

STONE AGE-THE BEGINNING

069

From c2,000BC to c30,000BC there were extreme climatic changes on the earth's surface. Northern Europe was covered with glaciers and the tropical parts of Africa and Asia were much cooler than today.

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Africa is thought to be the continent where human beings originated. In North-Eastern Tanzania Dr LS Leaky excavated the remains of a tool using individual. This person, named HOMO HABILLIS is regarded as our true ancestor. People migrated from Africa into an empty Europe over half a million years ago. People everywhere were first food gatherers, depending on nature for their day-to-day needs. This period was called the Early Stone Age because all the tools and weapons of these populations were made of stone. They did not know anything about farming or metals.

I

OLD STONE AGE, OR PALAEOLITHIC AGE

Communities eventually arose who hunted large animals. These provided them with flesh to eat, skins, antler and were able to make clothes for themselves, tools of bone and horn, harpoon throwers, spears axes and arrowheads. They also made needles with eyes and small flint implements.

BONE NEEDLES, BOWLS, THIMBLES

Flint, Bone, Shell

FLINT, BONE, SHELL

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SEPRHTED EDGES

The earth and the sky are sacred
to live
they
The early huntergatherers had
in close harmony with nature as
were totally dependent on it for their
survival. The elements of nature were
felt to have special magical and
spiritual powers. Palaeolithic people:
knew the use of fire, which was as-
sociated with lightening coming down
from the sky. Fire was especially
sacred. The first iron used for tools was
meteoric iron, called
which fell from the sky.
The earth was seen as a living body from:
all
which came all life, and to which
life returned. Many myths and fables tell
how
up with the earth. The American
Indians, for example tell how people came
from
living and maturing
womb. The Apache
deep inside her
saw the earth as their
mother, facing upwards, and the sky as
their father, facing downwards. The sky
gods semen took the form of rain which
fertilised the earth. Rain dances are
well known in Africa. Water itself- was
considered to be holy. Today too we
believe in the special qualities of
sacred water. (REFER TO YOUR GROUP
PROJECTS).
Many rituals performed. thousands of
years ago and today, celebrate the
fruitfulness of the earth as
source of life.
(REFER TO YOUR GROUP PROJECTS).
the prime
THE MAKING OF
SMALL FIGURES AND ROCK
PAINTINGS
There were no written
records left by
Palaeolithic communities. For us to be
able to understand something of their
lives, their history and religion, we look
to the wealth of the rock paintings and
objects which have survived all
centuries.
these
As religion became more organised, and
long before the invention of writing, the
need arose to make images. Making images
was a kind of magic originally made by
the shamans or witch doctors to use in
religious ceremonies or rituals. Even
today we make use of many images and ob-
jects in our religious practices. (REFER
TO YOUR GROUP PROJECTS).
'Thunder Stones',
the creation of humanity is bound;
deep inside the Earth Mother, after
WW
iYou ask me to plough
ground? Shall I take a knife
and tear my mother's
bosom? Then when I die she will

not take me to her bosom to
rest.You ask me to dig for
stone?Shall I dig under her
skin for her bones?Then when I
die I cannot enter her body to
be born again.You ask me to
cut grass and make hay and
sell it,and be rich like white
men!But how dare I cut off my
mother's hair?!

the

This outraged comment was made
less than a hundred years ago
by Smohalla,an American Indian
prophet from the Umatilla
tribe,but it echoes the past
beliefs of people the world
over.The earth was seen as a
living body from which came
all life,and to which all life
returned.The survival and con-
tinuance of humankind, the
crops and animals,was in-
timately bound up with the
health of the Earth Mother,and
people have always been care-
ful to maintain the equi-
librium of the life source.

