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NATIONAL MUSEUM, MONUMENTS AND ART GALLERY â\200\224 BOTSWANA

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National Museum, Monuments and
Art Gallery

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The Zebra's Voice
Lentswe la Pitse Ya Naga

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Cover Photograph/Setshwantsho sa Khabara

Painting titled 'Elegant Courtship' by Kentse Bogatsu. Setshwantsho se se takilweng ke Kentse Bogatsu se setlhogo sa sone e leng 'Elegant Courtship'.

Editorial Board of the Zebra's Voice: Bruce Hargreaves, Steve Mogotsi, Kentse Bogatsu, Tickey Pule, Adolph Dikabelo Raboile, Gershom Sanga, Nick Walker. Layout and Translation: Adolph Dikabelo Raboile. Printed by the Government Printer. This

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Â® Inorder to overcome numerous :

e manpower training constraints and e
: develop museological skills among
e the local staff, the National Mu-
Â© seum has been cooperating infor-
3 mally with SIDA for many years,
e perhaps as early as the mid 1970â\200\231s.
Â¢ During this period SIDA sent
e technicians like the famous taxi-
: dermist Kent, Ulb, Stefan Strand
e and Palle Heed. The subsequent
Â© years saw the extension of the mu-
\$ scum galleries and visits to Swed-
e ish museums by the then curator
s Mr A. C. Campbell. In the mid
e 1980â\200\231s again a Swedish
: â\200\234Africanistâ\200\235 and ethnographer
e called William Ostberg came to
Â© Botswana for guiding one of our Â®
- new ethnographers and -

Editorial

The Zebraâ\200\231s Voice 1992

Institutional cooperation signed

documentationist Mr. Apadile. Mr P.
Apadile was then sent to Sweden to
work on the artifacts/materials he
collected while in Botswana. A simi-
lar operation and training on the job
was extended to Mr R Mojalemotho.

The mid 1980â\200\231s experienced some
dramatic activity from SIDA, the new
extension for the National Museum
was conceived. A Swedish architect

Guunar Mattson was invited to
Botswana to design some extensions:
new Art Gallery, Storage complexes,
laboratories, and special work spaces.
The old Art Gallery was to be converted
into a shop, library, theatre and ad-
ministration offices.

This new extension project stimu-
lated new developments. In 1989
when I became Director the extension
project was already advance but, there
were several serious hurdles. The P4
million project was destined to become
a white elephant.

Once again SIDA was approached.
I laid down before SIDA all the prob-
lems that were to be experienced due
to poor development planning. There
were no plans for manpower to occupy
the purpose built offices and labora-
tories, nor any skilled technicians to
manage the complex stores areas. The
problem was further compounded by
the fact that there was no provision for
the purchase of sophisticated equip-

ment to be used in the new specialized laboratories. SIDA was approached to provide funds for the purchase of equipment and they kindly pledged P126 000 while Botswana Government provided a P650 000 for the new equipments. The next hurdle was to see how fast we could develop skilled manpower who could be trained effectively to operate and use the new equipment.

M. Hussen a SIDA development officer was requested to investigate ways and means of how this phase of problems could be resolved. It was recommended that a Swedish professor called Per Uno must visit Botswana to look into manpower needs while in the interim period I have contacted the University of Botswana to establish a course in Museum studies.

Formally, in August 1990 I wrote

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to Folkens museum in Sweden requesting for an Institutional Cooperation. SIDA favoured the idea and I should say that this November 1992 signing of the Institutional cooperation marks a successful and extended relationship between the Ministry of Labour and Home Affairs with SIDA.

In this cooperation the Swedish museologists act as consultants and the National Museum is a client. The terms of reference are extended to community based museums like Phuthadikobo and Kgosi Kgama III Museum in Serowe.

The terms of reference requires that Swedish experts come here for specific tasks and on the job training of our staff. Some staff members have been targeted or assigned to duties to be completed during this three year consultancy. In the process the targeted officers will tour Swedish museums. The basic philosophy of this exercise is mutual cooperation and mutual benefit.

We are happy that the National Museum is however not just on the receiving end. Our Mobile Museum Unit provides favourable attraction for Swedes who are fascinated by the concept of taking the museum to the people. The ultimate goal of the Institutional Cooperation is to make sure that the new extension is optimally utilized and our new staff must be able to undertake duties.

Tjako Mpulubusi, Director of the
National Museum, Monuments and
Art Gallery

Motlobo wa Ditso le Ngwao wa
Setshaba o saenetse tumalano ya
tirisano-mmogo le lekgotla la
SIDA. Tumalano e akaretsa go
rutela badiri ba motlobo wa ditso
tiro le go o thusa ka boitsenape
jwa tiro ya motlobo wa ditso le
ngwao le didirisiwa. Mo
dingwageng tse di fetileng
motlobo wa ditso o ntse dirisanya
le lekgotla SIDA go sa saenelwa
tumalano epe. Tumalano e
saenetswe ka Ngwanatsele ka
1992.

New Staff Members For The Museum

B Ditshwene

G Sanga

N Mosesane

T Ntshambiwa

me

S Radise

E Kebeetsweng

S Mothulatshipi

L Mhale

Since May last year, the National Museum staff increased by twenty-two more new members. The new members include graduates from the University of Botswana and Institu-

tions abroad with their first degrees, Cambridge Certificate holders transferred from other departments and Industrial Class employees.

The new members of staff are:

Barbara Ditshwene (Administration)
Gersh Sanga (Art), Nonofu Mosesane
(Conservation), Gladys Dumuwa,
Segametsi Radise, Nakiso Kubanji
(Education), Sarah Mothulatshipi
(Archaeology), Tebogo Ntshambiwa
(Ethnology), Tsogo Diloru (Adminis-
tration), Mamosinki Kgang (Art),
Vivian Mooki (Information), Letso
Mhale (Education), Esther Letebele
(Administration), Elias Kebeetsweng
(Administration), Ishmael Manyeula
(Administration), Bitsang Rabokala
(Administration), Gaelebale
Moshokgo, (Administration), Boetelo
Rapekenene (Administration), Masake
Katlholo (Administration), Lindy
Mosimanegape (Administration).
Kopano Gasewagae (Administration),
Oshinki Moilwa (Administration).

The new members of staff are wel-
come to National Museum, Monu-
ments and Art Gallery to contribute to
the development of this institution.

V Mooki

B Rabokala

M Katlholo

N Kubanji

I Manyeula

G Dumuwa

M Kgang

B Rapekenene

T Diloru

G Moshokgo

K Gasewagae O Moilwa

E Letebele

L Mosimanegape

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DL Natural History

Bruce Hargreaves

As part of the Natural History Division, we are building a display of the rocks of Botswana. These will be arranged by age in rows at the Village site. Last June we began by collecting the most difficult areas - the north-western part of Botswana. Our first goal was Qangwa, a village 120 kilometres west of Nokaneng near the Namibian boarder. This is the only place in Botswana where a layer of gneissic rock some 500 to 900 million years old appears above the sand. Just East of Qangwa we found a live pangolin (Kgaga) which proved a real nuisance. The first night it was in the front of the Land Cruiser and hit the hooter at 2:30 a.m.! Next night it was put in the back but managed to escape through the locked door. In spite of this, Qangwa was a restful stop with a huge leadwood or motswiri (Combretum imberbe) for shade. West of town we found some interesting succulents which were coming into leaf. Jimmy Mashonja visited cattle posts in the area to collect dung beetles.

