32. Rock Drawings from Upper Egypt.

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almost complete lack of instrumental music among the Bambuti, although a rich variety of instruments made from local materials is found among the Bantu tribes of the same area.

The cultural isolation of the Bambuti is all the more remarkable in view of the close relationship in which they live with their Bantu masters, whose 'servants' they are. Every Bambuti is owned by a Muntu. The Bambuti adopt some of the customs and ceremonies of their masters, particularly those relating to circumcision and marriage, and they adopt the local Bantu language. They are expected to provide meat from the forest, and to do rough work such as cutting and carrying firewood, drawing water, helping with the building of new homes or the repair of old. In return for these services they are supplied with supplementary foods such as plantains, rice, manioc and corn from the Bantu plantations.

But for the Mambuti this relationship is primarily one of convenience. Even his economy does not depend on it of necessity, although metal arrow tips and spear heads, knife blades and hatchets are valuable contributions made by the Bantu. At any time the Mambuti is free to return to his hunting camp in the forest, and this he does as soon as he tires of village life. It is not uncommon to find him forsaking one master for another, the appropriate adjustment being made by the two Bantu concerned.

Whereas the Muntu has a mild contempt for the Mambuti, the latter regards the Muntu with neither contempt nor respect. Rather is he filled with pity that anyone should be made so large and ungainly, and so painfully clumsy in the forest. But for Bantu music the Bambuti have a supreme contempt, regarding it as insipid and degenerate. One of the most obvious differences between Bambuti and Bantu music (from the same region) when listening to them is the vigour and vital spontaneity of the former, against the less enthusiastic, if more polished, music of the latter.

Ultimately it is their forest home that separates the Bambuti so completely from those Bantu who are also forest dwellers, but who never seem quite so much at ease there. Hunting is their main activity throughout the year, and there are different forms of hunting to accompany different forms of hunting—with net, bow and arrow, or spear. During the honey season there are not only special songs that are different in style, scale and rhythm, but also special games for adults and children. There is neither music nor ceremonial for the occasions of birth and death, and it is difficult to find any of these rituals or ceremonies that one might expect to find among a hunting and food-gathering community. In times of crisis—poor hunting or serious illness—the Bambuti may call in a Muntu witch-doctor, but this is rare. Rather will they content themselves by singing the songs of the Lusumba (the men's secret society) to the Great God of the forest.

Circumcision and marriage are ceremonies adopted completely from the Bantu, and conducted by the Bantu. For the Mambuti, or circumcision, Bantu and Bambuti children are mixed without any differentiation and live in the same camp and undergo the same training; their ages vary between nine and twelve. But when the Bambuti are left to themselves they show a disregard, almost amounting to scorn, for the taboos imposed by the Bantu and observed by the Mambuti boys. The circumcision itself is of importance to the Bambuti, but the rest of the two- or three-month period of training is regarded by them as of little importance. The fact is that after nine or ten years of the rigours of forest life the young Bambuti has learned just about all there is to learn; even discipline he has learned naturally through hunting with his father. The fact that there is no Bambuti music associated with circumcision or marriage is an indication of their relative lack of importance.

Bambuti girls, after their first period, go through a form of initiation known as a lime, which is not of Bantu origin, and for this there is special music. But there is no outward ceremony that can be observed other than the girls going to live for one or two weeks in the hut of an old woman in the hunting camp.

With the greatest of their religious festivals, the Lusumba, the Bambuti again avoid any form of ritual. It is rather a sung invocation by members of the Lusumba (adult males only) to the great and beneficent God of the Forest, an invocation that is always answered. While there are certain mischievous spirits, the Bambuti have no conception of evil, and they know no fear of the forest. Their strangely powerful mysticism, so different from the cruder forms of religious expression found among the neighbouring Bantu, is perfectly expressed in the Alima and Lusumba music—but none of their music can be said to be secular. It is perhaps all the more powerful for the lack of any of the outward ceremony found among their Bantu masters—ceremony (and music) that the Bambuti find so trivial.
To the south-west on basalt boulders at Abka, 10 miles due south of Wadi Halfa near the Nile, Oliver H. Myers showed us about 40 groups of rock drawings extending over a wide area. During excavations Myers found stone implements and pottery ranging from the Neolithic to the Christian periods. The drawings depicted many animals including human figures and long-horned cattle, etc.

To the west on the Egypt-Libya border at Jebel Auweinat (Oueint) a magnificent series of drawings has been recorded. 3 To the north-west in western Libya 4 many rock drawings depict human figures, animals and objects. The oldest engravings are naturalistic in style, often several metres in height, and represent hunting scenes. The second or pre-camel phase depicts cattle-keepers or pastoral art; this is just before the great diffusion of camels in the interior of North Africa during the first century of our era.

Among animals in later artistic phases are the elephant, giraffe, camel, ostrich and cattle.

Thus we see that the rock drawings at Bir Abraq are not isolated artistic expressions of ancient hunters, but within a 500-mile circle there are preserved in the Sudan, Libya, Egypt, Jordan and Saudi Arabia similar examples of primitive art.

Notes

1 By Harry Hoogstraal, zoologist, and Makram Naur Kaiser, Chief Technician, of the U.S. Naval Medical Research Unit No. 3 Expedition from Cairo. The photographs are by Hoogstraal, who sent these notes on Bir Abraq.

2 From As. Na'ana = ostrich. Formerly ostriches lived in this region and throughout the Arabian Peninsula from the North Arabian or Syrian Desert to the Rub' al-Khali. In 1948 I found a large grey fragment of ostrich eggshell three miles north of Station 2 and about eight miles west between Wadi Halfa and Abu Hamed in the Nubian Desert. See Amer. Anthrop., Vol. LXI, No. 7 (1949), p. 73. This site is about 250 airline miles south-west of Bir Abraq. See also MAN, 1951, 72.


