
Origin, Evolution and Migration of the Tassilian Round Heads and their painted and pecked signs

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Summary: We present the result of our research on the evolution and migration of the Tassilian Round Heads and their ancestors; an interesting collateral conclusion is that part of the horizon of abstract signs pecked or painted in the region southeast of the Tasīli-n-Ājjer can be attributed to these ancestors of the Tassilian Round Heads.

Résumé: Nous présentons le résultat de nos recherches sur l'évolution et la migration des Têtes Rondes de la Tasīli-n-Ājjer et de leurs ancêtres; une conclusion collatérale intéressante est qu'une partie de l'horizon de signes abstraits piquetés ou peints dans la région au sud-est du plateau peut être attribuée à ces ancêtres des Têtes Rondes de Tasīli-n-Ājjer.

The rock art of the Tasīli-n-Ājjer, (« Plateau of the rivers », territory of the tribe « Kel Ājjer ») in Southern Algeria was discovered between 1934 and 1940 by Lieutenant-Colonel M. Brenans. He was the commandant of the French colonial garrison of Fort Charlet (today Djanet) at that time (Breuil & Lhote 1954).

During these approximately 80 years which have went by since Brenans' work many more paintings were discovered, most of them in the numerous rock shelters (abris) of the Tassili Plateau and its surroundings — today this region is supposed to be Northern Africa's richest region in rock art.

Already from the beginning of these discoveries one group of pictures attracted special attention among these paintings, representing people with heads which were strikingly round or discoid, being connected to their shoulders without a neck. Apparently these people belonged to a distinct ethnic group whose paintings always represented the undermost layer whenever several layers of paintings were painted one upon the other — this means that apparently they were the oldest pictures in this region. Because of their striking heads this group was called (and is called until today) «the people with round heads» or «Round Heads». These Round Head peoples were found only in this region on the Tassili plateau. Therefore they were supposed to have developed in this region *ex nihilo*, i.e. without any predecessors. This explanation was and is widely accepted within the Round Head research.



Fig. 1. Pecked Roundhead-hunter (26 cm) with penis, feathers(?) on his head, man-sized bow; Djado.

We doubted this theory and tried for many years to refute it, searching for a better and more credible explanation of this phenomenon — we searched for a proof because we took it as very likely that ancestors of the Round Head people must have existed — and hopefully and with some luck somewhere the traces of these ancestors were to be found.

In search of these traces we visited not only the Algerian Saharan Atlas and Northern Tibesti in Chad, but also in Upper Egypt the 2nd Cataract of the Nile river close to Abka, since O.H.Myers in the nineteen-forties and fifties had found on the cataract's rocks (« site XXXII ») «geometric, non-figurative, abstract» signs («comme des cercles concentriques, cercles de points, les lignes ondulées parallèles et des figures polymorphes indéterminées, complètement patinés et très usés»). These «signs» seemed us to be rather clo-

Abbreviations:
DS = DStretch;
SCC = System of concentric circles;
StS = Stack of semicircles.

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Fig. 2. Two pecked Roundhead-figures (father and son?), large one = 20cm. Djado.



Fig. 3. Pecked SCC (= system of concentric circles); Ø = 15 cm. Djado.



Fig. 4. Pecked stack of semicircles (StS), (20cm). Enneri Blaka / Djado.



Fig. 5. Pecked animal-footprint (20 cm), Djado.



Fig. 6. Pecked animal track and footprints. Djado.

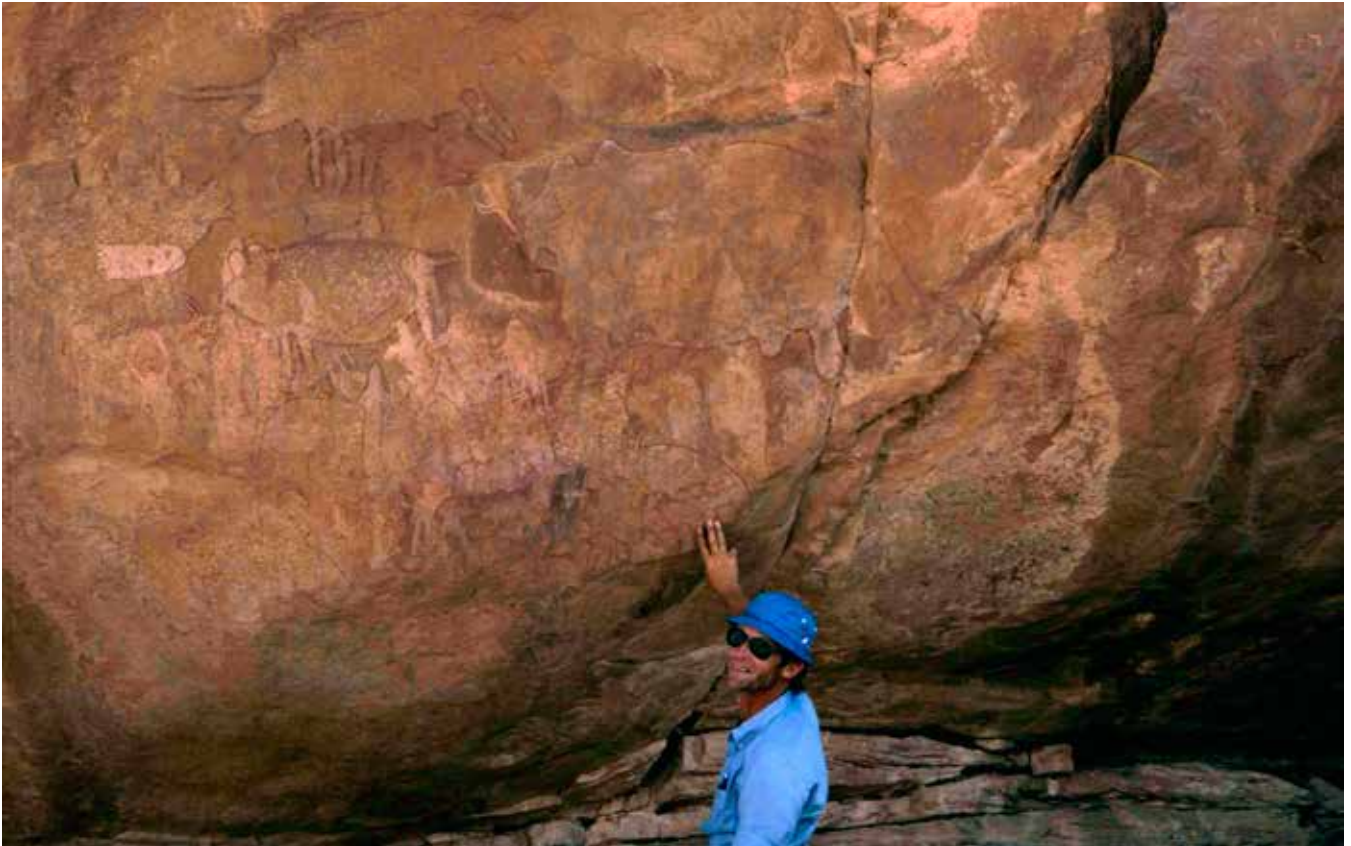
sely related to rock art «signs» which we had found in the meantime in the enneris of the Djado and also at the site «Taar Doi» in Northern Tibesti. (Myers 1958, Staewen & Schönberg 1987, Hallier & Hallier 1999: chap. xv)