From Qangwa we drove south along the border to Aha Hills. Here there are fascinating layers of quartzite, limestone, etc forming rock sandwiches.

This layer, which also forms the Tsodilo Hills, is some 600 -700 million

Division Builds Display
of Rocks of Botswana

Schist, quartzite, limestone (Otavi Group) of Aha Hills. Mehuta ya matlapa

aa fitlhelwang kwa Aha Hills

million years old. We loaded rock and fire-wood onto the truck and set off for the Gwihaba Hills. Unfortunately the truck got stuck in the sand for 24 hours at Caecae. We were not without entertainment however, since the local primary school hosted a beauty contest that evening. It brought back memories of beauty contests at the primary school where I taught in Malawi twenty five years ago.

Gcwihaba Hills (same formation as Aha Hills) Mefuta ya matlapa a dithaba tsa Gcwihaba a tshwana le a tsa Aha

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When we finally got on our way
again we made another stop for
firewood and found grapple thorn or
sengaparile (Harpagophytum
procumbens) as well as chunjakudu
(Euphorbia monteiri). That evening

Lekala la Ditsa Tlholego le
simolotse go aga lefelo la
ditshupo tsa matlapa a Botswana
kwa dikagong tsa Motlobo wa
Ditso le Ngwao wa Setshaba tse
di kwa Village mo Gaborone.
Matlapa a a tlhomaganngwa ka
ditselana go ya ka dingwaga tsa
one. Matlapa a tsewa kwa
mafelong a a thata go etelwa a
bokone bophirima jwa Botswana,
jaaka Qangwa, dikhilomithara di
le 120 kwa bophirina jwa
Nokaneng, gaufi le mololwane wa
Botswana le Namibia. Lefelo le ke
lone fela mo Botswana le go
dumelwang gore
matlhatlhaganyane a matlapa aa
bidiwang gneissic a dingwaga tse
di didikadike tse di 500-900 a
bonwang fa godimo ga motlhaba.
Mefuta e mengwe ya matlapa e e
kgatlang e ne ya bonwa kwa Aha
Hills, Gcwihaba le Ghanzi.

we enjoyed a full moon over the Gcwihaba Hills and drank a grapple thorn brew. Next morning we woke to a half moon at 6:45. This puzzled me until I realised it was an eclipse. When the moon set at 7:20 it was still a crescent. That morning we collected a bit of the limestone of the hills, actually the same rock layer as the Aha Hills.

At Gcwihaba, however, the limestone has been washed out by a past underground river to form a huge cavern. After wandering about underground (and noting one magnificent room full of columns) we returned to the surface and did more plant collecting. In the meantime, Jimmy had set some insect traps.

From Gcwihaba we returned to Maun, spending a day getting the truck repaired. We then drove to Ghanzi, collecting 800 - 900 million year old sandstone and quartzite from the Ghanzi Ridge. Some of the sandstone showed ripples from past action or waves. (We were not lucky enough to find any fossil worth casts which are known from this layer - one of the earliest records of animal life).

These rocks are now in the place at the Village and will be part of a display of rocks and fossils called Time Capsule Earth which will open next February.

Natural History

Gneissic Rocks (Damara Origin 500 - 900 mya) of Caecae in the Northwest District. Matlapa a a bidiwang gneissic a a a fitlhelwang kwa Caecae kwa kgaolong ya Bokone Bophirima aa dingwaga tse di di

dikadike tse di 500 go fitlha kwa go tse di 900.

(Above) Sandstone, shale and quartzite (Ghanzi Group) of Ghanzi Ridge. Mefuta ya matlapa a kwa Ghanzi.

(Left) The truck loaded with equipment used by the National Museum staff stuck on sand at Xaxa for 24 hours. Teraka e e nenge laisitse didirisiwa tsa badiri ba Motlobo wa Ditso e ene ya tshwarwa ke Motlhaba kwa Caecae letsatsi lotlhe

San Art/I Dream a World Exhibitions

Wb â\200\234Avowuau s pele, Jeks hawt bere

Gershom Sanga

Silence swept through the spacious National Art Gallery on the evening of the 6th of October 1992, as the guests, invited to the preview, attentively listened to the speakers. These were the two guests of honour who were suitably invited to officiate at the joint opening ceremony of two concurrent shows; The Contemporary San Art exhibition from Dâ\200\231kar in the Ghanzi district, and the USIS- sponsored / Dream a World , a travelling show of photographic portraits of Black women who changed America. The exhibition was very highly successful and the gallery was packed to capacity.

I Dream a World, mounted in the lower gallery, was officially opened by the American Ambassador to Botswana, Mr David Passage who, said he was pleased to have the opportunity

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~ THAMAE

â\200\234Womans behind elephant headâ\200\235 by Thamae Setshogo.

to officiate at the duo show. Mr Passage said he liked the way the cultures of two worlds were juxtaposed in the exhibition, which he said, made them complementary to each other. He also pointed out that both exhibitions expressed the dreams, hopes and desires of the minority groups they represented.

Brian Lanker, a Photo-Journalist and one-time Pulitzer prize winner, criss-crossed the vast United States from coast to coast, to interview and photograph all the women portrayed

in these pictures.

This show which is travelling under the auspices of the American Federation of Arts, highlights the lives and achievements of these ambitious women, some of whom are direct descendants of slaves. These women represent all walks of life, from sports and arts to law and medicine, civil rights and congress to presidential

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candidates.

Some of these dedicated women who made a great impact in fulfilling the dreams and desires of their people, include, activist Rosa Parks, who ignited the American civil rights movement with the famous Montgomery bus boycott in 1955, when she refused to give up her seat to a white. Clara McBride Hale, a child care provider, who opened Hale House, to care for babies of drug-addicted mothers is also represented. Barbara Jordan, a cripple, is a great source of inspiration. She has been on the US Congress for three, four-year terms.

Cicely Tyson, a well known heroic actress and Emmy Award winner, is featured here too. Also included, are: outspoken Angela Davis, famous for her contribution in the fight for civil rights, since the sixties, and now teaching philosophy and aesthetics at a university, Brigadier-General

Sherian Grace Cadoria, who served in the historic Vietnam war, has had to fight all the odds to become the highest ranking black woman in the US Army. Pulitzer prize winner Alice Walker, is the author whose best seller book, The Color Purple, inspired Brian Lanker to dream of this project.

Mr Elijah Legwaila, the Permanent Secretary to the President, was especially invited to open the Contemporary San Art exhibition in the upper gallery. This was the second exhibition of the San Artists to be held at the National Art Gallery. Mr Legwaila's invitation reflects the importance the National Museum, Monuments and Art Gallery, attached to the promotion and exposure of art from the Basarwa, whose numbers make up a substantial fraction of the overall population of the Republic of Botswana.

