

series will be more successful. The Methuen County Archaeologies attempted a fairly comprehensive treatment with exhaustive bibliographies and a gazetteer; the present Regional Archaeologies are not so ambitious. They provide a more popular treatment 'designed to provide an authoritative contribution to local archaeology for schools and school libraries, students, adult education groups and amateur field workers'. *The Severn Basin* is a good beginning to the series, although the half-tones do not reproduce well on the paper used, and the very short list of books ought at least to have included Crawford's *Long Barrows of the Cotswolds*, Mrs Dobson's *Somerset*, and Mrs Clifford's *Bagendon*.

Mr Painter tells us that 'the date and mode of introduction of agriculture have been settled at about 2600 B.C.' and that 'in the Severn

BOOKS REVIEWED IN THE EDITORIAL

The Treasures of Time by Leo Deuel. First published in the U.S.A. in 1961 by the *World Publishing Company*; published in Britain in 1962 by the *Souvenir Press*. 319 pp., 16 pls., end-paper map. 35s.

Archaeology edited by Jotham Johnson. *New York University Press*, 1963. 367 pp., 24 pls. \$4.95.

Man's Discovery of his Past: Literary Landmarks in Archaeology by R. F. Heizer. *Englewood Cliffs, N.J.: Prentice-Hall*, 1962. 179 pp., 6 figs. \$1.95.

basin the evidence suggests that the colonists bringing the practice of burial in megalithic tombs arrived from west France about 2600 B.C.' Surely, surely, before this; see Mr MacKie's note on Monamore in our last number (ANTIQUITY, 1964, 52), and Mr Ashbee's note on Fussell's Lodge Long Barrow printed here (p. 139). But we sympathize with anyone who has to give generalized dates in these days of C14. We do not sympathize with Mr Geoffrey Boumphrey, who, in a section on 'Prehistory in Britain' in front of the newly published *Shell and BP Guide to Britain* (edited by himself), dates the British New Stone Age as 2300 to 1900. But then, he lists among the diagnostics of this period 'Sunk hut circles.... Shapely thin-walled pottery.... Crude oil-lamps.... Carved fertility figures.... Primitive carpentry'. Mr Boumphrey should have burnt a little more midnight oil in his crude lamps.

New Discoveries of Rock Paintings in Ethiopia

Part I

by PAOLO GRAZIOSI

Professor Paolo Graziosi is Professor of Anthropology in the University of Florence, and also Director of the Istituto di Paleontologia in that University. He here describes new discoveries of rock paintings which he saw in Ethiopia in 1961, and relates these discoveries and earlier ones from that country to prehistoric European and African art in general. In order to allow space to illustrate this article as fully as possible, it is being published in two parts. The rock art of the Adi Caih and Karora regions will be described in the September number of ANTIQUITY, together with Professor Graziosi's discussion of Ethiopian rock art as a whole.

The World of the Past by Jacquetta Hawkes. *London: Thames and Hudson*, 1963. Two volumes separately paginated and indexed: Vol. I, 601 pp., 24 pls.; Vol. II, 709 pp., 24 pls. £6 6s. od.

Discovering Art. *Purnell & Sons Ltd.* Published in weekly parts at 3s. 6d., Easibinders available.

The Severn Basin by K. S. Painter. *London: Cory, Adams and Mackay*, 1964. 72 pp. including 44 figs. and photographs and a frontispiece map. 15s.