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Small female figures

These are called tVenus figurinest.They show mature women with their sexual characteristics emphasised.lt seems likely that they represent mother goddesses symbolising fertility; pregnancy and childbearing.Today fertility dolls are to be seen in use in African communities.They are used to ward off barrenness and ensure healthy births.
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mm 7H6 ARMS ARE VERY 51mm. SHE IS Fl
SYMBOL Fo/e FERTILITY'vFoQE CH/w 6mm.
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ROCK PAINTINGS

The first rock paintings seem to have originally been made in Europe,in France and Spain.The paintings of the early hunter people were not made for decoration,or in places which were used domestically.They were painted in special, private places. These were sometimes difficult to reach and used only for religious ceremonies.Think about our churches where the altar is separate from the sanctuary.

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There are amazing similarities between the rock paintings found in Europe from C35,000 BC and those in Southern Africa.Some rock paintings found in Namibia are dated as early as 27 000 BC. These rock paintings and the people who made them are the focus of our study.We hope to learn something about how the early hunter-gatherers lived,ahd also discover something about their religion, and how and why they painted those remarkable pictures.

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THE BUSHMEN PEOPLE OF SOUTHERN AFRICA

Until there is some general agreement about the name to use for the earliest inhabitants of Southern Africa, we will refer to these great fighters, hunters and painters as the Bushmen. We note specifically that no insult is intended. The people of the Kalahari had no general name for themselves. They have however also been referred to as the Khoisan. This comes from the two main groups; the Khoikhoi herders of cattle (tmen of men'), and the San who were the hunter-gatherers.

The history of the Bushman people is being retold because very negative attitudes towards them existed amongst the early colonists. Even up to the end of the last century the Bushmen were thought of in the way expressed by the historian George McCall Theal when he wrote; 'the Bushmen were of no benefit to any other section of the human family, they were incapable of improvement, and as it was impossible for civilised man to live on the same soil with them, they should make room for a higher race'. Many similar racist and offensive opinions were voiced by so-called learned people.

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THE BUSHMEN PEOPLE ARE AN IMPORTANT PART
OF THE HISTORY OF SOUTH AFRICA.WHO WERE
THEY?
All over southern Africa, for thousands
of years,the Bushmen were the only in-
habitants of the land.Possibly as early
as 25,000 years ago-and definitely not
later than 10,000-a yellow skinned
people with features very similar to the
Bushmen of today ,began to appear in
southern,central and eastern Africa.They
were nomads and hunter-gatherers.
Between 4 000 and 2 000 years ago
another group of people were seen in
southern Africa who had the same ances-
tors as the hunter-gatherers inhabiting
the land.The main difference between
them was that they were cattle-herders
as well as hunter-gatherers.
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A HISTORY IN PICTURES.

The Bushman people did not read or write, but they left behind them a history of their lives in the thousands of beautiful paintings on the rock walls of their caves and overhanging shelters. Today we have learned, with the help of this generation of Bushman people, to understand much of their early way of living, the way they hunted, the way they danced, what gods they worshipped, and their history. The Bushmen were great artists, and it has become possible for archaeologists to find out the date of their rock paintings and

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We learn that the Africans began to move into the land of the Bushman as early as 200 AD. It was from the Africans that the people got their cattle and sheep. There was much fighting between the Bushmen and the Africans, as the rock paintings show us. But there was also a lot of co-operation as many Sotho and Tswana rain-makers and doctors learnt their art from the Bushmen. They also taught the Zulu, Sotho and Xhosa people to use clicks in their languages.

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About 100 years before Van Riebeeck landed at the Cape Portuguese ships, including that of Bartholomew Diaz, had stopped at the Cape Of Storms or the Cape of Good Hope, as it was then called. They were searching for a route to East Indies. The Bushmen were not worried as they saw the men from across the sea as just another group of traders. They gave them cattle in return for iron, copper, tobacco, brandy and beads. Because of the language barrier some very unfortunate misunderstandings occurred.

