

AUSTRALIAN MUSEUM SCIENTIFIC PUBLICATIONS

McCarthy, F. D., 1959. Cave art of the Conjola District New South Wales.
Records of the Australian Museum 24(13): 191–202, plate 22. [9 March 1959].

doi:10.3853/j.0067-1975.24.1959.651

ISSN 0067-1975

Published by the Australian Museum, Sydney

nature culture **discover**

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6 College Street, Sydney NSW 2010, Australia



CAVE ART OF THE CONJOLA DISTRICT

New South Wales

by

FREDERICK D. McCARTHY

(Plate 22, Figures 1-5)

(Manuscript received 28-3-58)

Three of the five sets of aboriginal drawings described in this paper were discovered in the early 1880's by Messrs. A. Cork and F. White, local residents, but the latter, and Mr. A. Milne, failed to find them just before 1900 in the heavily forested sandstone ranges in which they are situated. They were, however, re-located a few years later by Captain J. Cork, Inspector A. Milne, and Mr. J. Higgins, and this enabled Robert Etheridge, jun., then Director of the Australian Museum, to visit the site and publish (1904) a brief but somewhat inaccurate description of the drawings. His description, however, indicated that the drawings were of unusual importance among eastern New South Wales pictographs, and several years ago inquiries about their situation were again instituted. Etheridge did not include a map and his written directions were too vague to be a guide. Mr. H. C. Claydon had visited these shelters in 1938 and had sent to the Museum a series of six tracings of various figures. He was able to find the shelters again early in 1957, but two local residents—interested in the matter by Mr. D. Hasell—Messrs. G. Turnbull and C. Woods, in searching for them found two additional sets of drawings several miles away on Bunnair Creek. I am grateful to these four men for their interest and help in this task, and particularly to Mr. Turnbull, who acted as guide and assisted me with excavation work during a week spent in the area in November, 1957. I was accompanied by Mr. John Beeman, artist at the Australian Museum, who made the actual recordings, but much consultation was necessary between us to elucidate many of the figures owing to their age and the weathering of the rock surfaces.

A special frame has been devised by Mr. Beeman for recording cave drawings. It consists of a 6-in. string grid attached to a flexible 3-ply frame. Adjustable legs are attached at each end and two other supports are used when necessary. This grid can be pressed into the curve of a ceiling or wall, and moved along a datum line to cover the whole area of drawings.

FLAT IRON CREEK SITES

Flat Iron Creek flows eastward for several miles from the ranges into a marsh near the main Prince's Highway. A timber track runs into the site, a distance of $4\frac{1}{2}$ m west of the main road, the military map reading being 512385. Three of the shelters are situated on one of the tributaries at the head of this creek.

Cave 1 (Figs. 1 & 2)

The main or biggest shelter is located on the western bank of the creek, at the base of a high ridge. The shelter runs from north-west to south-east, facing the north-west, and the sun does not enter it, so that it forms a cool retreat in summer but a cold one in winter. It is 140 ft long, being wide and high from the middle to the northern end; from the middle to the southern end the ceiling is only a few feet from the floor, and the back wall a few feet from the front ledge. The cave is 20 ft at the widest part, with a floor 16 ft wide. The ceiling is from 7 to 8 ft high for between 10 and 12 ft from the back wall, then slopes upwards at its front edge. The floor is a slightly sloping bench of sandstone on which an ashy soil deposit up to 1 ft thick is spread over the middle and northern end. Water levels on the rocks indicate that in periods of heavy rain the creek rises almost to the floor level, which is only a few feet above the creek bed.

In this shelter the surfaces suitable for drawings are not very good and the paintings are widely distributed. The ceiling is of hard coarse red sandstone, with inclusions, and has not been used for drawings; these are on various surfaces of a finer-grained creamy bed of sandstone. In this locality the coarse sandstone grades down through finer grades to a hard quartzite-like variety.

In Section II the rock has weathered in such a way that the surface has formed a thin hard crust, portions of which, bearing parts of drawings, have fallen away or disintegrated into sand. In other places thicker pieces have weathered out of the wall. Not all of this weathering took place since the aboriginal artists worked in the cave. There is, for example, a particularly well preserved little stick-man drawn across one white patch from which the surface has weathered away.

