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RESEARCH ON ROCK ART
IN NORTH YEMEN

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Für meine lieben Eltern in Dankbarkeit

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PREFACE

In a recently published article on *The state of Research in Rock Art. A World report presented to UNESCO*, Anati (1984) describes the phenomenon of rock art in respect to its manifestations throughout the world, the history and different aspects of the research and the problems of inventory and conservation.

After defining in brief what constitutes a "site" and an "area" in rock art, he identifies and presents the "major areas" in the world where rock art is to be found. A "major area", as defined by Anati, is "one which provides an outstanding contribution to the knowledge of the intellectual identity of early man. Most of the major areas have over 10.000 figures in a zone of less than 1.000 sq. km., but this is not a prerequisite" (14 f.). According to him 148 major areas have been discovered so far, in 69 countries throughout the world. For what concerns the Middle East (his area B) he lists 7 "major areas". These are Iran, Israel, Jordan, Oman, Saudi Arabia, Sinai/Egypt and Turkey (cf. fig. 5 and the register of "major sites", p. 55). Anati records as well important concentrations of rock art in Syria, Iraq and Afganistan (31); but he omits to mention the Yemen.

Although some rock art sites in the geographical area of the two Yemens have been published in various articles and brief reports, our knowledge in this field has increased significantly only in the last few years and this thanks to Kortler's journeys (cfr. Červíček & Kortler 1979) and the surveys by the French (cf. De Bayle des Hermens 1976, 1984) and Italian Archaeological Missions (cf. Jung 1989, 1990, a, b), and also by brief reports and notes by scholars mainly interested in the location and the finding of inscriptions and other archaeological remains belonging to the Southern Arabian kingdoms.

Concerning the still little known Yemeni rock art, and its often scattered bibliography, it may be useful to present here a brief description of the research hitherto undertaken, the known sites and their location, the graffiti described here with some relevant observations, together with bibliographical notes. After this short survey of the discovered sites, a brief discussion on the location, the chronology and the motifs present in Northern Yemeni rock art will follow.

The aim of this paper is to give a general view of Northern Yemeni rock art. I cannot claim completeness; but I hope to provide a stimulus for further

research, especially concerning the future and accurate checking up of the reported sites, which have often been described in the literature in a quite fragmentary way and have thus presented an incomplete picture of Yemeni rock art.

I would like to express here my gratitude to Prof. Alessandro de Mai-gret, who gave me the opportunity to take part in the research of the Italian Archaeological Mission of the IsMEO in North Yemen; to Dr. Annalisa Zarrattini, for her advice and encouragement during my first surveys in Yemen and to Dr. Adolfo Gianni, who accompanied my journey to the Wādī Ḥabābiḍ in search of rock art. I am grateful to Prof. Umberto Scerrato for his generous help during the writing of the manuscript; to Prof. Paolo Cuneo for his friendly help and his useful suggestions towards the drawing of the maps, and to Prof. Giovanna Ventrone-Vassallo, Dr. Paola Dettori, Dr. Patrizia Campopiano, Dr. Maria Lala Comneno, Dr. Dalu Jones, Wolfgang Bartoschek and Edward Kelly for their kindly advice, and to Werner Lingenau for the friendly permission to publish the photographs of the plates XIVa, b. I further wish to thank Prof. Luigi Cagni for his permission to publish my manuscript as a supplement to the *Annali*.

I am most grateful, however, to my parents for their constant support during my studies at Rome University.

CATALOGUE OF ROCK ART SITES AND LOCATION

1) *Ġabal Šaw‘b Ĥumāyd/Ša‘da **

The Ġabal Šaw‘b Ĥumāyd is located to the North of the Ša‘da airport. De Bayle des Hermens briefly describes six different groups of rock pictures (see also Rachad 1986–1987: 117–120, figs. 34–6).

- a) Rock pictures are on a boulder placed in the lower part of the rocky slope of the Ġabal. The geometrical figures are: a circle with external strokes, dots and a square subdivided into four sections (see here fig. 1, above).

Bibl.: De Bayle des Hermens 1976: 20, fig. 6.

- b) Graffiti on the upper edge of the Ġabal showing horsemen, one of them armed with a long spear, horses and ibexes (or antilopes? See fig. 1, below), and a geometric figure formed by a circle, a rectangle and a shield-like pattern subdivided into four sections. The author refers also to “signes divers”.

The pictures present different types, techniques and patinas. The patina referred to under “signes divers” is very light.

Bibl.: *Ibid.*: 20f., figs. 7,8.

- c) “Signes divers” and inscriptions are at the same height as the preceding group, but on the eastern side of the Ġabal.

Bibl.: *Ibid.*: 21.

- d) Representations of camels, pictures difficult to identify, and inscriptions are found in a more scattered fashion than in the former group on the same side of the Ġabal, and show different types of patina.

Bibl.: *Ibid.*: 22.

- e) Pictures of camels and preislamic and Islamic inscriptions are found on a boulder North of the Ġabal.

Bibl.: *Ibid.*: 22.

- f) A great apri is found about 500m from the Ġabal. There one boulder presents a group of vertical lines and close by on the rock wall there is also a picture of a camel.

Bibl.: *Ibid.*: 22.

* I have tried to standardize the writing of the Arabic place-names which are rendered by scholars sometimes with different spellings.

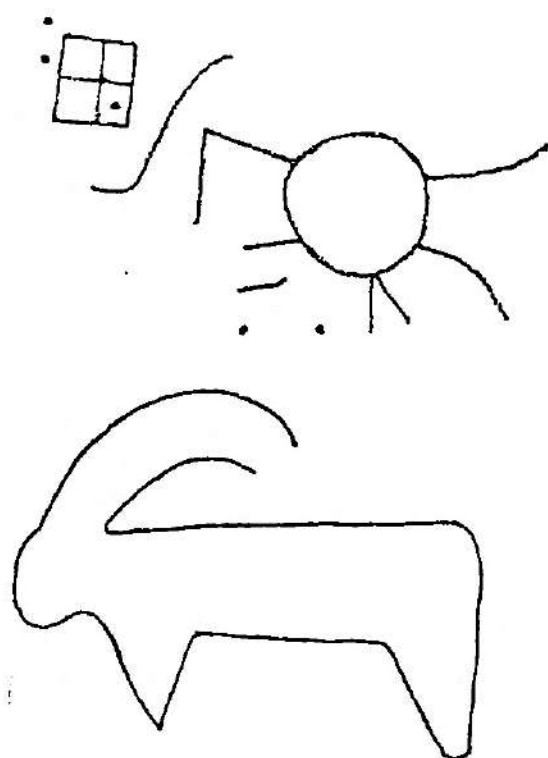


Fig. 1. – Ġabal Šaw‘b Ĥumāyd/Ša‘da (no. 1), graffiti of geometric figures (above) and the representation of an ibex or an antelope (below; after De Bayle des Hermens 1976: figs. 6 and 7).

2) Ġabal, 2 km East of the city gate Bāb al-Yamān/Ša‘da

Rock pictures are found on different walls of two cliffs, especially on the southern and eastern sides.

Horsemen, horses and ibexes (or antilopes) **, as well as preislamic and Islamic inscriptions are depicted.

The patinas of the pictures are different, some of them must be of quite recent date.

Bibl.: De Bayle des Hermens 1976: 22; Rachad 1986–1987: 121.

3) Ġabal al-Musalḥaqāt/Ša‘da

The Ġabal, located about 1,5 km East of Bāb al-Yamān, Ša‘da consists of several small rock formations running parallel, which present different groups of rock pictures.

** De Bayle des Hermens refers to the long-horned animals seen on some of the sites he visited as antilopes, but I think they are probably ibexes.

- a) A hunting scene, in which four dogs are hunting an ibex (or antelope), depicted on the rock formation nearest to the town (see here pl. II *a*).

Bibl.: De Bayle des Hermens 1976: 24; 1984: 189, fig. 6; Rachad 1986–1987: 123, fig. 38)

- b) Horsemen, horses, camels and ibexes (or antilopes) as well as preislamic and Islamic inscriptions are found on a second formation running parallel to the first rock formation. The most interesting picture is a scene, in which a man is shown lying in front of two ibexes (or antilopes; see here pl. II *b*).

The scenes of *a*) and *b*) belong, in the authors opinion, to the same phase and are the oldest of this site and thus must date to the Neolithic period, while the other pictures were made in more recent times.

Bibl.: De Bayle des Hermens 1976: 24; 1984: 189; Id. & Grebenart 1980: pl. VII; Rachad 1986–1987: 123–6, figs. 39, 40.

- c) Rock paintings in an apri, located about 400m from group b. They are painted in black and ochre-red and show horsemen, horses, “signes divers”, groups of dots and rectangles made up of uninterrupted lines or dots. In one of them we can see a reclining man, representing probably a man at rest in his tent.

The paintings are very well preserved and must come from a “relative-ment récente” period, a part of the paintings is overwritten with some recent Islamic inscriptions.

In the apri there were also found various graffiti, which are hard to identify and in which De Bayle des Hermens was able to recognize a pair of handprints.

Bibl.: De Bayle des Hermens 1976: 25; 1984: 189; Rachad 1986–1987: 128, fig. 41.

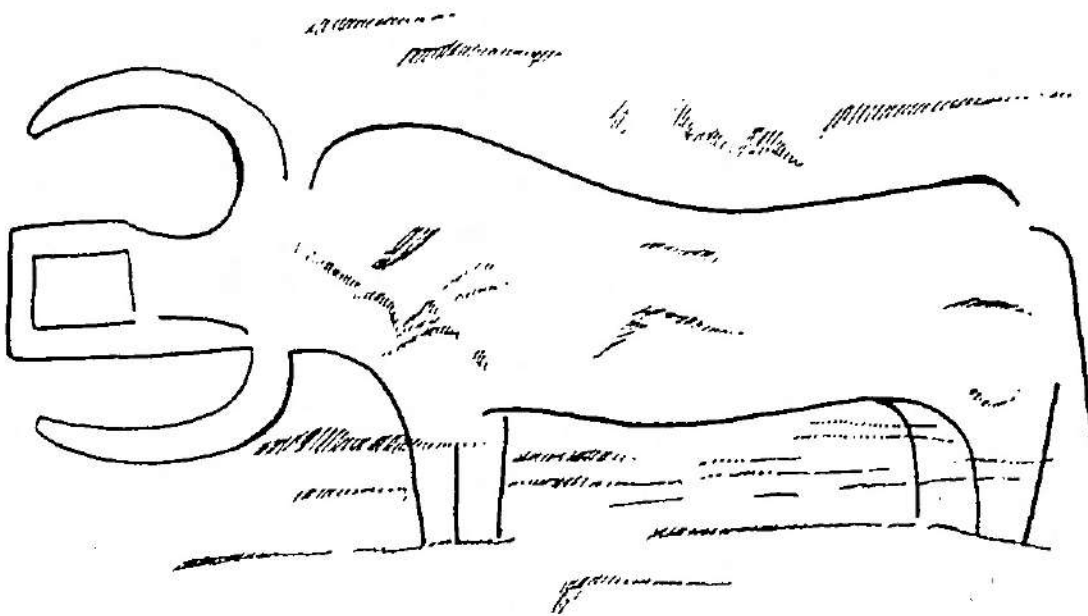


Fig. 2. – Site at North of Şa'da (no. 4), graffiti of a bovid (after Wald 1980: fig. on p. 182).

4) *A site 7 km North of Ša'da*

Rock pictures, which are in Wald's opinion possibly prehistoric and present among others a large "Götterfigur" and a bovid, are found close to an ancient cistern (see here fig. 2).

The manner of representation of the bovid with the head and the horns in plan and the body in profile shows in my opinion similarities with the "Jubba Style" of Saudi Arabia (see fig. 24).

Bibl.: Wald 1980: 182 and fig.

5) *Ġabal al-Hazā'in*

The Ġabal is located to the North-West of the village al-Ṭalḥ, which is about 15 km North-West of Ša'da.

Besides a great number of preislamic and Islamic inscriptions, one finds rock pictures of different styles representing horsemen, some of them armed with long spears, horses, camels, ibexes (or antilopes) and a fat-tailed sheep, and "signes divers" (see here fig. 3).

Bibl.: De Bayle des Hermens 1976: 25; Robin 1978; Rachad 1986-1987: 130.



Fig. 3. - Ġabal al-Hazā'in (no. 5), graffiti of an armed horseman, a camel and a fat-tailed sheep below preislamic inscriptions Robin/al-Hazā'in 22 and 23 (after Robin 1978: fig. 11).

6) *Ḍuḥyān*

The village of *Ḍuḥyān* is located about 23 km North–West of *Ṣa‘da*.

The rock pictures are of different styles and represent a hunting scene, in which five dogs are attacking an ibex (see here fig. 4); furthermore there are two other ibexes and a camelrider, who is armed with a long spear ***.

Bibl.: Červíček & Kortler 1979: 226, figs. 1, 2.

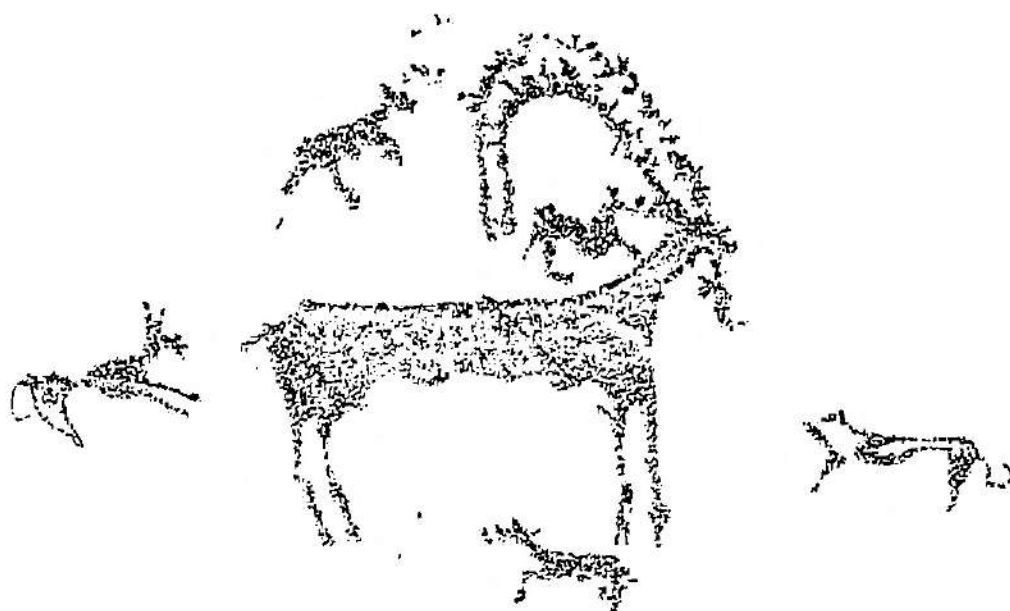


Fig. 4. – *Ḍuḥyān* (no. 6), graffiti showing a hunting scene with dogs chasing an ibex (after Červíček & Kortler 1979: fig. 1).

7) *Dāt al-Raḍā‘*

The graffiti are found near the fortification of *Dāt al-Raḍā‘*, which is about 16,5 km North–North–West of *Ṣa‘da*.

