted by the Rev. James Green at a Natal Reading Society meeting in Pietermaritzburg in 1849. Initially the idea of the Museum was influenced by the frequent hunting expeditions that were taking place in the Pietermaritzburg area and surrounds. Those expeditions were taken by the preservationists or "penitent butchers" and conservationists. It was then realized by David Dale Buchanan, who launched *The Natal Witness* in 1846, that a wonderful opportunity existed for an institution of calibre preserving natural history specimens (Beinart 1990; Guest 2006). The Society collected its first material in 1851 and ran a small museum until 1901.

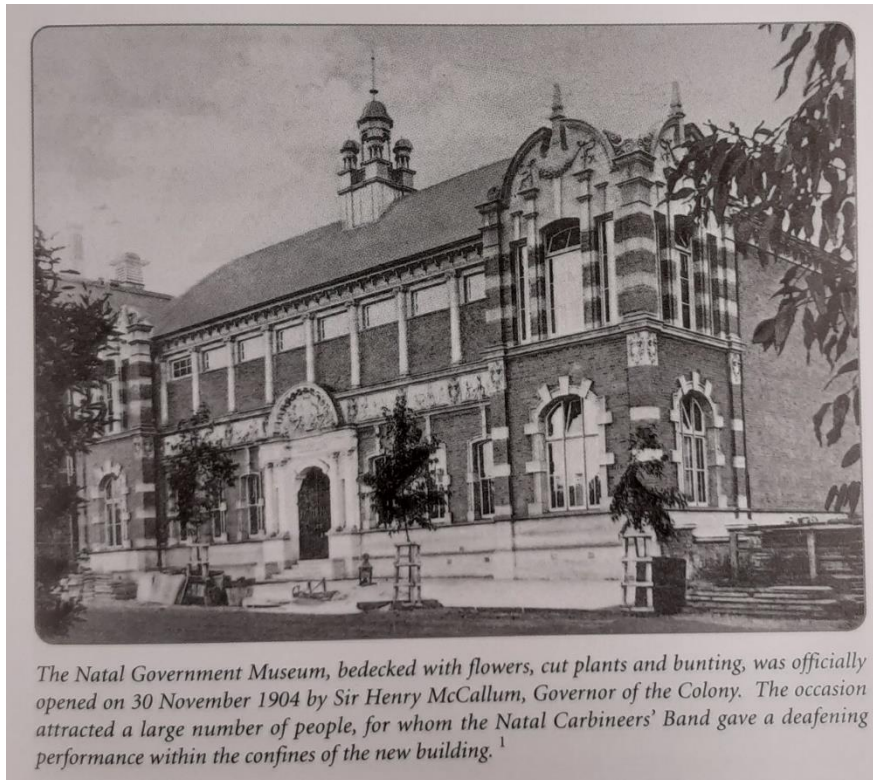


Figure 2. Natal Government Museum in 1904. Photo: Cited in Guest 2006:19 – originally taken by the *Natal Witness*, 6 December 1904.

The Natal Society was established in 1851 to cater for the literary and scientific interests of the burgeoning colonial community (Croeser n.d.). In 1878 the Society acquired premises in Scott's Theatre Lane for its library and museum. The first curator of the museum was J.F. Quekett, appointed in 1886. When Quekett left, Frederick W. Fitzsimons, who was a herpetologist, took over as curator in 1895. Five years later the Natal Government agreed to take over the museum from the Natal Society which was then battling for funds and space. In 1903 Fitzsimons transferred all the collections to the newly completed building of the Natal Government Museum (Figure 1) (Guest 2006: 11). Dr Ernest Warren who was then an assistant professor of Zoology at London University, was appointed as the first Director of the new museum in 1903. The Museum was officially opened to the public by the Governor of Natal, Sir Henry McCallum on 30th November 1904 (Guest 2006: 19). Warren's appointment disappointed Fitzsimons, who had hoped to be the first director. He left to take a position (Director) at Port Elizabeth Museum in 1906 (Wikipedia 2021).

The structures of the Museum did not include representatives of the entire community it served until the era of transition that occurred between 1986 and 1994, when it aligned itself with the future of a rapidly changing South Africa. Change in this regard was first seen on the Board of Trustees. The appointment of its members played a crucial role in museum transformation, both in terms of bringing in desired expertise and ensuring representation of all sectors of the greater Pietermaritzburg community. For example, during Don Hunter's tenure as chairperson of the Board of Trustees between 1988 and 1996, the Board comprised members from various community backgrounds (e.g. Mr D. Bundhoo, Mr A.S. Pillay, and Clr L. Simon from the Indian community; Mr R.L. Ngcobo, Mrs J.T.J. Bhengu, and Mrs V.N. Mkhize from the black community). In 1988, the Board appointed the Museum's first black Education Officer, Ms C.S. (Mabongi) Mtshali (Guest 2006: 221-227).

Between 1994 and 2003, after the inception of the new democratic South Africa, the Museum committed to restructuring and transformation processes that was promoted by the national Department of Arts and Culture. After Dr Jason Londt led the Natal Museum as its sixth Director in its 90 year history from 1994 into the 21st century, Mr Luthando Maphasa assumed the office as Director on 01 October 2003, and still leads the museum to this day.

1.5. Archaeology Collection of the KwaZulu-Natal Museum

The archaeological collection of the KZN Museum includes rare items received by the Natal Society Museum in the 1890s. Otherwise acquisitions date from the early 1900s, mostly after the formal opening of the museum in 1904. Regular contributors include the Rev. H. Kling, from 1900 through to the 1930s, and J.G. van Alphen, in the 1920s and 1930s. Of interest is a donation of a worked stone by Jim Makhanya in 1914 (see Figure 3), one of the Museum's first black donors. Notable early donations include a collection of Early Iron Age (EIA) material from the Thukela Valley by Peter Macadam, a geologist, in 1931, and the French collection, donated by the widow of Mr Frank Henry Martin French after his death in 1940. French had worked for the Borough Engineers' Department, Pietermaritzburg City, from 1920 and had recorded sites and collected many stone artefacts during the development of the city (KZN Museum Archives). The French collection to a large degree

now represents the Stone Age past of Pietermaritzburg (Maggs 1988a: 14, 1988b). This illustrates the importance of some amateur collections. For example, both Macadam and French recorded the locations of their finds, and in the case of French, even the depths below the surface of the ground. In a research and social context that did not recognize the antiquity of African farming in South Africa, it took a geologist interested in metal ore to make early records of Iron Age sites. This also happened elsewhere in southern Africa, for example in the Musina, Waterberg and Phalaborwa areas of Limpopo Province, where geologists mapped metal ores thereby creating early records of African use of those same metal ores (Friede 1980; Van der Merwe & Killick 1979). I was also able to identify other amateur contributors to the archaeology collection of the KZN Museum such as Cornelis A. Schoute-Vanneck and Raymond C. Walsh, who found and collected from many sites in the 1950s and 1960s as development in the coastal belt extended north and south of Durban. This collection also resides in the KZN Museum.



Figure 3. The incomplete bored stone that Jim Makhanya donated to Natal Museum in 1914. Photo by the author (2020).

It is noted in the Museum's archaeology accession register that Mr French spent his time "scavenging" from 1921, hunting for material in all parts of Pietermaritzburg, including the centre of the city and the western suburbs. Professor Oliver Davies noted that in 1950 he found the material in bad condition on fruit trays in an outhouse of the Museum. In a salvage attempt, he kept the material which retained its labels. He relabelled them, but also discarded much that either had no provenance or context because they were deemed archaeologically useless. The rest of the material was packed somewhere in the Museum that Davies could not remember until 1969 (Ward 2004).

In 1948, Professor Davies, a classicist and professional archaeologist came to South Africa to a post in the Classics Department of the University of Natal. In 1949, Davies established a mutually beneficial relationship with the Natal Museum. He formed a Natal Branch of the South African Archaeological Society (the Society), which remained active until he left Natal to take a post at the University of the Gold Coast in Ghana at the end of 1951.

In 1969, Davies returned to South Africa as Honorary Keeper of Archaeology of the KZN Museum and looked after the archaeology collection. He played a significant role in collecting, sorting, analysing, recording, and curating the collection for the Natal Museum (Natal Museum Annual Report 1970). He assumed a voluntary position in archaeology to sort French's large collection.

Davies spent much time exploring the province focussing on the Stone Age sites (Ward 2004). Sellers (1986) notes that Davies's archaeological research activities in Natal involved the study of the coastal systems of the province, and the collection of archaeological remains from within the beach-gravels. As part of the same activity he also attempted to follow the river-gravels inland and investigate the tools in them. After the surveys he deposited his field notes and collection of artefacts in the Natal Museum where they have been sorted and catalogued.

In addition to this, Davies carried out archaeological investigations in northern Natal. He also spent a considerable time in the field on expeditions. He mapped geoarchaeological sites in the province. Some of his research was on shore levels in the Cape Province, and he contributed for publication in the Museum's *Annals*, a paper summarizing his investigations in the eastern and southern parts of Natal. He undertook an excavation at the important

Blackburn site near Umhlanga Rocks, on which he published a report in the *South African Archaeological Bulletin*. He also conducted a survey of the area to be flooded by the Jozini Dam and many sites were found from which artefacts were obtained for the Museum's collection (Natal Museum Annual Report 1971). His association with the Museum continued until his death in 1986.

The Museum's Department of Archaeology was founded in 1972. After this, Ray Inskeep from the University of Cape Town (UCT) described the Natal Museum as the "Cinderella of African Archaeology" at an international conference in Pietermaritzburg. Ray Inskeep was a professional archaeologist who arrived in South Africa to succeed A.J.H. Goodwin in 1960 at the University of Cape Town (UCT) as a Senior Lecturer in Ethnology and Archaeology (Maggs 1993; Deacon 1993). In January 1972 Tim Maggs from UCT was appointed as the first professional archaeologist and Head of the Department of Archaeology in the Natal Museum (Ward 2004). He occupied the position of Professional Officer, and spent most of the year writing up the results of his PhD research on Iron Age sites in the Orange Free State (Natal Museum Annual Report 1973). His appointment was not only significant for the Museum, but for South Africa as a whole, given that UCT was one of few universities who taught archaeology in South Africa at the time. The other was the University of Pretoria (UP), and University of South Africa (UNISA). The University of the Witwatersrand (Wits) also established an archaeology department in the early 1970s. Up to that point it had only had a survey unit and sub-department (Schoeman, pers. comm. 2021).

Although there was an archaeology collection at the KZN Museum, and other cultural history material was acquired through donations and professional fieldwork, it was only during Dr Brian Stuckenberg's tenure as a Director (1976-1994) that the Museum expanded its staff complement in Archaeology, Anthropology and an associated Institute of Cultural Resource Management.

Today the Museum's Archaeology unit is integrated with other two divisions, namely Anthropology and History, to form the Department of Human Sciences (DHS). The Archaeology unit has grown immensely since its inception. From the late 1980s onwards, the Museum employed several archaeologists with different specialties. For example, the department has had interdisciplinary archaeologists in the past such as Dr Martin Hall, Dr Aron Mazel (former Head of Department), Professor Marlize Lombard (former Head of

Department), Dr Jeremy Hollmann, the late Dr Bronwen van Doornum, Dr Carolyn Thorp (former Head of Department), and Gavin Anderson. Currently, archaeology is the major disciplinary basis of the department, and its staff comprises six professional archaeologists – Dr Geoff Blundell (Head of Department), Dr Gavin Whitelaw (Chief Curator), Dr Ghilraen Laue (Rock Art Specialist), Dr Justine Wintjes (although she is employed as Curator of Anthropology), myself (Mudzunga Munzhedzi) (Collections Manager), and Dimakatso Tlhoale (Research Technician), while Phumulani Madonda (Technical Assistant) holds a BA degree in Archaeology. Although external researchers and amateur collectors do not get involved in day-to-day curatorial and collections management activities, they have played a magnificent role in terms of expanding the collection as well as the production of intellectual knowledge.

Today the DHS holds 3372 separate archaeological accessions, ranging in size from one artefact to accessions of over 100 storage boxes of artefacts. These derive mainly from sites in KZN as the Museum is an official repository for archaeological material in the province. In addition, the department stores 577 rock art accessions (actual art plus copies), over 30 000 photographic images documenting archaeological sites, as well as site records describing more than 6000 archaeological sites in KZN.

At 166 of these sites, the amateur archaeologist Mike Moon, either alone or together with professionals, excavated, collected and recorded archaeological materials (KZN Museum Archives).



Figure 4. KwaZulu-Natal Museum today. Photo by the author (2019).

The history of archaeology in South Africa and KZN in particular has been of interest to scholars. Deacon (1990), Hall (1990), Mazel (1989a), and Maggs (1993) have written extensively about the history of archaeology in southern Africa. The first archaeology collection was made by the Bowker brothers between 1855 and 1858. Amateurs contributed about 50 percent of articles published in the *South African Archaeological Bulletin* before 1960 (Deacon 1990: 51). Their goal was to simply record the range of artefacts found and compare them with those found in Europe (Deacon 1990: 40). Nevertheless, in the 1920s and 1930s, Stone Age archaeology grew and matured in southern Africa following the lead of A.J.H. Goodwin and C. van Riet Lowe in particular. Goodwin was appointed in 1923 as the first professionally trained archaeologist in sub-Saharan Africa after completing his Honours degree in 1922 from Cambridge University (Deacon 1989b, 1990).

According to Maggs (1993), Iron Age archaeology in South Africa was properly established only in the 1960s, before which archaeology as a discipline was Stone Age-oriented. Since there was no trained archaeologist to focus on what was then referred to as the 'Bantu period' (Iron Age), amateurs and members from Pretoria University and Wits University conducted some isolated fieldwork projects in South Africa in this earlier period (Deacon 1990: 50; Maggs 1993: 70).

Ward (2004) notes that the number of professional museum archaeologists in South Africa grew from only two in 1960 to 28 in 1987. Tim Maggs and Oliver Davies were among this group of professionals.

Maggs's appointment was particularly important to placing the KZN Museum at the forefront of archaeological research in South Africa. Following Revil Mason's extensive work done in the Transvaal in 1960s, Hall (1990: 68) describes Maggs's appointment as marking the beginning of the boom years of South African Iron Age archaeology.

In the following section, I emphasize the steps I have taken to conduct my research on such materials in order to achieve my objectives.

1.6. Methods

Artefacts characterisation

KZN Museum's archaeology collection is organized in a database system that lends itself most readily to searches by national site number and site name. Fitting with the interest in a biographical account of the collection, I made my selection of artefacts based on the name of the collector, and not by site, locality, or time-period. The artefacts include items from various archaeological periods, i.e. Stone Age, Iron Age, Historical and Indeterminate. The initial selection stage involved going through the electronic database in order to identify the Mike Moon material.

After the initial selection, I explored the departmental paper archives to find the accompanying documentation such as maps, site reports and field notes. I did this in order

to relate the artefacts to their context in terms of the type of material, provenance, method of acquisition, contributors, etc.

I then proceeded to examine the artefacts more closely in order to understand them in relation to the archaeological sequence of the KZN region. I observed pottery fragments and described them in terms of the well-established KwaZulu-Natal ceramic sequence (e.g. Huffman 2007; Maggs 1989; Whitelaw 1998) in order to determine their quantity and styles. I created a list of the contents of the Mike Moon collection in a table form, for which each box was looked into so that material can be described (see Addendum 1). I mainly focused on assigning the various artefacts to archaeological periods. I also counted the number of artefacts inside of each box. These include pottery, stone tools, charcoal, fauna, daga, tuyères, slag, beads, porcelain, metals, glass, and soil samples. Some of the artefacts, especially potshards have been measured to determine their most approximate diameter of their rims by using a rim chart. It is difficult to determine the diameter of a pot if a small piece of rim is used, so I selected bigger pieces.

Determining diameter

I began with potshards from Inanda Mission Reserve/Hilltop Site from which I selected large and well-preserved shards. In order to be able to allocate the artefacts or pottery in this case to the relevant archaeological phases, I held the rim against the ring lines of the rim chart at the angle of rest. If the rim of the pot is well-made it should be even, therefore, I held the shard so the rim was flat. Once the rim was seated on the rim chart I slid it in and out on the chart until I found a rim diameter that matched the curve of the rim fragment. I also made sketches of the more diagnostic shards, particularly those with decorations and/or indicating vessel shape. Here, the selection of the pots was mainly based on the size and the evenness of the shards. Similar technique was applied by Collett (2012), where he states that with the rim in the right attitude, and viewing directly above the rim, the shard is slid across a radius chart until the outer edge aligns with one of the concentric lines. Collett also mentions that irregular or handmade pots can sometimes be a matter of 'best fit' rather than an exact match. This means the most probable position is also acceptable.

Kampel and Melero (2003: 81) regard this process as 'orientation', which establishes the position of the fragment within the original vessel. They emphasize that "finding the proper orientation of a fragment is one of the main tasks of the archaeological classification process."

Artefact characterisation

In the process of analysis, I assigned the materials to archaeological periods based on visual appearance. Weight and dimensions for some of the samples have been documented because of their size and uniqueness. I have also made sketches of some of the shards selected from the collection. My selection of shards was guided by a desire to include the full variety of shapes and decorations the Moon collection represents.

I have described all the material in the Moon collection in terms of the existing archaeological sequences for the relevant time periods. In this step I gathered the necessary information by using primary sources related to the sites (i.e. archival documents such as site records, maps and field notes). I also studied secondary sources (published literature) from various libraries and online resources.

Archaeological sequence

Volman (1984) distinguishes between the Early Stone Age (ESA), Middle Stone Age (MSA) and Later Stone Age (LSA). He notes that technological and typological characteristics play a significant role in the differentiation of Stone Age materials (1984: 170). According to Lombard et al. (2012: 125), the Stone Age sequence begins with the ESA, which comprises Oldowan and Acheulean tools (2 mya to >200 ka), followed by the MSA (300 ka – 20 ka), and lastly the LSA (40 ka - <2 ka). These ages include the transition eras between the periods.

My description of the Iron Age material culture is based on the sequence that Maggs (1980a; 1980b), Hall (1980a) and Whitelaw and Moon (1996) have adopted, especially for the EIA (AD 200-900) and LIA (AD 1300-1840) in the KZN province. I have also adopted Huffman's (2007) descriptions for the LIA. Lastly, I also looked into the archaeological

context of the Historical era as Mike Moon also collected artefact dating to the last two centuries.

Photographs, magnifying glass, diameter gauge, scale, and programs

Photographs were used to document the materials and were also applied to the digital documentation and curation of archaeological collections. I found it useful to work with photographs because they provide fine details that the naked eye may not be able to see. Using photographs also makes it possible to generate a digital record of artefacts that is accurate and consistent across collections (c.f. Rivera 2012).

I used a Canon EOS 5D Mark ii digital camera and a Samsung Galaxy A305F/DS as well as A536E/DS smart cameras to take photos of the artefacts analysed as well as during the interviews. The IFRAO 10 cm colour scale appears in every image of artefacts in the collection storage taken by me. In most images, the scale has been included in the same plane and at the same angle to the camera, which was secured on a Manfrotto tripod (c.f. Reiss 1990).

Photos taken included those of live interview participants (myself, Mike Moon, Gavin Whitelaw and Justine Wintjes) as well as Mike Moon's private collection. A digital voice recorder (Philips 3 Mic System VoiceTracer) was used to record the interviews. Microsoft Teams was also used to conduct recorded interview with Celeste Rossouw.

I also used two different sizes of magnifying glasses (i.e. a large illuminated one on a stand and a hand-held magnifying glass) in order to zoom in to the fine areas of interest on the artefacts. I also used a scale to measure weights of material.

I used three computer programs, namely a) Google Earth Pro, b) QGIS 3.22.0 and c) Adobe Illustrator 2021, in order to explore and view in satellite imagery the sites I am dealing with; to create maps while highlighting specific features of such sites; and to make illustrations from my hand-made/pencil drawings of artefacts. The purpose of my pencil drawings was observational in the first instance, to assist in learning to see and describe. I converted these sketches into vector illustrations using Illustrator, however these are not yet publication-ready illustrations that conform fully to archaeological convention.

Interviews

Interview is amongst the best documented and most used methods in qualitative research (Heyink & Tymstra 1993). Interviews can either be structured, semi-structured or unstructured. The interviews I conducted were semi-structured, allowing the respondents to be flexible in how they responded to the questions and to take the discussion in the direction they wanted to take it. I, however, had a personal influence on the course of the conversations. The use of recording devices (digital voice recorder and video recorder) has become an important technical means in social research.

Bucher et al. (1956) state some of the advantages of using this recording method. These include a) avoiding the exercise of notes-taking and memory reconstruction in order to record interview data; b) other than acquiring proper audibility and voice fidelity, there is no verbal production lost in a digitally-recorded interview, whereas in the process of written interviews large amounts of data get lost; c) digitally-recorded interviews eliminate the omission or distortion of selectivity and other modifications of data that can be found in written interviews; d) this method is useful because it permits the interviewer to pay full attention to the respondent, which frees the interviewer from the absorbing task of taking notes, being able to fully concentrate on the respondent; e) the recording of interviews saves time during the data gathering period, because the interviewer is able to obtain maximum data for processing later on. Recorded interviews eliminate the time and labour spent in correcting, rewriting, reconstructing, or editing the interview during the interview period.

My first interview was with Mike Moon himself. With assistance of my two supervisors, Gavin Whitelaw and Justine Wintjes, I managed to set up two appointments with Mike Moon before he died in January 2021. The main aim of this interview was to get a first-hand information about Mike Moon through face-to-face engagement.

The second interview was with Celeste Rossouw from the KwaZulu-Natal Amafa & Research Institute, Rock Art division (Amafa). I made an appointment with Rossouw after I explained to her what my research project is focused on when she visited the Museum in March 2021. The main reason for interviewing her was to get more information about Moon's other work that he did with Amafa around KZN region. The interview was recorded and was conducted

virtually, through the Microsoft Teams. Additional interviews were conducted via email correspondence with Aron Mazel, Tim Maggs and Jennifer Gregory.

1.7. Chapter outline

In Chapter 1, I provide an introduction of the project which outlines the background of museums in general and the background of the KZN Museum, with a focus on the establishment of the Museum and archaeology collection. These two components are addressed in two separate sections. The chapter also stresses the rationale and significance of studying Mike Moon collection. Furthermore, it examines the question of amateur contributions to archaeology (guided by the notion of co-production of knowledge).

The second section of Chapter 1 introduces the methods (tools and procedures), applied to conduct my research. In this section I clarify how I used such methods in order to achieve the stipulated aim and objectives of my research.

In the next three chapters, my research is organised as follows:

Chapter 2 is the literature review, which explores sources supporting the biographical approach adopted in my study, and outlines the secondary sources for this dissertation, featuring previous work on similar and/or related study done by other authors. In this regard both electronic and on-shelf libraries were visited. World Wide Web resources, personal communications as well as unpublished information have been put into account.

Chapter 3 addresses a detailed analysis of the Mike Moon collection within the context of the KZN archaeology sequence. Here, artefacts are analysed as both assemblages and individual specimens. It is in this section where I present the data in different forms such as maps, tables, illustrations, photographs, etc. Also, it is here where I show the extent of my effort in consulting both published and unpublished literature in order to support my insights. I ended this chapter with an account of the database I created of the Mike Moon collection.

Chapter 4 focuses on the personal interviews that I have conducted with Mike Moon. Some of the aspects of the interviews focus on Moon's biography, from his early life as a child,

through his career and interest in archaeology. It is in this chapter where Moon gives his personal perspective as to why he was interested in recording and collecting the material. It is also here where I sketch out a biography of Mike Moon with reference to the collection and the additional interviews I conducted with other people who knew him. Such people include Celeste Rossouw, Aron Mazel, Tim Maggs, and Jennifer Gregory.

The discussion and conclusion sections in Chapter 5 wraps up my dissertation. My insights are drawn from the analyses and results of the KZN Museum collection studied in Chapter 3, as well as Moon's private collection and his personal perspective acquired through direct interview with him in Chapter 4. This chapter also encompasses discussion and conclusions drawn from the additional interviews I conducted with Rossouw, Mazel, Maggs, and Gregory. The chapter demonstrates the significance of my research, and also expands ways of thinking about the problem statement of my research. It also pulls together different strands of my dissertation (i.e. collections work, Mike Moon's biography, theory) towards a biography of the collection.

CHAPTER 2 – LITERATURE REVIEW

2.1. Introduction

My literature review focuses in four main areas:

- a) Co-production of knowledge by amateurs and professionals – here I looked into how other amateur collectors conducted their work and contributed to museum collections, both across the globe and in South Africa. I also noted how amateur collectors are perceived by other professionals as well as what impact they have made in the development of museum collections. I also explore the significance of the collaboration between amateurs and professionals, which involves transferring skills to amateurs. For example, Mike Moon collaborated with various professional archaeologists, and at one point he published a research paper;
- b) Interviews – I have provided one example of an interview between a researcher and a collector of music content. The idea was to determine the motivation behind collecting amongst different collectors;
- c) Museums and collection ‘biographies’, whereby I looked into museums in general and biographical approaches to objects and collections. This included museums from a world perspective as well as museums from African and/or South African perspectives;
- d) The archaeological sequence in South Africa and KZN, which situates the archaeology of KZN within a wider regional context. I have also read papers by archaeologists who worked in the KZN region and by those who continue to do so. This helped with the provision of archaeological background of the Moon collection which I analysed extensively. For example, Tim Maggs and Gavin Whitelaw have published extensively on the Iron Age material of the KZN area where Moon collected and recorded artefacts.

2.2. Amateurs and Professionals engaged in a Co-production of Knowledge

The work of amateur collection in South African museums has not been studied as widely as it should. Christenson (2013), Taylor (1995) and Giles and Graves (2010) explore the co-

production between amateurs and professionals from British and American perspectives. Christenson (2013) notes that amateur collectors have been ever-present in archaeology – in fieldwork, in analysis, and in publication. They are often in close coordination with professionals, but sometimes work independently. Mike Moon carried out part of the KwaGandaganda excavation (focussing on an excavation unit known as Square 25) without professional supervision, and collaboratively produced a scientific paper with a professional archaeologist (Moon 1989; Whitelaw & Moon 1996).

Writing about the co-production of archaeological knowledge, Christenson (2013) emphasizes the relationship between amateurs and professionals during the 20th century from the perspective of American archaeology. He highlights that the long, complex and relationship between amateurs and professionals in American archaeology, and elsewhere has received attention primarily at national and local levels (Christenson 2013: 69). Cited in Christenson (2013), Herr (1999) also emphasizes that an amateur called W.D. Strong worked closely with him, and was strongly supportive of the local amateur community.

In the context of South Africa, Shepherd (2003: 836) writes that in the early 1970s, the nature of archaeology was reshaped after ‘processual’ or New Archaeology was introduced in the early 1960s by Lewis Binford. This transition or reorientation was regarded as a replacement of an earlier humanist, historical and romantic tradition. In this new system, the scientific report became the new standard format for representing the archaeological past (Shepherd 2003). After the introduction of the New Archaeology, the contribution of publications by amateurs in the *South African Archaeological Bulletin*, which was estimated at 50 per-cent had dropped to 10 percent.

In their paper, Rudner et al. (1973) debated on the issue of professionalism and amateurism, entitled ‘End of an Era? – a discussion’. The paper raises the question of the phasing out of amateurs from the discipline by means of increasing the technical nature of papers in the *South African Archaeological Bulletin*, and also by introducing more restrictive heritage legislation which prohibited unauthorized collection of artefacts. Such legislation required a professional (i.e. trained archaeologist) to produce evidence of training to acquire a permit. Permits, however, were also issued for amateurs by the Historical Monuments Commission as per the Natural and Historical Monuments Act of 1934, a regulation which states that such permits could generally be issued only if the amateur

worked under the supervision of a trained archaeologist (Rudner et al. 1973: 13). The debate involved two opposing camps, i.e. those who accepted and supported the new way and those that did not agree.

Callon (1999) reminds us that there are people who are members of “concerned groups” who are very significant in the production of archaeological knowledge. They can be instrumental in terms of locating sites and sometimes background of the locality in question. Callon (1999: 90) defines these groups as members of the public who have knowledge about something, and therefore would take action and volunteer to get involved in the co-production of knowledge with professionals or specialists. These would include amateur archaeologists like Mike Moon. Such people have knowledge about a specific archaeological topic or sites.

Nevertheless, there have been cases in the past, and also in the present, where amateurs and professionals collaborated in many areas of recording, excavation and collecting (generally professionals working with amateurs), but less often in writing up and publishing. That, however, does not undermine the fact that there are examples of amateurs working on equal basis with professionals, and in some cases taking the lead.

Papers presented at the Museum Ethnographers Group (MEG) conference in Bristol in 1991 demonstrated how, outside the university and museums, much is owed to the amateurs rather than the professional collectors (Giles & Graves 2010). Giles and Graves’s (2010) recognition of the contributions of amateurs to museums, particularly in ethnography collecting, is qualified by the acknowledgment that both museums and academia continue to develop, resulting in methodological advances in curatorship and fieldwork.

2.3. Interviews and the Biographical Approach

Interviews are one of the sources that I used to contextualise the Mike Moon collection, as I discussed in my methods section. Samuel Alberti (2005: 559) believes that objects are meaningful when they are associated with people they encounter on their way to the museum, so the interviews are an important source of insight. Alberti makes a good example of this particular approach in his article.

There is a psychological aspect to collecting, regarding the relationship between the person who collects and the object or artefact being collected. In most cases this attitude tends to bias with the biography of the collector over the artefact, which does not generally provide the reasons why collecting. Alberti (2005: 562) gives a scenario whereby biographical studies (of people rather than objects) in the history of science, have provided analyses to determine why scientific collectors collect:

Janet Browne's biographies and the work undertaken by the Darwin Correspondence Project give powerful insights into the traffic of specimens between collectors in the nineteenth century and the use of objects as "cultural capital" to lubricate patronage networks and build careers (Alberti 2005: 562).

Another instance of this approach is the interview between Thérèse Smith and Tom Munnelly, who has contributed a lot to the collection of music and folklore in Ireland. Smith quotes what Munnelly stated during the interview about the music and folklore of the past, e.g. when asked how he began to collect songs, Munnelly responded:

I just got interested in songs, began collecting songs, certainly not for any academic purposes, but just because I liked the songs, and tried to gather as many as I could (Smith 2003: 59).

Munnelly's response was similar to one of Mike Moon's motivations why he started recording and collecting archaeological material.

Alison Petch (2004: 127), who is the Registrar and Senior Researcher at Pitt Rivers Museum in Oxford has noted that field collectors are essential to any museum development, but they can be one of the lesser-known communities represented in a museum.

2.4. A Biographical Approach to a Collection

According to Wintjes (2017), object biography can be used to engage in societal issues through a particular investigation and entanglement with specific objects of material culture that reflect and embody a range of social and historical networks and relationships.

Gosden and Marshall (1999: 169) argue that the relationship between people and things (objects) is a crucial area of thought in all the social sciences at present. They note that for archaeology, artefacts have always remained significant to its endeavours, however, interest has focused on function, dating and, style. It is understood that through scientific analysis of these attributes archaeologists have sought to understand the sense of the object world.

To approach a collection biographically is also understood as having potential to address “questions about the links between people and things; about the ways meanings and values are accumulated and transformed” (Gosden & Marshall 1999: 172).

Davison (1993) suggests that objects have life-histories, and they become meaningful to people in different ways. Even the archaeological material collected by individuals could have special meaning to them based on how they were discovered and how they ended up in the museum storage from their provenance. Davison notes that a biography of an object (and collection as a whole) would trace its career as a meaningful artefact in relation to its pattern of ownership and to intersecting realms of value – social, economic and spiritual. She suggests that written knowledge about artefact or object or collection rather, also has a history of its own which, in the case of archaeological collection, is regarded as context. However, for my research I used the artefacts to tell Moon’s story, particularly his role as a co-producer of archaeological knowledge. It is a story of the understanding Moon gained through his own self-directed exploration, experience and observation, his passion for the aesthetics of the artefacts – also learning from spending time with professional archaeologists, and ultimately contributing to a body of archaeological knowledge himself.

Furthermore, the artefacts that make up the Moon collection can be used to trace a history of archaeological research in the KZN area, but they can also be used (in combination with fragments of Moon’s life gleaned from the interviews) to sketch a biography of Moon as an amateur archaeologist.

2.5. Archaeological Sequence in KwaZulu-Natal

Introduction

I present the objects making up the Moon collection by periods and stages/phases in order to make it archaeologically useful. In this regard, Rowe (1962) emphasizes that stages and periods are different kind of units used to organize archaeological evidence so that it can be interpreted in terms of cultural change. In his emphasis Rowe (1962) clarifies that the difference between stages/phases and periods is that units have cultural similarities whereas periods are units of time. In his own words, John Rowe stated that “cultural units of phases share one or more features which have been selected as diagnostic for that stage and lack other features which are considered diagnostic of other stages” (Rowe 1962: 40).

The Stone Ages

The significance of Moon’s collection partly lies in what was known, or not known, about the Stone Ages, at the time he was collecting. Although the ESA was relatively well-investigated prior to 1980s in the KZN area, later studies significantly enhanced knowledge of this time period. There also was not much known about the MSA archaeology of the province and South Africa in general, especially the period between ca. 40 and 20 ka, when the transition from MSA to early LSA took place (Villa et al. 2012: 13208). For example, Aron Mazel excavated pre-LSA sites in the Drakensberg area, which was previously believed not to have had evidence of the MSA occupation (Mazel 1982b). The sites that produced MSA artefacts included Bee Shelter, Bramble Shelter and Cathedral Peak Shelter. Mazel (1982b) notes that the artefacts from these sites appear to be predominantly of MSA origin even though there may be pieces belonging to the ESA. The debate as to whether MSA existed in the Drakensberg took another turn when Mazel discovered MSA tools in the area.

In the early 1980s LSA research in KZN took off and gained momentum in the 1980s through to mid-1990s especially in the hands of Aron Mazel who did not only focus on the recording of the rock art, but also did excavations of LSA sites.

Early Stone Age

There is evidence of ESA material in the KZN region. Van Riet Lowe (1947) mentions that sporadic remains of the Chelles-Acheul (Stellenbosch) Culture have been found in areas such as Dundee, Weenen, Estcourt, Pietermaritzburg, Pinetown, Umzinto, and Port Shepstone. Material of the Fauresmith Culture have been found in the Dundee area only. The earliest surviving traces of humanoid presence in the Pietermaritzburg area belong to the Acheulian Stone Age industry (Van Schalkwyk 2017). This suggestion follows the abundant artefacts found along river valleys (i.e. Msunduzi and Mngeni Rivers). Farnden (1967) mentions that the valley of the Mngeni River has been long regarded as a hunting ground for Stone Age tools. In his paper, Farnden (1967) describes tools that have been found from seven sites identified near Cato Ridge, by the junction of the Mngeni and Msunduzi Rivers. From what he identified and described, cleavers outnumbered handaxes and picks by quantity. Pebbles seem fairly common in the area. Other large flakes noted at the sites are choppers and rectangular side scrapers whereas small flakes are rare. Some other Acheulian artefacts have also been found in relatively flat areas such as Scottsville, Pelham and the Ashburton ridge or besides the smaller streams such as the Slangspruit, Foxhill Spruit and Mkhondeni (Maggs 1988a: 15; Van Schalkwyk 2017: 21).

In other parts of the province such as the coastal areas, it has also been recorded that there has been Acheulian and/or Sangoan occupations. Sangoan is an archaeological industry name given by archaeologists to a Stone Age tool manufacturing style which may have developed from the earliest Acheulian types. Davies (1951) used this terminology more often in his description of the ESA tools. He makes an instance with an ancient beach of Port Edward whereby Van Riet Lowe reported that some rolled early Chelles-Acheulian tools have been discovered at the Port Edward Hotel. In the same report, Davies mentions that in the same beach, he also found a crude unrolled hand-pick and a rolled pebble-chopper of Oldowan type in the northern parts of the province, e.g. Tongaland, quartzite flakes, pebbles and rough pebble-tools, and a few flakes of dolerite and basalt were found (Davies 1951).

Maguire's (1997) research paper on history of the MSA and LSA archaeology of the KZN outlines some of the collectors, both amateurs and professionals, who collected various types of artefacts, including those from MSA. Some of those were lost or sent to the old Archaeological Survey (that later became the University of the Witwatersrand Archaeology Department), some are today housed at the KZN Museum, and some were presented to the Durban Museum in the early 1930s. For example, Maguire (1997: 47) notes that E.C. Chubb, who was the curator at Durban Museum, excavated notched scrapers from a rock shelter in the northern Drakensberg in 1932, thought to be eBusingatha Shelter (it is actually a different site, Wintjes, pers. comm. 2022). Chubb also investigated Izotsha, on the south coast, which yielded similar MSA points, backed blade, scrapers, and the tip of an awl. A single point was also found at the Umkomazi golf course. A large quantity of MSA tools, including hornfels of unifacial and bifacial points with faceted striking platforms, have been found and described by P.G. Brien in 1932.

Recently, there has been extensive research done on MSA in the KZN province. This includes the work of Jonathan Kaplan, whereby he and a team that included Mike Moon excavated the site of Umhlatuzana Rock Shelter, which presents the evidence of transition from the MSA to LSA (Kaplan 1989). His aim was to look into the 100 000 years of hunter-gatherer history in Natal through his excavation of Umhlatuzana Rock Shelter. This excavation was a result of development – it was a rescue of archaeological material threatened by the building of the N3 toll road to Durban. From the beginning of his long interaction with professionals, Mike Moon was involved in 'rescue archaeology.' This site has unearthed stone artefacts with a long and detailed sequence ranging from the MSA to the LSA period. This transition has been confirmed by Mohapi (2013) who reports the results of a morphometric analysis of lithic points from this site, aiming to identify what she believes is temporal trends in the assemblage makeup of this site.