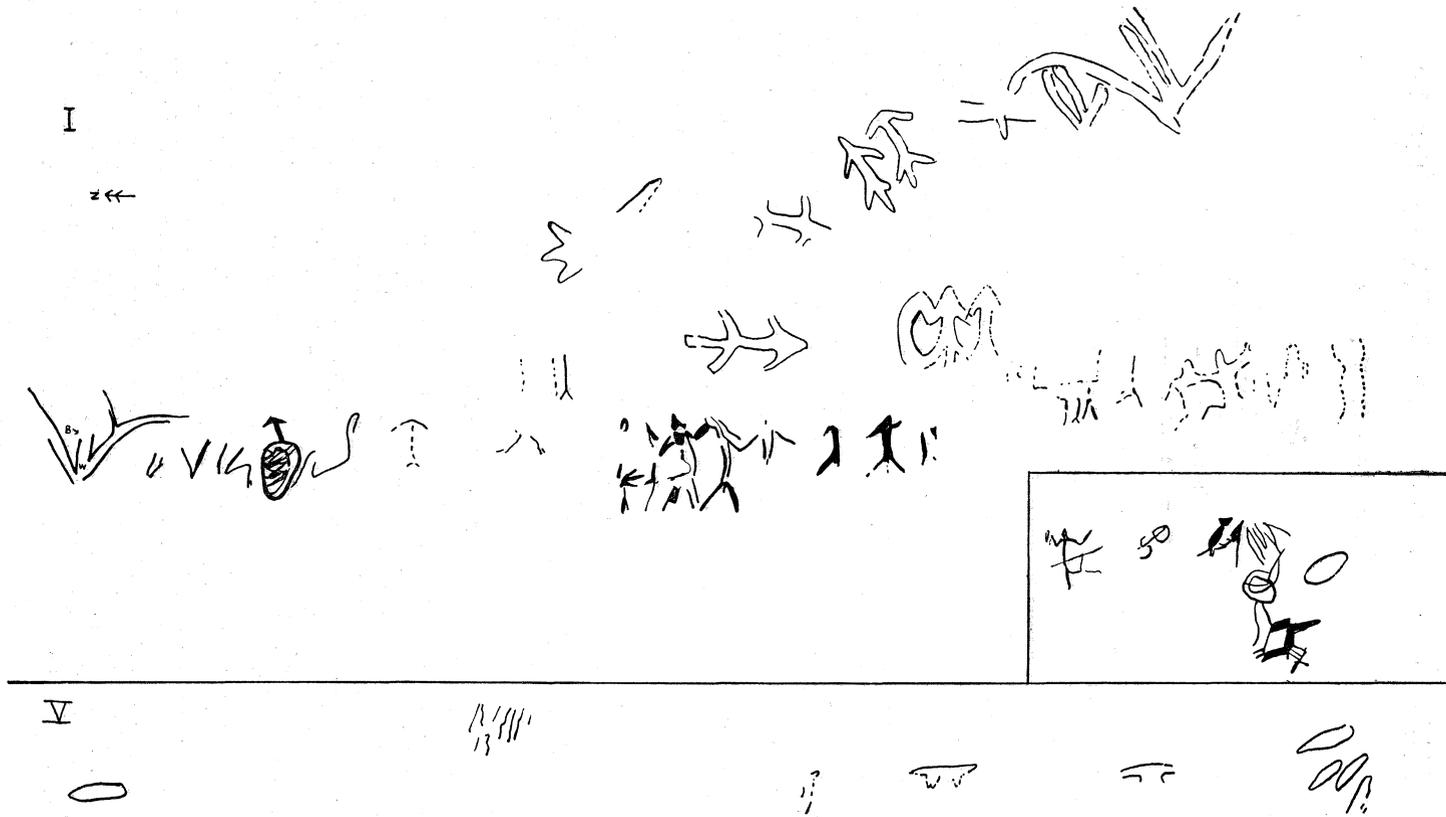


Fig. 1—Flat Iron Creek, Cave I. Section I is at the northern end of the shelter. In situ, the figures inset (lower right) are a continuation of the series directly above them.

The drawings in Cave 1 have been divided into five sections, as follows :—

- I. On the flattish wall of a concave hollow 15 ft wide at the northern end of the cave. (Fig. 1).
- II. A similar concave hollow adjoining the southern end of Section I. (Fig. 2).
- III. On a vertical and flat surface, up to 2 ft deep, running along the middle of the ceiling, in the middle of the cave, facing the opening. (Fig. 2).
- IV-V. Scattered along the back wall of the southern portion of the wide part of the cave. (Figs. 1 and 2).

A study of the superimpositions revealed that four distinct periods of art followed one another in this shelter, and I have termed them the Stencil, Red, Black and Bichrome Periods. The drawings will be described in these groups.

Stencil Period

There are five white human hand stencils in Section II, most of them showing only the fingers, and only one hand is well preserved. The spraying technique with which they were done is clearly evident.

Red Period

The seven red figures are done in a rich red ochre, ample supplies of which are available in the creek debris in the form of small water-worn pebbles derived from a band in the sandstones. It is somewhat surprising, therefore, that so few figures are drawn in this colour. The red figures consist of three little men, lacking legs; three faded and indeterminate figures (two of which may be little men); and one larger figure, 15 in long, which appears to be a goanna or other lizard. One of the little men is at the southern end of Section I, but the others are in Section II. They are all silhouettes drawn with dry pigment rubbed thickly lengthwise up and/or down the body and arms, usually not in a transverse or round-and-round way.

Black Period

There are 68 figures drawn with charcoal, comprising—

	Outline	Linear	Silhouette	Outline with line design	Totals
Men	2	...	7	...	9
Stick-men ... ..	...	9	...	...	9
Wallaby-kangaroos ... ..	...	...	3	...	3
Mammal ... ..	...	...	1	...	1
Mammal or bird ... ..	...	...	1	...	1
Mammal skin	1	...	...	...	1
Ovals	12	...	...	...	12
Parallel lines	3 prs.	...	...	...	3 prs.
Lines ... ..	...	4	1	...	5
Indeterminate	13	7	3	1	24
	31	20	16	1	68

Outlines—Figures of unusual interest in this group include a branching design (top right) in Section II; the skin, 1 ft 9 in long, of a dead wallaby or possum in Section III (middle top); and the branching design which resembles those from the lower Murray River shelters (Sheard, 1928), in Section IV. The meaning of the ovals is not known.

