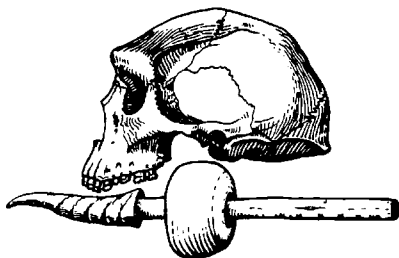


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Editor: Shirley-Ann Pager

The Digging Stick

This is the sixth issue of The Digging Stick – the end of my third year as editor. I have in this time received many letters from readers telling me how much they enjoy our magazine, therefore I am happy to be continuing as editor for another year.

The success of The Digging Stick is certainly due to the support I have received from those who contribute the variety of articles and illustrations which go into each issue. I hope I may depend upon this support again in 1987.

Material for the April '87 issue should be sent in before the end of February 1987.

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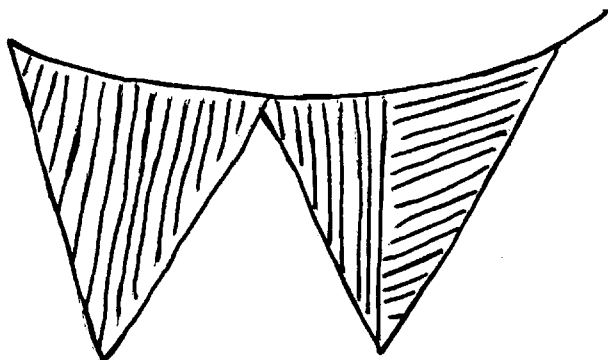
THE ETERNAL TRIANGLE

Bert Woodhouse

"We haven't had anything on pottery yet, a subject that many readers find fascinating", so wrote the editor in April 1986 in her appeal for articles for the September issue of The Digging Stick.

The remark provoked this 'speculation' - not about pottery as such but about a decorative motif that is common on contemporary Zulu and other pots. It also occurs in an archaeological context both on pottery sherds and certain rock engravings. It is not only found in southern Africa but elsewhere in the world.

The decoration in question is the incised row or circle or cascade of more-or-less equilateral triangles usually pointing downwards, each triangle being filled in with diagonal or horizontal cross hatching, or less frequently with small indentations. Sometimes the sides and points of the triangle are smoothed out into curves and sometimes the points are at the top.



Example of the triangle motif from a Zulu pot.

A pot bearing the decoration was well illustrated in an article on middens at the Ingane River mouth, Natal south coast (Schoute-Vanneck and Walsh, 1959) and a number of examples including some minor variations appear in the illustrations to Mapungubwe (Fouche, 1937). It also appears among the decorations on Kapwirimbwe pottery from Zimbabwe and on dimple based ware from East Africa (Huffman, 1970).

In the early 1960's when I was making rubbings of rock engravings in the foothills of the Magaliesberg with Dr Paul Friede, I was interested to find the same motif close to or superimposed on many of the naturalistic outline engravings of animals and at about the same time Professor Revil Mason remarked on the occurrence (Mason, 1962, 370) expressing the opinion that the motifs were of Iron Age origin with which I concurred. All the rubbings that I had made were in areas close to Iron Age sites. Mason was of the opinion that many of the engraved animals were also Iron Age but I was not convinced about that, with one or two exceptions. It should be borne in mind that the association of LSA and Iron Age artefacts at the nearby site of Olifantspoort and Broederstroom (Mason, 1981) pointed to an on-going symbiotic relationship between people of the Later Stone Age and the Iron Age, similar in many ways to that still existing between Tswana and Bushmen in Botswana where the Bushmen act as herders to the cattle of the Tswana (Silberbauer, 1965). It would therefore have been perfectly possible for the naturalistic engravings of animals to have been done by LSA people and for the motifs to have been added by Iron Age people at some later, but not necessarily much later, date.

In a recent publication a drawing of a rock engraving of an eland with the triangular motif adjacent to and superimposed upon it is captioned "Rock engraving of an eland with superimposed phosphenes (geometric forms)" (Lewis-Williams, 1985, 31). It will be recalled that phosphenes are the abstract forms seen by people in the early stages of hallucination, (Siegel, 1977) and that certain rock paintings have been considered to include them (Maggs & Sealy, 1983).

If the Magaliesberg examples of the triangular motif accompanying rock engravings are considered as phosphenes, what about all those on the pottery - and also on contemporary ceramic figures of elephants and other animals from Kwa Zulu in the Natal Museum and on wooden dishes from Zimbabwe in my possession? Are they also phosphenes?

In his work, already referred to, Mason made the point that many of the engravings in the Magaliesberg Valley are too fine to have been made with a stone artefact and "were probably

done with a fine metal spike". My rubbings appear to substantiate this view, although I might substitute 'blade' for 'spike'. One receives the same impression from the drawing reproduced by Lewis-Williams. Are we not looking at an Iron Age motif superimposed on an engraving, which may or may not be contemporary but which was probably made by a Bushman? At the beginning of this speculation I mentioned that the triangular motif not only appears in southern Africa but 'elsewhere'. If you would like to see beautiful examples it is worth visiting the museum in Dublin where there is housed the finest collection of gold artefacts in Europe - mostly recovered from Irish peatbogs. On many of the magnificent moon-shaped collars are perfect examples of the triangular motif. I was privileged to photograph them in 1972. Then if you take a short drive to the megalithic complex of Knowth, Dowth and New Grange you can see the motif repeated on the huge stones, which in the words of Martin Brennan represent "the most comprehensive and developed imagery in megalithic art ...", all the main themes of which are, in his opinion, developed from astronomy. This opinion is amply supported by the celestial alignments of the megaliths (Brennan, 1983, 177).

