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227. Two Rock Engravings from South Africa in the British Museum

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Source: *Man*, Vol. 65 (Nov. - Dec., 1965), pp. 194-195

Published by: [Royal Anthropological Institute of Great Britain and Ireland](#)

Stable URL: <http://www.jstor.org/stable/2797741>

Accessed: 19-05-2015 21:05 UTC

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nord-est du pays, dans l'Hindou-Kouch oriental). La Direction des Antiquités a alors entrepris les démarches nécessaires auprès du Gouverneur de Tchagha Sarai pour faire venir cette statue au Musée de Caboul. Grâce aux bons soins du Gouverneur et du représentant de l'Education Nationale la dite statue est parvenue au Musée dans le courant du mois de novembre, 1963.

L'aspect général de la statue n'est pas nouveau mais de nombreux détails le sont. Parmi les statues du Nouristan actuellement exposées au Musée de Caboul, nous avons déjà deux exemplaires du même type, représentant une femme assise à califourchon sur un capridé (voir Edelberg, Lennart, *Arts Asiatiques*, tome VII, 1960, fasc. 4. p. 250, fig. 7 et 8).

Nous allons examiner maintenant les différences qu'on remarque en comparant la nouvelle statue aux deux autres du même style et parfois à l'ensemble de la collection. Ce qui frappe tout d'abord c'est la tête. Le sommet du crâne est chauve, mais on remarque des cheveux derrière la tête. La tête apparaît entre les cornes du capridé mais le menton ne repose pas sur la tête de l'animal. Le visage est fort différent: les yeux sont en relief (ce qui est rare parmi l'ensemble des statues) et fait unique, les pupilles sont figurées par des feuilles de mica. Le nez a des proportions normales (d'habitude il est beaucoup plus gros). La bouche est ouverte laissant apparaître les dents de la mâchoire supérieure (d'habitude la bouche n'est signalée que par un trait dans le bois). Les oreilles sont bien dessinées et le front est tatoué. Autour du cou, fait également unique, on remarque un collier à double rang formé de petits cailloux incrustés. Contrairement aux deux autres statues celle-ci a des épaules. Les mains saisissent aussi les cornes de l'animal, qui est beaucoup plus petit, mais les seins occupent leur place normale. La nouvelle statue a un bracelet au poignet gauche et un double bracelet au droit alors que les deux autres ont un double bracelet à chaque poignet. Enfin, aux dos des deux premières statues on voit le panier conique que les femmes portent généralement au Nouristan; la nouvelle statue n'en a pas.

À première vue cette statue paraît neuve. Or selon les renseignements que M. Palwal a recueilli sur place cette statue a été découverte dans une maison qu'on vidait en vue de la démolir. Si la statue était ancienne le bois aurait normalement dû porter des traces d'altération, or il n'en est rien, ce qui nous amène à avancer les deux hypothèses suivantes:

(1) Il y a peut-être encore au Nouristan des gens qui sont fidèles à leur ancienne religion et qui continuent la tradition de leur art ancien.

(2) Il est possible que cette statue provienne de Chitral où la religion primitive de l'Hindou-Kouch est encore vivante, et qu'elle ait été amenée récemment au Nouristan.

Quelle que soit son origine cette statue est donc une découverte importante du point de vue ethnographique.

*Note*

<sup>1</sup> Pour des renseignements concernant les statues du Nouristan, voir Edelberg, Lennart, *Arts Asiatiques*, tome VII, 1960, fasc. 4; et pour des renseignements plus généraux sur le Nouristan. Robertson, G. S., 'Kafiristan and its People,' *Geog. J.*, London, 1894, pp. 93-218.

**Two Rock Engravings from South Africa in the British Museum.** By Dr. Gerhard J. Fock, Alexander McGregor Memorial Museum, Kimberley, South Africa. With two figures

227

In 1963 I paid a short visit to the British Museum and saw two South African rock engravings in the Ethnographical Gallery. One shows a quagga and on the other rock are several animals. Lack of time and suitable material prevented me from making rubbings, and I only tried to establish the locality from which the rock slabs came. All I could find out was: 'from a site about 8 miles north of Kimberley.'

Recently Miss Denise Gross of London was kind enough to provide me with rubbings which enabled me to search here in Kimberley. The Alexander McGregor Museum boasts a collection

of copies of rock paintings and rock engravings, some dating back nearly 100 years ago. Among the copies of rock engravings made by G. W. Stow, the well-known geologist and author of *The Native Races of South Africa* (published posthumously), I found one which depicts the quagga now in the British Museum. I do not know what methods Stow employed to obtain his copies, and whether he made tracings of some kind, as his copies are sometimes very accurate but sometimes show slight divergencies from the original. This is the case with the quagga. Compared with Miss Gross's rubbing Stow's animal looks like a three-horned creature, while on the slab the ears are in proportion and one can see a chipping (not man-made) roughly in the middle of the forehead and another above one ear. The tail is hanging down more or less parallel to the hind quarters. The stripes do not cover the whole body, thus indicating that this is the extinct quagga (*Equus quagga böhmi*). As far as size

