

vol. IV Jan. 1931 pp. 1-63

The "Records of the Albany Museum" are published at irregular intervals as material for publication is available.

All communications with reference to them should be addressed to the

DIRECTOR OF THE ALBANY MUSEUM,

Grahamstown

South Africa.

Parts issued—

Vol. I.

Part 1 (p. 1-69)	Published April 24th, 1903	Price 2s. 6d.
Part 2 (p. 69-121)	March 18th, 1904	Price 2s. 6d.
Part 3 (p. 121-184)	June 17th, 1904	Price 2s.
Part 4 (p. 185-395)	April 7th, 1905	Price 3s. 6d.
Part 5 (p. 397-475)	September 25th, 1905	Price 2s.
Part 6 (p. 477-529)	June 9th, 1906	Price 4s.

Vol. II.

Part 1 (p. 1-96)	March 27th, 1907	Price 6s.
Part 2 (p. 97-187)	December 24th, 1907	Price 6s.
Part 3 (p. 189-280)	February 11th, 1911	Price 2s.
Part 4 (p. 281-315)	March 20th, 1912	Price 6s.
Part 5 (p. 317-434)	February 6th, 1913	Price 8s.
Part 6 (p. 435-481)	September 10th, 1913	Price 3s. 6d.

Vol. III.

Part 1 (p. 1-64)	April 24th, 1917	Price 2s. 6d.
Part 2 (p. 65-159)	May 1st, 1918	Price 4s.
Part 3 (p. 160-256)	September 30th, 1919	Price 7s. 6d.
Part 4 (p. 257-360)	March 6th, 1923	Price 18s.
Part 5 (p. 370-493)	July 31st, 1927	Price 10s.

Vol. IV.

Part 1 (p. 1-108)	January 9th, 1931	Price 12s. 6d.
-------------------	-------------------	----------------

On paintings and artefacts in rock-shelters near Cala.

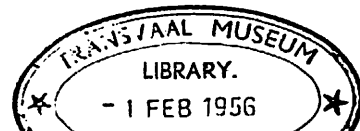
BY JOHN HEWITT AND REV. P. STAPLETON, S.J.

(With Plates I—IX.)

In the mountainous parts of the Eastern Cape Province rock-paintings are very numerous. Some of them have been copied and reproduced in technical and popular literature, but no detailed account has yet been given of the cave contents. We therefore think it well to publish the results of our explorations* at a particularly interesting site near Cala, although the data cannot now be fully interpreted. The locality is in Tembuland, immediately south of the Drakensberg and east of the Stormberg ranges.

Rebels Kloof. The site is about nine miles from the village of Cala. A conspicuous and wide spreading krantz of Molteno sandstone immediately overlooking the Cala river is hollowed into caves and rock-shelters which have been much frequented by the aborigines. In these shelters, and on the slopes leading down to the river, great numbers of implements were found: and the rocks are covered with paintings, some of very fine technique but mostly in poor state of preservation. Deterioration of the paintings is due to various causes. In the more exposed parts the surface of the rock tends to flake off spontaneously as a result of alternating heat and cold. Pictures placed at low elevation have been badly rubbed by oxen and sheep which have been kraaled under the rocks: in this way hundreds of paintings have been lost. Others have been deliberately defaced by human visitors, and many European signatures have been scratched or painted on the rocks. Rebels Kloof is in fact a picnic resort. Moreover the painters themselves extended little courtesy to

* Aided by a grant from the Research Grant Board of the Union Government. We also received much assistance from local friends, especially Dr. and Mrs. R. T. Harrison of Cala, Mr. D. V. Kannemeyer of Grahamstown, also Rev. Albert Schweiger of St. Gabriel's Mission and the Sisters of the Cala Convent.



their artistic predecessors. There are very many superposed paintings* and this applies even to paintings of similar technique and presumably of the same period.

At the south east end of the krantz is a lofty cave (referred to hereafter as Lion cave) measuring about twelve yards across and extending about six yards from back to front. In wet seasons this cave must be very damp, and even in the time of comparative drought when we made our visit, there was a pool of water under the inner wall and arum lilies were flowering in one corner of the cave. The floor has a pronounced slope and is strewn with boulders large and small.