On your way back from Ireland you could take a quick visit to Crete, where certain of the pots in the museum at Herakleon and at Knossos also exhibit the motif. It is significant that I have not encountered this motif anywhere among rock paintings. It is not the same as the zig-zag lines from the Western Cape (Maggs & Sealy, 1983) nor those from the Orange Free State (Woodhouse, 1985) and yet it would have been as easy to paint as to engrave. It is certainly possible if not probable that early astronomical observations and the amazing motivation that produced the megaliths also had the hallucinatory aspect that characterise certain of our rock art but it is difficult to accept the triangle motif as belonging with the corpus of Bushman art, or as a concentrated set of occurrences of a particular phosphene in the Magaliesberg Valley, when it has such a wide distribution in other contexts. It would appear to belong with an agricultural/metal producing stage in man's development rather than with a hunter/gatherer way of life.

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A RESCUE OPERATION ON THE UMGENI RIVER, NATAL

Valerie Ward and Mike Moon

During July 1985 an exposed Early Iron Age refuse pit was discovered in earthworks for the new Inanda Dam on the Umgeni River, below Hillcrest, Natal.

The Natal Museum's archaeology staff, together with members of the Natal Branch of the Archaeological Society had, in 1983, undertaken an archaeological survey for the Department of Water Affairs on the proposed dam site. The survey was carried out on five Sundays over a period of six months.

Twenty-nine sites were reported to the Department of Water Affairs, with a strong recommendation that it support a major excavation programme. Confirmation of this is expected soon.

In the meanwhile a watchful eye was kept on the progress in the valley and shortly after the earthworks started another visit was made and a further site was found. A typical EIA pit and five other smaller pits were discovered as well as an area of iron-smelting activity. This find was reported to the Natal Museum but as the staff was already over-extended and suffered from a non-existent travel allowance Mike Moon was asked to rescue the material, taking care to photograph, measure, draw and take notes.

The material was washed, sorted, partially reconstructed and boxed before being taken to the Natal Museum.

Subsequently, with the help of Gugu Mthethwa of the Natal Museum, the work of reconstructing and analysing the pottery continued. Pit 1 yielded 37 pots sufficiently complete to be included in an analysis and about 20 other vessel fragments too small for inclusion. There were also a few bowls. The pit was a metre deep and 75cm in diameter at its widest. Besides pottery it contained a small amount of bone, slag, tuyeres, snailshell beads, some ash and charcoal.



Reconstruction work in progress on the pots recovered from the Inanda Dam site.

Pottery analysis showed that the pots were very close in shape and decoration to Magogo Pit 1 and Mhlopeni (Maggs & Ward, 1984). The principle characteristics are a curved, everted neck, decoration on the whole of the neck and pendant decoration attached to the body/neck junction. The decoration consists of oblique hatching, bands of multiple grooves, cross-hatching and pendant hatched triangles. These are characteristic of the Msuluzi phase (Maggs 1980) of the EIA. As at Magogo, the Inanda Dam site has a greater percentage of pendant triangle decoration and plain upper necks than Msuluzi. A near complete 'Msuluzi Bowl' (Maggs 1980) and two small fragments were also recovered from the pit. Msuluzi is dated to AD 580 and 640, Magogo Pit 1 to AD 590 and Mhlopeni to AD 550. Inanda Dam is probably of the same period - late 6th or early 7th century.

However, one pit (1D) yielded two vessels typical of Ntshokane (AD 850) with upright necks and decoration only at the body/neck junction. The decoration consists of three bands of opposed hatching with intervening grooves. The fabric was much finer, typical of Ntshokane, than the pottery from the other pits. It is not unusual to find more than one EIA occupation on Natal sites.

We have used this rescue as 'grist to the mill' to strengthen the Natal Museum's recommendation to the Department of Water Affairs for a large excavation programme as soon as possible in the valley to be inundated by the new Inanda Dam. Although a number of sites in the Tugela Basin have been excavated, none in the Umgeni Valley has been properly excavated.

The Natal Museum is grateful to the Department of Water Affairs for recognising the value of archaeological surveys of proposed dam sites and for its support in the execution of these surveys. We hope that the recommendations resulting from the Inanda Dam survey also find the necessary support.

As the Archaeology Department of the Natal Museum is small, it relies heavily on Society members to assist in these surveys. We therefore gratefully acknowledge the assistance of Ruth Maquire, Patrick Smyth, Jay Nivison, Tess Brophy, Les Kvalsvig, Tim Maggs, Aron

Mazel and other occasional helpers, together with their various spouses and children. We have also been pleased to include in our fieldwork teams on occasions, members from further afield; Yvonne Reed and Briget Ward from the Transvaal Branch of the Society and Lita Webley from the Western Cape as well as small school-teams from Kearsney College and Carter High School.