In about 1550 the Bushmen paintings MAN P/CMRES 3 MM"! WERE 695E 0m
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began to show shpls guhs and strange .snuok's Discklanvs mm man: 37 nxrlsrs
men #150 lots of fighting and mm name saw me": SoBJeCTS .mn 91.50

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who landed at the Cape with Van RIEDEECK ENTRH/LS_INSISTIN61HATlHESE mate Keaneoeo
began to farm. They wanted both cattle as n achncy,
and land from the Khoi Khoi and a war
broke out between them.

HARRY THE S TRANDLOPER

The Gonnghaicon were a Khonkho: people who had no came. and had taken to the
beaches to scavenge let their lood. Europeans called them 'Watermen' or
tStandIopers' Autshumao. known to them as Harry. belonged to this group, In about
1632. he was taken on a British ship to Java By the time he returned. he was able to
communicate in English The English left him with his followers on Robben Island.
where he acted as their postal agent, vecemng letters from one ship and handing
THESE HIKE SIIIPJ OF THE 00 TC H them on to the next. He also pedovmea this service lot t
he Dutch, who. on one

595 r M(Q/f; (0,"; pp. NY. occasion. took him inland to manage a trading sessnon lat them
. Reestablished on

the mainland. Hany continued to serve the English, He and his people wete the lust
THEY BKOJGHT 1H5 FIRST to be met by Van Riebeeck when he arrived to establish the settlem
ent,

5 URDPEH/V jg TTLEK 5 T0 RFRMR'S Flom the very beginning 01 the Dutch occupation, Harry a
nd his tottowers attached

themselves to the settlets. probably as much to: protection ttom other clans as tn the
.SOU TH CORST - hope of Ieceiving gtts Harry himsett was given a complete outlit 0! Clot
hes. and was

ted trom (not at) the Van Ruebeecksi table, Van Riebeeck had received stnct
instructions that all Kholkh01 were to be laity treated because. at least in its early
stages the new settlement might depend tot tts very existence on trade With them
Harry was the only untetpvetev during the ltrst years 01 white settlement. and his
/ relationship with Van Riebeeck gained him considerable prestige amon the
Khoukhoi. and also aroused some pealousyv He was impltated in the thei ol some
cattle belonging to the white settlers. and the death ol the hevdev F0! two yeals. he
led a hadeand-seek existence, avoiding both the Dutch and his enemies. the
Gonnghasqua. Finally. he managed to mm the blame to: the cnmes on to the
Goringhaiqua. and was restated to his position as interpretev. (He suggested to Van
Riebeeck that he should deport the Goringhaiquav) A crafty soul. he played a double
game when entrusted with trading tor the Dutch: he obtained cattle to: them. but also
managed to build up hevds and tlocks tor himself which. in pnncuple. was exactly
what Van Riebeeck himself had done at Tonkin

Despite his wealth. Harry was disliked by many ol the Dutch and Khomhoi When
the Khokhoi were suspected of sheltering runaway slaves in 1658. and Van
Rtebeeck seized hostages from all the peninsula clans Harry was accused of
plotting against the Dutch. and was banished to Robben Island His cattle and sheep
wele conliscated. and became the property ot the Dutch, However. when Dutch
&. expansnon by way 0! ltee burghet settlements led to wal Wllh the Khonkhot Van
Rlebeeck and hot hes-tate to bung Harry back to the mainland lo act as his gwoe
and aGVISOI

When the war ended. Hairry was sent back to the island. but. with another KhOtkhOI
pnsonet. managed to escape Once peace had bee" made. he was ONE? 398'"
restored to his posmon as intetpteter. but by then he had lost his wealth and mosl 0'
his vnlluence among his own people When Van Riebeeck left the Cape "1 '56? he
recommended that his successot Wagenael, should continue to employ Ham,
Hattv died poor and more 0t less despised by both whites and Kho-khcn the
tonowmg yea:

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As more Dutch settlers arrived at FROM STOMP/ESFDNTEW-WCHFE
Cape they began to move inland where fms LIVELY PICTURE IN KED x1425
they met the San huh ter-gatherer SHOWS 7745 SETTUEZS IN 7715/12
people. Serious conflicts arose as the
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Bushmen BHKK . NdT/CE THE deHN IN HER
P1910 SKIRT . THIS IS aer H 'CEuDE'
P/c wRe 4' Hm Have BEEN PH/NrED
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Dutch and the
mutually raided one-anothers cattle
stock and fought for land.
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CLHSHES WITH WHHE COLON15T5 WERE DEPIfRED. NOTICE 7H6
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EKIDUES AND EVEAI FLFinES mom RIFLES

The Bushmen struggled for over 100 years to keep their land and their way of life. They raided farms, killed farmers and stole their cattle. The settlers had the guns and commandos were formed to hunt them down. Many who were not killed were captured and became servants on the farms. When the British first annexed the Cape in 1795 the ruthlessness continued until there were not enough Bushmen left to resist.

of the Bushman who remained on the as servants intermarried with whites and African slaves to become the mothers and fathers of the Cape '3 coloured' people. Most Bushmen however fled north to the land no one wanted - the remote desert regions. Today there are between 50 000 and 60 000 Bushmen still living in these parts of Angola, Namibia and Botswana.

Some farms

These people and the rock paintings left behind by their ancestors are the reminders to history of how the earliest populations lived with the land, and the Bushmen's long struggle for survival.

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Much hard work was needed to carry out the tasks that Van Riebeeck had been sent to accomplish. Within two months of his arrival, he had sent an urgent request for slaves to the Governor-General of the Indies (head of the Council of the Indies). The request was turned down. but Van Riebeeck repeated it many times, advancing new reasons on each occasion. While they still had their lands and livestock, the peninsula Khoikhoi declined to work for the settlers, other than occasionally performing small services, such as carrying timber, for immediate reward. A number of Dutch citizens, including Van Riebeeck, owned slaves but, before 1658, there were probably no more than 20 slaves at the Cape.

The VOC ship Amelsfoorn, on a passage to the East, intercepted a Portuguese ship carrying 500 slaves from Angola. Two hundred and fifty of the best slaves were transferred onto the Dutch ship. By the time the Amersfoort dropped anchor in Table Bay on 28 March 1658, 76 of the captives had died, and many of the survivors were ill.

Most of the surviving slaves from the Amersfoort were sent on to the East, in accordance with instructions Van Riebeeck and some of the free men bought a law, from the VOC, which was considered the rights of owner. Many of these slaves were taken away, although, perhaps, a few remained.

'1 A NEW SOURCE OF LABOUR

although Van Riebeeck urged the Khoikhoi to capture and return them for reward, he found that 'they were quite

unwilling or very reluctant to look for the fugitives'. Van Riebeeck eventually overcame this by following Eva's (see box, page 15) suggestion that he take hostages from the clans suspected of harbouring the runaways. Soon after they had acquired their first slaves, the Free burghers were told 'not to beat or scold them 'too often' and, a few weeks later, were forbidden to beat them at all. If they thought that a slave deserved to be punished, they had to report the matter to the Fiscal. Runaway slave men who were recaptured were flogged in public, sometimes branded with a hot iron, and thereafter made to work till chains. Punishments became more savage in later years, but during Van Riebeeck's tenure as Commander nobody was ever sentenced to death. By the end of 1658, the free burghers owned a total of 189 slaves but deaths and desertions reduced this to 39 in 1661, and only 23 in 1662, Van Riebeeck owned 18 slaves, who had been brought from places as far apart as Bengal and Guinea. In 1662, the Company owned 59 slaves, while 23 were owned by the Company of the Cape. The VOC gave instructions that slaves should be taught various trades so that the cost of having to employ Dutch artisans could be reduced.