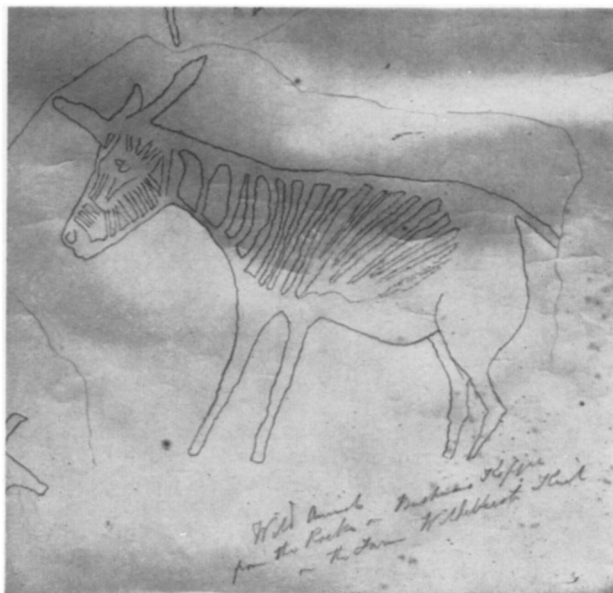


FIG. 1. DRAWING BY G. W. STOW AFTER ROCK ENGRAVING AT WILDEBEESTKUIL

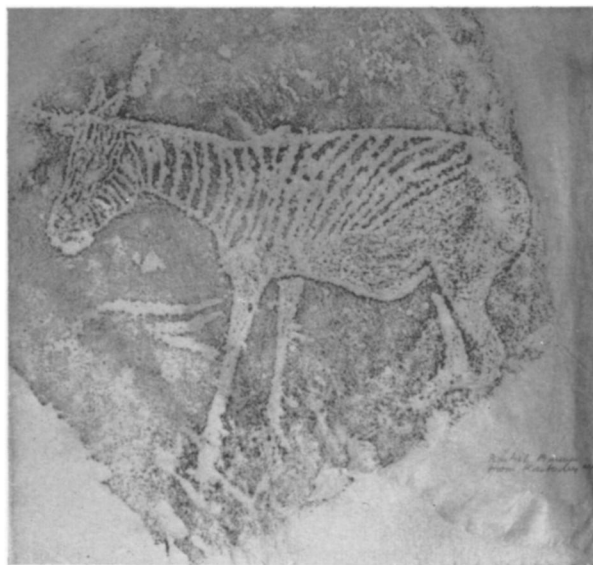


FIG. 2. RUBBING BY MISS D. GROSS FROM ROCK ENGRAVING IN THE BRITISH MUSEUM

goes the copy is of the same size as the original, the stripes are arranged in the same way but in addition to the mistake about the chipping and ear the tail is also not correctly copied by Stow. On the engraving it is parallel whilst Stow let it fly horizontally to the end of the slab. But there is no mistake that he depicted the animal now housed in the British Museum. He wrote on the sheet of paper where he copied this quagga (and a number of other animals still on the site): 'Wild Animals from the Rocks on Bushman's Koppie on the Farm Wildebeest Kuil.'

Wildebeestkuil is a farm near Kimberley and that koppie (hill) is about nine miles north-west (not north) of Kimberley. We know that many engravings have been removed from the site; this was formerly not prohibited by law. But even so we still have about 200 slabs with engravings on that hill. As I learnt in the British Museum that both slabs are from the same site, I think that I am correct in saying that both come from Wildebeest Kuil. At the Colonial and Indian Exhibition in London in 1886 there were exhibited a number of Bushman carvings from Wildebeest Kuil: 'Zebra, ostrich, elephant, rhinoceros, hippo, hartebeest, crane bull,' so the catalogue informs us, according to Dr. Maria Wilman (*The Rock Engravings of Griqualand West and Bechuanaland, South Africa*, Cambridge, 1933). This would indicate that the slabs probably came into the British Museum after the exhibition closed. A 'zebra' is listed instead of the even then extinct quagga, but that is of no avail in this connexion.

**A South Sumatran Corral.** By Dr. M. A. Jaspán, Department of Anthropology, University of Western Australia. With a figure

228

Whilst collecting lineage genealogies at the Redjang village of Sawang Libèa in the North Bencoolen *kabupaten* in 1963 I was surprised to see a man setting up an ingenious portable springe corral. The device, known as an *atjit*, was said to have been common until a generation ago,<sup>1</sup> but this was the last remaining example of it known in Redjang country.