Linear—The dainty little stick-men, of which there is one in Section I, six in Section II, and three in Section III, are all depicted from the front with horizontal or upraised arms, but with no weapons. One in Section I has almost horizontally disposed legs. Other examples of this style include a V-shape and irregular lines.

Silhouettes—The little men in corroboree posture are typical of the cave art of eastern New South Wales, and several characteristic examples of them are shown in Sections I and II. At the southern end (middle of inset, Fig. 1) of Section I is a tiny figure which represents either a jerboa or a bird. In the lower middle of Section II are three wallabies or kangaroos, all in upright poses but not leaping as they are so often shown in aboriginal cave art.

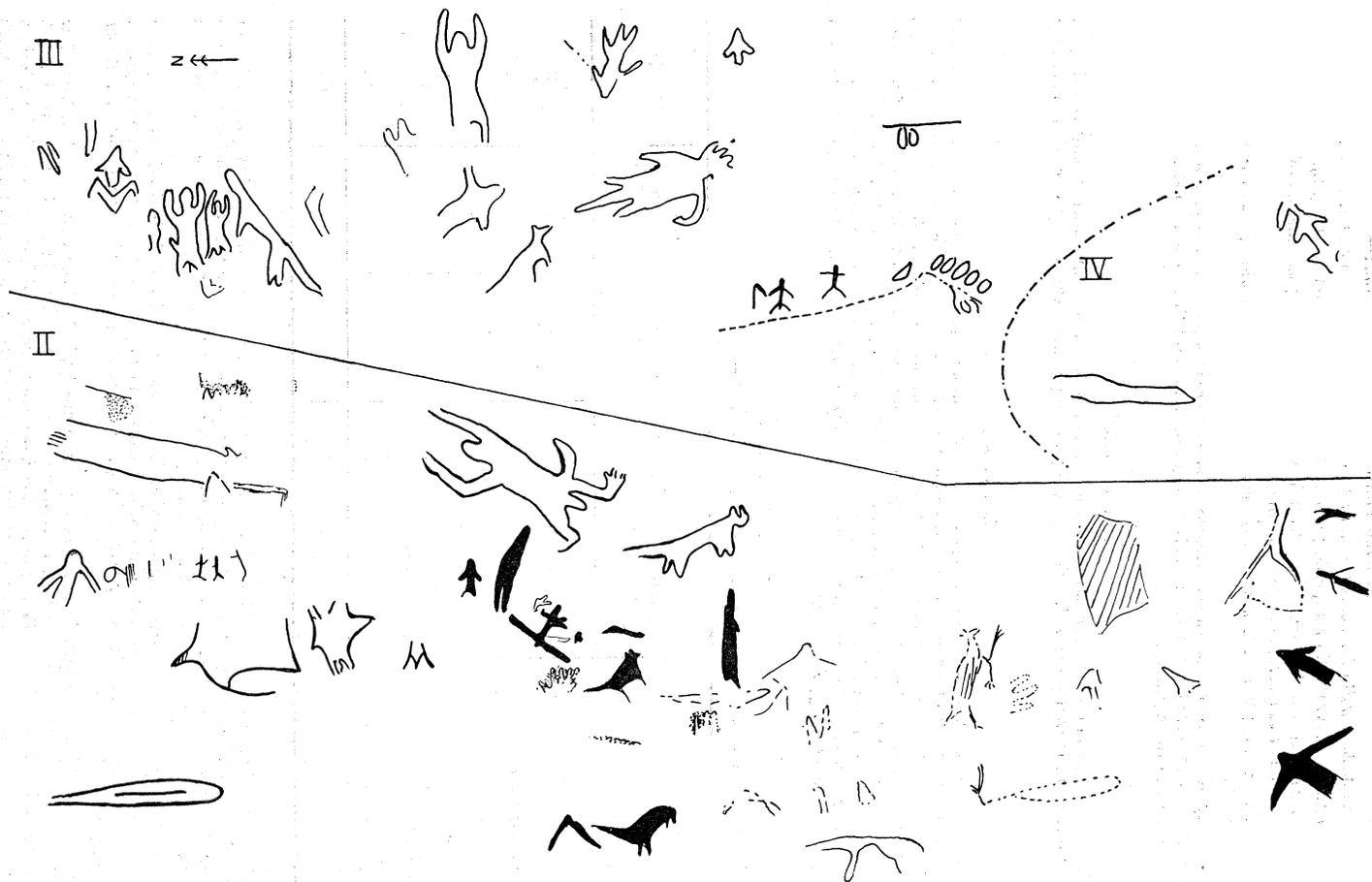


Fig. 2—Flat Iron Creek, Cave I. Section II joins up with the southern end of Section I in Fig. 1. Section III is on several vertical ledges in the ceiling in front of Section II. Section IV is in an alcove between Sections III and V.

Outline with interior line design—At the northern end of Section I is a figure, 11 in high, with an oval body in which a curvilinear design has been drawn; from its top is an arrow-shaped projection. Its meaning is unknown.

Remarks—The figures of this "black period" are well within the range of this technique elsewhere in eastern New South Wales, both in style and subject, with the exception of the oval figure with an interior line design, in Section I, which is unique. Although the hocker, six men and a lizard are in black outline, they are part of a frieze of bichromes—white outlined with black—and it is probable that the artist intended to add white infilling to them. Should this be true, they really belong to the bichrome period, with which they have been included.