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THE WORK OF THE WITS ROCK ART RESEARCH UNIT

Z E Kingdon and T A Dowson

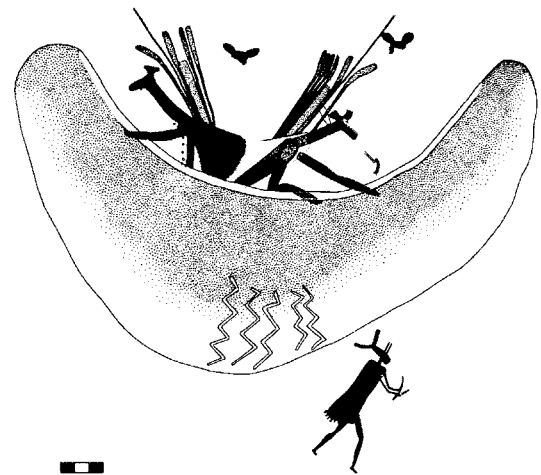
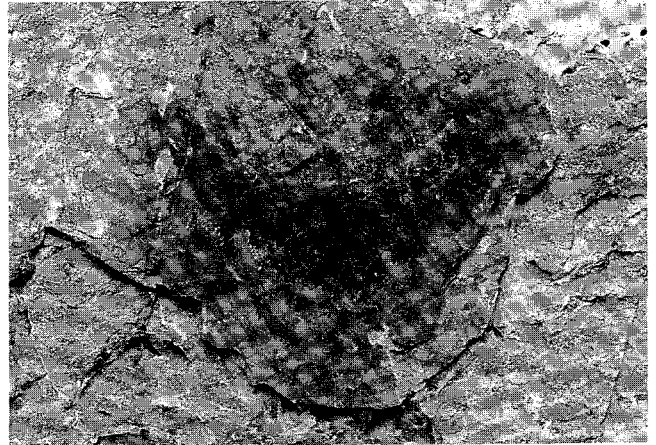
The June 1983 issue of the Archaeological Society Newsletter included an article by Bruce Fordyce which dealt with rock art research in the Department of Archaeology at the University of the Witwatersrand. In April 1986 the importance of this work was recognised by the establishment of a Rock Art Research Unit under the directorship of Professor D Lewis-Williams. The unit is funded by the University and HSRC. With the establishment of the Unit, research priorities changed: it is no longer our intention to record all known rock paintings in a particular area, as was the case with our Harrismith research. Our aim now is to learn more about the meaning and social significance of the paintings without concentrating on a single area. We have learned that recording techniques must be appropriate to our aim. Among the many people who have devoted their time and energy to recording rock art in South Africa, the work of Harald Pager is exceptional. Pager began his great work using a technique which combined photography with detailed brushwork at the sites. He took black and white photographs from which he made life-size, metre-square prints on which he pencilled in illegible paintings and then coloured in all the images of the paintings with oil paint. The technique produced startling results; the paintings were dramatically emphasised in colour on the black-and-white background of the rock surface. Harald Pager reproduced all the paintings in the Ndedema Gorge using this technique. However, it proved to be enormously expensive, therefore when he started his work in the Brandberg, he turned to tracing. His tracings and drawings of Ndedema paintings, (many of which were published in *Stone Age Myth and Magic* are, in their level of accuracy and clarity, examples to which we aspire.

Tracing is executed on .05mm single matt Ozatex, using a .3mm clutch pencil. Field tracings cannot be rushed - it requires skill, patience and considerable experience. Because tracing has to be carried out with the utmost concentration, it places considerable strain on the eyes and demands physical stamina. Every line of every detail must be faithfully drawn in and the colours indicated with annotations. The positions of exfoliations are also marked, as are cracks and areas that have been obscured by water action. Once a site has been fully traced, a site diagram is drawn to show the distribution of paintings in the shelter and the positions of the traced panels.

In keeping with the aims of the Rock Art Research Unit, field expeditions are now undertaken to trace selected and particularly interesting sites. These are sites that stand most in need of explanation, or which develop explanations currently being formulated. Tracing such sites is more than mere recording. It is also a way of seeing, and it differs greatly from photography as a way of seeing. The principal power of photography is in framing a painting and capturing it at a particular moment. A photograph shows exactly how a painting looks on the rock to the modern

viewer. It is a document, not only of the present colour shades, state of preservation or decay of a particular painting, but also of the lighting conditions at the time the photograph was taken.

Tracing, in contrast, requires prolonged contact with a painting - seeing it through time and in different lighting conditions. The tracer notices minute or faded details that a casual viewer would never realise exist. At a site at Giant's Castle, for example, there is a large but very faint human figure painted in white which can only be seen for a short while when the sun is shining from a particular angle. The difference between a photograph and a carefully done tracing can be seen in the accompanying illustrations.



These pictures illustrate the difference between a photograph and a carefully done tracing.

In some cases the only way to discover what the artists painted rather than what time and the weather have left us, is to scrutinise the rock closely for long minutes and solicit second and third opinions from experienced fellow tracers. Good tracing comes only with practice and familiarity with the paintings. Experience enables the tracer to notice meaningful details and this in itself is part of the process of learning about the paintings. By actively following the lines of the painters' brush strokes, the tracer achieves an understanding of how the artists execute the paintings, a great help when trying to work out what is happening in a densely over-painted area of rock.

The finishing touches to the tracer's craft come with the re-drawing. This takes place back in the drawing room where the completed tracings are laid out on tables and a clean sheet of Ozatex is placed over them. The field tracings are then re-traced, using drawing pens and Indian ink. Various shading techniques are employed to indicate the different colours.

Accuracy is just as important at this stage as it is for field tracing but a certain amount of reconstruction is possible by someone familiar with the art and it greatly enhances paintings that are exfoliated. For instance, where there are flakes within an area of uniform colour, we shade in the whole area without risk of altering what the artist originally intended. Similarly, if the limb of a human figure has a bite taken out of it where a piece of rock has flaked off, someone familiar with the shape of human limbs can accurately draw over the flaked area to reconstruct the limb as it would originally have been painted. In all cases great care has to be taken not to add anything that could possibly alter what was originally intended by the artist.

Recording paintings is but one aspect of the work carried out by the Wits Rock Art Research Unit. Other projects will be dealt with at a later date.

Rock Art Research Unit, Department of Archaeology, University of the Witwatersrand, Johannesburg.