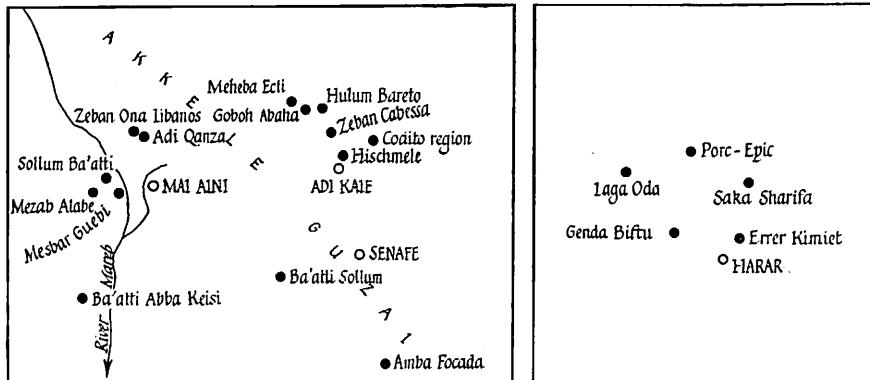
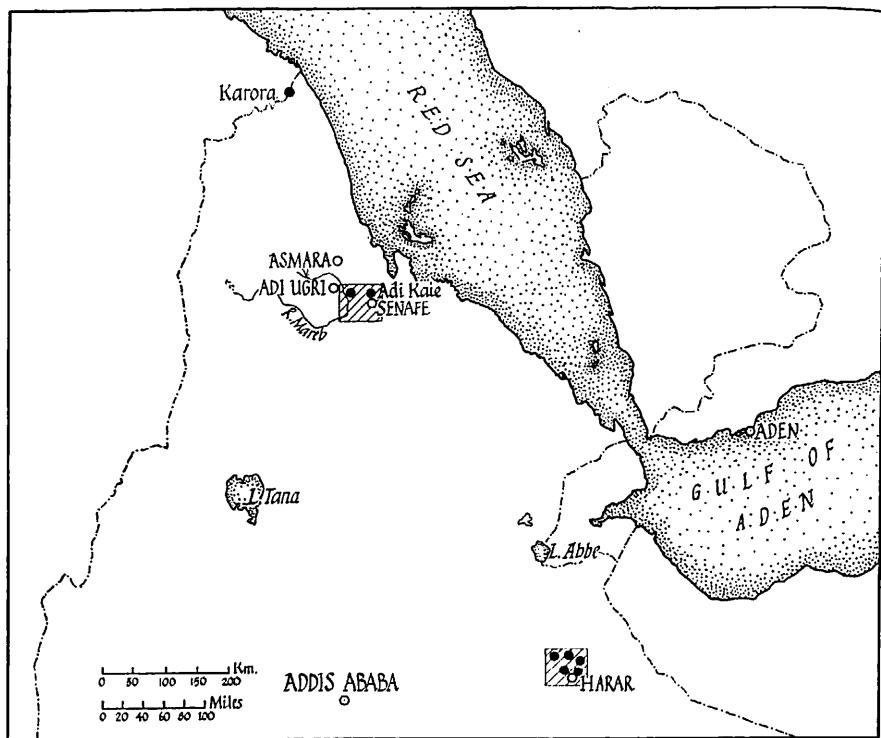
In the autumn of 1962, under the auspices of the Italian Ministry for Foreign Affairs and the Centre for the Antiquities and Art History of the Near East in Rome, and with the warm support of the Imperial Ethiopian Government, I went to Ethiopia to study some of the very great number of rock paintings recently discovered in the Akkele Guzai region, as well as other sites previously known about. The new discoveries and the listing of most of the caves and shelters are the work of Dr Vincenzo Franchini, of the Italian Consulate General's Office in Asmara, who has been engaged for many years, and with great success, in archaeological research in the very large region of the Akkele Guzai.

Until recently very few occurrences of rock art were known in Ethiopia. The most important group, discovered by Father Azaiz and studied and published by the late Abbé Breuil over thirty years ago, is in the Harar region. It consists of the sites of Genda Biftou, Porc-Epic, and Laga-Oda [1]. These sites are rock-shelters and recently there has

been added to them the painted shelters of Saka Sharif and Errer Kimiet, briefly published by Professor Desmond Clark [2]. At the other end of Ethiopia, in the extreme north, the figures painted on the walls of a rock-shelter at Karora, on the borders of Ethiopia and the Sudan [3], and those of Amba Focada, between Adigrat and Senafe, were also well known [4]. Brief mention of painted caves in the Coaito region, north of Adi Caih (or Kaie) had occasionally been made many years ago [5]. (See p. 92 for sketch map.)