Bichrome Period

This period includes the most interesting series of drawings, of which there are thirty-three in the shelter.

White outlined black—A large number of bichromes are to be seen in Section I. Three of them (top right and lower left) are branching designs, with a crescent, similar to those in the lower Murray River shelters (Sheard, 1928). Four (top middle), and the incomplete figure to the left of them, are intended to be goannas or lizards. Below this series, in the middle of Section I, is an unusual combination of two men, with hands and feet joined in the middle, while the one on the left has a crescentic band connecting his hand and foot. To the right of this figure is another series of up to eight men, most of which are faded and almost indistinguishable.

There is an outstanding portrayal of a man in Section II. He is 2 ft 3 in high, with upraised arms (in unbalanced position), well defined neck, one thick leg and one thin leg (with four toes), a prominent penis, and what appears to be a boomerang or curved club projecting from his side. This weapon is blended with his figure in such a way that the outline of the body is not shown, nor is the rest of the weapon, which cannot be seen behind the body. Below his feet is a dingo not particularly well drawn.

In Section III are the figures of four men (one is reversed) and a wallaby. The series on the left is included here for reasons explained above. They include a hocker man with knees touching elbows, three other men and a lizard.

Red with black outline—There are two figures in this style. At the northern end of Section I occurs an old red oval outlined more recently (during the succeeding black period) with a double black line; it thus represents two periods. At the northern end of Section II is an animal-like figure, 2 ft 9 in long, with a head-like shape at one end; it is incomplete and indeterminate and the red infilling is very faint.

The bichromes comprise 19 men, 1 hocker man, 6 lizards, 3 branching designs, 1 dingo, 1 wallaby, 1 crescent, 1 mammal and 1 oval. Men and lizards (mostly goannas) thus form the main theme of this period.

Superimpositions—1. Red man over white hand stencil; 2. Black stick-man over red silhouette man in two places; 3. Tail of black silhouette wallaby over red silhouette man over white hand stencil; 4. Red and black bichrome over black silhouette figure.

Although there are not many superimpositions, those that occur make it quite clear that the art periods defined herein existed. Nos. 1 and 2 of the superimpositions separate the Stencil and Red Periods, No. 3 supports this distinction, and No. 4 separates the Bichrome Period. No. 3, furthermore, is a key to three of the art periods in this area. The sequence of art periods is important for the reason that in each of the first three a different colour—white, red, black—was used, and in the fourth period these three colours were employed in two combinations; white and black, red and black.

Remarks—Some of the figures in this shelter form compositions. Thus in Section I there are several lines of dancing men; in Section II the bichrome man and dingo form a pair, as do some of the black stick-men; in Section III the lizard and three men in black outline form a group. Otherwise no cohesion or relationship between figures can be perceived.

Cave 2 (Fig. 3)

This shelter is a furlong south-east of Cave 1, and is on the top edge of the ridge forming the eastern bank of the creek, about 130 ft above the creek bed. From it is to be seen a view across, down and up the gorge for a limited distance. This shelter is 30 ft long, 8 ft high and 10 ft deep. The ceiling is a very flat smooth surface of comparatively soft cream sandstone, and in the middle of it a large block has fallen down to produce a stepped area, 8 ft x 6 ft in size, and 2 ft deep. Most of the figures are on the ceiling, a few are on the sides of this hollow, but some are on a vertical face at the southern end of the shelter.

The twenty-nine figures in this shelter (Nos. 10 to 12 are on the back wall) comprise—

1. Upper portion of a little man in white with black outline.
2. Indeterminate, but probably similar to No. 1.
3. Legs of a wallaby or kangaroo, drawn in black outline on a leached white rock surface. The figure is covered with fine parallel longitudinal lines scratched within the outline. The body has weathered away.