The paintings on the wall are numerous but mostly not in very good condition. Those now remaining are presumably the most recent series: an older series is probably present but if so is not easily seen or interpreted owing to the poor preservation. There are some very remarkable human figures of a type which we have not found elsewhere and which are not represented in the Kei river valley according to Rev. Fr. A. Schweiger. They belong to the class mentioned and figured by Miss M. Helen Tongue, Pl. 23, figs. 46 and 48.†

The colour is entirely white, limbs extremely attenuated, head elongate and animal-like with a pair of horns. One example well-preserved, is shewn in running attitude and there is a typical iron-headed assegai held in the left hand in the act of throwing. Here it may be mentioned that the historic Bushmen in Barrow's time (1795) used to carry "lances that resemble the Kaffirs' hassagai but of much smaller size and always dipped in poison." Another white human figure but less attenuated is represented in a half-sitting position: there is what appears to

* According to G. W. Stow, who referred them all to the Bushmen, the old Bushmen assert that the productions of an artist were always respected as long as any recollection of him was preserved in his tribe: during this period no one, however daring, would attempt to deface his paintings by placing others over them. But when his memory was forgotten some aspirant after artistic fame appropriated the limited rock surface of the shelter, adapted for such a display of talent, for his own performances, and unceremoniously painted over the efforts of those who had preceded him.

† Bushman Paintings. Oxford. 1909.

be a large shield in the left hand (Pl. IV, upper half). Total height six inches. These human figures show no steatopygy, nor are the calves of the legs indicated. Alongside is a pair of small white antelopes, apparently rheboks. They are very skilfully drawn.

Other paintings which seem to belong to the same period include the following (several represented rather poorly in the upper part of Plate IV):—

A crouching lion in yellow and white (Pl. IV), an excellent drawing but ill-preserved. This is mainly yellow, except for the lower margin of the belly, and of the uplifted tail and the two further limbs both in front and behind, all of which are white. This lion resembles those figured by Miss Tongue from Zuurfontein, Molteno district and Buffelsfontein, Wodehouse district (leopard?).

There are also two large carnivores (leopard or lion) in walking attitude, quite spirited and well drawn specimens. They are wholly terracotta in colour except the lower part of the belly, the front margin of the hind leg and the two further limbs which are white. Length from snout to tip of tail about 10 inches. Another large terracotta and white animal is peculiar in the very slender pointed head and small ear.

There is also an ox in dark terracotta with white spreading horns: this is about 7 inches in length. Above this is a beast (Text fig. 4), perhaps an ox, mostly in white but with a broad red patch over the flanks: length 5 inches.

A small buck about 4½ inches long is treated similarly but has three colours: the patch over the flanks, which is both long and broad, is slaty blue: the rest of the animal is red except for the white head.

There is a fine eland about 20 inches in length, wholly yellow except for the outline which is red and likewise the horns are red. This is well drawn on the whole but the legs are thick. Another eland is in terracotta and white: this has slate-coloured horns (Pl. IV).

Another series of human and animal figures is wholly or partly black. There is a large black elephant well drawn, but in

poor condition. A very fine black ox (Pl. V) is represented, according to our interpretation, with a bridle and saddle cloth, the latter in white: the white horns are very carefully treated. This specimen is 14 inches long. There are also some piebald oxen, black and terracotta, black and white, and black and yellow: these much resemble the native oxen of the present day.

Black human figures are very numerous. One of them has a fan of white arrows above the head. Another is represented kneeling on the right knee: in the left hand is a stick with a round stone(?) in the middle and in the right hand is a knob-kerry.

The human figures are mostly small and ill-drawn: they are represented running or shooting or otherwise active. They are more or less attenuated, having slender legs with no indications of calves or rumps.

Some of these black figures are relatively not old: a black and white ox has been painted over a yellow eland. On the other hand a red and white lion overlies a large black human being.

