PREHISTORIC ROCK PICTURES
IN EUROPE AND AFRICA
FROM MATERIAL IN THE ARCHIVES OF THE RESEARCH INSTITUTE
FOR THE MORPHOLOGY OF CIVILIZATION · FRANKFORT-ON-MAIN

BY PROFESSOR LEO FROBENIUS AND DOUGLAS C. FOX

THE MUSEUM OF MODERN ART · NEW YORK
CATALOG OF FACSIMILES

SCANDINAVIA 1 Polished rock drawing, Glamfiord, Norway. Elk and reindeer.


3 Polished rock drawing, Valle, Norway. Whale and seal.

*4 Polished rock drawing, Leikness, Norway. Two elk, two reindeer, two bears. Site illustrated.

5 Rock engraving, Drammen, Norway. Fish.

6 Rock engraving, Drammen, Norway. Whale.

7 Rock engraving, Rödöy, Norway. Hare on skis, a fable figure.

8 Rock engraving, Vingen, Norway. Deer-like animals with symbolic signs and schematized human figures.

*9 Rock engraving, Vingen, Norway. Animal and what are probably sacrificial axes.


11 Finger painting, Trontveit, Telemark, Norway. Human figures.

12 Finger painting, Sandhalsan, Norway. Elk.

ITALY

13 Rock engraving, Cimbergo, Camonica Valley. Semi-geometric figure.

14 Rock engraving, Cimbergo, Camonica Valley. Bulls' heads.

15 Rock engraving, Cimbergo, Camonica Valley. Above, ibex with exaggerated horns; below, probably chamois, degenerate style.

Unless size is given, all facsimiles have been made in the size of the original.
ITALY

16 Rock engraving, Nacquane, Camonica Valley. Man with sword and shield spearing a fox.
17 Rock engraving, Nacquane, Camonica Valley. Men, deer and pile dwelling.
18 Rock engraving, Nacquane, Camonica Valley. Probably mountain goats.
19 Rock engraving, Nacquane, Camonica Valley. Runner.
20 Examples of the runner motif (swastika) found in various parts of the world.
*21 Rock engraving, Nacquane, Camonica Valley. Pile dwellings, men and animals.

FRANCE

26 Sculptured frieze of horses in Cap Blanc, a small open cave near Les Eyzies. This is the only sculptured frieze we know of in prehistoric art.

NORTHERN SPAIN

27 Contour painting, Castillo, Puento Viesgo. Fragment of a bison.
28 Painting, Castillo, Puente Viesgo. Tectiform.
29 Painting, Castillo, Puente Viesgo. Scutiform signs.
30 Painting, Castillo, Puente Viesgo. Lying bison painted over the faintly visible silhouettes (from an earlier period) of hands and animals.
Animal head, Castillo, Puente Viesgo. A natural stalagmite touched up here and there with black so as to represent a bison standing on its hind legs.

Rock engraving, Castillo, Puente Viesgo. Ibex.

Contour painting, La Pasiega, Puente Viesgo. Stag.

Contour painting, La Pasiega, Puente Viesgo. Horse.

Contour painting, La Pasiega, Puente Viesgo. Horse.

Contour painting, La Pasiega, Puente Viesgo. Horse, bison, signs.

Painting, La Pasiega, Puente Viesgo. Bison and horse.

Contour painting, La Pasiega, Puente Viesgo. Bison with a spear (?) in its back.

Rock engraving, La Pasiega, Puente Viesgo. Two small horses and fragment of a third.

Rock engraving, La Pasiega, Puente Viesgo. Bison.

Animal head, Altamira. A natural projection in the rock has been used and only the eyes and nostrils have been painted.

Palimpsest, Altamira. Top layer shows painting of a leaping horse; beneath it are engravings of a hind and part of a horse, and below them a black contour fragment of a bison’s head.

Polychrome painting, Altamira. Wild boar (½ actual size).

*Polychrome painting, Altamira. Bison cow (½ actual size). Eye, ear, beard and part of the contour are engraved as well as painted.

Polychrome painting, Altamira. Bison horns engraved (½ actual size).

Rock engraving, Altamira. Stag and fragment of a hind.

Finger drawing in clay, Altamira. Head of bull or bison.

Painting, Altamira. Tectiform.
**EASTERN SPAIN**  
Levant style

- **49** Painting, Cueva de Civil, Albocacer. Bowman.
- **50** Painting, Cueva de Civil, Albocacer. Bowman.
- **51** Painting, Cueva de Civil, Albocacer. Two running bowmen.
- **52** Painting, Caballos, Albocacer. Two bowmen running at high speed. The lower figure is badly weathered.
- **53** Painting, Mars del Josep, Albocacer. Stag hunt. *See page 35.*
- **54** Painting, Saltadora, Albocacer. Four running bowmen.
- **55** Painting, Saltadora, Albocacer. Deer.
- **56** Painting, Morello. Bow fight. This picture is in the same miniature style which we find in parts of the Libyan Desert.
- **57** Examples of East Spanish and Libyan art showing similarity in style.

