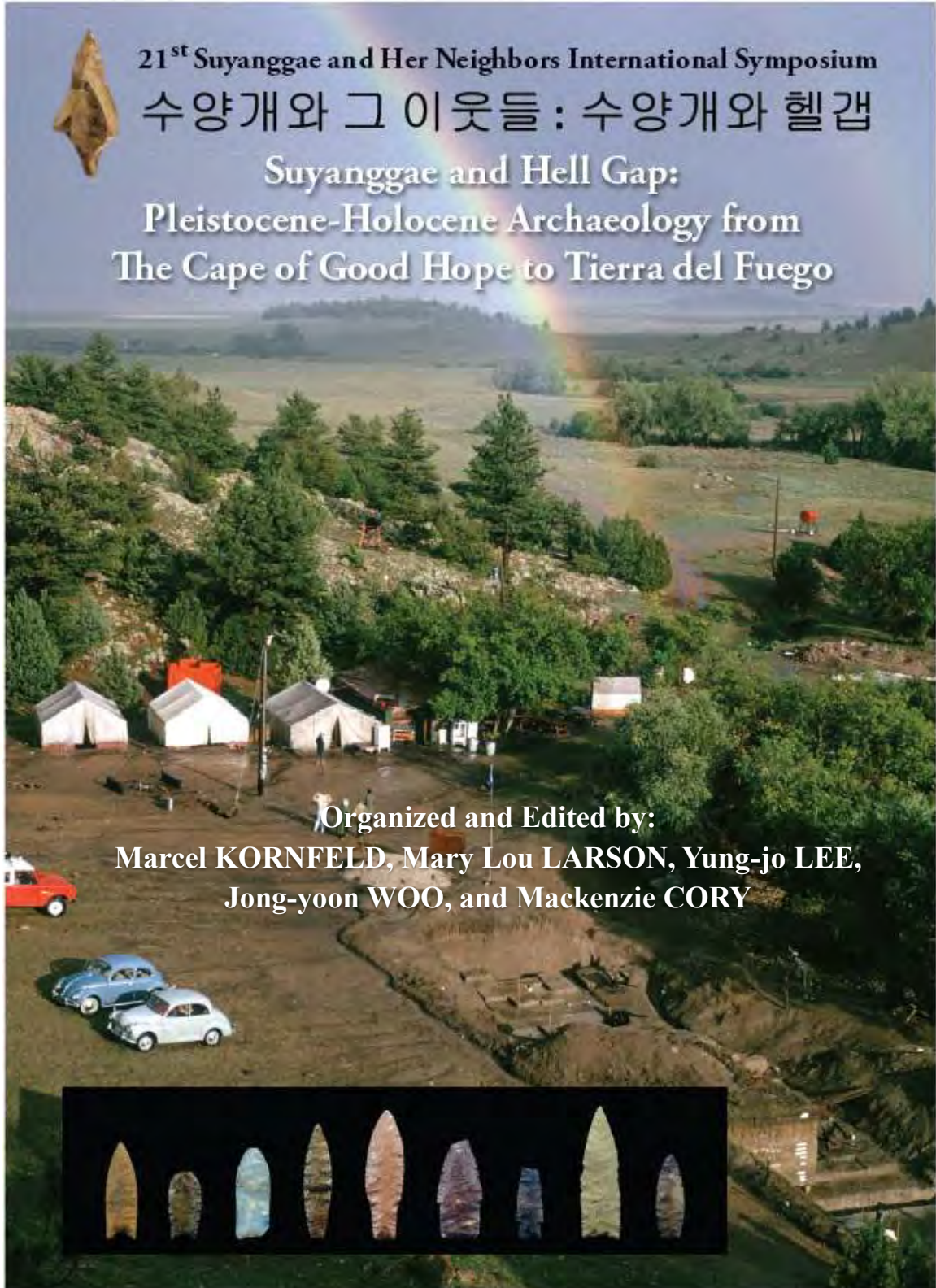


PROGRAM AND PROCEEDINGS of the



21st Suyanggae and Her Neighbors International Symposium

수양개와 그 이웃들 : 수양개와 헬갭

Suyanggae and Hell Gap:
Pleistocene-Holocene Archaeology from
The Cape of Good Hope to Tierra del Fuego

Organized and Edited by:
Marcel KORNFELD, Mary Lou LARSON, Yung-jo LEE,
Jong-yoon WOO, and Mackenzie CORY



Laramie, Wyoming U.S.A. • 26 July–3 August, 2016

Welcome to the Laramie Valley

We will be staying in nearby Centennial, Wyoming, underneath the 3000 m peaks of the Snow Range (<http://www.centennialwyoming.com/>). Our conference Hotel is the Old Corral Hotel and Stakehouse (<http://www.oldcorral.com/>), about 20 minutes west of Laramie. All the symposium events (Opening Ceremony, presentations) will be at the University of Wyoming's Berry Biodiversity Conservation Center (<http://www.uwyo.edu/biodiversity/>). Laramie and Centennial are at a relatively high elevation of nearly 2500 m. some people from low elevation experience discomfort and headaches at this elevation, so you might want to visit your physician and consult about possibly medication to prevent your discomfort.