The rock pictures show a hunting scene with two men armed with spears chasing an ibex with a dog. Also depicted in different styles are another footman, horsemen, camels, ibexes and preislamic inscriptions.

Bibl.: Gingrich & Heiss 1986: 14 and note 10b, figs. 1, 2.

8) *Wādī Abū al-Ġubāra*

The *Wādī* is located North of *Ṣa‘da* and runs in a South–West to North–East direction not far from the *Ṣa‘da*–*Nağrān* route. On the sketch map given by the authors are indicated three rock art sites, but only two figures have been published.

*** With regard to the datation, proposed by Červíček & Kortler, for the different motifs, such as the bovids, the ibexes et al., as found in the sites nos. 6, 8, 9, 12, 13, 17–19, 22 see below.

The graffiti present different styles and show an "orant" with upraised arms and equipped with a shield and a spear, a similar human figure not illustrated, a horseman with a long spear and two ibexes, one of them being attacked by two dogs (see here fig. 5). We find almost similar representations of the "orant" in Mai'ain (no. 11) and in the Wādī Qu'ayf (no. 12), cf. in the present article fig. 27.

Bibl.: Červíček & Kortler 1979: 227, figs. 3, 4.

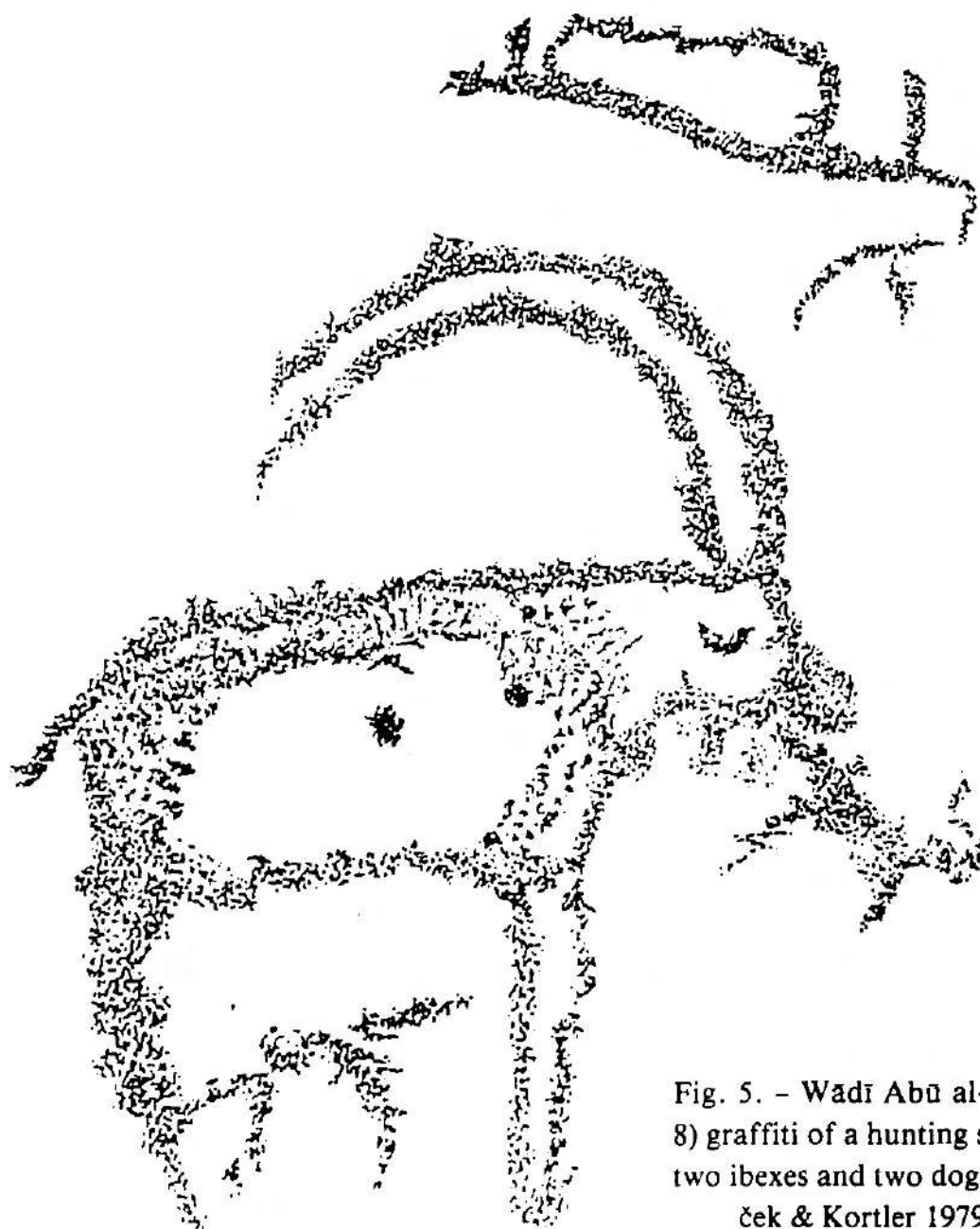


Fig. 5. – Wādī Abū al-Ġubāra (no. 8) graffiti of a hunting scene showing two ibexes and two dogs (after Červíček & Kortler 1979: fig. 3).

9) *Wādī Amlaḥ*

The Wādī Amlaḥ comes from the Northern Highlands, and flows in a South-West to North-East direction towards the Rub' al-Ḥālī, where its Eastern extension, the Wādī 'Aṭfayn disappears into the desert. On the sketch map given by the authors five sites are indicated, but only three figures have been published. They present different styles and show a horseman armed

with a long spear, two ibexes and a short-horned bovid (see here fig. 6). Mentioned in the text are also another ibex, camel-riders “et al.”.

Also W. Lingennau told me in a letter to have seen numerous rock pictures in Wādī Amlah.

Bibl.: Červíček & Kortler 1979: 227, figs. 5-7.

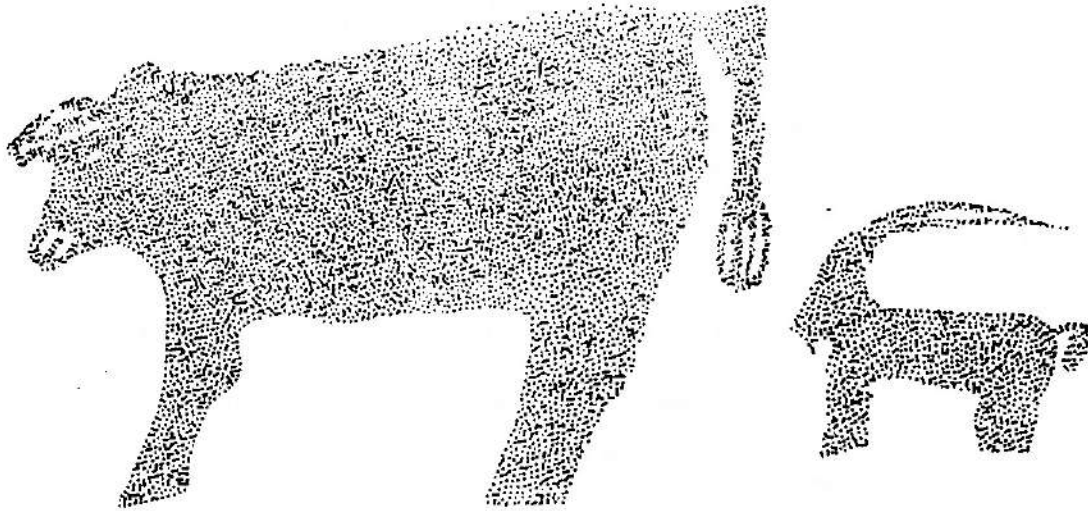


Fig. 6. – Wādī Amlah (no. 9), graffiti of a short-horned bovid and an ibex (after Červíček & Kortler 1979: fig. 5).

10) Ġabal Maihar/Wādī ‘Atfayn

The Ġabal is about 100 km to the East-North-East of Ṣa‘da. Rock pictures of different styles, some of them stylized, others more naturalistic, were found by Philby on the walls of the peak of the Ġabal. The pictures depict men armed with spears, swords and shields, whilst others represent perhaps “orants” with outstretched arms; there is also a rider and a pair of footprints. The men are in Philby’s mind engaged in fighting snakes (see here fig. 7), and in two pictures Philby thinks he can recognize the figures of centaurs (see here fig. 30). Some of the human figures belong, in my opinion, to the “Oval-headed culture” (see below). The zoomorphic pictures represent ibexes, possibly an antelope, a bovid with long horns, a camel, a horse, a bird and perhaps also a hyena, and possibly, in Philby’s opinion, a leopard. Also found here were some short preislamic inscriptions.

Bibl.: Philby 1939: 26f., figs. on pp. 27-9; 1956: 6-16, 149, fig. 205. ****

**** The rock inscriptions and also the pictures collected by Philby in the Yemen were published in Van den Branden 1956. In this work an article by Philby himself about the pictures is also printed (*Contenu des dessins*, pp. 6-16). The pictures are shown together with the inscriptions, commented by Van den Branden, who quotes extensively from Philby 1939. In the present article also this part of the 1956 publication is simply referred to as “Philby 1956”.

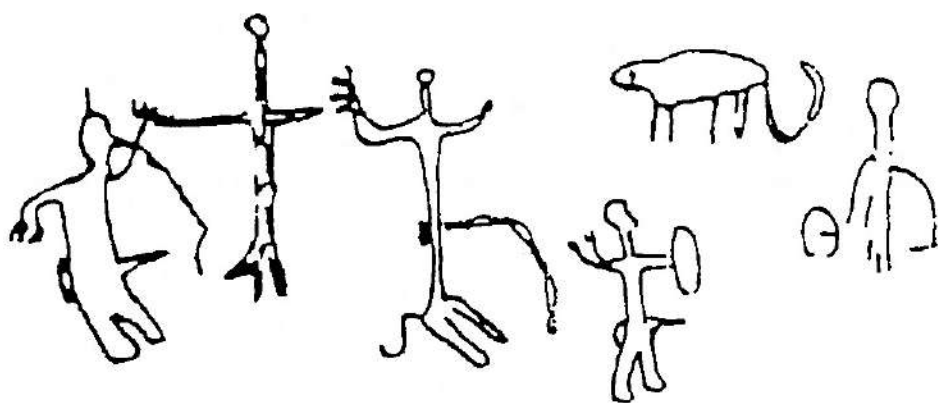


Fig. 7. – Ġabal Maihar/Wādī 'Aṭṭayn (no. 10), pictures of men perhaps engaged in combat with snakes (after Philby 1956: fig. 205h).

11) *Mai'ain/Wādī 'Aṭṭayn*

Mai'ain is the name of a waterhole in the valley below the Ġabal Maihar.

The rock picture, reported by Philby shows a man with upraised arms; a small object, probably a round shield, is suspended from his left arm. Philby interprets the figure as a disarmed man holding up his hands in surrender.

I think however, that it is rather a representation of an "orant". There are figures, which are quite similar in the Wādī Qu'ayf (no. 12) and in the Wādī Abū al-Ġūbāra (no. 8, cf. in the present article fig. 27).

Bibl.: Philby 1939: 28; 1956: 11, 148, fig. 204.

12) *Wādī Qu'ayf*

The Wādī Qu'ayf has its sources in the Northern Highlands and flows, quite near the 17° degree of latitude, from West to East towards the Rub' al-Hali.

Different sites are indicated on the sketch map drawn by the authors in the region of the Wādī and in the region North of it (see no. 13).

The rock pictures reported from the Wādī differ greatly in respect to their style. One scene in which a group of dogs attack two ibexes is especially remarkable. Another scene shows a group of three "orants", one of them armed with a round shield, a spear and possibly a dagger. This figure is comparable to similar representations of men with upraised arms, and a small shield hanging from the left upper arm, in Mai'ain/Wādī 'Aṭṭayn (no. 11) and in the Wādī Abū al-Ġūbāra (no. 8, cf. in the present article fig. 27).

Furthermore, there are armed footmen, horsemen and camelriders, some of whom are armed with long spears, a long-horned bovid mounted by a man (see here fig. 29), who is perhaps armed with a spear, ibexes, dogs, snakes, os-

triches and camels, one of them saddled and being lead by a man by its reins (see here fig. 8), a footprint (?), then geometric designs (*Wasms?*), and pre-islamic and Islamic inscriptions.

Bibl.: Červíček & Kortler 1979: 228f., figs. 18-32.

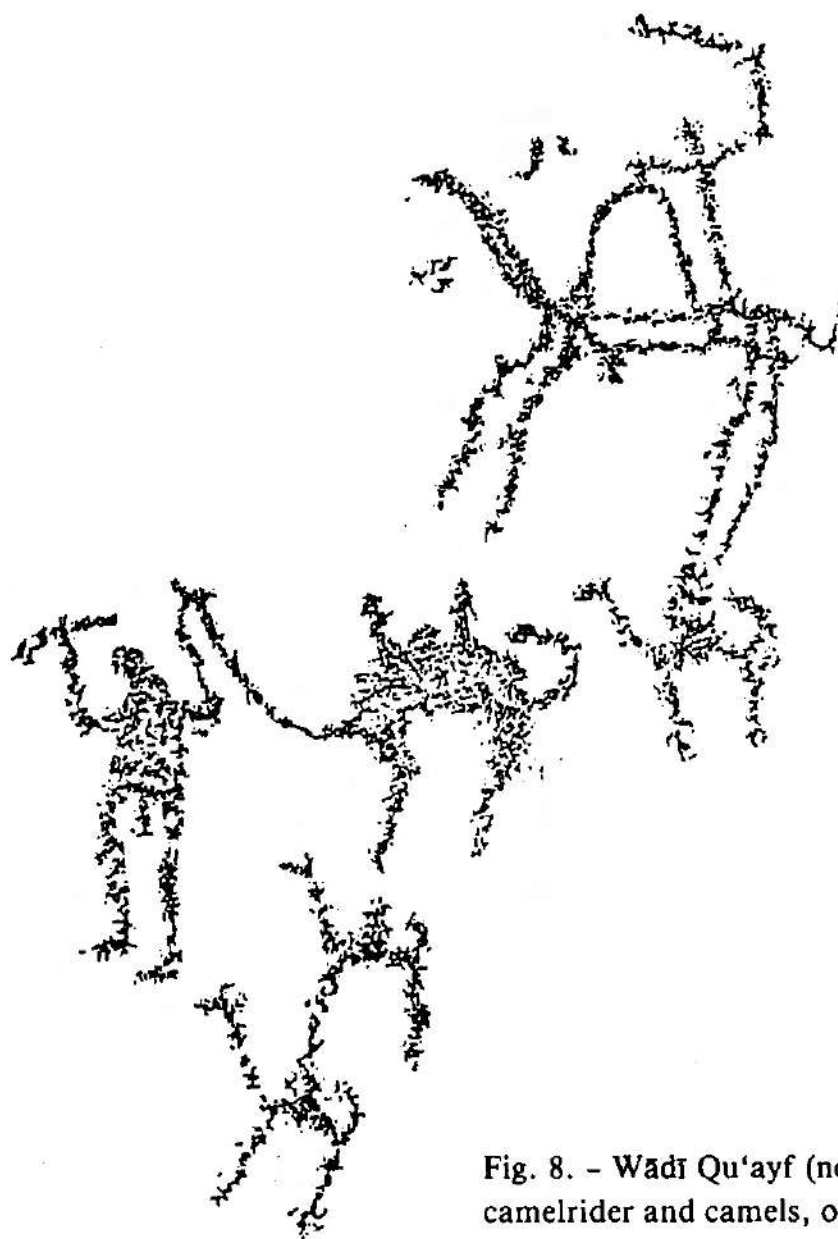


Fig. 8. – Wādī Qu'ayf (no. 12), graffiti of a camelrider and camels, one of which is saddled and being lead by the reins by a man (after Červíček & Kortler 1979: fig. 19).