The Permanent Secretary reminded everyone about the great opportunity we all have to appreciate the unique art of the Basarwa and to learn about their culture. He also talked about the growing concern in preserving the Basarwa cultural heritage of enormous diversity and creativity, which was fast disappearing due to social change. But he warned, however, that it was wrong to treat the Basarwa as specimen for sociologists and tourists under the pretext of preserving their culture.

Mr Legwaila expressed the need to advance Basarwa art and incorporate it in their development programmes to be passed on from generation to gen-

eration, through exhibitions such as this.

Looking at the work in the upper gallery, one gets the picture of an art form that has been handed down from hundreds of years back, through the brilliant and vibrant oil colour on canvas. The black and white prints are even more reminiscent of the early Basarwa works on rocks. These rock paintings were done by applying a mixture of earth colour pigments like iron ore, manganese and zinc oxides with ostrich egg, blood and animal fat.

These contemporary San Artists, of Dâ\200\231kar, are using modern materials,

which arm them with multiple media and techniques to execute their jazzy works of intricate design, without losing its authenticity and meaning. What they portray is entirely from their own living experience of the hardships in the desert. That is a remarkable development in the cultural heritage of the Basarwa, which only goes to show their adaptability in the wake of social, economic and environmental changes that affect them. And as a way of changing their hunter/gatherer lifestyle, the Basarwa have embarked on nine other arts and crafts related projects at their Dikar centre. The projects, which include basketry and leather works, are sponsored by the Kuru Development Trust, an non governmental organisation.

Until recently, Basarwa rock paintings were regarded (by the out-

The Permanent Secretary to the President, Mr Elijah Legwaila opened the exhibition "The Contemporary San Art" and The American Ambassador to Botswana Mr David Passage (r) opened the exhibition "I Dream a World". Mokwaledi wa ga Tautona, Rre Elijah Legwaila o ne a bula ditshupo tsa "The Contemporary San Art" fa Moemedi wa America mo Botswana, Rre David Passage (mojeng) a ne a bula tsa "I Dream a World".

if

Art

side world), as primitive. This was due to lack of understanding of the meaning in their art form. However, the Basarwa did their paintings to communicate amongst themselves, as well as with their ancestral spirits.

Today, the Basarwa are not doing too badly in terms of communication. As a matter of fact, their work is helping promote international understanding. Recently, their work has been featured on a travelling exhibition around the Southern African Region, and a European tour is planned for 1993. That will be the first time that Botswana will be represented on the international Art Scene. The Basarwa dream of a

E rile ka Phalane a le 6, ga bulwa ditshupo di le pedi ka nako e le nngwe mo Ntlong ya Ditshupo tsa Botaki le Tiro ya Diatla ya Motlobo wa Ditso le Ngwao wa Setshaba tse di neng di bidiwa "The Contemporary San Art" tse di neng di remeletse mo ditirong tsa botaki le tiro ya diatla tsa Basarwa ba Dikar ba ba dirang kafa tlase ga lekgotla la Kuru Trust

le â\200\234I Dream a Worldâ\200\235 tse di
supang ka fa basadi ba America
ba bantsho ba fetotseng lefatse leo
ka teng. Ditshupo tseo di ne di
atlegile thata ka pulo ya tsone e
ne e tsilwe ke batho ba bantsi.
Ditshupo tsa â\200\234I Dream a Worldâ\200\235
di ne tsa bulwa_ semmuso ke
Moemedi wa America mo
Botswana, Rre David Passage fa
tsa â\200\234Contemporary San Artâ\200\235 di ne
tsa bulwa ke Mokwaledi wa ga
Tautona , Rre Elijah Legwaila.
Ditswantsho tsa â\200\234I Dream a
Worldâ\200\235 di tserwe ke Brian
Lanker, yo o leng Motsaya dinepe
wa mmegadikgang yo o gapileng
sekgele sa Pulitzer yo o neng a
tsamaya le lefatshe la America
lotlhe, a ba botsolotsa le go ba
tsaya dinepe. Ditshupo tsa
â\200\234Contemporary San Artâ\200\235 tsone di
supa botsipa jwa Basarwa jwa
botaki jwa dingwaga tse di
lekgolo tse di fitileng. Basarwa ba
dirisa matsoku a tshipi, mankanisi
le senke, mae a bo mmantshe
madi, mafura a diphologolo le
pente go dira metako ya bone.

Archaeology

Alec and Larry Robbins, Archaeological research
at Tsodilo continues

Mike Murphy, Lark Murphy
Dennis Cherry

In July and August 1992, archaeologists from the National Museum and the Michigan State University continued their investigation of the Tsodilo Hills in Ngamiland. The field crew consisted of Alec and Judy Campbell, Dr. Larry Robbins, Mike and Lark Murphy, Alex Matseka, and Dennis Cherry. Dr George Brook joined the group to continue geomorphological work in the region. While at Tsodilo, we were joined by the National Museum Director, Tjako Mpulubusi, Nick Walker, Greek Phaladi and others from the National Museum. This was our most rewarding trip to Tsodilo to date, as we became aware of many new elements in regards to how people lived and sometimes prospered in the remote past.

Before describing the highlights of this year's work, let us bring readers up to date on the laboratory findings from last year's excavation of the White Paintings Rock Shelter. The oldest radio carbon date obtained from burned animal bones excavated from a little over three metres below the surface was about 20,000 years old. The people that lived at that time made stone tools and hunted and fished near the site. Thus far, at least fifteen different kinds of animals have been identified from the bones in the various levels. Animals such as reedbuck, lechwe, bushbuck, and bushpig tell us that the dry Tsodilo area once had thick vegetation and nearby water. For much of the time that the site was occupied, people were catching barbel and bream in rivers that once flowed near the hills or in a large lake which once existed at Tsodilo. George Brook continued his work on mapping the ancient lake and taking dating samples. In 1992 we were determined to find out how deep the White Paintings site was since we did not reach the bottom in 1991 after digging 5.5 me-

ters! Our 1992 excavation, the deepest in the Kalahari, reached a depth of seven metres.

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The cry of "more buckets, chaps!" echoed up from the pit. At the bottom, seven metres below datum, stood Alec Campbell, hands on hips, looking up the line of faces that formed the bucket brigade. The brigade relayed buckets of soil from the hole to Lark Murphy and Dr Robbins, who eagerly scanned the contents of each sieve, gleaning bits of history from a screen.

The logistics of moving soil from a seven metre pit to the surface for screening were enormous. Several methods were tried, including a pulley, but the best system was one that relied on team-work and volunteers.

The pits were dug as one-by-one metre squares at ten centimetres intervals. The soil was passed through a three millimetre screen to recover cul-

Fig. 1 illustrates the rock painting in red found at the North end of Female Hill in association with cattle and tentatively dated to between AD 800 - 1200. Fig. 2 illustrates the incised carving on the bone artifact which may be

4 000 or more years old.

tural material. Certain pits were stopped at higher levels to create steps so that people digging could escape the dusty hole. Finally, as the pit got deeper, a six metre ladder was required to enter and exit the hole. A person would usually have to scale the ladder with bucket in hand to reach the next link in the bucket brigade.

Excavating a nearby cave was accomplished using the same method of excavation with one-by-one metre squares at ten centimetre intervals. It presented a different set of problems though. Light to check the sieves for artifacts was only available at the mouth of the cave or through a narrow crack. Dust within the cave from sieving and digging was choking. Numerous rockfalls within the pits also made the digging difficult. But the materials found more than compensated for arduous effort.