On the other side of the river, and raised only a few feet above high water mark, is another large rock-shelter which is noteworthy for the fine series of paintings it contains (Pl. II). This series covers a distance of about 9 or 10 yards and some of the paintings, especially those of the elands and rhebok, are in quite good condition. The effect is very decorative and well worthy of permanent protection. The width of the cave is about 18 yards, and front to back dimensions 5 or 6 yards. The floor is sloping and very damp: maidenhair ferns grow at the base of the wall and in crannies thereof.

The biggest figure is an eland in dark red and white: it is about 18 inches long and in poor condition. Most of the eland figures (Pl. IV, below) are about 11 inches long, coloured yellow almost throughout except for the head and neck which are white. Legs may be white, margined on one side with yellow. Tail yellow with white lower margin. Upper margin of neck yellow and likewise also three narrow vertical folds at the base of the neck. Lower margins of belly white. Horns are very slender and

straight, only conspicuous in one instance: in one example only are the horns twisted. In these drawings there is no high degree of accuracy nor is there any blending of the colours. They are evidently not all the work of one artist. A few elands are in terracotta, and several are rather dark in tint, being almost maroon colour: on one of these latter, a yellow and white one is partly superimposed. The darker paintings are well drawn, and on the whole superior to the yellow ones.

Painted over the eland on the extreme right is a coiled up snakelike figure, the outlines of which are entirely of round white spots. Near to this figure are two small white figures rather like birds, but if so the only birds recognised by us at "Bushman" sites: they are about 1½ inches high (Text fig. E). On the left of this a hartebeest is figured in buffy yellow—and another in red underlies a yellow eland. About the centre of the eland group are two long-tailed sheep in white, and below them two others a trifle larger in yellow (Pl. IV, below). These sheep may indicate a comparative modernity for the whole series of white and yellow paintings; for, it is believed on tradition of the Hottentots that pastoral peoples have not for many centuries occupied this region. However, the sheep are ill drawn and may possibly be later than other white figures of more artistic merit.

Near to the sheep is an ox, also yellow. In the centre of the group is a white fast running human figure with extremely attenuated legs (Pl. IV, left below).* This figure, damaged in the upper half, has a bundle of about four short arrows in the right hand and is chasing a running rhebok in white: the latter is partly covered by a red and white eland painted later. There are a number of these grotesque white human figures with appendages reduced to linear proportions and in most cases they are represented hunting rhebok or running. One of them (Pl. IV) is carrying an ordinary spear and has two long sharply pointed

* Miss M. Wilman informs us that these figures have been referred to !Kaggen, the mantis of Bushman fables, a very mischievous fellow—a sort of Bushman devil. This interpretation may explain the horns on the head and the attenuated limbs: for, a long pointed head process and attenuated limbs are prominent features of a common South African mantis.

horns on the head. Fingers, toes and even heels are prominently represented, an unusual feature in southern Bushman art. Three of them are drawn over what appears to be an ox (Pl. III).

It is probable that the yellow and white paintings are the most recent. The yellow and white elands overlie another eland in rich terracotta and white: the head and neck are white, eye terracotta, and likewise also the upper margin of the neck.

Not far from the elands is a group of oxen (Pl. III). These are treated with varying degrees of skill and in considerable range of colours. They are generally shown walking and some are excellently drawn. A yellow ox is indeed one of the finest paintings at the site, but a series of white oxen is poorly and stiffly drawn. Some are wholly terracotta except for the white horns. Various shades of red are found in these oxen, bright terracotta, ochreous terracotta, and in one instance the body is maroon but rather faintly so and the head white. Some are piebald, red and white (see Miss Tongue, Pl. XXIX, fig. 47), or yellow and white, and most specimens have fairly long horns which are always slender and curved (Pl. V, left). Several piebald specimens are mainly terracotta, with white horns, one white foreleg, white margins on body and legs, and white blotches on the body and neck. A bright red fat ox with three white patches on the flanks is partly covered by a large terracotta and white eland. There is also an ox in black, but poorly represented and partly covered by a yellow eland: in this specimen, the horns are quite large and well curved but not wide spreading.