That the Nile valley, especially its southern part which extends from Egypt to Nubia, in the Mesolithic rendered possible man's existence is proven by the investigations — which are supplementary to and confirming Myers' findings — of the C.P.E. (Combined Prehistoric Expedition) and the S.J.E (Scandinavian Joint Expedition to Sudanese Nubia) of Pontus Hellström and Hans Langballe (vol. 1: 1, 1: 2) and of Hans-Åke Nordström (vol.3: 1/2), and also by the corresponding results, going back to the «Middle Stone Age» to «Upper Stone Age», of Fred Wendorf. (Hellström & Langballe 1970, Nordström 1972, Wendorf 1977, Hallier 1997)

Finally in 1990 we found (what we had searched for) in a very remote and so far not yet explored region of the Central Sahara, in the enneris of the Djado-Mountains of Northern Niger. There we came not only across peckings of roundheaded, «neckless» humanoid figures (Figs. 1 & 2) but also very often on pecked abstract and «sign-like» rock pictures, petroglyphs. (e.g. Hallier 1990: pl. 64A, 71D, 137D; Hallier & Hallier 1992: pl. 184A, 270B; animal-footprints pl. 275 and col.pl. 19; Hallier 1995: 26 & chap. 1: Die «Rundköpfe» / The «Round Heads») (Figs. 3–6)

All this rock art belongs very probably to a very old «figurative horizon». This is demonstrated by its high degree of weathering and patination.

The supposition that these roundheaded humanoids (and also the sign-like petroglyphs?) maybe are closely connected with the ancestors of the «Tassilian Round Heads» we searched for, was confirmed by a painted rock face (Figs. 7 & 8) which became a real «key-site» for our investigations: this painted rock face presented — except its 6–8 layers of figurative paintings (animals and humanoid figures) — also some painted (!) specimens of the mentioned pecked «abstract pictures» or «signs» like «systems of concentric circles» (SCC) and «stacks of semicircles»(StS) as we named them: see e.g. in the «Rock Shelter of the Goblins» (as we called this abri with regard to its large number of humanoid figures) the SCC painted under and above the figure of a Pointed Head archer (Figs. 9 & 10): (Hallier & Hallier 1999, chap. xxiii: Figs. 26-28; list p. 117)



See also the SCC on Figs. 11 & 12 above the «humanoid» Pointed Head figure: white center — darkbrown circle of ochre — white ring — dark ochre ring — white ring — ring of ochre-points — white ring; diameter about 7cm. In the lower part of the picture a StS is perceptible: a pile of 4 semicircles, painted in dark brown ochre, the spaces between

them filled with white color. The stack is about 9 cm wide; enlarged on Figs. 13 & 14. Another unique example of a painted StS is shown on Figs. 15 & 16: it is painted in broad strokes of yellow paint and 13 cm wide.

That this actually is a proof of correlation is shown by the fact that directly at the side of the painted rock several cliffs are lying

Fig. 7. «Rock Shelter of the Goblins» or «Abri des Lutins», Djado. (Pole in 20cm-units).



Fig. 8. «Rock Shelter of the Goblins»: details. Treatment DS_LDS.



Fig. 9. Pointed Head archer, H = 31 cm, with painted SCC.

Fig. 10. *Id.*, DS_YDS.



Fig. 11. Early humanoid figure and SCC.

Fig. 12. *Id.*, DS_LAB.



which present some of the mentioned abstract symbols as pecked (!) petroglyphs, exhibiting a.o. also wholly weathered and patinated specimens of these stacks of semicircles (StS). (Figs. 17 & 18)

Thereby this site proves at first hand that these abstract petroglyphs and the paintings on the rock seem to belong to the same people. Additionally this site clarifies that actually there is no fundamental difference between petroglyphy and pictography — which one of

these two techniques became chosen by the stone-age artists, apparently was decided at first hand by the circumstances: petroglyphs (whose lines were deepened — mostly pecked — in a rock face) were used on exposed, flat and smooth rocks, whereas paintings were painted usually on weather-protected, mostly vertical, walls — a much easier and faster technique than pecking. Besides of these main techniques we know also the painting of petroglyphs and also the scratching of sandstone with a hard «pencil» of iron oxide; these rather special techniques are not discussed here (Striedter & Tauveron 2003)

This disproves also the assumption — which is to some extent believed still today — that different artists of the Stone Age employed either petroglyphy or pictography. This would mean that different artists or even different people should have been the producers of either one or the other of these two techniques, but not both. (see Hallier & Hallier 1999: 211 sq. with regard to Muzzolini 1986).

We doubted this hypothesis — here is the evidence which invalidates this theory: pecking on a rock surface or painting on a wall apparently was dependent at first hand on the existence of abris, *i.e.* if protected walls were available or not. In the Djado region very few



Fig. 13. StS in «Rock Shelter of the Goblins».

Fig. 14. *Id.*, DS_LDS.



Fig. 15. Painted StS.

Fig. 16. *Id.*, DS_LDS.

abri-like rock shelters are found: besides the large «Rock Shelter of the Goblins» just some few and very small ones like F LXII, F LX and F LXIIIb (Hallier & Hallier 1999, chap. XXXIII, XXXVI and XXXVIII), whereas the Tassili-plateau offers an immense number of them — this is the reason why this region owns practically only painted rock art, whereas in a desert with only rare rock shelters the pecking-technique had to be employed.