Mohapi (2012) describes the cultural sequence of the MSA at Sibudu Cave, based on a technological and morphometric analysis of points. Sibudu is one of the most researched MSA sites in the province. Högberg and Lombard (2016a) also write about the technology of producing Still Bay points from the Umhlatuzana. Here, they speak of both Still Bay and

Howieson's Poort Industries which also exist at the Umhlatuzana Rock Shelter. According to Lombard et al. (2012), Sibudu produces the most notable change to the MSA sequence with the introduction of the technocomplex of the age range of approximately 45-58 ka. It is in the same paper where Lombard et al. (2012) presented the Stone Age sequence by period and phase. For example, the South African and Lesotho sequences share similar sequence, whereby the LSA (e.g. Robberg) is preceded by the MSA (e.g. Howieson's Poort and Still Bay Industries), and the ESA (e.g. Acheulian and Oldowan tools).

Later Stone Age

According to Humphreys and Thackeray (1983), in South Africa this industry (LSA) dates to the terminal Pleistocene and Holocene. It was described by Klein (1983) as terminology under which the artefact assemblages that succeeded MSA are commonly grouped together. The term LSA was first used in a South African context in 1925 and was formally adopted in 1926 at the South African Association for Advancement of Science conference in Pretoria. In 1929 Goodwin and Van Riet Lowe provided the first definitive statement on the LSA and its complexes. Around the same time, two major phases or cultures or traditions or industries for this period were identified (i.e. Wilton and Smithfield) (Mitchell 1997). Only in the 1960s did LSA research in South Africa reveal increasing complexity through detailed regional research projects that opened the way for a better understanding of its dynamic cultures.

KZN is rich in LSA material culture, with both organic and inorganic artefacts being abundant. Maguire (1997) has noted that archaeological artefacts, including those from the LSA period have been found in various parts of the province, and it has largely been by amateur input, more especially between 1871 and 1911.

Aron Mazel is one of the professional contributors to the archaeology of this period in this part of the world. Aron Mazel has done extensive research on the LSA, mainly focusing on the history of the San people including their rock paintings (Mazel 1982a, 1982b, 1982c, 1984a, 1984b, 1990, 1992). For example, Collingham Shelter in the Drakensberg, where he excavated in the early 1980s towards early 1990s, has yielded material belonging to the hunter-gatherers who occupied the site in three phases, a period of approximately 150 years shortly after 2000 BP; a period between 1260 and 650 BP; as well as a period around,

or shortly after 650 BP (Mazel 1992). There also has been work done on hunter-gatherer rock art, mostly from the Drakensberg (Mazel 1982a, 1982b, 1982c, 1989b).

For his PhD, Mazel (1987) extensively investigated the Holocene era whereby he documented and explained it. He conducted excavations of eight rock shelters of the LSA communities in the Thukela Basin between 1981 and 1984. Here, Mazel was then concentrating on the archaeological period which the research had been small-scale and sporadic, but mainly focused in the Drakensberg area. Although Charles Cable had studied the LSA communities when he excavated three sites, i.e. Good Hope Shelter, Umbeli Beli Shelter and Borchers Shelter in the 1980s, the research was less extensive (Cable 1984).

Umhlatuzana Rock Shelter is one of the MSA/LSA sites that Moon helped to excavate. Just like Umhlatuzana, Mitchell (2012) has also discussed the origins of the San and transition to the MSA, with the case study of Border Cave.

Iron Age

According to Whitelaw and Van Rensburg (2020), the term 'Iron Age' refers to the period in which African farmers settled in and spread throughout the summer rainfall zone of South Africa. It reflects the essential metallurgical skills maintained within these communities. Maggs (1993) stresses that in South Africa, the term 'Iron Age' was first applied to the local sequence in 1933 but only recognized as a major academic discipline in the 1960s, and it expanded to specialist Iron Age work whereby Ray Inskeep was the main influencer initially. More advanced techniques were introduced, e.g. chronological order and radiocarbon dating facilities, and the volume of publication increased.

A well-known veteran in the field of archaeology of the last 2000 years (i.e. early African farming communities) in southern Africa, more especially KZN area, Tim Maggs, discusses how he was directed towards an archaeological career which was in 1963. Initially, he recorded rock art after coincidentally meeting the potter, Hym Rabinowitz who had invited him and along with Townley Johnson and Percy Shieff, in their weekend expeditions to find and record rock art paintings in the Western Cape mountains (Maggs 1993). In the process he met Ray Inskeep who played a significant role by encouraging him to get into the career

of archaeology while he was still based in Cape Town. From that point he switched tracks from rock art to the Iron Age archaeology (Maggs 1993).

Maggs (1993: 72) recalls and describes how he discovered one of his first Iron Age sites in KZN:

During my air photo analysis of the southern Highveld I had followed some of the photo strips eastwards over the Drakensberg and down into Natal. Here a different type of stone ruin appeared out of the silver nitrate crystals. I had formed the intention of making these my next subject for fieldwork, once the Highveld work was wrapped up. Fate was working for me, the Natal Museum post was mine and we moved to Pietermaritzburg in January 1972.

This was the birth of professional archaeology in the KZN area, and Whitelaw and Van Rensburg (2020) note that the EIA sequence in KZN was established by the mid-1980s, and it contained four phases, i.e. Mzonjani (AD 450-650), Msuluzi (AD 600-800), Ndondondwane (AD 800-950), and Ntshekane (AD 950-1050), whereas the LIA commenced from AD 1050 to about 1850. In a short period, Tim Maggs completely revised the Iron Age sequence in KZN. The Mzonjani name was originally suggested by Maggs in 1980 for a style of pottery that incorporated pottery from the Silver Leaves sites near Tzaneen in Limpopo Province, Matola in Maputo and Mzonjani in Durban. In his paper on Mzonjani and the beginning of the Iron Age in Natal, Tim Maggs writes that in the northern parts of Natal, it appears the assemblage found near Maputo is undoubtedly Mzonjani IV (Maggs 1980a; Whitelaw & Van Rensburg 2020).

Whitelaw (Whitelaw, pers. comm. 2022a) indicates that in the 1980s, the main debates in the EIA involved two issues: a) the number of 'migrations' of farmers into South Africa, a debate which could be resolved using pottery style, and (b), to what extent the nature of EIA society was the same or different from LIA society. This issue could be resolved with settlement pattern studies involving large-scale excavation.

Since the arrival of Tim Maggs there has been a significant growth in the field of Iron Age archaeology of the KZN. For example, the KZN Museum appointed an ethnoarchaeologist, Martin Hall in 1975 whose research interests were also Iron Age-driven (Hall 1976, 1980a, 1980b; Maggs et al. 1986). As time went by many other interdisciplinary specialist

archaeologists, including Iron Age archaeologists and archaeozoologists, notably, Gavin Whitelaw (KZN Museum) and Ina Plug (Ditsong Natural History Museum of South Africa); Len van Schalkwyk (KwaZulu Cultural Museum); Kent Fowler (University of Manitoba); Tim Robey (University of Cape Town), etc. conducted extensive research on early African farmers in the KZN area (e.g. Plug 1993; Plug & Brown 1982; Van Schalkwyk 1994a, 1994b; Whitelaw 1991, 1993, 1994, 2009; Whitelaw & Moon 1996).

Historical

The term ‘historical archaeology’ has been variously defined by different researchers over the years. Hicks and Beaudry (2006) define it as a phrase used by archaeologists to describe the archaeological period from around AD 1500 to the last hundred years including the present. Gavin Whitelaw (Whitelaw, pers. comm. 2022a) defines it on regional basis, for instance, he uses ‘Historical’ in KZN to refer to the period after 1824, when the first permanent settlement of non-Africans was established at Natal Bay. His further emphasis indicates that this is somewhat arbitrary, but is linked to a shift in the nature of evidence on the past. For the period prior to 1824, archaeological evidence is dominant (except in the case of shipwreck sites), whereas from 1824 on, written records dominate our evidence on the past. With that being said, Whitelaw is in agreement with other researchers’ view that both kinds of evidence are useful for the period AD 1500–1900.

Historical archaeology can also be defined by the presence of historical or written documents or even oral history among the society being researched, however, historical archaeology also works on cultural material other than text or writing. According to Pikirayi and Pwiti (1999: 74), “a universal definition of historical archaeology is practically impossible.” They state that most researchers define the terminology based on the concepts attributed to their own experiences. Also, they believe that “limiting the definition to ‘cultural remains of literate societies’ would exclude most non-literate African societies referred to in written sources during early contact with the literate Europeans” (Pikirayi & Pwiti 1999: 74).

Furthermore, Pikirayi (1999) elaborates on the terminology of historical archaeology being defined on the basis of written documents. He is concerned about “the issues such as state formation and indigenous colonial interaction being raised alongside methodological

questions concerning the use of historical, oral historical and archaeological sources” (Pikirayi 1999: 67). Schmidt and Pikirayi (2018: 446-449) note that the writing of African history has been dominated by colonial and Western perspectives, therefore, if we accept their definition, the implication is that we are “privileging European and North American historical experience as the only point of meaningful reference.”

Whitelaw (2014) has conducted a survey and also excavated a historic site near Rosetta, KZN. Whitelaw believes this stonewalled site might have been built by labour tenants in the late nineteenth century, i.e. 1870s or 1880s. This is evident primarily by its visible antiquity and environmental context. Both historical documents and oral history were used to reach the conclusion that the site was probably occupied by agriculturalists who expanded into the interior from around AD 1300. Some of the finds from the site include beads, faunal remains, plant remains, ceramic, glass, etc. (Whitelaw 2014).

KZN province has many significant sites of historical archaeology. We see this from early 1980s whereby Tim Maggs describes the remains, ceramic (porcelain) fragments, canon fragments and Carnelian beads in particular, which he and his team from the KZN Museum’s Archaeology Department collected on the south coast of KZN, near Port Edward. These are believed to be the remains that possibly belonged to the Great Ship São João. They also collected the São Bento from a mid-sixteenth century Portuguese wreck on the mouth of the Msikaba River, Pondoland coast (Auret & Maggs 1982; Maggs 1984). Maggs’s interest in the shipwrecks was driven, at least initially, because he wanted to learn what he could from the Portuguese records about African farmers in the region during the past 500 years.

Amongst other scholars who have worked on historical archaeological sites in the KZN area are Ina Plug and Frans Roodt, who have analysed the faunal remains from the excavations at uMgungundlovu. The excavations were conducted by various archaeologists, including John Parkington, Martin Hall, Len van Schalkwyk, and others over the years, however, Plug and Roodt (1990) refer to the most recent excavations that were commissioned by the KZN Provincial Museum Services. The site (uMgungundlovu) was the capital and military headquarters of the Zulu King, Dingane kaSenzangakhona Zulu, who built it in 1829 and abandoned it in 1838 after the battle of Blood River (Plug & Roodt 1990).

Some of the unpublished reports state that the uMgungundlovu excavations “continued with both sampling midden deposits and laying test trenches in an attempt to locate the eastern sector hut floors” (Rawlinson 1986). Botanical remains were submitted to the Botany Department of the University of Natal (now University of KwaZulu-Natal) (UKZN) for identification, while specialists at the Ditsong Natural History Museum in Pretoria agreed to undertake the analysis of the faunal remains. Even the main gate of the enclosure was excavated. Amafa, the provincial heritage conservation agency, is the custodian of these materials.

Van der Merwe and Pikirayi (2019) have published the data that came from the same material (faunal remains, beads, metal objects, etc.) that were discovered from the various excavations that were carried out at uMgungundlovu. They looked at spatial layout predominantly to determine function and organization of *amakhanda* (Zulu military homesteads).

Historical archaeology in KZN also includes the British mission stations such as Rorke’s Drift, which was victoriously defended while attacked by the Zulu warriors during the course of the Anglo-Zulu War in 1879. Lita Webley from Albany Museum in Makhanda was assisted to excavate the Rorke’s Drift station by members of the Evangelical Lutheran Community during the first three campaigns which took place in 1988, 1989 and 1990. The main aims of the excavations were to a) establish the original position of the hospital; b) establish the position of the commissariat; c) identify the foundations of Fort Bromhead; d) establish if there was evidence of the position for the Zulu snipers who fired at the British troops from caves of Shiyane; and e) rescue significant artefacts or features before they were destroyed by building contractors (Webley 1993).

The excavations yielded faunal remains, metal artefacts such as the Sphinx badge which would probably have been worn on the collar, the crown badge, Martini Henry cartridge cases, percussion caps, etc. (Webley 1993: 31). Ceramic, glass, stone and miscellaneous finds were also recovered from the excavation of the mission station.

2.6. Chapter summary

The chapter has surveyed the literature to provide a background of the archaeological sequence that is most relevant to the province of KZN, where Mike Moon conducted his archaeological activities from the early 1980s to the 1990s. Throughout the chapter, I indicated what different researchers have contributed to the archaeology of the KZN province. I begin with the ESA period, being supported by evidence involving both Oldowan and Acheulean tools. The following period presented in the sequence is the MSA where we begin to see evidence of modern humans that manufactured advanced tools such as bifacial and unifacial points, scrapers, adzes, etc., and therefore transitional period between MSA and the early LSA which presents us with the history of hunter-gatherers, as well as the Iron Age or early African farmers period which comes in two stages in this part of the world, EIA and LIA. The chapter also outlines the phases associated with these periods, whereby pottery style determines their relative dates and/or cultural affinity.

The last period in the sequence is the Historical period that different authors or researchers define in different ways. Materials available for this period include written records or oral history as well as data that was acquired through material analysis in the laboratory and excavations of the historical sites such as battlefields and Zulu homesteads of the nineteenth century in order to determine their settlement patterns.

CHAPTER 3 – THE MIKE MOON COLLECTION

3.1. Introduction

In this chapter I examine the Mike Moon collection, and place it into the context of the archaeological sequence of the KZN region. The presentation of this collection covers the origins of the Mike Moon collection. It also includes the identification of his collection in the storeroom which I carried out through looking into the archives of the KZN Museum, electronic database and also through discussions with the Chief Curator of archaeology at the Museum, Gavin Whitelaw. The archaeological sequence followed in this chapter features the archaeological periods surveyed in Chapter 2: ESA, MSA, LSA, EIA, LIA, and Historical. This sequence is in line with the categories that are built into the Museum archaeological archives. The data is presented in detailed description of the collection which is in text form, table form, photos and illustrations. I have also presented maps showing all the Mike Moon sites. I have created a database to present a detailed description of the Moon collection in a table form (see Addendum 1). The database is sorted by accession numbers in numerical order.

3.2. Identification and Description of Sites and Materials

This section outlines a brief background of the sites and material that Mike Moon contributed to, either by recording, collecting or excavating.

According to KZN Museum archival records, it appears that most of Mike Moon's collection came from sites exposed by housing, road, industrial, and recreational developments or erosion occurrences. There are also sites where he participated in excavations. For example, in 1989 Moon and Rex Elferink assisted KZN Museum's archaeologist, Gavin Whitelaw, with excavating Furnace Site in Cato Manor (2930DD 116) during housing development in Durban (Whitelaw 1991).

According to Gavin Whitelaw (Whitelaw, pers. comm. 2018), Mike Moon's most important contribution was at Inanda Dam on the Mngeni River near Durban, where he participated in

the original impact assessment. Under the Natal Museum's direction Moon excavated an EIA pit containing the remains of some 90 vessels in 1985. Moon cleaned and reconstructed some of these vessels before he brought them to the Natal Museum. The Jack Heath Gallery at the University of Natal (UKZN) in Pietermaritzburg mounted an exhibition of these pots, which then travelled to the Durban Art Museum before going on display at the Natal Museum, which indicates that he did not only collect material, but also contributed to public understandings of the material through exhibitions. This work was instrumental in securing the commitment of the Department of Water Affairs to funding and supporting the Inanda Dam rescue project. He later tracked bulldozers to record what they uncovered and he helped Whitelaw on site between 1986 and 1989. He also independently recorded several Mzonjani phase sites in the Mngeni Valley, which he and Whitelaw excavated and published in 1996 (Whitelaw & Moon 1996).

Although Moon did not contribute a lot of LSA material to the Museum he donated a small number of LSA artefacts, although he kept the majority in his own private collection. Amongst these were 18 hunter-gatherer bored stones from around southern Africa that Moon donated to the KZN Museum in October 2020 (Figure 30). The Museum's records show that Moon also contributed one LSA bored stone that he recorded and collected from the Coedmore site (2930DD 107), Yellowwood Park, Durban in November 1983. This artefact was found along with other ESA, EIA and LIA material. The site had been bulldozed to a depth of 1.5 meters below the surface. Other artefacts were found buried in the red soil underneath the white sand at the bottom.

Moon spent some of his time exploring overhangs or rock shelters because they are rich with LSA evidence from hunter-gatherer occupation and/or hunter-gatherer rock paintings. For example, Moon partnered with Mr J. McDonald, manager of the Krantzkloof Nature Reserve (Natal Parks Board). McDonald and his family discovered the site called Krantzkloof Nature Reserve (2930DB 3) in Krantzkloof Nature Reserve in December 1977. Moon and McDonald excavated this site in 1981 after Oliver Davies had already excavated it ca. 1978. LSA material found at this site included one rather rough quartz end-scraper, one side-scraper, and one small flake.

3.3. Mike Moon sites

Below is a written description of the sites recorded by Moon, followed by a database in table form of all the sites with detailed description of the material acquired from each site. The database also includes columns of site accession numbers, site numbers, site names, description, period, GPS coordinates, and recorder. Some sites represent more than one period.

Inanda Dam Sites

Site 2930DB 47

The Inanda Dam project was funded by the Department of Water Affairs. This open air site was first recorded by Mike Moon on 7 June 1988. It was +/- 130 m x 90 m in extent, but was subsequently almost completely destroyed by bulldozing and soil removal. It was situated on a hillside above the Mngeni River and bounded by a small stream on its north side. The top soil is dark brown and the subsoil is red with a lot of clay. The pottery appeared to be of the Ndondondwane type (AD 800-950) (KZN Museum archival records).

According to the Museum database, one of the pits contained a small black pot with the base neatly cut out, and part of a bowl with black graphite burnish, which had four sets of grooves which ran from lip to lip and intersected at the base (FIGURE A2.8). Everything collected including a charcoal sample and another interesting piece of pottery with arrows pointing upwards, which was found in a midden, +/- 30 m away, was handed in to the Museum.

The materials collected from Site 2930DB 47 are accessioned as 1988/005 and 2003/003. Accession 2003/003 comprises two standard storage boxes. A variety of artefacts were collected from this site, including stone tools, pottery and bone. Box 1 is filled up with stone tools of which 13 are from the ESA period – five handaxes, four cleavers, two cores, and two flakes (Figure 5). ESA artefacts were made on quartzite cobbles derived from the Cape System and transported by the river. They are relatively crude in manufacture but this may

be due to the relatively intractable quartzite material rather than to their age (Maggs et al. 1984).



Figure 5. ESA tools from Inanda Dam Site. Photo by the author (2020).

In Box 2 there are 12 handaxes and one core. Judging from the reddish stained colour of the artefacts it is most likely that the material was unearthed from the red soil and/or possibly brown soil. In terms of the artefacts' dimensions, the largest handaxe measures 19.5 cm long and 9 cm at widest point whereas the smallest tool measures 7.5 cm long and 5.4 cm at widest point.

KwaGandaganda (2930DB 30)

KwaGandaganda was situated at Inanda, and is now flooded by the Inanda Dam. This site was initially excavated from 1986 to 1989 by Gavin Whitelaw. It was a rescue excavation as the Inanda Dam construction was going to disturb or destroy the site. The entire site of KwaGandaganda is approximately 9 hectares in size. According to Moon's (1989) report for the KwaGandaganda excavation, Whitelaw excavated 9 m² into a large midden,

approximately a metre-deep excavation unit named Square 25. The 3 x 3 m square yielded a large furnace dumping overlaid by an ashy deposit which contained artefacts which included a large number of ostrich egg shell (OES) beads, fish bone and a large number of ivory shavings. Occasional bone points were also found from this site. Moon (1989) writes that one of the most interesting finds from Whitelaw's excavation was the well-preserved remains of an adult burial without the skull.

In 1988 square 25 that Whitelaw excavated partially collapsed and revealed a pot buried in the slag deposit. Whitelaw asked Moon to excavate the square, and he eventually removed the pot. In this excavation Moon was assisted by some members of the Archaeological Society – Natal Branch. His excavation became known as the 'Square 25 Extension' (Moon 1989).

Finds

The pot was unearthed from the collapsing wall and inside of it was a well-preserved human foetus. Most of the other artefacts that Moon and his team found were similar to those that Whitelaw found, e.g. beads, pottery, charcoal, diagnostic bone, shell, etc. Moon sorted, weighed, labelled, bagged and packed all the collected bone except the microfauna and fish. Microfauna was mainly comprised of jaw bones, teeth and bones from small rodents. The bones were very well-preserved (Moon 1989).

A total weight of 2.3 kg of ivory was also found from this site. Slag, disc beads manufactured by land snail and ostrich egg shells were also found on this site. Moon also found 28 cowrie shells from square 25, 12 iron beads, one engraved bone bead and copper beads in squares B11, C11 and D11. A total of four bone points were found in squares E8 and E9. A number of figurines were also found (Moon 1989).

Inanda Mission Reserve/Hilltop Site (2930DD 118)

Inanda Mission Reserve is locally known as Inanda Hilltop and was first noticed and recorded in 1987, but revisited in August 1990 during township development. The site is situated on the boundary of an area that was cleared in order to make a soccer field, in the

Mngeni Valley, Durban, 15 km from the coast. While recording the site Moon also took 15 colour photos (see three of them under Figure 6) which can be found in the KZN Museum archives.



Figure 6. Scans of Hilltop site photos taken by Mike Moon. Top, Left to right: Looking west from site to Hilltop Quarry; Pottery in situ after excavation; Furnace debris in situ.

This site has yielded both EIA and LIA artefacts, i.e. furnace remains such as tuyères, slag, daga and pottery. Mzonjani pottery was found scattered within an area of 50 x 100 m on the site, and was exposed by the bulldozer. Moon and Whitelaw carried out an excavation that unearthed 17.71 kg of pottery from three pots.

Moon and Whitelaw recorded three other EIA sites in the vicinity, i.e. Nanda, Inanda Quarry and 2930DB 48. Inanda Mission Reserve is in between the latter two. Four Mzonjani phase sites were recorded during this Cultural Resource Management (CRM) project.

Approximately 18 kg of shards were found buried between 60 cm and 80 cm beneath the

original surface which Whitelaw and Moon (1996) suggest was a shallow pit. Further 86 cm deep, beneath the surface, a few more shards were found and it appears that the shards came from three different vessels that may date to the Mzonjani phase (AD 450-650), one plain and two decorated with Mzonjani-type motifs.

Finds

Materials from the Inanda Mission Reserve/Hilltop Site are accessioned as 1990/005 and stored in three boxes, each of which has been analysed separately. From Box 1 three vessels have been identified and they have been reconstructed before. The box comprises rims, body shards, decorated and undecorated shards. Decorations are placed on both the neck and the shoulder of the identified vessel(s). In this box, one fragment of a pot is bagged in a plastic bag with a note that says 'Dumping Hilltop Site' (Figure 7).

Decorations on fragments of pot 1 show one band of hatched motifs on a rounded lip rim. Pot 2 has been identified as undecorated or plain Mzonjani type (Whitelaw and Moon 1996). Pot 3 is decorated with chevron motifs on the rim and two-band parallel-line impression, and triangle pendant motifs on the neck. Box 2 of this site comprises shards that came from two vessels. All fragments are body shards with no decorations. This material resembles the material in Box 3.

I counted a total of 19 decorated shards belonging to pot 1, which measures a diameter of 36 cm; eight identifiable shards (i.e. rims) of pot 2; and three decorated shards (rim and neck) of pot 3.

Today Inanda Dam site is submerged underwater, and as a result, artefacts have largely become inaccessible to researchers. However, Whitelaw and Moon managed to salvage part of the contents of a pit which was exposed on the south edge of the borrow area.

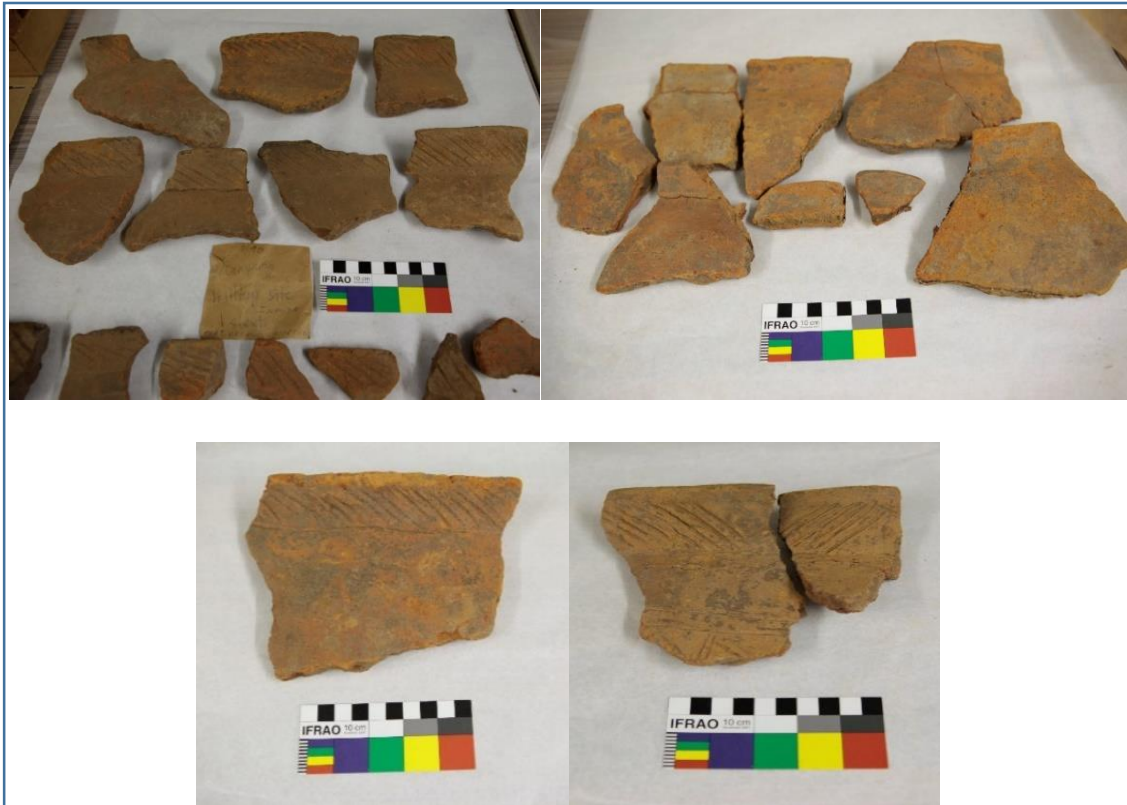


Figure 7. A cluster of decorated and undecorated pottery with a note, 'Dumping Hilltop Site'. Photos by the author (2019).

Orient Hills/Isiphingo Hills (2930DD 117)

Orient Hills is also known as Isiphingo Hills, and is situated on a hill overlooking Mbokodweni River. It has yielded the ESA material (see Figure 8). Some of these tools are made from river pebbles.



Figure 8. Sangoan tools. Photo by the author (2019).



Figure 9. Broken pebbles, scrapers and flakes. Photo by the author (2019).

The site is accessioned as 1990/004 which is associated with site record 2930DD 23, recorded by Schoute-Vanneck & Walsh in 1960. There is a note to say that Moon recorded the same site in November 1989, and it was given the national site number of 2930DD 117. There is also a reference to site 2930DD 69.

Based on the material discovered, the site has been identified as LIA although there is also evidence of ESA material. It has been determined by Moon that the site was under threat due to construction as a result of industrial development. Moon first recorded this site on 25 November 1989.

A cluster of pottery was found scattered around where the bulldozer was working. Four Blackburn (AD 1050 – 1300) (Huffman 2004: 84) notched-lip shards (Figure 10) were found on this site. One complete and four broken upper grindstones were found. There are also two pieces of daga of which one has mat impression (stamp marks) on it (Figure 11), suggesting the stamping design was stamped or pressed into the wet clay of a floor or wall surface before firing. The impressions were probably caused during the preparation of the floor or mat placed onto the dung polish. A small amount of charcoal and five cow teeth were also collected *in situ*.



Figure 10. Four notched lip shards. Photo by the author (2019).



Figure 11. Two daga (one with mat impression). Photo by the author (2019).

Dunn's Reserve (2931BA 11-13)

The Dunn's Reserve site was first visited by Oliver Davies in April 1979 after it was reported by Graham Robinson while he was working on the N2 freeway, north of Tugela. The site is situated in the Gingindlovu area, northern KZN. When Davies visited the site he found that it was rich in ESA material, including handaxes and broken pebbles. Whitelaw, Moon and Gavin Anderson (then contract archaeologist at Natal Museum) went to the site as part of the CRM project connected to the construction of the N2 in 1994 and 1995. They found and collected 14 pieces of ESA materials (KZN Museum Archives).

Once again a number of ESA artefacts such as choppers and handaxes were collected. They also collected MSA artefacts such as flakes and two bifacial points as well as LSA flakes. There were other many river manuports and three LSA upper grindstones. Soil samples were also collected for analytical purposes. There were also 16 LIA potshards of which 14 were red-ochre burnished (Figure 12). Five of those are rims and 10 are not decorated. The pots may date from the first half of the 1800s on the basis that they are associated with the white glass beads (Figure 14). Whitelaw (pers. comm. 2022a) suggests so because the

lowland or coastal sequence is not known very well. In addition, there was also one piece of soft stone, 33 glass beads (8 blue, 24 white, 1 brownish), as well as one fragment of porcelain (Figure 13 & 14).



Figure 12. LIA pottery from Dunn's Reserve. Photo by the author (2019).



Figure 13. Soft stone from Dunn's Reserve. Photo by the author (2019).



Figure 14. Glass beads from Dunn's Reserve. Photo by the author (2019).

Roosefontein 820 (2930DD 130)

Roosefontein 820 is located in the Escombe area, Durban. It was initially recorded by Mike Moon and Rob Yeadon in June 1997. The site is at house number 19 Northcliff Road in the cliff facing Westville Prison across Umbilo River valley. Its museum accession number is 1997/007, and material from various periods (i.e. LSA, LIA and Historical) were collected from the surface. There are three shelters on this property which looked too small for habitation.

A small broken spouted Indian oil bowl was also found in the same location as the Blackburn pottery (Figure 15 & 16). One of the pots is quite small and badly made, with the diameter of 10 cm. All three pots identified do not bear any decorations, however seven rims and 13 body shards were collected. One of the shards is a thick pot base.



Figure 15. Indian oil bowl. Photos by the author (2019).



Figure 16. Blackburn rim. Photo by the author (2019).

Coedmore/Yellowwood Park (2930DD 107)

This site is in the south of Durban. Both the EIA pottery and the stone tools and flakes were exposed by erosion. The two pots that were embedded in the ground are from the Mzonjani phase (AD 450 – 650) of the Iron Age. ESA artefacts, EIA and LIA pottery, a grindstone, a complete bored stone (Figure 17), bone and slag were exposed by earth moving in a sand borrow pit.



Figure 17. A complete bored stone. Photo by the author (2019).

Krantzkloof Nature Reserve (2930DB 3)

Krantzkloof Nature Reserve is situated on Valley Drive, Forest Hills, where it crosses the Nkutu River near the picnic place. This site is also one of the sites that produced a variety of material dating to different time periods including LSA and EIA.

When Mr J. MacDonald discovered the site he presented one quartz end-scraper and five undecorated pottery shards to the Natal Museum. This site is situated in the area where Mike Moon had lived in for over 30 years. The site is above the Molweni Stream and overhangs a quartzite precipice, part of a ledge apparently gouged out by the river when at a higher level. Materials from this site that Moon collected and recorded have been accessioned 1982/006. Oliver Davies excavated there in the December 1977 followed by Moon and McDonald in 1981.

Finds

Most of the finds collected were close to the surface, which led the team to conduct a 1-metre square rescue excavation because the site was under threat of being destroyed by municipal workers who were expected to work on the road. There was no bone but finds included two smoothed pieces of sandstone which look like fragments of upper and lower grindstones; one sandstone chopper; one rather rough quartz end-scraper, one side-scraper, one small flake, 63 undecorated shards, four shards with plain rim, one shard with band of fine incisions, one with square jabs, one scrap cinder (KZN Museum Archives). Moon also found pottery, bone, a human tooth and a shell bead (KZN Museum Archives).

Lot 56 1569 (Zimbali) (2931CA 174)

Lot 56 1569 is on the Zimbali turnoff along the N2 highway if coming towards Umhlanga Rocks from Durban. It was recorded in April 1997 by Moon and Yeadon while there was development of a golf course in the area.

Material from this site was collected from the surface and from a midden. This material has been accessioned 1997/010 and is packed in three standard boxes which contain various cultural materials including pottery, charcoal and a lower grindstone. The lower grindstone has been identified as an LIA type and was found on a beach pebble about 200 m south-west of the main site. All the materials collected from the surface are marked 97/10 SF whereas materials collected from the upper donga and lower donga are marked 97/10 UP and 97/10 LD. Moon and Yeadon's site report states that a charcoal sample was collected and sent for dating in 1998. The result is Pta-7577; $\delta^{13}\text{C}$ of -26.1 ; 1560 ± 50 BP; which calibrates to 478 (545) (633) on the SHCal20 curve (Calib 8.20) (Stuiver et al. 2022). All pottery found from this site is characteristic of the Mzonjani phase (AD 450 – 650).

Box 1 contains twenty-five shards of various bowls. Some shards are glued together, and some are lone pieces, being red and black burnished. Three of the bowl shards that have been reconstructed display a line of impression below a sharp carination (Figure 18). Its diameter is 7 cm.

One undecorated bowl that has also been reconstructed with three pieces is measured 18 cm diameter. Its lip is rounded. Most of these bowl rims have similar shapes (i.e. the outer wall of each bowl curving sharply inwards a little way below the lip) (Figure 18). The bowls show similar characteristics as those from Enkwazini illustrated by Hall (1980a: 104).



Figure 18. Decorated bowl. Photo by the author (2020).



Figure 19. Decorated and undecorated bowls. Photos by the author (2020).



Figure 20. Pottery with oblique quadrilateral decorations. Photos by the author (2020).

In addition, there is one small plastic bag with one piece of slag which implies metallurgical activity on the site; one piece of long bone, and one red burnished shard. There is also one bag of 33 decorated body shards from various pots and three undecorated shards. Figure 20 shows 13 of the body shards that depict oblique quadrilateral motifs. Four shards have oblique incisions with nail/comb stamping across. One has a notched lip; one is a reconstructed red burnished fragment glued with the other depicting comb-stamped decoration. There are also six shards with reed-brush decoration, and six undecorated shards.

In this box there is also one bag of 57 Mzonjani rims that Moon collected from the surface. These Mzonjani rims comprise five undecorated; three with single horizontal grooves along the tip of the flattened lips; two with comb stamping on their necks; nine with one band of oblique hatching; one shard with oblique comb stamping decorations right at the top of the rim, just below the edge; one with a band of nail stamping on the neck; and 39 rims with single horizontal groove/incision along the rim.

In Box 2 of this site I noted one bag of diagnostic pots and bowls from the upper end of the donga midden. These vessels included six everted pots, four with horizontal groove around the top side of the lip. There are also five lips of bowls – three of which are burnished. Two of those have a single groove right on the sharp outer edge of the bowl where the lip/rim and the body are separated. Eight of the ten body shards are decorated. One of the decorated eight shards has five horizontal incisions that go continuously around the shoulder of the pot.

Other finds in this box include fine material from the floatation of deposit from the buried midden at the upper end of the donga. This material was collected on 18 April 1997.

Fragments of rusted metal (Figure 21) as well as four pieces of stone from surface collection also appear amongst the contents of Box 2.

When it comes to Box 3 I found one lower grindstone, which was collected from Zimbali North Coast on 13 April 1997. This artefact was found lying 200 metres south-west of EIA site no. 1. Also found here are two tubes of *in situ* charcoal from the underground midden at the lower end of the donga.

In terms of pottery, a bag of 21 diagnostic shards, a bag of 65 adiaagnostic shards as well as four pieces of daga are among the finds from the donga midden's lower end.

Table 1. Material from Box 3

Figure number	Description of decoration	Quantity of shards
A5.1, p. 194	One band oblique hatched	3
A5.2, p. 195	Undecorated rim	4
A5.2, p. 195	Rims with no horizontal groove all the way round below the lip	3
A5.3, p. 196	Bowl rims with only one decorated (groove/incision below the edge of the sharp curve that separates rim from neck	7
A5.4, p. 197	Oblique hatched on the neck	1
	Miscellaneous	4



Figure 21. Fragments of rusted metals. Photo by the author (2020).

Township Site, Klaarwater 851 (2930DD 112)

Township Site is situated in Klaarwater 851 farm, Pinetown, to the left of a bridge over the Umhlathuzana River if one is coming from Pietermaritzburg side. This site was recorded by Mike Moon on 7 October 1987 and has been accessioned as 1987/016. The site was discovered while township development was underway. The material collected from this site came from the midden, and was identified as EIA. Pottery from this site came out of the bank of a soccer field, and a scatter of pottery with a broken grindstone in hard red brown soil, and about 5 metres beyond the south-west end of the field. Five of these shards are identifiable as Mzonjani-type. Six decorated rims have similar pattern depicting oblique hatching while four shards with body decorations, one depicting nail stamping and three depicting oblique hatched grooves and nail stamping on the neck. Everted rims also appear to be part of the material from Klaarwater. Four shards have been glued together for reconstruction purposes.

Mzonjani 2 and Mzonjani Extension (2931CA 122 and 2931CA 123)

Mzonjani 2 and Mzonjani Extension are situated about 500 metres south-west of original Mzonjani – 2931CA 011 site on flat hilltop in Berea beach sand, Verulam area, north of Durban (2931CA 122 and 2931CA 123). They have been accessioned as 1994/026 and 1994/027.

