

"ROUNDHEADS" IN THE DJADO AND TASSILI-MOUNTAINS (N-NIGER / S-ALGERIA)

**Pecked and painted human figures in the rock picture
inventory of these regions**

PD Dr. Ulrich W. HALLIER + Brigitte C. HALLIER

D- 42781 HAAN / Germany



A StoneWatch work

"ROUNDHEADS" IN THE DJADO- AND TASSILI-MOUNTAINS (N-NIGER / S-ALGERIA)

Pecked and painted human figures in the rock picture inventory of these regions

Introduction:

A great number of so far unknown rock art was discovered during the last two decades - at first mainly in the Djado region, then also in the mountains of the Tassili of the Ajjer. The evaluation led to the working hypothesis that the Djado-Roundheads most probably are early forms, i.e. forerunners, of the art of the Tassili-Roundheads, the latter ones well-known since the field work of H. Lhote.

All our findings point towards a migration of these early forms of rock art from the "enneris" of the Djado mountains - where they originated - to the Tassili of the Ajjer, where their evolution continued (HALLIER and HALLIER + HALLIER 1990 - 2003).

Additionally, this new material proved that a special kind of roundheaded human figures - Abbé Breuil called them "figures à tête discoïde" (BREUIL 1955), Lhote changed this term to "Têtes Rondes" (LHOTE 1963) - apparently had its origin in the Djado valleys, where these figures had developed from humans, pictured with pointed heads (HALLIER + HALLIER 1999).

Among the petroglyphs and the painted pictures of the Djado-Roundheads, human figures are represented rather often, shown regularly in a direct, frontal position, as it is usual with the early paintings of the Tassili-Roundheads, too. Human figures of the Djado-Roundheads - the followers of the "Pointed Heads" mentioned above - exhibit broad, semicircular and neckless heads without eyes, nose or mouth, thus justifying the term "Roundheads" for this extremely brachycephalous type of man.

Roundhead bodies of humans are mostly presented (similar to the animal trunks) as oblong ovals without any differentiation; their posture is statuesque, the arms are long, often bent semicircularly, whereas the legs are (too) short. Proper proportions seem to have been of no importance, but the penis is important for the indication "man"; women are represented so far only on paintings and are defined by their breasts, shown to the left and to the right of the trunks.

Besides the relatively frequent appearance of humans among the Roundhead paintings in the Djado- and Tassili-mountains, another noticeable and certainly important aspect is the social relation which the pictures exhibit frequently: groups of "man and wife" or "family" are not rare and - on pictographs as well as on petroglyphs - groups of "adult and child" appear. Already TAUVERON (1992) and SANSONI (1994) pointed to these remarkable social relations in pictures of Tassili-Roundheads; previously ALLARD-HUARD + HUARD (1986) studied the role which the woman may have played in the Roundhead society.

One very important assertion is suggested by the Djado rock art: in this region, (pecked) petroglyphs and (painted) pictographs apparently existed side by side, at least temporarily, and possibly originating from the same ethnic group.

This paper presents early pecked and painted rock pictures of human beings from the Djado- and also from the Tassili-region, which were found in the last two decennia; some are published here for the first time.

We claim that these pictures reflect not only close relations between the two neighbouring regions, but also the relationship of a certain group of petroglyphs of the Djado mountains with certain pictographs of the same region.

The techniques in rock art:

The petroglyphs of the Djado and of the Tassili discussed in this paper are without exception peckings of a special technique, never scratched (so-called "engraved"), ground or polished rock pictures.

They can be recognized very reliably as a separate group by their very special style and also by their specific technique. In addition, they are all fully patinated (P5: HALLIER 1990). This is true for their non-iconic content (i.e. symbols, abstract motives or signs) as well as for the concrete, figurative representations.

(These two pictorial categories do originate from the same "group". This is shown mainly by their use of identical technique and by the same state of patination and weathering. In addition this common origin is demonstrated by their close being-together at a number of sites which exhibit exclusively pictures of this "group".

The interrelation of these petroglyphs is easily recognizable even within such a wide range of pecked rock art which the central Sahara is offering to us.)

As a rule, these petroglyphs are small-sized, but with sharply cut contours. The peck-ings themselves are done very scrupulously, smoothly, very delicately and densely. The bodies of the depicted humans (and animals likewise) are deepened very shallowly. Their shape is rather clumsy - as by today's feeling! - often bead-like or like an oblong or pointed oval: they clearly represent their own style and technique.

(Style, in this case means a special way to express something to show relations between comparable items. The technical and stylistic means to express something, leading to the creation of a picture, play an important role, as do the artist's intentions. When creating rock pictures, especially petroglyphs, a predominant element of style is the applied technique. This is shown in the above given description of the very special technique used by Roundhead artists. The technique used can provide a large number of criteria for a more sophisticated definition of the style in question. These criteria may even be used to differentiate between various style variants. This is important not only for a regional classification, but in certain cases also for a temporal one: HALLIER 1997 a).

The petroglyphs described above are without exception fully patinated and - depending on their exposure - more or less weathered; this indicates that they belong to an old or even very old pictorial horizon.

For pictographs, i.e. for painted pictures, the contour is an essential characteristic of a relationship within the "art of the Roundheads" in the Djado and in the Tassili of the Ajjer as well. This was stated already by Muzzolini in his publications about the Tassili Roundheads (MUZZOLINI 1995).

In the Tassili, the older Roundhead paintings of men and animals usually exhibit a dark and broad ochre contour around a body, which itself is painted in light colour. Later on,

also the body itself was painted in plain ochre with an even darker contour around. Very early paintings also show dark bodies with a light contour around.

The Djado pictures exhibit both ways of painting: in most cases, a dark contour around a light body is shown; but - as our examples will show - a certain variability in the distribution of colours is found, for example a dark brown ochre contour around a plain yellowish green body and a dark contour around a light body, both kinds of painting side by side; one even finds - as an exception - a plain yellow body without (!) a contour.

These examples demonstrate that there is quite a number of variations in the colours used, in the distribution of colours between contours and bodies and also in presence or absence of a contour. The criterion "contour in Roundhead art" is not to be understood as absolute as it was assumed before.

One of the very interesting results from the analysis of a large group of Roundhead paintings in the W-Tassili (Intemeïlt shelter: HALLIER + HALLIER 2003) was the evidence that painting a contour was not the first, but the final step of the painting process; this means that the Roundhead artists contoured the finished picture, thus (probably) enhancing the contrast between the painting and its surrounding, to improve thereby the picture's legibility.

Probably the most interesting and informative site of the "Djado-Roundheads" - as we use to call them - is the "Shelter of the Goblins" in the northern parts of the Djado mountains; we have presented the site elsewhere (HALLIER + HALLIER 1999, chapt. XX-XXV). This site is of special importance for the reconstruction of the development of "Roundhead art", because it exhibits 6 - 8 layers of paintings. This allows us to reconstruct a chapter of evolution of Roundhead art which is clearly prior to that of the Tassili paintings: in the beginnings we find rather vaguely defined "humanoid" or "anthropomorphous" figures without contours; these figures evolve in the course of time to clearly human figures with pointed heads. These "fir-like" figures (pointed heads, arms hanging like branches of firtrees) become more and more differentiated, i. e. arms and legs become more distinct, fingers and toes appear, only sensual organs are lacking - faces with mouth, nose and eyes are never shown. These human figures are painted white and bordered by a dark ochre contour. The inner parts of the bodies remain undifferentiated.

In line with the objective of this paper, it is, above all, interesting to look at common and similar features in paintings showing humans of the Djado and of the Tassili region. For this purpose we want to present some examples which should explain the basis of our theory on close artistic relations between these two regions.

The "Shelter of the Goblins" exhibits 69 identifiable human figures, probably just the remainder of an originally larger number. Fig.1 shows some of them (nos. 24 - 27), representing the evolution from "Pointed Heads" to "Round Heads": rather round heads, sitting without neckson the trunks; bodies white and undifferentiated, surrounded by dark contours.

The most interesting human figures of this shelter are the nos. 45 - 48. They are the last ones (i. e., the youngest ones) of this development, as shown by superimpositions and positions. They are very informative in several aspects:

1. Among the 69 human figures of this shelter, they are the most developed ones, exhibiting a round, brachycephalous head and also showing the most developed state of differentiation concerning the polydactyly of fingers and toes. Even their posture and the

form of their arms are the most developed ones of all figures, contrasting to earlier, older ones.

2. They mark the first appearance of gender differentiations. This is shown not only by their primary sexual organs - two of the figures exhibit penes, two present breasts to the sides of their bodies - but also by their respective gender-specific differences in size, reflecting normal gender dimorphism.

3. These four human figures represent two couples "man/wife". They are arranged as two pairs (nos. 45 + 46 and nos. 47 + 48). Their belonging-together is also indicated by the applied colour, which is identical within each pair, but different between the two pairs. That man and wife of each couple are in relation with each other is also shown (at least with the couple numbered 45 + 46) by their mutual touching: here, with these two couples, for the first time a social aspect becomes obvious, which is so characteristic for Roundheads!



fig. 1 Four of the humans of the „Shelter of the Goblins" (Djado): no.24 - 27 (fr.l.to r.); no.24: 18 cm. (See HALLIER + HALLIER 1999, chapt. XXIV)



fig. 2 Roundhead-couple, „Shelter of the Goblins" (Djado); no. 45 + 46 (31/28 cm). (See HALLIER + HALLIER 1999, chapt. XXIV)

Figs. 2 and 3 show these two Roundhead couples; the tracing on fig. 4 separates them from the underlying painted layers.

(In addition, fig. 2 shows two forerunners of these latest Roundhead figures: to the very left a non-contoured, not very concrete anthropomorphous early form, in plain white, to the left and below a "Pointed Head" (no. 35), partly visible.) (See HALLIER + HALLIER 1999, chapt. XXIV)

Fig. 5 demonstrates that certain petroglyphs of the Djado region are so closely related to the paintings of the Djado-Roundheads that we regard them as true relatives.

The figure exhibits - more easily recognizable on its tracing on fig. 6 - an enigmatic scene with two human figures wearing horned masks (?) on their broad, round, neckless heads. Maybe the Boucranium at the side of the right man shows that these two men wear horned masks on their heads.

The inner parts of these two figures are non-differentiated, as are the faceless heads; their clumsy trunks, their long arms and fingers are as typical as their statuesque posture.

Typical are also the peckings between their legs, showing either that they are wearing tail and hind legs of an animal's skin or meaning penis and testicles - both happen among the peckings of this group.