Scrutiny of the paintings of the «Rock Shelter of the Goblins» and investigation of

their sub- and superimpositions with the help of infrared-films (and later also by using the DStretch-technique) led to the result that they were painted in six to eight layers. This made it possible to date the anthropomorphous figures at least relatively, thus leading to an evolutionary succession within the painted wall, starting with very simple, rather amorphous «humanoid» figures (some with, some without contour) and developing to contoured and more and more detailed anthropomorphous figures. Their sizes differ between

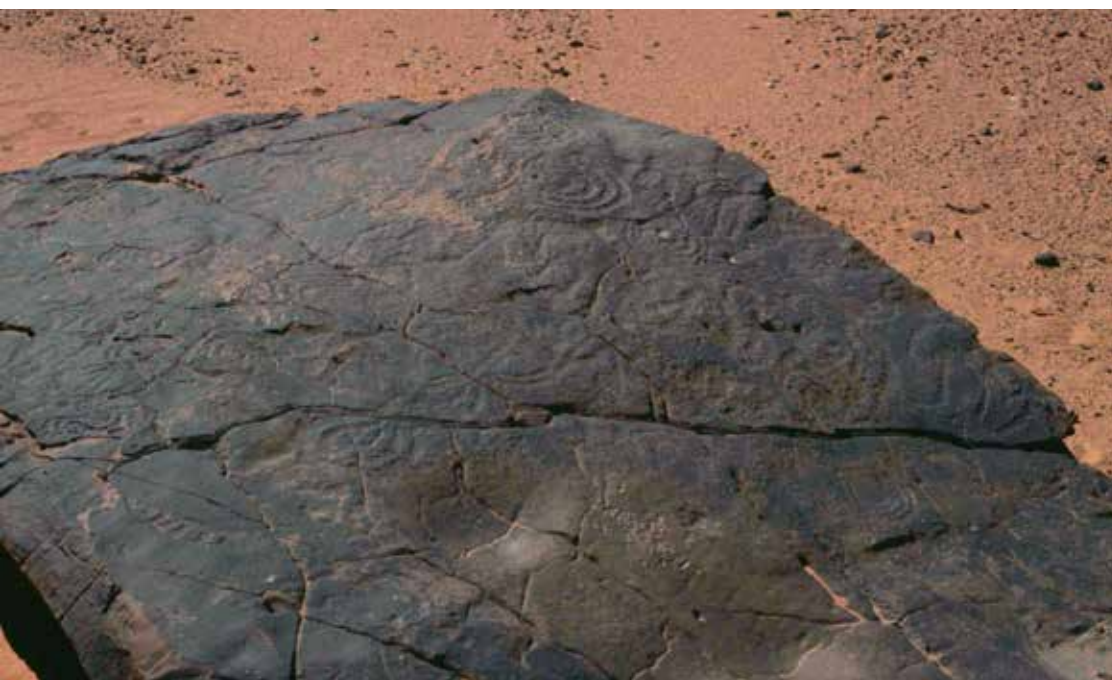


Fig. 17. Rock exhibiting weathered and patinated pecked signs. Djado.



Fig. 18. Weathered and patinated pecked signs. Djado.



Fig. 19. Roundhead-couple: male (28 cm) and woman (26 cm). Djado.



Fig. 20. *Id.* DS_YDS.

about 4 cm and 67 cm (Hallier & Hallier 1999, 2013 ; Hallier 2018).

This evolution comprehended a number of characteristics: especially the changing shape of their heads (from pointed heads developing to roundish ones), but also the increasing differentiation and number of their fingers and toes, the gender features and the

upcoming familiar gestures and discernible interpersonal relations. The latter observations may be of special interest since they are special and acknowledged characteristics of the Tassilian Round Heads, too.

The final stage of the evolution of the «Djado-anthropomorphs» is found in the uppermost, *i.e.* the youngest layer of paintings of this «Rock Shelter of the Goblins» or «Abri des Lutins». This layer consists of two pairs of humanoid figures, apparently two couples of a man and a woman each which appear to be very close to the earliest, the oldest period of the Round Heads of the Tassili, the group of the so-called «Primitive Martians» (Hallier 2018 and Figs. 19-22) That these figures represent two couples and the figures of each couple are belonging to each other is proven by:



Fig. 21.
Roundhead-couple :
male (31 cm) and
woman (28 cm).

- a) their genders which are clearly differentiated by their penes resp.their breasts ;
- b) their gender dimorphism (gender-inequality: size-difference between man and woman) ;
- c) their social components: man and wife touch each other ;
- d) the color-difference between the paints of the two couples and the identical color within the couples.



Fig. 22. Id.,
DS_LDS.

All these facts discussed above in connection with the «Rock Shelter of the Goblins» point towards an explanation that :

1. possibly the Djado-region could have been the «Round Heads' birthplace», the area of evolution of the Round Head group which had been met so far only on the Tassili Plateau ;
2. these «Pointed Head to Round Head developing people» had a very close connection with certain abstract signs whose origin was unknown so far.

It is unquestionable that part of the large spectrum of abstract — mostly pecked — signs found in Northern Africa and elsewhere are ubiquitous, *i.e.* one may find some of them everywhere, which could not tell us anything about the people who have made them or what their meaning is, *i.e.*, what they imply. But things are different in our «coherent story», because even if we still cannot translate the signs' meaning, the

ideas, people connected with them — now we know at least the people, the artists who made them and which people they belonged to — a large and interesting step forward.

Even though these were very important steps of our research we wanted to continue and to try to investigate the supposed steps which according to our theory once might have led from the lowlands in the vicinity of the Lake Palaeo- or Mega-Chad to the Tassilian Plateau.

Another step towards our goal we looked for was done in 2008, when we investigated the paintings of the «Abri Freulon» in the Algerian Tadrart. There we found several painted pictures of Round Heads and also of Pointed Heads side by side and apparently also painted at the same time, thus indicating that both groups of people (or the ways of painting these different pictures) must have been «acquainted with», or — with other words — the painters «knew» each other or the reason for such different pictures (Hallier & Hallier 2014: Abb. 84).



Fig. 23. Tracing of a section of the Roundhead-paintings in Abri Freulon: combinations of painted (brown and white) SCC+StS. Tadrart.



Fig. 24. Pecked SCC and other peckings (site Tereidir).

We were already familiar with this close «being together» — it was the same acquaintance we already had met at the «Rock Shelter of the Goblins». Here, in the southern Tadrart and not very far from the Tassilian Plateau it was another proof for the close relation of the Djado Pointed Heads and their (supposed) roundheaded descendants in the Tassili Mountains.