The sites were discovered during a housing development project in 1992 by Mike Moon. After informing Tim Maggs from the Natal Museum, they jointly recorded and collected the material from the sites. Whitelaw revisited the Mzonjani 2 site to collect more in 1995. The way CRM/salvage archaeology was conducted on these sites was different from many other sites where Moon collaborated closely with professional archaeologists. For example, a proper excavation procedure was followed, whereby Grid 5 was investigated further and an additional five 3 x 3 m squares were excavated. EIA material confined to the upper 15 to 20 cm.

Finds

Mzonjani 2 and Mzonjani Extension yielded materials from EIA and LIA. Four bags of soil sample collected from square 1 (40 cm deep) (weighing 1.3 kg), square 3 (near slag) (weighing 1.5 kg), square 4 (weighing 1.9 kg), and square 5 (15 cm) (weighing 0.9 kg). EIA pottery (Mzonjani phase), fragments of EIA grindstone and LIA pottery at Mzonjani 2 site whereas Mzonjani Extension produced five decorated and five undecorated shards, three rims, and one decorated lip. In terms of decoration emphasis, one shard has a notched lip, one shows incision and nail stamping on it. Shards appear to be black-burnished. Other findings from Mzonjani Extension is floated botanical material (Figure 22). These remains are stored and packed in two small 35 mm sample bottles (film canisters), and they were floated from one full bucket. One possible dung deposit was also collected from this site. Mzonjani Extension also yielded one piece of slag as well as one fragment of ceramic smoking pipe.



Figure 22. Floated botanical remains from Mzonjani Extension inside 35 mm film canisters labelled by Mike Moon. Photo by the author (2020).

Clifton 939 (Giba Gorge) (2930DD 131)

Clifton 939 is located close to Hillcrest, Durban. Today the site forms part of an adventure sports park called Giba MTB Gorge, and is a feature on an often used walking trail (Whitelaw, pers. comm. 2021). The park was founded by Chris and Steve Harburn in 2007.

Mike Moon and the original founder of the Centre for Rehabilitation of Wildlife (CROW), Isolde Mellet's relationship was very instrumental in the tourist development of the Giba MTB Gorge in 1977 (CROW 2016). The Park caters for those who want to picnic on the lawn or relax at the outdoor restaurant (Whitelaw, pers. comm. 2021).

Clifton 939 (Giba Gorge) was first recorded by Mike Moon in January 1998 and materials from this site have been accessioned as 1998/004. It has been recorded that the site consists of two rock shelters.

Finds

In shelter 1 next to a large rock, Moon found an almost complete EIA pot which was unfortunately damaged while the development took place, whereas shelter 2 only yielded four iron pegs forming a square which suggests that there had been archaeological activity conducted previously. The material in storage suggests that three vessels were collected. This is seen from the shapes and decoration motifs depicted on the pottery acquired. For instance, pot 1 is represented by three decorated and five undecorated shards. Pot 2 is represented by six decorated and 10 undecorated shards, whereas pot 3 is also represented by six decorated and 10 undecorated shards. Decorations are emphasized on two positions (i.e. hatched line on the rim, three-band decoration on the neck comprising chevron motifs, parallel lines and chevrons at the bottom edge of the neck (Figure 23). Pottery from this site appears to be of the EIA and LIA periods.

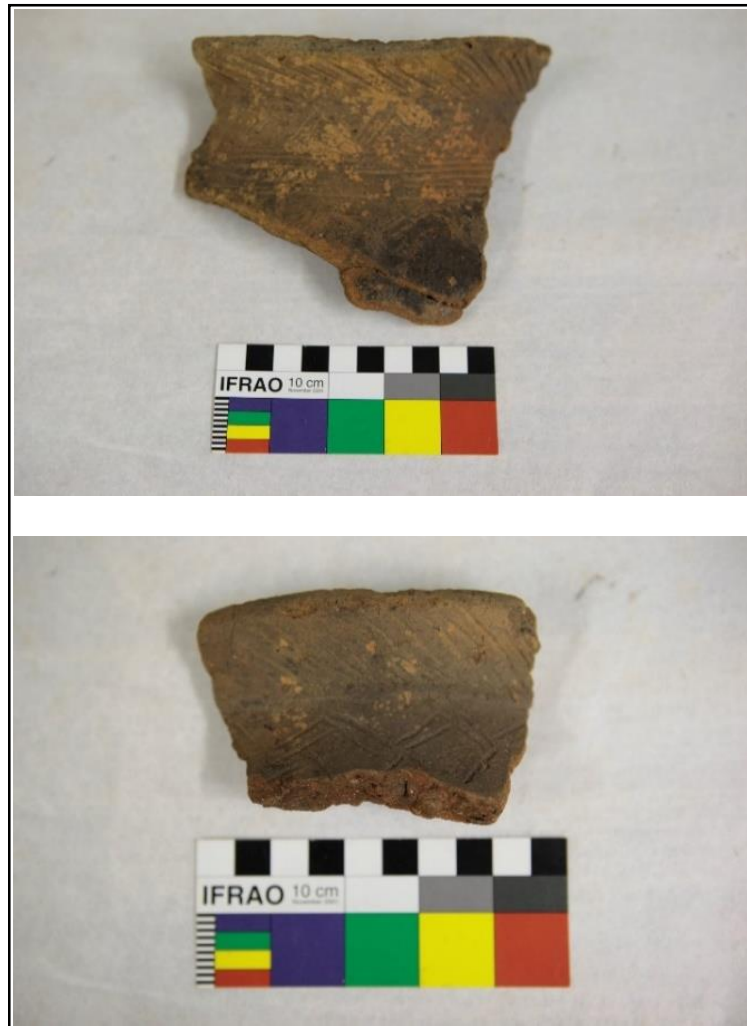


Figure 23. Three-band decorated Mzonjani shards.

3.4. Chapter summary

In this chapter I have described the Mike Moon collection housed in the archaeological archive of the KZN Museum. It accumulated since he started collecting on amateur basis in 1983 until the late 1990s or even early 2000s. I contextualised this material in relation to the archaeological sequence of the KZN province. I have conducted both basic and detailed analyses of the artefacts from various sites that Mike Moon collected from. Moon sites range from as early as the ESA to the past few hundreds of years, i.e. Historical period. I described the locations of each site that Moon collected his artefacts from. It is in compiling this chapter that I produced a database of the Moon collection which he acquired through various methods, i.e. surface collection, excavations and archaeological rescue of material

threatened by development projects. The database, which I have attached to this dissertation (Addendum 1), comprises seven fields, namely, a) accession number/object ID, b) national site number, c) site name, d) description of artefacts, e) period, f) GPS coordinates, and g) recorder.

I have presented my data in this chapter by means of text, photographs, tables, maps, and rough sketches of pottery which I drew by hand as well as some preliminary conversions into vector drawing using Adobe Illustrator (Addendums 1-6). The GPS coordinates were useful for plotting the Moon sites on Google Earth Pro which I then exported into QGIS 3.22.0 as kml files, so that I would be able to create a map that indicates my study area. I have therefore included images of both Google Earth Pro and QGIS maps to this dissertation (Addendum 6). And finally, I added selective transcriptions of my interview with Mike Moon in bullet points, with sensitive details omitted (Addendum 7).

CHAPTER 4 – INTERVIEWS

4.1. Introduction

In this chapter I report on findings from the interviews that I conducted. All respondents received a letter of introduction from me about my research, and signed consent forms giving me permission to quote from these interviews. The live interviews were conducted with Mike Moon and Celeste Rossouw from Amafa, the provincial heritage resources agency, who knew Moon and worked with him while recording sites in the KZN area. They also worked together on the development of site management plans for Amafa. These interviews form a source of primary data, and add to or clarify what is already known. The interviews with Moon did not only reveal additional knowledge about his collection and how his interest in archaeology had developed, but his personal biography in particular as well. The conversations were recorded after getting consent from all respondents, and are available on request. The recordings will be kept in the KZN Museum's digital archives.

I also interviewed via email questionnaire two former archaeologists who worked at the Natal Museum in 1970s-1990s, i.e. Aron Mazel and Tim Maggs. Mazel and Maggs worked closely with Mike Moon in the 1980s and 1990s while he was active in archaeology. In addition, I also engaged with Moon's close friend, Jennifer Gregory, who is a member of the South African Archaeological Society, in order to learn more about him from a friend's perspective.

4.2. Interview with Mike Moon

I have structured my account of the interview with Mike Moon (and Celeste Rossouw) in a selective narrative form rather than as a complete dialogue because the interview was not designed to be a question-and-answer conversation. Although I had prepared a standard question format for this interview, my approach was semi-structured and I allowed Moon to speak freely, without losing the subject of the topic. He pre-empted most of the questions I prepared for him before I had asked them. The interview was conducted in two meetings at Moon's house, Kloof, Forest Hills (Eastern Suburbs), Durban, on 29 September and 23

October 2020. Both meetings started around 11H00, but the digital recordings of the interview only started a little later as I had forgotten to turn it on at the beginning of the conversation. It worked well to conduct the interview on a conversation basis because it made me feel comfortable. I also took photographs of the rooms where he kept his collections and some of the artefacts we spoke about.

The presentation of the data collected from the interviews with Moon was guided by the interview schedule I created. The interview schedule I refer to comprises 11 questions of which some I have paraphrased below as subtitles (see Addendum 8).

A detailed biography of Mike Moon

I wanted Mike Moon to narrate his biography from his own perspective. I already knew some aspects of his work through my review of the literature and personal communications with people who knew him as an amateur archaeologist, but nothing more personal. For example, I already knew that Mike Moon joined the South African Archaeological Society in 1981, shortly after his first contact with the Natal Museum archaeologists (Deacon 1989a: 9). He had retired early to pursue his interest in archaeology and wildlife, and at the time assisted the Natal Parks Board and the Natal Museum in doing fieldwork (Whitelaw, pers. comm. 2018). He monitored several developments that occurred in and around Durban, and as a result he discovered many archaeological sites which he recorded and photographed (Sievers 1983: 7). He was a member of the team in Jonathan Kaplan's excavation at Umhlatuzana Rock Shelter in 1985 (Kaplan 1990).

Moon also played a key role in the Inanda Dam rescue project. In 1983, Mike Moon participated in the initial archaeological survey of the dam basin (Maggs et al. 1984), and he later identified several more sites in the early stages of construction of the dam (Maggs & Ward 1986). He published a journal article with Gavin Whitelaw in 1996 (Whitelaw & Moon 1996).

Moon was elected to the committee of the South African Archaeological Society – Natal Branch in 1984. Patrick Smyth, a member of the Society – Natal Branch, reported that Whitelaw and Moon, who were then working in the Inanda Dam area were overwhelmed by

visitors to the site in the September 1986 Society trip (Smyth 1987: 4). In 1988 the Natal Museum appointed Mike Moon as an Honorary Museum Associate (Deacon 1989a) (Figure 24).

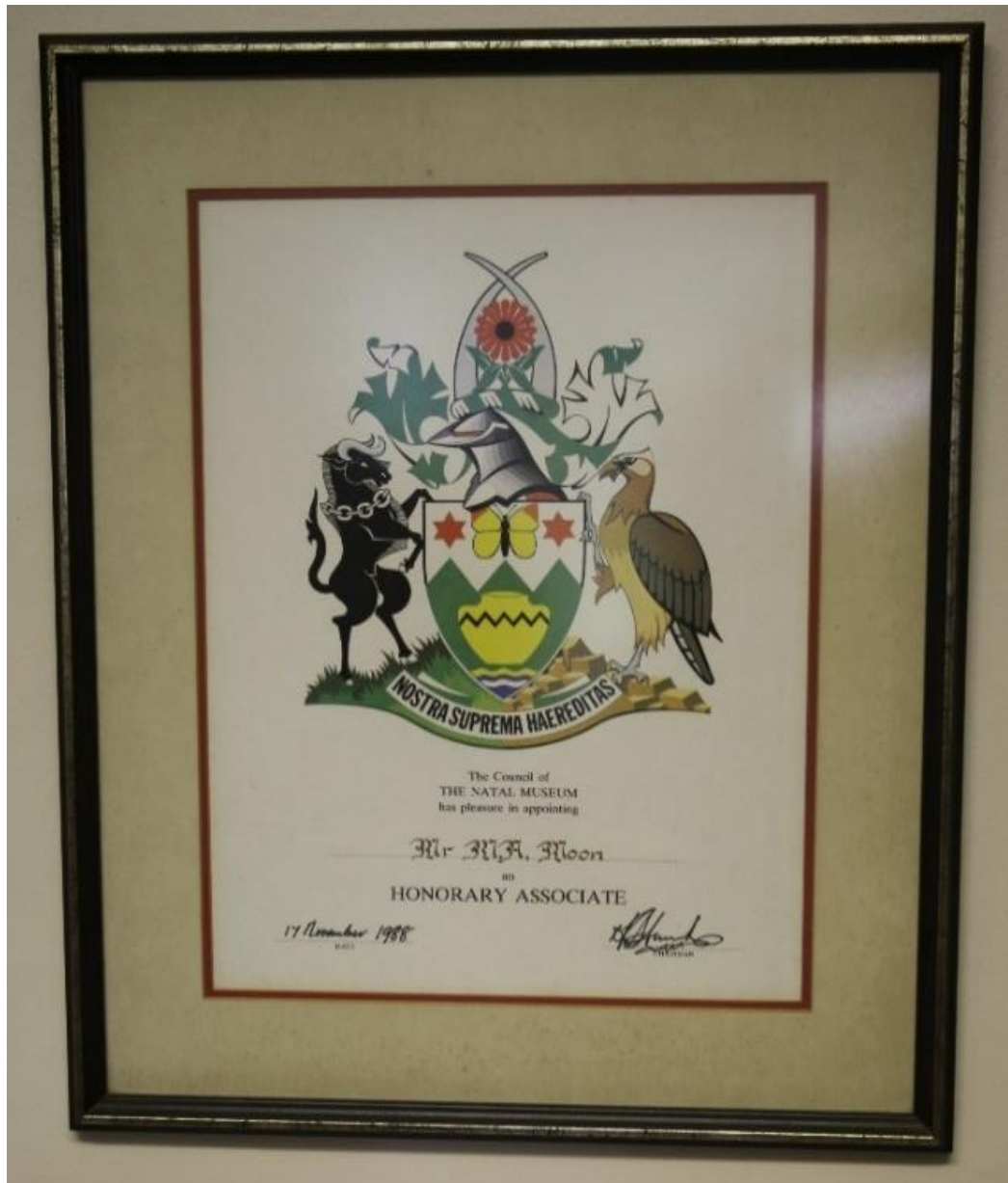


Figure 24. Mike Moon's Certificate of Honorary Associate awarded to him by the Natal Museum in 1988. The certificate was put up on the wall in the same room where he stored his private collection. Photo by the author (2020).

In his own response, Mike Moon said that he lived in the Eastview Road house for about 40 years. Moon was born on 10 May 1938 at Addington Hospital in Durban, but moved to Kloof about 40 years ago. His wife, Audrey, was born in 1936. He and his family moved back to Durban at some point, and then returned to Kloof a few years later. He started his schooling at the junior school that is still in Kloof today (unfortunately Mike could not remember the name of the school). He spent all his primary school years in boarding school. He went to Kearsney [Boys] College in Botha's Hill (a village between Pietermaritzburg and Durban) as a day boy, driving every day to college in his 1948-model vehicle. He must have been given special permission to attend as a day boy since Kearsney is boarding only. Moon joked, boys would come and meet him, and bow down to him. He was two years older than the average person in school.

Kearsney is a private school where white wealthy people would send their boys. Moon said his father retired while he was still going to school. His mother was an alcoholic, which was the main reason why Moon went to a boarding primary school. By the time his father died his mother was very sick. She couldn't get out of bed and he [Moon] had to look after her, occasionally. Moon spoke very well of his father. He remembered his father as someone who always protected him even when he was wrong.

This was a hard time for Moon. He struggled to find a job after completing Grade 12. After a year he found employment at Elem as a mechanic fixing machines (fax, printing and photocopying machines). One of the technicians they had at Sterns, Nicky, taught Moon how to fix machines, and even the boss wouldn't allow anyone else to teach him but Nicky. At the age of 25 Moon found a job in a jewellery shop, Sterns, where he started as a "key boy" (Moon 2020b).

He applied for a better position at Sterns and was then appointed as a salesman at the very bottom rung of the ladder. Within two years he was the manager of the shop, and five years later he was a regional manager for Sterns shops in Durban. As a regional manager he was responsible for about eight to nine shops (Stanger, Ladysmith, Durban, etc.) He mentioned that he was earning R140.00 per month when he joined Sterns. He bought his engagement ring from Sterns.

Moon said that in his free time he enjoyed birdwatching, exploring, adventure, fishing, or anything to do with sports. He said he had different reasons for doing all the activities he did, which he did not specify. He played for the Kearsney Rugby 2nd team (B-Team). He always liked going out.

Mike Moon's interest in archaeology

When I asked Moon how his interest in archaeology had begun, he said artefacts are like treasures to him. One day in Southern Rhodesia (now Zimbabwe), in 1960, he found a spear point and kept it. He loved exploring overhangs (rock shelters). Mike stated that he has seen hunter-gatherer (San) camps, and that he was born hunting. He went to the Shongweni Dam, northwest of Durban several times. Once upon a time on his way to Shongweni Dam, halfway down road, he saw a "Maritzburg Museum" [Natal Museum] team – he found a game ranger who told him that there were people digging (excavating). This was the second excavation of the Shongweni Caves, undertaken to resolve the early date for cultigens that Oliver Davies claimed in publication of his original excavation. In his report, Shongweni yielded virtually the full spectrum of plants cultivated by Iron Age farmers. This material probably dates to the first half of the second millennium (Davies 1975: 658).

Mike Moon saw this as an opportunity to show the Museum team his finds, and he went back home to get a piece of pottery. When he and the game ranger arrived where the excavation was taking place, they found Aron Mazel and others. Whitelaw (Whitelaw, pers. comm. 2022a) believes it was 1981. Valerie Ward who was the Archaeology technician at the Museum, came to him first. The next person who approached him was Oliver Davies, then Tim Maggs whom he showed the piece of pottery. Of all of them Tim showed the most interest in what Mike Moon had. He wanted to know where Moon had found the pottery. Moon took the game ranger and the excavation team to the overhang the pottery came from.

Moon said he told the Museum team that he would be able to find a much better place for them to dig. Consequently, Mazel asked Moon to carry out a survey of all the overhangs in the area for him. Moon found a lot of pottery in the shelters. He was then invited to the

Archaeological Society – Natal Branch meeting where he was asked to become a member. He recalled that some of the Society members were professionals in other fields, such as doctors and lawyers. One day he was invited to join an excursion of the Society, and was subsequently asked to be part of the Society Committee. Moon said he was invited to meetings and also to the Museum. Tim Maggs gave him archaeology-related tasks. Eventually, Mike Moon was elected chairperson of the Society. However, he believed although he was the chairperson, he found himself overpowered and eventually became the ‘deputy chairperson’, because there were other people who took the chairperson’s roles inappropriately. One of his tasks as chairperson was to give a speech (report) on what they have been doing in the field and other activities. In 1983, he (in his capacity as Society member) collaborated with the Natal Museum to conduct the CRM survey for the construction of Inanda Dam.

Excavation experience at Umhlatuzana Rock Shelter

Umhlatuzana Rock Shelter is one of the most popular and most researched MSA/LSA sites in KZN. The material from various excavations of the site continue to be analysed from time to time, and the shelter has recently (2018) been excavated by Geeske Langejans (Delft University of Technology) and Gerrit Dusseldorp (Universiteit Leiden) (Högberg & Lombard 2016b; Lombard et al. 2010; Reidsma et al. 2021; Sifogeorgaki & Dusseldorp 2019; Sifogeorgaki et al. 2020). Mike Moon was part of the team that conducted the initial excavation of Umlhatuzana with Jonathan Kaplan after its discovery in 1985. When I asked him to tell me more about that experience, he responded:

“In 1985 there was the Umhlatuzana – Aron set up a square – Jonathan Kaplan came and started digging” (Moon 2020b).

Moon said he was concerned that Kaplan didn’t know how to dig. That was because when Moon was sieving, he found a Still Bay point that Kaplan had missed. He continued by saying they [Umhlatuzana excavation team] also brought a young guy from the university who even put a lot of artefacts into the wrong packets. According to Moon a lot of responsibility was given to junior people in that excavation. Moon claimed that he was left to do the

sorting. Ms Gugu Teresa Mthethwa (a technician in the Museum's Archaeology Department who died in May 2021), was also there and she was very good, said Whitelaw and Moon. At the time the N3 construction was going on. Moon remembered a huge rock falling from the ceiling of the rock shelter landing exactly where he had previously been sitting.

Moon said when the university student came to see where he was working, one side of the excavation (section) collapsed. Moon took out about half of what had collapsed.

Unfortunately, no one was interested in what was in there, said Moon. He got upset when his role in the excavation was not acknowledged, and felt excluded when he was not told about any further development of the Umhlatuzana excavation, such as the reports, public lectures, etc.



Figure 25. Members of the Archaeological Society – KZN Branch visiting Umhlatuzana Rock Shelter while Gerrit Dusseldorp and Geeske Langejans were excavating in 2018. Photo by the author (2018).

Moon's experiences with other professionals and sites

Mike Moon also shared his experience with other professional archaeologists he encountered during his amateur archaeological activities. He recalled some of the bad experiences he had with a student who came from UCT without a driver's licence. Moon said he had to drive him around wherever he wanted to go, even though he felt annoyed and exploited most of the time by the student. He claimed that the same student was supposed to pay him a daily wage of R350 for the work that he did to assist him, but that did not happen.

Moon also talked about a situation involving two professional archaeologists who dug at one of the MSA sites in the province. He claimed that they disregarded him because they showed no interest in his Stone Age artefacts. He said nobody came to him to look at what he had in his collection. He recalled showing one of those two professional archaeologists a stone tool and they said it was just a stone that had been eroded. On another occasion, he felt slighted by one of the Museum professionals, who was a Society member. He felt that he was badly treated because he was just an amateur and they were professionals.

Nevertheless, his interest in artefacts is what kept him going. He also said that he was perturbed about people (archaeologists) who never came to look at his finds because if they did they would have known more about the archaeology of this part of the world than they did.

Mike Moon, however, also had good experiences with other professionals. Moon regarded Tim Maggs, Aron Mazel and Gavin Whitelaw among the good professional archaeologists that he worked with. He said one of the things Maggs did is that he always introduced him to people as an archaeologist. This made me realize that Maggs was Moon's favourite professional because he recognized his work and always acknowledged him. He showed some appreciation of what he was doing in the archaeology industry, whereas many other did not give him equal attention.

Moon recalled the September 1987 floods which heavily affected the Inanda Dam area. Whitelaw spoke more about the events and effects of that flood where he mentioned that three bridges were washed away. This made their fieldwork miserable. On his way to the Tugela Valley, Moon would stop by the Inanda Dam and look over. He mentioned that he had photos of bulldozers working in the area. He would pick up stones (artefacts) in the wake of the bulldozers. According to him no one was interested because there was no one who knew much about the ESA and MSA archaeology in the region at the time. At this moment in our conversation, Moon was showing us some of the ESA tools that he found.

Mike Moon said in the 1980s they did not have GPS devices to locate the sites, but they depended on reading paper maps, which he said he was not good at. By then he had a 4x4 vehicle and he often accompanied Gavin Whitelaw. He recalled wonderful times with Whitelaw. Most of the artefacts he collected in the 1980s and 1990s came from Inanda Dam, some from his own salvage excavations after the field project ended, most of which he

curated and gave to the Museum. He walked in places and looked for dongas. Moon said excavations gave him an opportunity to look for things and collect. Amongst other artefacts and features he found were African pottery, Indian pottery, Stone Age artefacts, and African graves. He talked about places where there were mining activities, and where he would find artefacts. He fondly recalled an incident in which after an area was bulldozed, the workman recognized a potential artefact, and left it for Moon to look at.

Mike Moon's private collection

On the first day we visited Mike Moon he was showing us his private collection as he talked about it. After seeing his collection, it became clear that Moon did not only collect material in and around the Durban or the KZN region. His collection included materials from beyond the borders of the country. For example, there were serrated glass points that came from Australia, which he said his daughter found in a chocolate box from a dump site in England. Moon also had several European handaxes. Some of the artefacts he acquired from other parts of Africa included a hoe from somewhere in the Cameroon area, and a bowl that came from Lake Turkana, Kenya. It remains unclear if he acquired those artefacts *in situ* or indirectly, however, he bought quite a few if not all of them, at auctions.

His collection also included “hollow-based points” – similar to those that were identified by Jonathan Kaplan at Umhlatuzana Rock Shelter, and Lyn Wadley & Zenobia Jacobs at Sibudu Cave (Kaplan 1990: 6; Wadley 2005: 52; Wadley & Jacobs 2006: 17). He found two halves of one of these on two different days, one on 24/03/1987 and one on 24/05/1987, at Inanda Dam. Similar to museum practices of attaching labels to items as a way of securing a context, Moon labelled his artefacts. The hollow-based points are marked with their site of origin, Inanda Dam II, as well as the dates on which they were found (Figure 26). Moon said he always sought the geologist Rodney Maud's opinion when he found artefacts. Maud would take them home for further study.



Figure 26. Front and back sides of the MSA point found at Inanda Dam II on 24 March and 24 May 1987. Photos by the author (2020).

In his collection he had historic hunter-gatherer artefacts, which he was given by an unnamed woman, who was a member of the Archaeological Society - Natal Branch. The woman said they did not want them and Moon said he would take them. Some such as the arrow points probably still had poison residue on them.

He also had artefacts from Umhlatuzana Rock Shelter, which he said he took because they were throwing them away as they came out of the collapsed section. Amongst other items in his collection were manuports, and he explained how he was able to distinguish between a manuport and an item of a local material by looking at the colour of the soil on the item and the colour of the soil where it was lying. If the colours were different, then he knew the item had come from elsewhere. Whitelaw talked about how Moon understood variations in soil colour while excavating. He said he had a very good sense of colour difference. He also said it helped him to notice and pick out artefacts while walking on the site, suggesting he had above-average acuity. Other artefacts came from the area called Kranzkloof Gorge. He said there is a big pot in the Museum that he had found from the same area. He told us the artefact he had had the longest was collected in 1974, but he didn't tell us what it was. He pointed out that his earliest days of collecting were in this area, Kranzkloof Gorge.

Mike Moon referred to his favourite artefact as "3 in 1" because you can cut with it, chop with it and scrape with it. Unfortunately I cannot recall what type of stone tool he was referring to. He found this artefact in the Mudén area, near Greytown. He also had ostrich egg shell (OES) beads from unknown sites, as well as other shell beads from Inanda Dam (Figure 27). Also in his collection was an elephant ivory fragment as well as fish bone that

came from a pit, the same area as the beads. These items came from the site while the dam water was rising in the trenches and flooding the site.



Figure 27. Shell beads from Inanda Dam. Photos by the author (2020).

Table 2. Other finds in Mike Moon's private collection with and without good provenance.

Material	Type of Material	Provenance	Collector
Miscellaneous hunter-gathers' artefacts	LSA	Kimberly – no exact provenance provided.	M.A. Moon
Monkey skull	Unknown, probably modern.	Uncertain but suspected to be from Isipingo Hills	M.A. Moon
Stone tools	ESA, MSA, LSA	North Ridge Road, Durban; Richfield; Umkomazi	M.A. Moon
Pottery (bowl)	EIA	Unknown ?Silver Leaves and Mzonjani sites	M.A. Moon
Miscellaneous pottery	EIA	Unknown Ndongondwane and Msuluzi sites	M.A. Moon
Unidentified artefact	Unknown	Tompson Bay, Ballito	M.A. Moon
Khoekhoe (pastoralists' pots)	LSA	Cape Town	M.A. Moon
Slag, vitrified furnace wall	EIA	Inanda Dam	M.A. Moon
Pigment ore	EIA	Inanda Dam	M.A. Moon
Tuyère with finger marks	EIA	Inanda Dam	M.A. Moon
Cow/buffalo teeth	Unknown	Unknown	M.A. Moon
Bored stones	LSA	Yellowwood Park, Durban	M.A. Moon
Two grindstones	?LSA, ?EIA	Ricket's Farm, Kimberly	M.A. Moon

Mike Moon said when he first came to the Forest Hills area, it was still largely undeveloped, which allowed him to go around, shoot and ride motorbikes. He went to every single property in the neighbourhood as they were being developed, and he collected pottery. He said he did not keep any of that pottery though. He said if you want to find artefacts you must go where they are removing sand (i.e. development occurrences).

While Moon was still talking, Justine Wintjes picked up an artefact that looked like an upper grindstone. When she asked what the artefact was, Moon said he did not know and could not remember where it came from. He then explained to us that “in the 80s and 90s there was nobody doing Stone Age archaeology (“Bushmen”, LSA) in the area like there are many men and women today, so there was no one he could talk to about his finds” (Moon 2020a). This statement was not consistent with history because we know that Aron Mazel contributed vastly towards the LSA archaeology of the KZN area, especially in the 1980s and 1990s. Moon himself contradicted his own claim about the absence of Stone Age archaeologists when he recalled he had found a tool and gave it to Aron Mazel to examine it. At that time Mazel was busy digging in the cave (which Moon did not provide the name), so he did not have time to look at it. He mentioned that, yes, Mazel was there but he was researching LSA hunter-gatherers. From this instance I gathered that Moon had a particular concern about the ongoing loss through development of ESA and MSA materials because nobody in the region was really interested in these periods of the Stone Age.

As we carried on with our conversation Moon mentioned a place at the Kranzkloof Gorge which he thought was a rainmaking site, and he therefore suggested that Alex Schoeman should come down and investigate it.² He said:

I saw a pot buried upside down with stones all the way around. There is a sacred place. The Gorge comes to an end. There is a stone level thing. There is about a two-metre gap. There is a piece that comes up and there is a bit of ground at the top. That pot was right there (Moon 2020a).

He then gave directions to the ‘rain-making’ site should Schoeman wish to go to the site [Gavin Whitelaw vowed to email Alex Schoeman]:

² Alex Schoeman has done extensive research into the archaeology of rain-making places, primarily in the Shashe-Limpopo Confluence area (Schoeman 2006, 2009; Brunton et al. 2013).

There is a game reserve, from the gate you just walk straight to where the top of the Gorge ends. From there you will find the site, sacred compartment that you can climb up... they didn't have ceremonies on top of that. And there used to be a thin black pottery (Moon 2020a).

According to Moon the whole place is sacred.

In terms of his collection of literature, he had a library in his house, full of African art books, magazines from the museum, articles on his archaeology work, archaeology books, media, files etc. (Figure 28).

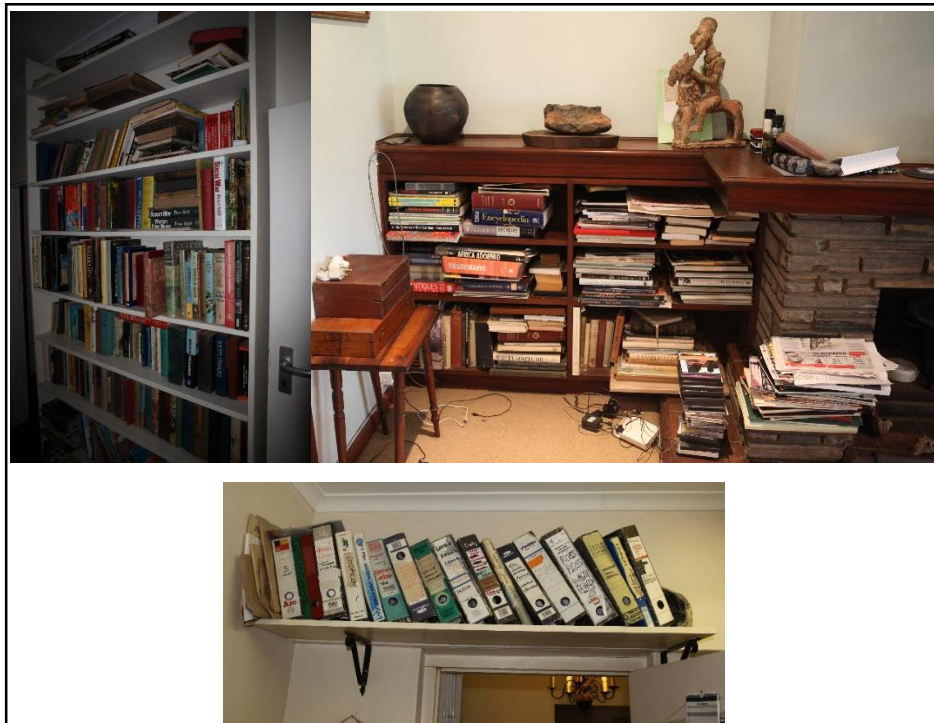


Figure 28. Mike Moon's literature and files of documentation. Photos by the author (2020).

African art and trading

During this interview I discovered that Mike Moon was not only interested in archaeology but also African art, not Zulu art to my observation though. In addition to his archaeological material, his house was filled with African art objects from West and Central Africa that he acquired in various ways and from different regions. As the conversation continued, Moon

began to talk about his involvement in trading African art. He even mentioned monetary values for some African art objects. He claimed to have the ability of distinguishing between authentic and fake objects. He talked about art objects being traded unethically around the world, and how easy it is trading artefacts in the United States of America (USA) due to legislation allowing for trade in such materials. He also mentioned a case of theft of a Nubian-period head (in Egypt) which ended up being sold. He felt that a legal trade in archaeological/anthropological items encouraged ethical practice, or at least if things could be sold they would be more valued.

When Whitelaw asked him if he knew anything about the theft of some of the ethnographic items at the KZN Museum, he replied: "I know nothing about it". Whitelaw explained how the stolen items were recovered when someone bought them without knowing that they were stolen, and donated them back to the Museum when they learned that they had been stolen. Moon then made a joke and said: "People [referring to professional archaeologists and other heritage practitioners] have been brainwashed because they think artefacts should not be traded."

Mike Moon also talked about buying items from auctions. He said at times people would come and try to sell him items, some stolen, some not. He also talked about some dealers who sold him books.

Conclusion

As we came to the end of our conversation Moon stated that after his death he would like his daughter, Nikki, to keep some of his special artefacts, as well as some of the literature. He also stated that he will give some of his collection to his friend, Donald Davies, who is based in the Eastern Cape to look after it. He selected several archaeological artefacts and ethnographic objects to donate to the Museum; two items of African art to Wintjes (Figure 29); and some books to Whitelaw.



Figure 29. A Djenne equestrian figure donated to the Museum by Mike Moon c.2010, and Justine Wintjes receiving a Luba wooden bell from Mike Moon. Photos by the author, 2020.



Figure 30. Hunter-gatherer bored stones from around southern Africa. Artefacts were donated by Mike Moon on 29 September 2020. Photo by the author, 2020.

In conclusion, Moon said he saw each artefact as a treasure. To him it had a feeling because it was special. Artefacts made him think of the person who made it. He specially spoke in

this way about stone tools. He seemed to be more interested in stone artefacts than anything else. He was no longer interested in pottery as he donated most of the pottery he found to the Museum.

Moon regarded himself as an academic. He saw himself as a rich source of information and said talking to him was like someone finding a “Bushman” telling them their own story themselves. His wish before he died was to write a book about his life (an autobiography), particularly about the things he did at Sterns, and also about his archaeology and collecting journey.

My plan was to go back and continue with the interview but this was delayed due to him moving to an Old Age home which put more restrictions on us as per Covid-19 regulations. We were then away excavating at Lake Sibaya from late October to early November 2020. I had planned to ask his daughter (Nikki) to fetch him from the Old Age home, and then interview him during lunch. Unfortunately, the follow-up interview never materialised because of ongoing lockdown restrictions. Mike Moon died of Covid-19 complications on 16 January 2021.

4.3. Conversation with Celeste Rossouw

This conversation was held between me and Celeste Rossouw from Amafa, after she had offered to share what she knew about Mike Moon through working with him on various projects for Amafa. She made this offer after I told her about my Masters project, on the day that she came to introduce Amafa’s new officer, Ms Sandisiwe Matole to the Museum’s DHS members. The conversation was held on 20 August 2021, from 09:00 until 10:00 am, through the Microsoft Teams platform.

The purpose of this interview with Rossouw was to gather more information about the work Moon conducted in the KZN region with other institutions and people not affiliated with the KZN Museum. This has helped me to determine the extent to which Mike Moon worked as a heritage specialist beyond and the practice of collecting, for example, in other heritage-related activities such as community-based tourism.

This interview was different from the one I conducted with Mike Moon because there were no standard questions for Rossouw. However, similar to my interview with Moon, I verbally explained to her what the interview was about, and she accepted the participant information sheet guidelines before we started. After explaining the project to her I asked if she would like to share what she knew about Mike Moon, and she said:

There are three projects that Moon was involved in conjunction with Amafa, i.e. Ithala Game Reserve sites (IGR), Estcourt sites and Enon Farm. All these projects were about developing site management plans for these sites involving tourism development work. Moon was heavily involved at IGR together with Gavin Whitelaw from the KZN Museum. IGR covers more than 29,000 hectares across three 1:50,000 maps, namely Hartland (2731AC), Coronation (2731CA) and Louwsburg (2731CB). Whitelaw and Moon helped with recording 43 sites that were identified in 1998.

The purpose of these Amafa projects was to compile an overall management plan for all types of heritage sites surveyed on these properties in the past and recently, to identify any additional heritage sites, for instance mines or industrial sites, which were not surveyed and needed to be included in the plan (Rossouw 2021a). Whitelaw and Moon's work was significant because it helped Amafa to realize which sites would lend themselves to developments such as roads, ramps, and parking bays. The main reason for the site management plan was to limit human impact to the cultural resources that were identified in the area, e.g. hut floors, graves, pottery, stonewalling, etc. Among other features found were rock art paintings, historical rock engravings, and historical Zulu settlement.