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Chronology, Periodization, and the Main Features of Sony Culture (Early Middle Neolithic Sakhalin Island)

A.A. VASILEVSKY and V.A. GRISCHENKO

The report examines the most important sites of archaeological culture Sony, referred to the earlier phase of the Neolithic era middle of Sakhalin Island. The problems of its correlation, origin, periodization and chronology within the VI - V millennium BC. In 1937 - 1940 years. Ito Nobuo archaeologist from Tohoku University (Sendai), allocated to the most ancient type of pottery Sakhalin and called it by the name of Sony nearby river with the name of Ainu [Ito, 1942; Niioka, Utogawa, 1990, p. 66 - 69]. Culture first announced as a "Neolithic culture in South Sakhalin" and assigned to the stage of development of the Neolithic [Shubin, Shubina, Gorbunov, 1982]. Then VA Golubev called it "South Sakhalin Neolithic" [Golubev, 1985, 1986a, 1986B, 1987]. In later works [Vasilevski, Shubina, 2006; Vasilevski, 2008] complex of culture was described as a proof of the developed aquatic economy model existed in Sakhalin already as early, as the VI th mil.BC. The purpose of this report is the international introduction of new data about Sony culture obtained during the last several years.

Chronology and periodization

Radiocarbon age of Sony culture was determined as 7245 ± 45 BP (6112 ± 64 cal. BC.) - 5648 ± 490 BP (4495 ± 525 cal. BC.) These dates are the extreme points of the chronological scale of Sony culture, the basic number of dates group in the interval 6000 - 5300 cal. BC (Figure1), at the same date, received in 1980, and having a large sigma, lose relevance. To date, received on deposit from the ceramic, it is necessary to take into account the amendment of 400 BP in the marine / fresh water reservoir effect [Kunikita et

al., 2007]. In this case, the most recently available dates of the sites of Sony grouped in chronological interval 5500 cal. BC - 5300 cal.

The distribution of the Sony culture

Geographically, the Sony culture covers the territory of the whole island of Sakhalin and of the island of Moneron. The twenty sites are in the list now (Figure 1). The most studied are the settlements of Sadovniki 2, Kuznetsovo 3-4 (Sony), Starodubskoye 3 (Otsunaoka), Slavnaya 4 and Chayvo 6. An indispensable feature of cultural arrangement of settlements - are confined to the coast - they are oriented to the sea and belong to the 5-25 m marine terraces. However, the hidden sites, such as the 73-meter sea cliff with steep slopes - site of the Cape of Vindis, on the border with the Early Jomon, was found not long ago. The most interesting less known site of Slavnaya 4, which is described below, excavated currently, is understood now as the most representative object of the early and middle Neolithic in Sakhalin.

Settlement of Slavnaya 4

The thick cultural layer and the houses of Sony culture were excavated in the Slavnaya 4 site. In the excavation grid 2 the Middle Neolithic layers covered the buried houses of the Early Neolithic, dated by the food crusts from the Akatsuki type pottery sheds as 8100±50 BP (cal.7172 ± 81 BC), 8135±50 BP (cal.7158 ±76 BC) [Grishchenko, 2011]. The radiocarbon dates on charcoals from a hearth as well as pottery food crusts place the Sony period of occupation in the range of both phases of the Culture. The series of those dates (Table 1, Figure 1) gives a chronological interval 6200 - 5100 cal. BC (taking into account marine / fresh water reservoir effect). Two types of Sony pottery, thick and thin, correspond to the early and late periods mentioned above.

A significant part of Sony cultural materials was published [Shubin Shubin, Gorbunov, 1982; Golubev, 1986; Golubev, Vasilevsky, 1986; Golubev, Kononenko, 1987; Golubev, Zhuschihovskaya 1987, Vasilevski, Shubina, 2006; Wasilewski, 2008].

So we may use them to reveal the main features of the Sony Culture together with the newly received data.

Dwellings

The dwellings - huts, always quadrangular, ranging in size from 4 x 4 to 8 x 10 meters, are placed into the ground to a depth of 0.15 to 0.5 m. Unlike the Jomon stone circles-fireplaces, the Sony hearths have no stones. They are typically displaced aside from the geometric center of the house.

