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AFRICA'S VANISHING ART

The Rock Paintings of Tanzania

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Illustrations

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The Paintings - their Styles and Subjects

In the descriptions of the paintings in subsequent chapters, we have omitted the more incomplete and obscure figures, unless they are unusual or they seem to be of particular stylistic significance. At sites where the paintings cover very large rock surfaces they have, of necessity, been divided into separate illustrations for reproduction, otherwise the figures would have become too small to be recognizable.

To the inexperienced eye a painted site can appear as a jumble of different figures, difficult to distinguish from one another. So, to enable readers to follow our descriptions of the illustrations wherever possible, we have begun with the figures at the top left and moved horizontally across the painting from left to right. When the paintings are close-packed or so many are superimposed that this becomes impossible, as on the large rock face at Cheke 3, we have selected a prominent figure which can be readily identified, and related others to it.

We have tried to be as factual as possible in our descriptions and interpretations and have given our own views, but we realize that these may not always be correct. When describing complete figures and recognizable animals we feel fairly confident, but with scenes where it is difficult to understand what is taking place the interpretations will of course be more uncertain. When the figures are incomplete or appear as symbols, as in the case of the 'suns', we can only make tentative suggestions.

In the final chapter we have invoked the art of the Bushmen of southern Africa for comparison since the meaning of some of their paintings is known. Moreover, the conceptual thought of any hunter-gatherers must be closer to that of the Late Stone Age people who painted the Tanzanian pictures than ours can ever be. The name Bushman is used throughout this book in preference to the name San. This is not intended in any derogatory sense: quite the contrary. We have followed Patricia Vinnicombe and George Silberbauer in our choice since, like them, we prefer the more generalized term.

Methods of reproduction

A number of paintings, for example the series high in the main cave at Kolo, were beyond reach from the present floor level and using ladders, even with padded ends, entailed the risk of damaging the rock face. In addition, standing for long hours on the rungs of a ladder, holding the necessary equipment and tracing the paintings also proved awkward and exceedingly tiring. We solved the problem by building a platform of light-weight aluminium poles and timber; this could be adjusted to any height and provided a stable working surface, firmly supported on the uneven floors of the rock shelters.

It is appropriate to mention briefly the methods of recording the paintings that we evolved. Since our budget was extremely limited we used sheets of cellophane for tracing, rather than the more expensive but more durable polythene. We fastened these to the rock face with adhesive tape, which we also used to join the sheets together when working on the large painted surfaces. To trace the paintings we used fine paint brushes and glass inks of

The bodies of animals are nearly always drawn in profile, but the ears, horns of antelopes and tusks of elephants and pigs are shown as though the head were partially turned towards the artist. Four legs are nearly always depicted, either separately or as pairs, and when the fore and hind limbs are shown in pairs, each pair is divided by a single line. We found only five instances of figures painted in perspective: a group of antelopes seen from the front, at Pahi 63; two foreshortened elephants and a long procession of small bowmen who diminish in size as they move into the distance, at Kisese 2; and a frieze of people coming towards the artist at Kulo 1.

Superimposed paintings are common; as the earlier figures faded new ones were added by artists who were either unaware or unconcerned about those painted previously. When these in turn faded, still more were added. In some cases it is possible to work out the order of the paintings. Although the numerous figures visible today are all faded, as each was painted it must have stood out from the rest. As a result of this practice, a number of rock faces have many figures superimposed on each other. Moreover, as well as even the most faded paintings now visible, in many of the rock shelters the whole face is now coloured red, the stain left by generations of long-vanished paintings.

Sequence of paintings

We first established a sequence of styles in 1935, based largely on the paintings at Kisese 1 and 2. In general it still holds good for these sites, although in part it was not confirmed by our subsequent work. However, before a definitive sequence can be established for all the Kondoa paintings it will be necessary to study a larger region than was possible in 1935. We worked within only a small area and do not know whether the sequence there is local or whether the characteristic features of different styles can be applied generally throughout the Tanzanian paintings. But it seems likely that the different fashions of painting followed the same general sequence in the whole region.

In *Stone Age Africa*, Louis listed a sequence of thirteen styles of painting which was based on our work in 1935. This list was later reprinted in H. A. Fosbrooke's pamphlet *Tanganyika Rock Paintings*. As a result of our work in 1951, we were able to make a more detailed assessment of the sequence. In spite of the many additional rock shelters that we studied, Kisese 1 was still the site with the greatest number of superimposed styles. Although not every style is represented, so that in a few cases we had to use examples from other sites, it forms the basis for the following sequence, beginning with the earliest:

1. Black figures in thick outline, rather poorly drawn. For example, a black elephant at Cheke 3 (plate 4).
2. Faded brownish-red finger-tip paintings such as the two groups of stylized human figures (illus. page 99) and the unidentifiable spotted animal at Kisese 1 (plate 51).



Three small hunters confront three antelopes that give a vivid impression of sensing danger. They are shown uniquely face-on, in perspective. Below is a tall figure carrying a staff and wearing long, looped sleeves (Pahi 63).



3. Superimposed people and animals (Kiese 2)

A good example of superimposed paintings is on an isolated panel to the right of the main rock face at Kiese 2. The earliest paintings are two groups of faded brown humans. The group of four people on the left is very lively; a fifth figure is lower down. All five are more naturalistic and in better proportion than most paintings of humans. The group to the right consists of five tall figures facing left; some are incomplete, and two carry short bows.

Painted over the first group of humans are the head and forequarters of a white *Thomomys*; both ears are shown with delicately drawn fringes. This painting seems to have been added

to an earlier drawing of the body and hind-quarters of another animal in thinner outline. Later still, a red outline *kudu* was drawn over both the earlier paintings.

Overlying the group of faded humans on the right is an outline eland whose dewlap, mane and hair beneath the neck are emphasized. Over the eland are groups of curved dotted lines, while to the right is a streaky animal with an exceptionally elongated body.

Two full-red, long, vertical lines with Y-shaped tops are clearly more recent than the other paintings described above. *Length of eland, see in fig. 101.*

Ostriches and a pair of white rhinoceroses in style 1, the first period of outline painting (Kisese 1).