The other example of a project that Moon assisted Amafa with was the Estcourt archaeological sites involving Moon, Rossouw, and Civil Engineer and former chairperson of Built-Environment and Archaeology at Amafa, Donald Davies, in 2015 or 2016. The project involved three sites, 2830DC 061, 2830CD 042 and 2830CD 060, all located in the Erskine 2200 farm. As a result of the project, Amafa has site management plans for these sites. These are historical settlements of which the configuration resembled Zulu cattle kraals. Rossouw said Moon helped, especially with 2830CD 042, because it was close to the road, and the road was going to expand. He helped with identifying more sites, compliance, and sieving the artefacts. In this site you find Stone Age, Iron Age, and Historical features such as battlefields, graves and monuments. For example, in 2011 when there was a lot of human

impact at the sites particularly in the form of vendors around the grave of Marthinus Oosthusen Jacobus (1818-1897). She pointed out that the photographs that Moon took while the site was still in good condition, before the intensive vendor activity, were used to restore the site and to rehabilitate it.

The third project was conducted at Enon Farm (a Sappi property on which Enon Voortrekker Cemetery is located), near Winterton. Rossouw did not give further details about Moon's contribution to this project. Instead, she was grateful that he took useful photos of the sites.

When wrapping up, Rossouw said if it wasn't for Whitelaw and Moon Amafa wouldn't have been able to map the sites and determine the status of the condition they were in, and develop the area for low impact tourism and educational purposes. According to her, the IGR project created jobs. It created space for research and education, and today the community in the buffer zone assists with monitoring the area. Rossouw jokingly said that Moon should have been employed at Amafa because he was very productive.

4.4. Additional Interviews

I conducted interviews with three more people who knew and worked closely with Mike Moon. The first two in their professional capacities as archaeologists (Aron Mazel and Tim Maggs), and the third was a close friend who knew him for over 30 years, Jennifer Gregory. The interviews were conducted through questionnaires that were composed of generic questions regarding Mike Moon's personal biography, how the respondents met and got to know him, as well as their perceptions of amateur archaeology in general and South Africa in particular. I formulated specific questions based on what I believed each respondent would answer best given their professional backgrounds and personal attributes to Mike Moon. Unlike the interviews with Mike Moon and Celeste Rossouw, these interviews were conducted through email correspondence and were questionnaire-based, but also encouraged respondents to provide any additional information they wished.

The following are the respondents' responses to my questionnaires, provided here in full:

Interviewer: Mudzungu F. Munzhedzi (MM)

Respondent: Aron Mazel (AM)

Venue: Email correspondence

Date: 31 January 2022

Time: N/A

1. **MM** – *It appears that you interacted with the late Mike Moon while you were employed at the Natal Museum in 1980s and 1990s. Can you please tell me how you got to know Mike Moon and how he got involved with the Natal Museum?*

AM – I met Mike in the early 1980s; first, I think, during the 1983 Mngeni Dam survey and then at Jonathan Kaplan's excavation of Umhlatuzana Rock Shelter, in 1985. Thereafter, I would have seen Mike regularly; for example, at Archaeological Society trips, talks, social events, and committee meetings, and also in the field where he participated in a few of my excavations (Maqonqo Shelter, KwaThwaleyakhe Shelter, and the open-air Jojosi MSA site). When time and circumstances allowed, Mike was always keen to join us in the field. It was a bonus to have him there as he was good company and supportive of what we were doing. I cannot remember offhand but I believe that Mike got involved with the Museum through his engagement with farmer archaeological material and particularly through the discovery of pottery which he shared with the institution.

2. **MM** – *How enthusiastic was he about his work as amateur archaeologist?*

AM – Extremely! It was a pleasure to have him on trips. I tended to do all the digging on my rock shelter excavations and Mike, therefore, [would] have sieved, sorted and surveyed with the other helpers. He got on well with them even though they were a lot younger than him. Effortlessly became part of the small group of helpers that I had on-site. I never had many people on excavations with me. An exception to this was at KwaThwaleyakhe Shelter where he and Gavin Whitelaw excavated a pot in a small cavern adjacent to the site.

Mike had a 4-wheel drive vehicle kitted out for camping and, therefore, was an 'independent' visitor to excavations but he enjoyed becoming part of the team and also interacting with the others during the evenings after work.

3. **MM** – *What was his main contribution to the archaeology of the KZN province and KZN Museum?*

AM – This was undoubtedly his work on farmer archaeology, both with his independent work (e.g. finding sites and material such as pottery, doing authorized excavations) and working with colleagues such as Tim Maggs, Val Ward, and especially Gavin Whitelaw with whom he established a good friendship.

It should be mentioned that he also drew people into the SA Archaeological Society and therefore added to its membership.

4. **MM** – *Which projects did you work with him on and what was your fieldwork experience with him?*

AM – I didn't do any projects with Mike. I have elsewhere spoken about my fieldwork experience with him.

5. **MM** – *What do you remember of Mike Moon as a member and chairperson of the South African Archaeological Society – Natal Branch?*

AM – As I have mentioned elsewhere, Mike was very enthusiastic about Archaeology and he brought this enthusiasm into all aspects of his contribution to the Society.

6. **MM** – *Did you ever consider producing or publishing any archaeological work you did in collaboration with Mike Moon?*

AM – No, it wasn't appropriate with regard to my research into the hunter-gatherer past. Mike's independent and collaborate work/research, with the Museum, was undertaken on farmer (Iron Age) material and sites, and it was, therefore, understandable that his primary contact with the Museum was via this subject matter.

7. **MM** – *To what extent did he understand LSA archaeology including rock art of the KZN province and southern Africa as whole?*

AM – I believe that Mike had a reasonable working knowledge of the LSA (i.e. excavated material and rock art) through attending talks, going on Archaeological Society fieldtrips, and participating on excavations. I don't recall him doing independent research/reading on the LSA, which is understandable, given that his primary interest lay in farmer archaeology, where he made a significant contribution.

8. **MM** – *What distinguished Mike Moon from a professional archaeologist?*

AM – I don't believe that Mike had an academic training in any subject - although I might be wrong - and, therefore, was not in a position to contribute to the discipline from an academic perspective. He did, however, have strong practical attributes and brought these in good measure to his contribution to the discipline. Moreover, his fieldwork instincts became increasingly well-honed as his experience through time.

9. **MM** – *What is your perception of amateur archaeology in general?*

AM – I believe that amateur (or independent, as it is sometimes referred to as in the UK) archaeologists have an important contribution to make to archaeology. When I first arrived in the UK, in 2002, I worked closely for 2.5 years with an amateur archaeologist (Stan Beckensall) who had specialised in recording and publishing about rock art. I managed a project which digitized and created a website (which unfortunately came down after 10 years) about Northumberland rock art based primarily on Stan's extensive rock art archive. A colleague and I successfully motivated for Newcastle University to award him an Honorary PhD for his efforts regarding rock art. In addition, I currently have a PhD student in the UK who is researching the role of volunteers along Hadrian's Wall and it is evident that well managed and inspired amateurs have the capability of contributing significantly to the profession. There are many examples like this about the contribution of amateur archaeologists to the discipline.

AM – *Final comment:*

It would be incorrect to talk about Mike without mentioning his wife, Audrey, who was a pillar of strength for Mike and, I believe, encouraged his interest in archaeology. Although not coming to excavations, Audrey participated in the Archaeological Society fieldtrips, and attended talk and social events. She had a great

sense of humour and enjoyed the interactions that being involved in amateur archaeology brought.

Tim Maggs

Interviewer: Mudzungu F. Munzhedzi (MM)

Respondent: Tim Maggs (TM)

Venue: Email correspondence

Date: 08 February 2022

Time: N/A

1. **MM** – *As the first employed professional archaeologist in the KZN province, can you tell me who Mike Moon was and what was his association with the Natal Museum?*

TM – When I first met Mike he knew very little about archaeology but was already very interested in material remains from the past and sites where these may be found. This included getting out into often difficult places of access, like the sandstone kranses that are such a prominent feature of the landscape in the region inland from Durban where the Moon family lived. One such site he took us to is a remarkable natural sloping rock tunnel which allows easy access up and down a section of cliff overlooking what is now the Inanda Dam. It was used by the local Zulu population and had probably been in use for millennia as a route between the valley and the plateau above.

Mike had taken early retirement from the jewellery business, but remained passionate about interesting artefacts. Perhaps this is what first attracted him to archaeology. He collected all manner of things and, in later life, started a little shop selling antiques including African items. I first remember him as bringing things like broken pots to show us and learn more about their archaeological significance. At

this stage such contacts were at meetings of the SA Archaeological Society rather than at the Museum itself. He rapidly became an active member of the Society.

2. **MM** – *How enthusiastic was he about his work as amateur archaeologist?*

TM – He spent a great deal of time, energy and expense in archaeological field trips including exploring for new sites, excursions with the Society and helping us Museum archaeologists in our fieldwork. Sometimes accompanied by his wife, Audrey (a great cook and hostess), he would set out in his specially modified vehicle (Gavin will remember its name) [Ulysses III (Whitelaw, pers. comm. 2022b)].

3. **MM** – *What was his main contribution to the archaeology of the KZN province and KZN Museum?*

TM – He contributed in many ways including finding new sites, checking building sites in the Durban area for archaeological remains (there were no CRM practitioners yet in KZN), recording sites and collecting material for the Museum, but his most important contribution was surely to our knowledge of the Mngeni Valley and especially the Inanda Dam project.

4. **MM** – *Which projects did you work with Mike Moon on and what was your fieldwork experience with him?*

TM – Note that most of my fieldwork and excavations in KZN were done before I met Mike. But he was a regular on the later projects including my later work on settlements and rock engravings of settlement patterns in the interior of KZN. Thus he was acknowledged in several publications on these themes as listed below (Maggs 1988b, 1995; Maggs & Ward 1995). In the field as elsewhere Mike was always a pleasant person, individually and as part of a group. He enjoyed fieldwork, was at home out in the veld and had a great skill in finding new traces of evidence. [Mike Moon excavated with Tim skeletons from Ballito shell middens that were exposed by development; the brassworking crucibles at Mhlopheni Game Ranch; he recorded rock engravings with the Society during Tim's research (Whitelaw, pers. comm. 2022b)].

5. **MM** – *What do you remember of Mike Moon as a member and chairperson of the South African Archaeological Society – Natal Branch?*

TM – Mike quickly became one of the most active members of the Society's Natal Branch, being a regular at lectures and excursions and a valuable member of the committee. We got to recognize a tougher and more business-like side of his character when a recently appointed treasurer to the Branch absconded with our funds. Mike told us that he had had some experience as a debt collector; he took on the problem and soon had the funds returned. He and Audrey encouraged several of their friends to join the Society and in those years the Branch became quite a centre of social activity. After evening lectures many members would adjourn to a local restaurant where we had lots of good parties and cemented many friendships. The Moons played a large part in this development which was a major boost to the Branch. It was the Branch that carried out the initial archaeological survey of the future Inanda Dam site, and its success was in a large part due to Mike's already broad personal familiarity with the Mngeni Valley.

6. **MM** – *Did you ever consider publishing any archaeological work you did in collaboration with Mike Moon?*

TM – I would have been happy to collaborate or co-author with Mike but such a situation didn't arise.

7. **MM** – *How much of understanding of the Iron Age archaeology of the KZN province and southern Africa as a whole did he have?*

TM – Mike became very knowledgeable about the Iron Age in KZN in terms of site distributions, ceramic typology etc. I don't feel able to comment on a wider southern African basis.

8. **MM** – *In my interview with him he mentioned that you always introduced him to the members of the South African Archaeological Society – Natal Branch as an "archaeologist" – why?*

TM – I don't consider that the term 'archaeologist' should be confined only to professionally trained individuals. Mike was making a substantial contribution to KZN archaeology and therefore deserved that recognition.

9. **MM** – *What is your perception of amateur archaeology in South Africa?*

TM – By the time I started at the Natal Museum in 1972 there were only a handful of employed archaeologists in South Africa, and even some of these were not professionally trained. In terms of 'Iron Age' research we still lagged far behind Zimbabwe and even Zambia. Most of the work in all aspects of SA archaeology up to that time had been done by amateurs. But this particular question is a really complex one. Amateurs fall into a variety of categories ranging from the lunatic fringe, sadly often tainted with racism e.g. Cyril Hromnik; lovers/explorers of 'nature' including many people who have devoted endless hours to finding and recording new sites (Mike would fit loosely into this category as would many of the rock art recorders); academics from other fields – e.g. Raymond Dart and his students, etc. Many of these 'amateurs' did important work of lasting value to SA research. In some cases, even when they were wrong their ideas served as a stimulus to further work and ideas. I personally was introduced to SA archaeology by amateurs, particularly Hym Rabinowits – accountant, potter and rock art recorder. However, as the field of professional archaeology has greatly expanded in recent decades, the scope for amateur contributions has shrunk.

10. **MM** – *What distinguished him from a professional archaeologist?*

TM – Mike was an 'amateur', a 'lover' of what he did in archaeology. It was never going to be a 'job', an 'employment' for him. He had the freedom to come and go at will and, while he came to accept the regulations around fieldwork, he didn't have the obligations faced by professionals.

11. **MM** – *How would you compare Mike Moon to other amateur archaeologists in South Africa and around the world?*

TM – I would suggest that Mike fits into a broad category of enthusiasts who become fascinated as they begin to realize how archaeology can open new and

unexpected doors to understanding the past. Some remain as what one might call ‘volunteers’ or ‘enthusiasts’. Others move further and achieve modest but significant levels within the profession – Val Ward would be an example here. Yet others may move from another field and carve out influential careers for themselves – an example here would be David Lewis-Williams who moved from teacher of English to World authority on rock art.

Jennifer Gregory

Interviewer: Mudzunga F. Munzhedzi (MM)

Respondent: Jenny Gregory (JG)

Venue: Email correspondence

Date: 05 February 2022

Time: N/A

1. **MM** – *I understand you were a close friend of the late Mike Moon. Can you please tell me when and how you met him?*

JG – I met Mike through mutual friends about 35 years ago, I first knew his wife and visited their home because she was a talented dress maker and made clothes for me. However, I soon got lured in to Mike’s interest in archaeology and especially the Bushmen; he often said he had a great affinity with the Bushmen. He loved to show me his stone axe and arrow head collection as well as other items; he fascinated me and so did his artefacts.

2. **MM** – *Who was Mike Moon from a friend’s perspective, and someone who shared his strong interest in archaeology?*
3. **JG** – He was the person who introduced me to the Society and archaeology. He had a passion for it that was catching and on walks with him he said he could just see these little people (that’s what he referred to them as) running on the hillside of the Krantz

near his home. He had a great feel and an ability to identify where the pre Bantu people have lived and made camp and even found artefacts in an overhang below my house, I am on the Crest of Crestview and overlook the Valley of a 1000 Hills and Inanda Dam, also the site of a dig that was done before the dam was flooded (Gavin Whitelaw and Mike Moon). He would be walking along with a group of Society members and would see things that no one else saw, artefacts and interesting stones and plants.

3. **MM** – *What did he like doing other than collecting?*

JG – He was interested in anything African and old, both local and from other parts of Africa, Cameroon, Mali, and many other places. He read extensively and collected reference books on the artefacts he bought from these parts.

He was also very interested in antique furniture, old and new jewellery; gold and diamonds and other precious stones, in fact he had been a manager of Sterns Jewellers in Durban in his younger days. He and his wife Audrey ran an antique business at the Railway Station in Botha's Hill and later also from home. My favourite name for him was 'Trader Moon.' He was really good at renovating old furniture and loved to do innovative restoration and conversions, e.g. turning old non-working pedal organs into desks and interesting cupboards.

4. **MM** – *I'm interested in Mike's early years, his childhood and school days. He was apparently older than his peers. What can you tell me about this period of his life?*

JG – His wife told me quite a lot about his childhood; he was the only son (he had a half-sister) of a wealthy man and was born when his father was not young, I am not sure how old must have been 40+ years, he married very late in life. He travelled a lot and I'm not sure what he did but he made money by investing I think! Mike revered him but was not fond of his mother, he once told me his memory of her was lying on a chaise longue dressed beautifully but did nothing all day. He was very much left to his own devices, roaming the area of Kloof and knew the gorge off by heart and all the birds and mammals that inhabited it. He only went to school when he was 9 years old. He was a great collector of birds' eggs and animal skulls and skeletons. He showed me his egg collection and loved birds. He spoke of Kearsney

College but I'm not sure when he went there but got up to all sorts of tricks and didn't have much respect for the teachers or school. He was physically small and found wearing shoes quite onerous, he seemed to have slightly deformed feet, I am not sure if this had something to do with him starting school so late.

He was a very loyal person to those he loved and quite compassionate. He had been married to a blind woman and married Audrey later after she died. Audrey went on to support him in his interests and it was a great partnership. He had a ramshackle outstandingly notoriously uncomfortable 4x4 called Ulysses, we would all pile in and get shaken up over all sorts of terrain, with Mike laughing his head off as we shrieked in terror.

5. **MM** – *How do you think his early experiences (possibly a sense of being different?) shaped him as an adult?*

JG – This is an interesting question, he certainly did appear different to the rest of the crowd; he cared nothing for clothes and external things. He had a favourite green jersey that I nicknamed his Holy Regulation Parks Board jersey, given half a chance or until Audrey stepped in he would wear it everywhere and anywhere.

I suspect that maybe because he had not had a university/college education that he felt somewhat inadequate. There is no doubt that he was extremely well read and was well respected by very well qualified people like Tim Maggs, Gavin Whitelaw, Rodney Maud, Aron Mazel and many others (supported Gavin from his young student days, assisted on digs etc.). I believe the freedom he experienced to discover interests and explore to his heart's content made him who he was; he had some unique and strange ideas on life and the way we should be as humans. [He had great empathy for people at the lower end of the social scale, for those who suffered. He always had a poetic quote available for situations encountered (usually challenging situations) in life, often from the Rubaiyat of Omar Khayyam (Whitelaw, pers. comm. 2022b).] He conducted many independent solitary surveys and discovered all sorts of artefacts. He derived much satisfaction in being involved and contributing in the way he did but latterly he expressed disappointment in what he felt was a lack of recognition from the Museum. I cannot explain any more than this.

6. **MM** – *What is your best memory of Mike Moon in his contribution to the South African Archaeological Society – Natal Branch?*

JG – All of what he learned and experienced was a testament to his love for the subject and was often invited to give public talks and also at the Museum and the Society; through this and his huge enthusiasm he introduced hundreds of people to archaeology and the Society.

7. **MM** – *Did you participate in any excavations, Archaeological Society field trips or other archaeological activities with Mike Moon? If yes, please tell me about that experience.*

JG – I participated in many outings with Mike and one of the most memorable one was discovering rock engravings in the Midlands and recording them by tracing, Tim Maggs did studies on them, they are still at the Museum, I believe. My husband at the time also came on these trips and eventually became chairperson of the Society KZN branch for a while when Val Ward resigned.

8. **MM** – *Do you remember if he did any community-based tourism or public enrichment in relation to heritage or archaeology awareness?*

JG – Please see answer 7.

9. **MM** – *Do you have a special gift (e.g. artefact) that Mike Moon gave you?*

JG – When he was excavating at the dam the local people got to know that this man was looking for things like grindstones and I was very honoured to be given one or two by him.

10. **MM** – *In your opinion, what distinguished him from professional archaeologists?*

JG – Well there were many things really, I have identified some in my previous answers but he was not confined to academic beliefs and perhaps this rendered him freer to get out and follow his nose! He also did not believe that it was as scientific as it really is which was a misconception. He was almost childlike in his enthusiasm and love for it; this was infectious!

11. **MM** – *How would you like Mike Moon to be remembered by the archaeological community in KZN and South Africa as whole?*

JG – As I have described him above but also to emphasize his sincere devotion to it, his generosity of spirit, his delicious sense of humour and the wealth of knowledge he was so ready to share. Also his amateurs free-thinking attitude led to bigger things. If a road was being built or a site cleared for building, he would independently investigate and this would sometimes initiate further excavation by the professionals leading to exciting finds.

CHAPTER 5 – DISCUSSION AND CONCLUSION

5.1. Introduction

This chapter discusses the findings that were brought to light after I analysed the Mike Moon collection housed at the KZN Museum, Moon's private collection curated at his house, my interview with Moon on his biography and interest in archaeology, Moon's other archaeological work in KZN such as Amafa projects, as well as his other interests outside archaeology such as African art. I also discuss what Tim Maggs, Aron Mazel and his friend, Jenny Gregory, shared in a set of additional email interviews (Gregory 2022; Maggs 2022; Mazel 2022). My discussion also touches back on the aim and objectives of my research in order to remind the reader what was initially the main point of the research and what it was supposed to be achieved. I interpret the findings, and compare them to what others have found in similar research projects. I also highlight the limitations to this research. These include factors that have limited the data I had hoped to collect for my study. I also indicate recommendations or opportunities for future studies. I conclude this chapter with a scrutiny of every chapter to determine what my research has achieved.

5.2. Mike Moon's Contribution Unpacked

The main aim of my research was to document and examine Moon's contribution to the archaeological archive at the KZN Museum, placing it in the context of the archaeological sequence of KZN, and the notion of a 'co-production' of archaeological knowledge between amateurs and professionals. The documentation was achieved through physically visiting and unpacking the Mike Moon collection in order to undertake a thorough investigation of artefact type and quantity. By doing this I have achieved my objectives which include identifying and cataloguing all the objects and associated documentation (artefacts, site reports, field notes, photographs, etc.) produced and donated by Mike Moon to the KZN Museum. I started this process by looking up relevant information on the Museum's electronic database which guided me on what is available in relation to Mike Moon. I also consulted the archaeology accession register for any possible details that might not be

recorded anywhere else. The database indicated the type of material, with either basic or full description. After identifying the material in question I began to examine it, and while doing so I looked at almost every single artefact belonging to the Mike Moon collection, and I presented the findings in a table form, photos and illustrations. The findings show how much Mike Moon contributed to the archaeology collection of KZN Museum and how much he has contributed to the growth of archaeology in the province.

My data presentation was guided by my second objective which sought to classify Mike Moon's artefacts in terms of existing culture-historical sequences for the Stone Age, Iron Age, and Historical periods. I discuss in detail how the archaeology of the KZN province is organized with reference to its sequence which begins with the ESA, a period which Volman (1984: 170) defines as comprising tools that date from two million years ago to 300 ka, followed by MSA, LSA, EIA, LIA, and ending with the Historical period which dates AD 1500 – AD 1900. This discussion shows how rich and broad the archaeology is in this part of the world. With evidence found across these periods it shows how people, technology, culture and environment have evolved over time.

My discussion also looked into what is indicated by the third objective of my research, which was to examine Moon's site recording practice more historically, as indicated in the Regional Recording Centre for KZN maintained by the KZN Museum (distribution of sites, type of information collected, conditions under which recording done) combined with a process of mapping. In this section I explored the KZN Museum archives in order for me to be able to select the sites that Mike Moon had recorded and collected material from, rather than those that he recorded only. As indicated on the map showing my study area (see Addendum 6), Moon's sites are mostly in the Durban area and surrounds, as well as further north and further south of Durban. My analysis focused on the material or artefacts Moon collected by himself and donated to the Museum, and those projects in which he collected in collaboration with professionals. The amount of work contributed by Moon as shown in the archival records, and also evident with the physical material, reveals the level of enthusiasm he had for collecting artefacts in his amateur capacity.

I also discussed Mike Moon's collaboration with professional archaeologists. This aspect stems from my fourth objective which seeks to consider Moon's engagement with and support of professional archaeologists by examining the grey as well as published literature.

Mike Moon took his hobby and interest to the next level which is not only collaborating with the professionals as a fieldworker, but also as co-author for some of the work that he did. This is one of the characteristics that distinguishes him from many other amateur archaeologists or collectors in South Africa and around the world. Many remain as laypersons or collectors who do not follow protocols while conducting their archaeological activities. Among other examples, Whitelaw (Whitelaw, pers. comm. 2022b) recalls when Aron Mazel started the Natal Archaeological Research Seminar in the late 1980s, which was held periodically, sometimes once a year, up until 2002. Participants would each present a paper (or two) on the work that they were doing. Usually it was in the Museum, but there was one that was held at Ndondondwane and one at uMgungundlovu. They were well attended by all archaeologists in the province and often attracted outside guests from the Cape or Johannesburg or elsewhere. Mike Moon attended from the beginning and pretty much always gave a presentation (see Figure 31). So he was very much a respected part of the ‘professional’ scene.



Figure 31. Participants at the KwaZulu-Natal Archaeological Research Seminar held at Ndondondwane, 1995. Left to right, front: Tina Jongsma, Haskel Greenfield, Gavin Whitelaw, Gavin Anderson, Frans Prins (presenting), Beth Wahl, Reonette Engele; Back: Mike Moon (in scotch shirt), Themba Zwane, Len van Schalkwyk, person obscured (possibly Bheki Mhlongo), Hester Roodt (née Lewis), Frans Roodt. Photo: Aron Mazel (1995).

Collaborating with professionals helped Moon to develop an even deeper understanding of the discipline. With that being said, Mazel (2022) made an interesting comment, stating that since Mike did not have academic training in any subject, he was not in a position to contribute to the discipline from an academic perspective. He did, however, have strong practical attributes and brought these in good measure to his contribution to the discipline. Moreover, his fieldwork instincts became increasingly well-honed as his experience through time.

His collaboration with professionals also gave him confidence and motivation to continue conducting his surveys and collecting. This is evident when he undertook further investigation of the KwaGandaganda site (Square 25) at Inanda Dam under Whitelaw's authorization. His collaboration with Whitelaw went beyond what is expected of an amateur archaeologist as they published an academic paper on the ceramic and distribution of pioneer agriculturalists in the KZN province (Whitelaw & Moon 1996).

This chapter is also guided by the last objective of my study which seeks to reconstruct a 'biography' of the Mike Moon collection by extracting relevant archival and context-related material, supplemented by interviewing Mike Moon. I must say it was luck for me to conduct a study about Mike Moon and his collection as he was still alive when I started with my research. I had a chance to meet him in person and interviewed him so that I would get biographical information about himself and his collection from his own perspective. The interview with him was undoubtedly valuable as it revealed information that was nowhere in the Museum archives or elsewhere to be found. He touched on both his personal life and his amateur collecting activities in detail which made me realize how much he dedicated his life to the discipline in which he had no professional training. Meeting him in person also gave me an opportunity to see more of his material which he had kept as a private collection in his house. The scale and calibre of his private collection told a story of his love for archaeology. What I found interesting when I saw his collection is that Mike Moon had kept the most precious stone tools for his own collection.

One point that emerged from the interviews is that both professional archaeologists (Maggs and Mazel) considered the Iron Age to be Moon's main interest. Yet I know from my interview with Mike and his collection, that his great love was for stone tools and the Bushmen. In fantasy, he identified himself as Bushmen (his love of wandering through the

veld and hunting and searching for things, as both Moon and Gregory both told me), and in the real world he appreciated stone tools because they are so often found as whole objects, whereas pots are typically broken. This love of whole things is evident in his search for the lost half of the broken point, and in his 'seamless' repair of pots, even some of those he donated to the Museum.

5.3. Key Findings

Material biography

This research has unpacked raw data from the archive, collection and interviews that I conducted with various respondents. Through examination of the collection I uncovered first hand data by describing in detail the artefacts that Moon donated to the Museum. Although the material had been described, most of it had only been given minimum description before I began my project. My detailed description provides data that does not only serve purpose for this research but also potential research in the future. My analysis suggests that there is more Iron Age, especially EIA, material than material from any other period. This Iron Age material is mainly represented by pottery from the Mzonjani, Msuluzi, Ndondondwane, Ntshekane, and Blackburn phases, with the Msuluzi phase dominating. It is for this reason why Maggs (1980b: 135) describes the Msuluzi assemblage as 'the most common expression' of the EIA.

I have also discovered that more of Moon's material came from development sites rather than from the surveys which he conducted. Moon's collection has minimum context like provenance and how the material was acquired. Such minimal context may be because the Museum is a state heritage agency (repository) that has acquisition standards for the incoming material in place. The application of these policies by museum staff may also explain why he kept items with less specific provenance in his own collection, for instance, a monkey skull that he thought came from the Isiphingo Hills. With that being said, it can be noted that not all his material in the KZN Museum has good provenance. He did record provenance wherever possible, but kept items in his private collection for other reasons as well, curiosity value, beauty, quality of manufacture, etc. Lack of good provenance may have

also been the result of him acquiring some of his items from auction or from other people. Those items probably had no context. He kept them because he appreciated their aesthetic quality, the skill required to make them, etc., and his general interest in the past, particularly the Stone Age past.

Although Mike Moon was conducting what Aron Mazel termed independent research/work, he was occasionally invited to excavations by professionals such as Gavin Whitelaw, Aron Mazel, etc. For example, Mazel invited him to join him and his team at Maqonqo Shelter in 1992, (Figure 32) KwaThwaleyakhe Shelter and the open-air Jojosi MSA site (Mazel 2022).



Figure 32. Aron Mazel excavating with Mike Moon (in blue short-sleeved shirt) sitting while sorting material in the background at Maqonqo Shelter, 16 February 1992. Photo: Aron Mazel (1992).

Another interesting find from the examination of Mike Moon's collection is that he did not only get involved in the field but also learned to conduct other professional museum roles such as lab work whereby he did restoration of artefacts. Although most of his pottery items were reconstructed by other museum professionals, he did some of them himself. For example, Mike Moon reconstructed some of the pots he excavated with Gavin Whitelaw at Inanda Dam site. He often used non-reversible contact adhesive and ground up potshards

for a powder which he mixed in the glue to fill cracks so he could get a 'whole' pot (see Addendum 2.17). In 1986 Moon attended a curatorial course that Val Ward ran in the Museum for the museum staff in "sister institutions". He and Whitelaw travelled from Inanda Dam to attend the course (Whitelaw, pers. comm. 2022b).

His contribution to the Amafa projects such as the IGR site management plan, which he and Whitelaw conducted surveys for from 4 to 17 September 1989 at the request of Ron Physick of the Natal Parks Board (Whitelaw, pers. comm. 2022c), gives a strong signal that he was not only interested in collecting artefacts, but also concerned about the preservation and sustainability of the cultural resources in the province. The surveys intended to identify, map and describe different types of cultural heritage resources and sites. The main purpose of this activity was to respond to the goal of the IGR's integrated management plan, namely the long-term conservation of heritage sites and resources linked to the sustainable usage of such sites. In my interview with Celeste Rossouw, she stated that Mike Moon, in collaboration with Whitelaw, was to play a role in achieving the objectives of the IGR project, which included education, research and low-impact tourism, whereas the strategic plans included generic actions to conserve and utilize different types of heritage resources and sites (e.g. Stone Age, Iron Age, Historical and Rock Art sites) (Rossouw, pers. comm. 2021b).

Mike Moon's biography

I have also pieced together something of Moon's life story, which provides a context for understanding his interest in archaeology. With regards to his early life, Mike Moon's friend, Gregory, said that he only went to school when he was nine years old, which correlates with his own statement that at school he was two years older than the average person in school (see Addendum 7 – page 215). He did not only collect archaeological and/or material culture items but natural items as well. As he mentioned that he loved birdwatching, Gregory pointed out that other things Mike Moon loved doing from his young age was collecting birds' eggs, animal skulls and skeletons (pers. comm. 2022).

According to her, Moon was also interested in antique furniture. She stated that he used to renovate old furniture, and loved to do innovative restoration and conversions, e.g. turning old non-working pedal organs into desks and cupboards. In fact, he loved carpentry and woodwork. When I interviewed him, he mentioned that he had worked in a jewellery store (Sterns Jewellers) and Gregory made a point that jewellery, particularly gold, diamond and precious stones were amongst other things that Moon was fascinated by. Gregory as well as Maggs (pers. comm. 2022) pointed out that Moon and his wife, Audrey, ran an antique business at the Railway Station in Botha's Hill, near Hillcrest, Durban. With that being said one can conclude that Moon was a very busy man who had many interests that shaped his long-term character and personality, for which today he is broadly known for. He had a fascination for things that are carefully made or beautifully crafted, or natural things that look like human-made objects, for example, a wooded wall key holder depicting three human head figures, a plaque of rock sculpture captioned '*Natural Stone Boli from the Mac-Mac Farm 1986 Mapungubwe Area*', a brass sculpture of human figure placed on the right side of front door of his house near a copper bell with human figures around it, and five chunks of objects that look like slag glued on wooden slabs. The large one is captioned '*Dante's Inferno*' (Figure 33).

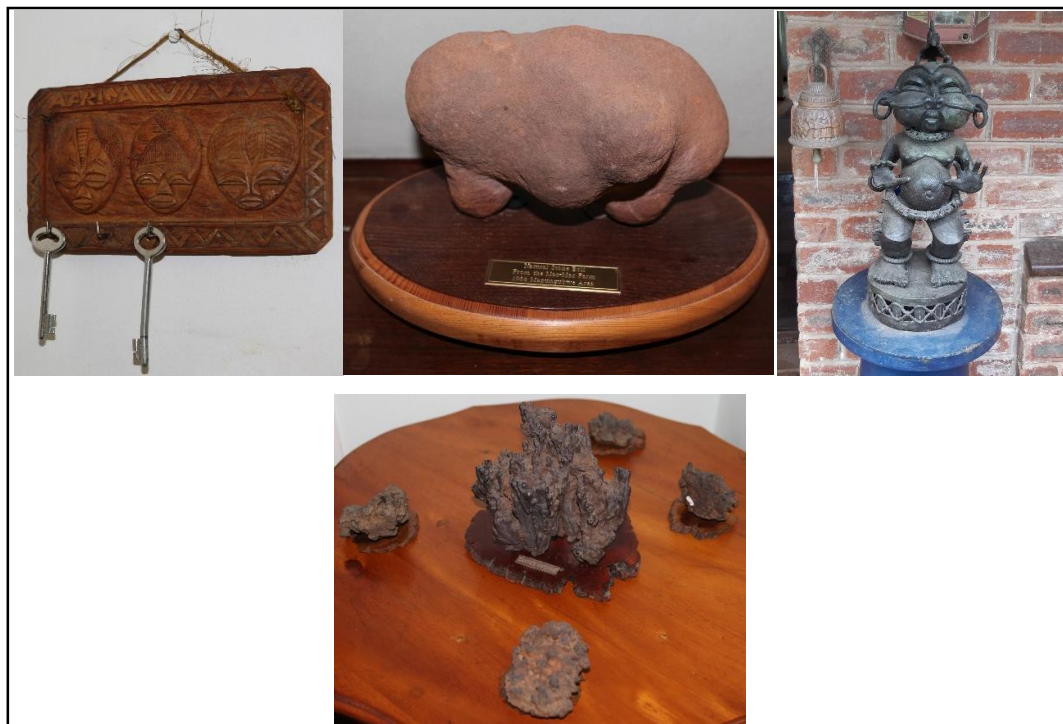


Figure 33. Some of the carefully made, beautifully crafted or intriguing natural objects that fascinated Mike Moon. Photos by the author (2020).

Mazel, Gregory and Maggs all acknowledged Moon's wife, Audrey, for her support of his interest in archaeology. Mazel stated that:

It would be incorrect to talk about Mike without mentioning his wife, Audrey, who was a pillar of strength for Mike and, I believe, encouraged his interest in archaeology. Although not coming to excavations, Audrey participated in the Society fieldtrips, and attended talks and social events. She had a great sense of humour and enjoyed the interactions that being involved in amateur archaeology brought (Mazel 2022).

Gregory said that "Audrey went on to support him in his interests and it was a great partnership" (Gregory 2022). Maggs recalled that Moon was sometimes accompanied by his wife, Audrey, whom he [Maggs] regards as "a great cook and hostess" (Maggs pers. comm. 2022). The support he got from his wife gave him courage to go on and do more.

Gregory made similar point to Whitelaw (Whitelaw, pers. comm. 2020b), which implies that Mike was naturally gifted with a heightened visual acuity. For example, he was able to see things on the site that no else would. Whitelaw said he was able see subtle soil colour differences which is quite significant for archaeologists. In relation to that, Gregory said that Moon would be walking along with a group of Society members and would see things that no one else saw, i.e. artefacts and plants. Moreover, she confirmed in her response that Mike was also interested in collecting African art (both local and international) and trading, for which she nicknamed him 'Trader Moon.'

Gregory's responses were consistent with what Moon had said in his own words. For example, she stressed how well Moon spoke of archaeologists and professionals in related fields, and that there is no doubt Moon was well respected by very well qualified (professionals) people like Tim Maggs, Gavin Whitelaw, Aron Mazel, Rodney Maud, and many others who knew him. However, Moon did not always feel that he received adequate recognition for his work from other professionals, and ultimately felt insufficiently recognized by the Museum as an institution. Yet it is evident that the Museum recognized Mike Moon when he was appointed as Honorary Museum Associate in 1988 (Figure 24). Gavin Whitelaw also points out that Mike Moon was indeed disappointed with the Museum.

After Tim Maggs left the Museum in 1994, Moon slowly moved away from archaeology into selling jewellery and art as he struggled financially (Whitelaw, pers. comm. 2022b).

5.4. Amateur Dissatisfaction

From the interviews with Mike Moon, the data suggests, as mentioned earlier, that along his amateur journey, he had mixed experiences, i.e. good and bad, while working independently and while with professionals. To me, this reflects back to what Giles and Graves (2010: 3) wrote with regard to how other amateurs feel after being disregarded or being unrecognized. For example, their paper was based on papers that were presented at the MEG Conference, where one of the presenters, Elizabeth Bonshek, spoke about her field experience with amateur collector of ethnographical material, Peter Kinjap, who was a broadcaster from Papua New Guinea. In this case the professional was led by the amateur [Kinjap], who chose the type of object to be collected to represent his village in the British Museum. By doing so, Bonshek literally gave Kinjap an opportunity to lead their project, making him as the amateur feel honoured, respected, acknowledged and recognized (Giles and Graves 2010). From my personal point of view I assume that is the kind of recognition that Mike Moon wanted.