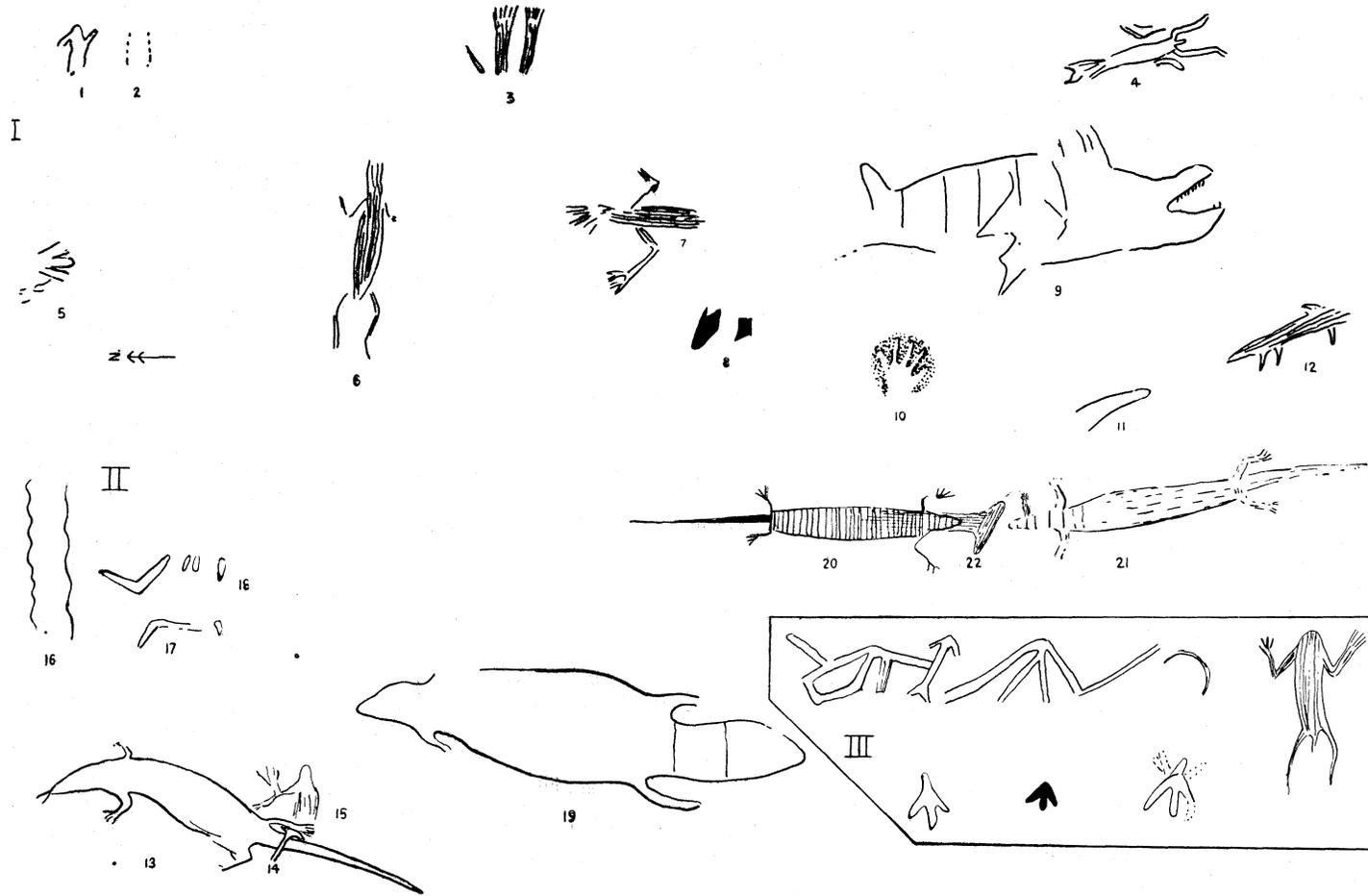


Fig. 3—Flat Iron Creek, Caves 2 and 3. Sections I and II join together to show the figures in the cave as a whole, from north to south. Cave 3 is illustrated in III.

4. A man, with long bent arms upraised, a long slim body and short legs, and a boomerang on each side of his body. He is drawn in black outline.
 5. Upper portion of a man scratched in fine lines in the rock.
 6. Elegantly portrayed man, 2 ft 1 in high, with arms upraised, and long head, scratched in fine parallel longitudinal lines.
 7. Upper portion of a man in black outline and scratched line interior. The fingers are long and well marked, and he is wearing a rayed head-dress.
 8. Weathered remnant of small red silhouette figure, indeterminate.
 9. A remarkable drawing in black outline, with widely spaced bars across the body, of a seal or whale 4 ft long, showing the tooth-lined open mouth, fin pointing downward, and fish-like tail. On it may be seen the faint outline of a triangular figure.
 10. White human hand stencil.
 11. Portion of a boomerang in black outline; the interior has been rubbed with another stone.
 12. Man scratched in fine lines in the rock.
- The balance of the figures are drawn on the ceiling—
- 13 to 15. A splendid figure of a goanna 4 ft 4 in long, with a long body curved from tail to nose, split tongue, and well marked toes. Its outline is black, but the body has been rubbed with a stone within the outline. There is a club of the phacoid-headed type across the goanna's tail. Above the goanna's leg is posed a man, with arms bent upward, lightly scratched in vertical and parallel longitudinal lines. It is impossible to decide if there is any super imposition here but the three figures probably form a hunting composition.
 16. Two parallel and vertical sinuous black lines over 2 ft long.
 17. Two sharply angled returning boomerangs in black outline, 9 in long.
 18. Set of four small pointed ovals in black outline.
 19. A large and remarkable figure, almost 5 ft long, of a gecko lizard, with two bars across the huge tail, in black outline. The body has been rubbed with a stone inside the outline. (Alive, these lizards are 4 to 6 in long).
 - 20 to 21. Two barred black outline lizards, probably goannas, 3 ft 7 in and 4 ft long, facing one another on the top of the flat wall of the shelter. They have well marked digits on the limbs which, like the tail, are in solid colour. Portion of the rock surface is covered with a white leaching, and No. 20 is drawn on this surface. No. 21 is faded and faintly discernible, being drawn in a comparatively exposed position. Its limbs and digits are shown with fine scratched lines.
 22. Two old white striped indeterminate figures.

Styles—

- Stencil, No. 10.
 Black outline, Nos. 4, 16, 17, 18.
 Black outline, barred, No. 20.
 Black outline, with rubbed interior and barred end, No. 9.
 Black outline, with rubbed interior, Nos. 11, 13, 19.
 Black outline, with scratched line interior, Nos. 3, 7, 23.
 White with black outline, Nos. 1, 2.
 Red silhouette, No. 8.
 Scratched longitudinal lines, Nos. 5, 6, 12.
 White stripes, No. 22.