FROM PALESTINE TO THE DIAMOND FIELDS

A J B Humphrys

Many readers will be familiar with some of the landmarks in the history of archaeology in South Africa. In 1885 Thomas Holden Bowker was first to recognise stone artefacts. Another high point was 1923, which marked the appointment of A J H Goodwin, the first fully trained archaeologist to work in this country. Fewer readers, however, are likely to know that in October 1876 there arrived in South Africa a man highly experienced in field archaeology. This was none other than Sir Charles Warren, after whom the northern Cape town of Warrenton is named.

Before being posted to South Africa, Warren had extensive archaeological experience in what was then Palestine. In 1865 the Palestine Exploration Fund was established for the purpose of undertaking archaeological excavations and one of its initial aims was a survey of ancient Jerusalem. Warren, an army engineer, was recruited for this purpose and commenced work in 1867. He achieved considerable success in his investigations of the walls in the Temple area and with regard to the so-called "Warren Shaft" linked to the Gihon Spring. Even allowing for the fact that in those days archaeological techniques were, by modern standards, rather crude, Kathleen Kenyon has remarked that Warren's "results were beautifully recorded". Some of his research has been published in the books Underground Jerusalem (1876) and The Survey of Western Palestine: Jerusalem (with C R Conder - 1884). Warren also sunk some test pits to a depth of about 9m at Tell es-Sultan (Jericho) but despite cutting the Early Bronze Age town wall in one pit and the Pre-pottery Neolithic levels in another, he reported that nothing of significance was to be found at the site. Perhaps he was influenced in his expectations by the story of Joshua's capture of the city!

Other archaeological activities included excavations at Tell en-Ful (the site of Saul's capital Gibeah) and climbing Masada via the eastern "snake path".

Warren was sent to South Africa in 1876 to represent Britain in the final demarcation of the boundary between Griqualand West and the Orange Free State in the dispute over the Diamond Fields. In this task he must have been reminded of the experiences in Palestine for one of the points along the border was Ramah on the Orange River and an important diamond digging area was Hebron (now Windsorton) on the Vaal. Warren was closely involved in subsequent events in the Northern Cape and played a prominent role in the establishment of the Bechuanaland Protectorate (now Botswana). He

travelled in the Transvaal, Mozambique, Natal and the Eastern Cape and recorded some of his experiences in his book On the Veldt in the Seventies (1902).

It is interesting that Warren does not seem to have become involved in archaeological activities in South Africa. He must have seen some of the Iron Age ruins in the Orange Free State and Transvaal and yet was not moved to investigate any of them. Had Warren initiated Iron Age research at that early date, there is no doubt that the history of archaeology in this country would have followed a very different course.

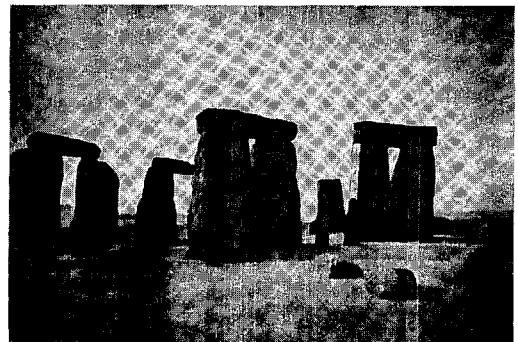
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STERILIZING THE PAST

Zoë Henderson

The mention of Stonehenge usually conjures up visions of ancient, barbaric customs and esoteric religious rites in the minds of most people. The immensity of it and the innumerable unanswered questions provide lots of scope for fertile imaginations.

Since time immemorial it has been the focus of druidical summer solstice rites, and latterly, for an annual midsummer rock festival. Two years ago this festival drew about 30 000 people, many of whom camped near the stones for nearly a month, leaving their litter and churned-up grass behind them. The damage, along with the inadequate sanitary facilities which created a potential health hazard, prompted the authorities to ban the festival in 1985. The Druidic rites were also banned and Stonehenge was surrounded with barbed wire. In spite of this, festival goers converged on the stones at the appointed time and the ensuing battle with the police, stationed there to enforce the banning order, made the headlines.



Stone Henge, the scene of Summer Solstice festivals since time immemorial.

Shortly after the battle, an article appeared in the Guardian, written by Michael Heaton, an archaeologist working in Dorset. He is concerned about "the increasing tendency to sterilize the past and sever our contact with it". He feels this is evidenced by the British Government's policy for the preservation of ancient monuments. The festival, he suggests, was banned because those attending it were "non-profitmaking groups" - dropouts, drug addicts and hippies, amongst others. His argument is that the damage done during the festival is not very great, especially when compared to the destruction caused by road builders, property developers or the Ministry of Defence, which uses a large portion of Salisbury Plain as an army training ground. The point, though, seems to be whether any damage should be allowed at all. Heaton feels that there is a distinction between the Druids and hippies on the one hand and the thousands of tourists who visit the stones each year on the other. The former "revere" Stonehenge and are part of the "continuum" of people through the ages who have used the place for some activity or other. He

maintains that they should be allowed to continue to use it as any 'damage' that they cause would be equivalent to that done by the people who used and 'modified' it in prehistoric times. The use and modification of monuments in modern times equals destruction in archaeological terms, and yet it is merely part of an ongoing process of human occupation and activity through time. Is it possible to solve this dilemma? How can one both protect and yet not dehumanize the past? Fences might protect a monument, although this is certainly not always the case, but they do also tend to "sterilize" it. It is surely the public's right to have access to what is, after all, part of their heritage, but, at the same time, this heritage must be preserved.