Mike Moon expressed that he did not like it when professional archaeologists did not show interest in the artefacts he had found from various sites in the province, making specific reference to specialists in Stone Age archaeology in the 1980s-1990s (Moon 2020). It makes sense to me why he did not get much attention from the Stone Age specialists as there was little work happening on the Stone Age in KZN, with few archaeologists specializing in this period that were actually based in the province. It may also be that most Stone Age specialists he engaged may have had a certain amount of wariness of him as an amateur because they did not know him well.

For instance, Kaplan's (1989; 1990) work at Umhlatuzana Rock Shelter demonstrated gradual technological change from the MSA through to the LSA, rather than an abrupt change that most archaeologists at the time thought was the case. When Kaplan did his research, in the early 1980s, archaeologists did not pay much attention to the MSA in

southern Africa, or in Africa generally. Interest in Africa's MSA developed only after genetic research showed that all non-African people today derive from a small movement of cognitively modern humans out of Africa around 90,000 BP. In other words, modern human cognition developed for the most part in Africa. Following that, archaeologists realized that the African MSA was important for the understanding of modern human origins. The gradual transition of the LSA that Kaplan identified 'anticipated' this paradigm-shifting research that now includes important findings from genetic research, in the sense that it emphasized continuity in Africa between the MSA (when cognitive modernity first emerged) and LSA.

During this era (1980s-1990s) it was critical and necessary to have MSA interest so that further research would be conducted in order to find a breakthrough with regard to the debate on the origin of modern humans, whether they emerged from Africa and spread throughout the world. Philip Tobias discussed this in his 1995 paper which looked into the bearing of fossils and mitochondrial DNA on the evolution of modern humans (Tobias 1995). Similar hypothesis was also discussed by Clark (1995: 172), whereby he suggests that there is every reason to believe that modern humans could have evolved in Africa at the time suggested by the molecular record.

Mazel (2022) mentioned that Moon also contributed to the Archaeological Society by bringing or introducing new members. Even Maggs (2022) spoke of how Moon and his wife, Audrey, had encouraged several of their friends to join the Society which in those years became quite a centre of social activity. Gregory (2022) confirmed this when she mentioned in her interview that Moon was the person who introduced her to the Society and archaeology as she initially got lured to his archaeology interest in 1987, especially the hunter-gatherers. This shows how important amateurs are, not only by finding new sites or getting involved as laypersons in the field but also by engaging the public at large. According to Gregory (2022), Mike Moon did not only give talks to the Society and members of the public but also to the Museum [staff], which implies he extended his popular lectures to other interested professionals.

5.5. Amateurs versus Professional Debate

In the 1960s, when the number of professional archaeologists rose in South Africa, the question of amateur archaeologists also became the talk of the era as a way to determine how best the nature of archaeology can be improved in terms of field techniques and research methods. The 1973 debate, titled 'End of an era? A discussion', an article comprising a piece by Jalmar Rudner and Ione Rudner followed by a series of responses (Rudner et al. 1973), raised opposing views on the significance and future of the amateur archaeologist in South Africa, and perhaps the rest of southern Africa. The authors comprised a mix of professionals and amateurs.

In their original paper, Jalmar Rudner and Ione Rudner spoke out in favour of amateurs as they as amateurs themselves had for years contributed extensively to the discipline, noting other examples such as C. van Riet Lowe who started as an engineer interested in archaeology before he gave up his original career for archaeology. Oliver Davies also shared the same sentiments as he stated that he would be the first to oppose the relegation or phasing out of amateur archaeologists since he is of the view that all the archaeologists of his generation would be regarded as amateurs according to the new laws.

In their response, other professionals such as Ron Dickenson and C.K. Cooke agree with the new research methods and more technical publishing of the archaeological material, and therefore suggested that instead of relegating amateur archaeologist there should be two platforms, one of which will cater for amateurs and one for professionals (Dickenson & Cooke in Rudner et al. 1973).

One of the archaeologists who had a different view was Revil Mason who strongly supported the change to the discipline brought up by the new heritage legislation. He pointed out that all permits, whether for amateurs or professionals, should be controlled by the highest possible scientific standards (Mason in Rudner et al. 1973: 19). He also made a comment on at least one enterprise owned by amateur archaeologists that conducted work that completely failed, and he labelled that as 'A South African scientific tragedy' (Rudner et al. 1973: 19). However, Mason also acknowledges the work that has been put together by some of the amateur archaeologists over the years in South Africa, some of whom have set very high standards in the achievement and publication of scientific research. Moreover, he

notes that some of those amateurs have achieved a standard of scientific activity which is equal to that of the best professionals in the world.

Duncan Miller's view suggests that collaboration between amateur archaeologists and professionals should be brought into account. He reckons a solution would be to relax the law to the extent of granting general permits to amateurs who have sound plans on how they will conduct their work (Miller in Rudner et al. 1973).

I think the 1973 debate marks a kind of turning point in professional archaeologists' attitudes towards amateurs, and something Mike Moon would have experienced the consequences of, but perhaps indirectly too considering that the Natal archaeological community at the time still seemed more receptive than other centres like Johannesburg or Cape Town, with larger, more professionalised departments. Moreover, Aron Mazel and Tim Maggs' memories of Moon may also inform how they feel about amateurs today.

There are many more authors who shared their mixed views on this debate, but I want to conclude this by quoting what Aron Mazel and Tim Maggs think about amateur archaeology. This is after I asked them what their perception of amateur archaeology is in general and South Africa in particular. This is what they said:

I believe that amateur (or independent, as it is sometimes referred to as in the UK) archaeologists have an important contribution to make to archaeology. When I first arrived in the UK, in 2002, I worked closely for 2.5 years with an amateur archaeologist (Stan Beckensall) who had specialized in the recording and publishing about rock art. I managed a project which digitized and created a website (which unfortunately came down after 10 years) about Northumberland rock art based primarily on Stan's extensive rock art archive. A colleague and I successfully motivated for Newcastle University to award him an Honorary PhD for his efforts regarding rock art. In addition, I currently have a PhD student in the UK who is researching the role of volunteers along Hadrian's Wall and it is evident that well managed and inspired amateurs have the capability of contributing significantly to the profession. There are many examples like this about the contribution of amateur archaeologists to the discipline (Mazel 2022).

By the time I started at the Natal Museum in 1972 there were only a handful of employed archaeologists in South Africa, and even some of these were not professionally trained. In terms of 'Iron Age' research we still lagged far behind Zimbabwe and even Zambia. Most of the work in all aspects of SA archaeology up to that time had been done by amateurs. But this particular question is a really complex one. Amateurs fall into a variety of categories ranging from the lunatic fringe, sadly often tainted with racism e.g. Cyril Hromnik; lovers/explorers of 'nature' including many people who have devoted endless hours to finding and recording new sites (Mike would fit loosely into this category as would many of the rock art recorders); academics from other fields – e.g. Raymond Dart and his students, etc. Many of these 'amateurs' did important work of lasting value to SA research. In some cases even when they were wrong their ideas served as a stimulus to further work and ideas. I personally was introduced to SA archaeology by amateurs, particularly Hym Rabinowits – accountant, potter and rock art recorder. However, as the field of professional archaeology has greatly expanded in recent decades, the scope for amateur contributions has shrunk (Maggs 2022).

The discipline in South Africa, especially in the KZN province, has undoubtedly benefited massively from Mike Moon who devoted endless hours after he took early retirement, to focus on exploring nature to find and record new archaeological sites. Maggs (2022) categorizes the kind of amateurism Moon practiced under 'lovers/explorers of 'nature''. In that regard, Maguire (1997: 44) acknowledges the amount of work put in by amateurs. She stresses that archaeology owes a great deal to those early amateurs who pursued their interest with no external financial support, and practiced historic investigation for the love of it. Underhill (2011: 4) also states that by the turn of the twentieth century South African archaeology, more especially the Stone Age, was hugely practiced by amateur archaeologists who worked within the European framework. This helped the growth of South African archaeology. Some of those amateur archaeologists included Louis Péringuey, an insect taxonomist who collected artefacts in the vineyards of Stellenbosch, the Cape, and the amateur geologist J.P. Johnson who worked in the Transvaal area.

Amateurs and professionals have maintained a level of collaboration over the years and to the present day, but generally work within a more structured and more acceptable framework imposed by professionals (Maguire 1997).

5.6. Limitations and Recommendations

My research has covered all the aspects that I outlined as objectives. I can safely say that even though I was not able to conduct one aspect fully as initially planned due to unforeseen and inevitable circumstance, i.e. Coronavirus pandemic (Covid-19), I managed to do what was possible in order to achieve the primary aim and objectives of my research. The pandemic did not only cause delays for the progress of my research but also brought even a tougher challenge because the pandemic brought many regulations that came with limited movement in order to maintain social distancing as a way to fight the spread of the Covid-19. As a result I did not get to meet and interview Mike Moon as often as planned. In addition to that challenge, Mike Moon died even before I returned to him for further interviews.

I was not able to do as thorough or detailed analysis of the Stone Age material (stone stools) as I did with the Iron Age and Historical material, because the Iron Age material emerged as the dominant sub-set within the collection, and I opted to focus on it because of my own greater prior experience with Iron Age materials and the presence in the department of an Iron Age specialist in the person of Gavin Whitelaw. But the Stone Age component could be examined more closely in future research. However, I was able to do basic description of the Stone Age material as it makes a significant contribution to the Moon collection in terms of volume and archaeological value. I consulted the Museum's Research Associate, Carolyn Thorp, with regard to the material, and she assisted me with description of the stone tools and how such tools were utilized. I strongly feel that if it hadn't been for the pandemic, she would have been on hand more for me to consult in person. With that being said, I could say that the pandemic also influenced me to focus on the Iron Age material.

Although I applied my minimum skills on the illustrations using Adobe Illustrator programme for my drawings of pottery, I wish I could have done better. I made hand-drawn sketches for

the purposes of enhancing my observation as part of my research process. This is because drawing serves in the first instance to learn to see and understand how something is structured. The next stage for me will be to learn to produce more formal illustrations that conform to publication standards.

These are some of the challenges that I learned from my research and I plan to rectify them in my future research, whether a further study of this topic or a completely new study. In that sense I can say that my research opens an opportunity to do further research in future, be it Moon's Stone Age material or further discussion on the future of amateurs, perceptions of amateurs or potential collaboration with amateurs.

5.7. Conclusion

The Mike Moon collection has shown through its rich archaeological value that it has contributed to the archaeology of the KZN and southern Africa more broadly. It provides us with meaningful understanding of human history in this part of the world, therefore it should be given consideration in terms of future research so that more understanding of humanity can be achieved. His collection, both acquired through amateur activities and those in collaboration with professionals shows that a lot in terms of research can potentially be done with amateur collections. It also closes the gap between amateurs and professionals which has, for the longest time, been in existence around the world. Mike Moon was someone who engaged in a meaningful collaboration with professional archaeologists, who were in turn receptive to that. This is an example of the potential for allowing space for a kind of professional development outside of the usual academic routes. Although it does not literally answers the question of the future of amateur archaeologists in South Africa and elsewhere in the world, it does provide evidence that collaboration can help maintain and enhance the standard of amateur archaeology.

One of the aspects I realized with Mike Moon is that even though he was not good at reading maps by his own account, he had an exceptional ability to read the landscape, which was related to his excellent visual acuity. Also, in my view, Mike Moon was a giver and a very compassionate person who was full of humility. From the interview I conducted with

him he mentioned several people that he gave some of his items to, including archaeological artefacts. Other than the collection he donated to the Museum, during the interview Mike Moon gave some of his items to Gavin Whitelaw and Justine Wintjes, including ethnographic objects and literature material. Amongst others that he gave his items to, is his old friend Donald Davies, to whom he planned to donate most of his private collection by the time the interview was conducted. When I asked Gregory if she has any special gift that Moon gave her, she said that when he was excavating at the Inanda dam, local people got to know that he was looking for things like grindstones, and felt honoured to be given one or two of the grindstones by Moon (Gregory 2022).

Considering all the engagements I had with my interviewees I can conclude that not all amateurs come into the discipline with bad intentions, or with a damaging result. This is because of the consistent responses I acquired from my respondents as they all mentioned how enthusiastic Mike Moon was with archaeology. They all spoke of his dedication which was even supplemented by his wife, Audrey, who supported his interests tirelessly. His public lectures and active membership of the Society prove how much he loved and enjoyed this work. The Amafa projects also provide us with evidence of his interest in conserving and preserving cultural heritage resources for the future generation. The initiative also shows that he contributed extensively towards the low-impact cultural-tourism in the province of KZN, which is a very significant role because it is one of the sustainable socio-economic initiatives that the provincial heritage authority has implemented.

There are several ways in which this research could be extended in future. I believe that amateur archaeologists are significant figures in the discipline as they can potentially contribute in various ways. Mike was a witness to the vast damage that was being done to the archaeology in the Durban area through development, without any observers. His role as a salvage archaeologist could be foregrounded a bit more.

Moreover, this project has placed a strong emphasis on Mike Moon the person (i.e. biography), and there is scope to develop the analysis of the material in the Moon collection at the KZN Museum. It goes some way to show that the inherent biases of a collection such as Moon's do not negate its value or importance, but there is scope to reflect further on the problems and limitations of such collections, and to find productive ways to work with or around the biases. The project has also revealed some interesting contradictions in Moon's

practice as a collector of material culture, for example, his desire to salvage materials from destruction alongside the desire of being in favour of a commercial trade in artefacts. It would be useful to go more deeply into this question of the entanglement and clash of different value systems.

In my conclusion, I note that my project also highlights a general decline in amateur contributions to archaeology, which has run somewhat counter to calls more broadly for greater multivocality and democratization of knowledge production; and while some attention is being paid to community-based archaeology currently, it would be interesting to consider whether there is some deafness with regard to the 'amateur' community.

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++The data in this database/table (Addendum 1) was collected from the KZN Museum's archival records (i.e. maps, site records, field notes, database, and my analysis from the actual material). These records are stored in the archaeology storeroom, inside the wooden and fireproof cabinets. Each site record is named according to their unique site numbers. Their GPS coordinates are available from the KwaZulu-Natal Museum.

ADDENDUM 1 – Mike Moon database

Colour code key:

	Boxes containing material that I have looked into (artefact by artefact) for the purpose of making detailed description. Some of this material had already been described on a lighter basis, therefore my description begins with open bracket and ends with close bracket. Some had not been described at all.
	Material that I have not described myself. Though, I have taken photographs of some of this material.
	Boxes containing human remains material. I have not looked into this material.
	Material that include Stone Age artefacts. I have described some of this material although I did not go into details because of my limited knowledge in that area. Some of this material was already described. However, my name (sometimes the date also) appears at the end of each description.

Accession No/Object ID	National Site No.	Site Name	Description of Artefacts	Period	GPS Coordinates	Recorder
1982/006	2930DB 003	Krantzkloof Nature Reserve/Kloof Valley Drift, East Cave	Pottery, bone, stone, metal, shell, wood, charcoal, bead, seed (This accession has a variety of material in one standard box. Materials are contained in three large white boxes and 16 small white boxes. Two of the small boxes contain stone tools. The other 12 small boxes contain the following: charcoal, 1 small fired wood, sea shell, land snail, seed, rusted metal objects, stone, botanical remains, identifiable and non-identifiable bone, worked bone, achatina bead, and plain shards. One of the three large white boxes contain six undecorated rims and five decorated rims, two rims could be Msuluzi phase with hatching motifs on the rim, and the other one with cross-hatching motifs on the rim. The other rims could be Ntshekane phase with four raised bands of cross-hatching motifs on the neck. There are other 20 decorated shards come from different phases. The second large white box contain three rims, two decorated but unclear, two undecorated. Five other small shards are decorated parallel/horizontal grooves and small blocks. Twelve small shards are polished, suggesting that they are red-burnished judging from the colour. 34 other are plain body shards. The third large white box contains two rims, decorated and undecorated. There are also three other decorated shards. The box has at least 100 plain shards. - Mudzunga Munzhedzi.	EIA, ?LIA,		M. Moon & L. MacDonald, Natal Parks Board
1983/024	2930DD 075	Claremont A12118	Rim shard (One cross-hatched Msuluzi rim) - Mudzunga Munzhedzi.	EIA		C. Sievers & M. Moon, Aug 1983

1983/025	2930DD 076	Kleine Zeekoe Vallei 803	Rim shards, plain shards, frag lower grindstone (One lower and one upper grindstones, one furnace/tuyère fragment, two undecorated rims, one lip-notched rim, three other potshards) - Mudzunga Munzhedzi.	LIA		C. Sievers & M. Moon, Aug 1983
1983/026	2930DD 082	Richmond 845 Newlands	Slag, shell, tuyère fragments (12 tuyère fragments, two furnace wall fragments, 10 slags, one broken grindstone, shell) - Mudzunga Munzhedzi.	ESA, LIA		C. Sievers & M. Moon, Aug 1983
1983/027	2930DD 083	Richmond 845 Newlands	Bossed rim shards, tuyère frag (Three fragments of furnace wall/tuyère) (one ?red-burnished shard with lug/bump; two fragments of furnace wall with a bit of slag. One broken upper grindstone, one tuyère) - Mudzunga Munzhedzi.	LIA		C. Sievers & M. Moon, Aug 1983
1983/028	2930DD 084	Richmond 845 Newlands	Shards modern bead (Three shards with opposite-hatched motifs, one bead stored in a glass/plastic tube) - Mudzunga Munzhedzi.	EIA		C. Sievers & M. Moon, Aug 1983
1983/029	2930DD 088	Zeekoe Vallei 788	Notched rim shard, tuyère, grindstone (One upper grindstone, three tuyère fragments, one slag, two undecorated rims, one lip-notched rim, two other plain shards) - Mudzunga Munzhedzi.	EIA, LIA		C. Sievers & M. Moon, Aug 1983
1983/030	2930DD 089	Zeekoe Vallei 788	Decorated potshard (One large rim of recent pot (probably 100-200 years old) with two bands of stamped pendant motifs on the shoulder; one rim with cross-hatched motifs; one shard with cross-hatched motifs; one red-burnished with stamp mark motifs; four undecorated rims; one daga; one plain shard; 8 other decorated shard including comb-stamping; hatching and grooves) - Mudzunga Munzhedzi.	EIA, LIA		C. Sievers & M. Moon, Aug 1983

1983/031.001	2930DD 090	Kleine Zeekoe Vallei 803	Decorated + plain potshards (Two undecorated rims - one is everted and one is straight up; one comb-stamped shard) - Mudzunga Munzhedzi.	LIA		C. Sievers & M. Moon, Aug 1983
1983/031.002	2930DD 090	Kleine Zeekoe Vallei 804	(One Iron ore; one daga depicting sign of plastering on one side, which implies the piece was positioned against a solid feature such as stick, etc. One plain black-burnished shard; three undecorated rims; one shard decorated with shell or fine object stamping; one undecorated shard) - Mudzunga Munzhedzi.	LIA		C. Sievers & M. Moon, Aug 1983
1985/014.001	2930DB 043	Inanda Dam	Pot fragments (There are 10 pots in this box. First pot depicts stamping on thick cross-hatched motifs on the rim, six parallel/horizontal thick grooves around the neck, and a single band of cross-interlocked hatching motifs with a single groove on both the upper and lower end of the motifs. Second pot depicts thick cross-interlocked hatching motifs on the rim, five thick or deep horizontal/parallel grooves around the neck, as well as possibly nail stamping on cross hatching motifs on the shoulder. Third pot depicts 10 thick grooves that were not neatly done on the rim. The grooves extend to the shoulder whereby cross-hatched pendant motifs appear, as well as isolated ladder-like motifs. Fourth pot depicts no decoration on the rim, three bands on the neck whereby the upper band shows cross-interlocked hatching, as well hatching motifs on both middle and lower bands. There are also two thick horizontal/parallel grooves around the shoulder, right at the bottom edge of the lower neck band. Fifth pot is represented by one flattened rim shard that depicts no decoration. Two bands decoration appears on the neck whereby cross-interlocked hatching motifs are placed. Sixth pot is represented by three shards. There are no decorations on the rim but the neck whereby cross-hatched motifs can be seen. Seventh pot is stored in a bag. The pot is decorated similar pattern (cross-interlocked hatching) from the rim to the neck, although the rim has one band whereas the neck has two bands. Although it is not very clear but it appears that the shoulder is also decorated with hatched pendant motifs. The eighth pot is also stored in a separate bag.	EIA		M. Moon, July 1985

			This pot is decorated with hatching on horizontal/parallel grooves on the rim, therefore, the motifs appear to be small blocks. The neck appears to have half cross-interlocked hatching motifs that continue or extend to the shoulder. The ninth pot is also stored in a separate bag. The pot shows cross-interlocked hatching motifs on the rim, very deep hatching on the neck, and cross-hatched in a semi-circular pendant motifs on the shoulder. The 10th pot is also stored in its separate bag. This looks much bigger than all in this box. The pot has been intensively reconstructed. It has undecorated and everted lip, decorated rim with hatching motifs, hatching and horizontal grooves on the neck, as well as cross-hatched on triangular pendant motifs on the shoulder) - Mudzunga Munzhedzi.			
1985/014.002	2930DB 043	Inanda Dam	Pot fragments (This box has one pot with three decorated and reconstructed rims. Eight other shards are decorated and restored together with the rims. The pot has everted rim and is from Msuluzi phase. Decorations appear on rim, neck and shoulder. The rim has hatching motifs whereas the neck depicts two bands of cross-hatching methods on the upper band, and interlocking cross-hatched motifs. There are other 14 plain body shards, some restored and some not. Another two decorated shards from the same pot are stored together with another nine plain body shards in one bag) - Mudzunga Munzhedzi.	EIA		M. Moon, July 1985
1985/014.003	2930DB 043	Inanda Dam	Pot fragments (Four EIA pots have been identified in this box, perhaps all Msuluzi. Three pots are stored in separate bags and one is loose in the box. First pot comprises 14 decorated shards, including rim, neck and shoulder. Some shards have been reconstructed whereas others have not. There six decorated rims with a band of thick horizontal and oblique hatchings that extend to the neck. Decoration on the shoulder can be described as two bands of cross-hatched motifs with a fine parallel/horizontal incision across the lower band. The second pot has nine decorated rims of which some have been reconstructed and some not. There are other 13 plain shards. The third pot comprises nine everted and undecorated rims. Three band decoration of cross-interlocked hatching appear on the neck of this pot. There are other 12	EIA		M. Moon, July 1985

			similarly decorated shards to those attached to the rim shards. There are additional seven plain body shards. The fourth pot is stored loose in the box but seems to be the same pot as the one stored in bag labelled P1. It has eight rims that show two bands of cross-interlocked hatching motif, two bands of cross-interlocked hatching on the neck, and hatched pendant/chevron motifs on the shoulder. There are also three plain body shards from this pot) - Mudzunga Munzhedzi.			
1985/014.004	2930DB 043	Inanda Dam	Pot fragments, worked wood, porcelain and nails (74 unbagged plain body shards from at least two pots - some shards have been restored; 19 decorated shards, motifs emphasized on rim, neck and shoulder, cross-hatching on rim, hatching on parallel grooves around the neck, chevron/pendant motifs on shoulder; one everted pot with two bands of cross-hatching motifs on the neck; two sheds with cross hatching motifs on the neck. One bag with plain body shards and at least four with cross-hatched motifs on the neck, some shards have been restored. One bag of a broken plain rim. One bag with motifs emphasized on rim, neck and shoulder, cross-hatching on rim, hatching on parallel grooves around the neck, chevron/pendant motifs on shoulder. One bag with three metal nails painted with green paint, fragments of porcelain) - Mudzunga Munzhedzi.	EIA		M. Moon, July 1985
1985/014.006A	2930DB 043	Inanda Dam	Pot fragments (One pot - at least 43 ?Msuluzi decorated shards, some restored and some not. Decorations are emphasized on rim, neck and shoulder. Two bands of hatching and five parallel/horizontal grooves on rim, cross-hatched motifs on neck, hatched pendant/chevron motifs on shoulder. At least 43 plain body shards) - Mudzunga Munzhedzi.	EIA		M. Moon, July 1985
1985/014.006B	2930DB 043	Inanda Dam	Pot fragments (at least 17 plain body shards have been restored, at least 14 plain body shards are loose, nine decorated shards, some restored and some loose - with four bands portraying cross-hatching on the rim and neck) - Mudzunga Munzhedzi.	EIA		M. Moon, July 1985

1985/014.007A	2930DB 043	Inanda Dam	Pot fragments (two pots - pot 1 has 21 decorated shards and one undecorated, some restored and some not. Decorations are emphasized on rim, neck, and shoulder - hatching on rim, eight parallel/horizontal grooves around the neck, hatching and horizontal incisions on pendant motifs on the shoulder. Pot two has nine decorated shards including three undecorated rims, some restored and some are not. Two bands of crossed-hatching motifs are made on the neck. Two bands of cross-hatching and six parallel/horizontal lines/grooves around the shoulder). One bag of six plain body shards, some restored and some are not (pot 1). One bag of 23 plain body shards, some restored and some are not, one decorated shard right on the lower shoulder) - Mudzunga Munzhedzi.	EIA		M. Moon, July 1985
1985/014.007B	2930DB 043	Inanda Dam	Pot fragments (Two pots - pot 1 has 18 decorated shards and one undecorated, some restored and some not. Decorations are emphasized on rim, neck, shoulder and perhaps on the upper body - hatching on rim, eight parallel/horizontal grooves around the neck, hatching and horizontal incisions on pendant motifs on the shoulder. Pot 2 has 12 decorated shards and two undecorated rims, some restored and some are not. Two bands of crossed-hatching motifs are made on the neck. Two bands of cross-hatching and six parallel/horizontal lines/grooves around the shoulder). – Mudzunga Munzhedzi.	EIA		M. Moon, July 1985
1985/014.008	2930DB 043	Inanda Dam	Decorated shards, pot fragments (A broken large pot that has been reconstructed. There are 61 fragments from this pot, including the two decorated ones. Decorations appear on the shoulder, depicting a pendant of triangular shapes with horizontal and quadrilateral motifs in them. The shards or fragments also include rims may plain body shards, some still attached to each other and some are loose. Inside this box there is another large white box with eight reconstructed but broken shards forming an opening of oval shape. The opening or hole was neatly done. And lastly, the box also contain one plastic bag with five plain body shards). Mudzunga Munzhedzi.	EIA		M. Moon, July 1985

1985/014.009	2930DB 043	Inanda Dam	Decorated shards (In this box there are 11 plastic bags and one large brown paper bag with decorated shards, some reconstructed and some not. There are also two loose decorated shards in the box. One large brown bag contains at least 13 different pots based on rim and lip shapes, as well as decoration patterns. 22 decorated and non-decorated rims have been identified. There are other 40 decorated shards in this bag, as well as another six plain shards. Each of the other 11 plastic bags contains a single pot, i.e. The first bag contain 33 Msuluzi decorated shards including six rims. Decorations are emphasized on the rim, neck and shoulder. Cross-interlocked hatching motifs appear on the rim, seven horizontal/parallel grooves appear around the neck, while quadrilateral grooves appear on the shoulder. The second bag contain one pot that was most probably near or at the smelting site because some of the shards have deformed because of heat, and have slag remains. There are 13 decorated shards including two rims. One band of cross-interlocked hatching motifs appear on the rim while two bands of at least three parallel/horizontal grooves and cross-interlocked hatching motifs appear on the shoulder. The third bag contain six decorated shards including one flattened and rim. The motifs on the rim are hatching and at least eight deep parallel/horizontal grooves around the neck. Hatched motifs appear on the shoulder. The fourth bag contain 24 Msuluzi decorated shards. Fifth bag contain 10 decorated shards. Sixth bag contain five decorated shards plus four undecorated rims and three plain body shards. Decorations here appear to be cross-interlocked hatching on the neck. One of the shards depicts hatching motifs. Seventh bag has three decorated shards; eighth bag contains two ?Msuluzi decorated shards; ninth bag contains four decorated shards. Cross-hatching motifs are only emphasized on the neck; Tenth bag contains six decorated shards; and lastly, the eleventh bag contains six decorated shards. A piece of putty (reconstruction material) has been applied on one shard to indicated what is lost could have looked like). Mudzunga Munzhedzi.	EIA		M. Moon, July 1985
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1985/014.010	2930DB 043	Inanda Dam	Bowl fragments (This box contains most probably five undecorated bowls. Four of the bowls have been bagged in their own large brown paper bag. The fifth bowl is stored loose in the box. All the bowls have been reconstructed but broken down. The loose bowl has 14 rim and body shards. It has a rounded lip. The first bag also has 14 rim and body shards. The lip is also rounded. The second bag contains eight rounded lip rim and body shards. The third bag contains 12 flattened lip rim and body shards. And lastly, the fourth bag contains 16 rounded lip rim and body shards. - Mudzunga Munzhedzi.	EIA		M. Moon, July 1985
1985/014.011	2930DB 043	Inanda Dam	Reconstructed bowls (At least nine bowls identified in this box. Bag 1 has one undecorated rim shard and two plain body shards. Bag 2 has three roughly-made undecorated rim shards, some reconstructed. Bag 3 has one black-burnished/graphite rim shard. Bag 4 has three undecorated roughly-made bowl rim shards. Bag 5 has one decorated bowl rim shard, rim is either lack-burnished or has graphite - three lines incised around the lower edge of rim. Bag 6 has one decorated bowl rim shard. Bag 7 has one undecorated bowl rim shard. Bag 8 has 13 undecorated and roughly-made bowl rim shards, some reconstructed, some not. There are also nine undecorated bowl plain shards in this bag. 1 reconstructed and nearly complete bowl - six roughly-made shards restored. - Mudzunga Munzhedzi.	EIA		M. Moon, July 1985
1985/014.012	2930DB 043	Inanda Dam	Grindstones (Two broken lower grindstones). -Mudzunga Munzhedzi.	EIA		M. Moon, July 1985
1985/014.013	2930DB 043	Inanda Dam	Bone charcoal, pot fragments, furnace frag (One bag of broken/fragmented bone with one broken upper grindstone; one small box with a small bag of charcoal; one small bag of two teeth; one small bag of a broken piece that looks like a figurine or pot bump - found inside of pot; one bag of furnace wall/floor with slag remains on it, two pieces of one broken iron ore; one large box with three bags of bone fragments and one small bag of shell; one bag of tuyère fragments, slag, and daga; one bag with at least five pots - one with six shards	EIA		M. Moon, July 1985

			portraying three bands of ?Msuluzi/Ndondondwane cross-hatched motifs on the neck, restored shards with three bands of ?Msuluzi/Ndondondwane cross-hatched motifs on the neck, one plain rim, at least eight plain shards, one shard showing slight decoration; one restored pot with at least four straight incisions/grooves around the neck, and pendant with cross-hatched incisions on shoulder; one bag of one Msuluzi decorated pot with one rim showing hatched motifs and nine continuous grooves around the neck; restored shards with pendant/chevron motifs on shoulder; one small decorated shard, two restored plain body shards). - Mudzunga Munzhedzi.			
1985/014.014	2930DB 043	Inanda Dam		EIA		M. Moon, July 1985
1985/014.015	2930DB 043	Inanda Dam	Plain shards (One bag of 25 plain body shards; one bag of at least 32 plain body shards; one bag of two undecorated rim shards; one bag of 52 plain body shards) - Mudzunga Munzhedzi.	EIA		M. Moon, July 1985
1985/014.016	2930DB 043	Inanda Dam	Plain body shards (This box has four bags of plain body shards although one large brown paper bag has a small zip lock bag inside with one small decorated shard. Decorations aren't very clear as the shard is too small but it appears that there are grooves on it. The same bag and another one like it contain about hundreds of shards. The other two bags are plastic bags - one is marked P31 and contains five plain body shards that seem to come from one pot. The last plastic bag contains 11 plain body shards including three that have been restored with glue. The restored three plus another loose one show sign of intentional grooving in order to make a hole on one side of the pot) - Mudzunga Munzhedzi.	EIA		M. Moon, July 1985

1985/014.017	2930DB 043	Inanda Dam	Plain body shards (This box has two large brown paper bags plus one plastic bag. One of the brown paper bags contains 40 plain body shards including three that have been restored. The shards seem to from the one pot. The other brown paper bag contains 62 plain body shards that may have come from one pot, while the last plastic bag contains 17 plain body shards, also coming from one pot) - Mudzunga Munzhedzi.	EIA		M. Moon, July 1985
1985/014.018	2930DB 043	Inanda Dam	Plain body shards (One bag of Msuluzi phase shards with hatched motifs on the neck - two restored; one bag of 24 plain body shards with six restored shards; one bag of three plain body shards; one bag of seven plain body shards; one bag of 23 plain body shards; one bag of 16 plain body shards; one bag of nine plain body shards) - Mudzunga Munzhedzi.	EIA		M. Moon, July 1985
1985/014.019	2930DB 043	Inanda Dam	Plain body shards (This box has four bags, each containing plain body shards: 1st bag contains 19 with some reconstructed and some not; 2nd bag contains 12; 3rd bag is marked P26 and it contains 28; and lastly, a bag marked P33 contains 37) - Mudzunga Munzhedzi.	EIA		M. Moon, July 1985
1985/014.020	2930DB 043	Inanda Dam	One reconstructed vessel, now broken (This pot has been reconstructed from five identifiable rims. Decorations appear on rim and neck. Rim decoration appears to be one band of hatching motifs whereas its neck is decorated by two bands of four deep horizontal/parallel groove and cross-interlocked hatching motifs all the way round. The rest of the shards are plain body shards. The pot can be identified as Msuluzi phase) - Mudzunga Munzhedzi.	EIA		M. Moon, July 1985
1985/014.021	2930DB 043	Inanda Dam	Three small boxes of ?MSA artefacts; three ?ESA cores	ESA, MSA		M. Moon, July 1985

1985/014.022	2930DB 043	Inanda Dam	Shards from collapse of reconstructed pot during the Tatham Art Gallery Ubumba exhibition, 1998 (The pot is decorated right on the rim, neck and shoulder. The rim clearly shows cross-interlocked hatching motifs. Seven horizontal/parallel thick grooves appear on and around the neck. Decorations on the shoulder seem to have cross hatching and horizontal grooves. There are also two semi-circular plain shards that are neatly cut, suggesting that there was a hole or more onto the pot for a certain purpose) - Mudzunga Munzhedzi.	EIA		M. Moon, July 1985
1985/014.023	2930DB 043	Inanda Dam	One incisor; possible human skull fragments.	EIA		M. Moon, July 1985
1985/014.loose	2930DB 043	Inanda Dam	One reconstructed pots; six reconstructed pots; two reconstructed pots; one reconstructed pot; one reconstructed pot.	EIA		M. Moon, July 1985
1986/026	2929DD 107	Yellowwood park	Bored stone, handaxe.	ESA, LSA		M. Moon, Nov 1983
1986/028	2930DD 109	Richmond 845	Shards EIA (Msuluzi Ntshekane) (one decorated Msuluzi rim; three Ntshekane neck shards; five other Msuluzi shards) - Mudzunga Munzhedzi.	EIA		M. Moon, Sept 1983
1986/029.001	2930DB 044	Inanda Dam wall	MSA stone artefacts.	MSA		M. Moon, Oct 1984

1986/029.002	2930DB 044	Inanda Dam	One large hand-axe, two hand-axe/pick, one hand-axe/core, two cores, plus three other flake stone point-like artefacts, plus one flake, all in sandstone or quartzite. Two small boxes of MSA stone flakes and points, in hornfels and other stone.	ESA, MSA		M. Moon, Oct 1984
1986/030	2930DD 108	Richmond 845	Ceramic bottle (fragment), Mzonjani period pot (This box has one ESA tool and one ceramic bottle of special interest. The bottle was found in 21 pieces of pottery directly beneath the Mzonjani pot which is noted to be on display. They belonged to a completely different pot or vessel which had a long slender neck - approximately 50-60 mm in diameter with ridge on both side and a distinct lip, almost like an urn. These were in a red clay and crumbling. See sketch for position of pot. According to Mike Moon, these pots were taken to Tim Maggs for further investigation (Ward 2004). The small urn-like vessel was reconstructed as far as possible. No explanation was possible]. When this pot was found it had just been after some heavy rains and the newly made sand road was eroded) - Mudzunga Munzhedzi.	EIA		M. Moon, Aug 1984
1987/016	2930DD 112	Klaarwater 1	Shards of at least two pots. Hatched band on all rims. Small isolated motifs on the shoulder, including ladder-like motifs, quadrilateral shape of short incised lines and two lines of impressions. Most probably from a pit – Mudzunga Munzhedzi.	EIA		M. Moon, Nov 1987
1987/017	2930DD 113	Klaarwater 2	At least 10 pots from various phases including Msuluzi and Ntshekane, plus 2 bowls: 6 pots are Ntshekane, 1 rare lip-notched rim, 1 pot with studs on 8 bands of opposed hatched neck bands and on a shoulder band, probably 2 large bowls of the Ntshekane phase. 4 shards represent 4 Msuluzi pots. 1 pot that does not seem to fit in with the rest in terms of context - this might have been wrongly labelled - the pot has isolated quadrilateral motifs on lower shoulder. It is of the Mzonjani phase. A bunch of undecorated body shards. Because of the size of the refitting shards (which make up a bottomless pot), the Ntshekane phase material probably comes from a pit) - Mudzunga Munzhedzi.	EIA		M. Moon, Nov 1987