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BHSHMEH

Up to now it has been assumed that the Bushmen surviving today are descended from the early rock painters. Here is another theory:

The Bushmen people who live in the remote desert regions of southern Africa today are not, contrary to popular belief, the direct descendants of the southern painters of 25000 to 10000 years ago. They have no tradition of making rock art. The groups who lived farther, to the south and made rock art spoke different languages. They became extinct about a century ago as a result of white colonisation. Some few survivors of the early southern rock artists do exist today and researchers have drawn on their experience and knowledge in an effort to gain a better understanding of their history. (This is the latest research put forward by 'David Lewis-Williams and Thomas Dowson, both of the archaeology department at the University of the Witwatersrand - we must be reminded that history is constantly being rewritten.)

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Many people believe that the Bushmen were too primitive to have been able to produce such sensitive art. In 1855 Jan Wintervogel was sent by Van Riebeeck to explore near present day Halmesbury. He met a group of people whom he described as quite wild. 200 years later Tindell, who unsuccessfully tried to convert the Bushmen to Christianity said... he has no religion, no laws, no fixed abode; a soul completely bound down and clogged by his animal nature. They could not accept that the local people they met were as sensitive and as intelligent as any other human group.

V ,.-.:...

Because of the above attitudes other, more exotic or foreign people had to be found to have produced the wonderful rock paintings in southern Africa. One of the most important people in the study of pre-historic art, the Abbe Henri Breuil, made some really big errors. He believed that he could see pictures of Minoans, Phoenicians, and other Mediterranean people in the rock paintings. One author even suggested that the rock painting of the so-called White Lady of the Brandberg depicts a being from outer space! Firstly this is not a lady, but a male figure carrying bow and arrows, and the fact that his lower half is painted white in no way means that he is European. (Recall yet? - projects on Xhosa and Massai initiation rites for example, young men were painted white for certain ceremonies; a Sign of purity and to ward off evil).

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HUNTING AND RELIGION
THEORY
It has been suggested that the need for
the early hunters to be at one with na-
ture was disturbed by the need to kill
in order to survive.This necessary kille
ing weighed heavily on their minds.So
the hunter found a way of thinking death
out of existence and invented the idea
of the immortal soul and of eternal
life.He persuaded himself that he was
not really killing the animals
themselves,but only their bodies,and
that they could come to life again if
their bones were looked after and
treated with the proper magic.
Learning the secrets of hunting meant
talking about it,acting it out,telling
stories about it.The hunters performed
ritual-like hunting plays in which the
souls of the animals came alive as
spirits and gods.Pe0ple had to form pic-
ture ideas of their world in order to
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Hunting with a bow and arrow for game was a dangerous task, and men prepared themselves for the hunt with religious dancing and medicine. The rock paintings on cave walls or overhanging shelters often formed a very important part of the ceremony involving the trances and chanting by the shaman or medicine man. The safety of the hunter had to be ensured, the hunt should be successful. With the arrows piercing the animal in the right place. The spirits of killed animals had to be satisfied, therefore allowing them to be taken again.

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There was a special relationship between man and animals. The hunter's way of thinking was dominated by animals. He seemed to identify with them and, as is often seen in the rock' paintings, he 'could even become a mixture of den and animal⁵. This is the case with very many communities who rely completely on nature for their survival. Their art, their lives and religion is always dominated by these creatures. They see themselves as a total part of the web of life-never apart from it.

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ART AND RELIGION

As with the early Palaeolithic Stone age. people the Bushmen did not paint images on the cave walls to decorate them. One of the main reasons was for religious purposes. It is very important for us to realise that for the Bushman religion is not a separate part of life to be indulged in only on certain solemn and ritual occasions. It is part of regular everyday existence.

Hunting, religion and art were not separate things in the lives of the hunter-gatherer people. As it is true for us today, making art was a way of participating in life.

All southern African rock paintings were done in open rock shelters, not in dark caverns, and it is possible that these places had a special significance. Many of the paintings are of animals and it is not easy for us to understand all the different meanings they must have had for those early painters. Different cultures have all kinds of associations with animals.

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SNFIKE HERE IS A SYMBOL OF LIFE AND
OF FERTILITY.