Ceramics

The production of pottery in the Sony Culture has the following features:

- 1) the shell tempered pottery was popular. But Irina Zhushihovskaya (Golubev, Zhushihovskaya 1987) reported also the chopped grass as the admixture in pottery of Sony Culture.
- 2) The surface treatment methods in pottery making were rather primitive: the traces of the smoothing by the wet hand were recorded. The polishing and engobing were not known.
- 3) Sony pottery is characterized by the low temperature firing in the range of 400 - 500 ° C.
- 4) The types of ceramic vessels were not numerous: all of them were flat-bottomed, subrectangular in the horizontal cross section. The bottom of the tank also had a quadrangular shape.
- 5) The walls and the rims were mostly straight, they were slightly concave, not ornamented, decorated with vertical undulating ridges or narrow molded horizontal and vertical rollers, sometimes forming a simple relief composition.
- 6) The small size of the vessels predominated: height - 10 - 20 cm, bottoms' diameter 7 - 12 cm, diameter of mouth of 12 - 15 cm. The ceramic had fairly thick-walls - 6 - 8 mm up to 1 cm (Figure 2).

Comparative analysis of the ceramic complexes of settlements, allows us to trace the features of the temporal development of a single pottery tradition and raise the question of the periodization of culture. The early stage of Ceramics had the decor, with the exception of vertical ridges on the rim (Figure 3-1), while Kuznetsov-4 late period site found beaters with a narrow molded cornice on the outside, a few fragments of the walls, decorated with simple geometric compositions made of molded rollers (Figure 2; 3-1,2).

Lithic industry

The Sony Culture lithic technologies were typical for the Neolithic (Figure 4;. 5). The tools were mostly made of the local raw materials, including local shale, mudstone, jaspers, chalcedony and very rarely obsidian. The last was transported by the neighbors – Jomon people through the Soya-La Perrouse strait from Akaishiyama mountain near the Shirataki village in Hokkaido (... Volcanic glass, 2000, p. 99). Predominance of the local raw materials of lower quality can be explained as a result of the technological change. The obsidian from Hokkaido was not so necessary as before. The Sony people used any local stone, because they did not use microblades, but easily made flakes and polished axes. They used very amorphous pebbles to make the multiplatform or discoid cores of the radial splitting principle. The strategy of the subparallel and radial splitting to receive flakes was a very important step forward. It was a new efficient technology in the lithic industry. They also used the flat stones from riverside for manufacturing of bifaces and chopping tools. The secondary treatment of products included bifacial retouch techniques, polishing for axes and adzes.

The polished stone rods, length from 5 to 10 cm (Figure 3-3; 5-4,6,7) were the very typical Sony type tools. In Kolchem 3 site in Amur such tools were used as sinkers for nets [Kato, Shevkomud, 1998]. We distinguish such rods as the parts of the hooks and sinkers. In our opinion, we consider their presence in the archaeological complexes of the Early and Middle Neolithic, as the true evidence of a high level of maritime adaptation of

the ancient population of Sakhalin. There is a miniature stone figure - sculpture of a whale, made of slate shingle. It was found on the floor of the Early Sony house on the settlement of Starodubskoye 3 in Southern Sakhalin. There are such features as clearly visible mouth, the eyes, the distinctive hump on the neck and a forked tail (Figure 8). This figurine makes us understand the significant role of the sea in the life of the Sony Culture communities.

The problems of correlation of Sony culture

The question of the origin of Sony Culture is still debatable. Judging by such archaic pottery items as shell or herb admixture in ceramic and as the very typical Jomon like triangular (wedge) shaped protrusions (lugs, wedges) on the rims of the vessels, one can decide that Sony Culture originated from the Jomon area. At the same time, Sony ceramics differs from Jomon pottery by some very important features that are almost nullify mentioned signs of kinship:

- 1) there is no ornamentation on the vessels except the simple clay molded rollers (fascia). No punching, no rope ornament, nothing like southern decor. It does not correspond to the fundamental traditions of the Jomon, according to which the rope impressions covered around the whole body of the vessel. Ceramics of Sony Culture distinguishes the extraordinary simplicity of design;
- 2) This stage of pottery making was characterized by ceramics fundamentally different from all known around the Far East. The shape of the vessels was almost unusual - quadrangular. Neither sharp nor flat-bottomed containers of circular cross section of the tank was found in the Sony Culture sites excavated in Sakhalin. Containers of quadrangular and, occasionally, of the oval shape, occur in the Incipient and Initial Jomon in Kyushu in the south of Japan. So maybe we just do not know some of their connecting links. But the type of Sony vessel was not known neither in the in earliest nor in the Middle or Late phases of Jomon in Hokkaido. However, the triangular ridges (lugs)

and molded rollers (fascia) characterizing Sony can be understood as the signs of cultural influence of Early Jomon to Sony.