1987/017.loose	3030BC 069	Umdoni Park	Pot with finger impressions.	EIA		M. Moon, Nov 1987
1987/018.001	2930DB 048	uMngeni Valley	Seeds, decorated rims and shards, plain shards. (The pots were most probably collected from the pit. Both pots have been reconstructed. The big pot's decorations appear on the rim, with hatching motifs; and on the shoulder, with double isolated cross-hatched dice-shaped motifs sitting against each other, with a single oblique incision across. The small pot's decorations appear on the rim and also on the shoulder. There are single band chevron motifs with horizontal grooves inside the triangle shapes. However, there seem to be at least other two pots that can be identified by Msuluzi decorated shards and plain body shards) - Mudzunga Munzhedzi.	EIA		M. Moon, Nov 1987
1987/018.002	2930DB 048	uMngeni Valley	Pottery, upper grindstone, snuffbox shale, limp slag (Pottery dump (or remains of pit) - portion of medium sized pot, portion of a ?bowl, other shards mainly undecorated, lumps of sandstone packed around sides and below pottery, few pieces of snuffbox shale. The pottery was very weathered, one large piece of pottery treated on inside surface with Ponal wood glue. Moon originally found remains of 3 pits on the river side of the road. At least one may be Mzonjani phase. Pits labelled Sites A, B, C. There are also two upper grindstones which Whitelaw collected when he walked over the site in 1987 from the bulldozed surface. There is also one piece of slag) - Mudzunga Munzhedzi.	EIA		M. Moon, Nov 1987
1988/005.001	2930DB 047	Inanda Dam	Three decorated pots and one decorated bowl (This box contains at least five pots that were collected from the pit. Pot include a small black pot with the base neatly cut out, with one band of cross-hatched motifs on the neck; a part of a bowl with black graphite burnish, which had six sets of very thick grooves which ran from lip to lip and intersected at the base. Third pot is represented by five reconstructed shards, with three showing hatching motifs on the neck. Fourth pot shows no decoration on its everted rim but on the neck and shoulder. Cross-hatching on the neck and isolated ladder-like blocks forming arrow	EIA		M. Moon, June 1988

			shapes pointing upwards do appear on the shoulder of the pot. The pot was found in a midden. The fifth pot is only restored pieces of the shoulder. There are other several plain body shards from all these pots. The pots have been identified as Ndondondwane phase. It is evident by the nature of preservation, i.e. the amount and size of the shards that some of this came from the pit) - Mudzunga Munzhedzi.			
1988/005.002	2930DB 047	Inanda Dam	One EIA pot & plain shreds (This box contains one reconstructed Ndondondwane pot with decorations only on its neck. The decorations depicts three bands of cross-hatched motifs. With this pot are two burnished (red and black?) shards, one loose rim, and another 22 plain body shards that are stored loose. In the box there are other two large white boxes with, mostly plain body shards and one piece of slag. First white box contains 80 plain body shards including nine burnished shards stored in a small brown paper bag. The second box contains 33 plain body shards and one undecorated rim) - Mudzunga Munzhedzi.	EIA		M. Moon, June 1988
1988/005.003	2930DB 047	Inanda Dam	Pot, rims decorated shards seven charcoal.	EIA		M. Moon, June 1988
1988/005.loose	2930DB 047	Inanda Dam	One loose pots.	EIA		M. Moon, June 1988
1988/006.001	2930DC 035	Shongweni	Two hand axes & cleavers.	ESA		M. Moon, Dec 1987

1988/006.002	2930DC 035	Shongweni	Two choppers, two cleavers, one hand axe.	ESA		M. Moon, Dec 1987
1988/006.003	2930DC 035	Shongweni	Two hand axes & cleavers three flakes.	ESA		M. Moon, Dec 1987
1988/006.004	2930DC 035	Shongweni	Two hand axes core one clever chopper.	ESA		M. Moon, Dec 1987
1988/006.005	2930DC 035	Shongweni	Handaxe, cleavers, chopper.	ESA		M. Moon, Dec 1987
1988/006.006	2930DC 035	Shongweni	Handaxe, chopper.	ESA		M. Moon, Dec 1987
1988/006.007	2930DC 035	Shongweni	Handaxe.	ESA		M. Moon, Dec 1987

1988/006.008	2930DC 035	Shongweni	Handaxe, chopper.	ESA		M. Moon, Dec 1987
1988/008	2930 DD 114	Klaarwater	MSA artefacts.	MSA		M. Moon, April 1988
1988/013	2930DB 049	Inanda Dam	Pot shards, eight glass beads, six seeds, charcoal, porcelain, slag , worked bone, microfauna, diagnostic and adiagnostic bone (There are two large white boxes for this accession with various artefacts, i.e. one box contains nine pieces of slag; four large bone with cut mark of which one of the has been restored and been worked or has worn out as a result of usage; two small worked bone; microfauna; one piece of shell if not skull fragment; diagnostic and adiagnostic bone; burnt bone; six black-burnished shards, eight other burnished shards, one red-ochered shard, and 31 other plain shards. The other large white box contains 8½ colourful glass beads, two pieces of green glass, one piece of brown porcelain, floatation, and charcoal) - Mudzunga Munzhedzi.	LIA		M. Moon, June 1988
1990/004	2930DD 117	Orient Hills	Shards, charcoal, teeth, daga, stone artefacts incl. upper grindstone. Plus eight ?Sangoan stone artefacts labelled Isipingo Hills. (There are ESA tools; two large white boxes with LIA pottery, daga, bone and charcoal in this box. One large white box contains a brown paper bag with at least 24 different pot, represented by decorated and undecorated rim lips and body shards. Decorations on five lips depicts notching motifs while decorations on other shards depict nail-stamping on two shards, fine incisions on another three shards, and comb-stamped marks on one red-burnished shard. Red ochre seems to have been applied on one of the undecorated rim shards. Another interesting piece of pottery is a small object that looks like a long bump with a thick and deep groove on one broke end which could have been a hole for a string. There are other 14 plain body shards in the same	ESA, LIA		M. Moon, Nov 1989

			white box; two pieces of daga whereby one of them depicts stamping marks that look like they were made from maize. It could be the surface of the floor or wall. The other large white box contains two zip lock bags with five teeth and charcoal) - Mudzunga Munzhedzi.			
1990/005.001	2930DD 118	Hilltop site	Decorated and plain shards (The box contain at least three pots stored loose. These pots have been reconstructed but now broken down. One pot is decorated and one is not. They both have everted rims and not necks. Decorations on both pots suggests that they are from Msuluzi phase. One has hatched motifs on the rim, and one has cross-hatched rim and two horizontal/parallel grooves with chevron motifs around the shoulder. There 23 undecorated shards associated to these pots that have been identified. There is also a large plastic bag with at least three pots inside, represented by 17 hatched rims and two undecorated rims. There are other two plain shards in this bag) - Mudzunga Munzhedzi.	EIA		M. Moon, Aug 1990
1990/005.002	2930DD 118	Hilltop site	Plain shards (There are 51 plain body shards including four that have been restored. The shards seem to be from one pot. Also inside the box is one large white box with 11 plain body shards) - Mudzunga Munzhedzi.	EIA		M. Moon, Aug 1990
1990/005.003	2930DD 118	Hilltop site	Plain shards (Box contains over at least 100 plain body shards stored loose and two large white boxes with one containing 11 plain body shards from dumping. Some shards are showing signs of charcoal; and the other one containing 20 plain body shards and two chunks of charcoal, also collected from dumping of Hilltop Site) - Mudzunga Munzhedzi.	EIA		M. Moon, Aug 1990
1990/006.001	2930DD 119	Inanda reserve (quarry)	Dec pottery, plain shards, iron (There are at least 18 pots in this box, some are stored loose in the box and some are bagged in a plastic bag, some have been reconstructed and some have not. At least two are bowl shards. Decorations are emphasized on their rims, necks and shoulders. Most of them are hatched on their rims. One shard depicts cross-interlocked and hatched motifs on the neck. One depicts hatched motifs on the rim and two bands of cross-hatched motifs no the neck. Then box also contains two large white boxes, one with three pieces of	EIA		M. Moon, Aug 1990

			slag, one tuyère fragment and one piece of iron ore; and the other with five plain body shards and one piece of slag) - Mudzunga Munzhedzi.			
1990/006.002	2930DD 119	Inanda reserve (quarry)	Plain shards, slag, decorated pottery, tuyère, ore, surface finds (This box contain at least seven pots. Three reconstructed pots are store loose in the box together with four plain body shards. There is also a large white box inside with 27 plain body shards. One medium size plastic bag contains five decorated shards and a small foil packet with possibly metal fragments. Decorations on these shards depict hatching motifs on three of them, one fine groove right on the lip of a shards, one with quadrilateral motifs on the shoulder. One of the reconstructed pot depicts hatching motifs on the rim; another one depicts similar motifs on the rim but with four isolated crossed incisions on the shoulder; and the last one also depicts hatching motifs on the rim, and three isolated oblique branch-like motifs on the shoulder. The pottery from this site have been identified as Matola/Mzonjani phase) - Mudzunga Munzhedzi.	EIA		M. Moon, Aug 1990
1990/006.003	2930DD 119	Inanda reserve (quarry)	Dec pottery, large shards (There are at least twenty pots in this box. There are 27 rim shards, including 19 decorated and eight undecorated. Five of the pots have been reconstructed although three remain restored and two have broken down. There are possibly at least bowls. There are other six decorated and two undecorated shards. Decorations on these pots include hatching motifs on the rims, hatched and ladder-like motifs on the rim, hatching and horizontal/parallel grooves on the rim with hatched-chevron motifs on the shoulder, hatched rim with nail-stamping on the neck. One pot depicts irregular nail-stamped motifs on the shoulder and isolated hatching motifs on the shoulder. Another pot depicts one thick groove just below the lip, hatched on the neck, and then quadrilateral motifs on the shoulder. One of the shards depicts leaf-like motifs on the ?shoulder) - Mudzunga Munzhedzi.	EIA		M. Moon, Aug 1990

1990/006.004	2930DD 119	Inanda reserve (quarry)	Plain body shards (Box contains 82 plain body shards collected from Pit 3) - Mudzunga Munzhedzi.	EIA		M. Moon, Aug 1990
1990/006.005	2930DD 119	Inanda reserve (quarry)	Decorated pottery, bone, charcoal, bowl, tuyère, furnace fragments, and smelting remains (There are 28 plain body shards stored loose in this box. Two of those have been reconstructed with one Msuluzi decorated shard. Judging from the size, texture and colours of the shards one can assume that these plain body shards belong to more than one pot. There are also three large white boxes and two small white boxes with various artefacts in this box. The first large white box contains at least 10 pots. This is because of the shapes and patterns on the rims identified. From these rim shards there are at least two bowls. Eight of the rims are decorated and one is not. There are other nine decorated shards that appear to be neck and shoulder shards. All these shards were collected from a slag deposit. The second large white box contains a chunks of charcoal collected from a single piece in a furnace dumping. The third large white box contains three pieces of non-vitrified daga, one vitrified daga, and one tuyère fragment. One piece of daga depicts marks of grass mat. Both two small white boxes contain bone identifiable and non-identifiable bone fragments from Pit 3 and slag deposit) - Mudzunga Munzhedzi.	EIA		M. Moon, Aug 1990
1990/006.006	2930DD 119	Inanda reserve (quarry)	Daga, furnace frag, vitrified (This box contain nine non-vitrified daga from furnace, and 10 vitrified pieces. Three of the vitrified pieces contain slag). Note that two of the non-vitrified daga have been restored. It has been noted that seven of the vitrified furnace fragments have been taken out for IA display in September 1996) - Mudzunga Munzhedzi.	EIA		M. Moon, Aug 1990
1990/006.007	2930DD 119	Inanda reserve (quarry)	Daga, furnace frag (This box contains 32 large and small pieces of daga, i.e. furnace fragments) - Mudzunga Munzhedzi.	EIA		M. Moon, Aug 1990

1990/006.008	2930DD 119	Inanda reserve (quarry)	Daga, slag, furnace frag, sand sample (This box contains 19 pieces of large and small daga, i.e. furnace fragments. There are other three pieces of daga with vitrified surfaces. The box also contains 11 large and small pieces of slag. Latly, there is a plastic container with a sample of surface sand) - Mudzunga Munzhedzi.	EIA		M. Moon, Aug 1990
1990/006.009	2930DD 119	Inanda reserve (quarry)	Daga, iron ore, decorated and plain pottery, slag, ?tuyèré, furnace frag, Matola sf shards (This box contains the Mzonjani pottery in a plastic bag labelled Matola box 9 , i.e. two bowls, four decorated everted pots, and one undecorated rim shard. Decorations include hatched motifs on the rims, quadrilateral motifs, sharp curved stitch-like motifs, and leaf-like motifs on the shoulders of the pots. Also stored in this box are three pieces of daga, presumably from furnace wall. There is also a large white box containing at least four pots, three decorated rims, one undecorated bowl, and one decorated ?shoulder shard. The same box also includes one piece of iron ore, five tuyèré fragments, and seven pieces of slag. Inside the large white box there is a small white box with nine pieces of iron ore and two pieces of slag). It has been noted that two pieces of furnace fragments have been taken out for IA display in September 1996) - Mudzunga Munzhedzi.	EIA		M. Moon, Aug 1990
1990/006.loose	2930DD 119	Inanda reserve (quarry)	Whole decorated pot Msuluzi phase x2	EIA		M. Moon, Aug 1990
1992/007	2930DB 054	Molweni	Reconstructed Mzonjani pot and shards (There are 14 shards in this box including three rims, two of those have been reconstructed. There are additional 11 plain body shards. Two of those have been reconstructed. The pot and shards seem to come from the Mzonjani phase) - Mudzunga Munzhedzi.	EIA		M. Moon

1992/144	2930DB 055	Molweni	Flake, upper grindstone, plain shard.	MSA, LIA		M. Moon
1992/145	2930DB 056	Molweni	EIA shard? (One shard slightly showing some decoration that looks like comb-stamped motifs) - Mudzunga Munzhedzi.	EIA		M. Moon
1992/146	2930DB 057	Molweni	Shards, tuyère frag, lower grind stone (Four plain body shards and three LIA tuyère fragments; one complete lower grindstone) Mudzunga Munzhedzi.	LIA		M. Moon
1993/018	2930DD 126	Inanda Cemetery	EIA decorated, Msuluzi shards, ?mask frag-cobra head. (There are 73 ?Msuluzi decorated and one undecorated rim/neck shards; and another 75 decorated shards from both neck and shoulder. Also included in a separate small white box is a ?mask fragment that looks like a snake (cobra) head) - Mudzunga Munzhedzi.	EIA		M. Moon, 1993
1993/019	2930DB 054	Molweni Hilltop	EIA, Msuluzi phase, rims, body shards (A few potshards, one of which is Ndondondwane type. Collected on 11 November 1993: five rims and two body shards with Msuluzi decoration. Emphasis of decorations appear on the rims whereas one depicts hatching and horizontal lines, as well as hatched triangular pendant on the shoulder. One neck shard depicts hatching on triangle shapes pointing up. The other rim shard shows hatching motifs only) - Mudzunga Munzhedzi.	EIA		M. Moon, 1992
1994/028	2931BA 011	Dunn's Reserve	LIA pot shards, beads (There are three LIA pots in this box. Included are 16 shards, i.e. four decorated and undecorated rims, two having comb-stamping motifs on the neck; one neck shard shows notching motifs on the lip; the other 11 are red ochre-burnished, also with comb-stamping motifs, and some undecorated. The pots might be from Moor Park	LIA		M. Moon, 4 Nov 1994

			phase. In addition there is also one piece of soft grey stone (probably worked or used); 33 glass beads (eight blue, 24 white, one brownish); as well as one fragment of porcelain) - Mudzunga Munzhedzi.			
1995/003	2931AD 065	Hyde Park 10233	LIA plain body and rim shards (Two LIA rims and four plain body shards) - Mudzunga Munzhedzi.	LIA		M. Moon, 23 July 1991
1995/004.001	2930DB 048	uMngeni Valley sand borrow	Pot no 1, pot A, bowl, pieces of pottery and tuyère from pot A (Five pots are stored loose in this box including one small bottomless reconstructed bowl; one curved everted pot with cross-hatched motifs on the neck; two shards of an everted rim with irregular horizontal deep incisions around the neck; one everted pot with oblique lines over hatching motifs on the rim; one shard with horizontal lines motifs on the shoulder. There is a large white box with two rims depicting cross-hatched motifs; nine plain body shards; two tuyère fragments) - Mudzunga Munzhedzi.	EIA		M. Moon & G. Whitelaw
1995/004.002	2930DB 048	uMngeni Valley sand borrow	Pottery (There are at least eight different pots in this box. Eight decorated rim/neck shards show similar size and pattern of motifs. Such motifs are cross-hatching. Second pot depicts hatching and horizontal motifs on the rim. Third pot has hatching motifs on the neck. Fourth pot is represented by one plain rim shard. Fifth pot shows three bands of cross-hatching motifs on the neck. Sixth pot is represented by a neck shard with zig-zag motifs. Seventh pot is represented by one plain rim which could be a bowl. There are other 14 decorated shards, mostly associated with the pots described above. In addition to that, the box also contains other 36 plain body shards associated to the pots described above. Amongst the 36 shards is a tuyère-like fragment) - Mudzunga Munzhedzi.	EIA		M. Moon & G. Whitelaw

1995/004.003	2930DB 048	uMngeni Valley sand borrow	One small and almost complete pot without decoration, pot no 2 and pieces of pottery, pieces of a pot broken by a bulldozer, pieces of a bottomless pot and pottery from a dumping. (Judging from size of shards and decorations emphasized there are at least nine pots in this box. One is stored loose in the box shows fine vertical incisions on the rim, at least six fine parallel/horizontal incisions around the neck, and triangle pendant with horizontal incisions on the shoulder. This pot has been reconstructed but now broken down. The second pot seem to be from Msuluzi phase. It adopts hatched motifs on the neck and nothing on the lip. The other five pots are bagged in one bag. One has cross-hatched motifs on the neck; one has cross-hatched motif on the rim and isolated leaf-lie motifs on the shoulder, lying horizontally; one has no decoration on the rim but cross-hatched motifs on the neck, two bands of multiple parallel grooves and ladder lying horizontally around the shoulder. There are other two decorated shards and on undecorated in this bag. There is another broken pot stored in a large white box. And lastly, there are at least 17 other plain body shards in the same white box) - Mudzunga Munzhedzi.	EIA		M. Moon & G. Whitelaw
1995/004.004	2930DB 048	uMngeni Valley sand borrow	Soil sample, ?daga, ?tuyèré, ?decorated and plain, EIA pottery, ?slag,2? Grindstone fragments (There are five pots identified in this box, four decorated and one undecorated. First is an everted pot with long hatching and short horizontal lines on the rim, seven horizontal/parallel deep and thick grooves on the neck, and pendant triangles with hatching and horizontal motifs. Second pot cross-hatched motifs on the neck. Third pot has cross-hatching motifs on the rim. Fourth pot has not decoration on the rim but fine hatching on the neck in not shoulder. The fifth pot is not decorated. There are other two plain body shards. There are also two bags full of tuyèré fragments, one with 16 fragments, and the other with 29 fragments. There are also two bags with slag, one with one huge chunk, and one with at least 10 large and small chunks together with one plain shard, one tuyèré fragment, and one piece of iron ore. Also in this box are two bags with two pieces of grindstone and two pieces of daga each. Lastly, are five containers of soil sample) - Mudzunga Munzhedzi.	EIA		M. Moon & G. Whitelaw

1995/004.005	2930DB 048	uMngeni Valley sand borrow	Slag, ?flake, three hand axes (ESA) bone (This box contains one huge and heavy piece of slag from sand burrow; four bags of large and small bone; and ESA tools) - Mudzunga Munzhedzi.	ESA, EIA		M. Moon & G. Whitelaw
1995/004.006	2930DB 048	uMngeni Valley sand borrow	One lower grindstone.	EIA		M. Moon & G. Whitelaw
1995/004.007	2930DB 048	uMngeni Valley sand borrow	Stone artefacts: Two rough handaxes, two pick-like artefacts.	ESA		M. Moon & G. Whitelaw
1996/002.001	2930DB 048 Ext.	Inanda Mission Reserve	Feature 26: Msuluzi pottery, soil samples (Seven pots identified in this box. First pot has a curved everted rim with cross-hatching, one band of horizontal lines with hatched triangular pendant on the shoulder. Second pot has a curved everted neck with three bands of rattlesnake hatchings, horizontal lines with hatched triangular pendant. There are also five rim shards of which three of them have been reconstructed. One could suggest there are bowl rims by looking at the shapes. There are many other plain body shards associated with these pots. Included also in this box are one upper grindstone, one rough stone, one burnt bone, three bags of soil sample, charcoal, a bag with chunks of bone, shell, iron ore that were collected from next to burial 1. Human remains from this box have been moved to human remains section) - Mudzunga Munzhedzi.	EIA, LIA		M. Moon
1996/002.002	2930DB 048 Ext.	Inanda Mission Reserve	Feature 26: Burial one human remains.	EIA		G. Whitelaw, M. Moon, R. Yeadon

1996/002.003	2930DB 048 Ext.	Inanda	Seven shards representing six Msuluzi vessels, one shard Msuluzi bowl, one shard gag shape ?vessel, one piece EIA tuyère, several lumps grass impress daga, six decorated Msuluzi shards, one decorated bowl, one plain bowl, one lump slag (There three bags with pottery and one with 17 pieces of daga and one piece of tuyère. One of the bags with pottery contains seven Msuluzi representing six vessels. All six vessels are everted and decorated. First vessel is decorated with two bands of cross hatching motifs on the necks; second one is decorated with cross-hatched motifs on the rim and one plain band on the neck; third one is decorated with cross hatched motifs on the neck; fourth one has an everted lip, stamped hatching motifs on the rim and six parallel/horizontal grooves around the neck; fifth one is decorated with cross-hatched chevron motifs on the rim and one band of cross hatching on the neck; and last one is decorated with two bands of cross-hatched chevron motifs and segments of five parallel/horizontal grooves (segmented by double oblique lines). The other bag contains seven decorated shards from neck and shoulder areas, one plain body shards and one piece of slag. Also in the bag are two rims - decorated and undecorated. The last bag with pottery contains two bowl rims - one decorated with interlocking cross-hatched motifs on the rim and graphite on the body, and the other rim is plain) - Mudzunga Munzhedzi 22/10/2021.	EIA		M. Moon
1996/002.004	2930DB 048 Ext.	Inanda	Two shards Matola bowl, five decorated shards (four vessels) several plain body shards, two small polished slabs, soil (This box contains a bag with five decorated Mzonjani shards, one undecorated shard and one undecorated bowl shard. One shard shows hatching motifs on the rim, one shows cross hatched motifs on the rim and hatched triangle shapes on the shoulder. The other two decorated shards show five thick and deep grooves on the neck. There are 64 plain body shards, one small plain curved shard that looks like a piece of a flat-based pot, one undecorated bowl shard, two pieces of ?lower grindstones, one small piece of rough stone, as well as soil sample) - Mudzunga Munzhedzi 22/10/2021.	EIA		M. Moon

1996/002.005	2930DB 048 Ext.	Inanda	Nine shards from one? Matola vessel, three decorated shards, one decorated rim with plain band between bands of neck and body decoration, one bovid tooth (The box contains three bags with Mzonjani and Msuluzi pottery plus one bovid tooth. First bag contains 10 shards from one pot with nine decorated and one undecorated. Decorations appear on the everted rim, neck and shoulder whereby the rim depicts hatching and one hatched band while the neck has four parallel/horizontal lines around with hatched chevron/triangle shapes below. The second bag contains one Msuluzi shards depicting cross-hatching motifs on the flattened lip rim. Hatched triangle shapes (chevron also appears on the shoulder). Also included in this bag one bovid tooth. The third bag contains one Mzonjani rim, two other decorated shards which appears to be the neck and shoulder. There are other five plain body shards in this bag) - Mudzunga 22/10/2021.	EIA		M. Moon
1996/002.006	2930DB 048 Ext.	Inanda	One bottomless decorated? Matola pot, shards of ?Four ?Five decorated vessels, one shard with ground edge, six plain body shards, one bag sand (There is one reconstructed bottomless ?Mzonjani pot with decorations on its neck and shoulder. Decoration motifs depict cross hatching on the neck, hatched chevron with leaf-like motifs lying in oblique angle under each triangle shape. There are also three bags with potshards, first one with nine plain body shards; second one with four decorated rim and neck shards. Decoration on these shards include hatching and nail-stamping. Third bag contains two reconstructed potshards plus one small pot fragment. This reconstructed fragment depicts some decoration on the neck. Last bag contains soil sample) - Mudzunga 21/10/2021.	EIA		M. Moon
1996/002.007	2930DB 048 Ext.	Inanda mission reserve	Two good tuyère's, slag, two Ntshekane shards, ore? (There are three vitrified tuyère fragments in this box; eight large chunks of slag of which one attached to the tuyère and one stuck with stone; one iron rich stone/iron ore. Included in the box is one plastic bag with two Ntshekane shards, i.e. a rim with an everted lip, slightly showing hatching motifs; and small fragment possibly from the neck with bands of cross-hatched motifs) - Mudzunga Munzhedzi 21/10/2021.	EIA		M. Moon

1996/002.008	2930DB 048 Ext.	Inanda mission reserve	Msuluzi type pot frag (This box contains very thick and large pot fragments from Msuluzi phase. There are also thin shards in the box. There are five diagnostic shards in this box of which three are decorated, i.e. an everted rim and neck with cross hatching motifs, as well as hatched triangle shapes on the shoulder. The other two diagnostic shards are plain rims. The other 36 are plain body shards) Mudzunga Munzhedzi 22/10/2021.	EIA		M. Moon
1996/002.009	2930DB 048 Ext.	Inanda mission reserve	Bowl which form lid for Msuluzi pot-loose, Msuluzi pot frag (This box contains one plastic bag with 11 bowl rim shards. Some have been reconstructed and some have not. The box also contains another eight rim shards from another vessel. Most of the rims are not decorated. There are other 14 decorated shards stored loose in the box from the same vessel, which 11 of them are neck fragments, and five are shoulder fragments. Decoration on the neck depicts a two bands of interlocked cross hatching. Hatching motifs are visible on at least three shoulder shards. There are other nine loose plain body shards in the bag and 18 stored loose) - Mudzunga Munzhedzi 18/10/2021.	EIA		M. Moon
1996/002.010	2930DB 048 Ext.	Inanda mission reserve	Pottery, shards, slag (The box contains six Msuluzi shards with decorative motifs depicting horizontal grooves on the neck of two shards, cross hatching also on the neck of one shard, cross hatching with horizontal lines also on the neck of another shard, as well as four bands of cross hatching on the neck one broken shard. There is also one bag with one stone with three grooves, five pieces of slag, and one decorated Msuluzi shard) - Mudzunga 19/10/2021.	EIA		M. Moon
1996/002.011	2930DB 048 Ext.	Inanda Mission Reserve	Matola pottery from feature 44, Msuluzi pottery from feature 8 (Four bags of Mzonjani pottery are stored in this box. First bag contains at least five pots emphasized with different decorations. Decoration emphasis include two bands of cross hatching on rim and neck; cross hatching motifs on rim. There are two more plain rims in this bag, as well as other 15 plain body shards. The second bag contains at least three Mzonjani pots whereby three decorated neck shards from one pot, one decorated rim shard, another one decorated neck shard from a different pot, as well as 11 plain body shards have been identified. Decorations on these pots include cross hatching on the neck; hatched	EIA		M. Moon

			chevron motifs on the rim. The third bag contains at least pots. First pot is bottomless and represented by five shards. It shows at least two bands of cross hatching motifs on the neck. Another pot shows distinctive decorations on the neck whereby cross hatching motifs, a band of cross hatching motifs, and hatched chevron motifs. There are two or three more decorated shards, as well as another two plain body shards. In addition to that there are also 27 plain body shards plus one piece of iron ore) - Mudzunga Munzhedzi 20/10/2021.			
1996/002.012	2930DB 048 Ext.	Inanda Mission Reserve	Msuluzi pottery, cattle bones (There are two bags with pottery and one with cattle bones in these box. The box contains at least six Msuluzi pots. These pots can be identified by seven roughly made and undecorated rims shards whereby one of them shows fingers impression suggesting the pot was unfinished or the impression was made deliberately. Decorated pots show cross hatching motifs on the necks and pendant triangle hatching on the shoulder; horizontal lines between hatching on the rim of one pot; hatching with oblique grooves and pendant ladder-like motifs on the shoulder; as well as hatching and thick horizontal/parallel lines on the neck. There are also other nine plain body shards) - Mudzunga Munzhedzi 19/10/2021.	EIA		M. Moon
1996/002.013	2930DB 048	Inanda Mission Reserve	Human remains from Feature 45.	EIA		M. Moon
1996/002.014	2930DB 048	Inanda Mission Reserve	Cattle bones, probably LIA.			M. Moon

1996/002.015	2930DB 048	uMngeni Valley sand borrow	Faunal material from Feature 46.	EIA		M. Moon
1996/002.loose	2930DB 048	Inanda Mission Reserve	Pot 1 large lower grindstone.	EIA		M. Moon
1996/004	2930DB 046		EIA ceramic head? Fragments x 2; miscellaneous stone artefacts incl. ?Howieson's Poort, three ESA artefacts (one pick-like object, possible a flake; one small handaxe; one ?flake) (One decorated piece of ceramic head?) - Mudzunga Munzhedzi 22/10/2021.	ESA, MSA, EIA		M. Moon
1997/010.001	2931CA 174	Zimbali	LG, Mzonjani, phase bowls, pottery, slag, bone, ceramic piece, soil sample (This box contains four bags with various material; one large white box with a total of 22 bowl shards with different shapes. Some bowl shards have been reconstructed including the three that show comb stamping motifs right on the sharp curve which separates the rim from the body. The first bag contains one undecorated shard, one bone fragment and one piece of slag. The second bag contains soil sample with a bit of shell fragments. The third bag contains 59 diagnostic shards from Mzonjani phase. The fourth bag contains 36 diagnostic body shards, also from the Mzonjani phase. There are also three reconstructed bowl shards stored loose in the box. This material was collected from surface) - Mudzunga Munzhedzi 19/10/2021.	EIA		M. Moon, 13 April 1997
1997/010.002	2931CA 174	Zimbali	Mzonjani diagnostic and adiagnostic pottery, shell, metal, stone.	EIA		M. Moon, 13 April 1997

1997/010.003	2931CA 174	Zimbali	Diagnostic and adiagnostic pottery, charcoal, smooth stone (This box contains a bag with 14 pieces of daga and one piece of plain pottery; a bag with six decorated and five undecorated rim shards - decorations depict single horizontal groove below the lip and hatching motifs. There are other four decorated shards that probably comes from the shoulder. There are also six bowl rim shards and one plain body shard in this bag. Also in the bag are two canisters of floated and non-floated charcoal; one lower grindstone. One last bag contains at least 50 plain adiagnostic shards). - Mudzunga Munzhedzi, Nov 2021.	EIA		M. Moon, 13 April 1997
1997/011	2931CA 175	Zimbali	Mzonjani diagnostic shards, long bone, soil sample, ceramic, pottery, glass, stone, shell, slag? (One bag with soil sample; a bag with three pieces of porcelain, one piece of iron ore, two pieces of slag; a bag with two pieces of glass, one piece of porcelain, one piece of slag, one flake, one rim shard; a bag with 14 glass pieces including a bottle stopper; one broken long bone; and Mzonjani shards being represented by 21 rim shards of which more are decorated - one has notches on the top edge of the lip, horizontal incision around the bottom edge of the notches, and isolated vertical line with notches across. There are also three bowl rim shards - two are decorated whereby one depicts two bands notched lip and nail stamping motifs on the sharp curve that separates lip from the body. The other one depicts comb stamping motifs right on the sharp curve that separates lips from the body. There is also one red-burnished rim shard). Mudzunga Munzhedzi, Nov 2021.	EIA		M. Moon, 18 April 1997
1997/012.001	2931CA177	Zimbali	Pebble tools.	ESA		M. Moon, 18 April 1997
1997/012.002	2931CA 177	Zimbali	Hammerstone, flakes from pebbles.	ESA		M. Moon, 18 April 1997

1998/004	2930DD 131	Giba Gorge	EIA pot frag (This box contains three white large boxes, each containing fragments of at least three different pots. First box contains three decorated and six undecorated shards. The pot is partly reconstructed. Decorations are emphasized on the rim, neck and shoulder. The rim depicts hatched motifs, whereas the neck is decorated by the two bands of double lined chevron/zigzag and seven horizontal/parallel grooves. The shoulder is decorated by double lined chevron/zigzag motifs. Second box contains seven decorated and nine undecorated shards. The rim is emphasized with hatching motifs whereas the neck is emphasized with double-lined chevron/zigzag motifs. The same motifs on the neck are also emphasized on the shoulder for this pot. The third pot six decorated and 10 undecorated shards. Two shards are glued together as a means of reconstruction. The rim is emphasized with hatching motifs. The neck is emphasized with double-lined chevron/zigzag motifs. The shoulder depicts three bands of stamping motifs between two parallel/horizontal lines, single-lined chevron/zigzag motifs, and double-lined chevron/zigzag motifs). Mudzunga Munzhedzi, Nov 2021.	EIA		M. Moon, Jan 1998
1998/005	2930DB 048	Bridge site	Upper grindstones, maize cob, bone and teeth, glass beads, stoneware jar shards, charcoal (There are two large white boxes and one plastic bag containing material from this site. The first box contains 10 fragments of greenish/brownish glass bottle(s), four blue/greenish glass bottle(s), two earthenware/ceramic bottle(s), and one rusted metal nut. The second box contains one maize cob, one bone, two teeth, 50 ml canister with charcoal, as well as one 25 ml canister with two small vertebrae and 53 complete glass beads and bead fragments). The plastic bag contains two broken upper grindstone). - Mudzunga Munzhedzi, Nov 2021.	EIA, LIA, HIS		M. Moon, June 1998
2003/002	3030BB 089	Amanzimtoti	Stone tools.			M. Moon

2003/003.001	2930DB 047	Inanda Dam Site	Stone tools.			M. Moon
2003/003.002	2930DB 047	Inanda Dam Site	Stone tools.			M. Moon
2009/005	2930DD 026	Forest Hills	EIA shards plus LIA shards of a single small pot (This box contains one LIA base of small flat-bottomed pot and some shards from the same pot; one small piece of undecorated LIA rim; one small undecorated burnished LIA shard; one piece of EIA rim with herringbone design. Four of these shards still stuck together in earth). - Mudzunga Munzhedzi, Nov 2021.	EIA		M. Moon
2010/010	2931AD 026	Fort Pearson	Bottle, bottle fragments, brick fragments, and nail (This box contains three contains three white large boxes and one plastic bag with the following historical material: First box contains three fragments of clay bricks. Second box contains seven pieces of daga, presumably from a fireplace. Third box contains one piece of daga, one rusted nail, two pieces of glass bottle(s). The plastic bag contains three complete or unbroken and two broken bottles. All three complete bottles have the following prints: (1) 2 "Talana", (2) 49 "Talana", (3) "Stanger Property of M&H Minerals". - Mudzunga Munzhedzi, Nov 2021.	HIS		M. Moon & G. Whitelaw
2011/004.loose	2930DD 099	Krantzkloof Nature Reserve	Pot (imbiza), iron ?axe head.	HIS		M. Moon

2011/005	2930DB 061	Inanda Dam	Mixed LSA artefacts with map	LSA		M. Moon
2011/006		Inanda Dam	Stone artefacts	ESA, MSA		M. Moon
2011/007			Stone artefact	ESA		M. Moon
2011/008			Stone artefacts	ESA		M. Moon

ADDENDUM 2 – Photographs of selected artefacts



FIGURE A2.1. Scans of LIA furnace in situ. Off Booth Road, Old Cato Manor (2930DD 116), Durban.
Photo: Mike Moon (1989).



FIGURE A2.2. LSA tools from Inanda Dam Site – accession 2003/003. Photos by the author
(2020).



FIGURE A2.5. Historical artefacts (painted metal nails and porcelain) from Site 2930DB 043, Inanda Dam – accessioned 1985/014.004. Photos by the author (2021).



FIGURE A2.6. An assemblage of Mzonjani pottery, bone, and slag from Zimbali (2931CA 174) – accessioned 1997/010.001. Photo by the author (2021).



FIGURE A2.7. Top: Inside and outside of a mask ceramic (snake head-like) from Inanda Cemetery (2930DD 126) – accessioned 1993/018. Bottom: EIA ceramic head shard from Inanda (2930DB 046) – accessioned 1996/004; Lower grindstone from Molweni (2930DB 057) – accessioned 1992/146. Photos by the author (2021).



FIGURE A2.8. EIA almost complete bottomless pot and decorated bowl from Inanda Dam (2930DB 047) – accessioned 1988/005.001. Photos by the author (2021).



FIGURE A2.9. Pot with cross-hatching on the neck and isolated ladder-like blocks forming arrow shapes pointing upwards on its shoulder, also from Inanda Dam – accessioned 1988/005.001.

Photo by the author (2021).



FIGURE A2.10. One reconstructed bottomless Mzonjani pot with decorations on its neck and shoulder; other EIA shards and a bag of soil sample – accessioned 1996/002.006. Material is from Inanda Dam (2930DB 048 Ext). Photos by the author (2021).



FIGURE A2.11. Fragments of glass bottle, stoneware jar shards, maize cob, bone, teeth, glass beads, charcoal, and upper grindstones from Bridge Site (2930DB 048) – accessioned 1998/005. Photos by the author (2021).



FIGURE A2.12. Top and bottom left: EIA Msuluzi shards, daga and tuyère fragment from Inanda Dam (2930 DB 048 Ext) – accessioned 1996/002.003. Bottom right: LIA base of small flat-

bottomed pot and some shards from the same pot from Forest Hills (2930DD 026) – accessioned 2009/005. Photos by the author (2021).



FIGURE A2.13. Top: Fragments of EIA ceramic bottle from Richmond 845 (2930DD 108) – accessioned 1986/030; Bottom left: Eight reconstructed shards forming oval shape opening from Site 2930DB 043, Inanda Dam – accessioned 1985/014.008; Bottom right: Tuyères, slag, two Ntshekane shards, and ore from Inanda Mission Reserve (2930DB 048 Ext) – accessioned 1996/002.007. Photos by the author (2021).