These figures range in length from about 8 to 10 inches. A smaller drawing in red, about 4½ inches long, is very equine in the treatment of the hind legs and may represent a donkey; we have seen somewhat similar figures at Wilton.

A number of white rheboks are depicted in this cave. They mostly belong to very spirited hunting scenes one of which was figured by Miss Tongue fig. 48. Some are represented with the heads turned round facing the observer, others resting, standing, or in flight (Pl. III).

Near to the elands are two human figures in chocolate but rather faint. They may be older than most of the animal paint-

ings. One of them is partly covered over by a reclining yellow buck, apparently a hartebeest. These chocolate figures are only slightly elongated, much like many human figures represented in caves of the Albany district. Calves of legs and rumps are clearly indicated, but not in exaggerated form.

There are many other human figures in black but in poor condition and faintly shown. They are mostly in running attitude: several of them are carrying long spears, a bundle of two or three in the right hand (Text fig. E). They may represent Kaffirs: so generous an equipment is characteristic of them, but not of Bushmen nor Hottentots. Limbs and body are moderately elongate. Height about 7 inches. Quite near to them is a headless ox very well drawn.

On the same rocks some thirty yards down the stream are a number of dull red paintings which seem to represent long-tailed sheep. There are also one or two attenuated human figures in red: they are small, about 4 inches high. One of these is holding a spear (or long bow).

On the opposite side of the river almost facing the paintings just mentioned, is a small rock-shelter where duck-bill scrapers more or less of the Smithfield type were strewn over the floor. Here also are remains of numerous paintings including elands. Some of these are of excellent technique but now hopelessly spoilt. There are also a few running human figures of small size in red.

Under the main krantz at about the middle of its length is a large but more open shelter facing east. Here is an excellent painting in white (Pl. V) of a large ox walking with tail well raised. This partly overlaps some figures in maroon, the best being nine inches high. Near to them, but higher up the face of the krantz are yellow and white antelopes all much rubbed. On the other side are several long-tailed sheep in white. In a group of ill-preserved elands there is a very fine picture of a reclining antelope which is facing the observer. There is a black blaze down the face, tail black, horns likewise and rather suggesting a hartebeest.

In the same neighbourhood, low down on the face of the rock, is a charming hunting group, in white (Pl. II, below). A fast running human figure of linear proportions and with gargantuan stride is approaching a herd of vaal rhebok. The huntsman has in one hand a bundle of three arrows: the other is grasping the hind legs of a running buck. Most of the bucks are represented at rest, grazing quietly and ignoring the hunter. One or two sentinels have the head turned facing him. Approaching the herd on the other side, a seductive baboon is endeavouring to grasp one of the rhebok.

A few yards further on in the direction of the Lion cave is a large series of very beautiful elands and other antelopes in yellow, white and terracotta, all well drawn but now in poor condition. The biggest eland was about 18 inches long but only the hinder half now remains. Near to it is a large snake of puff adder proportions (Text fig. 5). This is stout, very slightly curved but not sinuous and has a short tail: above, it is yellow over the whole length, flanks red, the line of junction being very sinuous, lower margin white. Head not clearly shown.

There is also a black and white ox with legs and tail very beautifully drawn. This specimen is partly covered by a polychrome eland.

Another ox is represented with very widespreading horns (Text fig. 5) like those of Damara oxen: it is the only example of the type that we noticed at Rebels Kloof.

There are several examples in side view of a fast running antelope with a long white crest on the back. They are small and ill preserved; so their interpretation as black wildebeest is a little doubtful. One of them is faintly shown in black or blue, hinder half of tail white, horns black and curving backwards, wildebeest-like. The back is arched. The other example has white head and neck and likewise also the legs: it is possibly a springbok. The former has some resemblance to the painting reproduced by Miss Tongue on Plate XXXI, and said to represent a wildebeest chasing Bushmen.