Their petroglyphic technique is a fine, flat, plane and sharply limited pecking. The peckings exhibit - as all Djado-Roundhead peckings do - full patina. (See HALLIER 1990, T. 63; 1995 : 48)



fig. 3 Roundhead-couple, „Shelter of the Goblins" (Djado); no.47 + 48 (28/26 cm).
(See HALLIER + HALLIER 1999, chapt. XXIV)

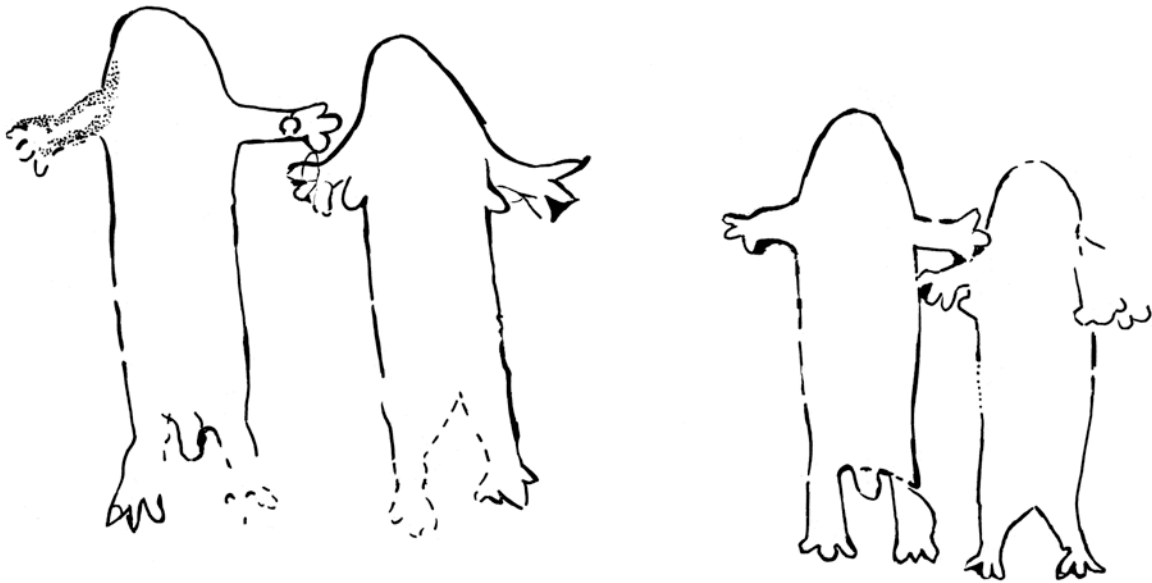


fig. 4 Tracing of figs. 2 and 3: black-brownish contours around lighter coloured bodies.



fig. 5 Pecked scene of the Djado-Roundheads: two male figures, about 35 cm, wearing horned masks. (See HALLIER 1995; HALLIER + HALLIER 1999, chapt. XXIV)

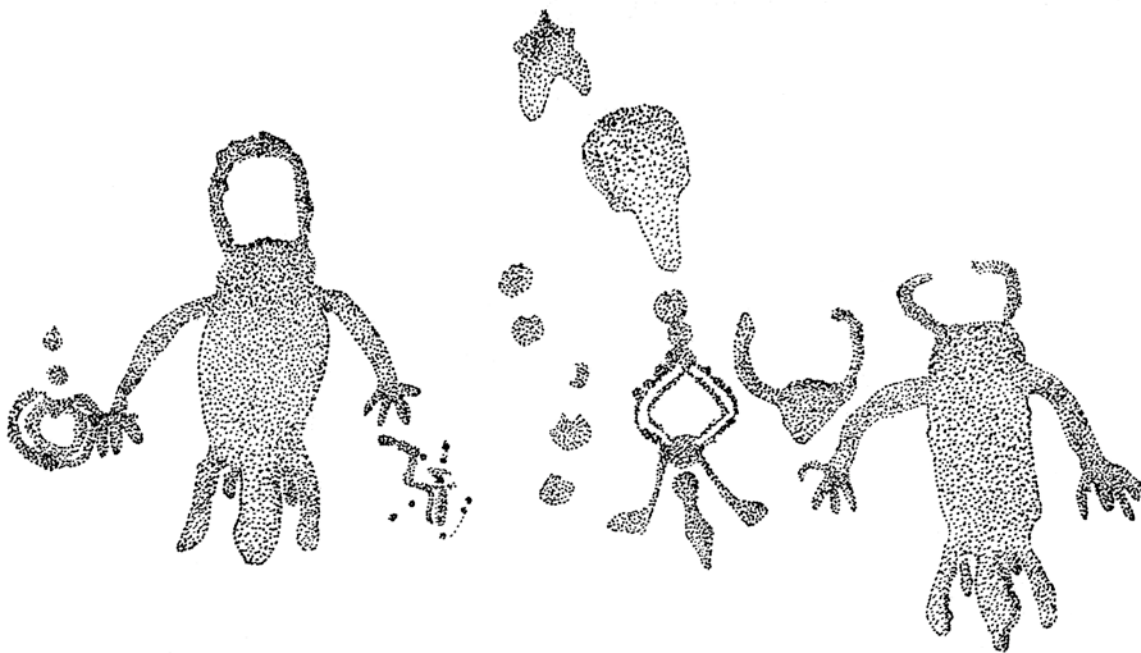


fig. 6 Tracing of fig. 5.
Fig. 7 and its tracing on fig. 8 is a very simple Roundhead pecking. Nevertheless we can recognize a number of Roundhead-characteristics: typical are the broad, round, neckless

heads, the simple, plane and non-differentiated shapes of the bodies in statuesque posture, the penes - hypertrophic, as often - and the clear social touch, very common for Roundhead pictures in early times. The posture of the two figures: the hand of the bigger person laid on the smaller person's head almost tells a story; we called this group "father and son". (See HALLIER 1990, T. 57B; 1995, Abb. 9c) Fingers and toes are lacking; this seems to point to a very early origin of this group. Pecking technique and patina are alike fig. 5. Another scene - fig. 9 - seems to be very close to these two pecked groups presented above; the tracing on fig. 10 makes recognizing easier. Again there are two men with very reduced semicircular heads, nondifferentiated trunks, clumsy limbs and (possibly) fingers. This scene is clearly more developed than the father-and-son group, as shown by details like the feathers on one of the hunters' head, bow and arrow of the other one and generally the scenic and story-telling character. Striking are the hypertrophous penes of the hunters. Here again pecking technique and patina correspond to those of the examples above.

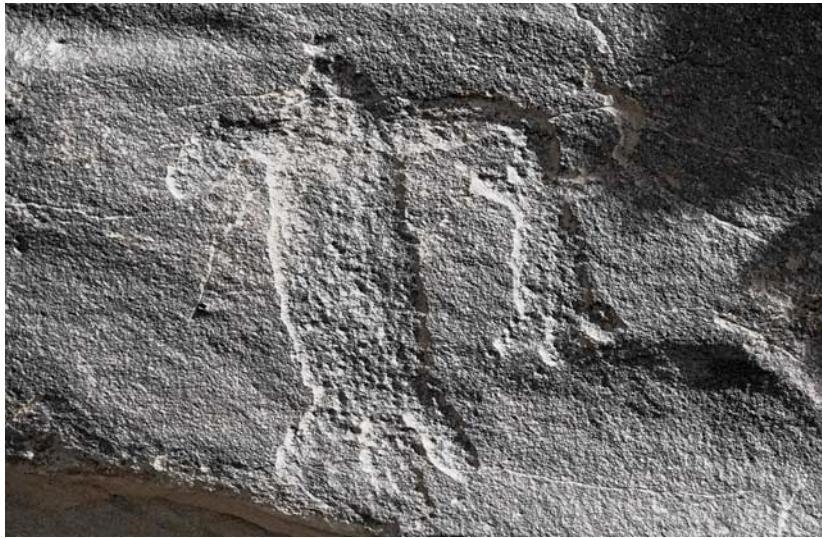


fig. 7 Peckings of the Djado-Roundheads: „father and son“; larger figure about 20 cm. (See HALLIER 1995)



fig. 8 Tracing of fig. 7.



fig. 9 Pecked hunting scene of the Djado-Roundheads: two male figures (hunters), traces, horned animal, ostrich. Scale in 20 cm-units.(See HALLIER 1995)

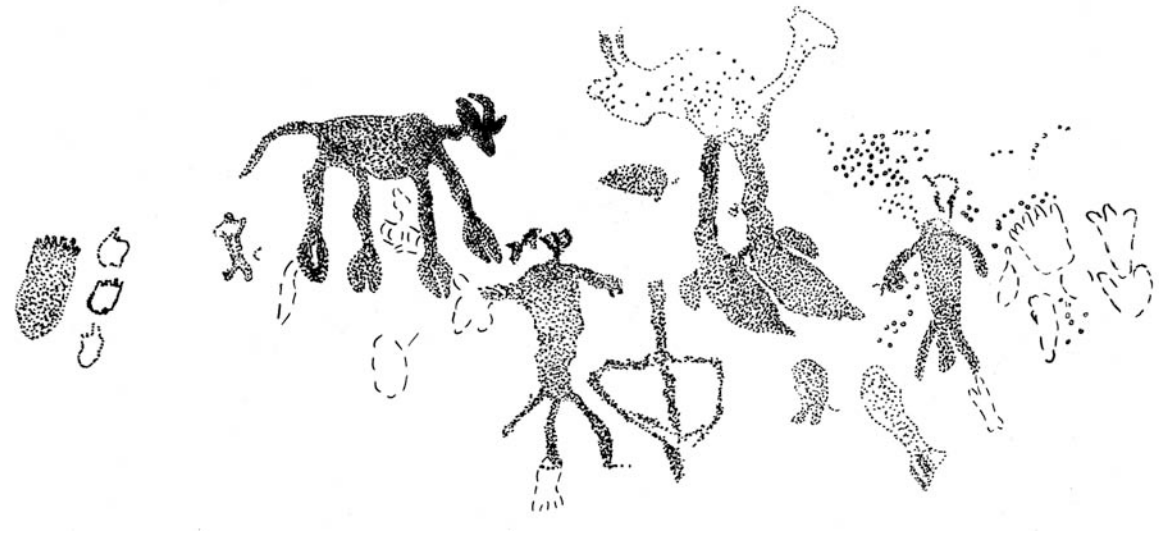


fig. 10 Tracing of fig. 9.

There are more details in this scene which are typical for Roundhead art (like: animals and how they are represented, traces and trace-causing feet) which will not be discussed here (see HALLIER 1995 : 39 ff.). As mentioned in the introduction of this paper, a great number of so-far unknown pictographs (and petroglyphs) were found in West- and Central-Tassili during the last years, which are very close to the pictures of the Djado region presented above. We think that these pictures prove a close relationship between the two regions - no wonder, considering their geographical near-ness!

Fig. 11 and the tracing on fig. 12 show a figure from the Wadi Tasset region (Central-Tassili) which is very typical for the Roundheads and which exhibits relationship to the Djado pictures, even though it is more differentiated. It is a man with a broad, neckless head, possibly with a hair dress. The eyes seem to be formed by blanks within the brownish black ochre painting of the body; this gives the figure an especially penetrating, somewhat "magic" look. The face, the lower half of which is very weathered, seems to have had a nose. Such a face, together with possibly a necklace, points to a later, more developed phase of the Roundhead period.