13) North of Wādī Qu'ayf

The rock pictures reported by the authors belong to different styles and show fighting scenes between footmen, horsemen and camelriders armed with spears and shields; isolated horse-riders, two “orants”, camels (see here fig. 9), ibexes, dogs perhaps, snakes, geometric designs (*Wasms?*) and preislamic inscriptions. Some of the pictures and signs are found on ancient tombstones. The armed footman of fig. 17 belongs in my opinion possibly to the “Oval-

headed culture ” (see below). He is armed with a spear and a shield, and wears a feathered head-dress.

Bibl.: Červíček & Kortler 1979: 227f., figs. 8-17.

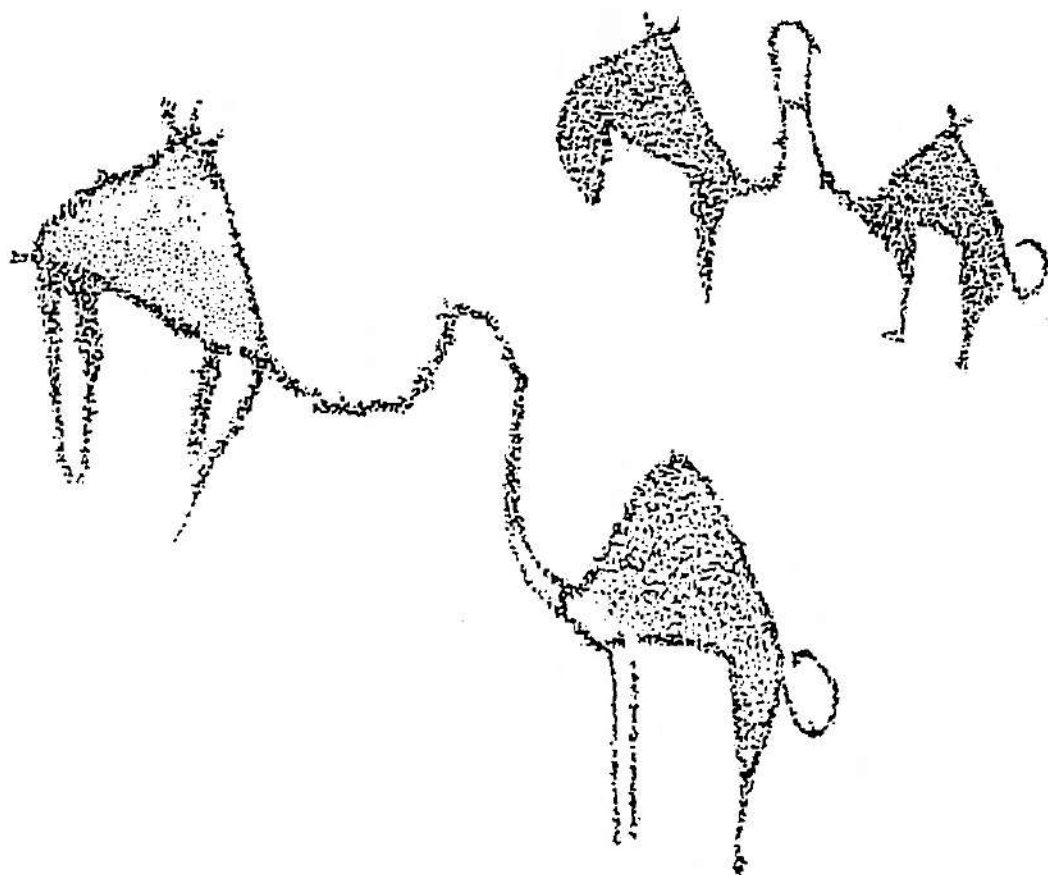


Fig. 9. – North of Wādī Qu‘ayf (no. 13), very skillfully-done pictures of two pairs of camels, placed in antithetical positions one to the other and touching (after Červíček & Kortler 1979: fig. 14).

14) *Wādī Šaiḥ*

The Wādī, which flows into the Wādī Qu‘ayf, is about 10 km from the western side of the Ġabal Haḍba, and about 120 km East of Ša‘da.

The graffiti present different styles. Depicted are horsemen armed with long spears, two women with upraised or out-stretched arms, and exaggerated hips and buttocks, which recall neolithic “Venus” figures, and a quite characteristic head-dress. They are supposed to be “danseuses” (1956: 152, see here fig. 10).

Furthermore there are pictures of some very nice ostriches, some camels, an ibex, and other unidentifiable figures and preislamic inscriptions.

Bibl.: Philby 1939: 427f., fig. on p. 427; 1956: 6-16, 150-2, fig. 207.

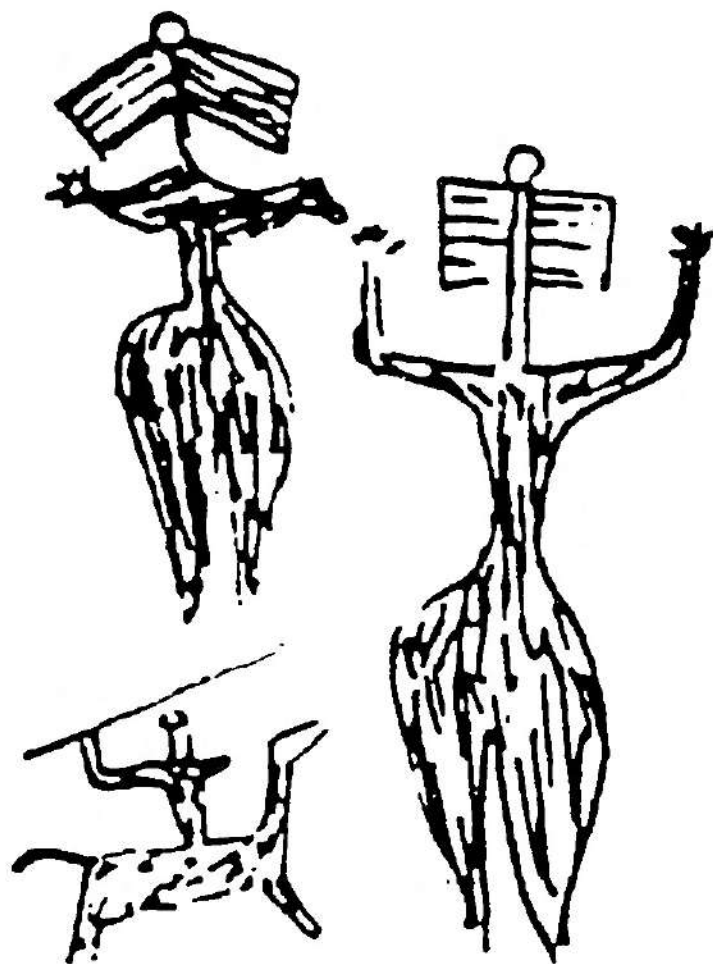


Fig. 10. – Wādī Šaiḥ (no. 14), pictures of dancing or praying (?) women and an armed horseman (after Philby 1956: fig. 207a).

15) Ġabal Haḍba

Two rock art sites are within the region of the Ġabal Haḍba, and located about 130 km East of Ṣa'da.

- a) On a low granite knoll near the extremity of Haḍba there are rock pictures of a horseman armed with a spear and two or three representations of ibexes.

Bibl.: Philby 1939: 30.

- b) The second site is close to a pool in the Waḍaḥ ravine located in one of the bluffs of Haḍba and near a group of ancient graves.

Philby talks of a man with outstretched hands and another one, who is holding a horse's head with a preislamic inscription beside it.

Bibl.: Philby 1939: 31.

In a later publication (1956: 150, fig. 206) we can also find the pictures of an "ostrich" and an ibex from Haḍba without any mention of a precise localization. However the same "ostrich" (fig. 206a) is seen on p. 15 "simply (as) a caricature of a man with an enormously distended paunch".

16) Ša'ib Suḥaybar

The area is about 15 km South-East of the Ġabal Haḍba and about 140 km to the East of Ša'da. Rock pictures from Suḥaybar are known through the drawings of Philby (a) and the photographs taken by Hatem al-Ḥalidy, published by J. Ryckmans (b).

- a) A camelrider is depicted holding his mount by the reins; also there were found preislamic and Islamic inscriptions and *Wasms*.

Bibl.: Philby 1939: 35; 1956: 6-16, 152f., fig. 208.

- b) Armed footmen, horsemen with long spears, a handprint, ibexes, camels, a goat, an ostrich, and possibly an oryx antelope and preislamic inscriptions are all at this site. J. Ryckmans was able to establish different phases for these rock pictures. Some of them are probably figures of the "Oval-headed people" (the author noted their affinities, but not their exact correspondence with the figures of Central Arabia, later termed "Oval-headed" by Anati, 1968; see here fig. 11). These are equipped with spears and shields (seen by Ryckmans as arches) and they wear a feathered head-dress. Another type of footman is armed with lances, swords and daggers. The horsemen are according to the author "très probablement d'époque arabe".

Bibl.: Ryckmans J. 1959: 177-81, pls. IV, V, fig. on p. 186.

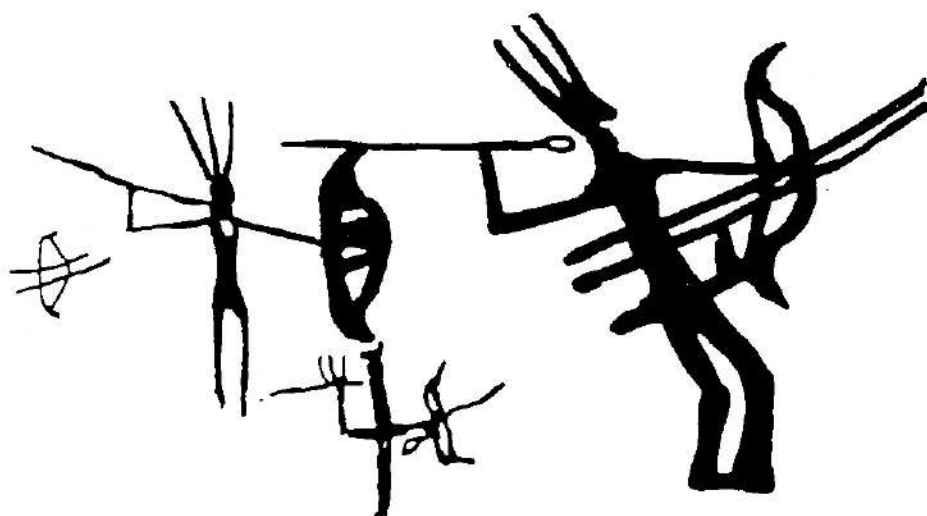


Fig. 11. - Ša'ib Suḥaybar (no. 16), graffiti of footmen armed with spears and shields and wearing a feathered head-dress (Tentative drawing after a not very clear photograph published in Ryckmans 1959: pl. V, fig. 2).

17) *Ġabal Ṭawīla*

The *Ġabal Ṭawīla* is about 80 km to the North of the *Ġabal Lawḍ* near the *Wādī Ḥabb*.

A site with rock pictures is indicated on the sketch map given by the authors.

Bibl.: Červíček & Kortler 1979: map in front of p. 226.

18) *Ġabal Liḡašir*

The *Ġabal Liḡašir* is located about 85 km North–North–East of the *Ġabal al-Lawḍ* and is situated in the *Rub' al-Ḥali* desert. The rock pictures represent footmen carrying shields, which are somewhat bow-shaped in aspect, and lances or spears; the footmen are wearing feathered head-dresses (see here fig. 12). They belong probably to the “Oval-headed People” (see below). A number of human handprints as well as two long-horned bovids are also depicted.

Bibl.: Červíček & Kortler 1979: 230, figs. 34–6.

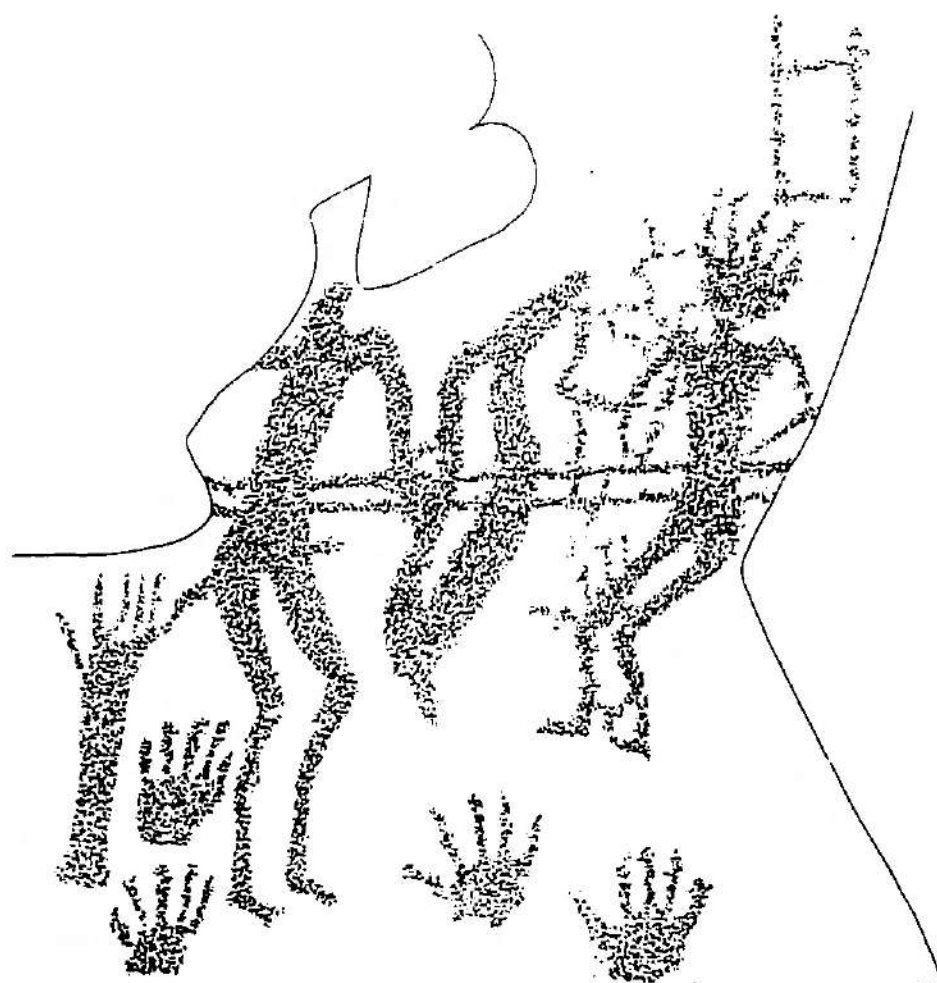


Fig. 12. – *Ġabal Liḡašir* (no. 18), graffiti of warriors quite similar to those of fig. 11 and some handprints (after Červíček & Kortler 1979: fig. 35).