FIGURE A2.14. Top: Diagnostic and adiagnostic bones, worked bone; Bottom: Glass beads – all from Site 2930DB 049, Inanda Dam – accessioned 1988/013. Photo by the author (2021).



FIGURE A2.15. Two reconstructed EIA shards from Inanda Reserve (Quarry site) (2930DD 119) – accessioned 1990/006.002. Photos by the author (2021).



FIGURE A2.16. Complete bottles, bottle fragments, rusted nail, clay brick fragments, and shaped daga from Fort Pearson (2931AD 026) – accessioned 2010/010. Photos by the author (2021).



FIGURE A2.17. EIA pots that were excavated by Mike Moon from a pit that contained the remains of at least 70 vessels. Once displayed at The Jack Heath Gallery at University of Natal (UKZN), Durban Art Museum and Natal Museum. Pots were found at Site 2930DD 043, Inanda Dam – accessioned 1985/014.loose. Photos by the author (2019).



FIGURE A2.18. A snapshot of how archaeology boxes are stored in the KZN Museum. I have marked all the Mike Moon boxes that I have looked into with blue stickers. Photo by the author (2019).

ADDENDUM 3 – Photographs (Mike Moon’s private collection)



FIGURE A3.1. Top left and right: Monkey skull and ESA tools from Isiphingo Hills; Middle left and right: MSA points and blades from KZN area, Australia and North America; Bottom left and right: MSA cores, tanged and serrated arrows from unknown provenance. Photos by the author (2020).



FIGURE A3.2. Top left and right: Neolithic thin-butted flint trapezoid outline axes, LSA flakes, and grindstones; Middle left and right: LSA flakes, core, bone tool, hunting arrows, and perforated stone pendant; Bottom left and right: Cow/bovid teeth, bone, shell beads, mussel shell, and Zhizo glass beads.

Photos by the author (2020).



FIGURE A3.3. Top left and right: Metal nails, perforated pottery, spout (pottery), teeth, perforated disk-like stone (thin bored stone), and a broken borer stone; Middle left and right: EIA pottery, lower and upper grindstones, and stone axe; Bottom left and right: Ammonite, upper and lower grind stones, bone, teeth, pottery, slag, tuyère, furnace wall, iron ore, hoe. Photos by the author (2020).



FIGURE A3.4. From top row to bottom row: A picture of Gavin Whitelaw alongside Mike Moon taken for a magazine article, *Personality*, 20 June 1988. The article was about the series of archaeological surveys that Moon conducted in the KZN area then; Moon's photo album showing pictures of his excavations with Whitelaw and Maggs in the early 1990s; Photos of Moon showing an Acheulean tool to Whitelaw, and also myself (Mudzunga Munzhedzi) in October 2020. Photos by the author and Justine Wintjes (2020).

ADDENDUM 4 – Photographs by Aron Mazel



FIGURE A4.1. Top left: A view of Maqonqo Shelter; Top right: Aron Mazel excavating at Maqonqo Shelter; Middle left-right and Bottom left-right: Aron Mazel with a group of people (including Mike Moon) who assisted him at Maqonqo Shelter. Photos: Aron Mazel (1992).

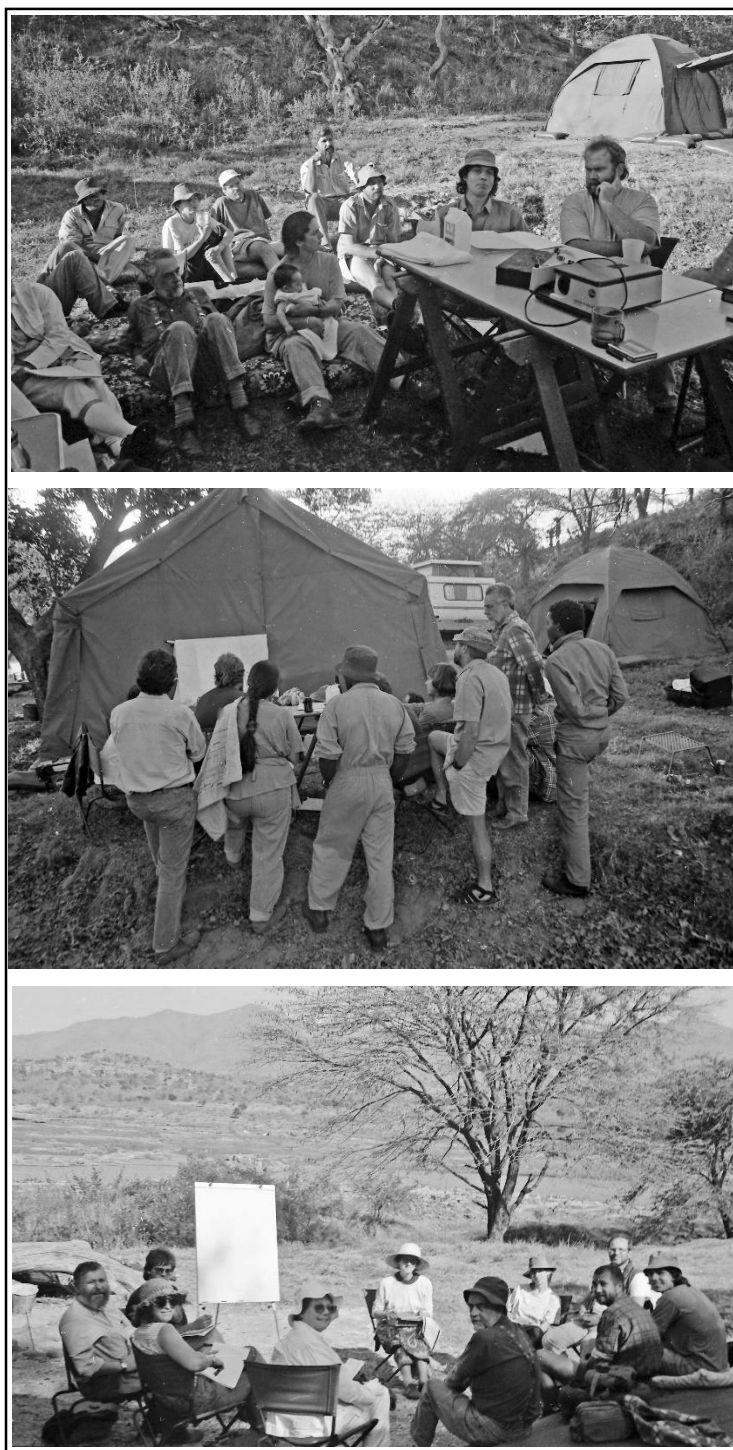


FIGURE A4.2. Participants at the KwaZulu-Natal Archaeological Research Seminar at Ndondondwane in 1995. Mike Moon, Gavin Whitelaw and Aron Mazel also joined. Photo: Aron Mazel (1995).

ADDENDUM 5 – Illustrations of selected shards

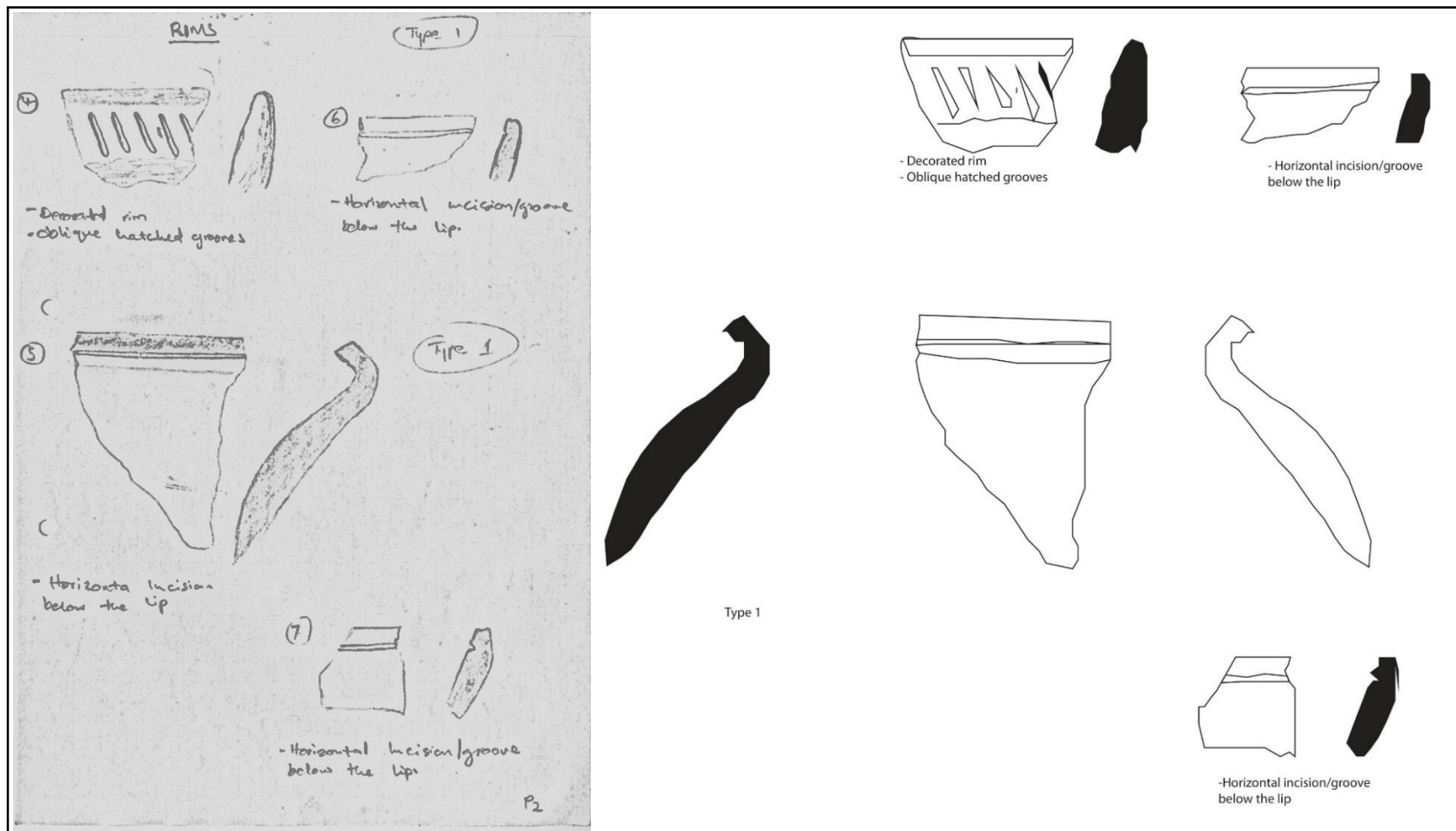


FIGURE A5.1. Hand-sketched decorated EIA shards and preliminary conversion into vector drawing using Adobe Illustrator.

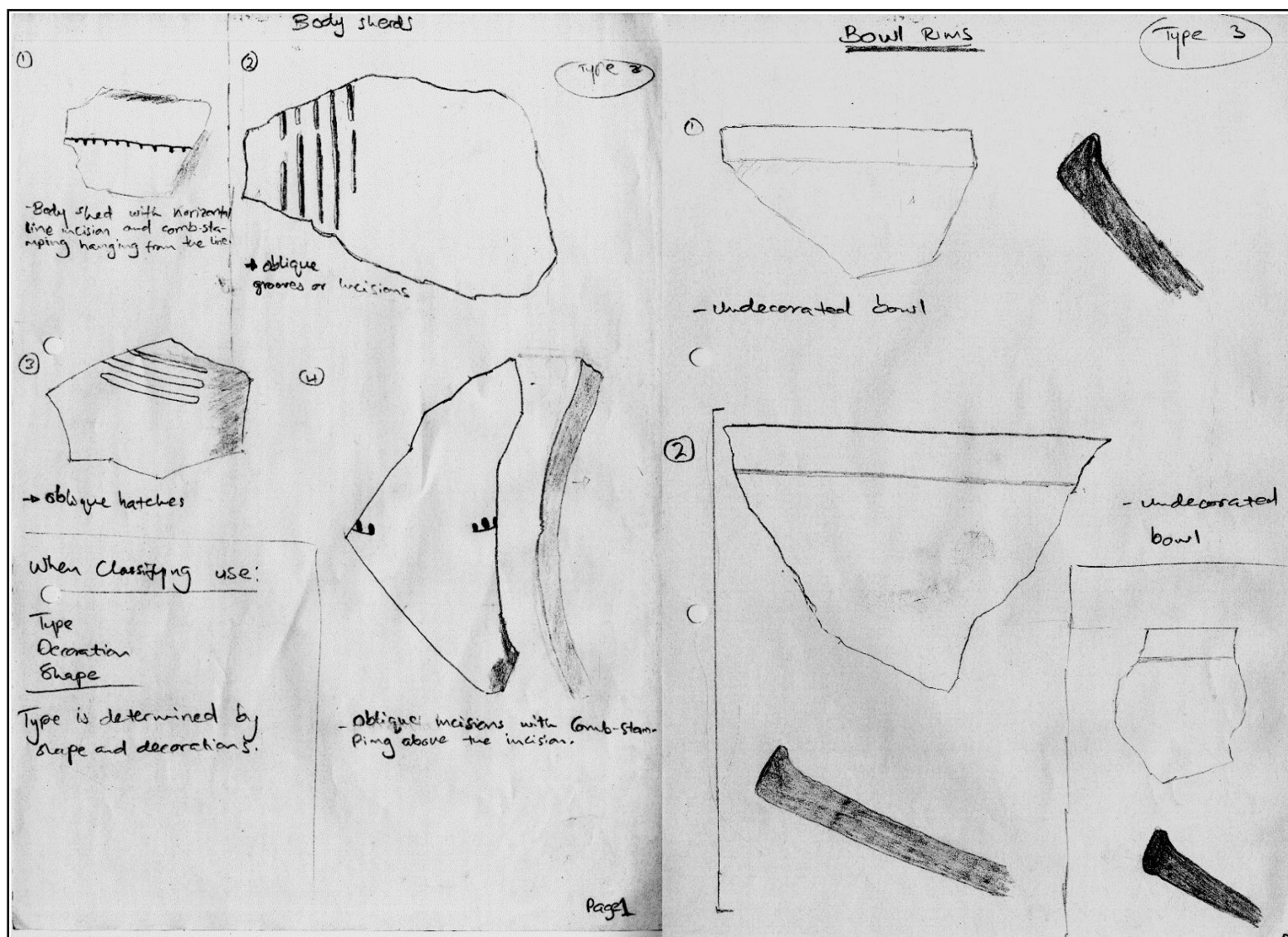


FIGURE A5.2. Hand-sketches EIA decorated body shards and hand-sketches undecorated EIA bowl shard.

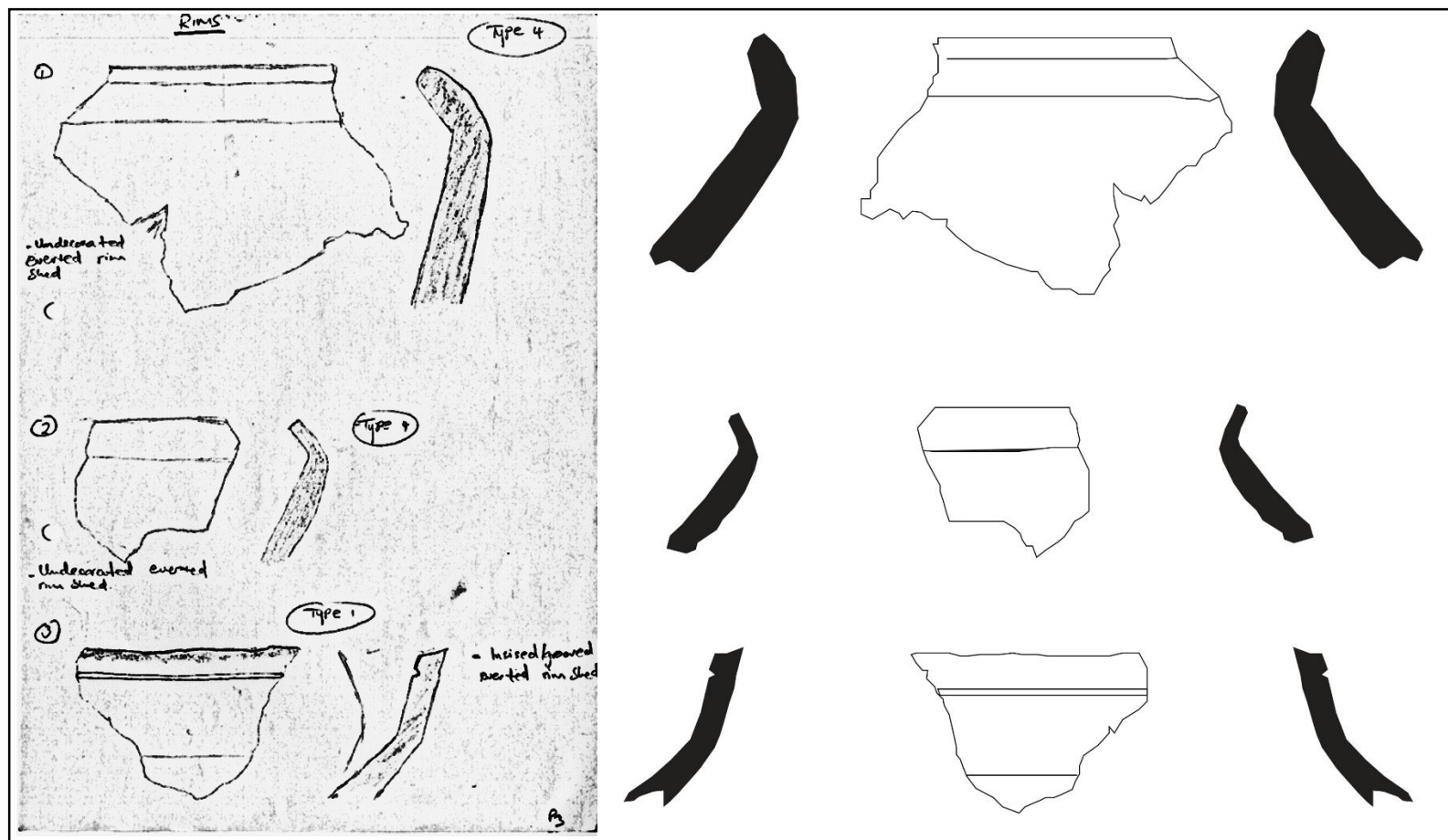


FIGURE A5.3. Hand-sketches of decorated and undecorated shards and preliminary conversion into vector drawing using Adobe Illustrator.

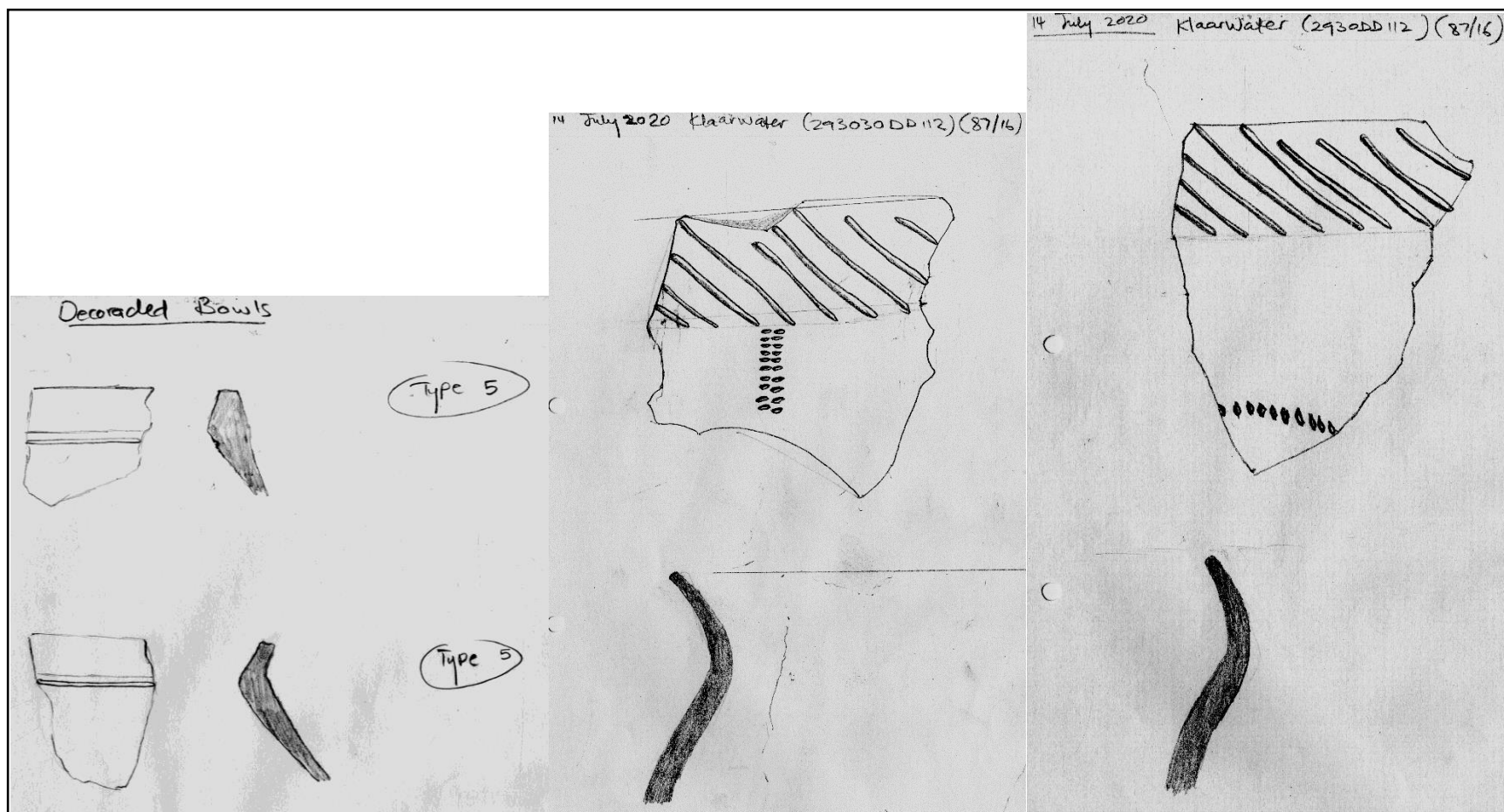


FIGURE A5.4. Hand-sketches of bowl shards and two other rim shards from Township Site, Klaarwater 851 (2930DD 112), accessioned 1987/016.

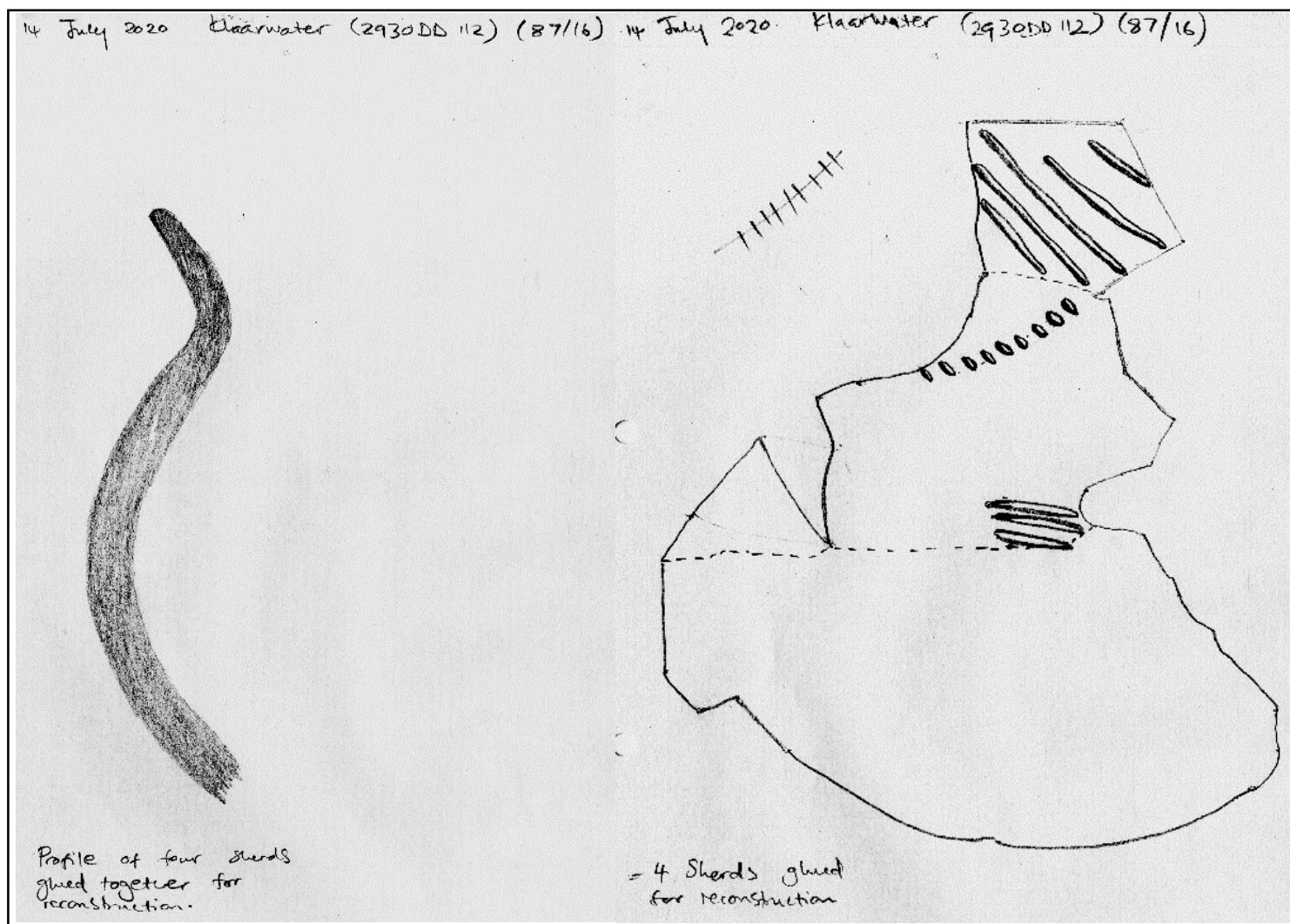


FIGURE A5.5. Hand-sketches of a reconstructed pot with decorations on rim and shoulder. Pot is from Township Site, Klaarwater 851.



FIGURE A5.6. Pencil-drawn sketches and an image of a reconstructed pot from Ntshekane. Pot is from Klaarwater 2, accessioned 1987/17. Photo by the author (2022).



FIGURE A5.7. Pencil-drawn sketches and images of a reconstructed pot from Inanda Dam (Quarry), accessioned 1990/006.003. Photos by the author (2022).

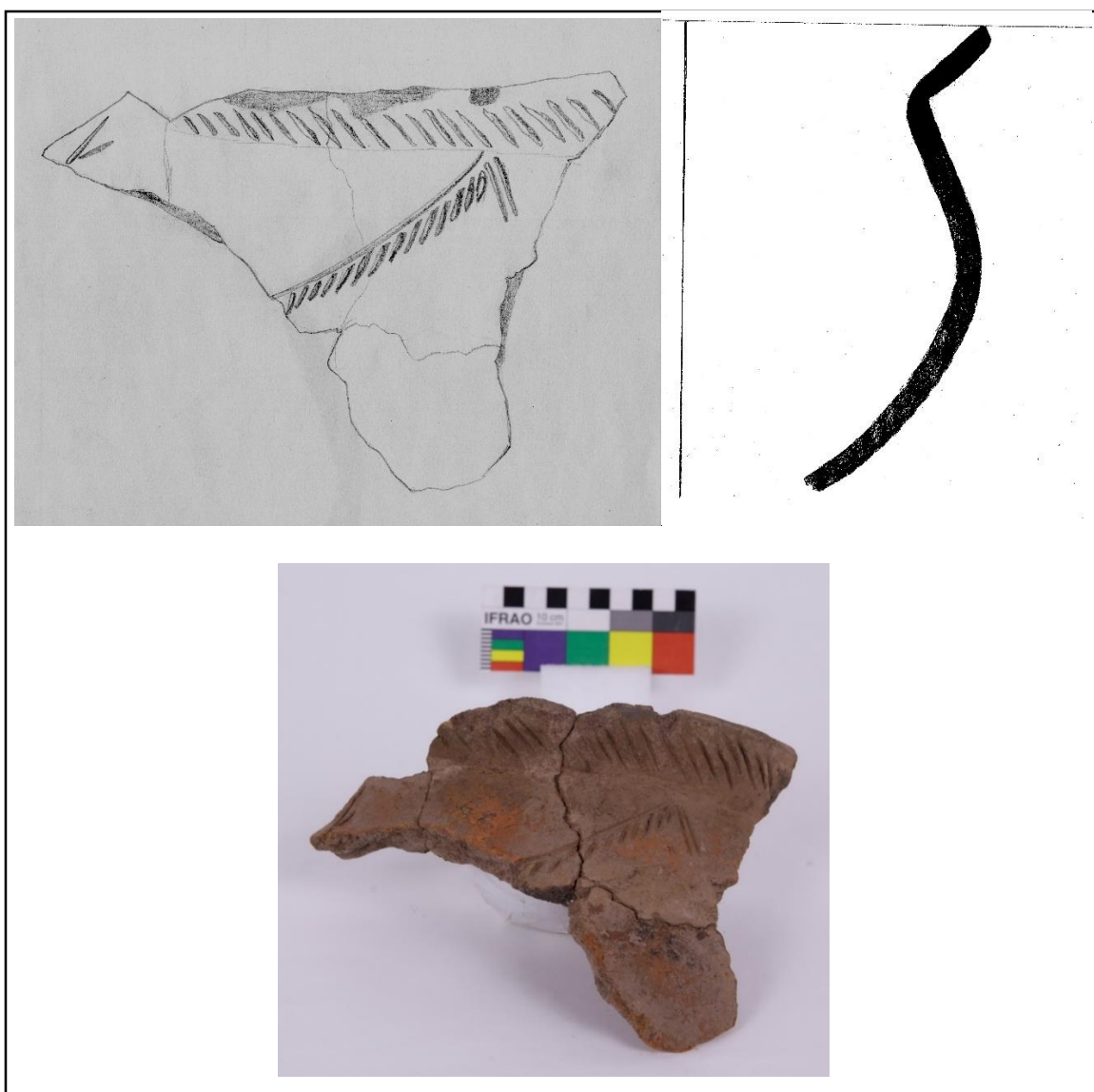


FIGURE A5.8. Pencil-drawn sketches and an image of a pot from Inanda Dam (Quarry), accessioned 1990/006.002. Photo by the author (2022).

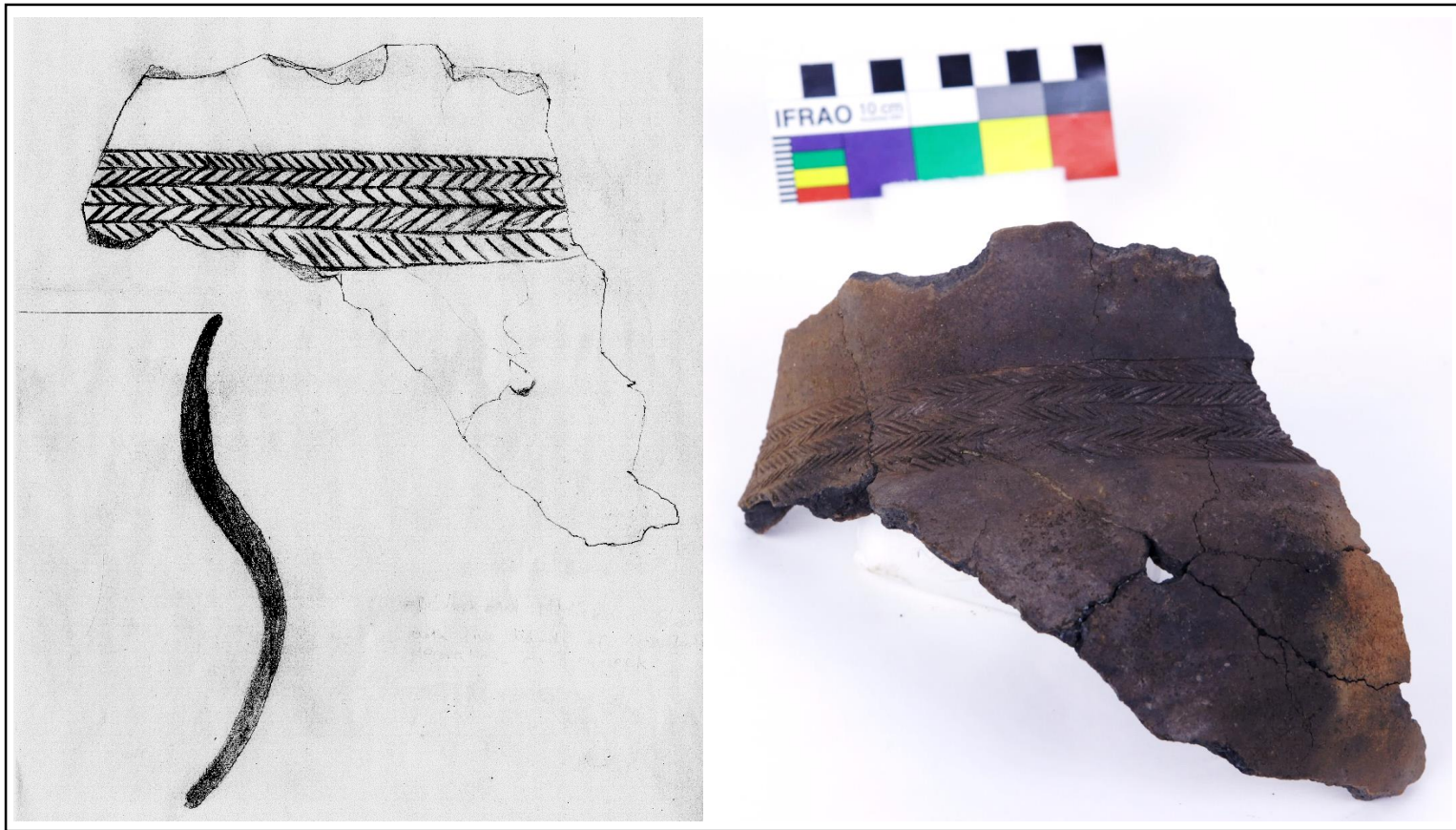


FIGURE A5.9. Pencil-drawn sketches and an image of the Ntshekane phase pot from Klaarwater 2 site, accessioned 1987/017. Photo by the author (2022).

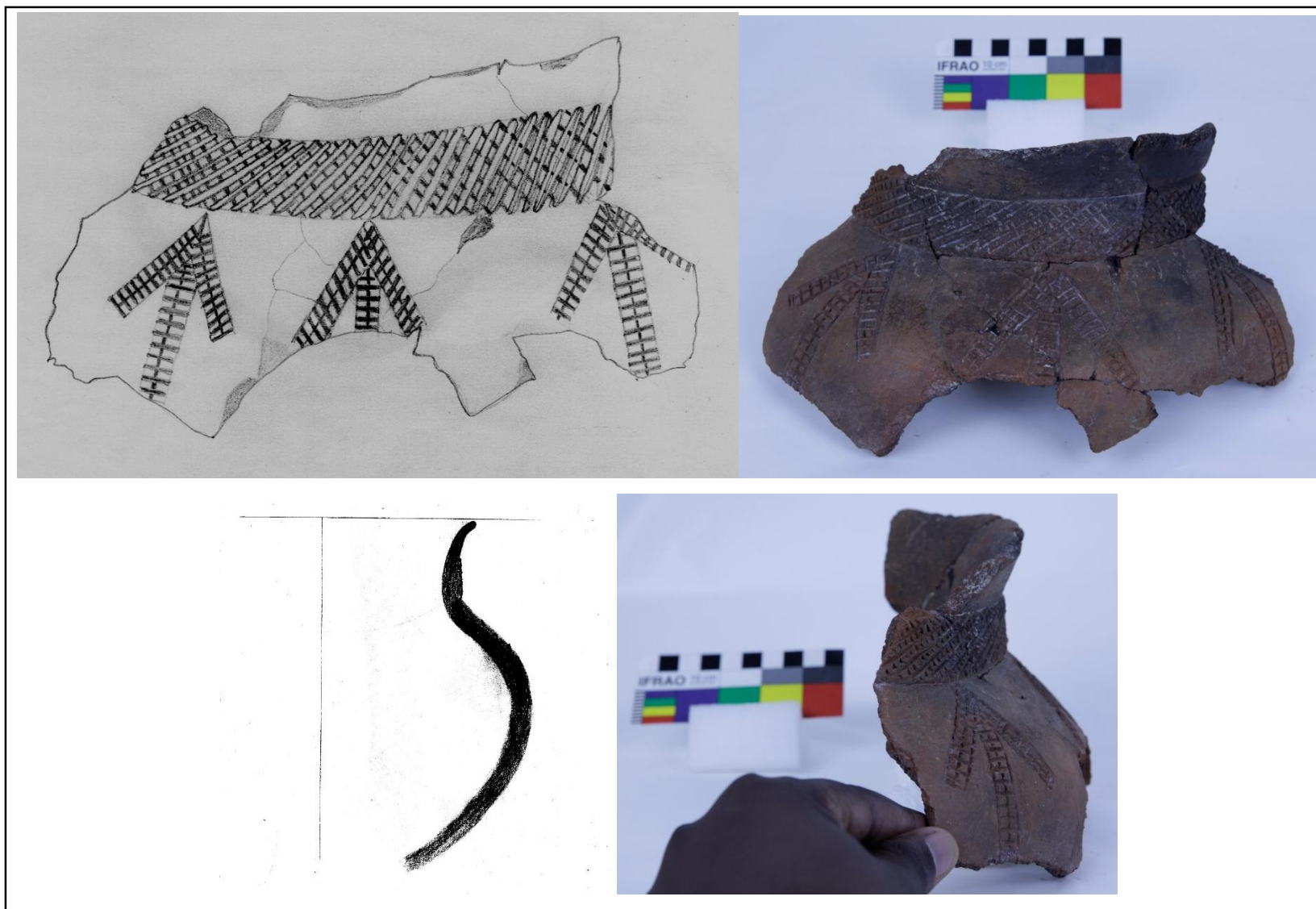


FIGURE A5.10. Pencil-drawn sketches and images of a reconstructed Ndondondwane pot from Inanda Dam, accessioned 1985/005.001. Photos by the author (2022).