Near thereto are many human figures, all small and generally coloured either red or black. One of them in brown ochre is

holding out with both arms outstretched a peculiar basket-like object fringed on its lower margin which is curved. Two of these were figured by Miss Tongue (Plate VII, No. 10) from the Wodehouse district, and she identified them as fringed skin capes sometimes worn by Bushwomen on their shoulders.

Very high up on the krantz, and inaccessible to us, are some beautiful elands in terracotta and white, and near to them two human figures, remarkable in the possession of skin coats reaching almost to the knees. This gives the figures quite a European appearance, especially as there is no gross exaggeration of the features. The face is white, body mainly pale cream, broadly bordered with dark chocolate which also is the colour of the legs. Lower margin of coat straight and conspicuously fringed.

In the left hand one of the figures is holding a large oval object which is fringed at the further margin: this may be a skin cape.

At a little distance away and high up on the rocks is a very fine ox in black and white. It is wonderfully fresh and vivid.

ST. GABRIEL.

The site is a small rock-shelter on a steep hill-side immediately above the dam which supplies St. Gabriel's Mission station, near Cala. It is the same as that referred to by Miss H. Tongue as being on Mr. Costello's farm; and is of particular interest in that the eland paintings were described by Miss Tongue as "the finest specimens of buck drawing that I have seen anywhere."

The shelter is about six yards broad, about five or six feet from front to back, and the roof is low: it faces southwards. It is conveniently situated near a stream and quite easily accessible.

The shelter has not been much occupied; it contains very little ash, and very few implements. A few bits of pottery were found on the surface.

Of the best eland paintings (Plates I and II) there is a good reproduction in colour in Miss Tongue's book. Each of the three figures is about 10 inches long, height about 5 inches. Two

ST. GABRIEL'S.

This site, noteworthy on account of the excellence of the wall paintings, yielded scarcely any implements. The material taken is as follows:—a few *simple flakes*, mostly elongate and single-ridged: one is small, parallel-sided and very slender, much like Wilton flakes, $1 \times \frac{2}{3}$ inch.

A thick *trimming stone*: base quadrangular, a simple flake surface except at one point where a broad flake has been removed: above flaked from the edges upwards, very steeply so at the sides, rather less steeply in front and still less behind, the edges all round bruised: the general form is somewhat hoof-shaped. Material unweathered very hard shale. $2 \times 1\frac{1}{2} \times 1\frac{1}{2}$ ins. (Text fig. 44). The industry is Smithfield (B probably).

A few fragments of *pottery*. No marginal piece, and nothing with patterns. The material is reddish externally, is well baked and moderately thin ($\frac{1}{2}$ inch— $\frac{1}{4}$ inch). In section the material is quite black and the external redness is presumably due to the application of red ochre prior to baking. There are some coarse inclusions in the clay but these are not conspicuous, and apparently vegetable fibres are absent.

Organic remains include, crab claws, teeth of dassie, lower jaw of rat, part of long bone of bird, ulna of small mammal, several pieces of ostrich shell.

HISTORICAL NOTES.

Concerning the inland Bushmen of the Eastern Province there is little documentary data until the latter half of the eighteenth century. At that time, the whole region north of the Winterberg and Amatola mountains was known as Bushmanland. South of that range a few isolated bands were still to be found; but the main body had been driven out or exterminated by the Kaffirs. They are said to have been numerous in the south between the Kei and Keiskama rivers until their destruction by order of the Xosa chief Rarabe who was highly incensed because the Bushmen had killed his favourite racing ox. This was just previous to the year 1750.

The village of Cala lies in the northern part of the Tsomo river valley, which in Sparrman's time (1776) was inhabited by the pigmy tribe known as "Chinese Hottentots."