19) *Ġabal Burm*

The Ġabal Burm is located about 55 km North of the Ġabal al-Lawḍ.

The published rock pictures show footprints, possibly a fat-tailed sheep and also a sickle-shaped object.

Bibl.: Červíček & Kortler 1979: 229, fig. 33.

20) *Wādī Šudaif*


The Wādī flows at a distance of about 50 to 55 km to the North of the Ġabal al-Lawḍ. The rock pictures and the inscriptions are on rocks on the left bank of the Wādī in a zone before it joins the Wādī 'Arayġa and the Wādī Malaḥa.

The graffiti, which present different styles, include camels, ibexes and highly stylized quadrupeds (or handprints ?) Philby also deals with a great number of preislamic inscriptions and *Wasms*.

Bibl.: Philby 1939: 42 with fig.; 1956: 153–8, fig. 209.

21) *Wādī 'Arayġa*

The Wādī 'Arayġa flows for a distance of about 45 to 50 km to the North of the Ġabal al-Lawḍ and joins the Wādī Šudaif and Malaḥa. The rock pictures are close to water-holes ('Asba with the cliffs of Siq al-Marri and the two water-holes of Ṭarfa) and to the cliffs of 'Arayġa itself.

The graffiti depict different scenes. The most important of these shows a footman fighting a beast of prey with a spear, in another a man is seen holding the tail of his camel (seen by Van den Branden as a man capturing an ibex) which is equipped with a litter. There is also a footman, riders some of whom are reproduced in a highly stylized fashion. Some of the riders are more naturalistic and armed with a spear and a sword, which could however be something else. Also represented are handprints (which may well be highly stylized quadrupeds), camels, a jerboa, geometric signs, *Wasms* and a great number of preislamic inscriptions. The sign  is interpreted by Philby as the Himyaritic water sign (cf. the short note in Jung 1990:47).

Bibl.: Philby 1939: 43f., fig. on p. 43; 1956: 6–16, 158–67, fig. 210.



Fig. 13. – Ġabal Haid (no. 22), paintings of a man with upraised arms standing before a huge bovid (after Červíček & Kortler 1979: fig. 37).

22) Ġabal Haid

The Ġabal is about 70 km North–North–East of the Ġabal al–Lawd. The rock pictures are in different styles and also include paintings in reddish–brown colour, which show a bovid and a man with upraised arms, who is standing before it (see here fig. 13). The engravings probably partly belong to the “Oval–headed culture”; these are footmen armed with spears, daggers and shields and wearing feathered head–dresses (see below). The other pictures include human palmprints, long–horned bovids, a camel, geometric designs (*Wasms?*) and preislamic inscriptions.

Bibl.: Červíček & Kortler 1979: 230, figs. 37–41.

23) Mušayniqa‘

The site is located in the Rai‘an area and is named after the hill of Ša‘īb Mušayniqa‘. It is about 115 km South–East of Hadba and 125 km North–East of Ma‘rib.

The rock pictures include horsemen executed in different styles, armed with long spears or with swords, and there is one of an armed man with upraised arms, who according to Philby is pointing in the direction of a well (see here fig. 14). There is a dotted line on a left to right axis beside the man, and a scattering of dots close to what Philby considers to be a water sign (cf. the Wādī ‘Arayġa, no. 21) and also there is a *Wasm*.

Bibl.: Philby 1939: 54f., figs. on pp. 55f.; 1956: 6–16, 167, fig. 211.



Fig. 14. – Muṣayniqa' (no. 23), graffiti of a man with upraised hands, dots and a " water sign " (after Philby 1956: fig. 211b).

24) Ma'īn, 'THTR Temple

The pillars and architraves of the propylon of the 'THTR Temple situated about 600 m North-East of Ma'īn, are covered with numerous graffiti showing footmen and horsemen armed with long lances, quadrupeds and Islamic inscriptions.

Bibl.: Jung 1989: 284 f., 334, pl. XXIIIa; a propos the temple, cf. Schmidt 1982.

25) Hāribat Šu'ūd

The ancient Sabaean site is about 45 km North-West of Ma'rib in the zone of the Wādī Raġwan.

- a) Besides numerous preislamic inscriptions there are also a few rock pictures known: a figure, which in my opinion represents possibly a highly stylized rider (or riders).

Bibl.: Philby 1956: 168, fig. 215.

- b) And on one pillar of the DHT-HMYM Temple there are depicted handprints from the post-Sabaean period; they were not, as supposed by von Wissmann, an original decoration of the temple pillars.

Bibl.: Robin, Ryckmans J. 1980: pls. 28a, b; von Wissmann 1982: 294, fig. 81.

26) *Al-Durayb*

Al-Durayb is a mediaeval site in the Wādī Raġwan, whose buildings were partly constructed from reused building materials taken from nearby Ḥāribat Šu‘ūd (cf. no. 25) and from al-Asāhil.

A geometric design, which consists of a square subdivided by lines and smaller squares, and a figure made of different vertical and horizontal lines are reported by Philby.

Bibl.: Philby 1956: 169, fig. 216.

27) *Ġabal al-Falaġ Ġanūbān*

The Ġabal, which forms part of the Ġabal al-Balaq range, is about 10 km South-West of Ma’rib, South-South-East of Minṭaqat Šawwanā on the track to al-Masāġid.

Six preislamic inscriptions are engraved on a boulder. Below the inscription Ja 2844 are the graffiti of five handprints (see here fig. 28).

Bibl.: Jamme 1976: 32, pl. 3.

28) *Ġabal ‘Amūd al-‘Ayraf*

The Ġabal is located about 20 km South-West of Ma’rib and is South-West of the Bāb al-Falaġ.

Jamme was able to copy a number of preislamic inscriptions and some of them are accompanied by pictures: Ja 2927 is accompanied by a handprint, interpreted by the author as *Wasm*; below Ja 2931 and to the right of Ja 2911b there are “helmeted human face(s)” (these are to my mind more probably a combination of the crescent, the disk of the sun and a handprint, and are comparable with the symbol of the inscription Gl. 1724, see Grohmann 1914: fig. 102). Under Ja 2934 and 2936 there are other geometric signs (*Wasms*).

Bibl.: Jamme 1980: 31f., 42–6, pls. 3, 5, 6.

29) *Safīr region*

The Safīr area is about 80 km East-North-East of Ma’rib. Hatem al-Ḥalidy, to whom we are indebted for the graffiti coming from Ša’īb Suḥaybar (no. 16) too, has reported a photograph from Safīr showing rock pictures “said by some to show a Roman soldier being captured by Yemenis when the

Gallus Mission was shattered not far from Ma'rib in 25 B.C. " (Farah: 4). The pictures (cf. pl. I) are in my opinion much older and show certain affinities with figures of the "Oval-headed people" (see below): the elegant bearing, the long curved legs, the importance given to the head-dress and also the cross-like pattern on the breast of one of the figures, which is also found on the head-dress of an "Oval-headed" figure on a rock near Nağd Musammā in the Qara area (Saudi Arabia, cf. Anati 1968: 102-9, figs. 64, 65, pl. XXXI-II). The same cross-like pattern is also found on oxen of the "Khaniq style", dated by Anati to the Middle Hunting and Pastoral Period I (2000-1000 B.C.), a period to which belong also the "Oval-headed culture" (cf. Anati 1972: 156-60, chart in front of p. 156; 1974: 9f., figs. 106, 107).

Bibl.: Farah 1985: 4, 7, fig. on p. 4.



Fig. 15. – Ḥarāb 'Ād (Kāniṭ; no. 31), graffiti of ibexes surrounding the preislamic inscription Robin-Kāniṭ I (after Robin 1982: pl. 18b, c, and d).

30) *Sūq al-'Inān region*

In a letter W. Lingenau reported to me to have seen numerous rock pictures in this region.

31) *Ḥarāb 'Ād/Kāniṭ*

The ancient preislamic site is near al-Qarāya, one of the seven villages forming Kāniṭ, about 10 km East-North-East of Rayda.

Around the preislamic inscription Robin-Kāniṭ 1, which is on the margin of the ravine dividing Ḥarāb 'Ād from al-Qarāya, there are graffiti of a snake and ibexes (see here fig. 15).

Bibl.: Robin 1982: 44f., pls. 17-21.

32) *Riyām/Arḥab*

The site is at Haḡar Zahra at South-West of Riyām. Riyām is about 50km North of Ṣan'ā', and has once been an important religious and pilgrimage center with its great T'LB RYM^m B'L TR'T Temple (cfr. Grjaznevič 1973: fig. 2).

Carved in the rock flanking the rise to Riyām is the preislamic inscription RES 4176. At the top of it there were basreliefs of a lion and a human figure. During a visit to Riyām in 1986 I found the lion figure erased and not recognizable anymore.

Bibl.: Ghul 1984: 39 with two photographs; Chelhod (ed.) 1984: pl. 18.

33) *Madar*

The village of Madar is about 45 km North of Ṣan'ā'.

Two game-boards are depicted on the rock in front of the Ġāmi al-Hādī.

Bibl.: Jung 1989: 286, 335, pl. XXV a.

34) *Ḥuṣn al-Kutb/al-Madīd*

The castle is on an elevation near al-Madīd, which is about 40 km North-East of Ṣan'ā'. Ḥabšuṣ found near the ruined castle, next to an inscription, the picture of a man with a bow on the shoulder and a richly adorned dagger at the girdle.

Bibl.: Moscati Steindler 1976: 62.

35) *Ġabal al-Samā'*

The Ġabal al-Samā' is about 30 km North-North-East of Ṣan'ā'. During a survey conducted by the Italian Archaeological Mission a great number of engravings and inscriptions were found in a *wādī* North of the Ġabal.

Bibl.: Fedele 1985: 373.

36) *Ğabal Dabāb*

The Ğabal is about 25 km North-East of Şan'ā'.

In her study *Die vorislamischen Religionen Arabiens* Maria Höfner refers to, when speaking briefly about a place of worship of the divinity Samā' at the Ğabal, preislamic inscriptions and pictures of ibexes. According to her these ibexes indicate that Samā' was probably a form of lunar divinity.

Bibl.: Höfner 1970: 247; on the divinity Samā' cf. also Id. 1965: 528 with bibliogr. notes.

37) *Sidğān*

The authors briefly mention rock pictures of very recent origin at the pass at the North of Sidğān, which is located to the North-East of Huşn dū-Marmar and about 22 km North-East of Şan'ā'.

Bibl.: Rathjens & von Wissmann 1932: 168.

38) *Al-Şi 'āb/Şibām Ğirās*

The site is near the village of al-Şi'āb, located about 18 km North-East of Şan'ā', near Şibām Ğirās, on the lower part of the Ğabal Marmar in the direction of the Wādī Sırr.

The graffiti are quite modern and show birds (cf. pl. IIIa), *ğambiyyas* (cf. IIIb), a military-type of tank and numerous geometric designs such as triangles and squares partly divided into segments (cf. pls. IV a, b and V); as well as lines and Islamic inscriptions.

Bibl.: Jung 1989: pl. XXV b.

39) *Wādī Sırr*

The rock pictures are on the side of the new road up the Wādī Sırr near Riyām (Banī Huşayş), which is about 15 km North-East of Şan'ā'.

The graffiti represent a hunting scene with two bowmen chasing ibexes. They are accompanied by a horseman, who is standing on the back of his animal.

Bibl.: Serjeant 1976: 78, fig. frontispiece.

40) *Huqqa*

The village of Huqqa is about 22 km North of Şan'ā'. The graffiti were found in the vicinity of the T'LB Temple (once thought to be a temple of DHT

B'DN, cf. Müller, von Wissmann 1977: 116, 124), excavated in 1928, and in the neighbourhood of the village.

According to the authors the rock pictures can be divided into three phases: the oldest dating back to the Sabaean period and both of the others to the Islamic period. The Sabaean graffiti show stylized horsemen, ibexes and quadrupeds and preislamic inscriptions (see here fig. 17). Most important are the rectangles divided into sections and filled with hatchings and zigzag lines (see here fig. 16), which are probably meant to represent plans, one of which is possibly the ground plan of the nearby T'LB Temple. The first Islamic period, said to date back at least several centuries, show stylized horsemen, an

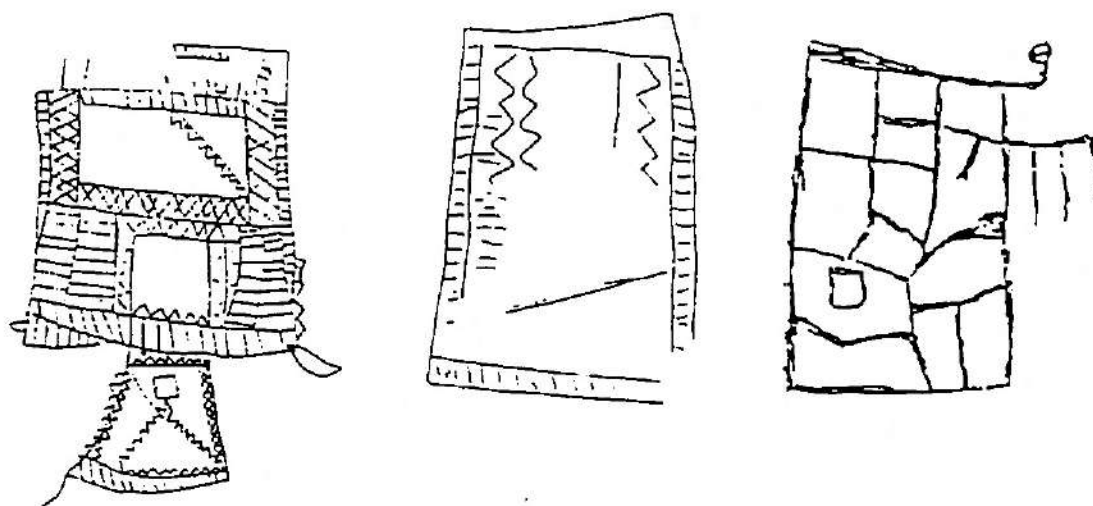


Fig. 16. – Huqqa (no. 40), rock pictures of rectangles filled with hatchings and zigzag lines, which probably represent plans or maps (after Rathjens & von Wissmann 1932: figs. 36, 108 and 119).

ibex, a quadruped, Islamic inscriptions, and again a rectangle divided into sections, possibly a map. In the pictures of the last period, which includes recent centuries, there are stylized horsemen, some of whom are armed, one footman, an ibex, a quadruped, isolated *ḡambiyyas*, rectangles of the type described above, other geometric designs such as circles with a central dot, with a cross, circles connected with lines etc. and Islamic inscriptions.

The stylized horsemen and quadrupeds of all three periods are quite similar to one another, so the authors consider the possibility that the older graffiti served as a model for the later periods (see here fig. 23). However, I presume that perhaps there exists some error in the establishing of the periods and the allocation of pictures to the phases established by them.

Bibl.: Rathjens & von Wissmann 1932: 74f., 167–79, figs. 36, 102–32, photographs 115–20; about the preislamic inscriptions see Mordtmann & Mittwoch 1931.