Noteworthy is the fact that the figure's head - clearly seen on fig. 13 - shows some damage which seems to be caused by later maltreatment. The damage is concentrated on and around the head and is not caused by any faults of the rock. Even though the painted figure's body can be reconstructed only in part, it seems that the damage was intentionally done to the head only. The figure's contour is relatively fine, blackish brown and even darker than the dark tone of the trunk (HALLIER + HALLIER 2000).



fig. 13 Head of figure on fig. 11, showing deliberate damage. Distance ear-ear 10,5 cm.



fig. 11 Human figure of the Tassili-Roundheads (Wadi Tasset, Central-Tassili), painted with dark ochre, black-brownish contour; lower part of body destroyed; about 45 cm. (See HALLIER + HALLIER 2000)

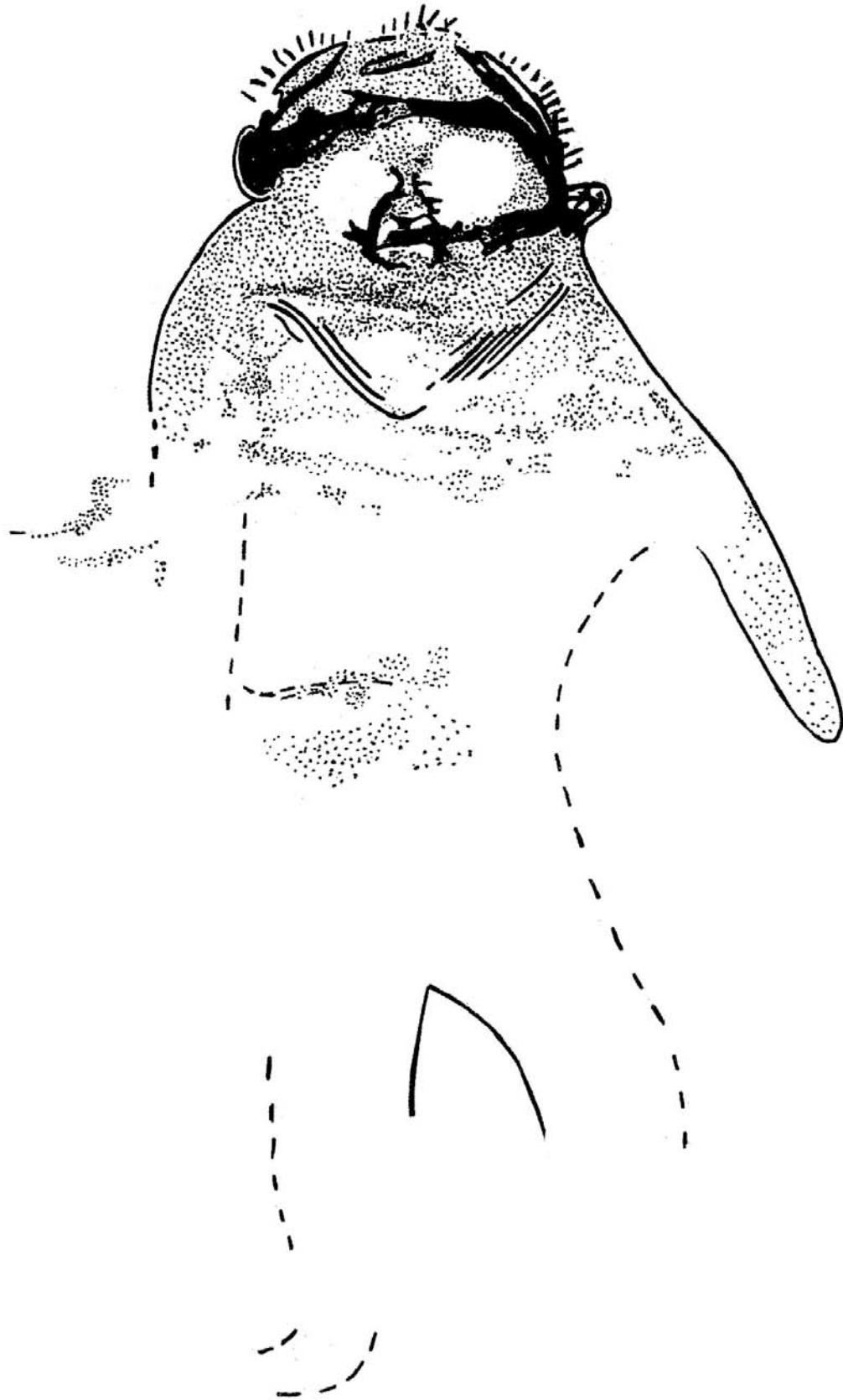


fig. 12 Tracing of fig. 11.

Two (or three) other human figures were found by a more scrupulous investigation of the paintings of the Intemeilt shelter (region of Tamadjert/Tasedjebest - W.Tassili): fig. 14, tracing on fig. 15.



fig. 14 Section of the paintings of Shelter Intemeilt (region Tamadjert/Tasedjebest - West-Tassili): figures of the Tassili-Roundheads, painted with dark and reddish ochre, with light contours. Part of a deeper layer of paintings, in subposition to cows of the Younger Cattle/Horse Period. Large figure about 1,20m; small figure 68 cm. (Smallest figure, not recognizable, 40 cm.) Flashlight photograph. (See HALLIER + HALLIER 2003)

The two larger figures are in a better state of preservation. The simple paintings in dark (reddish or blackish) ochre have a light contour. The bodies are (probably) undifferentiated, not showing details. Exceptions may be the bent arm of the larger figure and the toes (?) of the smaller one. Both are bodily in a certain way by an indication of knees resp. calves. Interesting counterparts are three figures at the site of Ghrub II/Tadrart Acacus (SANSONI1994, ill. 81; unfortunately at least the group of two was pictured with sides reversed!), but we have to be cautious using references of the Acacus, since in this region the development of Roundhead-pictographs most probably started later and was different from that of the Tassili.

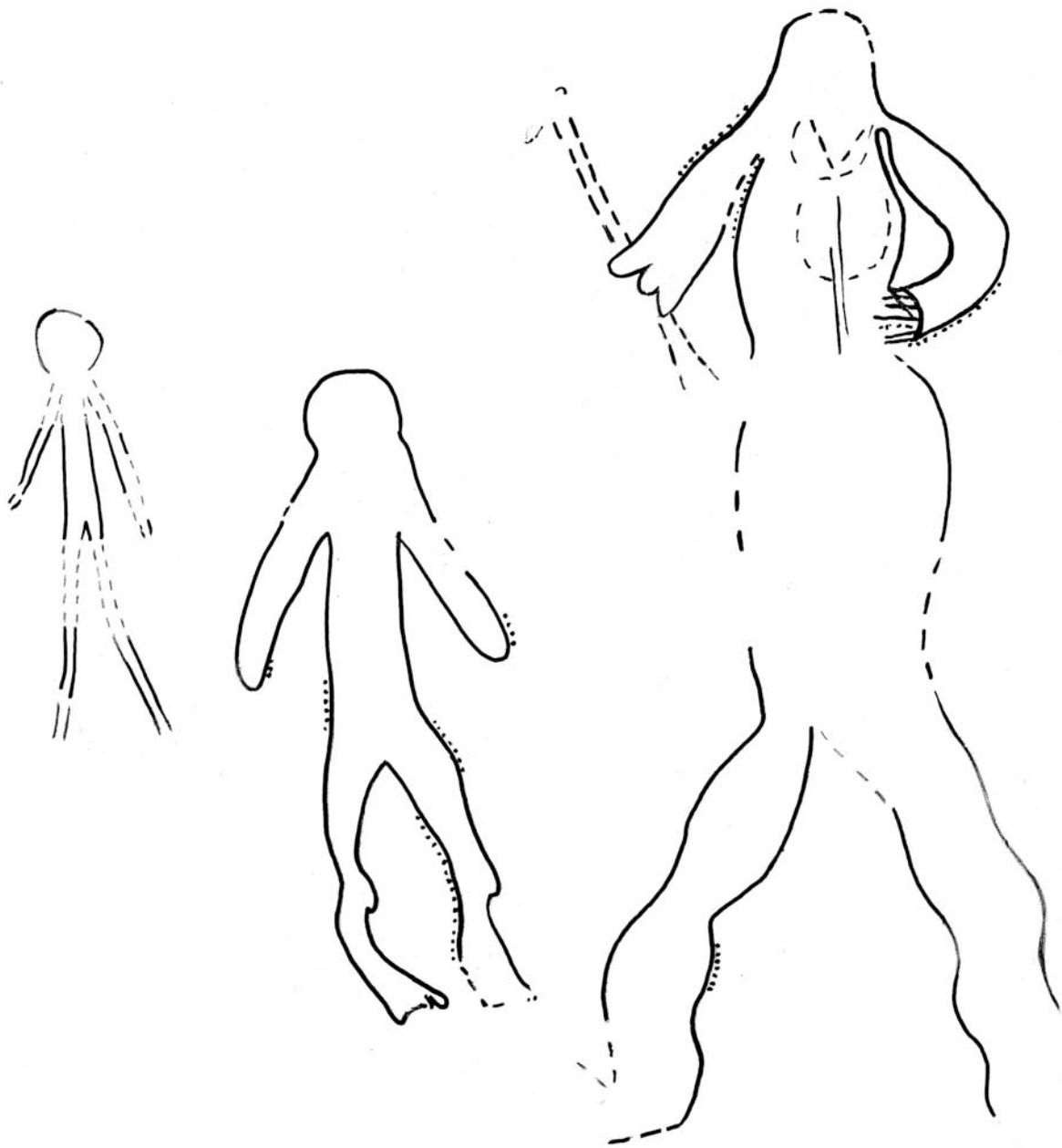


fig. 15 Tracing of the three Roundhead figures of fig. 14.

The heads of the Intemeilt-figures are neckless, but not as broad as shown by the examples above. The additional figs. 16 and 17 show this, but they also explain to the observer, how difficult it is, to reconstruct them reliably in detail because they are part of one of the oldest layers of paintings on this wall which was painted over several times. The latest repainting was done in the Younger Cattle Period/Horse Period, as the cattle of these periods show. (See HALLIER + HALLIER 2003)



fig. 16 Section of fig. 14; daylight.

Certainly the human figure in fig.18 (tracing on fig.19) originates from a similarly early period of the Roundheads as the Intemeilt-figures do. It was discovered in a shelter in the

Ifedaniouène mountains (West-Tassili), which contains a comprehensive ensemble of Roundhead paintings, among others an archaic hippo of 3m length, after which the shelter was named "Shelter of the Hippopotamus". (See HALLIER 2000)

This human figure - a rare exception: without contour line! - was painted olive green and exhibits no special features except the hypertrophic penis. The arms are stretched to the sides, no hands or even fingers can be found, similar to the legs without feet or toes.



fig. 17 Section of figs. 14/16: Roundhead-figure in reddish ochre, 60 cm.



fig. 18 Male Roundhead-figure of the „Shelter of the Hippopotamus“, olive green, no contour; 50 cm. Ifedaniouène/West-Tassili. (See HALLIER + HALLIER 2000)