3. Naturalistic paintings in fine outline executed in free-flowing lines with great appreciation of form. The courting white rhinoceroses and the ostriches at Kisese 1 (*above*) are good examples.
4. Animals in red outline infilled with yellow wash, most often used when depicting friezes of eland as at Pahi 40 and Cheke 3 (plates 6 and 40). This may be an adaptation of Style 3. The fact that at Cheke there are two such friezes, one superimposed on the other, suggests that this style of painting may have been in fashion for a considerable period.
5. Naturalistic animals in full red such as the herd of antelopes (possibly eland) at Kisese 1 (plate 51). These should not be confused with other more stylized animals in full red which we cannot fit into the overall sequence.
6. Naturalistic strenky style. The herd of hartebeest at Kinyasi 2, in which the infilling lines have been used to portray the contours of the antelope's bodies are a particularly fine example (plate 38). This was a period of great artistic ability, when animals were painted in different attitudes and not merely in profile.
7. Stiff, wooden animals in rather thick, brick-red outline, often without tails. Three giraffes at Kisese 1 (plate 51) and another at Pahi 1 (plate 12) illustrate this style.
8. Crude daubs in white, black and red. A few depict game animals like those at Pahi 1 and 19 (plates 7 and 22), but many are merely symbols of various kinds: hands, lines of dots, rectangles, circles etc.
9. Representations of humped cattle and also of symbols in both black and white pigment, some of the latter may represent cattle brands (illus. pages 124-125).



A streaky-style hartebeest in an unusual, naturalistic pose, perhaps licking its shoulder (Kinyasi 2).

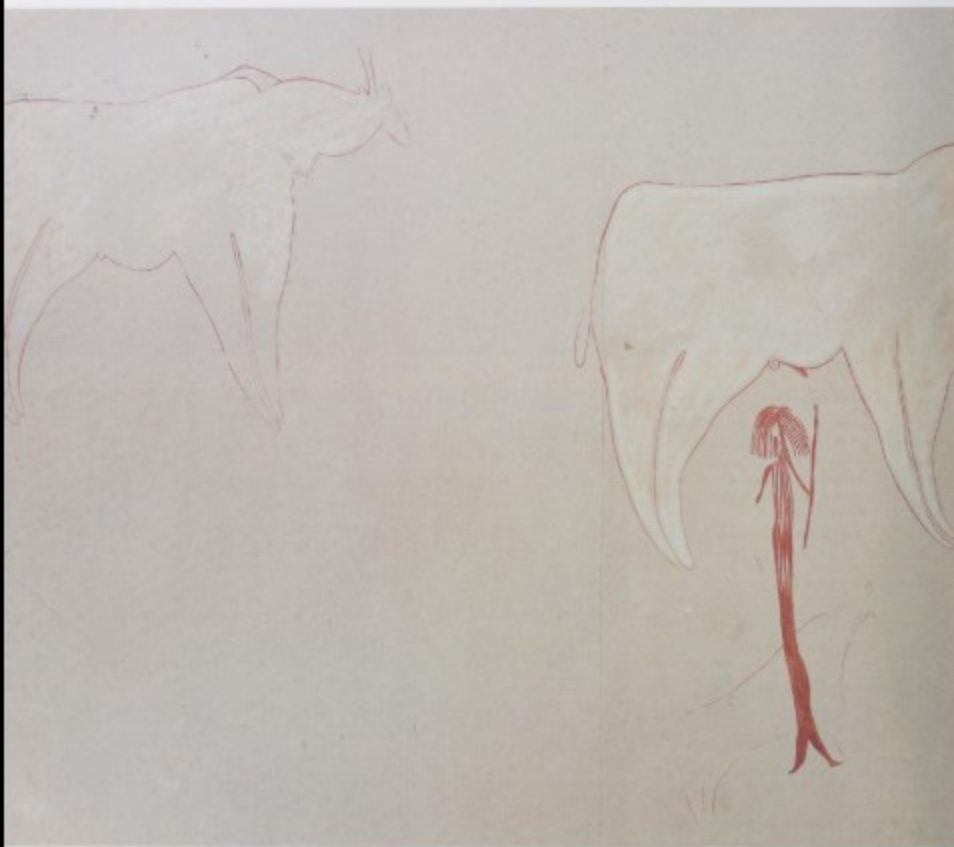
6. Frieze of eland (Pab 40)

The finest example of style 4 animals, in red outline infilled with yellow wash, is this frieze of four male eland. Although their heads are disproportionately small, the dewlaps and sex organs are carefully shown and the two leading animals have hair from their shoulders to halfway along their back, drawn with short strokes.

In the centre of the panel, below the eland frieze, is a tall, elongated human with long hair hanging down on either side of the head, carrying a spear or staff. To its right are three smaller humans, one of whom is shown with a penis and is carrying a bow. Nearby there are also outline drawings of a small eland and an indeter-

minate antelope. Further right is a complex of fine lines which is the earliest painting on the panel and must antedate the others by a considerable period of time, because it was already covered by a siliceous film when the eland frieze was painted.

Lower down there is a very crude, recent white daub of an indeterminate animal painted





An early streaky-style hyena (Cheke 3).

We have tracings of fifty-five carnivores, excluding the twenty-one figures now recognized as domestic dogs. Many cannot be identified with certainty. The most common are lions and hyenas; there is one leopard and at least two cheetah. At Cheke 3 there are also two quite remarkable yellow outline drawings, probably lions, which are totally stylized and display great sophistication. Carnivores are usually shown individually, but at Musia six hyenas are shown in single file, probably a group setting out to foray.

Elephants are relatively common and were depicted in every style except yellow wash. Some are very large, as at the site at Kisese 5 where there is an extraordinarily well-proportioned elephant measuring eight feet (2.5 m) in length. Trunks are shown in various positions and a number of short, parallel lines are often drawn across them to portray wrinkles. Ears and tusks are given prominence.

The characteristics of the black and white rhinoceroses are usually clearly recognizable. The two species are depicted in almost equal numbers, but there are also a few paintings in which the identification is uncertain. As usual, the essential features of the two species have been emphasized: the white rhino is shown with a long square head, square upper lip and generally with a hump, while the typical silhouette of a black rhinoceros head is often drawn with a single curved line from the tip of the front horn to the angle of the lower jaw.

Zebra are readily recognized because their body proportions are so well conveyed, even when their stripes are not shown. They are drawn both in outline and with infilling lines; the infilling lines convey the zebra body markings, unlike those of other animals painted in this style in which the lines are used to emphasize anatomy. It is probably no coincidence that two streaky-style zebras are painted in white, the only known instances where white has been used in this style. Against the dark background of the rock this gives a most effective representation of the zebra's black-and-white body stripes.



A zebra with infilling lines showing body markings (Pohl 54).



Three dancing women. The left-hand figure is holding clappers, and the central figure appears to be singing (Kwa Mtea 1).



An unusual painting at Kinyasi 2, possibly a flat-roofed hut.



Some sort of snare or perhaps a coral? (Mancisa 1).

Several figures wear some form of decoration such as anklets, knee ornaments, bracelets, and earrings, as well as elaborate and varied head-dresses and hairstyles. The size of the head is often exaggerated, suggesting that the hair was worn long. Plumes or short spikes, perhaps representing plaited hair, are often seen on the top of the head.

Activities of men and women

Men and women are depicted in various activities which we discuss in the final chapter. They are shown either standing or walking and seldom in other postures, except in some dance scenes and celebrations when they are depicted in a wide variety of different attitudes: on all-fours, upside-down doing handstands, on tiptoe, running and jumping.