Artifacts (mostly stone tools) were found throughout the excavation, and animal bones representing human refuse occurred in much of the deposits. The artifacts recovered from the upper layers of deposit represented both finished tools and debris from tool manufacture. A small item of Iron Age pottery and iron artifacts were found in the uppermost levels of the deposit. Below this, the tools were typical Late Stone Age (LSA) microlithic segments, crescents, and bladelets, many of which were backed. Along with these items, small steeply retouched scrapers were fairly common. Numerous diminutive cores and hammerstones testified to both the manufacture and use of the artifacts at or near the rock shelter. The artifacts were produced using locally available quartzite as well as imported high quality chert, chalcedony and silcrete.

Bone artifacts from the LSA deposits were, for the most part, small bone point fragments. Unlike the 1991 excavation, only a limited number of barbed bone points were found in 1992. However, their presence in the excavations this year confirmed and expanded our data base for this artifact type.

Stone tools included numerous ground schist ovals, nutting stones, and several very uniformly ground and pecked quartzite balls, whose function was not readily apparent, but

which may have been used to grind out the numerous depressions found in the

rocks around the hills. Other artifacts recovered were grind stones, which in some cases had two or more concave grinding surfaces. At least one example had evidence of red pigment remaining on its grinding surface, representing one of the functions this artifact group served.

As the excavation progressed, the typical microlithic assemblage was gradually replaced by larger crescents and blades along with larger cores from which the artifacts were struck. These artifacts were manufactured on the same type of raw materials as the microlithic tools but were larger in size. Occasional microlithic tools were still recovered in the higher levels, but as the excavation passed 4.5 meters, these tools were no longer found. Near this depth we began to find diagnostic Middle Stone Age (MSA) unifacial points along with large blades, scrapers, and debitage. In addition, at least two large bifacial points were found in the 1992 excavation. Hammerstones and grind stones were still recovered in minimal amounts throughout the remainder of the seven metre excavation.

One of our outstanding finds was a very small decorated bone artifact.

Archaeology

Nothing quite like it has ever been found in Botswana. The bone is in the form of a thin cylinder, 2mm long and 3mm in diameter. It has been ground into this shape and is white with a greyish-blue core.

Around the cylinder and near the middle, a small design has been carefully incised, presumably with a stone tool since the artifact was found in a level which has been dated to about 4 000 years ago. The design looks like a herringbone or tree with seven branches on either side. Unfortunately the artifact has lost one end, but clearly to be seen are four more incised branches suggesting that the design was repeated on the piece missing. What is of great interest is that the design appears as a red rock painting in the Hills in association with a painting of cattle which cannot be more than about 1500 years old as cattle were not introduced into the area until 500 AD. We are sure the design has a meaning which may have great antiquity.

While working at White Painting

Shelter, some of us climbed above the shelter and, looking down through a crack nearby, we were amazed to see a large cavern hidden below us. The floor covers about 80 square metres with the arch of the roof more than 10

Decorated bone artifact at the White Painting Shelter Square 20, level 110 - 120. Scale in millimetres.

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Archaeology

metres above it.

We showed the cave to Samuchau, the local Mbukushu kgosi, who told us that his ancestors had used the cave to communicate with their ancestors when they needed help in hunting. Apparently, if they had a spate of bad luck, the hunters entered the cave and tapped on a ledge on the south side with a stone before asking their ancestors for help. The hunters then set out separately to look for wildlife and a trap consisting of two long bush fences which led to a deep pit. The chased animals ran along the fences guided to the pit (called gopo in Setswana). Once in the pit, they were stabbed from above with spears.

When the hunt was successful, the hunters returned to the cave where they cooked an offering of meat and laid it on the shelf, before the spoils of the hunt were divided up and distributed. When we next return to Tsodilo, Samuchau says he will take us to the remains of the pits and show us where

the fences once stood.

We also carried out work at the Tsodilo Mine site mentioned in 1991 report. The mine has now been radiocarbon dated to about 800 A.D. Last year's excavation concentrated in the mines themselves, in which a large quantity of charcoal, a single Iron Age decorated pottery sherd, and a number of mica schist fragments were recovered. It was from the base of this test pit that the charcoal used for the radiocarbon determination was obtained.

The 1992 excavation was aimed at placing a test pit outside the mine entrance to examine the tailing pile and to confirm the human origin of the mines. As we suspected, the tailings were composed of mica schist debris, but also included schist oval preforms, grinding stones, and hammerstones. We excavated until the original surface soil horizon was reached and at the base found another small Iron Age pot sherd.

At this stage of the analysis it is not

ditlhotlhomiso tsa bone kwa Tsodilo Hills kwa Ngamiland ka kgwedi ya Phukwi ngogola. Setlhopha sa bone se ne se akaretsa Alec le Judy Campbell, Dr Larry Robbins, Mike le Lark Murphy, Alex Matseka le Dennis Cherry, Dr George Brook 0 ne a kopana le setlhopha seo go tsweledisa tiro ya go tlhotlhomisa ka popego ya lefatshe le matlapa kwa kgaolong eo. Setlhopha fa se ntse se le koo se ne sa kopana gape le badiri ba motlobo wa Ditso le Ngwao wa Setshaba, e bong mookamedi wa one Rre Tjako Mpulubusi, Nick Walker, Greek Phaladi le badiri ba bangwe. Loeto leo le ne le atlegile thata, ka sethophase, se ne sa bona dilo tse di ntsha tse dintsi tsa ka fa batho ba bogologolo ba neng ba

tshela ba bo ba atlega ka teng.

Mo ditlhomisong tsa monongwaga tsa kepo ditso go ne ga bonwa didirisiwa tsa matlapa di le dintsi mo kepong eo, le marapo a diphologolo a ne a bonwa mo dithotobolong. Didirisiwa tse di fitlhetsweng fa godimo ga mosima wa kepo ditso di ne di akaretsa tse di feditsweng le maketlo a tsone. Baepa ditso ba ne gape ba bona leratswana le le kgabisitsweng le le iseng le ko le bonwe gope mo Botswana. Bane gape ba dira ditlhotlhomiso ka moepo wa Tsodilo o go boletsweng ka one mo pegong ya ditlhotlhomiso tse di fitileng. Moepo o 0, o a kanyediwa gore o ka ne o simolotswe ka dingwaga tsa 800 A.D.

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readily apparent what the schist ovals were used for, but their presence in significant numbers at the WPRS makes the determination of their function all the more important.

We learned from the Hambukushu that the existence of the mines is known to them, although they did not realise they are mines. They call them Diwe do Matjena and said that Matjena was the sister of the first Mbukushu to settle in the Hills about 140 years ago. Apparently, this lady had sheltered in the mines and from this they gained their modern name.

One day, we drove west to the Xaudum River, and then up its bed to the Namibian Border. At Karakubis, close to the border, we met two old men, Samuenda Haengura, the Headman and Moilwa Mosidi, a Ncaekhoe of Sarwa stock. They gave us much information. Mosidi told us that his ancestors had painted both the red and white paintings at the Tsodilo and described how the pigment was made. They took us to a place in the riverbed near Qaree where they showed us haematite (letsoku/maleka) which occurred in patches of vivid reddish-orange powder in the sand. Apparently, this was a source for the colouring used in the paintings.