In the «Abri Freulon» about half-a-dozen of StS was found, in part together with SCC — both in close connection with a large (most probably Round Head-) giraffe at the entrance to the Freulon-site. (Fig. 23) It was the same technique as noticed before in the «Goblins' Shelter»: the semicircles painted brown, the interior spaces painted white (the humanoid figure covering the large giraffe will be discussed elsewhere with a collection of other humanoids found in the Djado region.)

These paintings of Pointed Head or of Round Head figures together with these StS- and SCC-signs can be taken as another proof that actually these signs are Round Head signs and that both — paintings and signs — belong together (Hallier & Hallier 2014: 10-14, figs. 19-26).

The next step (maybe) was our visit of Tereidir, an interesting site between the Tadrart and the Tassilian Plateau. This site presents on large blocks of sandstone a great number of pecked abstract signs (like e.g. systems of concentric circles), some very patinated, some looking rather new — one could have the impression that these latter ones either were copies of the old ones or also newly re-worked-on old ones. But this is just a guess — the age of petroglyphs still cannot be dated (Figs. 24 & 25, Hallier & Hallier 2014).

Logically our next step towards a verification of our hypothesis («The Tassili Round Heads must have had ancestors» and if so: «Where did these ancestors come from?») had to be, to search on the Tassilian Plateau itself for traces of a connection between the «Round Heads of the Tassilian Plateau» and the «Pointed Head - Round Head groups» of the lowlands of the Algerian Tadrart and the Djado-enneris southeast of the Tassili Plateau. (Hallier & Hallier 1999, chap. xx-xxv).

There are in fact some sites on the Tassilian Plateau, where this connection is obvious. One is the site called In Eleghi, positioned in the western part of the Plateau (Sansoni 1994: 107, ill. 53; Hallier 2018).

This painted rock shelter exhibits — among other Round Head paintings — a large human Roundhead figure and — at its side — a smaller Pointed Head figure. That these two figures belong to each other is not only documented by their identical color, technique and state of preservation, but also by a thin, curved line leading from the body of the large Round Head figure to the point of the Pointed Head figure (or vice versa?) (Figs. 26-29).

Another important site is found at the western end of the Ifedaniouène or Ifedaniuwen ridge (Tasīli-n-Ājjer), the «Abri I-



Fig. 25. Pecked SCC+StS (site Teredir).

Temeīl». There we found a group of pictures of animals which seemed to represent the oldest ones of the site. We assumed this on the basis of their position within the abri and also on their character and technique — they seemed to be very close to those of the «Rock Shelter of the Goblins» (Djado) and possibly related. That this assumption was correct was confirmed by the StS in the lower right corner of the photo. We discussed this elsewhere extensively (Hallier & Hallier 2003 / 2005; 2004) (Figs. 30 & 31).

Another interesting Round Head site which is supposed to have a relation to



Fig. 26. Large Roundhead and small Pointed Head figure. I-n-Eleghi (Western Tassilian Plateau).

Fig. 27. *Id.*, DS-LAB_AC.



Fig. 28. Detail of the small Pointed Head figure at I-n-Eleghi (cf. Fig. 26).

Fig. 29. *Id.*, DS_LAB.



Fig. 30. Roundhead animals of Abri I-n-Temeilt (Tassili-n-Äjjer). Goat = 65 cm long ; in the right lower corner a painted StS.



Fig. 31. *Id.*, DS_YBK.

the Round Head ancestors is found in the Aharhar Tasset (Upper Tasset Valley – 25°20'N-08°00'E). Its name is In Tahadoft, and it is shown on Fig. 32.

As far as we know, this site was not investigated thoroughly so far — the main reason seems to have been its bad condition: its paintings are very weathered, probably because of running water (and — close to the ground — of sand-blowing wind); and a number of petroglyphs are not so spectacular — although they are important for the temporal classifying of the site; it consists of six parts:

1. paintings on the eastern side of the base of the rock face;
2. paintings on the western side of the base of the rock face;
3. paintings on the upper plain of the rock face;
4. a boulder, separately lying in front of the main rock face;
5. a so-called «Cups' Slab», in front of the rock face;
6. «Rock of the Bowls», lying in front of the rock face.



Fig. 32. Site I-n-Tahadoft, Aharhar Tasset, Upper Tasset Valley (Tassili-n-Äjjer).



Fig. 33. Total of the left (eastern) part of the I-n-Tahadoft rock face, about 8m long .

Fig. 34. Id., DS_LAB_AC.



Fig. 35. Left third of Fig. 33.



Fig. 36. *Id.*, DS LAB.

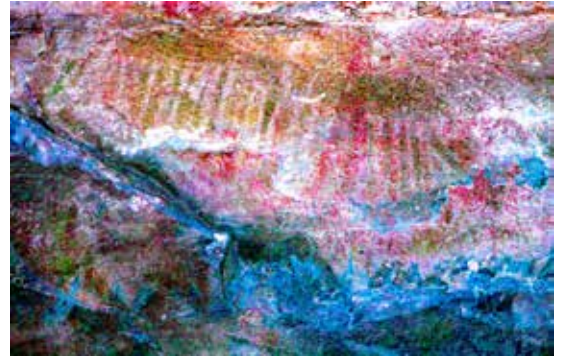


Fig. 37. *Id.*, Tracing.



Fig. 38. Central third of Fig.33.



Fig. 39. *Id.*, DS LAB.

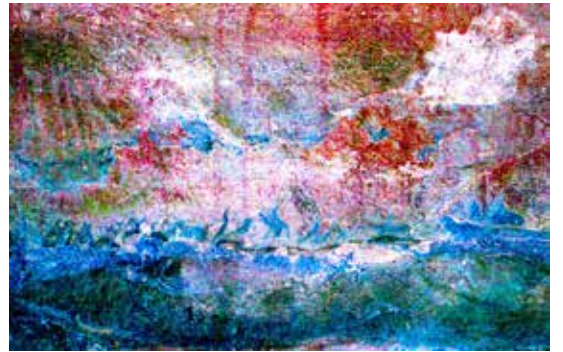


Fig. 40. Central third of Fig.33.



Fig. 41. *Id.*, DS LAB.