Superimpositions—Barred outline and rubbed goannas over white striped figures. The superimpositions are too few to throw any light on the art periods in this shelter, but it is obvious that the figures with rubbed and scratched interiors, or those scratched into the soft rock, belong to the later period.

Remarks—The seal and gecko are rare subjects in Australian cave art, that of the seal being unique. The goannas (Nos. 13, 20) and little men (Nos. 6, 7) are particularly well drawn, and the gecko displays an unmistakable walking motion.

The previously unrecorded techniques for Australia of using the fine parallel longitudinal scratched lines, both separately and within a black outline, and of rubbing the whole of the surface within a black outline with an abrading stone, are represented in some of the other shelters.

The goanna in No. 20, with barred body design combined with solid limbs and tail, is drawn in a style common on Groote and Chasm Islands (McCarthy, 1955).

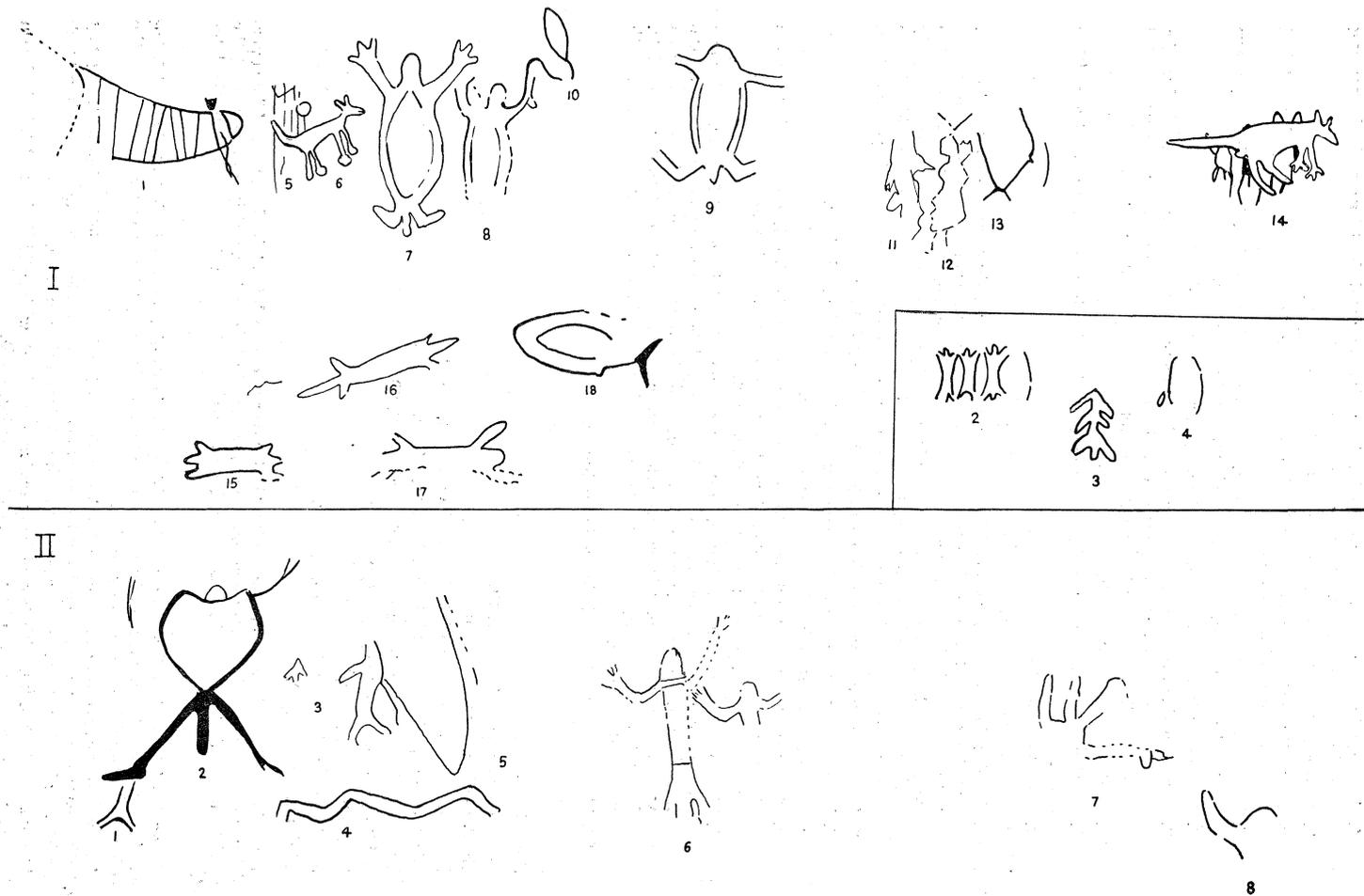


Fig. 4—Bunnair Creek Caves. I, Cave 4; II, Cave 5. For the purposes of illustration, paintings numbered 2 to 4 in Section I are shown separately; on the cave wall they occur below No. 1 of this Section.

Cave 3 (Fig. 3, inset)

This shelter is similar in conformation, size and situation to Cave 2, and is about a furlong further southward along the top edge of the ridge, on the next knoll. The ceiling is rough, and the drawings are on two flat faces of the back wall, other suitable ledges not being used.