**NORTH-WESTERN SPAIN**

- **58** Rock engraving, Pedra das Ferraduras, Fentans. Stag, smaller animals, swords or daggers and phalli.
- **59** Rock engraving, Laxe dos Homos, near Campo le Nero. Anthropomorphic figures (½ actual size).
- **60** Rock engraving, San Jorge de Mogor. Labyrinth.
- **61** Rock engraving, Laxe das Lebras, Montecello. Male and female quadrupeds, probably deer.
- **62** Rock engraving, near Pontevedra. Stag, cups and rings.
- **63** Rock engraving, near Pontevedra. Cups and rings.
Painting, Wadi Sora. Acrobats. It may be seen here that the “dotted line” was not invented by the picture editor of a modern tabloid newspaper.

Painting, Wadi Sora. Dancers. Note the swing and movement. The white flecks are not skirts but spots where the stone has crumbled away.

Painting, Wadi Sora. Running figure with headgear similar to that of the Egyptian Pharaohs.

Painting, Wadi Sora. Hand and three figures. Probably the symbolic representation of a religious belief. See frontispiece.

Painting, Wadi Sora. Four running figures, badly weathered.

Painting, Wadi Sora. A prehistoric St. Sebastian, probably the symbolic representation of a rite connected with the Libyan predecessor of the Egyptian god, Set. See page 44.

Painting, Wadi Sora. Worshippers behind a bull.

Examples of animal worship motif in prehistoric art.

Painting, Ain Dua. Cattle of a graceful stag-like species now extinct. Note exaggeration of the udder showing that these are not wild but domestic animals. Cattle could not exist in this region today. See page 41.

Painting, Khargur Tahl. Domestic scene, man, two women and child.

Painting, Khargur Tahl. Man and woman.

Painting, Khargur Tahl. Fragment of a giraffe.

Painting, Khargur Tahl. Human figure with animal mask.

Many of the paintings (not the engravings) of the Libyan Desert are similar in style to those of Eastern Spain, and it is thought that either the same or very closely related cultures were responsible for both.
LIBYAN DESERT

77 Painting, Yerhauda. A row of men dancing behind a cow. In the background the fragments of three large giraffes.

78 Painting, Khargur Tahl. Two cows and two small bowmen.

*79 Painting, Khargur Tahl. A fight, apparently for possession of a bull. Note action and grouping.

80 Painting, Wadi Sora. The large figures are apparently dancing, the small ones swimming. This is the only known picture of swimmers in prehistoric art.

81 Rock engraving, Wadi Hamra. Giraffes and antelope.


SAHARA ATLAS

*83 Rock engraving, Jaschu Plateau. Lion, en face.

84 Rock engraving, Jaschu Plateau. Five elephants. This picture is directly below that of the lion (No. 83). The lion seems to be represented as the ruler of the other beasts, a parallel for which exists in the cave of Trois Frères in Southern France.

85 Rock engraving, El Korema. Row of wild horses.

86 Rock engraving, Bou Alem. Ram with winged sun between his horns. Traces of color were found on this picture, leading to the assumption that the inner surfaces of most of the large Sahara rock pictures were originally painted. Since they stand in the open and are exposed to wind and driving sand, it is natural that the colors have disappeared.

87 Rock engraving, Enfouss. Two fighting buffaloes (bubali antiqui). See page 37.

88 Rock engraving, Enfouss. Two lions, small game and an elephant.

89 Rock engraving, Ain Safsaf. Elephant protecting its young from the attack of a panther or lioness.
Rock engraving, Wadi Itel. Actually a palimpsest. In the lower (older) layer are human figures and animals finely drawn; in the upper layer are crudely drawn gnus and a red buffalo.

Rock engraving, Tiout. Woman holding up her hands, man shooting at an ostrich. It is still a custom among certain peoples for the wife at home to hold up her arms while her husband is out hunting to bring him luck.


Rock engraving, Oued Cheria. Animals, spirals and other signs probably having to do with hunting magic.

Rock engraving, Oued Cheria. Much the same subject as No. 93.

Rock engraving, Tel Issaghen. Buffalo (bubalus antiquus).

Rock engraving, Tel Issaghen. The Barth Group (see page 38). Bull, men with animal masks.

Rock engraving, Tel Issaghen. Ram’s head and antelopes. The stone on which the ram was engraved weathered badly and part of it broke away, leaving only the ram’s head. In a later period some one came along and engraved the antelopes in the break. Note the difference in style between the younger and the older work.

Rock engraving, Tel Issaghen. Probably a ceremony in connection with the launching of a boat. There is no water there now.