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A CHARIOT IN THE LITTLE KARROO

Cyril A Hromnik

The well-known Guano Cave in the Little Karroo near Montagu contains evidence in rock art which is both unprecedented in the southern African context (as far as I am aware) and attests this art's long-standing connection with travel and with long-distance transafrican and transoceanic trade as well as the cultures of distant lands and people.

History in the Rock Art

This so far unique piece of evidence appears in the beautiful design of a light, spoked-wheel war chariot, as known from the Sahara, India and Persia, which is depicted on the smooth surface of a big boulder of Table Mountain sandstone at the entrance to the Guano Cave.

When my attention was first drawn to this unusual design on the rock by my eight-year-old son Tristan, during a brief visit to the cave in March 25 1985, my first thought was that it must be a fake, or a joke perpetrated on the rock at this important archaeological site by an archaeologist or rock art student familiar with the rock art of the Sahara. Finding that no literature makes reference to it and no archaeologist consulted was aware of the existence of this chariot, I returned to the cave in July 1985 and examined it more thoroughly.

The chariot design is drawn in 2cm thick lines, smoothed (Not really engraved) out on a boulder covered with grey patina. The boulder fell down to its present position from the facade of the cave's entrance. It is hard to tell how deep it is buried, but it appears to be coeval with the uppermost and possibly middle layers of the cave's deposits. The lines of the chariot appear to have been made with a chisel, not wider than 2cm, most probably a metal one as the lines are both highly regular and smooth. Their smoothness can be felt by drawing the fingers over them, but they are so lightly made and the encroaching patina is so distracting to eyes trained to see the typical

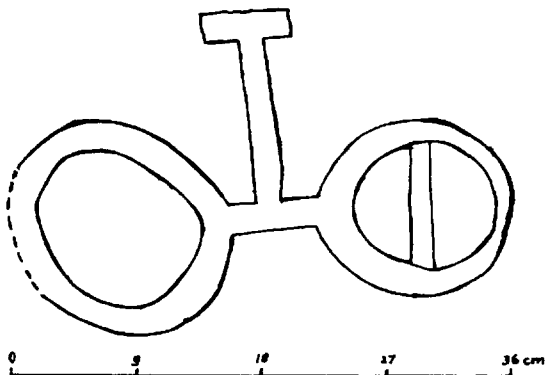


Fig. 1: Light Chariot at the Guano Cave, near Montagu, Little Karroo. Drawn from a photograph.

rock art of southern Africa, that the chariot has been overlooked by all visitors and archaeologists, even though many of them must have sat right on it while eating their padkos Fig.1.

The design of this chariot closely resembles that discovered by Malhomme of Marrakech on the Plateau du Yagour, east of Oukaimeden in the Haut Atlas of Morocco. It is, however, more symmetric, somewhat more regular and slightly bigger. Many other similar chariots were found in localities such as Es Souk and In Frit in Adrar des Iforas, Mali, in the Fezzan of Libya and elsewhere (Mauny 1955, Graziosi 1942)(Fig.2). These chariots in the Sahara and

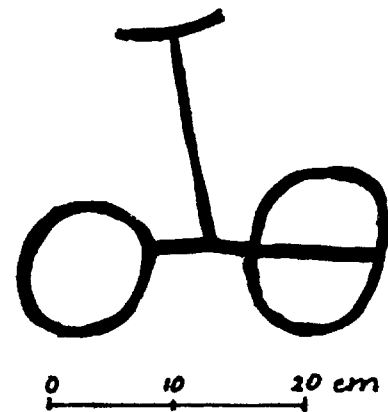


Fig. 2: Chariot from Plateau de Yagour, Haut Atlas, Morocco. After R Mauny, 1955.

Maghreb are all indicative of trade and cultural contact with Asia where the vehicle originated. The birth place of the heavy chariot is thought to be Mesopotamia and its beginnings date back to the third millennium B.C. From Mesopotamia it spread throughout south-west Asia and the Hyksos brought it to Egypt around 1729 to 1700 B.C. The Egyptians adopted this war device and passed it on to the peoples of Maghreb (Encyclopaedia Britannica. Micropaedia 1974, Abu Bakr 1981).

The chariot at Montagu is of the light, spoked-wheel battle type, which originated in India, where it appears in the earliest Vedic literature (Basham 1956). It was in common use (together with the heavy chariot) from Sri Lanka to the Punjab in the late second millennium B.C. the period to which the great epic Ramayana refers. When Rama's faithful wife, Sita, captured by Ravana, angered the Sri Lankan monarch by rejecting his advances, he was warned by his courtiers in these words: "Leave the woman in her sorrow, mount upon the battle car" (Ramayana Book X in Yutang 1949). About this time, knowledge of the light chariot spread to the eastern and western Sudan where, according to Lhote's chronology, the chariot appeared around 1200 B.C. (Willcox 1984).

The Indian light chariot, together with its draft animal the Mongol horse, which is one of the ancestors of the Barbary horse or Barb, may have reached its African destination via East or North Africa (Desanges J 1981). This thesis is supported by evidence that in Solomonian times (10th century B.C.) the chariot was exported, together with horses and elephants from the Malabar port of Muziris to the Middle East (Dart 1954). In this context it is extremely important to notice that the Linear B description that accompanies the highly standardized ideograms of the light chariot on the clay tablets from Knossos, Crete, written just before the destruction of the palace in ca. 1405 B.C., consists of the early Mycenaean Greek terminology related to the chariot (Ventris & Chadwick 1973), which is based on the corresponding Dravidian terminology that was exported with the vehicles. All this confirms the early date of

the Indian light chariots and the east-west direction of their diffusion.