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KILLED BY A CHINESE
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Perhaps we can try to understand some-
thing of the spiritualreligious as-
sociation from this suggested
explanation,when looking at the rock
surface they could often see a suggest-
ion of the form of an animal.They would
try to catchtcapture the image before it
disappeared.The obvious way was to draw

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we too try to preserve
experiences,feelings or what
things look like ,so we take
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arouh i.''.wlth- line and colour.So the drawing.Perhaps we rshould
spirit of the animal becomes trapped and think about the special
the hunter has 'gained some power and
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photograph of a special person
or animal-we cherish it,find a
safe place or even carry it
around with us,look at it of-
ten and even stroke and touch
it.How do we feel ifs that
photograph gets damaged or
torn?We may feel that our
relationship with that special
person or animal is also being
damaged. I
Many paintings were used as part of the
hunting ritual,and it has been suggested
that this depended on SYMPATHETIC
MAGIC;before the Bushmen went out to
hunt they drew a picture of the animal
they wished to capture.They then per-
formed ceremonies of dancing,music and
prayino,during' which they would shoot
arrows at the drawing.The place that the
arrow strikes would be the living rpart
of the animal they wish to kill.

ART AND REL I GION

As with the early Palaeolithic Stone ages people the Bushmen did not paint images; on the cave walls to decorate them. One of the main reasons was for religious purposes. It is very important for us to realise that for the Bushman religion is not a separate part of life to be indulged in only on certain solemn and ritual occasions. It is part of regular everyday existence.

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UNIFY ITS PHRTS

Hunting, religion and art Were not separate things in the lives of the hunter-gatherer people. As it is true for us today, making art was a way of participating in life

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All southern Afridan rock paintings were done in open rock shelters, not in dark caverns, and it is possible that these places had a special significance. Many of the paintings are of animals and it is not easy for us to understand all the different meanings they must have had for those early painters. Different cultures have all kinds of associations with animals.

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THE SHAMAN'S IRULE IN RELIGION AND ROCK PAINTING

Researchers now accept that Bushmen beliefs and rituals tell us so much about- their. art. For decades it was thought that their beliefs died with them. Fortunately this is not true. In the 1870s Dr Wilhelm Bleek worked with the /Xam Bushmen convicts at the Cape, and especially with a Bushman guide named Oina. He took more than 12000 pages of information from them about their beliefs and rituals and now they Speak to us across more than a century. Their language had to be our language interpreted, as would have to be' when speaking to foreigners. What would someone who doesn't speak English think when we said it is raining cats and dogs?

THEORY

Researchers have suggested that the Bushmen paintings and engravings were closely linked to the function of the Bushmen medicine man or shaman. A shaman in a hunter-gatherer society is someone who enters a trance in order to heal people, foretell the future; control the weather and ensure good hunting. Bushmen societies had many shamans, both men and women. It is suggested that many, possibly all the artists who made the rock art were shamans. They would remember their trance experiences and paint them in their normal state.

blood from highly
Through the use of
potent animals like the Eland, the shaman painters infused their paint with potency. This energy flowed via its blood to the paintings where it was stored. From the painting it would be transferred to the trancing shamans. Their art may have been the way that the shamans communicated their spiritual visions.

Khoi Prayer

Thou, O Tsui-goa!
Thou Father of fathers
Thou our father!
Let the thunder cloud stream!
Please let our flocks live,
Please let us live!
I am so very weak indeed,
From thirst, From hunger!
That I may eat field fruits!
Art thou then not our father,
Father of fathers ?
Thou, D-Tsui-gan That we may.
praise thee,
That we may give thee in
return. Thou Father of fathers,
Thou O Lord, '
Thou, O Tsui-goa!

BUSHMAN ROCK ml SHOWS MANY
PICTURE_S OF HU/vmxv BE/N65 WITH
ANIMHL 4559101255 .