Breuil had established the existence in the Genda Biftou rock-shelter of eight series of paintings superimposed upon each other, the oldest series of which he was prepared to ascribe to a fairly remote period of prehistory. The paintings in the Karora rock-shelter, which is the most important known site after Genda Biftou, appear to form a homogeneous group, although it is true that bovids do appear in the paintings with somewhat different shapes. However, on the whole, these paintings show obvious affinities with the Harar paintings.

ANTIQUITY



Sketch map showing the sites in Ethiopia mentioned in the text.

NEW DISCOVERIES OF ROCK PAINTINGS IN ETHIOPIA

We find in Genda Biftou and Karora a particular style which is different from that of the paintings in other African regions. The shape of these bovids, in which the horns are often mere threads waving about in a rather extravagant manner, appears to be a special feature of Ethiopian rock art.

Dr Franchini's discoveries have, suddenly and dramatically, enriched the repertory of Ethiopian rock art by the addition of at least 20 new sites [5]. It was these, with those already known, that formed the object of my visit to Ethiopia in 1963. We visited about 30 painted and engraved sites, and made photographic and other copies of all or nearly all the art. Our first task was therefore documentation and, not unnaturally, our documentation, being complete, refers to many styles and dates. But our second task was to appreciate that here in Ethiopia, and hitherto unknown, there existed a style of art with undoubtedly affinities with Saharan and South African prehistoric art. To mention only one diagnostic feature—the schematized representation of the human figure (men with wide shoulders, narrow waist, big hips, long neck and hook-shaped head) is here widely found, and occurs, of course, in the so-called 'Bushman' art as well as in North Africa and in the Mesolithic rock-paintings of East Spain.

It is not only the anthropomorphic representations which permit comparison between Ethiopian and Saharan art. There are in addition to human beings, bovine figures in the El Auenat mountains in Libya; remarkable affinities are very clearly visible between the bovids of Ain Doua and Kakur Talah (Auenat), and the paintings of the great Ba'atti Sollum shelter near Mai Aini.

Let us now review some of the more important sites in Ethiopia where cave art occurs. They may conveniently be divided into the following groups: (1) The Mai Aini Region, (2) the Adi Caieh (or Kaie) Region, and (3) the Karora Region.

THE MAI AINI REGION

On the right bank of the river Mareb, and near Mai Aini, in the direction of Adi Ugri,

are a dozen rock-shelters with paintings, some of which are of the greatest interest. We describe them here, namely the Sollum Ba'atti shelter, the Ba'atti Sollum shelter, the Zeban Ona Libanos shelter, the Adi Qanza shelter, and the Ba'atti Abba Keisi shelter. We will describe these one by one.

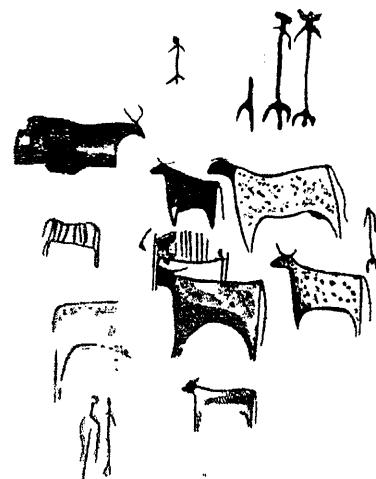


Fig. 1. Sollum Ba'atti (Mai Aini): bovids and strongly schematized men of Iberian type, painted in red.