Sparrman wrote: . . . "Another and more considerable part of this yellow-skinned nation, is dispersed over a tract of country eleven days' journey in breadth, and situated more to the north than to the north-east of the Visch-riviers, near a river called Zomo, where some of them are said to be occupied in the grazing and rearing of cattle. . . . The more considerable rivers which run through the country of the Snese-Hottentots, are said to be only the following:—t' Kamsi-t 'kay, t' Nu-t 'kay, Little Zomo, at which latter another country belonging to a different nation commences. These rivers are reported to flow from north to south and south-east, down towards the sea, whither they run probably all together through the country called Caffer-land. From t' Kau-t 'kay, or the great fish-river, to t' Kamsi-t 'kay, or the white river, they reckon seven days' journey. From thence to t' Nu-t 'kay, or the black river, it is reckoned one day's journey. From hence to Little Zomo, or the little Watery-eyed river, it is two days' journey; and from this to Great Zomo, or the great Watery-eye, it is half a day. . . . On the other side of Zomo dwells another nation, who, by the Snese-Hottentots, are called Tambukis; and are said by them to resemble themselves in complexion and dress, but to be a powerful and warlike people. Adjoining to this nation, towards the north, there is, according to them, a still more warlike and intrepid people, whom they call Mambukis. (These people were the Amapondo, otherwise termed Hambonas or Mambos.) Such colonists as have visited Zomo river, have observed, about two days' journey to the northward of it, a mountain that threw out a great quantity of smoke. The Snese-Hottentots informed me, that the Tambukis had furnaces there for the purpose of smelting a species of metal, which they forge and make into ornaments of various kinds, hiring the Snese-Hottentots to carry in the wood which they use in these smeltings. I have frequently seen the Snese-Hottentots at Bruntjes-hoogte with ear-rings of this metal, and of the form exhibited in Plate I, Vol I, fig. 8 and 9. In external appearance

they resemble pistole gold; but from the assay made on one of these rings by M. Von Engstroem, counsellor of the mines, they appear to be merely a mixture of copper and silver."

Jacob van Reenen's Journal of a journey from the Cape of Good Hope in the year 1790 to the place where the *Grosvenor* was wrecked has the following note:—"Having got over the mountain (apparently the Kaffer mountains) and passed through a branch of the Black Key river called Hommonpoefoege we arrived in the *Bosjesmans land*, at a small brook where the *Bosjesmans* had painted in the cavities of the rocks very natural resemblances of several wild beasts; amongst them was that of a soldier with a grenadier's cap." This was evidently in the neighbourhood of the Bontebok Flats. Afterwards the party went on to the White Key where they saw three *Bosjesmans* and captured one of them. Some days later they reached the Somoe River and five hours afterwards came into the country of the *Tamboekies*.

In the writings of Lieutenant Paterson (1779) we find another hint that the Bushmen were on friendly terms with some of their more powerful neighbours. Referring to certain *Kaffirs* we read: . . . "This nation is now divided into two parties; to the northward are a number of them commanded by one *Chatha Bea* (= *Rarabe*) or *Tambushie*, who has obtained the latter denomination from his mother, a woman of the tribe of *Hottentots*, called *Tambukies*. This man was the son of a chief, called *Pharoa*, who died about three years before, and left two sons, *Cha Cha Bea*, and another named *Dfrika*, who claimed the supreme authority on account of his mother being of the *Caffre* nation. This occasioned a contest between the two brothers, in the course of which *Cha Cha Bea* was driven out of his territories, with a number of his adherents. The unfortunate chief travelled about an hundred miles to the northward of *Khouta*, where he now resides, and has entered into an alliance with the *Bosh-men Hottentots*."

John Barrow (1795) when travelling through the *Tarka* district suspected a former southern migration of Bushmen from the present Free State:—"In one of the mountains that termin-

ates this division to the eastward, we discovered a cavern full of the drawings of different animals, generally of the larger kind such as elephants, rhinoceroses, hippopotami, and among the rest one of the *camelopardalis*. The representation of this animal proved the assertion of the *Bosjesman* to be true, that the people who made these drawings were from hordes dwelling on the northern side of the *Orange river*: because, on the southern side the *Camelopardalis* has never been met with. It is an animal entirely unknown to the inhabitants of *Graaff Reynet*."

At the commencement of the nineteenth century the Bushmen immediately north of the *Stormberg* were still sufficiently numerous to repel white invaders: in 1805 that country was 'occasionally visited by hunting parties but was too perilous a locality for permanent occupation, being inhabited by a few tribes of dangerous Bushmen.'