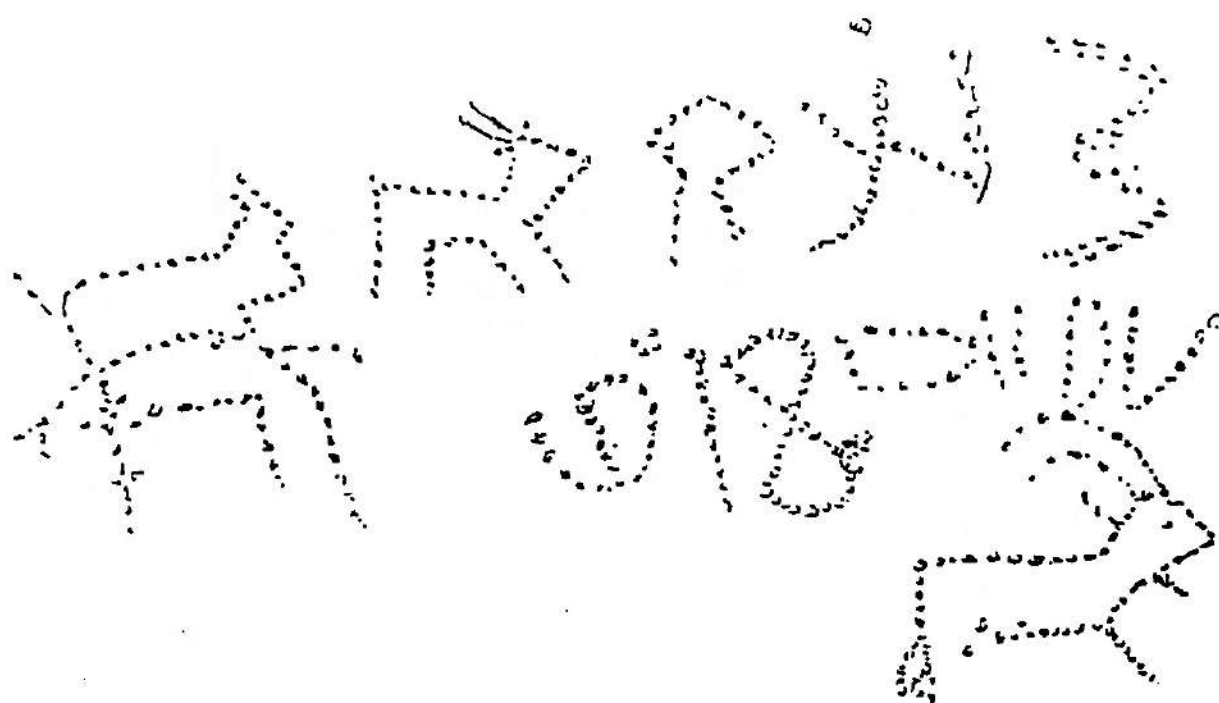


Fig. 17. – Ḥuqqa (no. 40), stylized animal figures and the Sabaeen inscription MM 145 (after Rathjens & von Wissmann 1932: fig. 109).

41) *Ġabal Šamsān (Ḥalwet al-Dīb)*

The rock formation with the cave, which probably served as a tomb, is about 12 km North–North–West of Ṣan‘ā’, near the western side of the road leading to ‘Amrān.

Rock pictures of this site were first published by Rathjens and von Wissmann in 1932. They supposed the stylized ibexes (some of which are of considerable size) to be earlier than even the oldest Ḥuqqa pictures (cf. no. 40; and see in the present article the pls. VIa and b). The horsemen on the contrary are supposed by them to be in the Ḥuqqa style (p. 180). Jamme briefly visited the site during his Carnegie Expedition of 1974–5. He published the preislamic inscriptions Ja 2860 with the picture of a long horned animal (perhaps an antelope or an ibex), republished in Jung 1989: pl. XXI a–c, where it is proposed that it dates from the same period in which the inscriptions were executed. For the great stylized ibexes I suggested as a *terminus ante quem* a period before the Ist millennium B.C. On the site there are also in evidence graffiti of other quadrupeds, some geometric designs (*Wasms*) and Islamic inscriptions. Four photographs of this site, two of them also illustrating graffiti, are published in a popular book about the Yemen written by Mandel. In the captions to these photographs the author speaks of a “Sacred Place”, and locates the site to the surroundings of Sa’dal, South of San‘ā’ [?].

Bibl.: Rathjens & von Wissmann 1932: 179–82, figs. 133, 134, photographs 122–6; Mandel 1973: photographs after p. 32; Jamme 1976: 103–9, pls. 16, 17; Jung 1989: 281–4, 332–4, pls. XVIII–XXII.

42) *Rawḍa*

Rock pictures are depicted on the walls of a well, dated by Rathjens to the preislamic period, about 2,5 km North-East of Rawḍa, near the road, which leads to Šibām Ġirās.

Rathjens recognized on the basis of the different patinas three periods: a preislamic period and two Islamic periods. Depicted are footmen and horsemen, some of them partly stylized and armed probably with spears (the author claims to see also the representation of a sling amongst these), camels and quadrupeds, designs and Islamic inscriptions (see here fig. 18).

Bibl.: Rathjens 1953: 115–7, figs. 121–2, photographs 61–2.

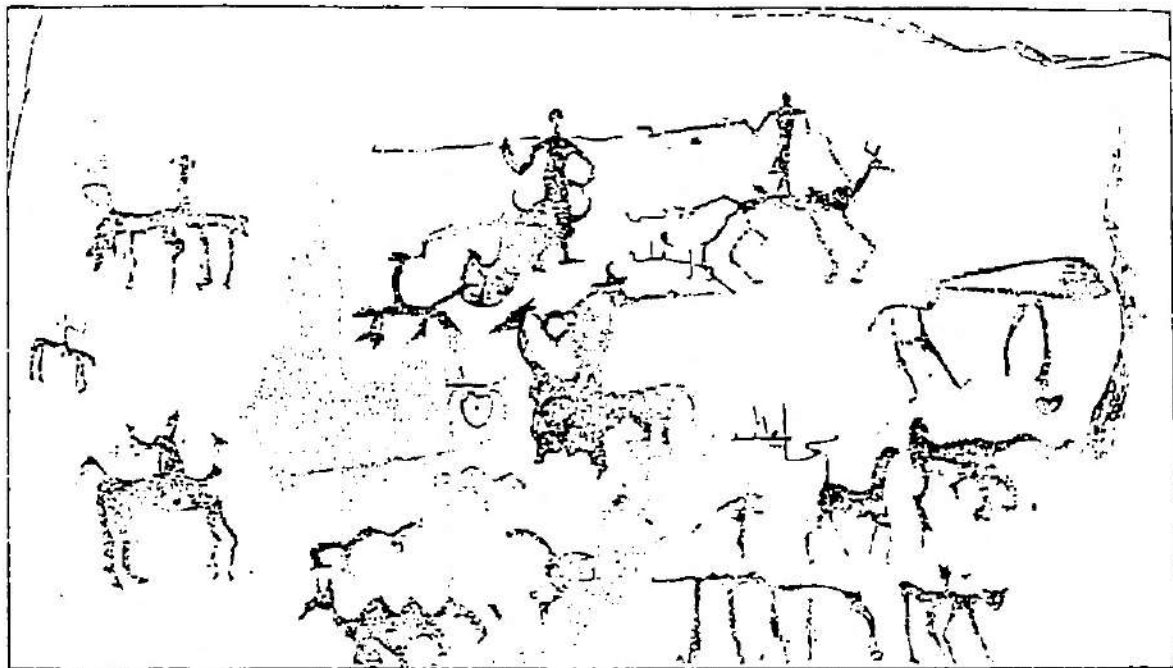


Fig. 18. – Rawḍa (no. 42), rock pictures of horsemen and footmen, camels and other quadrupeds (after Rathjens 1953: fig. 121).

43) *Damm al-Kāfir*

The Damm al-Kāfir is a wall of rock in the hills near the villages of Taqbān and Daḥbān, which are about 8–10 km North-North-West of Ṣan‘ā’ (cf. Rathjens & von Wissmann 1934: Blatt III), whereas Grimme locates the site at 20 km North of Ṣan‘ā’. Around the preislamic inscription RES 4582 (Gl. 1490), in which a watering hole is referred to, pictures of a snake and ibexes are found (see here fig. 19). In one of these figures Grimme thinks he can identify the above mentioned watering hole. But it is probably only one of the stylized quadrupeds often found in the Yemeni rock art.

Bibl.: Grimme 1935: 264, pl. VI.

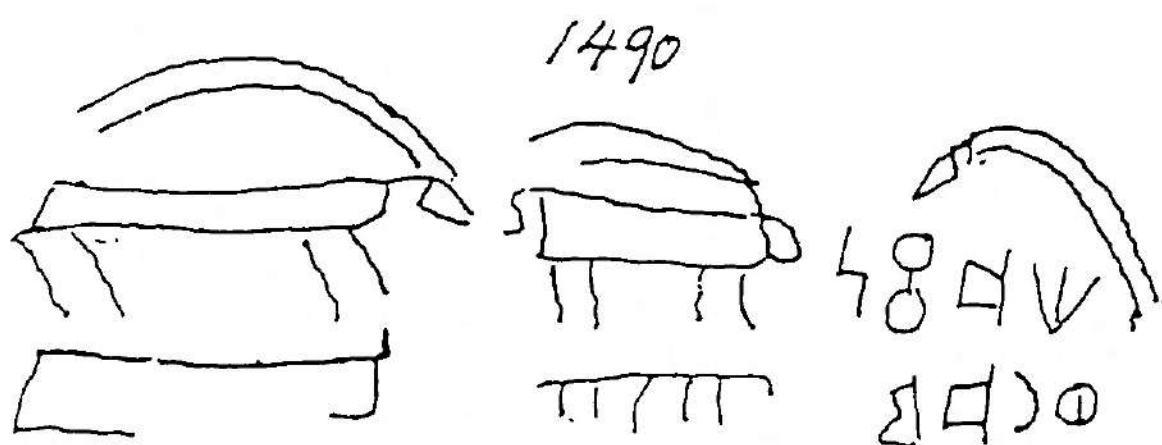


Fig. 19. – Damm al-Kāfir (no. 43), graffiti of ibexes, a snake and unidentifiable animals around the preislamic inscription Gl. 1490 (after Grimme 1935: pl. VI).

44) *Wādī Ḍahr*

Rock pictures from the *Wādī*, which extends to about 10 km North-West of Ṣan‘ā’, are reported by different sources, but probably some of them refer to the same graffiti.

A plan is given by Radt showing two rock formations on the north side of the *Wādī*, where the cliffs slope down to the valley, the Ḥaḡar al-Lahīb and Ḥuqqa ben Ḥuṣn and its rock sanctuary.

The first one shows on its eastern side a great number of ibexes with long horns comparable to those of Ġabal Šamsān/Ḥalwet al-Dīb (no. 41). Near the ibexes is found a 2 m high human figure and on the southern side there is a boulder with an ibex and a preislamic inscription. Ibexes and a preislamic inscription are found also at Ḥuqqa ben Ḥuṣn, at a distance of about 500 m to the East.

Wald reports of the *Wādī Ḍahr* and probably of the same site as reported by the other archaeologists; as well as citing the same figures he also includes dogs and leopards. Wald writes that experts consider that the graffiti can be dated back to the inhabitants of the *Wādī* about 6000 years ago.

Mandel also published some photographs of a site in the *Wādī*, which is probably that of Ḥuqqa ben Ḥuṣn. Here a row of stones stuck in the earth are leading to a rock grave forming a “Sacred Way”, built in his opinion in a period before the Southern Arabian Kingdoms. Mandel reports that some of the stones have engraved symbols similar to, for example, the spiral of pl. VIIa.

Bibl.: Gosh 1971, his informations are cited in De Bayle des Hermens 1976: 10f.; Radt 1971/72: 263–68, figs. 14–8, 22; Mandel 1973: photographs after p. 128; Wald 1980: 131.

45) *Bayt Na‘ām*

The village is about 15 km North–West of Ṣan‘ā’.

It had been reported to De Bayle des Hermens that there were graffiti on the walls of a rock in a gorge North of the settlement.

Bibl.: De Bayle des Hermens 1976: 12.

46) *Adrān*

A picture of a horseman, in Rathjens’ and von Wissmann’s view of quite a recent date, is found on a boulder on the pass about 5 km West of Ṣan‘ā’, above ‘Aṣr.

Bibl.: Rathjens & von Wissmann 1932: 167, photograph 121.

47) *Ṣan‘ā’, Masğid al-Abhar*

The graffiti are found on a preislamic column, which has been reincorporated in the Masğid al-Abhar, constructed by al-Sayyidah Fāṭimah, the wife of the Imām Ṣalāḥ al-Dīn Muḥammad in 776 Hiğra/1374–75 (cf. Lewcock, Serjeant, Smith 1983: 370). The column is placed in the prayer hall and stands in front of the *miḥrāb*.

The graffiti show quadrupeds, possibly ibexes, and Islamic inscriptions.

Bibl.: Jung 1989: 285, 334 pl. XXIII c.

48) *Valley of Bayt Qaramān*

Bayt Qaramān is located South–West of Ṣan‘ā’ and North of Ḥaddah. The rock pictures, which are of a very recent date in von Wissmann’s opinion, show very stylized horsemen, possibly also an ibex, geometric designs such as simple circles, circles with a central dot and circles with diameter et al. (see here fig. 20). Very interesting here is a irregular geometric figure, which is in my opinion perhaps that of a topographical map.

Bibl.: Höfner 1952/53: 282f., 286, pl. III: n. 85, 87, 89; Jung 1990: fig. B.

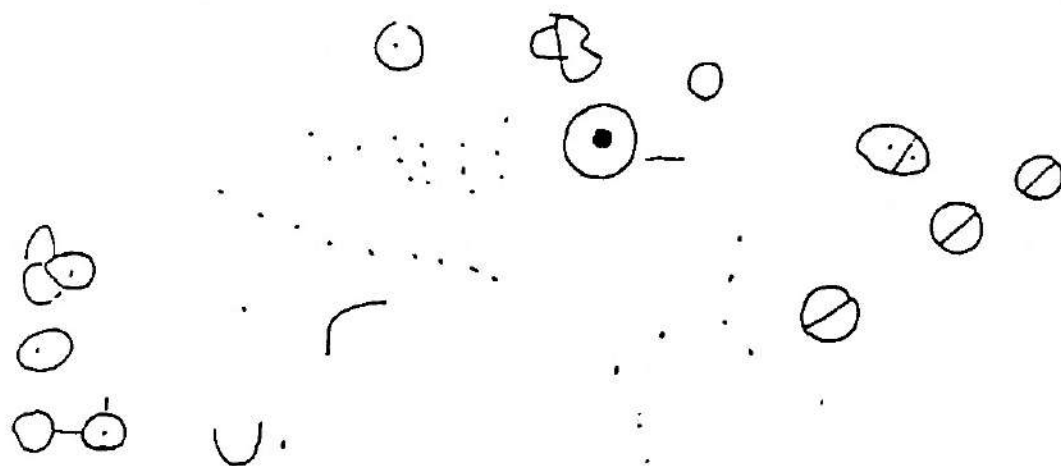


Fig. 20. – Valley of Bayt Qaramān (no. 48), graffiti of geometric designs such as circles, circles with a central dot, circles with diameter, dots etc. (after Höfner 1952/53: pl. III, no. 85).