There are many instances of men carrying bows and arrows, but composite hunting scenes are rare. Women are sometimes seen carrying things, for example, at Kisese 2 two women are shown carrying bags or baskets, and at Kolo 7 (plate 20), a woman is shown with a tall container on her head. The only other instance of people carrying loads on their heads is at Kolo 2 (plate 19) where three figures are shown with heaped-up trays or bundles.

A number of figures suggest that music played an important part in the lives of both men and women. Two of the three dancing women at Kwa Mtea are carrying what is probably some form of clapper. One of these women has lines issuing from her mouth. We were puzzling over these, which are also shown on a tall figure at Chungai, until we noticed that they were the same as some coming from the end of a musician's pipe at Pahi 27 (plate 26). It now seems that the lines indicate musical notes, suggesting that the person is singing or playing an instrument.

Representation of huts

We traced four figures which may be huts, three at one site, Kinyasi 2, and one at Kwa Mtea. Two at Kinyasi have rounded roofs and resemble grass huts, and one is like the former square, flat-roofed houses of Wambulu and Wambugwe tribes who live just to the north. This type of dwelling is very unusual in Africa, but was originally more common and has been found in Iron Age sites in Kenya.

Representations of traps, snares and corrals

Traps are rarely depicted in the paintings, but there are two clear examples of the circular, spiked traps still used in Africa today. These consist of a circle of long thorns or pointed sticks placed over a hole in the ground, and attached to a weight such as a log. The trap is sprung when the animal treads on it, and the thorns immediately snap inwards around its foot and it is tethered to the log. In both paintings the thorns are pointing outwards. In one, an elephant is about to tread in the unsprung trap (plate 34), whereas in the second, the trap encircles the hind feet of an antelope (plate 14). A crude painting at Pahi 27 shows a



A crudely drawn *Boar* in a trap. The meaning of the feathered object protruding from its rear is unknown (Pahi 27).

Boar with nine concentric dotted circles around its hind legs; this is probably another example of a trap. At Pahi 78 (illus. page 73) a long, single line with loops along one side may represent a series of snares, while an oblong figure at Kinyasi 2 and another similar one at Munenia (illus. page 45) also have loops; we can only guess that it too may be some sort of snare, or possibly corrals.

Trees

We have had difficulty in identifying with certainty a number of puzzling figures (illus. opposite), but taking everything into consideration, it seems likely that they are stylized *Euphorbia candelabrum* trees which are common on the rocky slopes of the hillsides in the Kondou area. These trees are characterized by short, stout trunks, sometimes divided and a crowded mass of candelabra-like branches. The sap is a milky latex which gushes out if the branches are broken. The trees are usually shown with flat tops, the sides curve downwards and inwards towards the trunk, and the branches are often represented by close-packed vertical lines. In several paintings, more realistic than the majority, the branches on the outside are curved. The trunks, which are occasionally double, are short and rather thick, tapering at the base, either infilled with full colour or in outline. In some figures there is a small projection extending downwards from the branches on either side of the trunk and there are often groups of lines issuing from one side which are difficult to interpret. We discuss possible explanations in Chapter 7.

There are four paintings which we believe to be palm trees and they appear to represent wild date and borassus palms. The wild date is characterized by long, drooping fronds and we only saw paintings of them at Chora. One of these was naturalistic, but unfortunately it was out of reach on the ceiling and we were unable to trace it. However, it helped us to interpret three other very stylized figures which we believe to be palm trees. A group of women painted at Munenia Chungai wear what appear to be palm fronds or some other leafy branches on their heads and at their waists.

The impression given by the living borassus palm, when it is seen silhouetted against the sky, is of a circular mass of foliage, the spiky leaves giving a fringed appearance on the circumference. A painting at Munenia and another at Pahi, although stylized, emphasize the essential characteristics of the borassus.

Representations of tracks and hands

At a number of different sites tracks are shown in sequential groups of two or three parallel short strokes, usually depicted in lines, sometimes straight and sometimes irregular. While it is fairly clear that the double strokes represent cloven hooves, the groups of three or four short lines are capable of several interpretations. At Chêke 3 (plate 41) such lines encircle a young elephant which is the central figure of a dance. Here, they may represent the edge



12. A woman, an eland, giraffes, a **Thomomys** and three hands (Pahi 1)

The tall woman is painted in thick red outline. She has short arms, a breast, a round head infilled with vertical lines and some transverse lines across her body. To the right is a complex of superimposed animal paintings. The earliest is a very small running animal in streaky style. Over this there is an eland in yellow wash and red outline and then over all these figures, a giraffe in brick-red outline.

This is one of the four sites where human hands are depicted. The three here, each with only four fingers, are painted in full red. One is overlain by the neck of the yellow wash eland, and two by a fine outline drawing of a **Thomomys** facing left. Further right is a cruciform sun in thick red lines, and part of the neck of a second yellow-wash eland which is overlain by a small

streaky-style antelope with backward-turned head. A six-pronged object to the right of the panels may possibly be a plumed head-dress. The tall woman is slightly lower down on the rock face, but we have altered her position so that her entire figure can be shown.

Height of woman, 45 in (114 cm).



A hand infilled with parallel lines (Isolo 1).

3. The Kolo Sites

There are ten sites in the Kolo area, all on a steep hill overlooking the plateau east of Kolo village. We traced the paintings at seven sites but reproductions from only four sites are illustrated.

Kolo 1, or to give it its local name *Mungoni wa Kolo*, is a shallow cave rather than a rock shelter, near the top of the hill. It is the most impressive of the Kolo sites and it was here that we began our work in 1951. The paintings were spread over a much larger area than usual, and consequently there were shorter sequences of superpositions than at sites where a more limited surface was available and where the rock face was painted over again and again. We recorded over one hundred and fifty paintings on the main rock face in the cave and in an extension to the right, but we only traced the more important examples, some of which are reproduced here.

Kolo 2 is a small rock shelter to the north of Kolo 1 and slightly lower down the hill. We recorded thirty-five paintings.

An anthropomorphic figure, perhaps a human dressed in a skin (Kolo 2).



Kolo 5 was one of the first sites we traced after setting up our camp and while we were still perfecting our recording and tracing techniques. Thus the reproductions were rather poor and only a few of the hundred or so paintings recorded are suitable for reproduction.

Kolo 7 is a small shelter in which the paintings are all at an unusually low level, just above the ground. There is a delightful scene with about twenty well-preserved paintings of humans and animals.

Vandalism is a growing problem and the Antiquities Department of Tanzania has erected pig-wire enclosures around most of the major sites, such as Kolo 1 shown here, in an endeavour to protect the paintings.