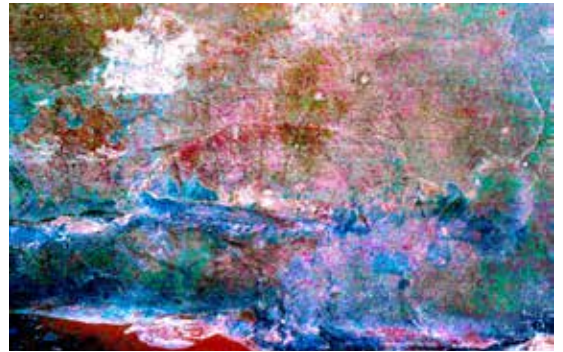
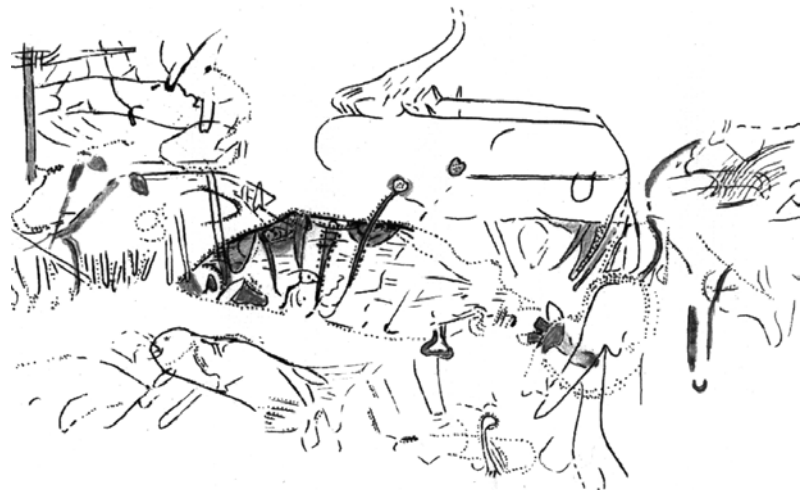


Fig. 42. Central third of Fig.33. Tracing.



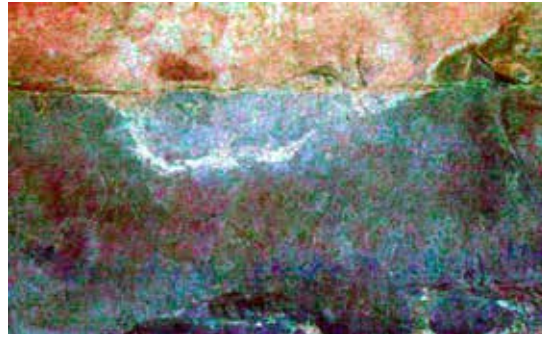


Fig. 43. Right third of Fig. 33.

Fig. 44. *Id.*, DS_LAB.

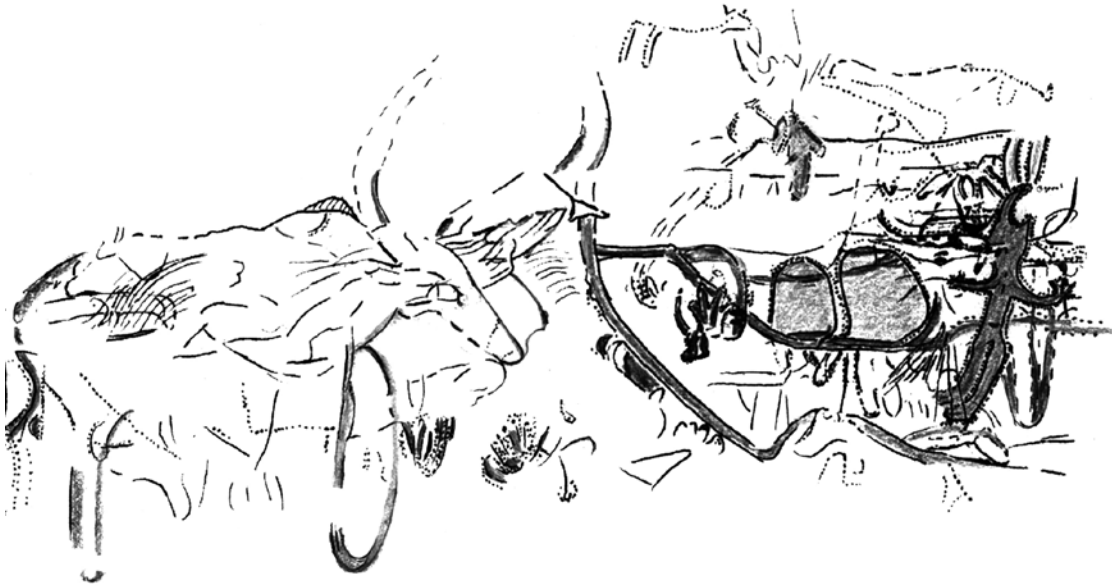


Fig. 45. Tracing of the right third of Fig. 33.

1. The paintings on the left side

The left side of the base of a wide, high rock face apparently was painted originally in a length of about 8 m. This is shown on Fig. 33 and the same after DStretch-treatment (Fig. 34): mostly badly preserved remains of what once seems to have been a larger ensemble of paintings which were painted in green-olive and white paint. That this sector of the I-n-Tahadoft site is important until today, is shown by the red cluster of small paintings and tiffinagh-inscriptions on the rock face.

This in former times completely painted basic part of the wall is elucidated by the three sections of (from left to right): left section = Figs. 35-37, middle section = Figs. 38-42 and right section = Figs. 43-45. All figures are presented in the order (from left to right) «photo» – «DS-treatment» – «drawing».

Interesting in the left section, but not explicable, is the painting «reminding the wings of a large bird» on Figs. 35-37; in the central section the picture in the middle of the Figs. 38-42 could be maybe a large fish (?) and – more to the right – maybe a part of a human being.

In the right section (Figs. 43-45) seems to stand a bovid, possibly a *Pelorovis* (or *Syncerus*, in older times *Homoioceras*) *antiquus*.

Most interesting and best preserved is the coherent group at the right end of this part of the base of the rock face which is found on the Figs. 46-48: a 48 cm high humanoid figure with four fingers (and maybe four toes also?) and a peculiar «head» (with a cap? or feathers on top?) has a broad white contour, the figure's color is dark olive-green, the whole body is decorated with round white dots – something common on paintings of the «Developed Round Heads». This scene was presented before (Hallier & Hallier 2005:12-14, fig. 26).

This figure belongs to the scene which is presented on Figs. 46-48: it could be that the figure is standing on a boat – the two roundish bodies could be two cabins or load on a boat. They show the same color, contour and carefully painted dots like the humanoid figure.

2. The paintings on the right side

The paintings of the following (western) part of the rock face's base to the right are again very difficult to be interpreted.