They told us how the river used to flow from Namibia in the past when there were huge reedbeds and many water animals like crocodile and hippo. Their ancestors poled their mekoro right from the Namibian border to Ncamasere on the Okavango River. Today, the river bed is dry and dusty, although water can be found just below the surface in the wells for watering stock.

This year, if we can raise the money, we hope to return to the area and conclude a research programme which has stretched over 20 years.

Correction

On ZV Volume 19 Number 1/2 1992, it was erroneously reported that the National Museum radio programme, Museum waRonaotshela is broadcast over Radio Botswana every Saturday at 11:45am. The programme is broadcast every Saturday at 10:45am.

Donna Stoner

Who has the blue paint? Anybody have a sharp pencil? This leg doesn't look like it's walking! What colour is the dog? These were just a few of the comments overheard as a mural in Mahalapye was being completed earlier this year by art students at Parwe Community Junior Secondary School.

The mural, a large permanent wall painting, was conceived by the author who has been serving with the US Peace Corps as a volunteer in arts and has been in Botswana since 1989. The idea was to instigate a project which would involve all the art students at Parwe and at the same time give the school something lasting and something to make this school special and different from all the others.

Parwe CJSS is located along the newly tarred Shoshong Road approximately 3km from the centre of Mahalapye. Essentially, it is in the bush and it was thought that the mural, located at the apex of the administration building, would act as a welcoming gesture for visitors to the school. The project would also give those students who participated a sense of pride upon its completion as well as valuable practical experience on how a large mural is executed.

The first step in initiating a project of this size and scope is to obtain approval from the Headmaster/mistress, in this case Mme Leapotswe Bantsi, gave enthusiastic support all through the project.

One can assume that paint, and lots of it, is a necessity for producing any mural. Finding a sponsor for supplies became of paramount importance. Crown Paints, through the Rotary Club of Gaborone, became the donor of paints, brushes, rollers, etc., and were most generous and accommodating in providing the needed materials. Accomplishing this fundamental feat meant that the rudimentary sketches could begin!

Once the site is established, accurate measurements are taken of the

Art

The completed mural at Parwe Community Junior Secodary School. Lobota
lo lo golo lo lo pentilweng, lo lo weditsweng kwa sekolong sa Parwe

walls. Drawings can be done on a much smaller scale, but must, of course, be in proportion to the wall surface onto which they will eventually be transferred.

It was decided by the students that since the wall had four nearly equal sections, it would naturally follow that four different scenes could be depicted. Four small groups of students were formed and each assigned one of the four sections: wild animals in the bush, the cattlepost, the lands and the village. Subject matter was called for with which the entire community could relate.

On almost all CJS schools there are large earth-red triangles of heavily textured cement which act as a decorative element on the exterior walls of the buildings. The mural walls had two such triangles which needed to be removed. While the Form 2 students were drawing, the Form 1 students attacked the wall with hammers, chipping away the heavily textured areas. This in turn left a dimpled surface which was by necessity smoothed over with a thin layer of cement by the school's handiman, Rre Segametsi.

Once the walls were dry and more

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or less smooth, the wall surface was painted by rollers with two coats of white acrylic base paint. A carefully measured grid was then laid out on the wall using a builder's chalk line. This same grid in exact proportion to the wall was ruled out on the drawings which had been finalized on large sheets of heavy brown paper. The transfer of the drawings to the wall, square by square, was accomplished by the original four groups of art students. Lead pencil was used because it would not be affected by wind, rain or sun. The same is true of the colourful acrylic base paints which were used to paint the actual pictures onto the wall.

Painting of the four scenes was the most enjoyable and involving, though the most difficult for these young artists. During studies and after school,

they would don aprons to protect their clothing, carry the big boxes and buckets of supplies to the wall site. They would then commence to mix colours, clean brushes and each other, drip paint, start over, paint an area, make messes, agonize over straight edges, re-draw, talk, re-paint, discuss, then re-paint again until satisfied.

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Art

At all times there was a continual audience of varying numbers of on-lookers, some of whom were invited to try their hand at painting the more simplified areas of the border design. In general many more people other than the art students learned what was involved in painting a large mural.

A year has now gone by since the mural was started and in spite of the intense Botswana sun, the colourful images remain. It stands now close to 11 1/2 metres long by 3 metres high, imposing its greeting to the unwary newcomer an exercise in conceptualizing, planning, drawing, painting and cooperation among talents for all involved on every level. It is hoped that many more murals will appear throughout Botswana.

(Above) Students give the wall a base coat of white paint. Baithuti ba penta lobota na ka pente e tshweu.

(Left) A Parwe CJSS student paints details to the mural built at Parwe CJSS. Moithuti wa sekolo sa Parwe a dira metako mo loboteng lo lo golo lo lo agilweng kwa sekolong
Se0

Baithuti ba botaki le tiro ya diatla
ba sekolo sa Community Junior
Secondary sa Parwe kwa
Mahalapye ba weditse go penta
lobota le le tona kwa sekolong
seo. Mogopolo wa go aga lobota
lo lo golo leo la sennela ruri o
ntshitwe ke mokwadi mongwe yo
o neng a dira mo lekgotleng la US
Peace Corps e le moithaupi wa
tiro ya botaki le tiro ya diatla.
Maikaelelo a tiro eo e ne ele gore
baithuti botlhe ba botaki le tiro ya
diatla kwa sekolong seo ba nne le
seabe mo go yone, go naya sekolo
seo sengwe sa sennelaruri, go dira
gore se nne se se faphegileng le
go farologana le tse dingwe.
Lobota leo go solofelwa fa lo tlaa
nna seamogela baeng lo bo lo
tlotlomatsa baithuti ba ba neng ba
le dira fa lo sena go wediwa. Go
nale tsholofelo ya gore go tlaanna
le mabotana a le mantsi a mofuta
oo mo lefatsheng lotlhe la
Botswana.

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Domboshaba; developing a
monument for the public

Nick Walker

In previous issues of Zebraâ\200\231s Voice we talked about Matsieng and the historic 19th century mission station at Kolobeng. In this volume we look at the important Iron Age site at Domboshaba, just west of Masunga.

Domboshaba (Red mountain) is the largest of a cluster of granite hills between Kalakamate and Masunga. There are several archaeological sites here, but the most interesting is probably the ruin named after the hill but also called Luswingo after the ruined

hill on the northern part of the site while his wives and family resided in the southern valley. A feature of the site is the well preserved clay-cement (daga) floors and kerbs of the houses. A few post holes that originally supported thatched conical roofs can be seen. Many of the huts were linked by sections of stone walls, creating private courtyards (malwapa). On the southeast side is a stone wall with check decoration, produced by leaving gaps between the stones in adjacent courses.

Domboshaba is not unique to Botswana and is one of about 50 or so

Part of a wall showing check decoration (gaps in the courses) at Domboshaba. Bontlha bongwe jwa lobotana jo bo supang makgabisa kwa Domboshaba.

stone walls.