13. (above) Family of elephants and trio of Kolo humans (Kolo 1)

High up on the left-hand side of the main rock face at Kolo 1 are four elephants, depicted in teange red. Three are well preserved, but the fourth is very incomplete. Two have tusks shown above and below the trunk; ears are only shown on the smallest, which appears to be a baby. Above the elephants is a small, streaky-style antelope, possibly an eland.

To the right of the elephants are three Kolo-style humans. This is the first site where we noticed this distinctive method of depicting people. Moreover, the same three individuals

are represented again at the nearby Kolo 2 shelter, where they are prone and apparently captive (page 42). At both sites, all three figures have the same long slender bodies, thin arms, long fingers, feet with spurs, and long feline tails. But it is the striking similarity in detail of each of the figures' head-dresses which convinced us that these were in fact paintings of the same three individuals.

Also on this panel are eleven faded suns, drawn in a variety of styles.
Length of top elephant, 35 in (88 cm).

14. (below) Couple holding hands and trapped animal (Kolo 1)

On the extreme left of this group of paintings at Kolo 1, there is a sun and an indecipherable rectangular figure with red lines. A little to the right is a naturalistic pig, probably a warthog, outlined in orange. Its tusks are shown full face, but as usual, the body is in profile. Beneath it is a small indistinct human. The pig is facing a pair of tall, round-headed humans, holding hands. The figure on the right is wearing two plumes in its hair. This whole group overlies six suns.

To the right of the two tall humans is an eland, well-drawn in outline, a spotted giraffe whose head has been lost, and a small streaky-style antelope. Further right still are an elephant and a *Chamaeleo* in outline, and a full-red eland. Both the elephant's tusks are shown, one above and one below the trunk. The tip of the trunk is drawn with short, dashed lines, a technique generally used to depict hair, but since elephants' trunks are not noticeably hairy, these lines may represent a tuft of grass or a branch with leaves. It reminds me of occasions when I have seen elephants walking along, absently holding tufts of grass or branches in their trunks.

Below this group is a small, indeterminate outline animal; its head is missing and the hind

feet are in a trap with radiating spikes. These figures overlie the head and trunk of a reclining faded human.

On this panel there is also a large bag-like figure, superimposed in white chalk. It has been drawn very recently indeed and may have been scrawled by herd boys.

Height of right-hand human, 24 in (60 cm).



A dispirited-looking animal in streaky-style (Kolo 1).

The Sites around Pahi

After we had finished working at Kolo we moved to the camp site beneath the wild fig trees at Pahi. From there we traced the Pahi sites as well as those further east along the escarpment at Kundusi and in the Kinyasi Valley.

The Pahi sites

We recorded a total of seventy-eight Pahi sites, all scattered along the lower part of the promontory, and discovered some very fine paintings. With the exception of Pahi 27, many were rather small insignificant sites and a number have only recent white daubs; those at Pahi 19 are the only ones reproduced here. At two of the sites, Pahi 1 and 15, we found a bowl carved into the rock beside the paintings. The bowls were stained red and had clearly been used for mixing paint. Only the more significant sites are described here.

Pahi 27 is the largest Pahi site and contains a number of separate groups of paintings, of which we recorded over a hundred. All those described were on the ceiling with the exception of the trussed **Dinocroton** (illus. page 65) which is on the rock face to the left of the entrance. Three unusual figures are unique to this site: a crescent moon and two crocodiles.

Pahi 39 is a low rock shelter in which the ceiling and walls are blackened by smoke; it appears to have been used frequently within recent times for meat feasts. Except on the extreme right of the shelter, all the early paintings are now obscured by the smoke and by recent crude and stylized white and black paintings.

Pahi 40 was one of the shelters we excavated; a trench was dug to a total depth of ten feet (3 m). Some Late Stone Age artefacts were found, but the results were disappointing.

Pahi 63 has some unusual paintings, including birds and full-face antelopes (illus. page 28).

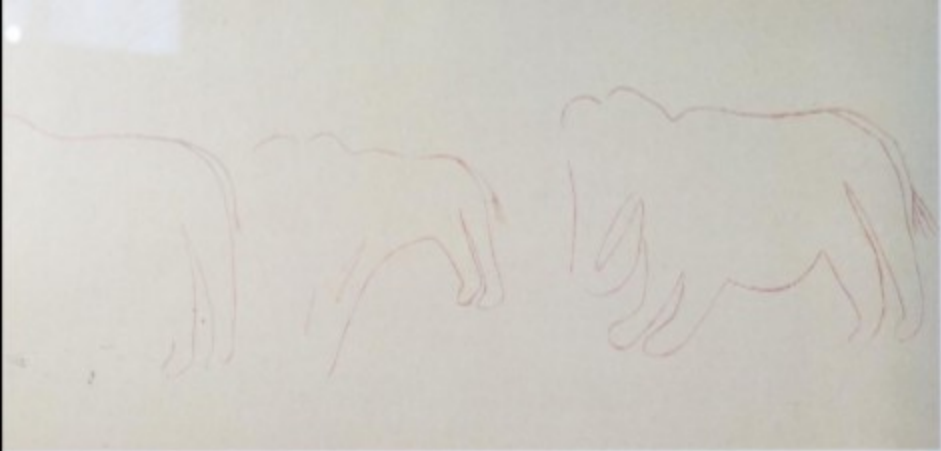
The Kundusi sites

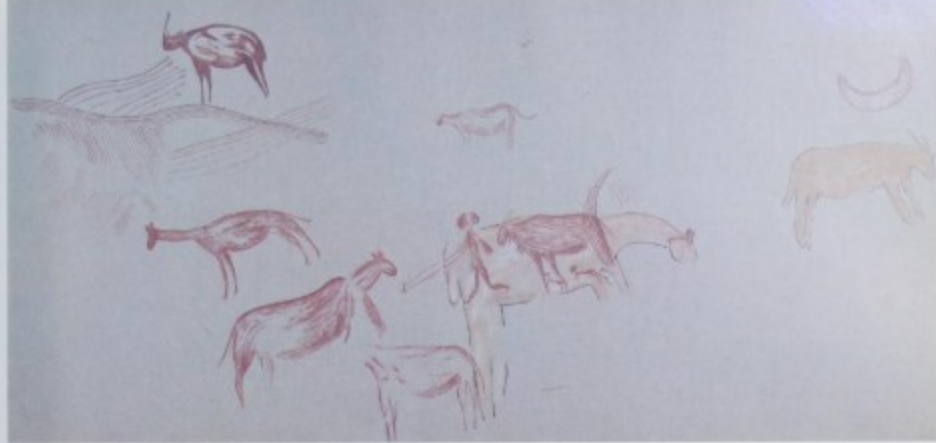
Ten small, painted rock shelters were recorded at Kundusi, as well as one large vertical rock face, Kundusi 11, on which only vestiges of paint now remain. Paintings from two sites only, Kundusi 2 and Kundusi 10, are illustrated here in colour. The former is a small rock shelter with paintings on a vertical face protected by a slight overhang.