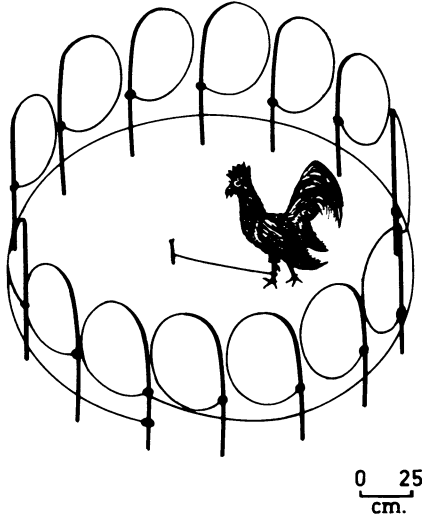


FIG. 1. SPRINGE CORRAL, SOUTH SUMATRA

The corral (fig. 1) is designed to trap the wild forest cock (*monok bugo*; *G. gallus gallus*) found in the foothills of the Barisan Mountains. It consists of 14 rattan stakes (*beus*)<sup>2</sup> to each of which a noose (*skap*) of lian or root lashing (*pukut*) is attached. The sliding end of the noose is attached to the stake by a woven rattan ring (*pasau*).<sup>3</sup> The stakes are joined one to another by a thin cord (*klikia*) of twisted barkcloth; when they are stood up in the ground the *klikia* is stretched taut so as to form a circular obstacle or fence. The stakes when arched are 70 cm. high.

The corral, which has a diameter of about 2 metres, is usually set up in a small clearing of the secondary forest. The trapper places a domestic cock as a decoy in the centre of the corral, its foot tied to a

stake. He then moves about 20 metres away and hides in the bush to await his quarry. The wild cock approaches the corral and gets caught either flying into one of the fourteen springes or in attempting to get out. Its loud clacking and cackling on being caught summon the trapper who is generally able to take his prey alive.

Notes

<sup>1</sup> A. L. van Hasselt, in his *Ethnographische Atlas van Midden-Sumatra*, Leiden, 1881, Plate CXX, has left us a line drawing of a similar device that he saw in West Sumatra, there called a *djaré balam*.

<sup>2</sup> Van Hasselt's West Sumatran corral shows 35 stakes.

<sup>3</sup> See van Hasselt's excellent drawing (Plate CXX, 2, 1/1) of an almost identical *beus*, *skap*, *pasau* and *klikia*'.

**A Unique Ghana Stool.** By Dr. M. J. Field. University of Ghana.

With a figure

229

The common type of chief's stool in Ghana is the well-known 'Ashanti stool' of the Akan peoples, which was always carried into battle to bring victory. In this capacity of a war medicine it was copied by the Ga, Adangme, Ewe and aboriginal Guan. Previous to this, these imitators 'did not know chiefs and did not know war stools,' but were under the leadership of priestly patriarchs. Their nearest approach to 'stools' were tiny ivory headrests resembling the ivory headrest of Gua the Elder of Egypt, now in the British Museum. These venerated objects were never taken to war but were carried in procession annually on the heads of young virgins who were then sacrificed.

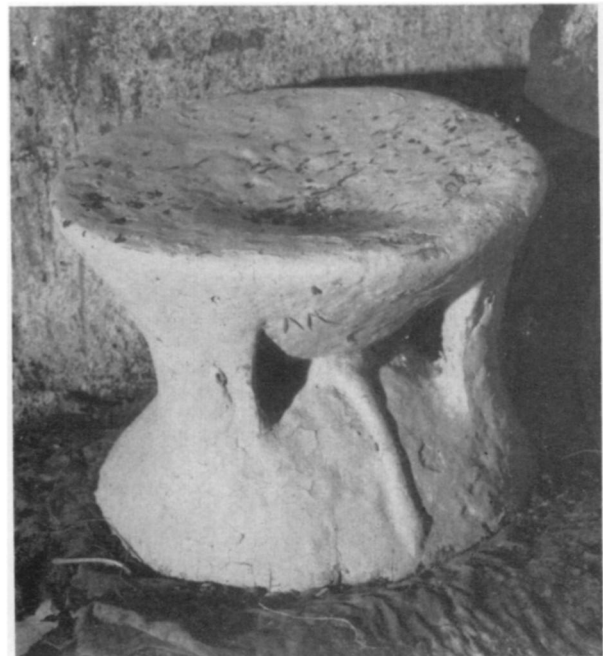


FIG. 1. THE AWUTU STOOL

However, the Awutu-Beretu of Awutu, a patrilineal people speaking a Guan dialect, have a stool (*pru*) of a type not hitherto described elsewhere in Ghana. The Awutu immigrated into their present district in the sixteenth century bringing this stool. On it every new chief (*odefey*) is enstooled.

Unlike the Ashanti type of stool, which always lies on its side except on ceremonial occasions, the *pru* always stands upright. It is carved out of one cylinder of wood, has three handles and is kept white with an annual coating of new whitewash. It has never been to war, but is evidently a fertility object as it displays a carved phallus.