The light chariot was very popular among the Garamantes of Fezzan in the fifth century B.C. (Herodotus 1972) and its use and knowledge of it undoubtedly continued in Africa well into the Christian Era. The chariot does not appear to have been a commercial vehicle but in the Sahara region it is most evidenced along the ancient gold and salt trade routes (Mauny 1955). In Dravidian South India, the chariot continued to be one of the four arms of war (chariots, elephants, cavalry, infantry) at least to the end of the Sangam period, i.e. the first half of the first millennium A.D. and its popularity is well attested in the architecture and sculpture, especially in the gold regions of Karnataka and in Tamil Nadu. Several Tamil Kings included the chariot in their emblems (Subrahmanian 1980).

That the era of chariots in Dravidian India coincided with the megalithic period is significant. Ruined settlements and megalithic temples, dedicated to various aspects of Siva worship, have recently been discovered by this historian in the gold regions of the Eastern Transvaal, known in the pre-Portuguese times as the Land of MaKomati (Hromnik 1984; Lecture with slides on these discoveries was presented to the S.Afr.Archaeol. Soc. on February 18 1986). They confirm the presence of Dravidian gold miners in the hinterland of South Africa in this early period (publication in preparation). As evidence for trading contacts between the Sahara and the southern Cape is very thin it is not only possible but highly probable that knowledge of chariots reached the Guano Cave in the Little Karroo from India via these settlements.

An Indian chariot in the Karroo is not in as strange a land as it may appear. The influence of India is felt in every corner of Africa (Hromnik 1981). As I have pointed out elsewhere (Hromnik 1983), the Quena (Hottentot) descriptive name Karroo (Karo, Karu etc.), meaning 'dry land', derives from the Dravidian karu (kadu) meaning 'dry land' or, more precisely, 'land fit for dry cultivation', which is, what Karrooveld or Droogveld (also written Karee, cf. Tswana kgadi) was: a land with rich soil but lacking water (Van Plettenberg 1778; Swellengrebel 1776).

This Dravidian name could not have been so fittingly applied to this distant land had it never been visited, explored and even settled by the Siva worshipping Dravidians. For those who are reluctant to accept the cognate relationship between the Kikuyu qia and Quena/San !kia, it will be of interest that the Dravidian/Quena karroo finds its seemingly distant cognate in the same area, in the form of the Maasai en-karoni, meaning 'dry land without rivers'.

This article does not aim at giving a full account of the historical events that may have led up to the appearance of the chariot at Montagu. Nor do I attempt to explain the full meaning and implications of this symbol for the early history and archaeology of South Africa. The purpose is to announce the discovery of this, as yet, unique piece of rock art, to invite constructive comment on the subject and to stir up interest in an entirely new aspect of southern African rock art. Here we are dealing with the hard evidence of the rock art rather than with the elastic metaphors that afflict rock art studies at the present time. The chariot in the Little Karroo simply cannot be explained as yet another among the many "visual concepts of the trance experience ... rendered literally visible on the walls of the rock shelters" (Lewis-Williams 1981).

The !Kung San, in the only positive statement about the origin of the rock art, claim that it was "put there" by "the Great God Gaoxa" (Lewis-Williams 1981) which they borrowed from the Quena. By attributing the rock art to Gaoxa, the !Kung are in fact saying that the

ancient rock artists should be searched for among the Quena, whose chief or ruler he was (qau = to rule, in Nama; gaoxa = chief, in !Kung (Bleek 1956), and whose central religious experience was certainly not a trance. The Quena refer to this God by various interrelated names such as //Gaunab, //Gauna, Gauäb, Kuaap, all of which convey to them "the idea of pain, misery and death". The obviously primary meaning of the root //gau is 'to destroy', 'to annihilate' and its derivative //qaura 'bad', 'spoiled', 'worthless'. "Hence //Gaunab the destroyer, the one who annihilates". The Feared One (Hahn 1881).

These meanings of Gaunab are a perfect match for the attributes of the Destroyer of the Hindu trimurti of gods, the Great God, Lord Siva, one of whose epithets, Gaura, 'who strikes fear', is practically identical with the Quena //gaura. The terrible Gora (Tamil), Gaura or Siva is the Dravidian deity par excellence and it appears to be He to whom the plethora of Quena and San names for God refers. In Dravidian India he is the God and protector of cattleherders and hunters who could well meet the religious needs of the Quena herdsman and the San hunters; he looks after his flocks through his celestial eyes, the Moon and the Sun. The Moon aspect of Siva is by far the more important and more popular. In this avatara (appearance) he is known as Cha (Chan, etc), and the worship of the "K'Cha" (k = lateral click //), as the Cape Quena referred to the Moon, was one of their central religious experiences (Witsen 1691 in Juncker 1710; Ovington 1696 in Collectanea 1924). Vivacious and red and hot faces producing dancing during the nights of the Full and New Moon was the primary visual expression of the Quena's Moon worship. The more important was the mantra-like chant sung over and over, which sounded like "Hautitou" to a French observer in 1620 and which gave birth to the much maligned, though wrongly so, name Hottentot (Kolb 1731, Dampier 1703 in Collectanea 1924; De Beaulieu 1664).

The striking parallel between the Quena and the Dravidian idea of God the Destroyer and God the Moon and the shared terminology, could be multiplied many times if there were space for it. Leading to a clear conclusion that these two peoples were closely related and worshipped one and the same God, Siva. The name Gaoxa, which the !Kung and others have for him appears to be nothing else than a Quena/San version of Siva's other epithet, Gauri-isa, the Terrible Ruler. Siva himself was the greatest charioteer of all. He destroyed the city of gold, silver and iron - Tripura, by charging it in a chariot drawn by a thousand lions (Mahabharat). He is the protector and God of charioteers and it is not at all surprising that, together with the worship of K'Cha, Gaoxa, Gaura, etc., the symbol of his fiery chariot should be found at the Gauno Cave in the Little Karroo.