The Kinyasi Valley sites

We were able to record nineteen sites in the Kinyasi Valley most of which had only indecipherable paintings. Rumours reached us that there was another painted rock shelter, larger and with more paintings than those we saw, but the local people were unwilling to show it to us. A large number of snakes are depicted at the Kinyasi sites.

Kinyasi 2 is the largest rock shelter we were able to find in the valley. It is very exposed and several of the paintings are now incomplete.





21. (opposite above) "Barbar" elephants (Pahi 12)

Among the figures recorded at Pahi 12 is this frieze of three outline elephants, which reminded us immediately of de Brumhoff's "Barbar" elephants. The heads and forequarters of the two leading animals are not preserved but the third

is complete; no trunks are shown, but its trunk is recurved up to the mouth. On all three elephants the bristles on their tails have been drawn with great care.

Length of right-hand elephant, 15½ in (42 cm).



22. (left) Frieze of white daubs of elephant, giraffe, boumen and a dog (Pahi 19)

Of the many late white daubs seen at Pahi sites, this frieze is rather more life-like than the majority. It depicts eleven animals, all facing right, and associated with them, four stylized boumen. At the centre of the scene there is a small animal with prick ears and wide open mouth, which is surely a dog. It is also possible to recognize three elephants by their trunks, and

five giraffes by the length of their necks, but the remaining three animals are so poorly drawn that they are unidentifiable.

This white frieze is superimposed on some earlier paintings of a [rhinoceros](#), an eland, the neck of a giraffe and a small antelope, all of which are painted in red.

Length of red [rhinoceros](#) 28 in (71 cm).

23. (above) A hunting scene and a crescent moon (Pahi 27)

On the rear part of the ceiling at Pahi 27 is a scene which includes a moon, a series of animals and small humans, and two other animals in black outline and yellow wash. To the left, above a mass of indecipherable red lines, is a rhinoceros, and below, a hornless antelope faces left. Further down still, an indeterminate animal with a rounded muzzle and a mane faces right. Confronting it is a small running hunter holding a bow with a quiver on his back. Two parallel lines extend beyond the bow; their meaning is

obscure. The hunter is followed by two even smaller people who appear to be crawling towards him.

All three human figures and one to the right, as well as an eland, are superimposed on one of the yellow-wash animals. Above this group is a small isolated feline. The second animal in yellow wash, perhaps an eland, is to the right, below a crescent moon, which is in red outline with transverse lines.

Length of [rhinoceros](#) 6 in (15 cm).

37. Elephants, rhinoceros and a snake
(Kundus 12)

At this site there is a crude and unusual frieze of animals which cannot be assigned to any particular style. There are five elephants, a rhinoceros, two small humans and a greatly enlarged snake, longer than any of the elephants, although it is clearly a contemporary painting.

The leading elephant is in geometric streaky style, whilst the remainder of the group is infilled with full dark red. The central elephant has a line of white dots painted along its trunk and down its back as far as the rump. It is uncertain whether the dots are contemporary with the painting or were added later.

The snake lies below the elephants. Its body is shown in sinuous outline, with spots drawn towards the front and on the head, which is large and round and probably represents the hood of an Egyptian cobra.

The two human figures are diminutive; they stand beneath two of the elephants and only the heads and upper parts of their bodies are still preserved.

Length of left-hand elephant, 19 in (45 cm).



Four square-headed humans, each wearing a plume (Kundus 1).





Cheke and nearby Sites

After our camp at Pahi we moved into the relatively spacious accommodation of the Chungai Rest House built on a small hill at the base of the escarpment. From there we recorded a large number of sites including those at Cheke, Musia, Itundu, Munenia, Chora and Chungai itself.

The Cheke sites

There are only five painted sites in this area, among which Cheke 3 is quite outstanding and is perhaps the best known of all the painted rock shelters in the Kondoa District. The other four sites are small and rather insignificant. We also traced paintings at Cheke 1 and Cheke 4.

Cheke 3 has been known for many years and some of the paintings there were recorded by Mr F. B. Bagshawe in 1923. When Louis and I saw them in 1935, the most prominent full red paintings had been surrounded with a white substance, probably soap, for photographic purposes. This we subsequently removed, but when I went back in 1981, I found that one painting had been again defaced by some black substance smeared over it. The main rock face is covered with paintings of different periods, some of which are amongst the best preserved while others are very faint and difficult to decipher. Here they are illustrated in two colour plates while some of the more interesting figures are shown as separate black-and-white illustrations.

There are about a hundred paintings on a rock face to the left of the main shelter and these include a number of early animal and human figures in black. This rock face is rather exposed and there must originally have been many more paintings than are now visible.

Cheke 4 was one of the shelters we excavated. We dug a small trench two-and-a-half feet deep (75 cm) and found one level rich in Late Stone Age artefacts.

The Musia sites

These sites are grouped around a small kopje which rises from the plains below the Chungai Rest House. Eight sites were recorded, but paintings from only Musia 2 are shown here.

Musia 1 is a large rock shelter at the top of the hill. It had no paintings of any significance, but was excavated and yielded Late Stone Age artefacts.

Musia 2 is a small shelter approximately sixty yards (55 m) from Musia 1, with a panel of twelve paintings. Carved into a slab of rock in front of the painted panel is a red-stained bowl for grinding and mixing pigment, similar to those at Pahi 1 and Pahi 15.

The imposing rock of Cheke 3 rises above the *Brachystegia* trees which grow on the slopes of the escarpment. The most impressive of the Cheke sites, it is also the most famous of all the painted rock shelters in this region.

The Itundu sites

Seven sites were recorded at Itundu. With the exception of Itundu 3 they mostly consisted of small rock shelters with only a few paintings which were not traced.

Irundu 3 is a large rock face with some eighty paintings, most of which are now incomplete, but which may once have been very fine. We traced a number of figures, the most outstanding being a kudu (illus. page 88).

The Chungai sites

These sites are on the small hill on which the Chungai Rest House stands, and on the escarpment facing towards Pahi. Nine sites were recorded, but the paintings at only two sites – Chungai 1 and Chungai 3 – are sufficiently interesting to be reproduced here.

The Chora Valley sites

In 1951 this was a secluded valley that could only be reached on foot. It contains a number of sites in which nearly all the paintings are stylized, rather small, and in unusually fresh colour, generally dark red. They give the impression of being more recent than paintings at sites along the edge of the escarpment. It is possible that this secluded valley provided a retreat for Late Stone Age people after the coming of the Bantu into the area. Our visit to Chora was brief and the paintings could only be sketched hurriedly.