It is noteworthy that no Early Jomon ceramics from the island of Hokkaido was found in any of the studied sites of Sony Culture in Sakhalin. In turn, there are no ceramics of Sony in any Jomon collection to the south of the La Perouse Strait. The border between two cultures – Early Jomon and Sony – had clearly passed along the geographical barrier of the strait between Sakhalin and Hokkaido. Technologically the Sony Pottery looks more archaic comparing to the Condon, Rudninskaya, Boismanskaya and other Neolithic cultures of the Amur and the Maritime area. The fundamental difference is the basic approach of Sony people in the forming the shape of the container. Stone industry of Sony Culture can be characterized as a typical part of the regional Middle Neolithic traditions of the North East Asia without much difference. The obsidian exchange, in fact, was unexpectedly interrupted by the appearance of Sony Culture. The Early Neolithic sites in Sakhalin, with micro core technologies always include obsidian. In the Sony sites as proved above, obsidian is pretty rare and to our mind, usually originates from the older layers.

Sony is likely the Culture of the migrants, who came from the North, not South. It seems that the Early Jomon opposed Sony onto the natural geographical boundary on the La Perouse strait. There is no any sign of the transition from the local Early Neolithic cultures of the arrowheads on blades to the Culture of Sony. It seems that there was a change of culture by the sudden replacement, caused by migration.

Lifestyle and Economy of the Sony Culture people of the Middle Neolithic in Sakhalin

Sony - the culture of sea fishermen and possibly sea hunters and navigators, who had developed their adaptive skills and became the main cultural group in Sakhalin. No other culture existed during Sony period. A striking example of the level of adaptation of Sony people to the marine environment is one of the sites of this culture – the site in the bay of

Kologeras on the island of Moneron. To travel to the isle one have to go through the straits with three strong currents. They had to have the appropriate skills and craft to reach the Moneron in their boats. As it was evidenced by ethnographic data, for local people of the Middle Neolithic, Moneron could have been only a place of the sea hunting and deep sea fishing. (Samarin, 1996, 1993; Vasilevski, 1997). Land resources of the island are very limited. No salmon, no deer or any other beasts can be hunted in Moneron. It is clear that the Sony Culture people were attracted by the opportunity to kill the sea animals on the beach of the bay of Kologeras.

Economy and lifestyle of the Sony Culture people were determined by the opportunities provided by the Sea. The such features as the location of settlements in the lagoon shores, as well as the number of dwellings - their number varies from four to six – all for the coastal lifestyle and aquatic resources as the main opportunity to keep alive in the islands. The problem of the origin of the Sony Culture is still open open. It has nothing to do with Jomon cultural core and moreover, Sony was a culture that became a barrier for the spread of the influence of the Early Jomon to the North. Denying the influence of the Early Jomon Culture at Sony is not necessary, it has been a particularly noticeable in its second phase. And many questions still exist.

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Figures

Figure 1 The map of distribution of *Sony* culture sites on the Sakhalin and Moneron islands. 1.Kologerasa bay (Moneron isl.); 2-3.Kuznetsovo-3-4 (Sony kyodo-bokujyo); 4.Kovrizhka rock (Vindis); 5.Gornozavodskoe-3; 6.Slyda cape; 7-8.Mitsulevka-1,2; 9.Sadovniki-2; 10.Pioner-1; 11-12.Dolinsk-1,5; 13.Chekhov-1; 14.Starodubskoe-3 (Otsunaoka); 15.Novosibirskoe-1; 16-17.Penzenskoe-2,3; 18.Slavnaya-4,5; 19.Vzmorie-2 (Torii); 20.Ilinskoe-6; 21.Krasnogorsk-1 (Strelbishe); 22.Pil'vo-3 (Korsakovski cape-1); 23.Nyivo; 24.Venskoe-5;

Figure 2 Chronology of *Sony* culture sites.

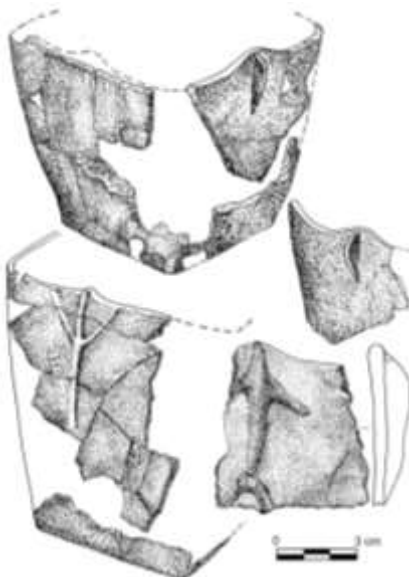


Figure 3 The pottery of *Sony* culture. Sadovniki 2 site. [Shubin et al., 1982].