The site was one of the first to be scientifically excavated in Botswana, and this was done by members of the German ethnographic team led by professor Frobenius in about 1930. More recently, it has been mapped and further excavations carried out. We now know that its heyday was in the 15th and 16th centuries when it formed part of the Zimbabwe or Khami states. A fairly important chieftain lived here, conducting state business on behalf of the ruler at Great Zimbabwe or Khami (the latter site is near Bulawayo).

It is thought that he lived on the low

stone built court-residences between the Limpopo and Nata rivers, but it is one of the biggest. The site is protected under the terms of the Monuments and Relics Act which is administered by the National Museum. The National Museum has recently cleared and fenced the place and an information board has been erected. We hope to appoint a custodian to look after it soon. Would-be visitors should seek directions at Masunga for it is not signposted. Visitors are asked to keep the place clean and take away their litter with them. It is an offence to stand on the walls or features and to

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Know Your Monuments

remove any artefacts or finds, such as broken pot sherds, as this may damage the structures and destroy clues about the past.

Daga (clay cement) features in a house floor at Domboshaba.. Taka e santse e bonala mo bodilong jo bo kwa Domboshaba.

Domboshaba ke setlhopha sa dithaba di le mmalwa tse fa gare ga Kalakamate le Masunga. Go na le mafelo a kepo ditso a le mmalwa kwa lefelong leo mme le le kgatlhang thata ke le le reeletsweng ka thaba eo le gape lebidwang Luswingo morago ga matlotla a mabotana a matlapa. Domboshaba ke lefelo lwa ntlha go epiwa ke baepa ditso mo Botswana ka mokgwa wa seranyane mme tiro e e dirwa ke setlhopha sa baitseanape ba ditso tsa merafe ba eteletswa pele ke Professor Frobemius ka dingwaga tsa bo 1930. Go dirilwe kepo ditso le mmepe wa lefelo leo mo bosheng. Ka dingwaga tsa makgolo a le 15 go fitlha kwa go a le 16, go itsege gore lefelo leo e ne e le bontlha bongwe jwa matatshe a Zimbabwe kgotsa Khami. Lefelo leo le sireleditswe ka fa tlase ga molao wa difikantswe le dilwana tsa bogologolo, mme le okametswe ke Motlobo wa Ditso le Ngwao wa Setshaba.

Education

Tarisayi Madondo

Museology is a complex science which comprises such disciplines as Anthropology, Natural History, Exhibition Design, Conservation and Museum Education (to name but just a few of the major disciplines).

When one joins the staff of the National Museum one is often surprised to find the wide variety of professions represented by the staff of the museum. This has to be so because a museum is a scientific institution and it is not possible for one museum professional to be an expert in all the disciplines covered by the museum, hence the extensive specialization that characterizes the museum profession.

When a new member of staff joins the museum for the first time, he finds it difficult to decide which discipline suits him best. Even he who joins the Museum having decided which disci-

Motlobo wa Ditso le Ngwao wa
Setshaba o tshwaraganye le wa
Folkens wa Sweden o simolotse
dithuto tse maikaelelo a tsone e
leng go rutuntsha badiri ba basha
kafa o tsamaisiwang ka teng.
Dithuto tse, di simolotswe ka
Phatwe a le 21, 1992, ka baithuti
ba le lesome le bone (14), di
tsamaisiwa ka fa tlase ga tirisano-
mmogo ya metlobo e mebedi e.
Fa dithuto di simologa di ne di
tsamaisiwa ke Rre Per Uno Agren
yo e leng moitsaanape wa tiro ya
motlobo wa ditso le ngwao wa
University ya Umea kwa Sweden,
mme a latelwa ke bagolwane ba
makalana a Motlobo wa Ditso le
Ngwao wa Setshaba, ba ba neng
ba ruta ka fa makalana a bone a
dirang ka teng. Bagolwane ba ba
nang le dikitso tsa motlobo wa
ditso le ngwao wa Folkens ba ne
ba goroga go tla go tlhatlhelela
baithuti kitso. Dithuto di
remeletse mo tirong ya makala aa
latelang, Kepo Ditso, Ditsa
Tlholego, Thuto, Botaki le Tiro ya

Diatla, Tshomarelo, Kgatiso ya
Dipampiri le Ditirelo tsa
Dikhomphiutara, Ditso tsa Merafe
le Ngwao.

The Zebra\200\231s Voice 1992

Induction Course For
National Museum Staff

Museology induction course participants in the class. Baithuti ba dithuto tsa
motlobo ditso le ngwao ba le mo ntlwaneng ya borutelo.

pline he likes next, he still does not
know how the Museum machine op-
erates.

In an attempt to address these and
other related problems the National
Museum, Monuments and ArtGallery,
in conjunction with the Folkens Mu-
seum in Stockholm, Sweden, has in-
troduced an Induction Course for its
new staff.

The current course which started
on 21st August1992 with fourteen
participants, is being conducted as part
of an institutional cooperation pro-
gramme between Folkens Museum and
our National Museum. To start the
course, Mr Per Uno Agren, a
museologist from the University of
Umea in Sweden, came and gave eight
lectures on the theory of museology.
After him, the various Heads of the
museum divisions and other senior
members of staff of the National Mu-
seum, gave lectures to cover their re-
spective disciplines: Archaeology,
Anthropology, Art, Publications and
Computer Services, Museum Educa-
tion, Design Studies and Conservation.

In order to widen the professional
horizons of the course participants, a

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team of experienced members of staff
of the Folkens Museum arrived early
in November to give lectures and con-
ducted workshops on Photography,
Documentation and Exhibition Design
with special emphasis on Swedish
Museum experiences.

While the first three months of the course were devoted mainly to theory, the first three months of 1993 will be devoted to practical work. The participants will be expressed to hands-on experiences of what the theoretical part of the course covered. They will go on field trips to see and experience the real thing about Archaeology, Ethnology, Natural History, Education, Art and Conservation.

Depending on the progress made on this course, more such courses will in the future be organized for new staff coming into the museum, for the first time, according to their academic qualifications.

In this way we hope to initiate our new recruits into the intricacies of museology, a science which enables us to preserve, conserve research and interpret our culture and environment for the present and future generations.

Conservation

Conservation Storerooms
fitted with New Shelves

Calvin Sebole

Since the beginning of June 1992 the Conservation storeroom complex was fitted with steel shelves, making changes and progress to this unit after a long time.

Collections can now be arranged accordingly by separating inorganic materials from organic objects. Already 99% of the permanent collections in the National Museum's new storerooms have been treated. There was a hope that the project to transport and treat all artifacts from Gaborone West storeroom, which need immediate attention might wrap up at the end of September 1992. The rest of the collections will remain there at the end of 1992.

The division hoped that everything will be fine after erecting these shelves in storerooms, but still one major problem of malfunctioning of air condition units was encountered, which are not functioning up to the required standard, because in all organic object storeroom the Relative Humidity should be too low or too

Pontsho France conserving a kudu horn from being destroyed by micro-organisms. Pontsho France jaa ka a ne a phefatsa lonaka lwa tholo gore lo seka lwa sennngwa ke ditshidinyana.

high. Organic objects like wood, paper, and leather allow Relative Humidity of 45% - 55%.