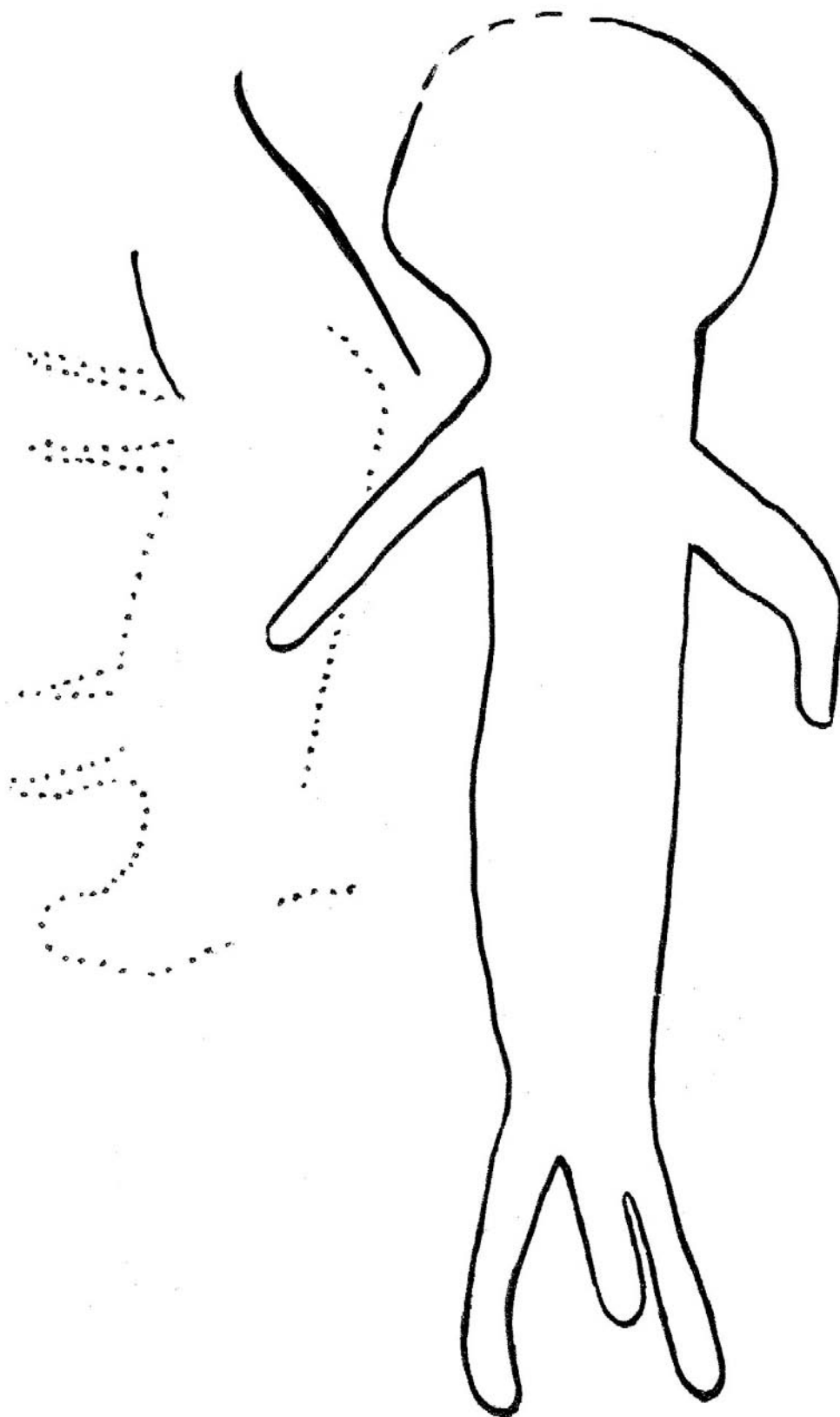


fig. 19 Tracing of fig. 18.

Another rare example of contourless Roundhead painting was found in northern Djado not far from the "Shelter of the Goblins". Fig. 20 shows a man, painted in greenish yellow. The

hanging, non-differentiated arms without hands and fingers and the hypertrophous penis make him almost a counterpart to the man of the "Shelter of the Hippopotamus" (figs. 18 / 19). But there is a remarkable difference between the two men: the almost pointed, neckless head indicates that the man on fig. 20 rather belongs to the "Pointed Heads", i.e. to the forerunners of the Djado-Roundheads, as we learned from the many pictures of human beings under the "Goblins' Shelter". (See HALLIER + HALLIER 1999, chapt. XXXVII)

We found quite a number of similarly early pictographs of humans in northern Djado around the "Goblins' Shelter". The shapes of their heads show that they rather belong to the "Pointed Heads" than to the "Roundheads". They probably exhibit transitional shapes.

The site is exposed to the sun and the colours have faded considerably. Especially the white colour seemed to be sensitive against sunlight; therefore only traces of the original white inner parts of the figures still exist. Only the dark brown ochre contours are still clearly visible, which makes it easy to discern the figures.

Fig. 21 and the tracing on fig. 22 show (to the right) one of the human figures with its neckless head. This head helps - together with the painting technique, the applied colours and the shape of the body - to relate the figure to a certain group of humans. Helpful in this respect is also the accompanying figure of an animal. We know this type of animal, its style and technique, very well from other sites, where such animals belong to the time of the "Pointed Heads". It is difficult, to interpret the multiple circles which form the arms. (See HALLIER + HALLIER 1999, chapt. XXXIII)



fig. 20 Male human of the Djado-Round-heads, painted in plain greenish yellow, with-out contour; 17 cm. (See HALLIER + HALLIER 1999, chapt. XXXVII)



fig. 21 Human and animal figure of the Djado-Roundheads, man about 16 cm; contours preserved, light paint of the bodies faded. (See HALLIER + HALLIER 1999 capt. XXXIII).



Fig. 22 Tracing of fig. 21. Really "classical" in shape, colour and contour are a number of human figures of the Djado-Roundheads found in a small shelter close to the "Goblins' Shelter". Fig. 23 and the tracing on fig. 24 exhibit clearly the "round-headedness", the statuesque posture of the fig-

ures and the broad brownish red contours around the white trunks, showing no de-tails except the accentuated penis. Fig. 25 shows a section of fig. 23 as an example for the painting technique, for the choice of colours and for the figures' "roundheadedness".



fig. 23 Human figures of the Djado-Roundheads (couple?), white bodies, brownish-red contours; large figure 20 cm. (See HALLIER + HALLIER 1999, chapt. XXXIII)



fig. 24 Tracing of fig. 23.

The two figures to the left might represent a couple, but only the penis of the left, the taller one, allows an identification of its sex. A closer investigation of the smaller figure is inconclusive because of its bad state of conservation. Only traces of priming colour and of older paintings which were painted over are discernible.



fig. 25 Section of fig. 23.

The human figure of figs. 26 / 27 with arms stretched to the sides was found in the same shelter. It was heavily deteriorated by weathering, but it still can be seen that the right arm ended with a more differentiated hand. Similarly the head may have had some feathers attached, but this part could be reconstructed only fractionally.

The trunk was painted yellowish green and limited by a broad, dark brown contour. (See HALLIER + HALLIER 1999, chapt. XXXVIII)

Let us go back to the very specific peckings of the Djado region which - as we are convinced - certainly can be attributed to the painting and pecking Djado Roundheads.

Figs. 28 and 29 exhibit two hunters who show some essentials of Roundhead petroglyphy: the heads are not more than just the ends of the oblong oval and nondifferentiated bodies (similarly: fig. 23!); both heads are adorned (?) with some lines, maybe representing feathers. In both cases the line in front connects the hunter's body with the upper end of the large-size-bow which the archers hold in their hands, together with arrows.

The hunters' bodies in statuesque posture show no details except the - as usual hypertrophic - penes. Nevertheless these two figures are clearly further developed (in comparison to - probably - older figures with arms hanging or stretched out): both hunters are holding bows and each one exhibits a bent arm with an arrow.



fig. 26 Human figure of the Djado-Roundheads, painted in yellowish green, with dark ochre contour; 41 cm. (See HALLIER + HALLIER 1999, chapt. XXXIII)

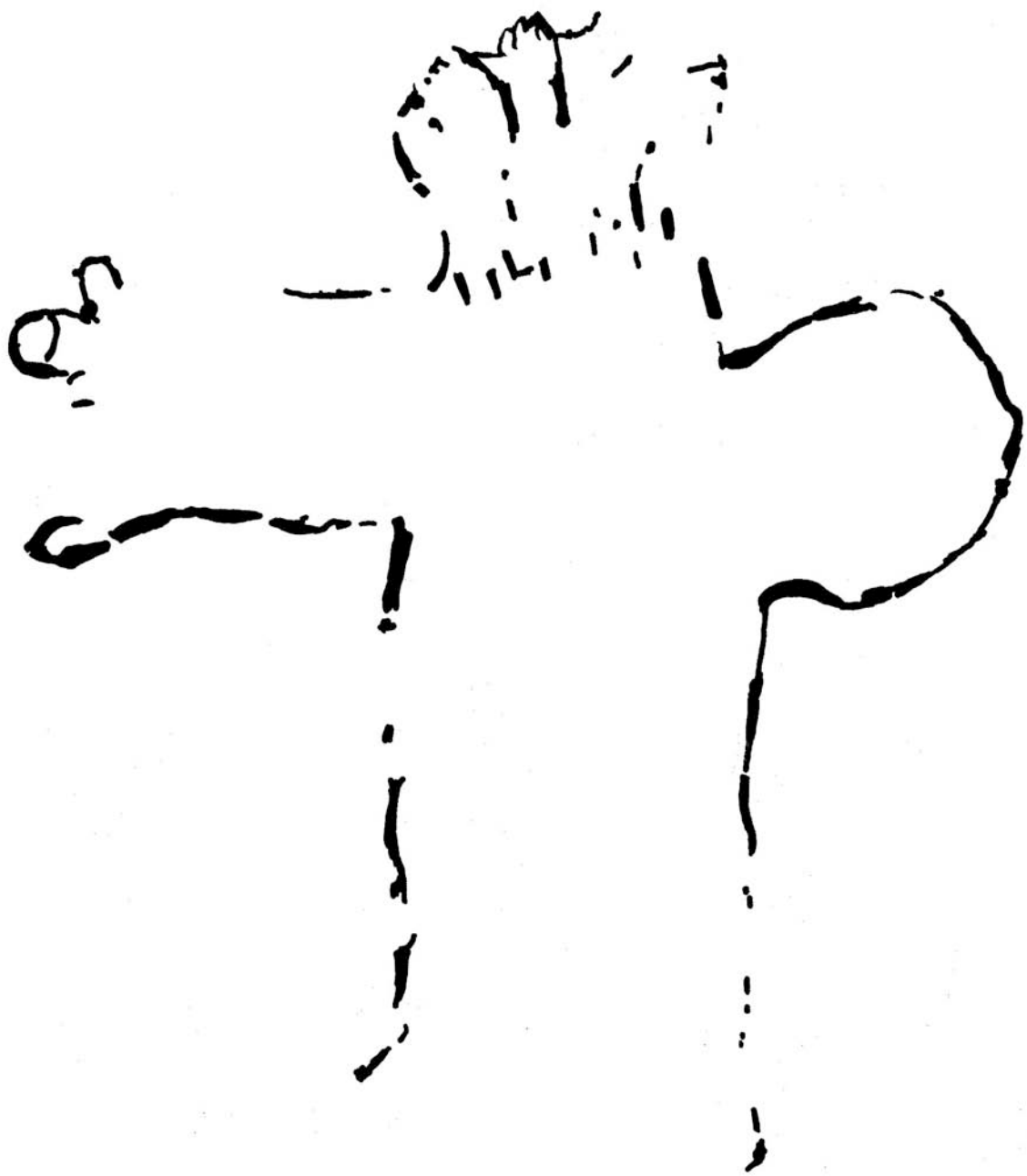


fig. 27 Tracing of fig. 26



fig. 28 Pecked hunter's figure of the Djado-Roundheads with bow tall as a man; 26 cm. (See HALLIER 1995)



fig. 29 Pecked hunter's figure of the Djado-Roundheads with large-size-bow; 32 cm. (See HALLIER 1995)



fig. 30 Pecked hunter's figure of the Djado-Roundheads with bow and 4 arrows, fixed to his arm; 20 cm without bow and arrow. (See HALLIER 1995)

As always, the technique is fine, flat, plane and sharply contoured, very scrupulous pecking; the figures have - like all peckings of the Djado Roundheads - full patina. (See HALLIER 1995, Abb. 11)

Fig. 30 shows another, still further developed hunter of the Djado-Roundheads. In this case the hunter (in fact one of three hunters, each one aiming at one of the three giraffes above, a combined hunting scene: HALLIER 1990, T. 105 + 106; 1995, Abb. 13) is holding his short bow over his head, aiming at the game above him. This scene presents - clearly a progress in scenic representation - a new kind of "perspective" in Roundhead art.