1. The Sollum Ba'atti shelter (FRONTISPICE; PL. XIII; FIG. 1)

This site is on the right bank of the river Mareb and less than a kilometre from the river itself. The paintings cover the rock surface for an area of 18 m. wide by 2 to 3 m. high. This is unquestionably one of the most important sites in the Akkele Guzai area. There are very obvious superimpositions of figures, but it does not seem to me that we can distinguish different phases of art separated from one another in time. On the contrary, all the paintings, and there are several hundred of them, appear, as far as one can judge from technique, style, and state of preservation, to

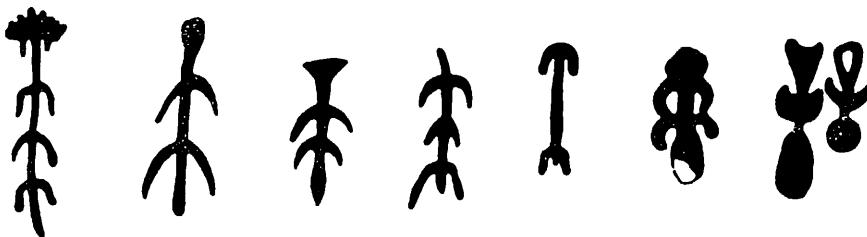


Fig. 2. Various human schematizations of the cave art of the Iberian Peninsula.

belong to the same cultural and chronological phase; and this is also true of most of the Akkele Guzai caves.

The subjects represented in the great Sollum Ba'atti shelter consist almost exclusively of bovid and human figures; the human figures are very highly conventionalized. In addition there are a few representations of what seem most probably to be antelopes or goats. The

constantly repeated features are the rectangular body shape, the appearance of one leg only of each pair—and that ending in a point, and the belly shown by a concave line. This formula is well known in many aspects of schematic primitive art from many places and periods. The human figures are particularly interesting; they are all schematized and in a way which strikingly reminds one of the

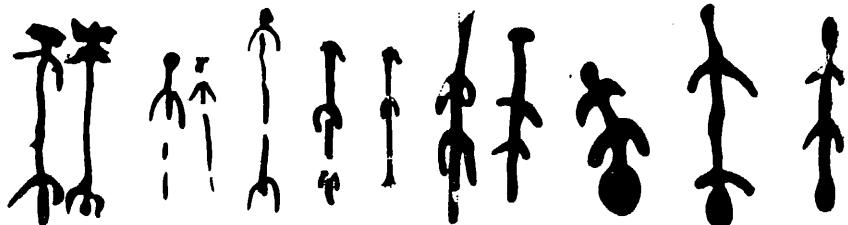


Fig. 3. Various human schematizations from Sollum Ba'atti (Mai Aini).

technique of this painting is that of a continuous line-profile (either dotted or lined inside), or fully coloured. The colours used are various shades of ochre from yellow to dark red, but occasionally violet. I do not believe that it is possible to establish any sequence in which the colours were used; but then, this is not surprising since the superimpositions existing on the walls of Sollum Ba'atti do not appear to show any stylistic differences.

The style in which the animals are painted is rather severe, rigid, and schematic. The

human figures of post-Palaeolithic prehistoric art in Europe. One thinks at once of the East Spanish rock-shelter art of the Mesolithic, and of the post-Mesolithic art (sometimes referred to as Spanish Art Group III) of the Iberian peninsula (FIG. 2) [7].

A series of the principal types is reproduced here which, I think, shows that the undoubtedly similarities overstep the limits of what might be described as a generic and casual convergence, and assume the aspect, in certain cases, of a real identity of form (FIG. 3). Naturally,

