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## REPRESENTATIONS OF WEAPONRY AND TOOLS IN PREHISTORIC, PROTOHISTORIC AND TRADITIONAL TRIBAL COMMUNITIES: AN APPROACH BY ARCHAEOLOGY AND ANTHROPOLOGY

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Considering the subjective and metaphorical value of these motifs, the actions that created them, and their contexts, and also taking into account that such representations incorporate and transmit some kind of understanding about the world, this session aims to discuss the representations of weapons and certain types of tools (such as axes, sickles and a variety of guns in contemporary rock art traditions, for example) in different prehistoric, protohistoric and traditional community contexts all over the world.

This includes the research approach to the rock art, stelae and statues-menhirs, gravestones portable art, ceramics, or any other kind of surface with this type of depiction.

The main focus is to discuss the meanings of these embodied signs (status symbols, evidences of cultural contacts, ideological devices, etc.) in different areas and periods, since meanings are permeable both in time and space. This includes the methods of how these are analysed as status symbols, as evidences of cultural contacts, as ideological devices, etc.

The research in this session may centre on broader approaches based on a specific area, region or people, or focus particular case studies.

## Representations of Weapons in Modern petroglyphs in Sindh, Pakistan

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**Keywords:** weapons, modern  
rock art, petroglyphs, Sindh,  
Pakistan

Modern rock art is produced by different tribal groups in the three mountain ranges called Khirthar, Bado, and Lakhi in Sindh province of Pakistan. Rock art is also made by people inhabiting "Sindh Kohistan" region which includes the districts of Jamshoro, Thatta and Karachi (in Sindh province). The economy of the people living in these regions is based on rainfed agricultural and pastoral nomadism.

The contemporary rock art imageries include animals, hunting scenes, hand and foot prints, guns, transport motifs, both land and air transport, floral designs, bird motifs and religious buildings, i.e mosques. Interestingly, the modern rock art tradition of Northern Sindh, where the mountain range of Khirthar is located, is different from that of Southern Sindh, where the Sindh Kohistan region is situated.

A variety of weapons are represented in the rock engravings. This paper will deal with a variety of weapons that have been made by different groups. This paper will also discuss why and who makes the weapon figures. Are these made by travelers, members of settled populations or shepherds? Based on interviews that I conducted with shepherds I will share how and which tools is used to make the engravings.

## Representations of spears in the Bronze Age in Sweden - comprehension, context and chronology

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**Keywords:** spear, rock carving, Early Bronze Age, 3D-technology, re-carved, Bohuslän, Valcamonica

It has been argued that most weapons depicted on Scandinavian rock carvings date to LBA and period V. New analysis based on modern 3D-technology indicates that this is a chimera, as spear carvings are also depicting types from EBA, eg. spearheads of Valsömagle type of period I B. Some spear carvings have also been re-carved and updated to newer types over the decades, and carved before the carrier of the weapon was present, as has become evident from recent examinations, on some famous rock carvings in Bohuslän and Uppland. This highlights the fact that the spear was already a major weapon in the Scandinavian EBA. Previously unknown examples of the close link between the real weapons and the rock carvings with comparisons from Valcamonica are presented in this paper.



Fig. 1 - 3D-documentation of Bronze Age rock carving at Kalleby in Tanum, Bohuslän with Structure from Motion technique. (source: Swedish Rock Art Research Archives; photo: Ellen Meijer)

Fig. 2 - Rubbing of Bronze Age rock carving at Litsleby in Tanum, Bohuslän. (source: Swedish Rock Art Research Archives, rubbing: THU)

## West Iberian Bronze Age weapons in carved places: some ideas for its ontology

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**Keywords:** Iberian Atlantic coast, rock art, diachrony, interpretation, weapons

Based on a revision of different Bronze Age places engraved with weapons (halberds, daggers, “axes”, swords, spearheads, shields, among others) in the northwest of Iberia, the heterogeneity in weapons, kinds of outcrops and the wide diachrony of these phenomena are underlined.

Assuming that the physical world of prehistoric communities was a living and socially active place; that the sites recorded and the outcrops where this occurs have not been chosen arbitrarily and that the skyscape is also significant, new interpretations about the social, economic and symbolic meanings of the weapons are put forward. In all these interpretations, we find links to identity strategies and power, but also to the invocation and celebration of the spirit world.