The advantage of this kind of presenting the acting figure is that the bow as well as the two arms can be shown separately from the hunter's body; thereby the artist avoided the difficulty that the action cannot be shown clearly if body, arms and weapon intersect and overlay each other - the plane pecking technique does not allow further differentiation "within" the plain surface of the trunk.

Here, in our case, both arms hold the ends of the bow. This enables the artist to show clearly these arms, but the result is an unrealistic shooting posture. This, on the other hand, does not - typical for Roundheads! - play a major role. A connection of the arrow with the bow was sufficient to signal "hunting" to the observer.

Furthermore, this way to draw the arms had the advantage to show another detail: the four arrows which are fixed to the right upper arm, ready to be used by the archer!

The artistic state of development of these three hunters' figures corresponds approximately to that of figs. 5 or 9 and also figs. 2 and 3. They are clearly more developed than most of the other figures from the Djado- and the Tassili-region presented so far.

Some pictographs (new-found during the last years in the regions of central and western Tassili) belong to these less developed and less differentiated representations of humans, which we therefore hypothetically classify as older.

To start with, there are seven human figures, painted with blackish brown ochre on the same rockface. We named this site "Gallery of the Ancestors". Apparently these seven figures were painted independently from each other (with the exception of a group of two - see below). This means that they do not represent a group or a scene which belongs together: see fig. 31 and the tracing on fig. 32. (See HALLIER + HALLIER 2000)



fig. 31 Seven Roundhead-figures of the Tassili (Wadi Tasset), painted with dark brown ochre, contour? First figure to the left (no.1: counting fr.l.to r.) 1 m. (See HALLIER + HALLIER 2000)

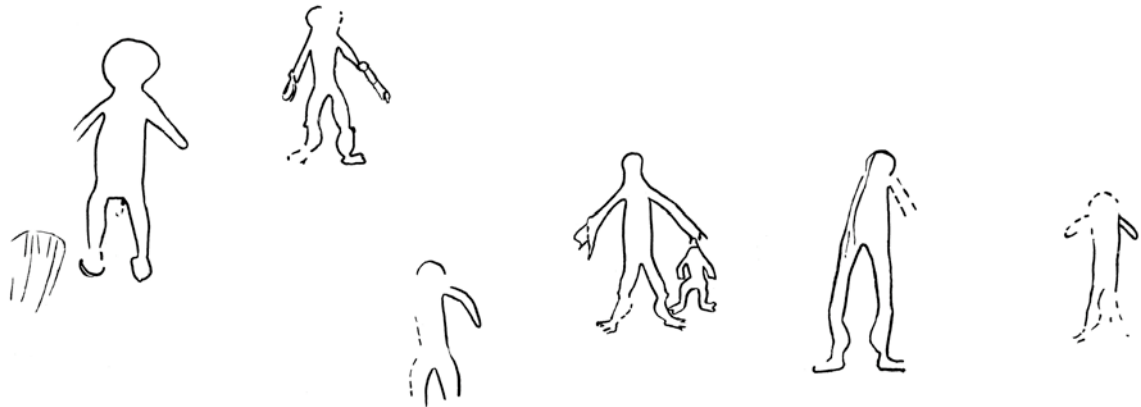


fig. 32 Tracing of fig. 31.



fig. 33 Group „father and son" (no. 4 + 5) of fig. 31. „Father" 65 cm.
(See HALLIER + HALLIER 2000)

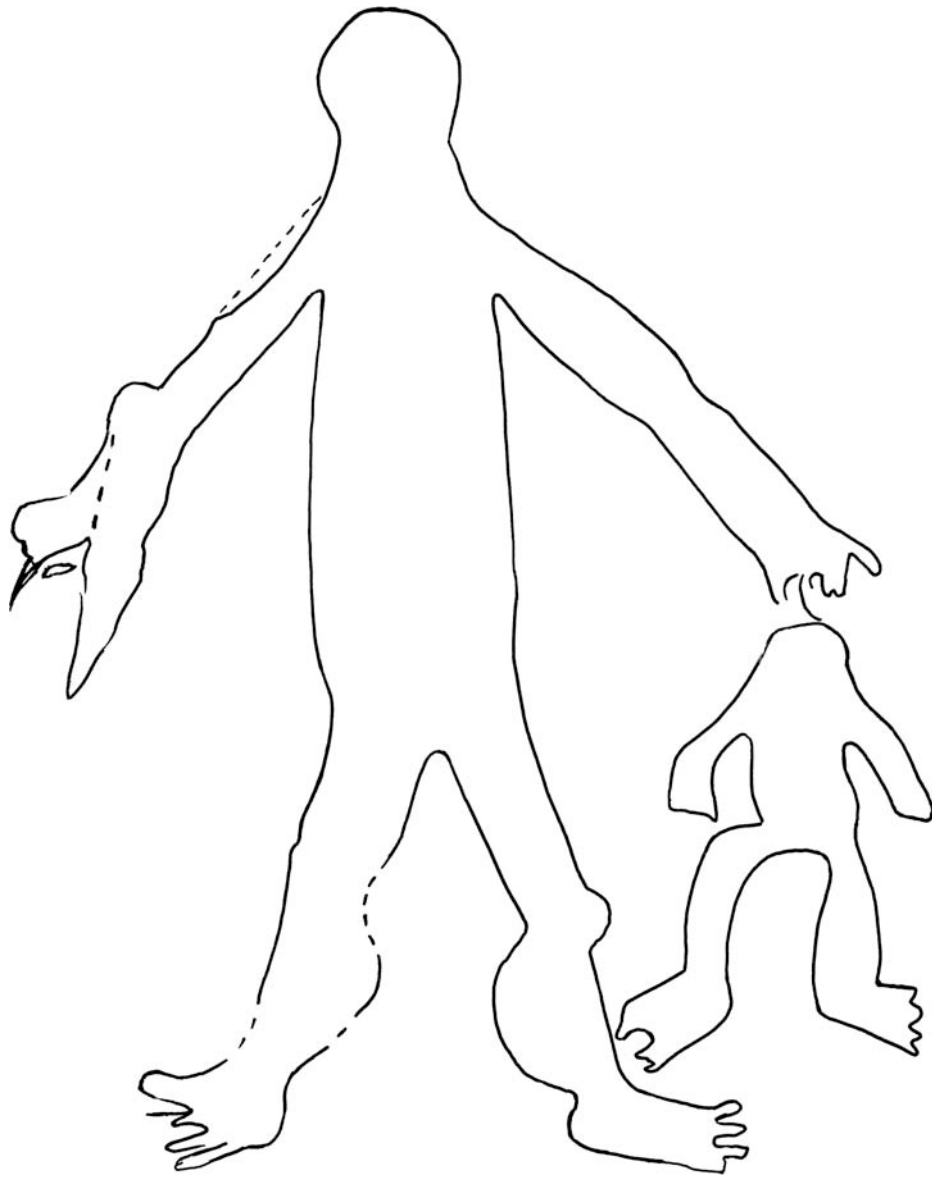


fig. 34 Tracing of fig. 33.

The representation of the figures is pretty simple (statuesque posture with hanging, splayed arms) and almost non-differentiated. Only one of the figures - no.1, the first on the left - exhibits a penis; fingers and toes are lacking generally, with the exception of maybe fig. 4 (counting from left to right). They all have round heads, painted necklessly on the trunks (with the exception of no. 1).

It is not for sure that the figures are contoured, but this derives maybe from the fact that the contour may have been a thin one and darker than the paint of the trunk. It is also possible that once broad and light contours existed which were destroyed by running water - all seven figures were heavily weathered by water and sunlight, as fig. 31 shows.

The human figure no.1 is somewhat different from the others. It is striking how much this man resembles the Roundhead man of fig. 18. There is not much more than a difference in colour, see the tracing on fig. 19.

Very interesting within these seven persons is the group of two (nos. 4 + 5 of the "Ancestors' Gallery", fig. 33 and tracing fig. 34), mentioned above: these two figures represent another clear example of social relationships on the paintings of the Djado- and the Tassili-Roundheads, an important characteristic of Roundheads in general; the posture of the taller person, resting his (or her) hand upon the head of the smaller one, tells a lot.

The calves of the "father"-figure reminds us somewhat of the style of the two large persons of the Intemeilt shelter (fig. 15). Most important, this painted group of figs. 33 / 34 resembles strikingly the pecked group "father and son" from the Djado, presented above: see figs. 7 + 8. We know a very similar Roundhead-group "mother and daughter", showing the same protecting gesture of a hand, layed upon a child's head, from Anshall/ Tadrart Acacus (SANSONI 1994, ill. 79).

Another figure from a still unpublished site, a Roundhead shelter in the West-Tassili, belongs to the same group of human figures of the Roundheads: see fig. 35 and tracing fig. 36. It is accompanied by several large Roundhead animals - probably giraffes - which are not analyzed yet. This shelter is very sun-exposed and its group of animals was heavily damaged by sunlight.

The dark ochre colour of the human figure, its statuesque posture and the slightly splayed arms (without discernable hands) and also the slightly spread legs resemble the figures of the "Ancestors' Gallery". A light contour is evident.

Very closely related to these representations of humans is another still unpublished figure from the central Tassili (In Tahadoft): fig. 37, tracing fig. 38. It is of special interest in several aspects:

First, this figure is clearly a female, as indicated by the breasts, which appear on both sides of the trunk just below the armpits. This is the original, so to speak the classical way Roundheads characterize a woman. We find it similarly e.g. in the scene around the "Great God of Sefar" in frontal positions, but also at Anshall / Tadrart Acacus (SANSONI 1994, ill. 48, 79).



fig. 35 Human figure of the Tassili-Roundheads; dark ochre, light contour. 40 cm. Ifedaniouène / W-Tassili.