I am well aware that this conclusion will be vigorously opposed or, more probably, rejected and ignored by the hallucinatory trance school. But from now on, the rock art of southern Africa can scarcely be studied seriously without the all meaningful sign of the chariot. In my view, the hallucinatory trance school has failed to explain the meaning of the rock art but its detailed analysis of numerous paintings has helped me in reaching my own understanding of this art. The chariot at Montagu stands at the beginning of a long journey towards an historically verifiable explanation of the southern African rock art: Let us ride it together.

"Indo-Africa", 26 Sawkins Road, Mowbray 7700

NOTE: Dr Hromnik included with his article a catalogue of the many references from which his research material has been drawn. Since *The Digging Stick* does not publish references, anyone interested in having this list should write to the Editor, who will be happy to send it to you.

THE ORIGIN OF THE BUSHMEN: A KHOE LEGEND

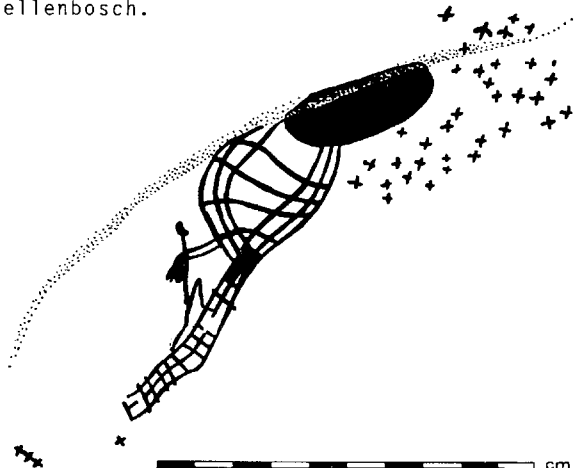
Janette Deacon

Several of the papers in the recent Goodwin Series volume on Prehistoric Pastoralism in southern Africa address the problem of the advent of domesticated animals and the changes that herding brought in the economy and ethnic groupings of southern African peoples. The scenario in a Khoe legend recorded by H C Knudsen more than a hundred years ago (Bleek 1864:83-4. Reynard the Fox in South Africa, or Hottentot fables and tales) gives a different perspective.

In the beginning there were two. One was blind, the other was always hunting. This hunter found at last a hole in the earth, from which game proceeded, and killed the young. The blind man, feeling and smelling them said, "They are not game, but cattle." The blind man afterwards recovered his sight, and going with the hunter to this hole, saw that they were cows with their calves. He then quickly built a kraal round them, and anointed himself, just as Hottentots are still wont to do.

When the other, who now with great trouble had to seek his game, came and saw this, he wanted to anoint himself also. "Look here!" said the other, "you must throw the ointment into the fire, and afterwards use it." He followed this advice, and the flames flaring up into his face, burnt him most miserably; so that he was glad to make his escape. The other, however, called to him: "Here, take the kirri (a knobstick), and run to the hills, to hunt there for honey." Hence sprung the race of Bushmen.

Would it make things easier if the story were true? The legend suggests that there were several features distinguishing hunters and herders, aside from the ownership of domestic animals: the practice of smearing the body with animal fat (many historical records mention butter used for this purpose by the herders, but not by the hunters), the use of mat-covered huts and sheepskin cloaks by the herders, and the hunters' love of honey. But not one of these survives in the archaeological record. Archaeologists may reject this story as a fanciful Adam and Eve-type explanation of how herders and hunter-gatherers came to be different, but it shows that the origin of the difference between two economically distinct groups has clearly intrigued many people besides the archaeologists. Department of archaeology, University of Stellenbosch.



Rock painting of a honey hunter. Eland Cave, Cathedral Peak area. From a tracing by Harold Pager.

PAINTINGS FROM THE PAST: A DOCUMENTARY EXHIBITION OF PHOTOGRAPHS OF BUSHMEN PAINTINGS BY BERT WOODHOUSE

Bert Woodhouse who has been photographing, studying and writing about rock paintings and engravings as a hobby for more than twenty years was, last year, commissioned by Shell South Africa (Pty) Limited to produce a number of prints from his vast collection of slides of rock paintings to provide material for an exhibition.

The resulting exhibition is a selection of 60 enlargements made from his collection of some 30 000 slides. It is arranged in narrative form. Commencing with representations of animals and people engaged in normal daily activities it proceeds to more sophisticated and complex scenes.

There are pictures showing their dance and their belief in out-of-body travel. Hallucinatory visions are reflected in the art, as are their beliefs that animals were once people.

The Bushman belief that rain was sent by snakes or animals is depicted. They said 'the rain has legs'. They believed that their medicine men could influence the rain and game.

The final stage of the exhibition is a selection of photographs showing the clash between the hunter/gatherer way of life and the advent of the stock-herding Black and White people, which spelt the eventual extinction of the Bushmen in the eastern part of South Africa.

After it has completed its travels it will be permanently on display at the Afrikaner Museum in Johannesburg.

The exhibition is well worth a visit.

NEWS FROM AROUND THE WORLD

KENYA
EXCITING NEW FIND BY RICHARD LEAKEY

Richard Leakey and Alan Walker have discovered what is being described as the most exciting find since the discovery of 'Lucy' in Ethiopia in 1974.

They have discovered the skull of an Australopithecus Robustus which is contemporary with the more delicate and gracile form, Australopithecus Africanus.

It was originally thought that the Australopithecus Africanus were the small delicate creatures which gave rise on the one hand to the human line and on the other to the more robust form that eventually became so specialised in terms of teeth and cresting on the head that it became extinct.