ADDENDUM 6 – Maps

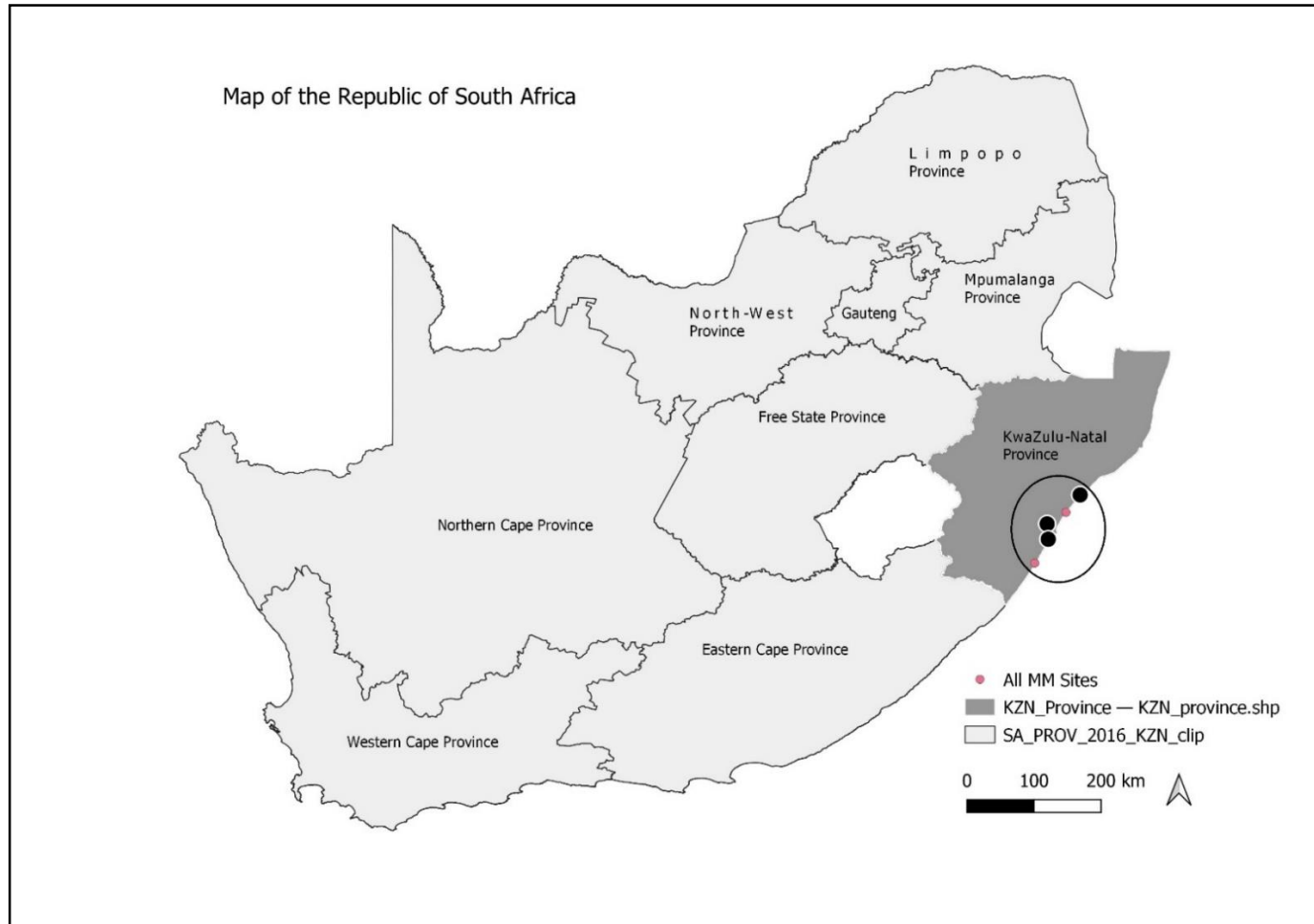


FIGURE A6.1. A map of South Africa showing my study area, i.e. KwaZulu-Natal Province with Mike Moon's sites encircled. Three large black dots symbolize clusters of multiple sites. Pink dots are a symbol of individual sites as labelled on the QGIS programme when I created this map.



FIGURE A6.2. A view of Mike Moon's site from the further north (Dunn's Reserve) to further south (Umdoni Park).

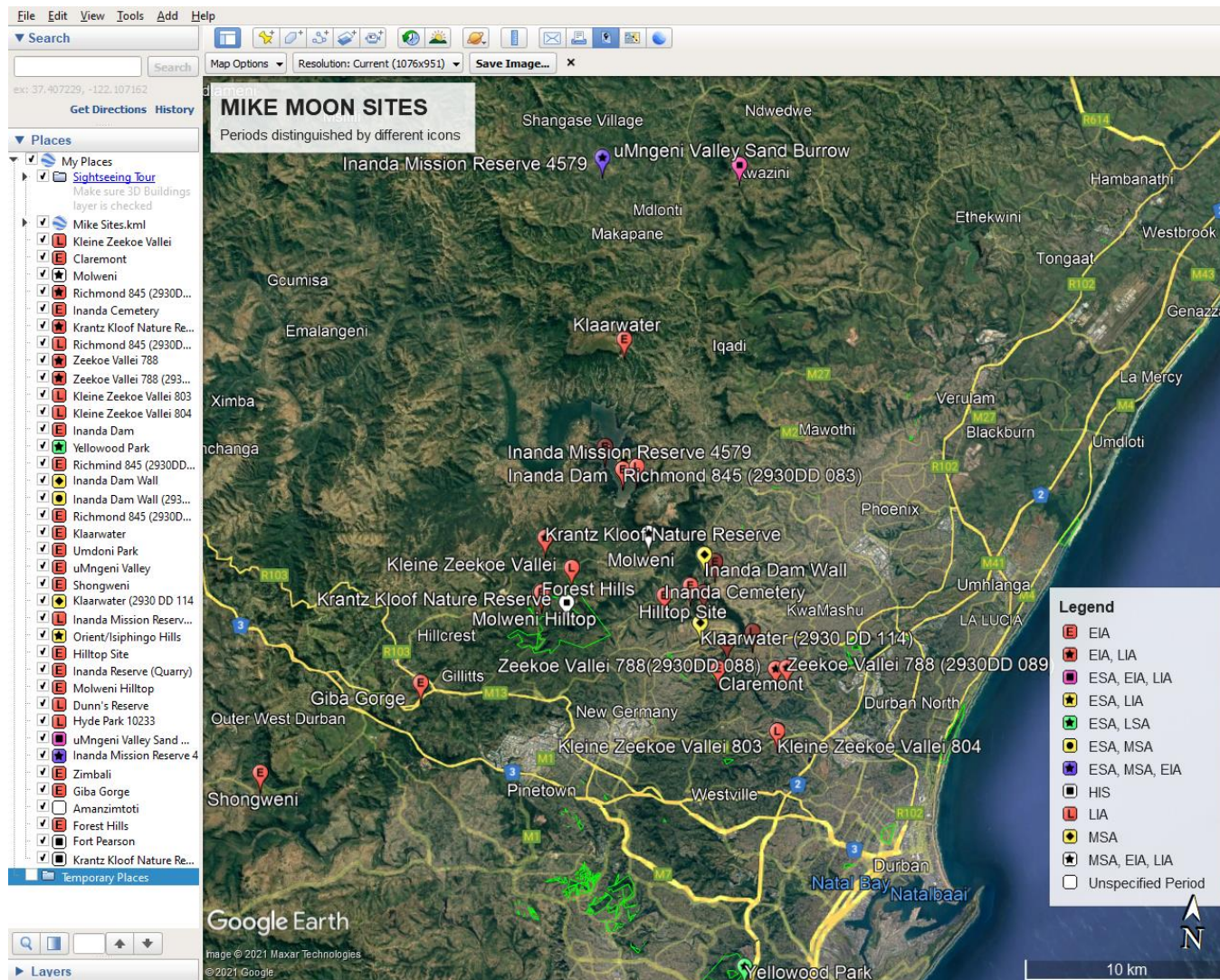


FIGURE A6.3. A view of three clusters of Mike Moon sites.

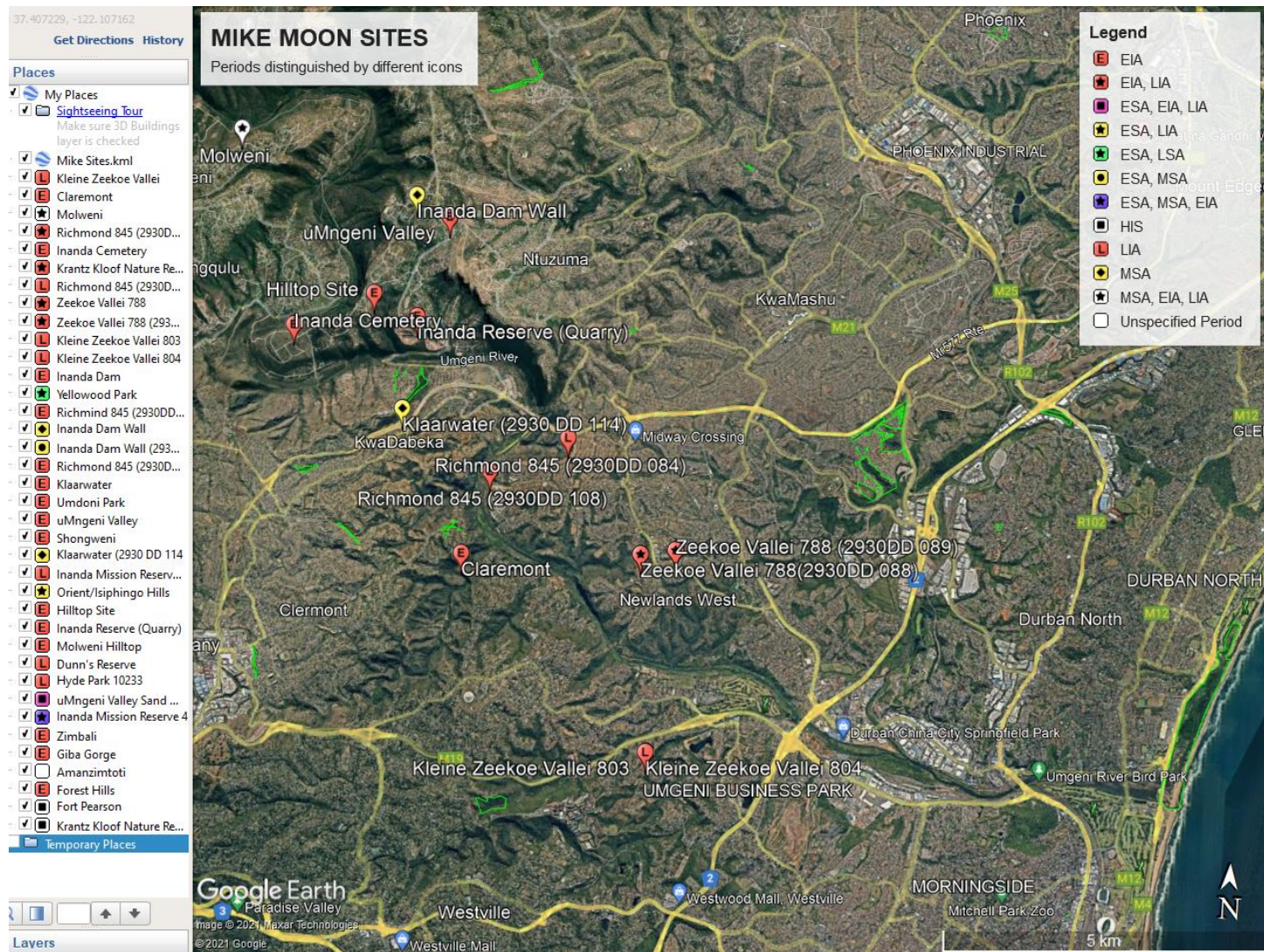


FIGURE A6.4. A view of cluster of sites around Inanda Dam and southeast side of the dam.

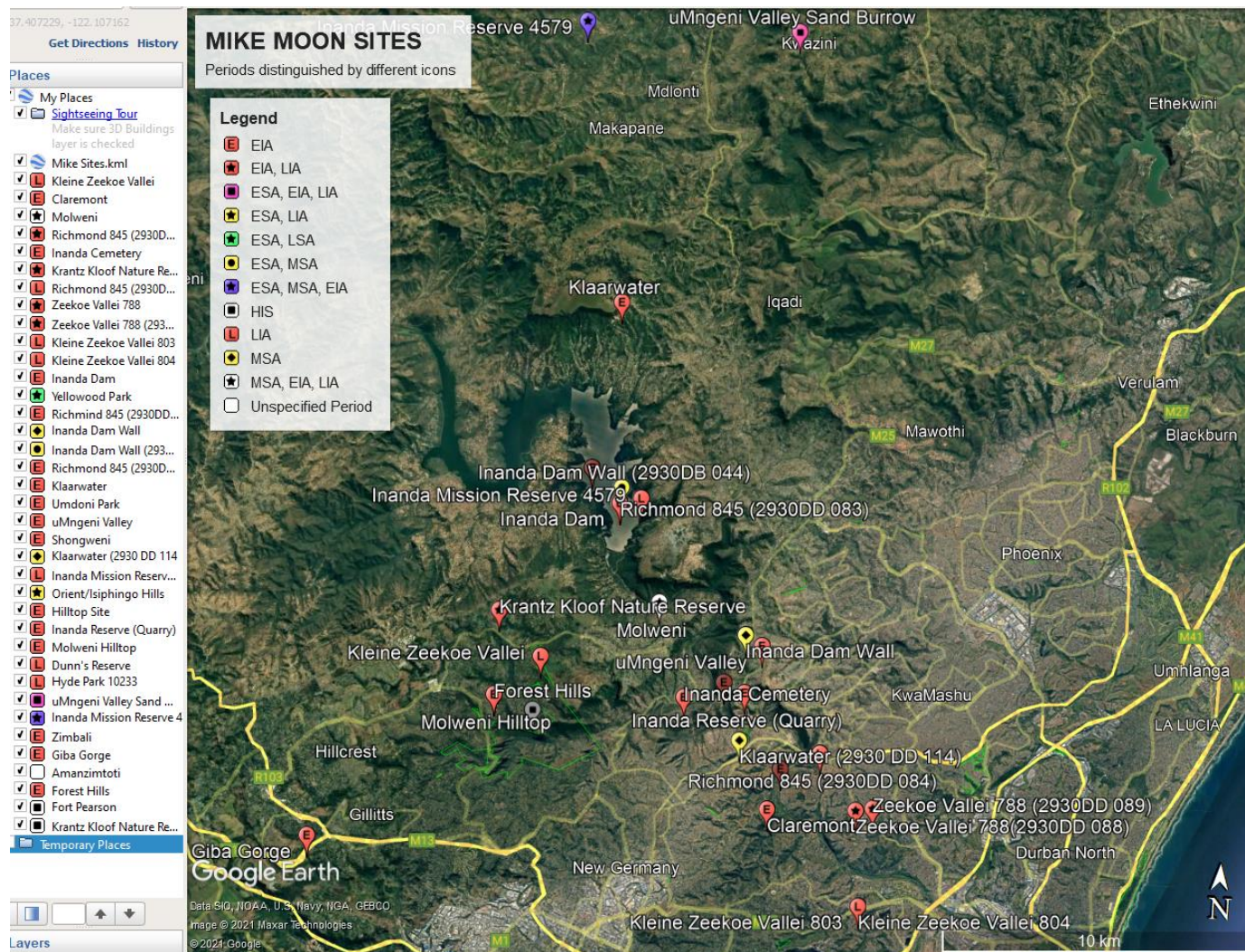


FIGURE A6.5. Close up of top and middle clusters of sites.

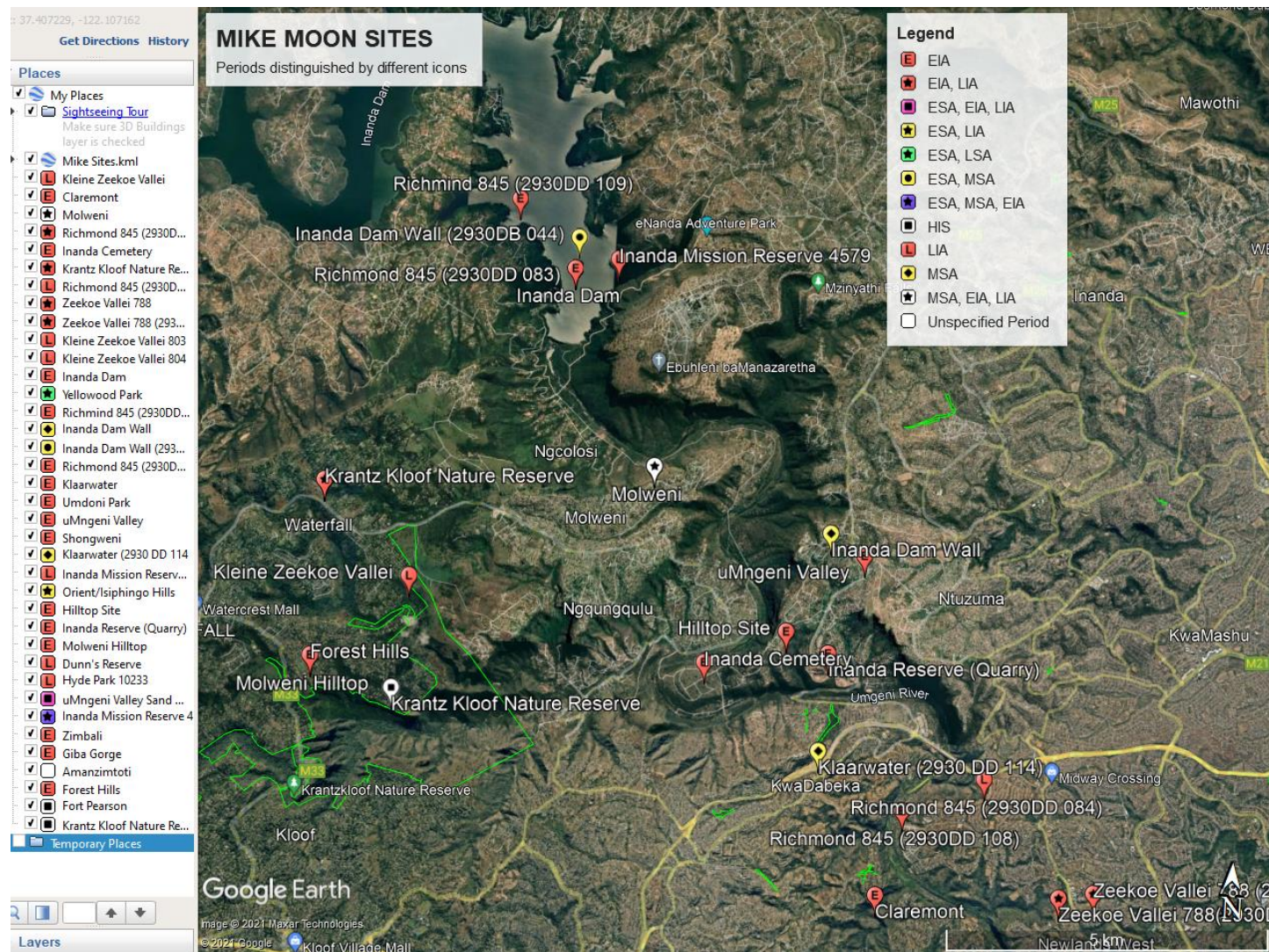


FIGURE A6.6. Close-up view of bottom cluster of sites.

ADDENDUM 7 – Selective transcriptions of the interview with Mike Moon

The interviews were conducted in two meetings with Mike Moon at his house, 16 Eastview Road, Forest Hills (Eastern Suburbs), on 29 September 2020 and 23 October 2020. Both meetings started round about 11H00 am but the digital recordings only started a little bit later. A digital voice recorder (Philips 3 Mic System VoiceTracer) was used to record the interviews. Canon EOS 5D Mark ii camera and Samsung A305F/DS smart camera were also used to take photos during the interview. Photos taken included those of interview participants (i.e. Mudzunga Munzhedzi, Gavin Whitelaw, Justine Wintjes, and Mike Moon) as well as Mike Moon's collection.

Transcription 1 – Day 1, Record 1 (29 September 2020)

- In this conversation Mike was showing us his delicate collection.
- There are glass tools that came from Australia.
- His daughter found other tools like the Australian tools in a dump site in a chocolate box in England.
- He says if you want to find artefacts you must go where they are removing sand.
- There are also “hollow-based points” – similar tools to those that Gregor [Bader (University of Tübingen, Germany) found at Holley Shelter.
- Mike says in America you can buy artefacts (stone tools, etc.).
- One day he found a half of an artefact and found another half the other day. He found them separately, one on 24/03/1987 and one on 24/05/1987, possibly from Inanda Dam (pottery?) (See photos).
- Mike always sought Rodney Maud's (the geologist) opinion when he found artefacts. Maud would take them home for further study.

- Mike says people (professional archaeologists and other heritage practitioners) have been brainwashed because they think artefacts should not be traded. Gavin Whitelaw is up against the idea of trading artefacts whereas Mike thinks otherwise.
- When asked what he will do with his collection: he says he is giving it to someone else to look after them. Some special artefacts will be kept for himself in his daughter's house.
- He also has a bunch of European handaxes.
- Mike seems to understand a lot about artefact dealership or trading of artefacts because he could value artefacts.
- He has Bushmen artefacts which he was given by some woman who was part of the Arch Soc. Society. That day the society went to meet at the Durban Museum. The woman said they don't want them and Mike said he would take them. Some still had poison residue on them (arrows?).
- He also has artefacts from Umhlatuzana Shelter. They were throwing them because they did not know where they came from (provenance), and Mike took them. Mike spent some time with Jonathan Kaplan while setting up at Umhlatuzana in the first few days.
- Gavin tells how Mike understands variation of soil colours while excavating. He says he has a very good sense of colour difference. He says it helps him to notice and picks artefacts while walking on the site.
- In his collections Mike also has manuports which he explains how he is able to distinguish between a manuport and a local artefact. He says he looks at the colour of the soil that is on the artefact and that which the artefact is sitting on and tries to make sense of it...if the colours are different then knows the artefact has been brought to the site.
- Other artefacts were found from the Kloof Gorge.
- He calls his best/favourite artefact "3 in 1" because you can cut with it, chop with it and scrap with it. He says he found it from the Mudén area.
- He also has Ostrich Egg Shell beads.
- There is also an elephant ivory from the same place as the beads.
- There is also a fish bone from the same area which is a pit.

- He found many other Bushmen items in Kimberly.
- He has a monkey skull that came from Isiphingo Hills?
- Some artefacts came from the North Ridge Road.
- Some come from Richfield.
- Some came from an area of Unkomazi where they are/were building a tower.
- He has EIA pottery (bowl) that came from the Silver Leave site and Mzonjani.
- There is also pottery from Ndondondwane and Msuluzi sites.
- Mine labelled/marked his artefacts by site name and date (e.g. ID 23/05/1983 for Inanda Dam).
- He also has an artefact from Thompson Bay.
- Mike talks about one artefact that Justine picked up... he did not know what it was. He continues to say that “in the 80s and 90s there was nobody doing Stone Age archaeology (Bushman, LSA) in the area like there are many men and women today, so there was no one who could talk to about his finds”. He makes one example by saying that he once found a tool and gave it to Aron Mazel but at that time Aron was busy digging in the cave so he did not have time to look at it. He does mention that, yes Aron was there but he was doing Bushmen (so Mike refers to ESA and MSA as Stone Age archaeology, and not LSA – that’s what I picked up from his example).
- He has a Khoekhoe pot(s) from Cape Town. These are pastoralists’ pots.
- There is also a whole bunch of slag that came from Inanda Quarry Site (EIA). There is another piece of slag that came from the inside of the furnace pipe (tuyère) (EIA given the diameter). There is also furnace wall which came from near the pipe hence petrified. One can see with oxidation and difference colours).
- There is also an ore which can also be used as pigment. That also came from Inanda where there was a lot of it.
- One tuyère has finger marks from when they were building the furnace.
- He also has a hoe that he found somewhere in the Cameroon area.
- He also has cow? Buffalo? Teeth in his collection.
- He has one bowl that came from Lake Turkana.

- In the last drawer comes out medicine/drugs bottle that he found from the Daily/Deli Hospital in Durban.
 - One of the oldest objects was collected in 1974. His earliest days of collecting were in the Gorge (Kloof Gorge?).
 - Mike says by the time he was active in collecting there was nobody really interested in Stone Age in the area but EIA.
 - He says there is a big pot in the museum that came from the Cliff Gorge.
 - Mike talks about putting together (by glue) broken pots.
 - He talks about a place at the Cliff Gorge which he thinks is the rainmaking site therefore he would like Alex Schoeman to come down and have a look at it. He saw a pot buried upside down with stones all the way around it. There is a sacred place. The Gorge comes to an end. There is a stone level thing. There is about a 2 meter gap. There is a piece that comes up and there is a bit of ground at the top. That pot was right there. According to Mike there whole place is sacred.
- Mike's wish before he died was to write a book about his life (Autobiography), particularly about the things he did at Sterns and the things they did, and also about his archaeology/collecting journey (1:46:00). He mentions that he was getting R140 per months when he joined Sterns. As a Regional Manager he was responsible for about eight to nine shops (Stanger, Ladysmith, Durban, etc.).

Transcription 2 – Day 1, Record 2 (29 September 2020)

- Directions to where the rain-making site is (for Alex Schoeman – Gavin to email Alex): There is a game reserve, from the gate you just walk straight to where the top of the Gorge ends. From there you will find the site, sacred compartment that you can climb up...they didn't have ceremonies on top of that. And there used to be a thin black pottery.
- Mike says when he first came where his house is today, before many other people came and built their houses he used to go around, shoot and ride motorbikes. He went to

every single property in the neighbourhood as they bought their properties, and he collected pottery. He did not keep the pottery.

He has a library in his house full of African Art, magazines from the museum, lot of articles on his archaeology work, archaeology books, media, etc.

Transcription 3 – Day 2, Record 1 (23 October 2020)

- Date: Mike House's house, 16 Eastview Road, Forest Hills, Kloof (Krantzkloof is the name of the Reserve).
- Mike has lived in this house (address) for about 40 years.
- Participants: Mudzunga, Mike, Gavin, and Justine
- Gavin said he doesn't have much experience of Mike's current home.
- Mike planted most of his trees about 30 years ago.
- He is 83 years old by the time the interview was conducted (born on 10 May 1938, Audrey, his wife was born in 1936)
- He was born in Durban, Addington Hospital but moved in to Kloof about 40 years ago. Him and his family did move back to Durban at some point but came back to Kloof.
- He started school in Kloof, the junior school that is still in Kloof.
- He spent all his life in the boarding school.
- His main school was the Kearsney (boys school)? College from the below standard as a day boy, driving every day to college in his car.
- He had a 1948 (car model?) (at 11'26")
- Boys would come and meet him, and bow down to him (this show Mike has a sense of humour)
- Kearsney is a private school where rich parents would send their kids to (e.g. farmer, etc).
- Mike's father was retired by the time he was still going to school.
- His mother was an alcoholic which was the main reason why Mike went to boarding school.

- His father died when he was 79 ... his mother was very sick by the time his father died. She couldn't get out of bed and he had to look after her.
- He speaks well of his father. He always protected Mike even when he was wrong (18'00").
- At the age of 25 he worked in a jewellery shop, Sterns where he started as a "Key boy". By the time he was working there he had already worked at Elem as a mechanic where he fixed machines (fax, printing and photocopying machines). Nicky taught him how to fix machines, even the boss wouldn't allow anyone else to teach Mike but Nicky.
- He was two years older than the average person in school.
- He bought his engagement ring from Sterns.
- He had applied for a better job\position at Sterns and was then appointed as a Salesman at the very bottom of the line.
- Within two years he was a Manager.
- Within five years he was a Regional Manager for Durban shops.
- He finished junior school and also finished Grade 12 at Kearsney College. He struggled to find job for a year after completing Grade 12.
- Non-school interest: He likes bird-viewing (giggles), exploring, adventure, fishing, anything to do with spot for different reasons, he played for the Kearsney Rugby 2nd team. He always liked going out.
- Why interest in archaeology? He said artefacts are like treasures to him. One day in Rhodesia he found a spear point in 1960. He kept that spearhead. He loved exploring overhangs (rock shelters).
- He has seen Bushmen houses, Bushmen people.
- He says he was born hunting.
- He used to go to the Shongweni Dam. While going to Shongweni Dam, halfway down...he saw a Maritzburg Museum – he found a game ranger told him that there were people digging (excavation). When he saw them he went back home to get a piece of pottery that he had to come and show them. While going down there he found pieces of

pots (Matola). When they went there they found Aron Mazel. Gavin believes it must have been 1979.

- Mike believes he can find a much better place to dig.
- When he got there Valerie Ward came to him first.
- Next person who came to him was Professor Oliver Davies
- Next person who came to him was Tim Maggs whom he showed the piece of potter (Tim showed more interest). He wanted to know where Mike found the pottery.
- They went back together with the game ranger and the excavation team to that overhang which Mike found the pottery.
- Aron asked Mike to do a survey of all the Overhangs in the area and nearby. He found lot of pottery with Aron.
- He was then invited to the Archsoc meeting. He was asked to join the society.
- Part of the society was the doctor and a lawyer. Mike thinks that Tim and Aron were very kind to him.
- One day he was invited to an outing... he was then asked to be part of the society committee.
- He would be invited to meetings and to the Museum.
- Tim gave him archaeology-related tasks.
- Mike was appointed Chair of the society – he believes although he was a Chair he was rather doing the deputy chair job because there were other people who took charge/lead inappropriately.
- He would give a speech on what they have been doing in the field, etc. (the chairman's report).
- In 1983 he participated in the survey for the Inanda Dam construction.
- In 1985 there was the Umhlatuzana – Aron set up a square – Jonathan Kaplan came and started digging. According to Mike Jonathan didn't know how to dig, he didn't know what he was doing. Mike was sieving and he found a Still Bay point/point in the dig that was missed by Kaplan.

- They also brought a young guy from the university who even put a lot of artefacts into the wrong packets. Mike says he was left to do the sorting.
- Gugu Mthethwa (museum assistant), was also there and she was very good (says Gavin and Mike).
- At the time the N3 construction was going on, draining the water, etc. he remembers a huge rock falling from the rock shelter where he was sitting about five minutes after he moved.
- While the student guy came there the one side of the excavation (profile) collapsed. Mike took out everything that collapsed (not the whole profile but about half of it). Unfortunately no one was interested in what was in there.
- Mike got upset when he was not acknowledged or told about any further development of the excavation, report, public lectures, etc.
- According to Mike it sounds like a lot of responsibility was given to junior people.
- A student also came from the university (UCT) without a driver's licence. Moon had to drive him around. Mike said he was annoyed by the student. He was supposed to pay Moon R350 per day but he did not pay him. This one time he was put in the Richards Bay area... but the time he already had a drivers licence.
- Moon feels that he was badly treated by others because he was just an amateur and they were professional. He says what kept him going was that he was only interested in artefacts.
- Mike recalls the September 1987 floods which heavily affected the Inanda Dam area. Gavin tells more about the events and effects of that flood where he mentioned that three bridges were washed away, of which the way they drove through was. This made their fieldwork miserable.
- On his way to the Tugela Valley Mike would stop by the Inanda and look over. He has photos of bulldozers working in the area.
- He would pick up stones (artefacts). To him no one was interested because there was no one who knew more about the Stone Age (MSA).
- Mike showed us some of the stone tools that he found, i.e. ESA (1hr: 35:00).

- Mike says during those days they did not GPS but people depended on reading maps to find the sites which Mike was not good at.
- By those days Mike had a 4x4 car and he could go anywhere where Gavin went. Mike says it was wonderful times with Gavin Whitelaw.
- He then got involved or interested in African art, not the Zulu art. From this point Mike talk more about trading African art. He even mentions values for other African art. He talks about authentic and fake art. He talks about art that were unethically traded. He talks about being confronted on how the stuff were taken by colonizers, etc. He talked about politics, e.g. colonialism, decolonizing education, police brutality, etc.
- Most stuff that he collected came from the dam [Inanda].
- He collected where there was a dig.
- He walked in the farms and looked for dongas.
- Mike says excavations gave him an opportunity to look for things and collected.
- He says he did not take stuff that he wasn't permitted to take.
- Amongst other artefacts he found was African pottery, Indian pottery, Stone Age artefacts, African graves. He talks about places where there were mining activities and he would find stuff.
- One time there was a bulldozer working in the area, the workman recognized something and left it for Mike to look at.
- Once again he talks about trading artefacts in America (2hr: 33:00).
- He also talks about the stealing of a Nubian pyramid head (Egypt) and being sold (artefacts/African art dealership).
- Mike Moon says he knows nothing about the theft of the KZN Museum items.
- He talked about someone showing him some item and told him that he can get about 50 dollars for that object in America
- Mike said he didn't know where the item came from.
- Gavin explains how the stolen items were recovered. Someone legitimately bought them knowing that they were stolen and donated them back to the Museum.
- Mike also talked about buying items from auction.

- Other people would come and try to sell him items, some stolen, some not.
- He also talks about dealers who sold him books.
- He says when he sees each artefact he sees a treasure. To him it has a feeling because it is special. He thinks of somebody who made it. He specially refers this to stone tools. He is more interested in stones artefacts. He was not interested in pots anymore. He donated most of the pottery he found to the Museum.
- Then artefacts meant a lot. Today those artefacts mean nothing to them.
- He talked about a scenario when felt disregarded by two professional archaeologists, who were not interested in his Stone Age artefacts as Stone Age experts. He says nobody came to him. He speaks so bad of one professional whom he recalls showing them an artefact and they just said it's just a stone that's been washed away.
- Tim always introduced Mike Moon as an archaeologist.
- I realize that Tim was Mike's favourite person because he recognized his work and always acknowledged him. He showed some appreciation of what Moon was doing in the archaeology industry whereas others were not.
- He got worried a lot about people (archaeologists) who never came to look at his finds. He says if they did they would have known more about this part of the world in terms of archaeology.
- Mike regards himself as an academic (2hr: 33:00) – he makes an example – saying it's like when someone finds a Bushmen telling them their own story themselves. That is how rich of information he sees himself.
- He then talks about donating some of his books to Gavin.
- The plan was to go back and continue with the interview but due to him moving to an Old Age home put more restrictions as per covid-19 regulations. Another reason we could not go back earlier was because we had planned to go and excavate at Lake Sibaya.
- The plan was to ask his daughter (Nikki) to get him from Old Age Home and meet him for lunch as we interview him.

- Towards the end of the interview Mike donated some of his artefacts to the museum (bored stones mainly).

Unfortunately the interview was never continued because of lockdown restrictions.

Mike Moon died of Covid-19 complications in January 2021? Gavin will confirm his date of death.

Transcript 4 – Day 2, Record 2 (23 October 2020)

- A bunch of bored stones and grindstone donated to the museum by Mike on 24 October 2020 – came from Yellowwood Park, Durban – buried in the sand after a heavy rainfall
- Two grindstones found at Ricket's Farm, ?Alcar in Kimberly
- Gavin Whitelaw thinks the grindstones belong to EIA whereas Moon thinks they are LSA
- At Yellowwood Park, Mike says he found African pottery, Indian pottery, EIA tool, bushmen tools
- Gavin says the museum has Mike's Yellowwood Park report but Mike does not remember if he make a report or not.
- Yellowwood Park, after a heavy rainfall Mike found a circle of stones which he thinks they might be the MSA stones. He told Tim about it and Tim went to have a look at them.

ADDENDUM 8 – Interview Schedule for Mike Moon

Interviewer: Mudzunga F. Munzhedzi

Respondent: Michael A. Moon

Venue: Mike's home or other mutually convenient place

Date: 29 September & 23 October 2020

Time: N/A

The interview will be semi-structured and open-ended, guided by the following questions while allowing the interviewee to direct the conversation.

1. Can you tell me about yourself and the interest in archaeology briefly?
2. Why were you interested in collecting archaeological material?
3. Why did you focus on Durban?
4. Are you still collecting to this day?
5. Initially, what were you hoping for with the material you collected and donated to the museum, e.g. was it with a view to protect, exhibit, or enable further research?
6. It is evident that you collected a variety of archaeological material across the Stone Age, Iron Age and Historical periods. Is there a particular period or kind of material that has grabbed your interest from what you have collected over the years?
7. Do you have any memories of public engagements or public lectures you gave with regard to the amateur archaeology work you were doing?
8. Umhlatuzana Rock Shelter is one of the most popular and most researched MSA/LSA sites in KZN (currently being excavated by a Dutch team under Gerrit Dusseldorp and Geeske Langejans), and you were part of the team to conduct initial excavation with Jonathan Kaplan after its discovery in 1985. Can you please tell me about that experience?
9. Which of the sites you collected and recorded material from have you revisited, and what is their current state?

10. Except those donated to the KZN Museum, do you have any other material and/or notes that you think might contribute to this study?
11. Did you donate your collection only to the KZN Museum?