There is a little data relating to the fate of these Bushmen in *Col. R. Collins'* report* of his journey in the year 1809. He travelled from *Graaff Reinet* to the *Orange River*, thence to the *Stormberg*, through the *Tarka* district to the *Winterberg* and finally into *Kafraria*. Although he actually saw only very few Bushmen, he reported that the original population of the north-eastern frontier must have been very considerable and that their numbers had been seriously reduced by the many commandos. He remarked that the Bushmen he saw near the *Rhinoceros Berg* were of two types, some small and ugly like the *Chinese Hottentots*, others tall as the colonial *Hottentots*, well made with countenances rather prepossessing. They subsisted mainly on roots and had much difficulty in obtaining any kind of game. A few philanthropic farmers behaved generously to them in the matter of stock, and since 1798 it had been a deliberate policy to bribe the Bushmen on the north-eastern frontier to keep within the boundaries of their own region by gifts of cattle and periodical presents.

In a work published 1849† we read that several colonists remember *Col. Collins'* visit to the *Albert Division*, amongst them

**Theal's Cape Records* vol. VII.

†*Eastern Province Annual Directory*.

a Mr. P. Aucamp, who says that the country was without inhabitants (in 1809) except for a few miserable Bushmen by whom he was thrice wounded.

During the next few decades the Bushmen became more and more restricted to the mountainous regions of the north. By the year 1823 the extensive plains north of the Winterberg had already become thinly populated by Tembus under chief Bawana, and there were a few scattered kraals of Zosas between the Tsomo and Indwe rivers. The whole region now included in the Tarka, Queenstown and Glen Grey districts is represented on Chase's map of 1838 as Amatembu country. It is stated however that in the mountains on the north were "numerous, small divided clans of Corannas, Bushmen and Bastards." Even up to 1850, there were still a few in the Kei river valley at Keilands according to Fr. A. Schweiger; and Stow relates that in 1869 he met an old Bushman who was living with several followers near the junction of the two Kei rivers. He was the painter of his family and still carried two or three of his horn paint pots swung at his belt.

Some of the Cala paintings show indications of Bantu influence, and thus any data concerning the time of arrival of the Bantus in that neighbourhood has bearing on the age of such paintings.* According to Theal, the ancestors of the Xosas, Tembus, and Pondos came from the north at no very remote date, and scattered themselves thinly along the coast as far south as the Umzimvubu River. Towards the close of the sixteenth century their numbers were greatly increased, and an impetus was given to the movement southwards, by an irruption into the lower valley of the Zambesi of devastating bands that pillaged

*For an interesting summary on Distribution of Hottentot and Bantu in South Africa see W. Hammond Tooke in Records Albany Museum II, p. 353, 1913.

and destroyed all weaker clans in their line of march. From Portuguese sources we learn that in 1570 the Abambo horde made its first appearance on the northern bank of the Zambesi, at which date there were comparatively few Bantu inhabitants south of the Umfolosi River; but it seems that by the year 1620 Natal had acquired quite a considerable population. Theal also inferred only recent occupation of the country south of the Sabi River from the fact that the Arabs never attempted to found a station there. However, even at the time of the wreck of the *Sao Bento* in 1553 the whole coast between the Umfolosi and Umtata rivers was people by Bantu tribes.

In 1593 the crew of the wrecked ship *Santo Alberto* met with an agricultural tribe near the mouth of the Umtata river. These natives had fat-tailed sheep and cattle which they were willing to exchange for very small pieces of iron and copper.

Inland, according to the Rev. J. H. Soga in 'The South Eastern Bantu' the Tembus had arrived at the Msana River, near to the present Bashee bridge, by the year 1650: and not improbably had been there for at least fifty years. About that year also several other tribes migrated coastwards from their former home near the Upper Mzimvubu river: the traditional home is close under the Drakensberg at a river called Dedesi, not now identified.