On the top ledge is a series of four figures comprising a geometric shape, a little short-limbed man, and another man, headless, with very long arms, holding long curved objects in his hands, all in white outlined with black. There is a black semi-circle at the end of this series, and on an adjoining vertical surface a beautifully portrayed man, nearly 2 ft high, in very fine red and white stripes. The red appears to have been put on over the white.

On a vertical surface below this series are the upper portions of three little men, one in solid white and one in solid red. The latter appears at first sight to be a bird track but it has a distinct head. The other solid white figure is a six-rotate design which is probably a human figure.

BUNNAIR OR COAL CREEK SITES

There are two shelters containing drawings on the western bank of Bunnair Creek, about 3 m from the Flat Iron Creek sites. A timbergetter's road runs in (past Round Hill) for 4½ m along a ridge till it crosses Bunnair Creek. The caves are about three-quarters of a mile from this crossing. The site is within the area of the unprinted Ulladulla military map and a reading of this kind cannot therefore be given. Both shelters are about 10 ft above the creek bed and face south-west, so that the sun does not enter them at all. They are only a few yards apart.

Cave 4 (Fig. 4, Section I)

This shelter is 30 ft long, with a deep concave hollow 12 ft wide at the southern end, the shelter running from south-east to north-west. It is 15 ft deep and 8 ft high. The ceiling is rough coarse sandstone, and the drawings are done on the back wall from shoulder height almost to the floor. They include two series, black and bichrome.

The twenty-two figures comprise—

1. Portion of a large black outline and barred figure, indeterminate.
2. Three men in black outline.
3. Spearhead or design with a double row of barbs, in white outlined with black.
4. Indeterminate figure in black outline.
5. Faint lines of indeterminate figures in black outline.
6. (Plate 22 bottom). Dingo in black outline with rubbed interior, distinguished by four legs of the same length, with distinct feet or pads, although the head resembles that usually drawn on wallabies and kangaroos.
7. (Plate 22, bottom). Man in black outline bands with rubbed interior. His body is hollow, arms upraised with three fingers on each hand, there is a neck, short legs and a large penis.
- 8, 9. Similar human figures to No. 4 but very faded and indistinct.
10. Faint lines of indeterminate figures in black outline.
- 11, 12. Figures (probably of a man and a woman) vaguely defined in black outline.
13. Fish in black outline.
14. (Plate 22, top). Group of four men in black outline, almost covered by a wallaby, nearly 3 ft long, in black outline with rubbed interior. The digits are distinctly shown on the two short forelegs, in contrast to the rounded feet of the dingo in No. 3. The leaping action of this wallaby lacks animation.
- 15 to 18. Figures, in white with black outline (they have been somewhat damaged by water seeping from a crack above them in rainy weather) of two men (Nos. 15, 17), goanna or other lizard (16), and a fish (18).

Styles—

Black outline: Nos. 2 (three men), 4, 5, 10 (indeterminate), 11, 12 (man and woman), 13 (fish).

Black outline, barred: No. 1 (indeterminate).

Black silhouette: No. 14 (four men).

Black outline with rubbed interior: Nos. 3 (spearhead), 6 (dingo), 7 (man), 8, 9 (faded men), 14 (wallaby).

White with black outline: Nos. 15 (man), 16 (goanna), 17 (man), 18 (fish).

*Superimpositions—*Black with rubbed interior wallaby over four black silhouette men.

Black with rubbed interior dingo over black outline figures.

The superimpositions reveal two distinct periods, a black, and a bichrome-black with rubbed, or in a few figures white, interior, thus indicating that a similar distinction exists in Cave 1.

Remarks—The most notable feature of this shelter is the series of black and rubbed or white interior figures. The hollow-bodied men are recorded for the first time in south-eastern Australia, there being a large number of them in Napier Broome Bay caves in the northern Kimberleys recorded by G. Hill (Mountford, 1957).

Cave 5 (Fig. 4, Section II)

This shelter is slightly smaller but similar in other respects to the previous one. The limited space available for drawings has been utilised. The shelter is 20 ft long, 8 ft wide, 6 ft high, and faces south-west.

The ten figures comprise—

1. Portion of man in white with black outline.
2. Large human figure, 2 ft 6 in high, in thick black outline, with hollow body. The head is a mere hump on a concave neckline, but the body is massive, the penis large, and the ankle is shown on one foot. It is drawn in a concave area of rock and appears to have been adapted to the area.
3. Man, and portion of another one, in white with black outline.
4. Snake, 2 ft 6 in long, in red with black outline.
5. Curved band in white with black outline.
6. Two men, one wearing a chest ornament and girdle, in black outline.
7. Indeterminate figure, probably human.
8. Indeterminate.

The styles comprise black outline, white with black outline, and red with black outline.

The only superimposition is that of a man in white with black outline over a man in black outline (Nos. 1, 2), thus distinguishing again the black and bichrome periods in the other shelters.

ETHERIDGE'S PAPER

As already mentioned Robert Etheridge, jun., (1904) had described three of the five sets of drawings dealt with in the present paper. Some remarks on his observations are now made, as follows :—

Cave 1

Page 2—Corroboree 26 ft long. There are two series of figures at different levels on the back wall, and many of them are faded and indistinct. They do not form one group but belong to several series.

Pages 2 to 3—Emu tracks do not occur in any of these caves. The figures Etheridge mistook for them are the upper portions of little men in red, black or white silhouette. Each one has a distinct head.