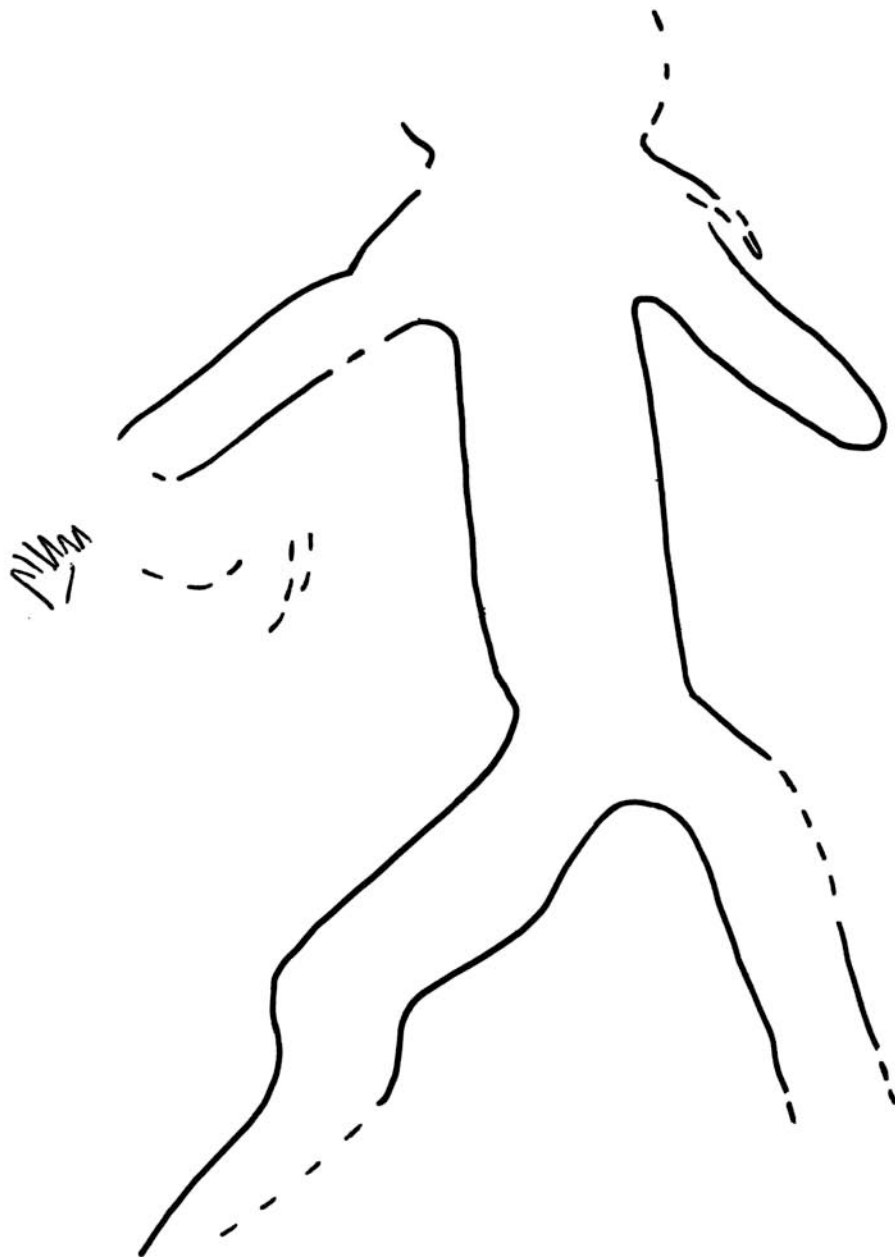


fig. 36 Tracing of fig. 35.



fig. 37 Female figure of the Tassili-Roundheads; dark ochre, light contour; 1 m.
In Tahadoft / Central-Tassili.

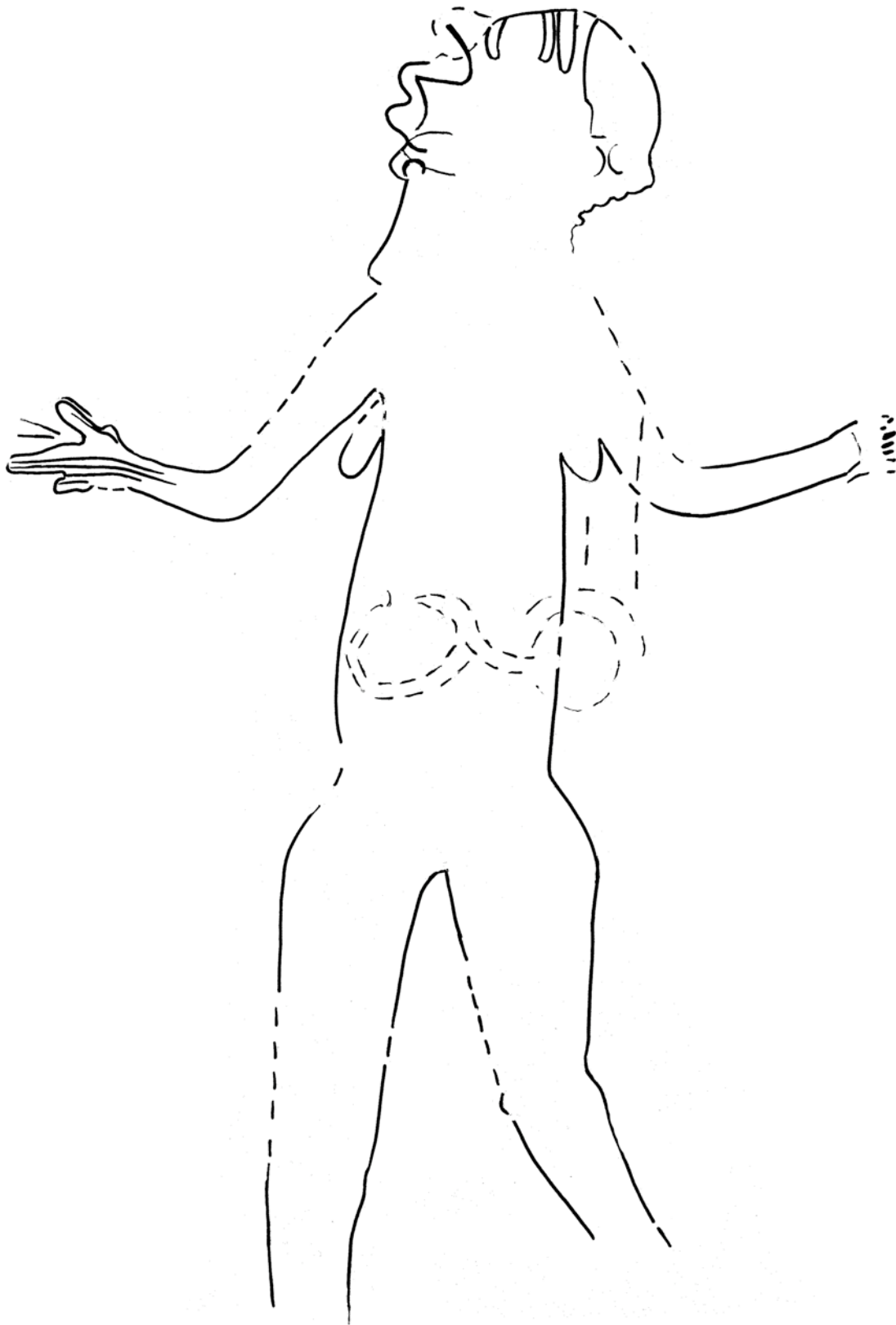


fig. 38 Tracing of fig. 37.

Our earliest, oldest proofs for this way to show women stem from the "Goblins' Shelter" in northern Djado (see figs. 2 and 3, tracing fig. 4). It is not astonishing and it corresponds to our expectations (to find proofs for the migration of the art of the Djado-Roundheads into

the Tasset) that this characteristic way of representation is found on Roundhead pictographs of the Tassili, too.

A second point of interest is the position of the painting and the "company" of this Roundhead woman. The woman's figure of 1m is painted in dark ochre and has a light contour. Her position is rather high up on the rock face (her feet are 3 m above the ground), together with many non-definable rests of paintings. This rock face is very high, slightly overhanging and about 15m wide.

The woman's right arm is bent, the right hand has 3 (?) fingers, other details were damaged by water running down the wall. Especially her head seems to have been originally more differentiated. At the basis of this rock face is the painting of a man of the later Roundhead period (so-called "Developed Martians"), painted olive green; we will have to come back to him. More rests of olive green painting, apparently the rests of a larger ensemble, cover - badly conserved - an area of about 8 - 9 m along the rock's base.

We assume that the position of the female figure so high up the wall shows that at some time the lower parts of this wall were completely covered by paintings, so one had to put new pictures high up. We know this from other sites, e.g. from the "Goblins' Shelter", which was painted over again and again; at the end its youngest pictures of animals were painted 3 - 5 m high-up on the wall, a position that could be reached only with the help of a scaffold (HALLIER + HALLIER 1999).

Third, we consider it to be very significant that right in front of this Roundhead rock face of In Tahadoft a conspicuous boulder is situated, the upper part of which is densely covered with peckings of exactly the same kind as known so far almost only from the Djado; there, in the Djado, these peckings are found in many places and in large numbers. Sign-like and concrete petroglyphs cover almost totally the upper surface of this rocktable of about 4,50 - 5,00 m by 2,20 m (HALLIER + HALLIER 2003). Their pecking technique is the one of the Djado-Roundheads. They are highly and very highly weathered and all of them are fully patinated.

This very close "company" of peckings of the Djado-Roundheads in the midth of the Tassili together with paintings of the Tassili-Roundhead is very important not only with respect to the originally obviously close connections between petroglyphy and pictography, but also with respect to a close relation between the Djado- and the Tassili-Roundheads and their art - something we have postulated for quite some time.

Fig. 39 and the tracing on fig. 40 show the above mentioned olive green Roundhead man of the later period of the "Developed Martians". He displays not only a broad white contour, but in addition almost his whole body is decorated with white points, in part clearly set in lines. His hands exhibit (4) fingers, his feet (4?) toes. His right hand is stretched out straightforward, the left one is lifted. The head - no face, no sensual organs - is adorned by two protuberances of different size, maybe feathers?



fig. 39 Male figure of a later Roundhead-Period („Developed Martians”); 48 cm. In Tadhadoft / C-Tassili. Part of a formerly larger ensemble of paintings. Body olive green, with white points; broad white contour. Hands showing (4) fingers, feet (4?) toes. On his head protuberances; feathers?