Chora 1 is one of the original sites recorded by Mr F. B. Bagshawe in 1932. All the paintings are on a long, horizontal panel except for an isolated geometric zebra which is on the ceiling.

Chora 2 is a small rock shelter which was discovered by our eldest son Jonathan. One day he came running to where Louis and I were working, bubbling over with excitement, to tell us that he had found 'Babar' elephants (the de Brunhoff 'Babar' books were great favourites of Jonathan and his two brothers). The only paintings now visible are two pairs of outline elephants.

Chora 3 is another of Mr F. B. Bagshawe's original sites. It was shown to us by an old woodcutter. The main frieze is on a small vertical face, but there are also some other very poorly preserved paintings on the ceiling, including a realistic palm tree with drooping foliage suggestive of a wild date palm. This palm is not reproduced here since it was out of reach and could only be sketched, but it was of help in interpreting the enigmatic figures at Chora 1 which we believed to be stylized palms.

The Mumenia sites

This group of four sites is two miles (3.2 km) by road from Chungai to the house where the headman used to live in 1951, followed by a twenty-minute climb to a mango and banana plantation. At most of the sites the rock surface was exfoliating. The paintings from these sites are reproduced in black and white only.



Two rhinoceroses with tick birds sitting on their shoulders (Choke 3).



(continued from previous page)

giraffe is largely obscured by a film of siliceous deposit. The large eland is outlined in red and infilled with yellow wash. The body is very long in proportion to the head. Under the rump of this animal there is the head and neck of a second eland in the same style but painted earlier. Although it is quite clear that two elands are portrayed, these two figures have often been described as 'the two-headed animal'. An almost invisible head of another eland in the later frieze is to the immediate right. The complete eland is superimposed on the upper part of an outline human and a sun.

Below are two red hands and an elephant facing left; the body is drawn in thick outline and the head and trunk in much finer lines. Above the elephant, in ascending order, are an outline animal with incurved horns, a small incomplete eland facing right, and an indeterminate animal.

Drawn over the elephant's head is a very tall outline human with short extended arms. A long staff is shown on the left-hand side, reaching from the shoulder to the feet. This figure is very similar to an upside-down human at Kisese 1 which is holding a staff in each hand. These two humans appear to be the most recent figures at their respective sites. Below the right-hand full-red eland are two sets of tracks and the head and forequarters of a particularly life-like, full-red kudu with its head raised.

At a lower level and to the left is a large hornless animal in brownish red, a cloaked figure

wearing five phanes, and three well-preserved humans which overlie the lion dance.

The lion dance consists of eleven small humans in various attitudes, mostly on all fours, in an arc above a lion. Five figures on the right wear head-dresses. Below the lion is a prone, elongate figure in the same colour and in a similar state of preservation to the lion dance, with which it is probably connected.

This was one of the most difficult scenes to trace; the details were very obscure because they merged into the red background of the rock. It is one of the painted panels where the red stain over the entire rock face shows clearly that the whole surface is impregnated with red paint – the remains of paintings that have long since disappeared. Making the human figures and the lion even more indistinct is a superimposed eland in which the head is in full colour and the body in outline.

Below the prone figure is a shapeless mass of rather faint, circular finger marks and a number of faint outline animals. To the right of these are an elongate Kolo-style human and two cloaked figures. These are superimposed on a pair of large legs with rounded feet, drawn in thick outline. At the bottom are a stylized giraffe and six small humans in various attitudes. These overlie a third large leg drawn in thick red outline, which together with the pair on the right, must once have been part of a very large elephant.

Length of large, yellow-wash eland, 52 in (1.30 cm).

41. (overleaf) The elephant dance (Chieks 3)

The central part of the enormous Chieks rock face has only a few paintings and no action scenes (shown to the left of this plate). At the top is a reticulated giraffe similar to those at Kolo 2 and Kisese 1, and a large eland in outline, facing left. This eland was probably originally infilled with yellow wash and is the third in this frieze. It is superimposed on a series of small red dots. Below the reticulated giraffe is a crudely drawn animal; the body is in outline and the head in-

filled. The upper lip is hooked, clearly showing that this is a bizarre painting of a **rhinoceros**. In front of it is a curious, probably anthropomorphic figure: a full-red circle with some radiating lines and a broad vertical line below. The circle overlies a headless animal, and to the right is a figure wearing a rectangular cloak. Below is a well-drawn kudu in lighter red in which the muzzle is no longer preserved. On the right is a faint animal in light red, lacking a head.

(continued overleaf)

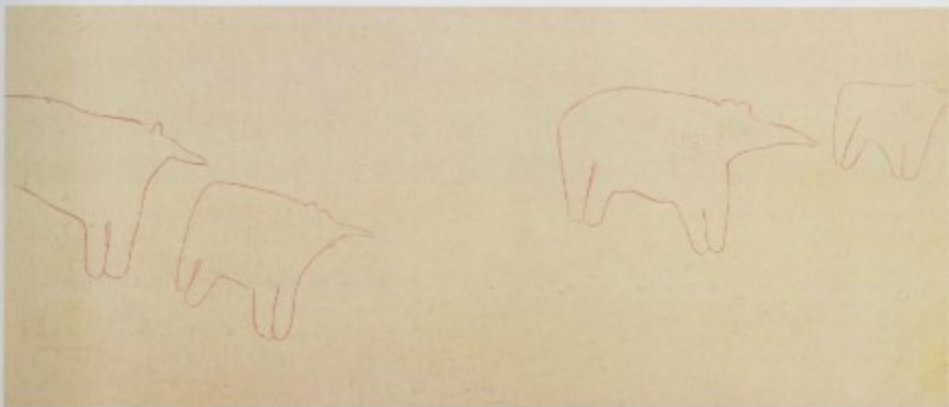




48. Two rhinoceroses (Chora 1)

These two rhinoceroses are in conventionalized but different styles: the smaller of the two, which is infilled with geometric stripes, has legs shown by only single lines which are inordinately long, as is the neck, while the head is very small in proportion to the body. The second rhinoceros, in full red, is standing squarely on all four legs. Because it has an exceedingly long front horn and square head it is clearly a white rhinoceros. In spite of the crudity of the figure the fringes of its ears are carefully depicted.

Length of large rhinoceros 16 in (40 cm).



49. Frieze of four elephants (Chora 2)

These two pairs of outline elephants with trunks extended horizontally are the only identifiable paintings now visible at this site. Faint lines suggest that the frieze was originally much longer, with up to seven elephants. The style is simplistic and the animals are depicted with a

minimum of free-flowing lines, quite unlike most of the paintings in the Chora Valley. In each pair, the bull is following the cow. No tusks or tails are shown, but a series of dots can be seen on three of the animals.

Length of largest elephant, 14 in (36 cm).