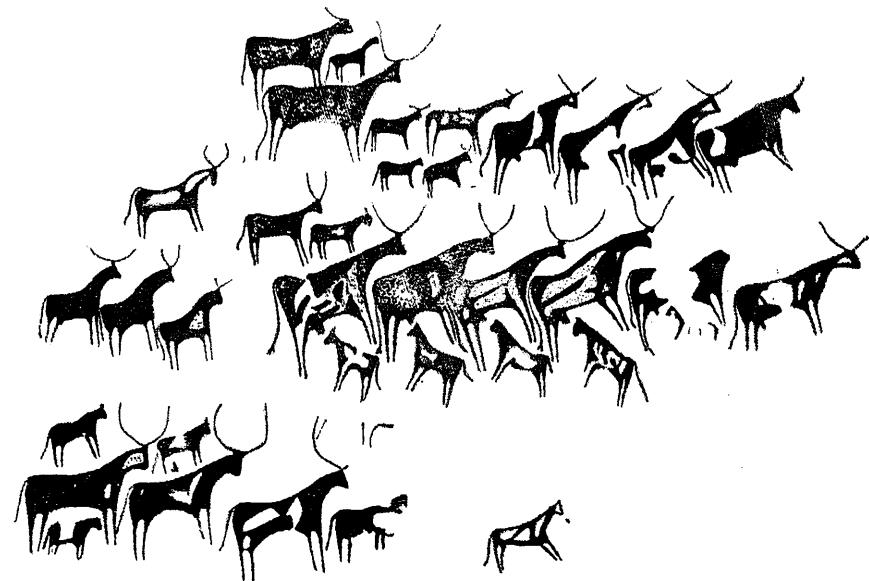


Fig. 4. Ba'atti Sollum (Mai Aini): a detail of the great frieze of cows painted in red (see also Pl. XIV).

at the moment, being cautious, we do not venture to draw any conclusion from this fact. A group of stylized human figures, converging like rays around a cow, are of very particular interest: at first sight they appear to represent dented spears aimed at the animal (FRONTISPICE).

Animal figures, identical with those of Sollum Ba'atti, and also accompanied by schematized human figures, are to be found in the nearby shelter of Mesbar Guebi, about two kilometres from Sollum Ba'atti, as the crow flies. This site is also on the right bank of the Mareb. Here, as at Sollum Ba'atti, are bovids bearing a circular sign on the thigh, and the visible representation of the bowels. The signs may perhaps represent owners' marks.

It should be said that in this area, rock-shelters with naturalistic and schematic paintings are very common.

2. *The Ba'atti Sollum shelter (Pl. XIV; FIG. 4)*
This large rock-shelter is situated near Ghenzabo between Senafe and Mai Aini, and about thirty kilometres from Mai Aini. On the cliff face which dominates the rock-shelter are long series of representations of cows and calves extending for dozens of metres. This is the only subject represented in this site. The figures are perfect in form and are painted with what can only be described as almost calligraphic technique in shades varying from dark red to bright orange. Red is the commonest colour. The spotted hide is represented by irregular reserved or finely dotted areas. The animals' horns are thinly drawn and widely arched: the legs are thin but all four of them are shown in good perspective. The udders are carefully portrayed, and so are the long thin tails which end, in many cases, in a tuft of hair.



Fig. 5. Zeban Ona Libanos (Mai Aini): men of 'Bushman' style armed with spears and shields or playing lyres. The tallest figure is painted in black with slight red outline, the others are in red.

This style of painting animals reminds one of the bovids of Ain Doua and Kakur Talah in Gebel Auenat in the Libyan desert, although, it must be admitted, the Ba'atti Sollum animal figures show more delicate brush-work and a more accurate drawing of the profile. Indeed these animal figures are among the most beautiful—and probably the oldest—figures which I have seen in the Akkele Guzai.

3. *The Zeban Ona Libanos shelter (FIG. 5)*

On the wall of this small shelter there is to be seen a group of human figures, and some animal figures, which present a very clear affinity in style with the rock paintings of both north and south Africa. We have already referred to the presence of 'Bushman' style men with triangular bodies, slim waists and wide hips; they are armed with great spears and oval shields; the head is small, sometimes covered with thick hair, but sometimes shaped like a hook—always the neck is long and thin. These figures are in red or black; the great warrior in the centre of the upper group shown in FIG. 5 has some parts outlined in red. In the same group is a man shown playing some form of cithern. Other similar figures, not so well drawn and more rigid in appearance, are to be found in the lower part of the same wall, where there is also a warrior armed with a round, ray-decorated shield, reminding one of the present-day Ethiopian shield. There is also a man holding a kind of cithern, and below a milking scene: in this scene the figures are coarser than the others and may well be later in date, as the much fresher aspect of the colour might also lead us to believe.