FEZZAN

100 Rock engraving, In Habeter. Domestic cattle and what is probably a sun symbol. Herodotus relates that in the land of the Garamantae (Fezzan) the horns of the cattle curved so far forward that the beasts had to graze backwards, something which we can take with a grain of salt. The cattle in this engraving, however, are probably of the type he meant to describe.

101 Rock engraving, In Habeter. Ostriches and four figures similar to the Egyptian god, Bes.

102 Rock engraving, In Habeter. Wart hog.

103 Rock engraving, In Habeter. Herd of cattle.


*106 Rock engraving, In Habeter. Six ostriches in what is possibly the hunter’s magic circle.

*107 Rock engraving, In Habeter. Two men with animal masks dragging home a slain rhinoceros. The men are probably magicians. Site illustrated.

*108 Rock engraving, In Habeter. Giraffe, symbolic circle and a fragment of two ostriches. Site illustrated.


110 Rock engraving, In Habeter. Man with a donkey’s mask driving what looks like a water buffalo.

111 Rock engraving, In Habeter. Four ostriches.

112 Rock engraving, In Habeter. Rhinoceros.


*115 Rock engraving, In Habeter. Elephant and two giraffes. Site illustrated.
FEZZAN

116 Painting, Tadjem, Tassili Mountains. Sign.
117 Painting, Ersach, Tassili Mountains. Sign.
118 Painting, Ersach, Tassili Mountains. Hunting scene.

SOUTH AFRICA

Southern Rhodesia

119 Painting, Inoro Cave. Antelopes and human figures.
120 Painting, Gutu District. Burial scene. See page 46.
121 Painting, Matopo Hills. Landscape with figures.
122 Painting, Rusapi. Rain ceremony (½ actual size). See page 47.
123 Painting, Mandarellas, Rusawi Valley. Rain ceremony (½ actual size).
124 Painting, Mandarellas District. Landscape with figures.
125 Painting, Mandarellas District. Seated figure.
126 Painting, Mandarellas District. Seated figure, birds.
127 Painting, Rusape. Burial scene. See page 47.
128 Painting, Lionshead, north of Salisbury. Slain animal (compare with No. 127).

*130 Painting, Makumba Cave, Chinamora Reserve. Group of large formlings.
131 Painting, Mrewa. Formlings and figure.
132 Painting, Bindura. Bulbous growths, armed figure, buck and apes.

*133 Painting, Mtko Cave. Large elephants, quagga, antelopes, formlings and figures.
134 Painting, Macheke. Three crouching figures.
135 Painting, Matopo Hills. Ape-like figure.
| SOUTH AFRICA | Painting, Mrewa. Fabulous animal (½ actual size). |
| Southern Rhodesia | Painting, Macheke. Legless figures, animal heads. |
| | Painting, Salisbury. Long-legged figures, some with tails and animal heads. |
| | Painting, Makowe Cave. Two men, baboon, small buck, plants and flowers. Black and white figures like these are extremely rare. |
| | Painting, Massimbara, Chinamora Reserve. Long-legged dancers. |
| South African Union | Painting, Witzieshoek, Orange Free State. White figures with bird heads. |
| | Painting, Wepener Farm, Orange Free State (near Basutoland border). Snake and antelopes. |
| | Painting, Wepener Farm, Orange Free State (near Basutoland border). Running eland. |
| | Painting, Teyateyaneng, Basutoland. Rain ceremony. |
| *145 | Painting, Khotsa Cave, Basutoland. Large eland and human figures. |
| | Painting, Cinyati Cave, Natal. Man with elephant head. See page 49. |
| | Painting, Sunday Falls River, Natal. Men in costumes, antelope. |
| | Painting, Tembuland, Cape Province. Four figures in masks and gowns. |
| | Plaster cast of an engraving, Clerksdorp, West Transvaal. Eland. (Original in Capetown Museum.) |
| | Plaster cast of an engraving, Schweizer Reneke, West Transvaal. Buffalo. (Original in Capetown Museum.) |
| SOUTH AFRICA | 151 | Plaster cast of an engraving, Vryburg, Bechuanaland. Young elephant. (Original in Capetown Museum.) |
| South African Union | 152 | Plaster cast of engraving, Vryburg, Bechuanaland. Young kudu. (Original in Capetown Museum.) |
| Southwest Africa | 153 | Painting, Great Spitzkopjes. Stylized praying mantis. See page 52. |
| | 154 | Painting, Small Spitzkopjes. Lying figure on which four smaller figures are superimposed. |
| | 155 | Painting, Jochman Cave. Running figure. Compare with running figures from Eastern Spain, particularly No. 52. |
| | 156 | Painting, Zisab Ravine, Brandberg. Men and animals. Note the richly decorated Bowman on the right. See page 51. |
| | 157 | Painting, Naukluft. Hunting scene. The hunters were apparently after the small buck in the center of the picture when they were rudely disturbed by the rhinoceros. Illustrated by photograph of actual site. |