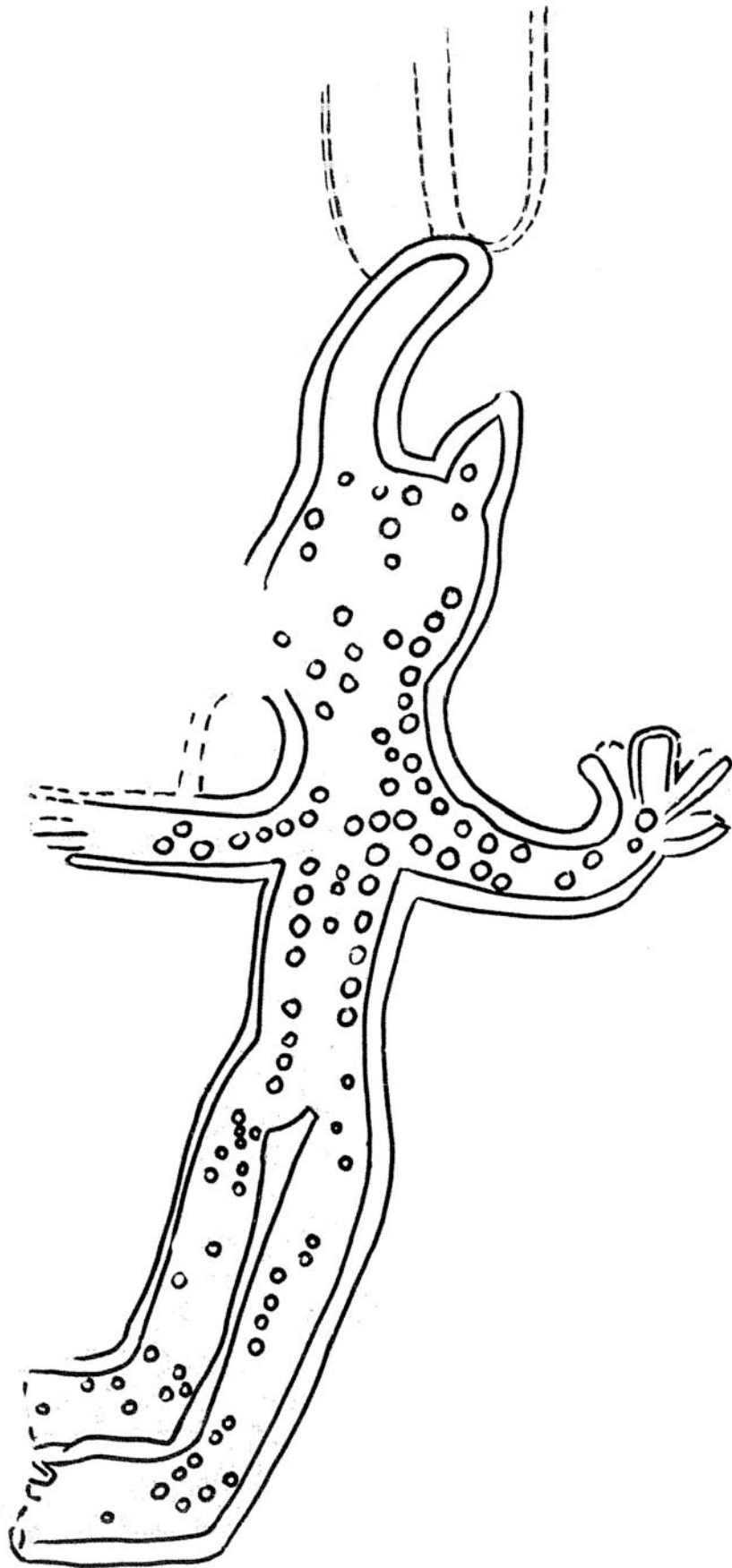


fig. 40 Tracing of fig. 39.

This Roundhead man does not fit in the frame of this paper in so far as he belongs clearly to the later period mentioned above. This period has not (yet) been identified in the Djado

region, whereas it is established in the Tassili of the Ajjer, where it has developed in the further course of evolution of the Roundhead art.

So, the results of our research may be highlighted as follows:

- a) In the Djado region, only very early phases of the art of the Roundheads are found.
- b) These phases, found in the Djado, precede even the earliest ones of the Tassili-Roundheads.
- c) The latest, youngest state of artistic development of the Djado-Roundheads corresponds largely to the oldest one of the Tassili-Roundheads.
- d) Further evolution of the art of the Roundheads took place exclusively in the Tassili region.

All this led to our hypothesis that the evolution of Roundhead art started in the Djado region, from where this art migrated to the neighbouring Tassili region; only there the evolution of the art of the Roundheads continued, whereas in the Djado region a further evolution has not (yet) been discovered. (See HALLIER + HALLIER 2003)

Among the peckings of the boulder of In Tahadoft is at least one human figure which belongs to the human representations of the Djado- and the Tassili-Roundheads in this paper.

Fig. 41 exhibits this simple, pecked, round headed human figure with slightly splayed arms (without discernable hands) and also slightly spread legs. It resembles some of the human figures presented above, e. g. those on figs. 9, 18, 31 and 35; nevertheless, in respect of such a non-specific way of presentation such a resemblance is not a valid proof of a genuine relationship. Something which - as we assume - indicates such a close relation, is the pecked figure's integration into a large ensemble of other pecked petroglyphs in this place, petroglyphs which can be ascribed to the Djado-Roundheads with certainty.

Very interesting is the comparison of this figure with another new-found pecked human figure from the Toummo region, i. e. from the border between southern Libya and northern Niger. This human figure (see fig. 42) can clearly be ascribed to the Roundheads of the neighbouring Djado region by its style and pecking technique.

The lying (!) figure of a man with pointed head (to the right) and hypertrophous penis exhibits nicely the scrupulous pecking technique which was mentioned several times before. The patina of the pecking is that of the surrounding rock. The reason for its rather light patina is the position of the picture under a low grotto which is very protected against rain and sunlight. Therefore also the surrounding rock is only lightly patinated. The narrowness of the crevice, where the figure is found (which could be pecked only by a lying person), may have been the reason for its unusual lying position.



fig. 41 One of the pecked human figures of the boulder of In Tahadoft /C-Tassili; 13 cm. (See HALLIER + HALLIER 2003)



fig. 42 Human figure. Toummo region, border S-Libya / N-Niger; 34cm. Lying figure: pointed head to the right, penis to the left. Pecking of the Djado-Roundheads.

This human figure is closely related to pictures like those on figs. 20, 45 and 7 or to Pointed Heads like those on figs. 1 and 2. The single figure belongs to a larger ensemble of typical Roundhead peckings at this site. Even in this respect there are similarities between this Toummo-figure and the pecked human person of fig. 41, which is also part of a larger ensemble of pecked Roundhead art.

To show the spectrum of artistic expressions of the early Djado-Roundheads, we want to close by presenting shortly some more paintings of their human or human-like ("humanoid" or "anthropomorphous") figures.

Figs. 43 and 44 present two human figures which - by their non-differentiation and their way of painting - resemble very much other figures, e.g. those on fig. 23. The only clear details are the raised arms, the neckless heads and the penes. Their posture and the absence of further corporal details point to a very early origin of the figures. In spite of their different proportions, the technique of a dark contour around a white body proves that they belong to the Djado-Roundheads. (See HALLIER + HALLIER 1999, FIG. 54 a)

This reduction of the human body can even be increased, as fig. 45 proves. It shows a human figure with a little pointed head, short, raised arms and a penis, similar to the figures on figs. 43 + 44, but also to the pecked figure of fig. 42.

The very protected position of this "Pointed Head" of 17 cm is under a very low rock shelter. This is the reason why the painting looks almost fresh. The white body is bordered by a brown ochre contour and even the slightly white priming colour of the figure's surrounding is still clearly visible. (See HALLIER + HALLIER 1999, SW-Abb. VII)



fig. 43 Male figure of the Djado-Roundheads with round head, penis, raised arms; body white, contour brownish red; 12 cm. To the right: section of another figure. (See HALLIER + HALLIER 1999, chapt. XXXV)



fig. 44 Tracing of fig. 43.



Fig. 45 Human „Pointed Head” figure (17 cm) with penis and raised arms. White body, brown contour, rock around the figure with whitish prime colour.

Fig. 46 exhibits three figures with very different heads, as shown by the tracing on fig. 47. All three of them show the beginnings of presenting hand/finger and foot/toes. It is not

clear, what kind of human figures this is - maybe a local specialty. (See HALLIER + HALLIER 1999, FIG. 58)

According to our experience, the figure of fig. 48 (tracing fig. 49) is clearly a human Roundhead figure, too. The protuberances on one side of the head cannot be interpreted. (See HALLIER + HALLIER 1999, FIG. 57b)

The human figure on fig. 50 is very peculiar, though not because of its strikingly oblong stretched and non-differentiated shape, but because of its slightly trapezoid "eyes" - maybe a mask?

Early paintings of human figures of the Djado- as well as the Tassili-Roundheads never show the eyes: maybe a taboo? Only much later in Roundhead art do we find more details of heads and faces; but even then mostly just coiffures of twisted hair (?) as e. g. at Jabbar or Tin Teferiest. Some of these features shown may represent adornments (tattooing? cupping scars?) as e. g. at Tan Zoumaïtak, or even masks as presented by the masked figures of In Aouanrhat and Matalen-Amazar. (But also paintings of singular masks are found at Tassili sites, e. g. at Sefar and at In Aouanrhat.)

The tracing on fig. 51 shows that the human figure of fig. 50 exhibits legs (which are too short, as usual) and a penis. The "pole" next to the figure probably can be understood as a longbow, since this man seems to have a bent right arm - the connecting line between the arm and the "bow" probably represents an arrow. (See HALLIER + HALLIER 1999, FIG. 60)

There is one counterpart to this painting among our findings in this region: it is the upper part of a human body whose lower part has disappeared by weathering; it is shown on fig. 52. The figure's head indicates a face. One mainly recognizes big staring eyes. This painting was found in the direct neighbourhood of the figures shown on figs. 46 and 48. (See HALLIER + HALLIER 1999, FIG. 59)



fig. 46 Three painted figures of the Djado-Roundheads, 15-18 cm; partly with fingers and toes; different kinds of head-(hairdress?) features. Faces? Contour dark red, white colour of the bodies faded. (See HALLIER + HALLIER 1999, chapt. XXXIV)

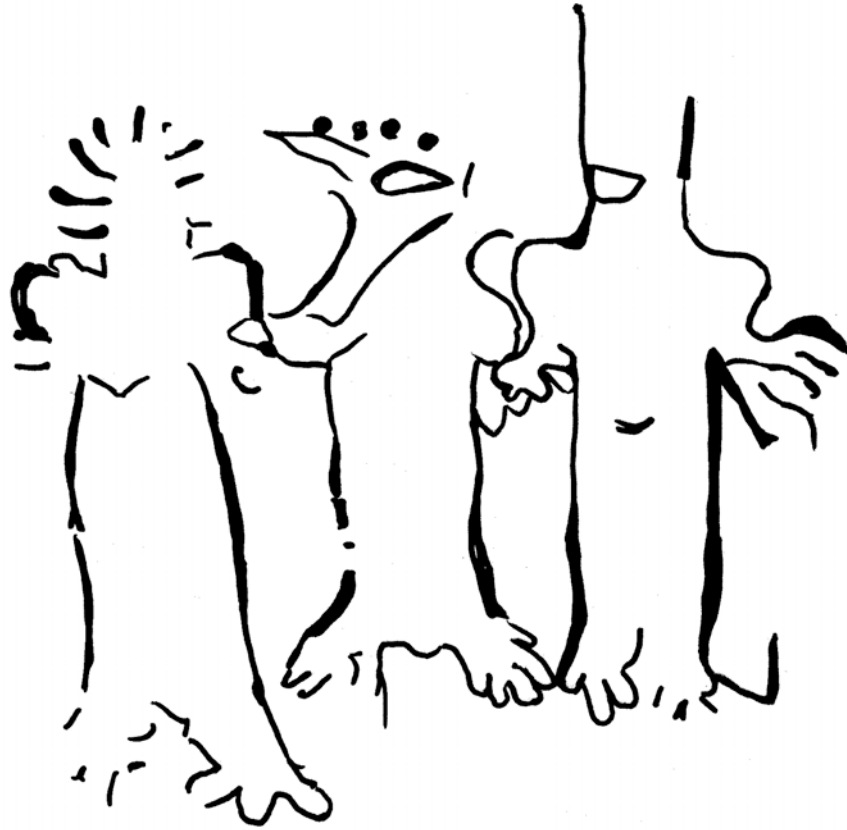


fig. 47 Tracing of fig. 46.