98. Elephant hunt (Chora 3)

This frieze has one main scene in which the central figure is an elephant. To the left of the frieze is a group of three small humans wearing long back aprons: an upright woman is holding what seems to be a stick and is facing the other two, both of whom appear to be falling over backwards. Next to them is a human, whose head is missing and lower legs are incomplete. Further right is a small bowman with well-defined feet and unusually thick legs. He is facing a feline, which may be a cheetah, and behind the feline are a mother and baby giraffe, with a fourth, indeterminate animal below. To the right, at the top of the frieze, two unidentifiable animals in full red are facing a small squat human who may be part of the elephant hunt portrayed below.

Although the drawing of the elephant hunt is stiff and crude it gives a vivid impression of action. The elephant is clearly still alive, standing squarely on its feet, fighting its aggressors; its stance is reminiscent of the *submerse* at Chora 1. It is stylized with disproportionately long legs and a very thin body. The head is not well preserved but it seems that both ears are raised. Two short tusks project from low down the animal's neck.

The elephant is surrounded by human figures; there are two tall bowmen and two of the other figures carry spears. One of the bowmen, wearing a plumed head-dress, is shown at the back of the elephant, while the second bowman is shown in front of it. A number of smaller figures are standing among the elephant's legs, while a larger figure is lying prone along the animal's back.

To the right of the elephant hunt, there are nine more humans: five are bowmen, three of whom wear back aprons, three are dressed in skirts, and the ninth is wearing a back apron and a mask. In the same section of the painting are a kudu drawn in geometric stripes with long spiralling horns, three unidentifiable animals, and further right an isolated bird.

Length of elephant, 12 m (39 m).



A unique human with a disc-like head, wearing 'knee breeches' (Munisia 1).



Two life-like dogs and what could be a stylized borassus palm (Munisia 1).



Our final camp at Kisese 2 provided the base from which we studied four of the largest and most important sites, Kisese 1 and 2, Kwa Mtea and Itololo. Although there are only a few sites in this area, all at the foot of the escarpment, they have some of the finest paintings and the most interesting scenes.

The Kisese sites

The five sites at Kisese included three of the most impressive that we saw, and these were the only ones we studied in the area.

Kisese 1 was first seen by Louis and I in 1935. We were tremendously impressed by the beautiful and naturalistic paintings of animals in a variety of different styles and in several long friezes, stretching across the whole width of the rock face. Even in 1951 when the paintings were traced, it was still possible to decipher many of those that had been visible in 1935. By that time, however, much of the paint had been deliberately chipped off paintings in full red, as a result of the local belief in its magical properties. Bad as the vandalism was in 1951, I was not prepared for the almost total destruction of the paintings when I revisited the site in 1981. Not only had even more of the red colour been chipped off, but many outline paintings had been scored over with knives or sharp rocks, leaving gashes in the rock face which can never be removed. Still more offensive, was a caricature of a human face, deeply scored into the surface in the centre of the painted panel.

Although Kisese 1 contains fewer paintings than either Kisese 2 or Cheke 3 it provided a clearer and more complete sequence of superpositions than any other site and was the basis for our original sequence of styles. Fortunately, these were noted by us first in 1935 and reconfirmed in 1951; it would be impossible to recognize them now.

Kisese 2 is the largest painted rock shelter in the Kondoa District. It is a pile of enormous rocks at the base of the escarpment about one mile (1.6 km) south of Kisese 1. The site was dug by ourselves in 1951 and by Ray Inskeep in 1956. In certain areas the rock face has exfoliated, so that there are now parts where the paintings have disappeared. There is a much higher proportion of human figures to animals than at Kisese 1. Some of the most remarkable and unique are three squatting anthropomorphic figures and a group of four women, one with an unusual and elaborate head-dress. Owing to the size of the rock face, the main painted area is reproduced as two colour illustrations while a third colour illustration shows an anthropomorphic figure isolated from the main panel.

Kisese 5 contains a remarkable painting of an elephant. It was first found by us in 1935, but when we returned in 1951 we could not find it again and relocating it became an obsession. Louis searched for days in the Cheke, Kisese and Kandaga areas and eventually found it only half a mile (0.8 km) from Kisese 2 where we were camped. The painting has since become very indistinct and is largely obscured by a white substance exuding from the rock.

The Kwa Mtea sites

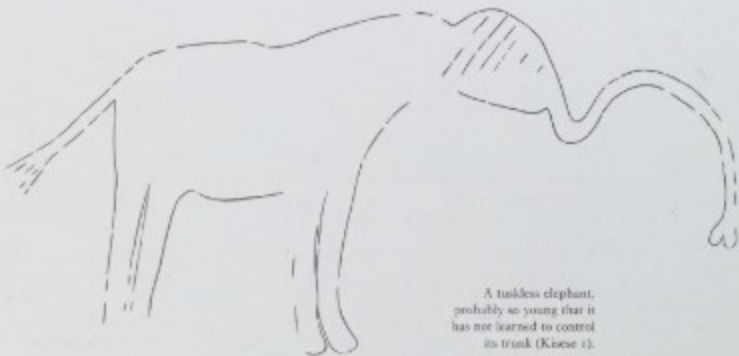
There are three sites at Kwa Mtea, but Kwa Mtea 1 contains the only paintings of any significance.

Kwa Mtea 1 is a fine shelter and is fortunate in that it is on the property of a farmer who personally cares for the paintings. They are on a long, narrow, vertical rock face and it is evident from the traces that remain that there were once many more paintings below those that are now recognizable. There is a great diversity of styles and an unusually large number of carnivores are depicted, particularly dogs. Only the more salient paintings are described, since many are now too incomplete to be deciphered. These paintings are shown as two colour illustrations.

The Itololo sites

We recorded three sites at Itololo, but only one of these, Itololo 1, was traced.

Itololo 1 is close to Kwa Mtea. It is a very large rock face with paintings scattered over an area almost nineteen feet (6 m) long. There were also a few figures on the ceiling. We traced one hundred and thirty figures, many of which were rather small, and if the whole panel was reproduced here, they would be virtually invisible. The most interesting paintings have therefore been selected, and they are shown on three separate plates. When I visited the area in 1981, the guide who showed me around told me that the paintings at this site are now completely destroyed.



A tuskless elephant, probably so young that it has not learned to control its trunk (Kisesse 1).

51. (overleaf) Friezes of eland, roan, ostriches, giraffes, etc. (Kisese 1)

At the top, on the left, is a frieze of naturalistic ostriches with tail feathers clearly shown, but no feet, probably because they were depicted in high grass. Amongst the many beautiful paintings at this site, two white rhinoceroses drawn in fine outline are quite outstanding. The anatomy is shown accurately and in great detail; the hump, square head and lip denoting the white rhinoceros are all realistically portrayed. Each foot has three toes and is encircled by a horizontal band. The male sex organs are shown in the leading rhinoceros and the bristles of the tail are carefully drawn. The male rhinoceros is followed by the female in the normal courtship behaviour of the rhinoceros. The paintings give a most life-like impression of these ungainly, lumbering animals.