Fig. 46. Scene of the «Developed Roundhead»-figure (on a boat?), 48 cm.

Fig. 47. *Id.*, tracing.

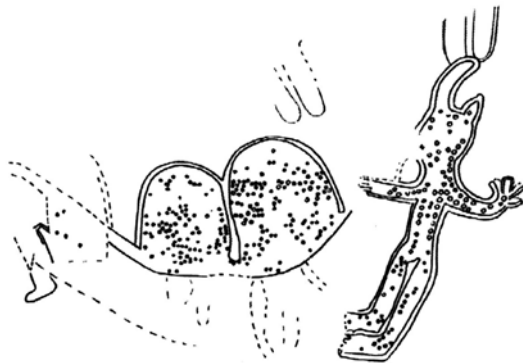


Fig. 49 and its drawing on Fig. 50 give an impression of the destruction of former paintings.

The three overlapping pictures on Figs. 51-53 plus the corresponding DStretch-pictures on Figs. 54-56 show the continuation of the rockface-base to the right. Our reconstruction of this painted wall is shown on the drawings of Figs. 57 & 58. The only recognizable scene is found in the very beginning at left: a man whipping a bovid – or an animal to his left? Figs. 59-61.

3. The paintings of the upper face

The paintings which very probably covered the high rock face (probably up to 6 m height – or more?) are vanished – either

under a layer of dirt and dust or washed away in the course of time. As the photo on Fig. 32 shows, the rain has run down the rock face all the time mostly to the right and to the left of the large central part of the rock face, as indicated by the dark traces of running water. But the central part of the rock face was and is to some extent «protected» since this part of the mountain is slightly leaning forward. Therefore in this central part rainwater does not run down the mountainside but usually is dripping down from the edge of the overhanging rock to the ground. Probably this is one of the reasons, why the most important part of the site was (and still is: remember the tifi-nagh inscriptions!) the central part, where a large space for paintings was offered and the «rock-table» was close. We will come back to this with part 6 of our schedule

Our scrutiny of the rock face had some success: 3 m above the ground we detected traces of paint which resulted in a figure of 1 m size – which probably belongs to the later group of the so-called Developed Round Heads – with her feet at 3 m height above the ground. It is a female figure, as shown by her breasts which appeared under her shoulders. Figs. 62-64.

This is the way Round Heads usually show breasts, because figures of men and women are shown as painted or pecked (like the Kel Essouf) outlines only, without any more details «inside» the body-outline like the face and breasts – therefore breasts had to be placed «outside» the body : comp. Figs. 19-22 or e.g. the «swimming woman» to the right of the «Great God of Sefar».

Since it is quite normal with the Round Heads and Pointed Heads to paint one painting upon another it is usually very difficult to reconstruct them (Remember the «Rock Shelter of the Goblins»). As shown by the drawing on Fig. 64 the surroundings of the woman exhibit several figures which are difficult to be interpreted: two or three large animals (a giraffe and maybe a crocodile – the plates on its back remember the back of a crocodile we have found among the animals in the «Rock shelter of the Goblins»: Hallier & Hallier 1999: 107, Fig. 16) – and another small humanoid figure (?).

Most interesting is the female figure. Very conspicuous is the areola, a circle of rays which are concentrating on the female sex. Possibly, but not for sure, she is bearing something with her bent arm (?), maybe on her back (?).

4. The large boulder

Very informative is the «rock table» mentioned before. It is a single large boulder of about 5 m length and 2,20 m depth, lying separately in front of the rock face : see Fig. 32, where this rock appears illuminated by the sun in front of the central part of the rock face. The part of the boulder which is oriented towards the large rock face is inclined against this rock face; this part of the boulder is densely covered with very weathered peckings which mostly are of a sign-like type: stacks of semicircles, long pecked lines, many small cupules or cups, some bowls, deepened into the rock, different types of footprints of animals etc. (Hallier & Hallier 1999, chapt. xvii). The Figs. 65–70 show a selection of various examples of the sign-like peckings; some few ethnic pictures of horned animals (which often are present with such collections of abstract signs as we found out in the Djado- and Tadrart-regions: Hallier & Hallier 1999, chap. ix, Fig. 6a) are shown on the drawing of Fig. 71. This drawing presents the petroglyphs on the surface of the «rock table» which could be reconstructed. The coordinates serve for a better localization



of a single petroglyph; the measure scale is 50 cm.

Fig. 48. Detail of Fig. 46.

These peckings, especially several «stacks of semicircles», seem to show a direct connection to the Djado, the Tadrart and their petroglyphs and to the «Pointed Heads - Round Heads paintings».

5. The «Cups' Slab»

Right beside east of the «rock table» and in front of the large rock face a darkened, weathered and patinated slab of approximately 160 x 40-100 cm is lying (Figs. 72+73) We called it «Cups' Slab» because it exhibits a large number of «cups» of different sizes; additionally it exhibits one of these very weathered and patinated «systems of concentric circles» (SCC) like those in the «Rock Shelter of the Goblins» which we now

can ascribe to the «Pointed Head - Round Head group». These petroglyphs «stacks of semicircles» (StS) and «system of concentric circles» (SCC) side by side at the same site can we take as a strong indication that we are on the migration-way of these ethnic groups from the southern lowlands to the Tassilian Plateau.

6. The «Rock of the Bowls»

Number 6 of our schedule concerns another important feature of the site «I-n-Tahadoft». As explained above, one peculiarity of this site and its paintings was probably in the past that the central part of the rock face was not affected by running rainwater. But on the other hand water was important; the-



Fig. 49. Transition from the left (eastern) part to the base of the right (western) part of the I-n-Tahadoft rock face.