Concerning the inhabitants of the Stormberg at that period nothing is known. The Tembus of Msana River were certainly not far away, but it may be doubted if any considerable Bantu influence extended to the Bushmanland prior to the middle of the eighteenth century when Rarabe's people entered the area between the Tsomo and White Kei rivers. Even if Bantu influence came directly from the north or north-west, contrary to the indications of history and tradition, there is still no reason to assign a very remote date thereto. The Rev. D. F. Ellenberger in his 'History of the Basuto' indicates that the Bantu crossed the Vaal River about the end of the fifteenth century, at which

time the present Free State was occupied by Bushmen. The first Bantu inhabitants of Basutoland were the people of three small clans from the banks of the Tugela River: they crossed the Drakensberg from east to west about the year 1600 apparently. About the year 1650, or possibly a few decades earlier, a disruption took place amongst the Bantu and hybrid Bantu-Bush peoples of the Free State; and a large body of them crossed the Drakensberg, traversed Natal and after many vicissitudes arrived in Tembuland and were absorbed by the Tembus.

According to Kaffir tradition, the Hottentots held the lower portion of the Kei river valley just before the year 1750: and a desperate battle was fought between them and the Kaffirs when Rarabe forced his way westwards of the Kei. On the evidence of place names, it is clear that the Hottentots have extended far along the coastal regions of the Eastern Province and may have reached Natal see (Rev. C. Pettman in S.A. Journal of Science XVII, p. 343, and XIX, p. 373). They certainly antedated the Kaffirs in that region, but for how many centuries we do not know. However, on linguistic considerations, and on the evidence of Hottentot tradition, it does not seem at all likely that the Hottentots can have been in S. Africa for many centuries.

On the age of certain paintings.

Certain characters of the later paintings seem to point clearly to a comparative modernity:—

1. The freshness and generally good condition of many figures: this applies especially to the white and yellow paintings. The yellow and white elands as may be seen from Plate IV are not of the best style, being inferior to some of the defaced polychromes: the relative ages however are uncertain.

2. The occurrence of iron-headed assegais amongst the white paintings as inferred from the shape and size of the head. Having regard both to the nature of the weapon and of the material composing it, these seem to point to Kaffir rather than Hottentot influence. The former were habitual iron-workers but

have lived in the Bashee-Kei river region for only very few centuries: the latter, far less skilled and enterprising, probably occupied the lower parts of that region a few centuries before the Kaffirs. In any case, it is unlikely that iron was much used in the Eastern Province prior to the year 1500 when the raw material became available in shipwrecks.

Notwithstanding Sparrman's indication of metal workers amongst the Tambookies, there is no evidence that native tribes have ever smelted iron in the Eastern Province. That the Hottentots did so in other regions has been recorded by P. Kolbe (see *Kaap de Goede Hoop* II, p. 92, 1727), but the available ores of the Eastern Province are rarely rich enough for the use of any but skilled metallurgists: certainly, neither ancient workings for iron nor ancient furnaces are known in this region.

However, it is probable that iron has been for centuries a much prized object of barter amongst the aborigines, and the productions of the metal workers in the Transvaal may have slowly made their way to the very remote parts of the Cape Province. This trade was known early in the nineteenth century for Lichtenstein (1803) wrote:—'Far to the north-west in the interior of the country, the Koosas speak of a tribe which they call Macquinas and say it is from them all the other tribes receive their copper and iron. The Macquinas belong to the great nation of the Beetjuans.'

As to the equipment of Hottentots and Bushmen there is plenty of historical data. The Hottentots of Mossel Bay (1497), according to Castanheda, fought with 'assegais and fire-hardened wood pointed with horns, and bones of animals and with stones.' In the Eastern Province nearly three centuries later, Levaillant reported that 'bows and arrows are the natural and proper arms of the Hottentot': and, 'of assegais the Gonaquais and all other Hottentots never carry more than one.'

Our conclusion on the matter is somewhat influenced by the discovery of iron objects at two different portions of the site. It seems reasonable to relate the paintings in question with the iron objects of the shelters: that is to say, they probably belong to a period when iron was in general use.