Page 3, Figs. 9-10—Inaccurately recorded. They represent lizards or men, and the one in Section I of Cave 1 is a unique branching design.

Page 3, Fig. 11—A careful examination of this figure in the middle of Section I, revealed it to be two little men with joined hands and feet, while the one on the left has his hand and foot joined by a curved band.

Cave 2—

Pages 5 to 6—The "whale" of Etheridge is our seal or whale (Fig. 3, No. 9).

Page 5—The shield of Etheridge is our gecko lizard (Fig. 3, No. 19).

Page 6—The phallic figure is probably our No. 4, a man, or No. 11, half boomerang.

Cave 3—

Page 6—The emu tracks of Etheridge are the upper parts of little men.

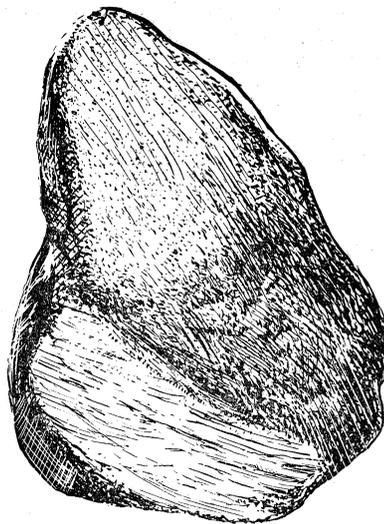
Page 4, Fig. 13—This is, similarly, a man holding long banded objects in both hands.

General—

Page 6—Comparison with the outline engravings of the Sydney-Hawkesbury area is not supported by our recordings, the styles and subjects varying widely in the two kinds of art.

Part 4—Etheridge said that no figures were done in black splash work alone, nor of the open hand. We found five white human hand stencils done by this method in Section II of Cave 1, and one in Cave 3.

Fig. 5—Abrading stone, believed to have been used for rubbing the interior surface of those figures which had a charcoal outline.



EXCAVATIONS OF CAVE FLOORS

The greater part of the floor of Cave 1 was sieved and it yielded the following implements :—

Abrading Stone (Fig. 5)—A triangular sandstone pebble, 9 x 6 x 4 cm, which has an abraded surface extending across three-quarters of the broad end. It was probably used for rubbing the surface inside the outline of Nos. 9, 11, 13, and 19 in Cave 2, although none was noted as having been rubbed in Cave 1.

Block—A ridged and knapped block of grey chert, oval in shape, 9.5 x 6 x 3.5 cm, heavily worn back by use along one convex lateral margin.

Normal flakes and blades.

Side scrapers—Four narrow blades, 3 to 4.5 cm long, and a flake 3.5 cm long, used as knives and scrapers on one lateral margin. Also a small fragment trimmed on one edge.

Double side scraper—A triangular flake 2 cm long, lightly trimmed on two edges; two narrow blades 3 and 3.75 cm long, trimmed on one edge of one face and on both faces on the other edge. The scrapers are made of jasper and dark grey chert.

Burin—A thick quartzite flake, 3.5 cm long, on which several spalls have been struck from the butt down one lateral margin. The working edge shows distinct use.

Concave scraper—A blade 6 cm long with a narrow concave working edge on one side.

Bipolar fabricators—Three quartz and three chert fabricators, 1.75 to 2.5 cm long, five of which have been well used at both ends and one lightly used at one end.

Bonai point—A point 3 cm long in grey quartzite trimmed right along one edge, and partially at the point end on the other edge of the thick margin. The butt is unworked.

Several pieces of mussel shell, two snake vertebrae, and some small pieces of burnt bone were found.

The deposit consisted of a hard grey soil in the front half of the floor, and a soft ashy-sand in the back half. No stratification was noted. The implements belong to either the Bondaian or Eloueran periods (McCarthy, 1948 : 5-12), and the finding of the *bondi*-point indicates that at least one of the art periods defined is associated with the Bondaian culture. I pointed out (1948 : 28-29) that the Bondaian culture is associated with raw-ochre drawings and stencils in five rock-shelters which have been tested by trenches in eastern New South Wales. The archaeological problem now presents itself of working out the implement assemblages associated with the art periods defined in these and other caves, as observations at various sites indicate quite clearly that a sequence of art periods exists in eastern New South Wales rock shelters but that they vary slightly in different localities. The "stencil period" is the earliest, but further work is necessary before the other periods can be definitely established. The problem is one of outstanding importance, a vital aspect of it being the possibility of ascertaining the period to which the Baiami-Daramulan, the culture-hero art, belongs.

From the floor of the second cave a well trimmed nose-ended scraper 4.5 cm long, on a broad quartzite blade, was trowelled out of loose surface material, together with five unworked flakes. The rest of the floor, as in the third, fourth and fifth, consists of hard earth which yielded no implements.

In Cave 1, in a trough between the edge of the floor and a large rock in situ, is a loose flat boulder of fine grained sandstone on which there are eighteen axe-grinding grooves ranging from some just begun to others 3 cm deep. This boulder appears to have been carried from the creek bed a few yards away and placed in this position by the aborigines. No edge-ground axes were found in the shelters.

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EXPLANATION OF PLATE 22

Top—

Wallaby in black outline, with rubbed interior, drawn over series of little men in black. (Cave 4.)

Bottom—

Dingo and man in black outline, with white interior. (Cave 4.)