49) Ġirm al-Zabīb

This site is located near Bayt al-‘Išāš, about 6 km South–West of Ṣan‘ā’, not far from Ḥaddah.

The pictures, which are in the opinion of their recorder, von Wissmann, very recent, show very stylized horsemen, ibexes, quadrupeds and geometric designs such as a circle with diameter, rectangles divided into sections and connected by undulating lines, et al. and also Islamic inscriptions. (see here fig. 21).

Bibl.: Höfner 1952/53: 282f., 286, pl. III: nos. 84, 86, 88.

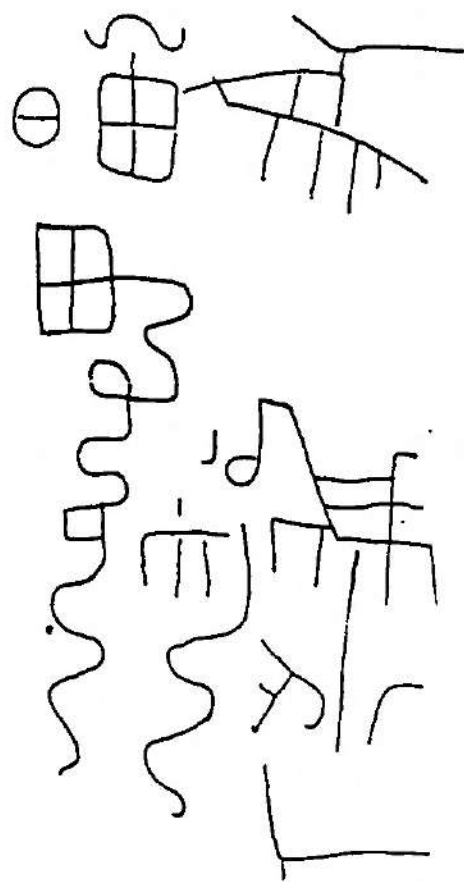


Fig. 21. – Ġirm al-Zabīb (no. 49), graffiti of geometric designs: rectangles, undulating lines etc.; the figure in the right upper part represents perhaps a stylized animal (horseman? After Höfner 1952/53: pl. III, no. 88).

50) *Šibām Iqyān*

Preislamic inscriptions and rock pictures were found in the region of Šibām Iqyān, at the foot of Kaukabān, about 35 km North–West of Ṣan‘ā’.

Figures of two camels facing each other are reported by Ryckmans among the rock pictures of the site.

Bibl.: Ryckmans G. 1960: 9.

51) *Al-Ruġum*

The village is about 8 km to the West of al-Ṭawīla.

In front and in the vicinity of the Masġid Ša‘lāl numerous game-boards are depicted on the rock.

Bibl.: Jung 1989: 286, 335, pl. XXIV c.

52) *Ġaymān*

The village of Ġayman is about 16 km to the South–East of Ṣan‘ā’.

The graffiti are found on a reused preislamic ashlar inserted in the wall of the Masġid al-Ġu‘aydān (on the mosque see now Jung c). The pictures show at least four stylized animals.

Bibl.: Jung 1989: 285, 334, pl. XXIII b.

53) *Asnāf*

The village is about 25 km East–South–East of Ṣan‘ā’.

The rock pictures are on two ashlar inserted in the *qibla* wall of the Ġāmi‘ al-Kabīr al-Asfal. The graffiti are of a man, possibly with upraised arms, of two stylized horsemen, of a camel and two quadrupeds.

Bibl.: Jung 1989: 285, 334 f., pl. XXIV a, b.

54) *Al-Ḥasf*

The site is in the Wādī al-Ḥasf near the village of the same name, about 11 km to the South–East of Ġiḥānah and about 40 km South–East of Ṣan‘ā’.

Fedele reports zoomorphic (?) designs and a meandroid figure on the site. For technique and style the figures should be attributed to a prehistoric date.

Bibl.: Fedele 1984: 435; 1986: 400.

55) *Wādī Ḥabābiḍ*

The Wādī Ḥabābiḍ is the elongation of the Wādī Miswar beyond the beaten track which leads to Şirwāḥ/Hawlān South-East of Şan'ā'. The Wādī Ḥabābiḍ was systematically surveyed in search of graffiti within a distance of about 9 km. Near to or at the Wādī are the Middle Palaeolithic site Ḥumāyd al-'Ayn (cf. de Maigret 1981: 197f., pls. III, IV, IX; Id. 1982: 246–8, fig. 3, pl. XIII; Activities 1983: 342f., fig. 54), the Protohistorical site al-Masannah (cf. Activities 1983: 341f., figs. 46, 47), the Islamic ruins of Ḥuṣn al-Diyāb (see n. 56) and Riṣayd al-Şirm (cf. Gianni 1984/85; 1986). At least four groups of different styles of rock pictures could be identified. In general the graffiti of the Wādī are not very ancient. The pictures show a great number of hunting and battle scenes (cf. the pls. VIIIa, b, IXa, b). Footmen and horsemen, armed with rifles and sometimes with spears are hunting ibexes. There is also a hunter chasing an ibex with a bow. The foot warriors and those on horse, or on camelback, are armed with spears, rifles, *ğambīyyas* and sometimes also with a shield and one of the warriors is probably carrying a sword. In some cases the representation of the weapon (the rifle or the *ğambīyya*) probably stands in for the hunter/warrior himself.

Two “orants” are shown with arms outstretched and large oversized hands.

In one interesting scene a snake attacks a lizard from behind. Further camels, dogs and other quadrupeds are depicted. Amongst the objects are also an axe and what are perhaps the representation of some vessels. There are a lot of geometric designs, one of them shows what may be a geographical map of the Wādī, and there are also a few Islamic inscriptions.

Bibl.: Jung 1989: 271–81, 323–32, fig. 1, pls. I–XVII; 1990: figs. B, C.

56) *Ḥuṣn al-Diyāb*

The Ḥuṣn is an Islamic castle about 60 km South-East of Şan'ā', placed on the western flank of the Wādī Ḥabābiḍ (cf. Activities 1983: fig. 61). The rock pictures are found along the path leading to the fortification.

On the basis of stylistic differentiations the graffiti belong probably to three different phases. The pictures present a hunting scene with a footman with a shield and sword chasing an ibex. Stylized horsemen are armed with spears and one of them has possibly got a shield as well. Furthermore there are footmen, who have got oversized long trunks and short limbs, and there are geometric designs such as a disk with internal rays and one rectangle.

Bibl.: Jung 1990: 50–4, 59, fig. C, pls. XII–XIV.



Fig. 22. – Ġabal 'Asāl (no. 57), graffiti of a hunting scene with two dogs chasing an ibex.

57) Ġabal 'Asāl

The Ġabal 'Asāl is about 50 km South-East of Ṣan'ā', and about 8 km South-South-West of Ḥuṣn al-Diyāb (n. 56). The rock pictures were found on the southern slope of the Ġabal near and between the ruins of an Islamic settlement.

On the basis of the patina one can distinguish at least three different chronological phases, all of which probably date from the Islamic period. The most interesting graffiti are of two hunting scenes: a horseman armed with a spear, and, in a second scene, two dogs chasing ibexes (see here fig. 22). Other pictures show footmen, horsemen (cf. pls. X, XIa) and camel riders armed sometimes with spears, swords and shields. They are represented in a more or less stylized fashion, but there are also quite beautiful naturalistic pictures. One footman is equipped with bow, arrow and quiver. Furthermore one can see horses and camels (cf. pls. XI, XIIa), some isolated ibexes (cf. pl. XII b), possibly a lizard and other quadrupeds; some geometric designs (probably in part *Wasms*), rectangular in shape, and also a twig-like and an arrow-like design and others, as well as Islamic inscriptions.

Bibl.: Activities 1983: 344, figs. 62, 63; Jung 1990: 41–4, 56 f. pls. I–IX.

58) Ġabal Quṭrān (Al-'Amās)

The site, an aceramic Neolithic settlement, is about 60 km South-East of Ṣan'ā', and was excavated by the Italian Archaeological Mission in 1983.

One of the stones of a large semi-circular construction presents the relief

carving of a figure with five pairs of ram horns, one on top of the other (see here pl. VII *b*). This find is very important, because this rock picture can be clearly dated within the Neolithic period.

Bibl.: Activities 1983: 342, figs. 52, 53.

59) *Wādī ‘Uš*

The site is about 75 km South-South-East of Ṣan‘ā’. The graffiti are found on boulders on a slope not far from the Neolithic site WUi (cf. Activities 1983: 342, fig. 50).

The graffiti show many geometric designs (perhaps in part *Wasms*), such as simple circles, circles with central point, circles with diameter, disks with internal or external rays, rectangles and others (cf. pls. XIII *a, b*). One panel shows a very interesting arrangement of these designs accompanied by the figure of a horseman. I interpret these pictures as a celestial map, but with some reservations. Furthermore there are stylized quadrupeds preislamic inscriptions and a “cup-mark”.

Bibl.: Jung 1990: 45–50, 57 f. figs. A, B, pls. VII–XI.

60) *Ḥayd Aḥmad*

The Ḥayd Aḥmad hill is in the Ma‘bar plain, about 5 km North-East of Ma‘bar. The Lower Palaeolithic site of Qā’ Ġahrān is located not far off.

Himyarite inscriptions and pictures of ibexes are found engraved in the basalt rock at the summit of the hill.

Bibl.: Bulgarelli 1986: 419, note 2.

61) *Ġabal Ġaḥū al-Ḥarb*

The rock art site is located on a basalt hill, which is in front of the northern side of the Ġabal al-Lissī, North of the village Waraqah, 10 km East of Damār, and near the great Himyarite ruins of Ḥarabat al-Aḥḡār.

Beside preislamic inscriptions rock pictures representing men, animals and weapons were found. The pictures are said to belong, like the inscriptions, to the Himyarite period.

Graffiti are reported also from nearby al-Ḥāḡib, South of Ḥarabat al-Aḥḡār.

Bibl.: de Maigret 1985: 355; Id. 1986: 381, figs. 8, 9.

62) *Radā'*

A great number of graffiti were reported to me as having been found near *Radā'* in 1985 by some Yemenites.

63) *Al-Bayḍa'*

Rock pictures near *al-Bayḍa'* are mentioned by the author.

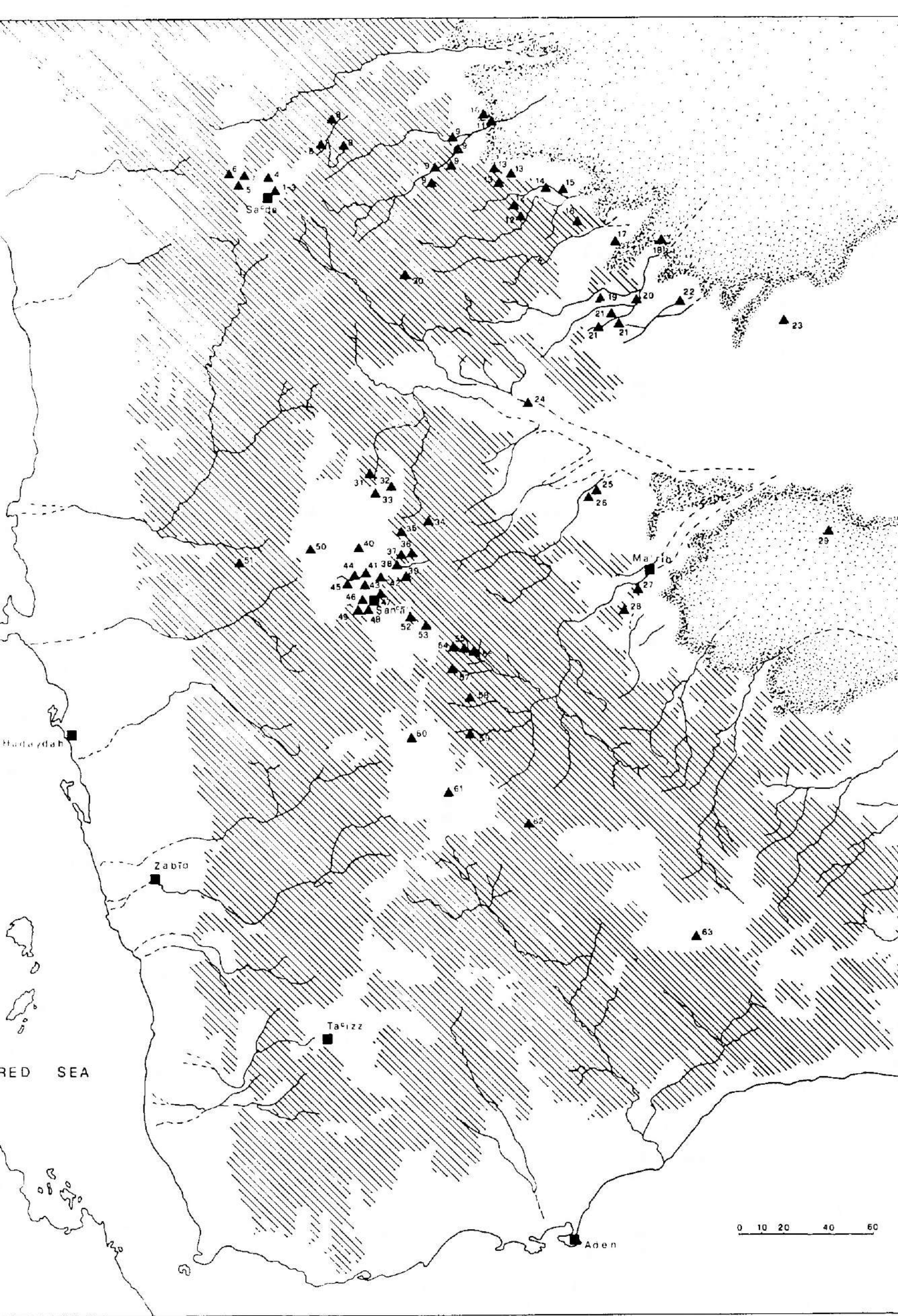
Bibl.: De Bayle des Hermens 1984: 189.

To conclude, to the best of my knowledge, there are at least 63 sites or areas of rock art, known in North Yemen^{1, 2}. This presents a non-insignificant concentration of sites, taking into account the relatively small size of the country and its many areas which are still largely unexplored. Whether one can really define Southern Arabia as a "major area" according to Anati's definition (see above) is a question I would prefer to leave open considering our still very limited knowledge. Further research will have also to examine and to define the peculiarities of Yemeni rock art and their difference and/or their similarity to the rock art of Central Arabia. Contacts between these zones can be recognized as for example in the case of the diffusion of the "Oval-headed people" style (see below) or that of the stylized horsemen and animals (cf. figs. 21, 23, pls. VIIIa, IXb, XIIb; for Central Arabia see the graffiti from Abha, cf. Anati 1972: figs. 81-4). At least for some periods it is not too far fetched to suppose that Central and Southern Arabia formed one distinctly cultural area for what concerns rock art.

¹ Cf. the map I; in some cases the localization can only be approximate due to the sometimes only quite general description of the sites and the often imprecise cartographical knowledge of some parts of the country, in particular that of the North-Eastern region bordering the Rub' al-Ḥali.