4 It is probable that some of these are camel brands (Ar. qinj, qinj; pl. wuthm, wuthm, or wusmat) for Bedouin hammer their tribal mark or camel brand on well heads or nearby stones to show that they have watered their camels here. Since this is an ancient custom, these marks belong to many periods during the past 5,000-6,000 years. In South Arabia some of these tribal marks developed into Semitic script. See Henry Field, 'Camel Brands and Graffiti from Iraq, Syria, Jordan, Iran and Arabia,' J. Amer. Oriental Soc., Supplement No. 15, pp. 1-41, with 43 figs., October-December, 1952. See also Sir H. A. MacMichael, Brands Used by the Chief Camel-Rearing Tribes of Kordofan, Cambridge, 1915; Henry Field and Cyril E. Bading, Tribal Marks and Graffiti from South-Western Asia on ADIM, No. 4286, pp. 1-50; and Camel Brands and Graffiti from Jordan on ADIM, No. 4213, pp. 9-11, both in American Documentation Institute (ADI), c/o Photoduplication Service, Library of Congress, whence copies may be purchased.

5 See note 1.

6 Murray (ibid., p. 105) published a photograph of a drawing of a single-humped camel pecked into a rock lying flat on the bank beside this wadi. Above in the vertical face were numerous drawings of early date, depicting men, ostriches, bears, giraffes and an elephant. The camel was similar in style but later than most according to patina, but earlier than many, including the elephant. Murray concludes, 'all these drawings were inspired with a native optimist; the men were virile, the women pregnant, the ostriches were all caught by the leg in the wheel-trap. The hex had always abundantly long horns.' He suggests a Protodynastic date for the camel drawing. This specimen is now in the Desert Institute, Cairo.

7 Winkler named the early camel drawings from the Eastern Desert, 'Demmyan,' dividing them into pecked and outlines made by cutting. See Hans A. Winkler, Rock Drawings of Southern Upper...


10 Recorded on 11 January, 1948, while we were en route to St. Catherine’s Monastery as members of the University of California African Expedition.


13 The members of the University of California African Expedition, 1947–48.


16 Called by Graziosi ‘the hunters of Berggub’ after the locality in Fezzan where the classic examples of this art were found.

Excavations at Langhanj, Gujarat. By Professor H. D. Sankalia, Deccan College Research Institute, Poona. With two text figures.

I have recently completed the study of collections made during several seasons of excavation at Langhanj, the microlithic site on which Professor Zeuner published an article in MAN, 1932, 182. Additional information has thus been obtained which rounds off the picture provided by earlier publications.

At Langhanj and the neighbouring sites of Akhaj and Valana, three periods with microliths have been distinguished. The uppermost (Period III) extends from the surface to a depth of about 3 feet. Here the microliths are associated with modern-looking potsherds. Among these, a long curved iron arrow or dagger head was found in 1949. In the second zone (Period II), at a depth of 3 to 4 feet from the surface, quite a different type of potsherds occurs. Up to the time of writing ten small fragments have been recovered, which represent a thin-walled pottery, red-slipped over a brown surface, with a cowdung-like, greenish-yellow core. The red slip is not easily seen, as usually at this depth the finds are covered with a calcium carbonate crust. Among these sherds, there were a couple with incised lattice decoration, but without the red slip and made of sandy clay (figs. 1, 2).

Zone III (Period I) is the main microlithic level, though the same types of microliths occur in Periods II and III also. Zone III varies in depth from three to four feet to six feet, and occasionally to seven or eight feet.

Besides microliths, Langhanj has yielded yielding 15 Dentilium-shell beads (fig. 1, 2), one flat round head of unidentified material, a large macehead of quartzite, two ‘neolithic’ celts-like pieces of chlorite schist and numerous fragments of small sandstone rubbing stones or querns. The heads are confined to Zones I and II, but occur below four feet as well. The quern fragments are generally found below this depth, while the macehead and celts belong to Period II.

It would thus appear that rubbing stones were in use already before pottery came in, and that Period II is somehow connected

FIG. 1. IRON ARROW-HEAD, DENTILIAM BEADS, ROUND BEAD, INCISED POTSHERS FROM LANGHANJ, GUJARAT
Coll. Deccan College, Poona

FIG. 2. FINDS AT LANGHANJ
A. Arrow-head, 1, 1949, 2 feet 6 inches; iron; B. Beads, 2 (No. 289), 1944, Mesn 1, Pit 1, 2 feet 3 inches, dentilium shell; 3 (No. 518A), 1944, Mesn 1, Pit 1, 3 feet 4 inches, not identified; 4 (No. 620A), 1944, Mesn 1, Pit 1, 4 feet 8 inches, dentilium shell; C. Potsherds (inclined), 5 (No. 1002), 1944, Trench 1, Section 1, 1 feet 4 inches; 6 (No. 5618), 1944-5, AEFB, 3 feet 4 inches (found while cleaning the floor); 7 (No. 5993), 1944-5, 10 inches-2 feet.

with the polished-axe culture of India. The uppermost level is perhaps a mixed layer, people using iron and modern pottery occupying the microlithic sites.

Notes
2 H. D. Sankalia, Investigations into the Prehistoric Archaeology of Gujarat, Baroda, 1945 (132 pp.).
4 Sankalia and Karve, 'Primitive Microlithic Culture and People of Gujarat,' Amer. Anthrop., Vol. XXII (1940), 31ff.
5 F. E. Zeuner, Stone Age and Palaeolithic Chronology in Gujarat, Deccan Coll., Mon. Ser. 6 (1929).