THE SHAMAN TRANCE DANCE

In the. Bushman
shamanism is practices at a
trance dance. At one of these
dances women usually sit
around a central fire clapping
the' rhythm of special
songs. The men dance around the
women. They believe that the
sounds of their dancing rat-
tles and thudding steps
release the spirit energy that
lives in the songs and in the
shaman. This energy boils up
and rises up the shamans
spine. They then enter the
trance. In this state they move
around curing people or per-
forming tasks such as rain-
making or controlling
animals.

THE TRANCE DANCE

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STYLES OF PAINTING
MONDCHROME
Thousands paintings
colour.These
in black and grey.
BICHROME
Here the animals were painted in two
colours.These were also used flat.
NORTH EHSTEZN CRPE
PDLYCHROME
The rock paintings done in many
colours
and shaded.These Show animals in natural
p05es.Because Of the shading there_is
often a suggestion of three dimensional
modelling,(3D).Perspective and fore-
shortening in the animals can Often be
seen with this style of painting.
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PIGMENTS AND MATERIALS

The pigment used by the rock artists .I
for RED;mainly ochre or ferric oxide h .

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ground down to a fine powder. t .tEly
J

-Various shades of red and burnt sienna is I
were obtained by heating ferric oxide in w
a fire. .

-WHITE was made from a range of
substances,including silica,clay and tNe
gypsum.

-BLACK paint was made from charcoal,soot
and minerals such as manganese. h.

-The medium or liquid in which the pig-
ments were mixed is not fully agreed
upon,but chemical tests reveal the
presence of amino acids.Blood was prob-
ably the source for this.Other pos-
sibilities suggest fat,urine,egg-white
and plant sap.

-In some instances the paint was applied
to the rock with a finger,but the par- HRND PRINTS
ticularly fine lines of some paintings
suggest the use of quills,feathers or
very thin bones.Feathers could also have
been fixed to the end of tiny reeds.

WHERE DO WE FIND ROCK PAINTINGS?

The greatest concentration of prehis-
toric rock paintings in the world is
found in Namibia,Lesotho.Botswana and
South Africa.Here most are found in the
foot-hills of the Drakensburg or and the
mountain ranges of the Cape Province.

.
In South Africa the artist Halter Battis was searching for a way of making art which was; not based ,like a photograph,only on record-; ing and imitating the real world.He began to' look at the rock art of the Bushmen painters.In these works he saw an art form that was both spiritual and very pleasing to look at.(aesthetic) He believed that the rock art represented ithe primitive man in all of us .

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BETWEEN

I3 USHMEN BNO

A F(IC IWYS .

Battis was influenced by the both the style and the subject matter of the rock art.He can clearly see this in his work.

tInstead of creating paintings which have the illusion of space or perspective,he began making pictures which showed strong lines and simple shapes which tended to look flat. tlnstead of painting realistic people and scenes, he began using stylised images and symbols.

Kacx PAINTING

FROM MPauaWENI,

FISHING SCENE .

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But Battis did not simply copy rock art,he interpreted it and gave it his own personal meaning.

)KBushman paintings are usually very detailed \$\$ and specific.He can identify the elegant;

Eland or the Springbuck.We can sense the ex-f it act movement of the creature. t g

tBattis made his images more generalised,even l

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more simplified.His animals are not meant to be specific.For example his buck would stand as a symbol for all buck.

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When Battis started exploring rock-art ,art critics called him a iBushman painteri.ln the 1940is,in South Africa,this was probably not a complimentllAt this time white people still believed the Bushmen,and other race groups to be inferior.Their art was not taken at all seriously but considered to be child-like and iprimitiveiin comparison to Western art.

Today Battis is highly thought of,and the kind of images he made have been adapted and developed by other South African artists.

Not only that,but we see the influence of this simplified,flat style of painting being used on all kinds of things around us.Take another look at those curtains with the stylised African scenes,the table-cloths,wrapping paper and even T-shirts. 22:3

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