Inorganic for example metal, stones and ceramic need 0% - 45% while fossils 45% - 55%. Fluctuation in Relative Humidity is not allowed in conservation storerooms. The Division is trying its best to bring the situation into required standard.

Some of the shelves fitted in the Conservation storerooms. Dingwe tsa

dikobotlo tse di tsentsweng mo mabolokelong a Lekala la Tshomarelo.

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Go simologa ka kgwedi ya
Seetebosigo ka 1992,
mafelo a polokelo ya
dilwana a Lekala la
Tshomarelo a nea
tsenngwa dikobotlo tsa
ditshipi, mo go dirileng
diphetogo le katlego mo
lekaleng leo, morago ga
lobaka lo lo leele. Go
tsenngwa ga dikobotlo go
thusitse gore dilwana tse di
phuthilweng jaanong di
kgaoganngwe ka dilwana
tse di dirilweng ka dilo tse
di kileng tsa tshela tse di
jaaka matlalo, dintshwana
tsa legong jalo jalo le tse di
iseng di ko di tshele tse di
jaaka dinkgwana,
dipetlwana jalo jalo.

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Desmond T. Cole

Much is spoken and written these days about endangered species of animals and plants, and numerous botanical, zoological, wild-life, conservation and other societies have been established to try and save something of our little planet's incredible wealth of fauna and flora and natural beauty, which man, the most destructive of all animals, seems intent on destroying totally within the next century.

A feature of man's culture which is undergoing extremely rapid change as a result of the progress of civilization, but concerning which we hear and read very little, is our languages. Man's ability to speak (as distinct from other animal communications on a very limited scale and using restricted series of vocal and other symbols) distinguishes him from all other animals. It is at once the essential ingredient for his greatest achievements, and also for his ultimate downfall and self-destruction.

Traditional Batswana were very close to nature and all its components, especially in respect of animals and plant life. This is now giving way very rapidly to urban routines where little or nothing is seen of the wild animals which once roamed the country in vast numbers. Most of these animals have now been eliminated from large parts of the country. The indigenous plant life also is being rapidly destroyed by increased population, urbanization, mineral exploitation, agriculture, overgrazing and resultant desertification.

Coming back to our language: obviously all aspects are undergoing very rapid change, and need study, but the most endangered part appears to be the names of wild animals and plants, the extensive cattle terminology, and other vocabulary relating to the traditional way of life. Another important aspect is the traditional medicated uses of plants. It was with these concerns in mind that I sought approval last year for

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Desmond Cole looking at plants near Hildavale in 1992. Desmond Cole

jaaka ane a sekaseka ditlhare ka 1992 gaufi le Hildavale.

aresearch project on animal and plants names, and cattle terminology. It was approved by the Research Division of the Office of the President in September 1991, and since then we have spent periods of three to six weeks in or near Tsabong, Kanye, Molepolole, and the Okavango area later 1992; and visit to Serowe, Mochudi and other areas are envisaged for this year.

So far I have collected over 1 600 names of trees and other plants, 300 mammals, 500 birds, 150 reptiles and amphibians, 350 insects and other arthropods, and 100 items of domestic animal terminology, a total of more than 3000 items. Of course there are many instances where the same animal or plant is known by two, three or more different names in different parts of the country, i.e. in different dialects â\200\224 for example, leteane, lekanyana and /etlhalerwa (not to mention variations of these) for â\200\234wild dogâ\200\235, and mokala or mogotlho for â\200\234camel-thorn tree, Acacia eriolobaâ\200\235â\200\231.

Some names are very consistent in form and application throughout the whole Setswana area, e.g. nare â\200\234buf-faloâ\200\235 lebolobolo â\200\234puff-adderâ\200\235. On the other hand, there are many instances of â\200\234genericâ\200\235 names in Setswana, names applied to groups of animals or plants

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which have certain features or characteristics in common. For example, there are probably at least thirty different species of rats, mice and gerbils in Botswana, but only about a half-dozen have specific names, the rest are simply dipeba. Similarly nearly all weavers and related bird species, mostly very colourful in summer plumage, and mostly very pestiferous in grain fields, are dithaga; and a number of parasitic and epiphytic plants, and other climbers or creepers, share the names lefswe or boswa (each of which has dialectal variations)

In a speech in May 1970, the late president, Sir Seretse Khama, made the point that â\200\234A nation without a past is a lost nation and a people without a past is a people without a soulâ\200\235. It is an attempt to conserve something of the very rich cultural and linguistic heritage of the Botswana, which now seems

to be seriously endangered, that the present project is devoted. If any Batswana would be interested in assisting in this project, I should be very happy to hear from them.

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South Africa

Desnond T. Cole

Malatsi ano go diragala dipheto go
tse dikgolo thata mo botshelong jwa
batho ba Botswana le mo lefatsheng la
rona. Dipheto go di diragala mo
mafatsheng otlhe, mme bogolo-segolo
ke akantse tsa mono Botswana. Borre-
mogolo bane baagile mo lefatsheng la
dibatana le diphologolo tse dintsi, ba
ditsoma, mme ba sa di nyeletse losika.
Bane baitse ditau le dinare le dithutlwa,
jalo jalo, ba tshela mmogo le tsone, ba
ditsomaka gobo motlhamongwe dine
di ba senyetsa, mme le gone ba ne ba
tshela ka dinama tsa tsone, ba apara
matlalo a tsone kgotsa ba dirisa jaaka
diphate/mealo.

Gompieno dibatana le diphologolo
di nyeletse, ga di bonale, fa e se kwa
Kgalagadi le mo go tlhomilweng ka fa
molao goree nne mafelo atsone. Batho
babantsi ba gompieno, baba goletseng
mo metseng e megolo, ba itse tau
kgotsa phofu kgotsa kukama ka maina
fela, ga baise ba di bone ka matlho. Ga
go a nyelela diphologolo le dibatana
fela, ditlhare le ditlhatshana di a
epololwa fa go agiwa metse e mesha le
ditsela le ditoropo, le ditiro tse dingwe
tsa ditlhabolo. Gape palo ya diruiwa e
ntse e a oketsega, di kgotha mafulo,
mme jalo sekaka se iphile maatla kana
ke re se filwe maatla!

Jaanong a re boeleng ko puong ya
rona: Setswana sa rona se a fetoga,
gonne lelome lwa batho ke
setshwantsho sa botshelo jwa bone, lo
tshwantsha ka fa ba tshelang ka teng.
Dipuo tsotlhe di nna di ntse di fetoga,
fela jaaka motho a fetoga antse a gola
go tloga bonyaneng go fitlhela
botsofeng jwa gagwe. Fa loleme le
fetoga, lo oketsega ka maina a dilo tsa
sesha, le a okotsologa lo latlhegelwe
ke maina a dilo tse di nyelelang mo
lefatsheng le mobotshelong jwa batho.
Se go bonalang se tlaa nyelela pele-
pele mo puong ya rona ke maina a
ditlhare le a diphologolo le dibatana le
ditshidi tse dingwe tsa naga, le mafoko
aamanang le diruiwakwa merakeng.
Se gape go bonalang gore se tlaa timela
ka pele ke kitso ya ditlhare tse di
dirisiwang ke dingaka.