The discovery now in northern Kenya of a huge Robust skull, dated to 2,5 million years, turns past theories up-side-down. The earliest group we have now, apart from 'Lucy', is extremely robust and it has the smallest brain size of any Australopithecine so far. It seems that they are two different species and the line which comes to man and the line which goes to these robust, ape-like creatures is even further back than three million years.

WARSAW: Poland
GIANT PENGUINS

The remains of ancient, giant penguins two metres tall have been found by Polish scientists working in the Antarctic. The well-preserved remains, including a complete skull, were found on Seymour Island.

KINSHAS: Zaire
OLDEST TOOLS FOUND

An American archaeological team have found a cache of primitive stone tools in eastern Zaire belonging to man's earliest ancestors in central Africa which may be more than two million years old.

The tools were found among the fossilised remains of giraffes, wild pigs, antelopes and the bones of an ancient three-toes horse called the hipparion. It was the presence of the hipparion at the site of the tools and the fact that no bones of the modern horse equus were found there which led scientists to put the age of the tools at 2,3 million, of even 2,5 million years.

Some 300 quartz tools were found at the site and date back to the time of Homo Habilis and are among the oldest found so far. The find seems to confirm that Central Africa was a key geographical link in the evolution of man.

BAGHDAD: Iraq
A GOOD READ.

Archaeologists have discovered one of the world's oldest libraries dating to the 10th century BC. It was found at the ancient Mesopotamian town of Sabar a few kilometres south of the capital, Baghdad. It contained a large number of Sumerian and Acadian clay manuscripts.

The library was excavated by the College of Literature's Archaeology Department and is considered to be one of the most significant archaeological finds of this century and is one of the oldest libraries discovered so far.

Sabar was found in 1881 by Iraqi and French archaeologists.

More than 150 000 clay tablets have been unearthed from it since then.

PEKING: China
ALL THE KINGS HORSES, ALL THE KINGS MEN

About 2 000 life-size terracotta horses and model soldiers will be unearthed soon from one of China's richest archaeological sites.

A pit containing the warriors and horses, drawn up in battle array, was discovered in 1974 by peasants digging wells in the area.

The site is near the mausoleum of Emperor Qin Shi Huang, China's first emperor, who died in 210 BC.

714 similar figures found previously are on display at a museum near Xian.

ADELAIDE: Australia
GIANT DINOSAUR

Fossil scientists excavating an opal mine in south Australia have found a bone of a giant species of dinosaur that grew to a height of 15 metres, 110 million years ago.

The two metre long partly opalised bone was from the rib cage of a brachiosaur, the largest species of dinosaur. It is one of the largest bone fragments found in Australia.

BRASIL
WHO WERE THE EARLIEST AMERICANS?

Evidence that humans lived in the Americas at least 32 000 years ago was gathered from a prehistoric rock shelter in north-east Brasil. The evidence is based on carbon dating of human bones.

Archaeologists had until now thought that the first humans reached the Americas from Asia less than 20 000 years ago, when there would have been a bridge of land and ice between Asia and Alaska.

A REQUEST FROM NAIROBI

Mr Nyaga Mzalendo-Kibunja of the Archaeology Department, University of Nairobi, is doing a comparative study of an Acheulean Handaxe site in Kenya and would like to make contact with any member of the Society who is willing to exchange ideas, information and literature on this subject. His address is University of Nairobi, Archaeology Sub-Department, Hall 11, P O Box 30344, Nairobi, Kenya.

BOOK REVIEW

Felsbilder in Südwest Afrika Teil III
Ernst R. Scherz. Böhlau Verlag-Köln Wien
Plates: 43 colour, 11 black and white. 315 line drawings. Text: German with English and French summaries.

This third part of the series "Felsbilder in Südwest Afrika" deals with rock paintings. Together with the first two volumes on rock engravings it comprises a select, but nevertheless representative, record of the rock art of this country.

The sample consists of 13 059 copied figures. The repertoire of the painters is discussed as well as the various painting styles encountered. The quantity of human figures painted once again emphasizes the difference between the painters' and the engravers' art. While depictions of humans are extremely rare in the engravings they account for nearly two thirds of all the figures painted. Plants are also included in the repertoire of the artists. Rain, which is one of the great preoccupations of all people of this territory, is also depicted, together with rain clouds and rain animals. Mythological figures are also featured. Dates are given for some of the paintings. Laboratory tests on some paint samples gave an age of little more than 200 years, but the majority of the paintings are more than 800 years old.

This work is, in the first place, a documentation, therefore the conclusions are neither final nor exhaustive.

In the catalogue section of this volume all investigated sites are listed. Maps and detailed descriptions of the areas are added to facilitate re-location of the sites. The individual paintings are entered in tables and their colours and attributes are code listed. These data, together with the illustrations in the text and plate section of this volume should convey an impression of the richness and diversity of the rock paintings in South West Africa.

Dr Ernst-Rudolph Scherz died on 6 January 1981. This present volume therefore is not written by him. The text was written by Dr Peter Breunig of the University of Cologne, using Dr Scherz's notes as a guide. Dr Breunig also collated all the data and selected the picture material from the many photographs and tracings made by Dr Scherz. Dr Breunig is also responsible for the page layout of the book, which is made to look attractive with line drawings breaking up the text and tables. This last work of Dr Scherz has been put together with respect and affection for the man who was the first to record rock art on such a large scale in the territory.

A pleasing presentation, which many collectors will appreciate. Priced at approximately R350 it is probably out of range for many people these days, but it is an essential work for serious students of rock art, universities and libraries.

Shirley-Ann Pager