Fig. 1 - Engraved deer and spearhead form Barreira, Valença, North of Portugal. (photo Ana M.S. Bettencourt)

## The representations of weapons in rock art from the Serra da Capivara National Park - Northeast Brazil

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**Keywords:** paintings, weapons, hunting, confrontations, Serra da Capivara, Brazil

Studies on rock art in the Serra da Capivara National Park began to be systematised in the 1970s. This was done from the perspective that they were the expression and result of thematic choices, technical achievements and daily or imaginary scenarios performed by certain social groups. They are largely representational paintings that, for the most part, form recognisable scenes that dominate in this area. In order to interpret aspects of the creator cultural groups, it is necessary to analyse these graphic records from three categories: thematic, scenographic and technical. These allow us to look for graphic profiles and identifiers, structuring elements of the graphic practice of a social group. The studies of the representations of weapons start from this perspective and can provide information on both their morpho-technical diversity and their use in representations of hunting and human confrontations. This work aims to characterise the types of weapons represented in the Serra da Capivara National Park, identifying their specific characteristics and the contexts in which they are represented.



## **A body-centred approach to hands, weapons and tools imagery at stencil sites**

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**Keywords: stencilled  
boomerangs, stencilled axes,  
proprioception**

## **Crosier in Rock Art: from functional to symbolic**

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**Keywords: Rock Art, Mobile  
Art, Symbol, Culture and  
Image**

## **The meaning of material culture in the rock art of Mirarr Country, Northern Australia**

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**Keywords: spears,  
spearthrowers, social,  
ideological, ceremony, Mirarr  
Country, Northern Australia,  
rock art**

This paper sets out to comment on the occurrence of weapons and tools imagery (boomerangs and axes, for example) at several geographically- (and probably temporally-) separated Australian stencil sites. Typically, stencil sites feature hands. Other objects may be included, however. While these will vary, there is an obtrusive, stand-out category of non-hand stencils, and that is the category of objects used in manual operations. These objects are frequently carried. This suggests that it is the object closest-to-hand that is most likely to be stencilled. I shall examine the significance of this from the point of view of human biology, drawing attention to a probable role for own body awareness in the impulse to represent such objects. rock art

The crosier is a working tool for pastors. The documentation of rock art and mobile art shows that it has been used since recent prehistory, although its representations are framed in ritual functions. It became an important symbol in Egypt, well illustrated in iconography, through the heka that was part of the Osiris implements, as the judge of the dead. It symbolized the teaching of agriculture and the domestication of animals to men by Osiris. With heké Osiris he decided on the entrance into the other life and helped in the daily rebirth of the soul. In rock art and mobile art, there is an abundant iconography, which we propose to identify, describing its context.

Representations of artefacts such as spears and spearthrowers in the rock art of Northern Australia are often thought of, and interpreted, as being weapons for hunting or fighting. This paper, however, addresses the possible social, ideological and ceremonial roles that some of these artefacts played in Aboriginal culture and how this might affect the way in which rock art images can be re-interpreted. I focus on a particularly elaborate spearthrower type depicted in the rock art of the region, the long-necked spearthrower, being a type that appears to have no functional benefit for throwing spears and is therefore argued as having purely ideological symbology.

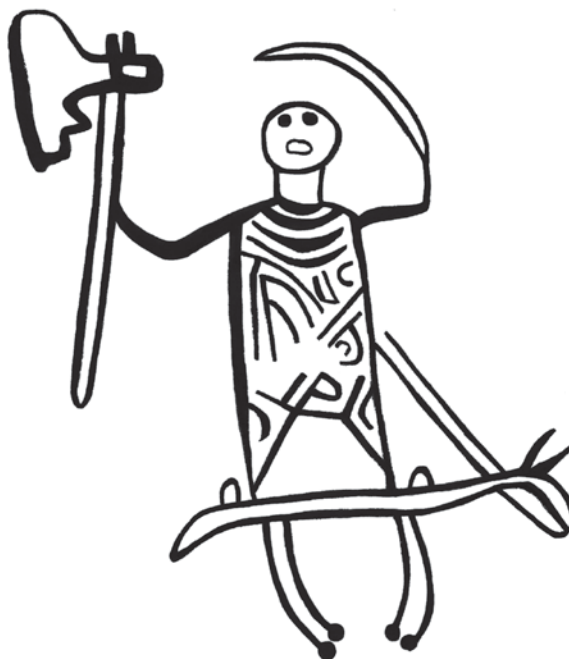
## Rock art images of weapons and tools as evidence of a warrior aristocracy among ancient societies of the Aegean Thrace

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**Keywords:** Aegean Thrace, warrior aristocracy, weapons, tools, rock art, Mt Pagaeon

Fig.1 - Mounted warrior from Mt Simvolo, Kavala, Greece. (© Stella Pilavaki)  
Fig.2 - Mounted warrior from Mt Pagaeon, Serres, Greece. (© Stella Pilavaki)

Herodotus (V, 6) described the social status of warriors in the Thracian societies of the 5th century BC. According to him warriors were held in highest honour while the tillers of the soil were “most contemned”. This paper considers the representations of weapons and tools in a rock art complex situated on and around Mt Pagaeon in Northern Greece. It examines the overall frequency with which these motifs occur and their distribution between sites. It is also concerned with the co-occurrence of different motifs on particular panels, investigating whether the placing of images together might have been meaningful. It will be argued that the distribution of weapon and tool motifs in this art is structured and that the rock art evidence agrees with and further widens our understanding of the establishment of the warrior aristocracy that Herodotus implied.