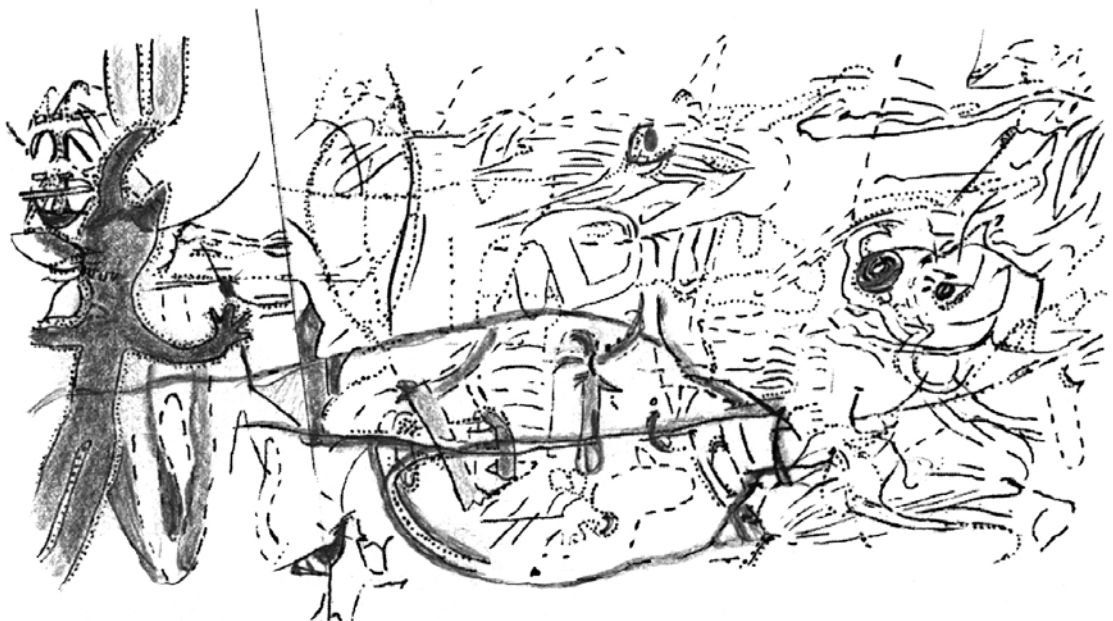


Fig. 50. *Id.* Tracing.

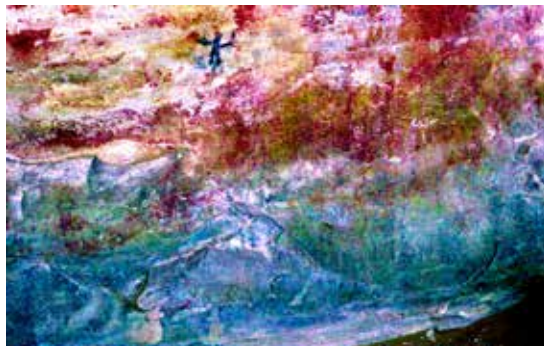


Fig. 51-56. Right (western) part of the base of the I-n-Tahadoft rock face. Original photographs, and DS_LAB.



Fig. 57. Tracing of the right (western) part of the base of the I-n-Tahadoft rock face.



Fig. 58. Tracing of the right (western) part of the base of the I-n-Tahadoft rock face (continuation).

Fig. 59. Enlarge-
ment of the only read-
able scene on
this part of the
base: man with a
whip, a cow and
an antelope (?).



Fig. 60. *Id.*,
DS_LAB.

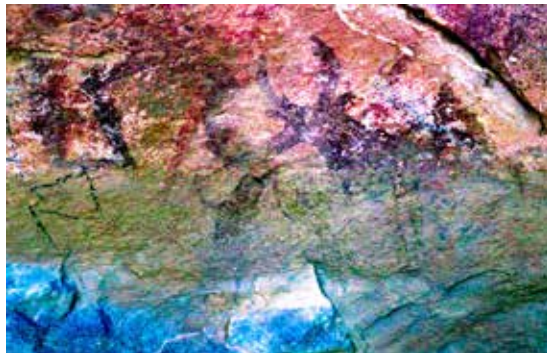
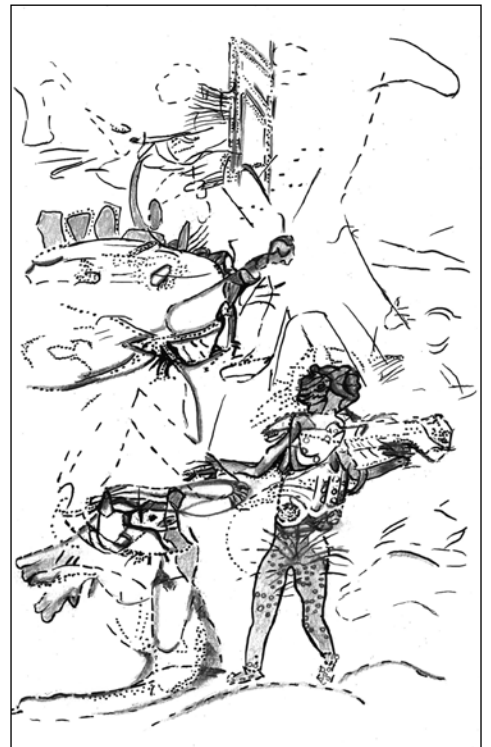


Fig. 61. *Id.*, tracing.



Figs.62-64. Figure
of a female (1 m)
on the rock face, 3 m
above the painted
base. Original
photograph, DS_
YBK, and tracing.





before the inhabitants of this site (or people living close to it) created a way to collect the rainwater which came dropping from the edge of the mountain above by deepening about a dozen of bowls in another slab whose position was convenient. We called this water-collecting rock «Rock of the Bowls». It was in the rainy season, in september of 2002, when we visited and investigated this site I-n-Tahadoft and found this water-collecting rock at least partially «working» (Fig. 74). The dry clay with its drying-cracks shows that this water-collecting installation is still working, but with variable success, depending on the rain's intensity, *i.e.* if it is a dripping or a heavy one...

Conclusion

Our investigations on the Tassilian Plateau as well as also in the region southeast of it led to the conclusion that it seems very likely that the evolution of the Round Head people did not start *ex nihilo* on the Tasili-n-Äjjer, but that these beginnings have to be placed in the lowland region, in the enneris of the Djado-Mountains, in the vicinity of the Lake Palaeo-Chad or Mega-Chad (Hallier & Hallier 2013).



All the data presented above lead most probably to the conclusion that the ancestors of the Round Head people migrated in the course of time from this southern region to the Tassilian Plateau. This migration can be pursued by the traces they left behind in the Djado, in the Tadrart and in the surroundings of the Tassili and even on the Tassili Plateau. Possibly climatic changes were the initiative for this migration – but this we do not know, we even do not have an idea about the space of time when this migration took place: dating of the Saharan paintings is urgently needed !

Fig. 65. Petroglyphs (StS) on the «Rock Table».

Fig. 66. The western part of the «rock table» in front of the central rock face.

Fig. 67. Pecked gazelle footprints on the «Rock Table».



Fig. 68. Pecked animal footprint on the «Rock Table».