4. *Adi Qanza rock shelter (PLS. XV, XVI)*

This site is only a few miles from Mai Aini, in the area which lies to the left of the river Mareb. The ceiling of this small rock-shelter is covered with many figures painted in red ochre—in a few cases filled in with white; they are all remarkably fresh in appearance (PLS. XV, XVI). Here we are dealing with a less practised art and it may most probably be ascribed to a relatively later period than that of the previous three sites. Among the most



Fig. 6. Ba'atti Abba Keisi (Mai Aini): strongly schematized bovids.

remarkable human figures, here is one bearing a spear with a great leaf-shaped point reminiscent in some ways of the figures from Zeban Ona Libanos. There is also here another bi-triangular or 'hour-glass' figure. Many of the paintings are superimposed, but it is very difficult to establish any correlation between superimposition and stylistic changes.

In the middle of the main series in this shelter there is prominently represented a bovid: its dotted body with forelegs together, and hindlegs separated at the tip, reminds one of the Harar paintings. The presence in this series of figures of humped bovids reminds us of the time when zebras were introduced into East Africa.

5. *Ba'atti Abba Keisi (FIG. 6)*

This cave is to the east of the river Mareb and contains very clear painted figures and graffiti. They are all schematic and it is highly interesting to compare them with the schematized art known from European prehistory. Schematic representations of bovids seen from above are reduced to a single vertical segment for the body, one or two transversal segments for the legs, another smaller transversal segment at the extremity of the body for ears, and two large arched or snake-like horns (FIG. 6). This schematic representation reminds one of the paintings and engravings at Monte Bego in the Alpes-Maritimes.

Other schematized figures which can be paralleled in prehistoric contexts in Europe include half-circles, and half-ovals crossed by a line and divided into two segments. These

figures also occur in the Ba'atti Abba Keisi rock-shelter. In European prehistory these figures are interpreted as schematic versions of the human body.

NOTES

[1] H. Breuil, 'Peintures rupestres préhistoriques du Harrar (Abyssinie)', *L'Anthropologie*, xiv, 5-6, 1934, 473-83.

[2] J. D. Clark, *The Prehistoric Cultures of the Horn of Africa* (Cambridge, 1954), 298-300.

[3] A. Vigliardi-Micheli, 'Le pitture rupestri di Carora (Nord-Eritrea)', *Revista di Scienze Preistoriche*, xi, 1956, 193-210.

[4] A. Mordini, 'Un riparo sotto roccia con pitture rupestri dell'Ambo Focadà (Eritrea)', *Rassegna di Studi Etiopici*, anno 1, no. 1, 1941.

[5] G. Dainelli and O. Marinelli, *Risultati scientifici di un viaggio nella Colonia Eritrea* (Florence,

1912); J. B. Coulbeaux, *Histoire politique et religieuse de l'Abyssinie*, iii (Paris, 1929).

[6] V. Franchini, articles in *Rassegna di studi Etiopici*, x, 1951, 122-3; xi, 1952, 47-8; idem., xii, 1953, 5-28; *Bollettino dell'Istituto di Studi Etiopici*, Asmara, ii, 1957, 1-12; *Atti del Convegno Internazionale di Studi Etiopici* (Roma, 1959), 285-9.

[7] R. Graziosi, 'Figure rupestri schematiche dell'Acciè Guzai (Etiopia)', *Atti de VI Congresso Internazionale delle Scienze Preistoriche e Proto-storiche* (Roma, 1962).

Book Chronicle

We include here books which have been received for review, or books of importance not received for review, of which we have recently been informed. We welcome information about books, particularly in languages other than English and American, of interest to readers of ANTIQUITY. The listing of a book in this chronicle does not preclude its review in ANTIQUITY.

The Industrial Archaeology of County Down by E. R. R. Green. Belfast: Her Majesty's Stationery Office, 1963. 99 pp., 3 figs., 4 maps, 33 pls. 25s.

Celtic Civilisation and Its Heritage by Jan Filip. Prague: Publishing House of the Czechoslovak Academy of Sciences and ARTIA, 1963. 215 pp., 40 pls., 52 figs. 8s. 6d. A translation of the original Czech book which appeared in 1960, in the series *New Horizons*, the popular science series of the Czechoslovak Academy of Sciences.