Jalo-he ke ikaeletse go leka go
boloka sengwenyana sa puo ya
Setswana pele ga se nyelelela ruri,

Setswana

sa Rona
se a Nyelela

mme ke dumeletswe ke Mmuso gore
ke tswelele pele ka go kwala maina a
ditshidi tsa naga le a a amanang le
leruo. Kesimolotseka 1991 kakgwedi
ya Phalane, mme re setse re simolotse
kwa Tsabong le Kanye le Molepolole,
le go ya kwa Goo-Tawana pele ga
ngwaga ono 0 fela; morago ga moo re
batla go ya kwa Serowe le kwa
Mochudi. Mo ditirong tse le mo
maetong, ke thusiwa ke mogatsake,
lefa ene a sa itse go bua Setswana.
Lefa e le dikgwedinyana fele re
simolotse tiro, re setse re phutile maina
a ditlhare a a fetang 1 600 ka palo, a
ditshedi tsa naga a le 1 300, le aa
amanang le diruiwa a le 100, otlhe a
feta 3000. Maina a mangwe aaitsege,
a dirisiwa mo Setswaneng, go sena
pharologanyo, jaaka phologolo e go
tweng nare, le noga e go tweng
lebolobolo. Mme dilo tse dingwe re
ka fitlhela gore dinale mainaa mabedi
gongwe a mararo, jaaka leteane,
lekanyana le letIhwarwa e le sebatana
se le sengwe-fela; setlhare se se

Ditsa Tlholego

itsegeng thata, bangwe bare ke mokala,
ba bangwe ba re mogotlho, jalo-jalo.

Gantsinyanare fitlhela gore ditshedi
tse di mefutafuta, mme e le tse di
ratileng go tshwanaka popego kanaka
mekgwa, di na le leina le lengwe-fela
mo Setswaneng. Losikalwa dipeba lo
mefuta e e fetang masome a mararo
mo Botswana, mme bontsi jwa tsone
gatwe peba fela. Tse di itsiweng ka
maina a mangwe, jaaka nthufe le tadi
le thetwane, di balwa ka menwana.
Fela jalo, fa gotwe thaga, go tewa
dinonyane tsa mehuta a mentsinyana,
bogolo-segolo tse di mebala-mentle,
tse di senyang mabele.

E rile a bua mo Gaborone ka 1970,
Tautona yo otlhokafetseng, Sir Seretse
Khama onaa gakolola Batswana gore
setshaba se se senang ditso ke setshaba
se se timetseng, mme batho ba ba
senang ditso ke batho ba ba
latlhegileng. Maikaelelo a rona ke go
leka go bolokakitsonyana ka gakhumo
ya loleme lwa Setswana le ya botshelo
jwa segologolo, tse go bonalang gore
di tloga di nyelela, di re timelela ruri,
gore bana ba rona ba kgone go bala
sengwenyana kaga ditso tsa bone. Fa
go na le Batswana ba ba ka ratang go
thusa mo tirong e, nka itumela thata fa
ba ka nkwarela.

Desmond T. Cole

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South Africa

Matlhalerwa, Mateane Makanyana. Wild dogs.

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Thamae Setshogo

Review:
Artists in
Botswana

1992

Pam Veldman

The Zebra's Voice 1992

Paintings and Drawings: Water Shrimps, oil
on canvas by Thamae Setshogo.

Neo Matome

The overwhelming entry generated
by last year's Artist in Botswana ex-
hibition is a good indicator of the
growing interest in the visual arts of
this country. Ever since the new pur-
pose built Art Gallery opened its doors
in 1990, there has been a greater re-

sponse to national exhibition of the
calibre of Artists in Botswana. In
1992, a total of three hundred and
fifty-eight entries was received from
the one hundred and thirteen Artists
who participated from throughout

the country. Of these entries, one hundred thirty and five were selected to make up the body work for the exhibition. The artworks consisted of paintings and drawings, graphics, ceramics, sculpture and photography.

A panel of judges made up of a full-time Artists, Vervan Edwards,

Molepolole College of Education Lecturer, Joan Ham and graphic designer, Phillip Segola, were invited to carry out the difficult job of selecting the work and nominating award winners. Many thanks to the 1992 judges for selecting a varied and exciting exhibition.

A welcome development this year was the increase in the number of works entered in the sculpture category. For the first time large sculptures were submitted, which injected a three-dimensional aspects to the predominantly two-dimensional nature of the exhibition.

Awards were presented to Artists in the following categories; Paintings and Drawings: Award of Distinction; Greg Skritic. Award of Merit; Frammetta Alley, Julia Cairus, Modirwa Kekwaletswe, Thamae Setshogo and Nicola Winer.

[ie

Ceramics: Floral Porcelain bowl, porcelain/lustures by Pam Veldman

Karin Duthie

Graphics: Award of distinction, Peter Wanga; award of Merit, Santo Ociti

Ceramics: Award of Merit; Pan Velan and Ulrika von Schwerin.

Sculpture: Award of Distinction;

Jeremy Rose, Award of Merit; S T

Ahulu and Feng. Photography:

Award of Distinction; Mary Audeland,

Award of Merit; Karin Duthie and

Photography: Thai Long Boat, Kodachrome 25 by Karin Duthie

Sandy Grant. Most Promising Young

Artist: Poloko Maoto. Special Men-

tion: Wendy Brook and Neo Matome

The standard of work in last yearâ\200\231s

Artist in Botswana was of a pleasing

high standard and bodes well for the

future development of the arts in

Botswana.

Ditshupo tsa Batshwantshi, Bataki

le Badira ka Diatla mo Botswana

tša 1992 di ne di atlegile thata,

mme katlego e ke sesupo se se

siameng sa kgatlhegelo tiro ya

botshwantshi, botaki le tiro ya

diatla mo lefatsheng leno. Dithsupo

di ne di na le dikopo tša ikopelo go

di tsenelela di le 358 di tswa mo

batshwantshing, bataki le badira ka

diatla ba le 113. Disupiwa di le

135 di ne tša tlhophiwa go

tsenelela dithsupo. Disupiwa di ne
di akaretsa dilwana tse di
betlilweng, pentilweng,
ditshwantsho, dinepe le dilwana
tse di dirilweng ka letsopa.

Sculpture:Accident, Wood by ST

Ahulu

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ST Ahulu

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Thapong 2002 in Pictures

Charge d'Affairs for Swedish
Embassy to Botswana, Baron Bengt
Sparre officially opening the
Thapong International Artists' Workshop
exhibition at the National
Museum.

Some members of the Thapong International Artists' Workshop during the official opening of Thapong 2002 exhibition.

2003

Director of the National Museum,
Mr Tjako Mpulubusi welcoming
guests at an official opening of the
Thapong 2002 exhibition.

(Above) A cross section of the
members of the public and invited
guests who attended the official
opening of the Thapong 92
exhibition stand under the sculpture
titled 2003 When Pula Falls the Boat
Can Flow 2003 by Feng.

(Left) Sculpture by Moitshepi
Madibela titled 2003 Cadzela Dance 2003
was exhibited at the Thapong 92.

The Zebra's Voice 1992 20