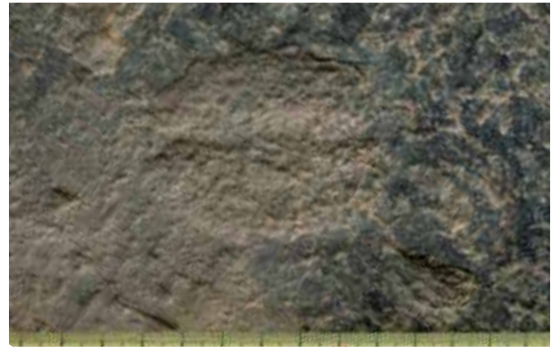


Fig. 69. Cups of different sizes on the «Rock Table».



Fig. 70. Cups and pecked signs on the «Rock Table».

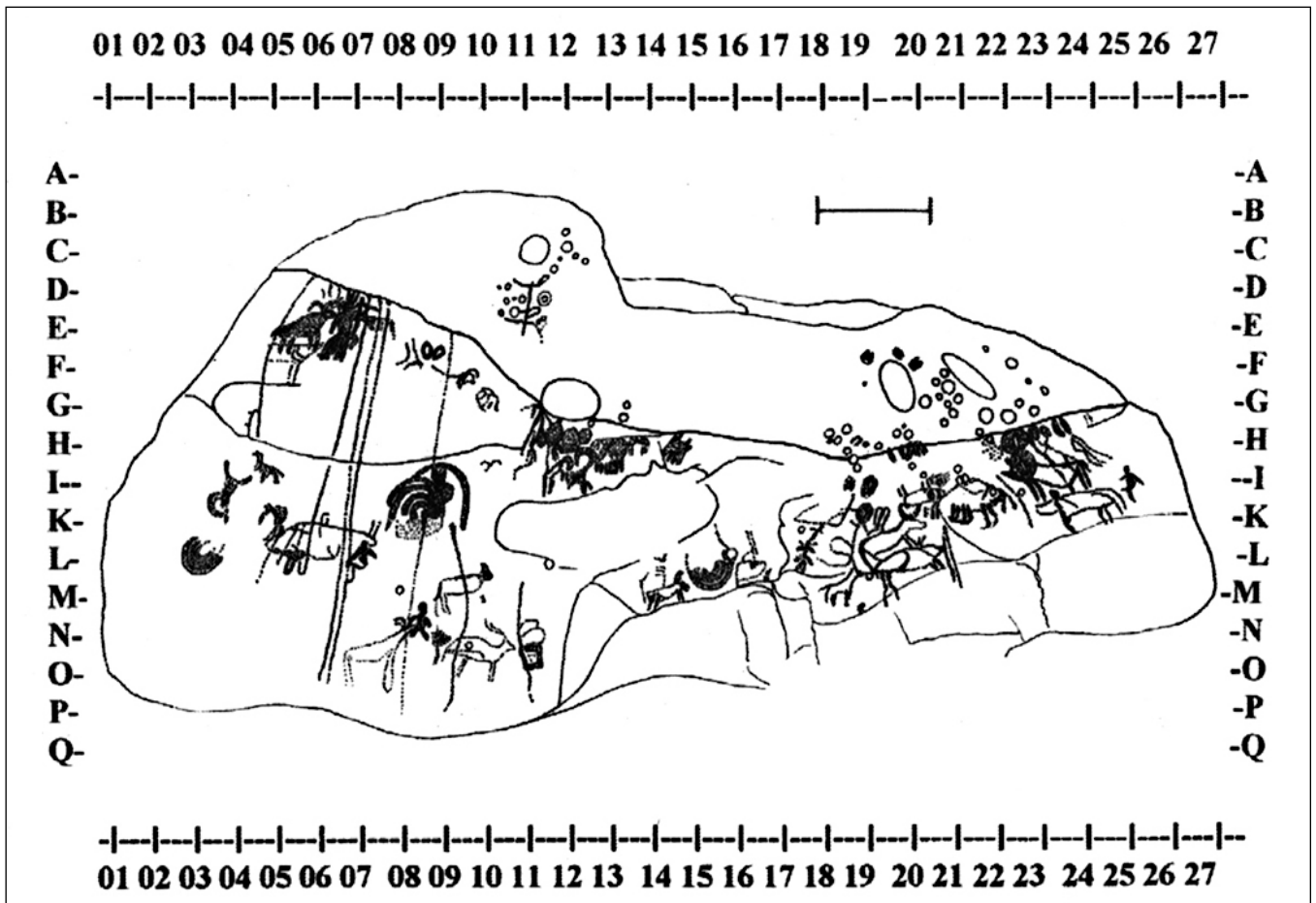
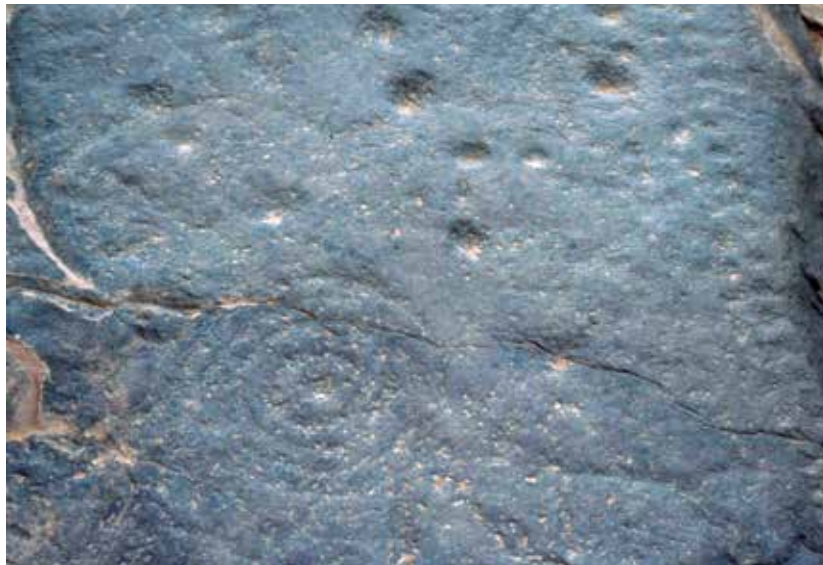


Fig. 71. Drawing of the “rock table”-petroglyphs: signs (several StS) and small horned animals.



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Fig. 72. The «Cups' Slab» at I-n-Tahadoft: cups and SCC.

Fig. 73. *Id.*, detail.



Fig. 74. «Rock of the Bowls» at I-n-Tahadoft.