The leading rhinoceros is painted over a reticulated giraffe which is drawn in the same style as those at Kolo 2, Cheke 3, and Pahi 45. In front of the giraffe is a large outline animal with an incomplete head. Above and to the right there is the head and back of a thick outline elephant, which appears to be one of the earliest paintings. Lower down the panel on the extreme left, there is a series of nine oblong finger marks and two orange outline humans. One of the humans is upside-down and wears a fuzzy head-dress; the arms are short, the trunk and legs elongated, the legs widely separated and a long staff leads from each hand to each foot. The second figure is diminutive, wears a skirt, and has a dog's-head mask. It is holding the staff on the left of the upside-down figure. The meaning of this scene is unknown, but the larger figure resembles one at Cheke which is drawn right way up and carries a similar staff. A circle in purple-red outline, with two parallel vertical lines beneath it, is drawn to the right.

A series of three rather obscure elephant heads in outline, facing left, are spaced at intervals across the centre of the panel and are probably part of a longer frieze, most of which has disappeared. Except for the leading animal, in which the forelegs are visible, only the heads are

preserved. The leading elephant has its trunk raised as well as one ear, suggesting that it is about to trumpet.

Lower down, and to the left is a drawing of a male antelope in fine red outline, except for the ears and feet which are drawn in full colour. The technique of drawing the horns, head and ears is the same as that used in the frieze of roan antelopes below. A small antelope in the centre of the panel, below the neck of the reticulated giraffe, is also drawn in a similar style.

A frieze of eight giraffes delicately drawn in outline, facing left, stretches across the entire rock face. Five of them have muzzles emphasized with a thickening of the line, and one giraffe in the centre has a double outline for the legs and belly. One of the giraffes to the left of the panel is overlain by two more crudely drawn giraffes in thick brick-red outline, also facing left; the heads are now missing. On the extreme left of the panel there is a giraffe drawn in a similar, stiff, wooden style. The most complete of these three has angular hunches, cloven hooves, a mane, but no tail.

In the centre of the panel is an unrecognizable animal in purple-red outline, the body infilled with circular finger marks. Close by is a group of five stylized human figures painted in the same colour, and farther right, another group of three humans which are very faint and only just visible. These, together with two similar figures at the top left-hand part of the rock face, appear to have been drawn with the finger tips dipped in paint. Although they are superimposed on the stylized bizarre spotted animal, they may belong to the same phase, when painting was done with fingers dipped in paint.

At the bottom of the panel and stretching across the entire face is the longest and most complete frieze of animals that we saw anywhere. There are fifteen roan antelopes drawn head-to-tail in a single line facing right. They are in a style that has not been noted at any other site. The bodies are infilled with faded red and the heads shown in outline. The manes are repre-

sented by short, hatched lines, and the horns are similarly hatched with horizontal strokes. The face stripe and large ears characteristic of roan antelope are carefully shown. One antelope is very faded and another outline roan antelope is drawn over it. Below the two roan on the extreme left-hand side of the panel is a cluster of ten, large, circular, red marks.

On the right of the rock face there is a herd of nine full-red antelopes and two calves. They are beautifully drawn in various attitudes with the feet and tails carefully portrayed. All the adults have straight horns which leads us to believe that they are eland, but they lack dewlaps in contrast to many other paintings of eland. A large outline antelope with incurved horns underlines the eland herd.

Even in 1951 the paint had been chipped off many of these paintings; in 1981 they had been almost totally destroyed.

Length of bizarre spotted animal, 19½ in (49 cm).



Four early stylized humans, probably drawn with the fingertips dipped in paint (Kisese 1).







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stylized human figures, painted full face with their arms extended. Beyond these are two prone and presumably dead men in yellow outline. (This is another of the very few instances in which the penis is shown in male figures.) The short thick arms are extended on either side and the fingers, toes and hair are all shown with short dashed lines. At the feet of the uppermost man is a small carnivore in outline, under a small, stylized red human, similar to the five pointed on the left.

Below the three women is a curious two-legged animal and a tiny animal drawn over it.

To the right there is a large elongate mass, pointed at each end, in full red. It is lying horizontally and resembles a similar object drawn in outline at Kisesse 2. This underlies two outline antelopes and is next to a small dog in geometric stripes. Of the few paintings that still remain on the lower part of the panel, a tall matchstick human and a small animal in geometric streaky style can be identified on the extreme left. Two more figures can be seen at the same level, a dog and the head and neck of a giraffe in red outline and yellow wash.

Length of upper prone human, 19 in (49 cm).

57. A dead leopard, lions, and a white giraffe (Kwa Mtea 1)

These paintings are on the right-hand side of the rock face. A white tectiform figure, probably recent, has been painted over a shapeless mass of red dots in the top left-hand corner. Further right are two stylized, open-mouthed lions painted in dark red streaky style. Both have long, thin, upward-curved tails. Between the lions are two human figures shown face on. They have elongated bodies and short arms and legs. There are a series of spikes ornamenting their wrists and edging the garments round their waists. The hairstyles are wide and hang down on either side of the head. Like the figures further left they appear to be women and to be dancing.

Underlying the right-hand lion there is a faded red elephant, and above, the small head and thick elongated neck of a large giraffe, infilled with white. The lower side of the neck is shown in a red line from which project short strokes denoting hair. The mane is drawn in rather long white strokes, and there are a few additional short red strokes near the head.

The most remarkable painting at Kwa Mtea is a realistic portrait of a dead leopard. It is on the left of this plate and is lying on its back with its head and legs in the air. The mouth is open and the feet are carefully drawn. To the

left of the leopard is a minute matchstick human, and below, an antelope in pale yellow wash which is probably an eland. The yellow antelope is painted over a full red indeterminate object. There is also a small dog in geometric streaky style, similar to that further left on the first panel. Below the yellow antelope are lines of circular finger marks which continue further to the right. Above the head of the yellow antelope a set of dots, arranged in a semi-circular pattern and partially surrounding a square object, suggests a hut with a central doorway. To the right is the head of an antelope and an indeterminate animal in fine outline, and further right a small isolated head of a reedbuck in faded red. Below the bun-like object is a third lion; it is smaller but almost identical in style to the two portrayed above. To the right are two additional rows of faded red, oblong finger marks and two giraffes in outline with finger-tip spots. These have been inaccurately covered with smudged white pigment. Behind the giraffe on the right there is a stylized dog and above it an eland followed by its calf, both in streaky style. On the lower part of the rock face to the left are outline drawings of several animals, including the head of an antelope, a zebra and other indiscipherable lines.

Length of leopard, 10½ in (27 cm).