² On rock art in Southern Yemen, still less well known than the Northern one, see Grohmann 1914: 41, 64; Van der Meulen, von Wissmann 1932: 129; Huzayyin 1937: 514; Stark 1939a: 8, 11, 1939b: 481, 486f., 490f., pls. III, VI, X; Ryckmans G. 1939: 299f., 303-6, 309, pls. VIII, IX (about the rock pictures published by Stark); Caton-Thompson, Gardner 1939: 31; Caton-Thompson 1944: 157, pl. LXX; Ingrams 1945: 177, 180f.; Höfner 1952/53; Jamme 1955: 32, fig. on p. 33, 1962: 233; 1972: pls. 1-14, 20; Bowen 1958: 9-11; Beeston 1964: 53-9; von Wissmann 1964: 248; Van Beek 1969: 32, pl. 17a; Doe 1971: 148, 195, 248, pls. 64, 68, 69, 76, 91-3, 110, 123-6; Bafaqih 1978.

During the American excavations at Haḡar bin Ḥumāyd a stone ashlar has been found walled in building 1, Stratum C, presenting a picture of a row of three ostriches. The figures are upside down and show that the stone has been reused and the ostriches pecked before the construction of that building (Van Beek 1969: 32, pl. 17a). Stratum C is dated to ca. the late 2nd — mid 1st century B.C. (*Ibid.*: 364f.). Van Beek's datings are however criticized by Pirenne (1973). Doe dates the construction of the wall to the early centuries A.D. (1971: pl. 110).



Map I. Location of rock art sites in North Yemen.

- | | |
|--|----------------------------------|
| 1) Ġabal Šaw'b Humāyd/Ša'da | 32) Riyām/Arḥab |
| 2) Ġabal, 2km East of the city gate Bāb al-Yamān/Ša'da | 33) Madar |
| 3) Ġabal al-Musalḥaqāt/Ša'da | 34) Huṣn al-Kutb/al-Madīd |
| 4) Site 7km North of Ša'da | 35) Ġabal al-Samā' |
| 5) Ġabal al-Ḥazā'in | 36) Ġabal Dabāb |
| 6) Duḥyān | 37) Sidḡān |
| 7) Dāt al-Radā' | 38) Al-Ši'ab/Šibām Ġirās |
| 8) Wādī Abū al-Ġubāra | 39) Wādī Sirr |
| 9) Wādī Amlaḥ | 40) Huqqa |
| 10) Ġabal Maihar/Wādī 'Aṭfayn | 41) Ġabal Šamsān (Ḥalwet al-Dīb) |
| 11) Mai'ain/Wādī 'Aṭfayn | 42) Rawḍa |
| 12) Wādī Qu'ayf | 43) Damm al-Kāfir |
| 13) North of Wādī Qu'ayf | 44) Wādī Dahr |
| 14) Wādī Šaiḥ | 45) Bayt Na'am |
| 15) Ġabal Hadba | 46) Adrān |
| 16) Ša'ib Suḥaybar | 47) Šan'a', mašgid al-Abhar |
| 17) Ġabal Tawīla | 48) Valley of Bayt Qaramān |
| 18) Ġabal Liḡašir | 49) Ġirm al-Zabīb |
| 19) Ġabal Burm | 50) Šibām Iqyān |
| 20) Wādī Šudaif | 51) Al-Ruḡum |
| 21) Wādī 'Arayḡa | 52) Ġaymān |
| 22) Ġabal Haiḍ | 53) Asnāf |
| 23) Mušayniqū' | 54) Al-Ḥasf |
| 24) Ma'in, 'THTR Temple | 55) Wādī Ḥababid |
| 25) Ḥāribat Šu'ūd | 56) Huṣn al-Diyāb |
| 26) Al-Durayb | 57) Ġabal 'Asāl |
| 27) Ġabal al-Falaḡ Ġanūbān | 58) Ġabal Quṭrān (Al-'Amās) |
| 28) Ġabal 'Amūd al-'Ayraf | 59) Wādī 'Uš |
| 29) Safīr region | 60) Hayd Aḥmad |
| 30) Sūq al-'Inān region | 61) Ġabal Ġaḥū al-Ḥarb |
| 31) Ḥarāb 'Ād/Kāniṭ | 62) Radā' |
| | 63) Al-Bayḍa' |

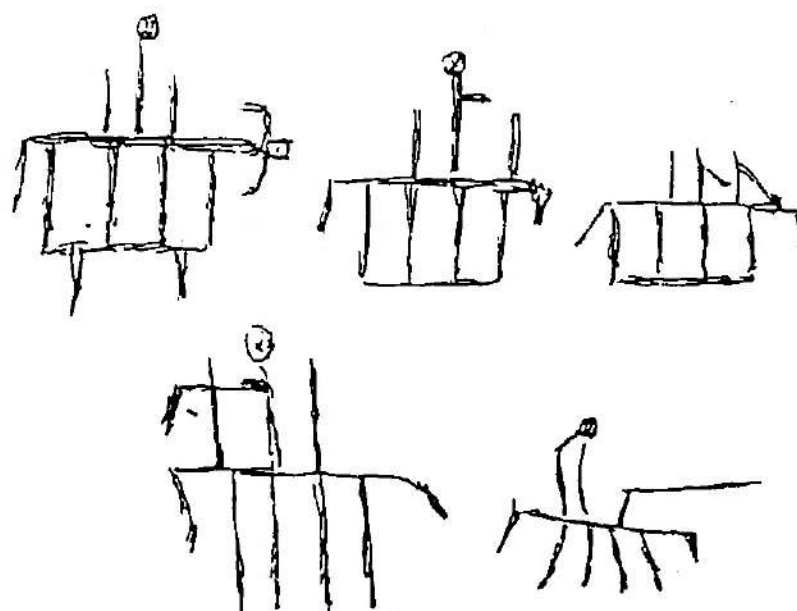


Fig. 23 – Rock pictures of stylized horsemen (from Huqqa, no 40, after Rathjens & von Wissmann 1932: figs. 110–14).

Studying the location of rock art in North Yemen, one recognizes concentrations of sites in the surroundings of Ṣan'ā' and Ṣa'da and in the Ḥawlān region. Their frequent findings there hinges probably upon the easy accessibility in the case of Ṣan'ā' and Ṣa'da and the thorough archaeological survey of the Ḥawlān by the Italian Archaeological Mission.

A great number of sites are also found in marginal zones near the desert or in transition zones and are located some distance from the urbanized or highly developed agricultural centres. This fact harmonizes with Anati's statement that a great number of rock art areas "detected so [far] are located in currently desert or semidesert areas", which he defines as "peripheral and/or isolated zones in the present ecological situation", a fact, which "still demand[s] an explanation", although he mentions the fact that "settings... particularly favourable to artistic creation" were found there (Anati 1984: 26, see also 1963: 180-214).

To my mind there are some quite simple explanations for the large diffusion of rock art in these "peripheral zones"; reasons also exist to explain the notable frequency of their discovery in those areas. As cited above favourable settings for the execution of rock art are found in arid and semiarid zones. Many rock surfaces are easily accessible for actual artistic creation, due to the fact of not being covered by vegetation and soil. In moist zones rock paintings and graffiti are, moreover, less visible, because they tend to weather more quickly and often become covered, in the course of time, by mosses, lichens and other plants, so that their discovery is rather more difficult (see the relatively late discovery of rock art in Valcamonica/Italy, cf. Graziosi 1929; Marro 1930).

So probably a large part of rock art sites were found in the arid and semiarid zones, because of their relatively better preservation and/or exposition.

Furthermore, we can surmise that with the increasing settlement in favourable (moist) zones, the increase of population, urbanization, and the development of new techniques and economic methods, there came into existence new kinds of art and these remained largely confined to the settled population. The nomads and seminomads, generally remaining in arid and semiarid zones were and are, because of their way of life – which generally sees them always on the move – forced to limit their artistic and craft production to easy transportable objects (weapons, jewels, carpets, pottery, basket weaving and leather goods) and to creations in the open air, i. e., to rock art creations. This is in my opinion probably one of the main reasons for the major incidence of rock art as a phenomenon in these "peripheral zones" rather than in the moist zones.

Sandstone and limestone rock faces served principally for the execution of North Yemen rock pictures, which are often found on rocks or boulders

alongside paths and caravan routes and wādīs, which served as traffic routes (cf. the Wādī Ḥabābiḍ, in Jung 1989: 273–81, pls. I–XVII; the Wādī ‘Uš, in Jung 1990: 45–50, pls. VII–XI). But the rock pictures in Northern Yemen are not only executed on natural rock surfaces, they are found also on square stone blocks (cf. the Ġāmi‘ al-Kabīr al-Asfal in Asnāf, no. 53) and with preference on preislamic constructions or reused preislamic architectural elements (cf. the ‘THTR Temple in Ma‘īn, no. 24; the Masġid al-Abhar in Ṣan‘ā’, no. 47; and the Masġid al-Ġu‘aydān in Ġaymān, no. 52).

Normally one finds a group of rock pictures concentrated in one place, but there are also examples of quite isolated single pictures.

The assemblages of graffiti and inscriptions from different periods on one and the same rock surfaces are quite interesting. Besides the favourable conditions of the rock itself in the execution of the graffiti and the mere amusement of imitating the preexisting ones there are to be considered, in some case, certain religious or magical conceptions held by the people in connection with a supposed supernatural character of the rock. These conceptions are widespread among the Semitic culture (for Southern Arabia see e.g. Pirenne 1976, 1980 and the “rock sanctuaries” in Jung 1988: 181 f., fig. 1).

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CHRONOLOGY AND SUBJECTS DEPICTED

After presenting the rock art sites of the North Yemen, I should like to try to arrange some of the pictures or styles into a chronological framework. That which concerns the ancient history of South Arabia in general³, is also valid for the rock art of this region. We have not got at our disposal a clear picture of the historical developments, many datations are based on mere suppositions and a lot of what is presented here, will be revised and corrected by new research, new datings and new information. Anyhow at the present state of research we can distinguish four main periods in Yemeni rock art:

A Neolithic	ca. 6000–	ca. 3000 B.C.
B Bronze Age	ca. 3000–	ca. 1000 B.C.
C Preislamic	ca. 1000–	622 A.D.
D Islamic	622 A.D.–	present.

As yet no rock pictures have been found in North Yemen, which can be assigned to the hunting-gathering period (before 6000 B.C.). But like in Central Arabia (cf. Anati 1970: 153f., 1972: 158–60, Zarins et al. 1981: 34f.) and in Jordan⁴, we can suppose their existence and future discovery in Yemen, too.

For the Neolithic period (ca. 6000–3000 B.C.) we have some sites where graffiti are reported to exist, which (according to the authors) must date back to the prehistoric (Wādī Ḍahr, no. 44) or to be more precise to the Neolithic period (Ġabal al-Musalḥaqāt, no. 3). Most important is the carving found at Ġabal Quṭrān (no. 58) by the Italian Archaeological Mission. Here the rock carving with the design of five pairs of ram horns belongs to constructions undoubtedly dating back to the Neolithic period.

Concerning the sites visited in 1975/76 (the sites nos. 6, 8, 9, 12, 13, 17–9, 22) Červíček & Kortler (1979: 231 f.) propose some comparisons with the rock art or the material culture of neighbouring or more distant cultures in order to arrive at useful chronological clues about their dating. They take

³ Different chronologies are proposed for the Southern Arabian Kingdoms. There exist a long chronology (see Lundin 1965), a middle-long (see von Wissmann 1982) and a short one (see Pirenne 1955, 1956); about the rather difficult question of the beginning and the chronology of the ancient Southern Arabian script see also Garbini (1973, 1979).

⁴ The most ancient rock pictures of Qilwa/Jordan are dated by Rhotert (1938: 210f.) to the Mesolithic period (Natoufien I).

the view that the naturalistic bovid figures in the sites visited probably are the most ancient, and that "in the 3rd and 2nd millennia B.C., [there] existed a cult of the humpless cattle and a cult of the ibex in northern Yemen, the former of African, the latter of Asiatic origin. Both cults were reflected by representations of humpless bovines, sometimes with anthropomorphs adorning them, and by those of ibexes with over-naturalistic horns..." (*Ibid.*: 232)⁵. Namely they will recognize similarities to bovid figures in Upper Egyptian and Nubian rock pictures, which belong to the Nubian C-group horizon (Late Copper Age and Early Bronze Age), and known also from its pottery decoration. Similar bovid motifs are found also in the Libyan desert, in the Sahara and in Ethiopia (cf. *Ibid.*: 231; Červíček 1986: 83f., 92, 97 with bibl. notes 161, 212).

The bovid figure from the site North of Ša'da (no. 4, fig. 2), known only from a design published in a popular guide-book (Wald 1980: fig. on p. 182), shows the body rendered in profile while head and horns are seen in plan. This manner of representation resembles the animal figures of the "Jubba Style". This style is named after a site in the southern Nafūd, some 85 km North of Ha'lil, and is present in numerous sites in Saudi Arabia (fig. 24)⁶. The human figures of the "Jubba Style" show on the other hand close affinities with those of the "Oval-headed People Style" (on the chronological setting of both styles see below) and it can be supposed that both styles belong to a common culture (cf. Zarins 1982: 26f.). The presence of the "Oval-headed People Style" in North Yemen, too, is the subject of my study: *Bronze Age Rock Pictures in North Yemen* (in print). In this article I compare rock pictures of this style discovered in North Yemen with those found by the Philby-Lippens-Ryckmans expedition in Saudi Arabia and published by Anati (1968a)⁷.

⁵ Rock pictures of humpless bovids are known also in the South Yemen, in the Wādī Raḥbe (cf. Stark 1939b: 487, pl. III, below).

⁶ On the "Jubba Style" cf. Zarins 1982 and the numerous short contributions and mentions in *ATLAL* 1ff. 1977ff. Sites presenting this style have anyway already been known previously, cf. Howe 1950, Courtenay-Thompson 1975.

⁷ Cf. also Anati 1974, where some pictures are assigned with reservation to the "Oval-headed" style, e.g. figs. 211, 247, 255 etc. New sites with this style were found in the area between Tatlīt and Naḡrān (Drechau et al. 1968: 829-31), in the Wādī Dawāsir, South of Ḥamāsīn (Zarins et al. 1979: 30), in the Bi'r Ḥimā region, North of Naḡrān (*News and Events* 1980: 120; Zarins et al. 1981: 34-8, pl. 35). Also figures found by Philby at Himza/Wādī Tar (cf. Philby 1956: fig. 166x) and in the region of Qaryat al-Faw (cf. Ryckmans G. 1949: 96, pl. IV) may belong to this style.