Figure 4 The pottery of *Sony* type (1-2) from Kuznetsovo 3 site and stone polish sticks from Starodubskoe 3 site, (3).

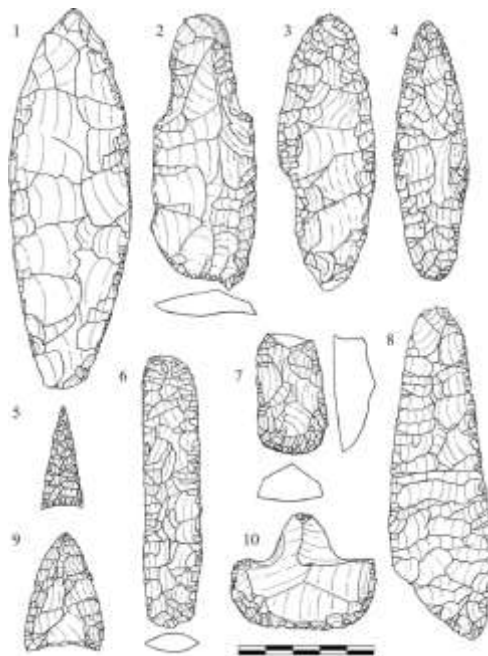


Figure 5 The stone tools of *Sony* culture. 1- Kuznetsovo 3 site, 2-9 - Sadovniki 2 site, [Shubin et al., 1982], 10-Starodubskoe 3 site.



Figure 6 The

stone tools of *Sony* culture from Slavnaya 4 (exc.#3) site.



Figure 7 Pit dwelling (1), the stone tools (2-7) and vessels (8-9) from excavation area on the point 2 of Chayvo- 6 site.

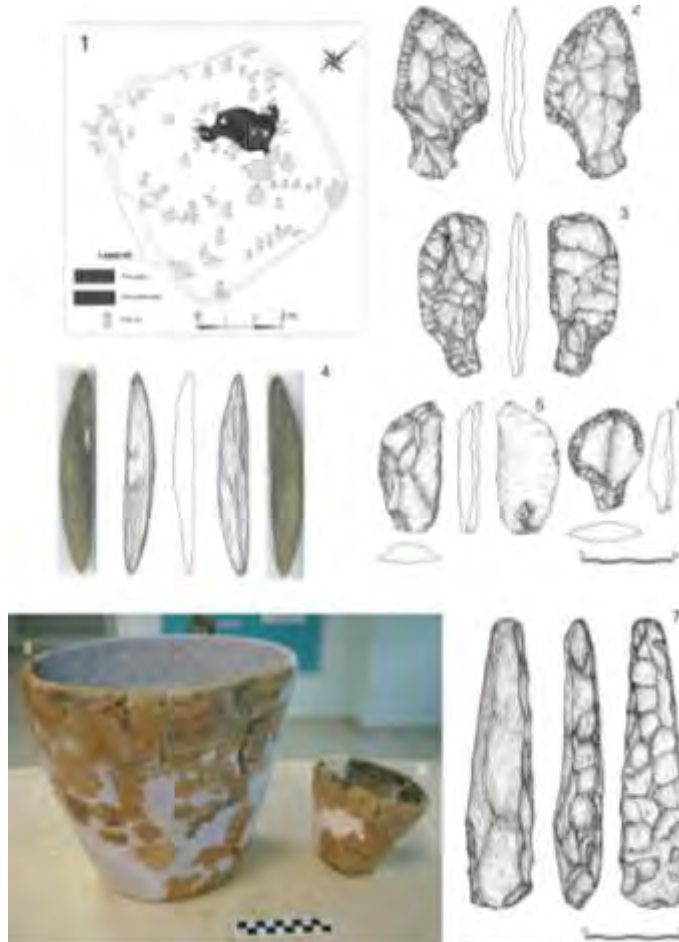


Figure 8 The figuring of the whale. Starodubskoye 3. Sakhalin. 1989. Sony Culture.

**Epigraphic memorial stele 埋香碑 *Mehyangbi*
 («Incense Burial») as an Archaeological and**



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Conference Logo Design by: **Brigid GRUND** (Suyanggae and Hell Gap point
with typha latifolia – a global food resource – in center)
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