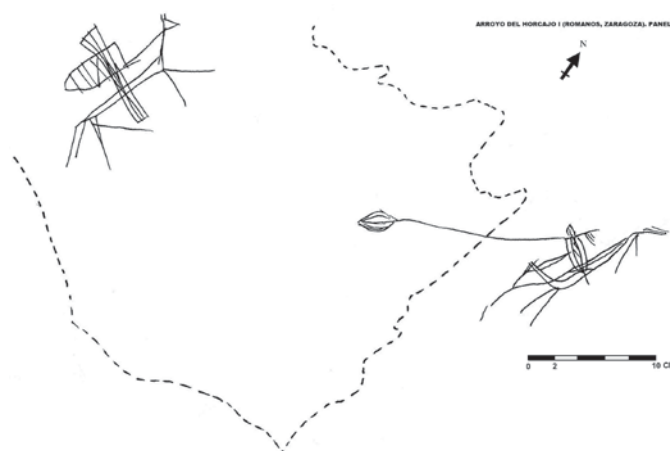
## Warriors and Weapons in the Rock Art of the Iron Age of the Ebro Basin (Spain): The Iconography of an Emerging Power

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**Keywords:** rock art, Ebro  
Basin, warriors, weapons, Iron  
Age

Among the post-Paleolithic graphic rock art manifestations of the Iberian Peninsula, a new artistic cycle that has been contextualized to the Iron Age period and related to the rock art of the Iron Age of other European regions stands out for its characteristics and various elements of interest. Among the most significant representations of this protohistoric art are the motifs that can be identified as armed warriors or simply the isolated weapons themselves. It is not rare to find these types of representations in the northeastern quadrant of the Iberian Peninsula, especially in the basin of the Ebro River, where some remarkable engraved sets and painted representations have been studied.

Among the different motifs studied those that stand out are the warriors in passive or fighting stances, with their defensive and offensive weapons: helmets, shields, armor-plating, swords, spears and greaves. However, the figures of isolated weapons are very common, especially spears, bows and arrows, along with some swords and shields. The parallel iconography found in a number of decorated belt brooches and weapons, together with the archaeological context provided by some warrior tombs dating from the middle of the 6th century BC, is also taken into consideration.





## Intermediate Bronze Age figures carved along the Copper Trade Routes of the Ancient Negev

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This paper discusses a group of anthropomorphs occurring in the rock art of the Negev Desert of Israel. These figures are finely pecked and are characterized by a lunate-shaped head cover with a decorated tip and hour-glass shaped bodies. They carry daggers with lunate shaped pommel handles and sometimes show indications of a garment. These anthropomorphs are represented alongside lions and bulls, zoomorphs which are rarely depicted in the Negev, while camels and horses (domesticated and integrated into the Negev from roughly the first millennium BCE) are not found in association with these figures. Daggers with lunate-shaped pommel handles, similar to those depicted in the Negev petroglyphs where found in Mesopotamia, Southern Arabia, Sudan, Levant (Israel-Lebanon) and the Nile Delta region (Egypt) most can be dated to 2500-1800 BCE.

The combined data emerging from the rock art, archaeological sites, finds, and GIS, together help to propose a date for the "Crescent Headed" anthropomorphs namely, the end of the third millennium BCE. Based on their attire, these anthropomorphs appear to represent people of eastern origin (Mesopotamia - Trans-Jordan), who may have controlled the copper trade and routes from Faynan that crossed the Negev into Egypt.

**Keywords:** lunate pommel, Negev, rock art

## **Martial Art: Connections between African farmers and foragers as seen through rock art images of shields and spears in the Eastern Cape, South Africa**

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**Keywords: shields, spears,  
rock art, San, bushman,  
farmers, war-magic, South  
Africa**

Building on a history of rainmaking relations, San shamans sought to provide a new form of magic to be offered during times of conflict – an innovative service to insure the continuation of open trade relations with their African farmer neighbours. The early nineteenth century saw a marked increase in internecine violence in the Nguni-speaking world which affected Sotho and Tswana speakers, as well as the ‘Bushmen’ of the Maloti-Drakensberg. Historical and ethnographic sources attest to close-quarter combat which was a catalyst for changes in arms and armour. We find the new martial material culture being utilised as subject matter in painted mountain rock shelters. Given that San rock art is a product of religious beliefs and not a simple reflection of daily life, it is likely that the motive for producing such images containing markers of group identity finds its root in mutually articulated cosmologies. While a history of interactions had established the San as powerful rainmakers, catering to farmers’ desires, in times of war they re-established their powerful position by conducting war-magic on behalf of their farmer clientele.