fig. 48 Almost destroyed human figure of the Djado-Roundheads, only part of the ochre contour preserved; about 15 cm. (See HALLIER + HALLIER 1999, chapt. XXXIV)

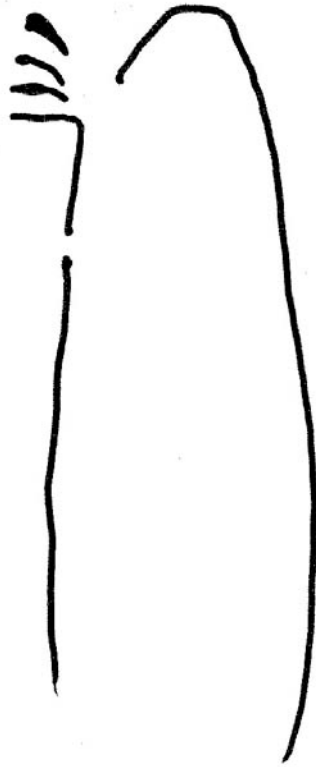


fig. 49 Tracing of fig. 48.



fig. 50 Hunter(?) of the Djado-Roundheads with trapezoid eyes(?) or mask, large-size-bow and arrow; body light, reddish brown contour; 18 cm. (See HALLIER + HALLIER 1999, chapt. XXXVI)

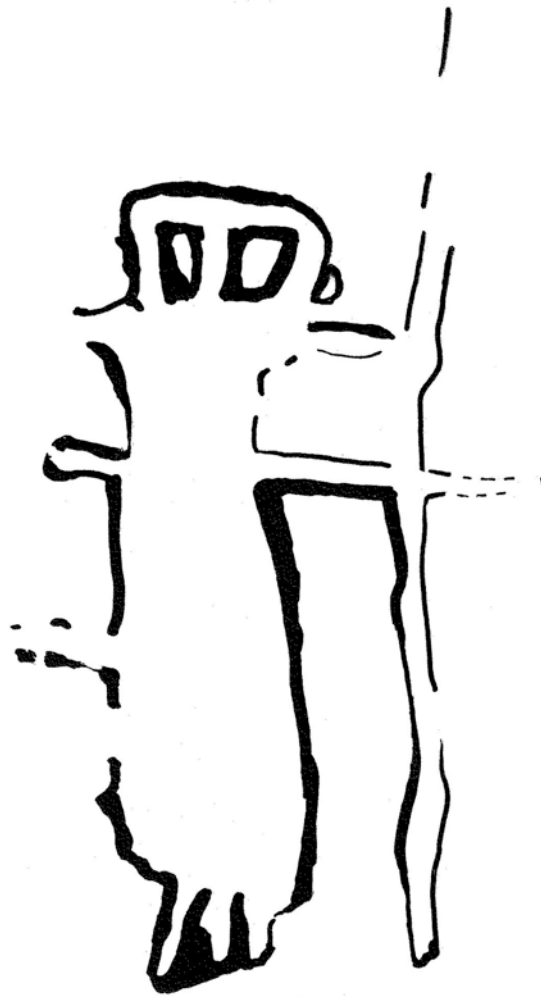


fig. 51 Tracing of fig. 50.



fig. 52 Tracing of an upper part of a body; 12 cm. Figure of the Djado-Roundheads, showing facial details like double-contoured eyes. Contour reddish brown ochre, light colour of the body faded. (See HALLIER + HALLIER 1999, chapt. XXXIV)

While some of the figures of this last group of human figures of the Djado clearly belong to the general oeuvre of human Roundhead figures (e.g. figs. 43, 46) there are others which seem to represent local special forms (e.g. fig. 48). That even these belong to the Djado-Roundhead oeuvre may be concluded from a group like that on fig. 46 which exhibits two rather unusual, non-standard figures together with a third one (in the middle) which represents the kind of human figure which we know very well from other sites.

From all the examples of pecked and painted human figures of the Djado- and the Tassili-Roundheads which were presented here, we like to draw the following conclusions:

Evidently there is not only a close relationship between the peckings and the paintings of the earliest Roundhead period in the Djado region, but also a very direct relation between the Roundheads of the Djado and those of the Tassili of the Ajjer.

This is backed by a number of general results of our investigations in these two regions:

1. The Djado region exhibits Roundhead peckings and paintings, part of which seem to be very closely related. Since pecking technique and painting cannot be compared directly, we have to look at stylistic details. Examples for comparison are offered by the human figures of figs. 3 and 48 and by figs. 9 and 29.

(Possibly the flatness of the peckings and also of the paintings of the Djado offers circumstantial evidence for this assumed relation: maybe this flatness supports the assumption of a community of both techniques since both do not allow a differentiation of the inner parts of the trunks. Therefore on pecked pictures as well as on painted ones, differentiation could take place only at the periphery, e. g. for limbs (fingers, toes). Other important differentiations as e.g. those of the primary sexual organs had - in both cases - to be placed outside of the trunks to be recognizable.)

2. Our discoveries of the last several years in the Djado and in the Tassili region showed that technique and style of the Roundhead pictographs of both regions are very similar. One convincing element is the flat presentation of human figures as mentioned above, without any differentiation of the inner parts of their trunks or of their heads/faces. Just the limbs become, in later phases, somewhat differentiated: at first arms and legs, later on fingers and toes appear. But only still later, in the Tassili alone, the figures appear more bodily, exhibiting legs showing calves etc. (see e.g. figs. 16, 33, 37).

Additionally of special importance is the unusual technique of contouring paintings. We postulate that the fact that this extraordinary feature of the Roundhead painting technique is found in both regions also points towards a close relation.

(The earliest representations of Roundhead animals in the Tassili directly continue the line of development found in the Djado; this is a more direct continuation than that of the representations of humans presented above: the animals of section "3a" of the Intemeïlt shelter (West-Tassili) look like having been transferred from the "Goblins' Shelter" to this Tassilian shelter. Unfortunately this section "3a" of the Intemeïlt paintings presents no human figures and section "3c" of the shelter, where we find human figures (see figs. 14/15), appears to be a younger part, as its pictographs of animals prove. This means that most probably the human figures of this section "3c" are younger, too. So, in the current state of research, we see a hiatus, not a direct continuation of the Djado-paintings of humans into the Tassili. See HALLIER + HALLIER 2003)

3. The gradual evolution of the representation of heads, starting in the Djado region, seems to form an evolutionary line which probably is highly conclusive. In the beginning

pictographs exhibited vaguely shaped heads, petroglyphs similarly "head-like" forms, almost non-recognizable as heads (e.g. fig. 2 left, above; fig. 28). Maybe in both techniques the next step of evolution was a neckless type of a pointed-head figure as shown e.g. on figs. 20, 42. The "Goblins' Shelter" presents a great number of examples (and transition forms, finally leading to round headed figures). (See HALLIER + HALLIER 1999)

Neckless human figures with a roundishly shaped head may have been the next step in the evolution of the head-shape (see e.g. figs. 1, 23, 5, 7). Further evolution may have led to more distinctly marked head shapes and an increasing differentiation of hands and feet (see. g. figs. 3, 30). This state of development is what we find in the Tassili of the Ajjer, too. In the Tassili, it is the starting point for further evolution, which up to this point had taken place in the Djado only. But: on the rock faces of the Tassili of the Ajjer, only the technically easier art of painting was continued, not the petroglyphy (see firstly e.g. figs. 17, 33, later e.g. figs. 18, 37, finally fig. 39). This line of development certainly was not continuous and straight: there are examples where development of heads and limbs were not strictly parallel. There also are forms which are difficult to categorize as e.g. figs. 11, 46, 50. Still, one can recognize a line of development which leads to the well-known Roundhead figures in the Sefar region. The further development of the head shapes of the Tassili-Roundheads can be followed - though in the Tassili, too, this development was not that straight! - on Sansoni's tentative diagram of the development of Roundhead-styles during the phases "Arcaica - Tardo Arcaica - Media" and also on his scheme A of the appendix (SANSONI 1994: 92, 296 ff.).

* Special thanks to G. Hergenbahn / North Carolina, who took care of the English translation.

Literatur / References:

- ALLARD-HUARD, Léone + Paul HUARD: La femme au Sahara avant le désert. Étud. Scientif. sept.-déc.1986. Le Caire 1986.
- BREUIL, Henri (+ Henri LHOTE): Les Roches Peintes du Tassili-n-Ajjer d'après les relevés du Colonel Brenans. Congr. Panafric. Préhist. Alger 1952. Act. Ite Sess. (L.Balout ed.): 65-219. Paris 1955.
- HALLIER, Ulrich W.: Die Entwicklung der Felsbildkunst Nordafrikas. Untersuchungen auf Grund neuerer Felsbildfunde in der Süd-Sahara (1). Stuttgart 1990.
- HALLIER, Ulrich W.: Felsbilder früher Jägervölker der Zentral-Sahara. Rundköpfe - Schleifer - Gravierer - Punzer. Untersuchungen auf Grund neuerer Felsbildfunde in der Süd-Sahara (3). Stuttgart 1995.
- HALLIER, Ulrich W.: Une nouvelle scène d'adoration à R'cheg Dirhem (Atlas Saharien, Sud-Oranais). SAHARA, 9: 133-136. Milano 1997 a.
- HALLIER, Ulrich W.: Les relations préhistoriques entre le Haut-Nil (la Nubie) et le Sahara central. ARCHÉO-NIL, Lettre d'inform. 9: 6-42. Janv. 1997 b.
- HALLIER, Ulrich W. + Brigitte Chr. HALLIER: Felsbilder der Zentral-Sahara. Untersuchungen auf Grund neuerer Felsbildfunde in der Süd-Sahara (2). Stuttgart 1992.
- HALLIER, Ulrich W. + Brigitte Chr. HALLIER: Rundköpfe als Punzer und Maler - die ersten Felsbildkünstler der Sahara? Untersuchungen auf Grund neuer Felsbildfunde in der Süd-Sahara (4). Stuttgart 1999.
- HALLIER, Ulrich W. + Brigitte Chr. HALLIER: Nouvelles peintures Têtes Rondes (Tassili n' Ajjer, Algérie). SAHARA, 12: 154-158, Pl. M-O. Milano 2000.
- HALLIER, Ulrich W. + Brigitte Chr. HALLIER: Die Rundköpfe im Djado und im Tassili (I). The Roundheads of the Djado- and the Tassili-Mountains (I). StoneWatch. The World of Petroglyphs: Special Projects - Special CD No.10. Warmsroth 2003.
- LHOTE, Henri: A la découverte des fresques du Tassili. Paris 1958/1973/1988 = Die Felsbilder der Sahara. Entdeckung einer 8000jährigen Kultur. Würzburg 1958/1963.
- MUZZOLINI, Alfred: Les images rupestres du Sahara. Toulouse 1995.
- SANSONI, Umberto: Le più antiche pitture del Sahara. L'arte delle Teste Rotonde. Milano 1994.
- TAUVERON, Michel: Les peintures rupestres des Têtes Rondes au Tassili n'Ajjer (Sahara central). Approche globale de la question. Thèse de l'Université de Paris I Panthéon-Sorbonne (arrêté du 23-XI 1988 modifié par l'arrêté du 30-III 1992), A.N.R.T., Paris 1992.