Ancient Iraq by Georges Roux. London: George Allen and Unwin, 1964. 431 pp., 33 pls. (2 in colour), 5 maps, 8 chronological tables. 50s. A revised version, substantially enlarged and entirely rewritten, of a series of articles which appeared between September 1956 and January 1960 in *Iraq Petroleum*.

Prehistoric Technology by S. A. Semenov. Subtitled 'An Experimental Study of the oldest tools and artifacts from traces of manufacture and wear'. London: Cory, Adams and Mackay, 1964. 211 pp., 105 diagrams and photographs. 63s. A translation by M. W. Thompson of a book originally published in Russian in 1957. In a review of the Russian edition, E. Neustupny wrote: 'Semenov's book will certainly become indispensable for all those who are deeply interested in the problems of the Stone Age. He has made the first step and we now should follow him by checking his methods on masses of finds from different countries' (ANTIQUITY, 1961, 161).

Artifacts: An Introduction to Early Materials and Technology by Henry Hodges. London: John Baker, 1964. 248 pp., 51 figs. 50s.

[continued on p. 102]

Zimbabwe, All Things Considered

by GERTRUDE CATON-THOMPSON

Dr Caton-Thompson excavated at Zimbabwe in 1929 on the occasion of the British Association's visit to South Africa. She wrote an article based on her report to the British Association in the third volume of this journal (ANTIQUITY, 1929, 424) and in 1931 published *The Zimbabwe Culture*. Five years ago she reviewed in these pages B. G. Paver's *Zimbabwe Cavalcade* (ANTIQUITY, 1958, 199), and here, in this review article, discusses Zimbabwe, a Rhodesian Mystery, a new book by Roger Summers (London, Nelson: 1963, 115 pp., 17 photographs, 3 plans. 21s.). The account of the Zimbabwe excavations, 1958 (to which Dr Caton-Thompson refers), by Summers, Robinson and Whitty, was published in 1961 as an Occasional Paper of the National Museum of Southern Rhodesia and reviewed here by Professor Desmond Clark (ANTIQUITY, 1963, 76).

A BOOK slender in size but rich in content. Certainly it should be read by Europeans and Africans who are interested in the historic problems of Zimbabwe ruins with or without a mystery attached, yet have neither time or training to tackle the detailed publication of the 1958 excavations by Summers and his two colleagues, which appeared in December 1961 as an *Occasional Paper* (vol. 3) of the National Museum of Southern Rhodesia, and is, in the main, a concentrated and masterly exercise in stratigraphy.

The first chapters of this more generalized book are devoted to brief notices of the earlier explorers of Zimbabwe, beginning with Adam Render in 1868. Next come, at the turn of the century, the first and ominous excavations and writings of T. Bent, R. H. Hall and W. Neal, his associate. To F. P. Mennell, a geologist, is awarded the palm for being the first to approach, in 1903, the Zimbabwe problem in a scientific way, and this is also true of Franklin White, an engineer, and Willoughby, an adventurer. In this heterogeneous procession a firm belief in

Zimbabwe's great antiquity and foreign origin was the only common bond. Figuratively speaking, their conviction had created, out of the famous Zimbabwe soapstone bird, a phoenix, which arose in flame and wrath to attack the iconoclast MacIver in 1905 and myself, not less, in 1929. It remains to be seen if the bird, transmitting itself down the generations, is still alive. Has this book wrung its neck? The author's handling throughout is tolerant and fair to all phoenix devotees; it is charitable to some.

When, in 1947, Roger Summers, fresh from studies under Gordon Childe and Zeuner, arrived in Southern Rhodesia as Keeper of Antiquities at the National Museum in Bulawayo, a new era began in the country's Iron Age archaeology. In the same year Keith R. Robinson was appointed Inspector of Monuments. The convergence in time and space of these two able, energetic personalities has since transformed knowledge of Rhodesian protohistory in general and of its major monument, Zimbabwe, in particular.