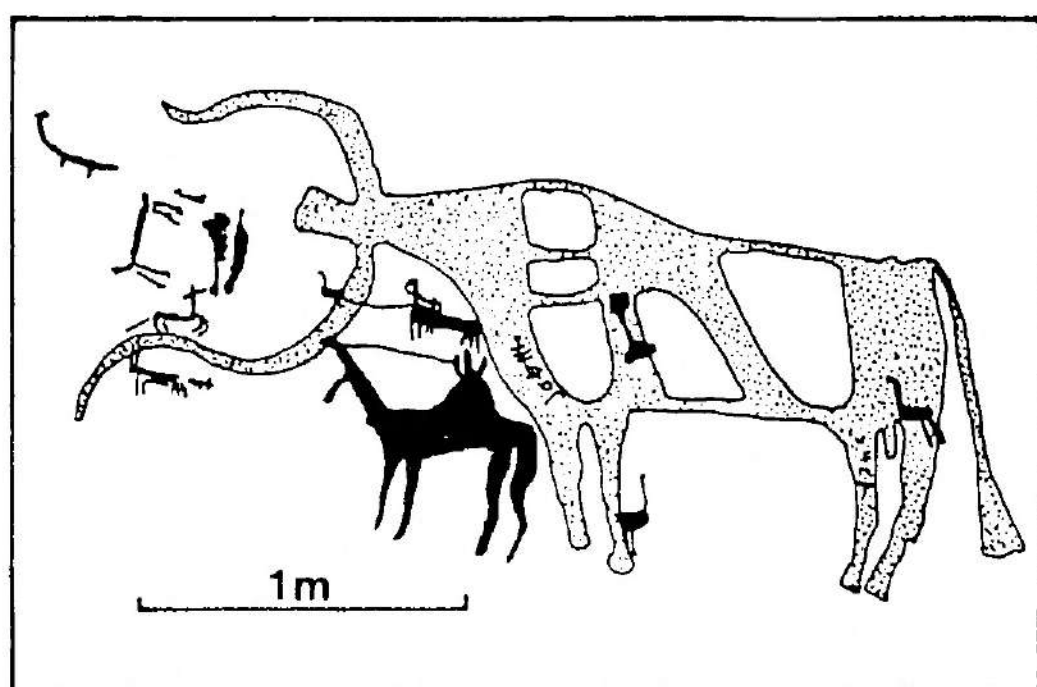


Fig. 24. – Bovid of the “Jubba Style” from Ġubba (after Adams & al. 1977: pl. 12).

Anati expressed in this monograph (1968a: 9, map on p. 10) the view that these “Oval headed People” lived between ‘Asir and the desert of Rub’ al-Hali and the 20° and 18° degree of latitude. They might have been also spread over a much larger area, but “it is unlikely that they moved southward where Semitic populations were expanding and becoming increasingly powerful and where new political and economic developments eventually led to the foundation of the South Arabian Kingdoms” (*Ibid.*: 182). The author does not consider whether an expansion of these people farther to the South was possible in more ancient time. The findings in the Northern Yemen now show however that the “Oval-headed People” advanced for at least 250 km still farther to the South⁸. Six sites are already known: at the Ġabal Maihar (no. 10), North of the Wādī Qu‘ayf (no. 13), at Ša‘ib Suhaybar (no. 16, cf. fig. 11), at the Ġabal Liġašir (no. 18, cf. fig. 12), at the Ġabal Haid (no. 22) and in the Safīr area (no. 29, pl. I), which present in all 14 rock panels with pictures of this style and this number will certainly increase in the future. I defined the Yemeni group of the “Oval-headed People Style” as the southern, and the Central Arabian group, studied by Anati, as the northern group of these people.

⁸ In a former article (Jung 1989: 279) I gave the figure of ca. 150 km. The area of diffusion of this style must now be enlarged by Halidy’s finding in the Safīr area (Farah 1985).



Map II. Diffusion of rock pictures belonging to the "Oval-headed People Style" in North Yemen and Saudi Arabia.

The location of the southern group sites is similar to that of the northern group: the North Yemen sites are situated near or in the desert area, the Rub' al-Ḥali and the Ramlat al-Ṣabatayn, or in the transitional zones of the Eastern Highlands, which descends towards the desert (on the North Yemen geography see Dequin 1976: 12-5).

The repertory of the southern group appears to be limited, mostly depictions of hunters and warriors (cf. Ša'ib Saḥaybar, no. 16, fig. 11; Ġabal Liḡašir, no. 18, fig. 12). The rock panel from the Saḡir area (no. 29, pl. I), on the contrary, shows perhaps a cult and/or dancing scene. Characteristic of the "Oval-headed" figures are the feathered head-dresses, in North Yemen mostly with three feathers. In some cases one can recognize also breast-decorations (cf. Saḡir area, no. 29, pl. I), obtained by leaving unpecked patterned spaces within the pecked body. The equipment of the warriors and hunters consists of one or more spears, sometimes with broad blades, and shields. Emphasis is given to their representation in the "Oval-headed Style"; the shields appear in Anati's mind (1968a: 180) "in several cases... almost as their symbol". In numerous pictures of the northern and the southern group one finds one and the same constant motif: a warrior lifting a spear in one hand and holding with the other a shield and with his body crossed by one or two horizontal or oblique spears (cf. fig. 25).

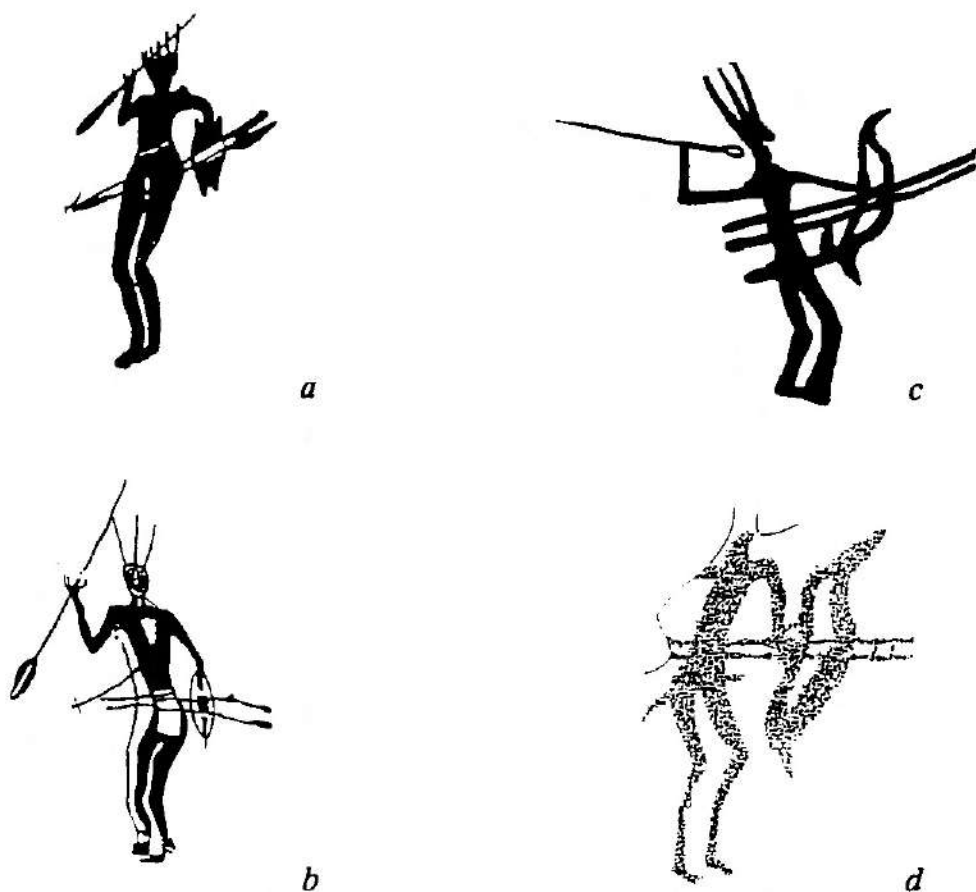


Fig. 25. – Warriors of the "Oval-headed People Style": (a) from a site West of Naḡd Saḡir/Ġabal Qara (after Anati 1968a: fig. 84a, detail); (b) from Ša'ib Sammā/Ġabal Qara (*Ibid.*: fig. 25, detail); (c) from Ša'ib Subybar (no. 16); (d) from Ġabal Liḡašir (no. 18).

Swords or daggers presented on the rock panel of the Ġabal Haiḍ (no. 22, fig. 26) are important for the dating of this group of rock pictures to the Bronze Age. The weapons show a broad blade and a broad lunate pommel. This kind of pommel is characteristic of the weapons of the "Realistic-Dynamic Style" of the Ġabal Qara area (Anati 1968b). Anati compares these weapons of the last group with examples of the Bronze Age cultures of Anatolia, Syria and Southern Mesopotamia and accordingly dates the "Realistic-Dynamic Style" to the middle of the third millennium B.C. and to his Middle Hunting and Pastoral II period (1968b: 74f.; 1972: 157).

In Anati's IV period of the "Oval-headed People" the warriors are showing daggers with triangular blades and semi-lunate pommels; he dates these to the second millennium B.C. (Anati 1968a: 178). Červíček & Kortler (1979: 231) take over Anati's suggested date for the broad lunate pommel (proposed for the "Realistic-Dynamic Style") and thus date the rock panel of the Ġabal Haiḍ to the middle of the third millennium B.C. Examining the examples of lunate pommels occurring in the neighbouring cultures, one recognizes however the possibility of ascribing the Ġabal Haiḍ daggers also to a more recent date. The Meskalamdug dagger from the Royal Cemetery of Ur, now exposed in the Baġdād Museum (Woolley & al. 1934: 159, 303, pls. 152, 154b), dated to the Early Dynastic III period (ca. 2500 B.C.), may be cited for the early dating of this type of pommel, such as the iron sword with gold covered hilt from the royal tomb at Alaça Hüyük, which can be dated to about 2.500 B.C. It is now kept in the Archaeological Museum at Ankara (Koşay 1951: pl. CLXXXII, figs. 3, 4). In later periods the broad lunate pommel seems however to be more often found, cf. types 44 and 48 of Maxwell-Hyslop's typology of daggers and swords in Western Asia, which show large crescent-shaped pommels (1946: 49-51, 54f., pls. V, 44, VI, 48). Similarly a dag-

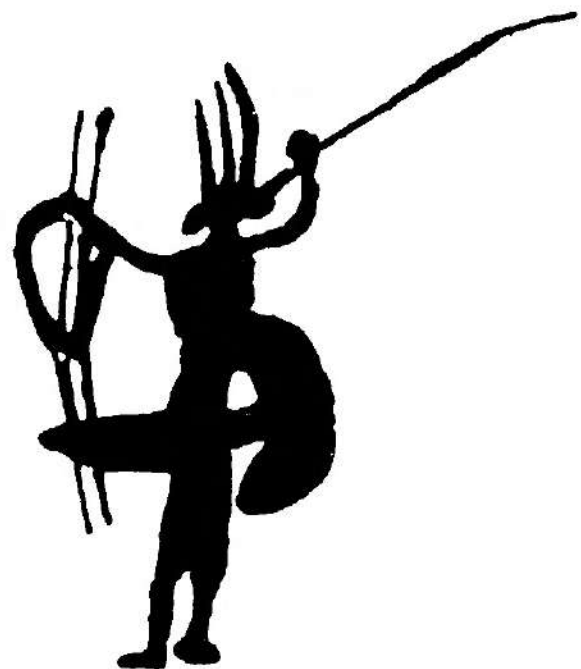


Fig. 26. - A warrior of the "Oval-headed People" group from the Ġabal Haiḍ (no. 22, detail; drawing after Červíček & Kortler 1979: fig. 40). He is equipped with a huge emphasized dagger with a lunate pommel, perhaps a sign of his chieftain-ship.

ger of type 44 (Maxwell-Hyslop 1946: 50) from Tališ, found in a Bronze Age III grave and dated to the 13th century B.C., or the daggers of type 48 depicted on Hittite reliefs (cf. at Kara-Bel, in Garstang 1929: 177–9, fig. 12, or the reliefs of Yazilikaya, in Bonnet 1926: 82, fig. 30d; Bittel, 1986²: figs: 70, 71, 79). The examples on the Hittite reliefs range from the Empire period (ca. 1400–1200 B.C.) until the 9th century B.C. Probably the southern group of the “Oval-headed People” persisted for a long time in the area of North Yemen and further research will help to distinguish different periods and permit a more precise dating. Anati attributes the rock pictures of the northern group to five different periods and assigns the “Oval-headed People” [of Central Arabia], to a period “from the end of the 4th or the beginning of the 3th millennium B.C., to the end of the 2nd or the beginning of the 1st millennium B.C.” (1968a: 183; see also 1972: 157–60, chart in front of p. 157; 1974: 169, chart in front of p. 204) and to the periods “Middle Hunting and Pastoral III–II (4000–2000 B.C.) and “Late Hunting and Pastoral” (1200–500 B.C.). Anati’s dating down to the “Literate Period” (1968a: 178) could be confirmed, if rock pictures from Ša‘īb Suḥaybar (no. 16, b) can be related to the nearby preislamic inscriptions (cf. Ryckmans J. 1959: 181, fig. on p. 186; Jung a), but the evidence seems too weak to be more than speculation. It appears also difficult to ascribe the pictures of the southern group to the different periods proposed by Anati for the northern one (cf. Jung a).

The “Jubba Style”, mentioned above regarding the bovid figure from the site North of Ša‘da (no. 4), could be dated after Garrard et al. (1981: 142) to the mid seventh millennium B.P. Depictions on an Egyptian slate palette: “The Hunter’s Palette”⁹, dated provisionally to the Naqada II period (ca. 3000 B.C.), are cited by Zarins (1982: 27; cf. also Id. et al. 1981: 38, note 26) as comparisons for the weapons and dresses of the hunters of the “Jubba Style”. After this scholar (1982: 26f.) the art of the North [= the “Jubba Style”] and the art of the South [= the “Oval-headed People Style”] formed one “fundamentally common and widespread culture” of pastoralists, who disappeared from the Arabian Peninsula circa 2000 B.C.

In an article about the African affinities of Arabian rock art Červíček finds comparisons for the representations of the so-called orants, i.e., figures with out-stretched, up-lifted arms and spread-out fingers, thought to be in a praying posture (cf. here figs. 10, 27, see also fig. 13 and pl. I), in the rock art of Central Arabia, Upper Egypt, Nubia, Siberia and Scandinavia; and he refers also to an orant figure in Baḥrayn carved on the plinth of a statue dating

⁹ On the “Hunter’s Palette” cf. the discussion in Vandier (1952: 574–9, fig. 380), the coloured photographs of the palette in Yadin (1963: 118 f.); on the weapons depicted there, see also Wolf (1926: 14–6, 18). The figures of the palette were already compared with those of the “Realistic-Dynamic Style” by Anati (1968b: 71, 73).

from about 2000 B.C. (cf. the examples and their dating quoted by Červíček with bibliogr. notes 1978–79: 9, 11, fig. 5; for similar graffiti in Oman, see Jäckli 1980: photographs on pp. 46f, 53–5, etc.; Preston 1976: pls. 8, 9, 13, 15). Červíček (1978–79: 11) supposes that the “orant” figures in the rock art of Arabia and North Africa “possibly reflect Shamanic practices... practised by the prehistoric populations of these regions”. The “orants” in Central Arabia were dated to the “Early Literate” or “Pre-Literate” periods in the late 2nd and the 1st millenium B.C. (Anati 1972: 156).

In an article about *Rock discoveries in the Northern Yemen* (Červíček & Kortler 1979: 231) the same examples from the preceding study of 1978–79 are cited as similar to the Yemeni ones, but it is also said that some of the “orants” found in the Yemen “were contemporary with the armed horsemen and camel-riders”, representations of a more recent date, just as the two figures from the Wādī Ḥabābiḍ (no. 55, cf. Jung 1989: no. 9, pp. 326f., no. 16, pp. 329f., pls. VIb, VIIa, XIb, XIIa). Here the light patina of the pictures proves the very long persistence of this motif in Northern Yemen.

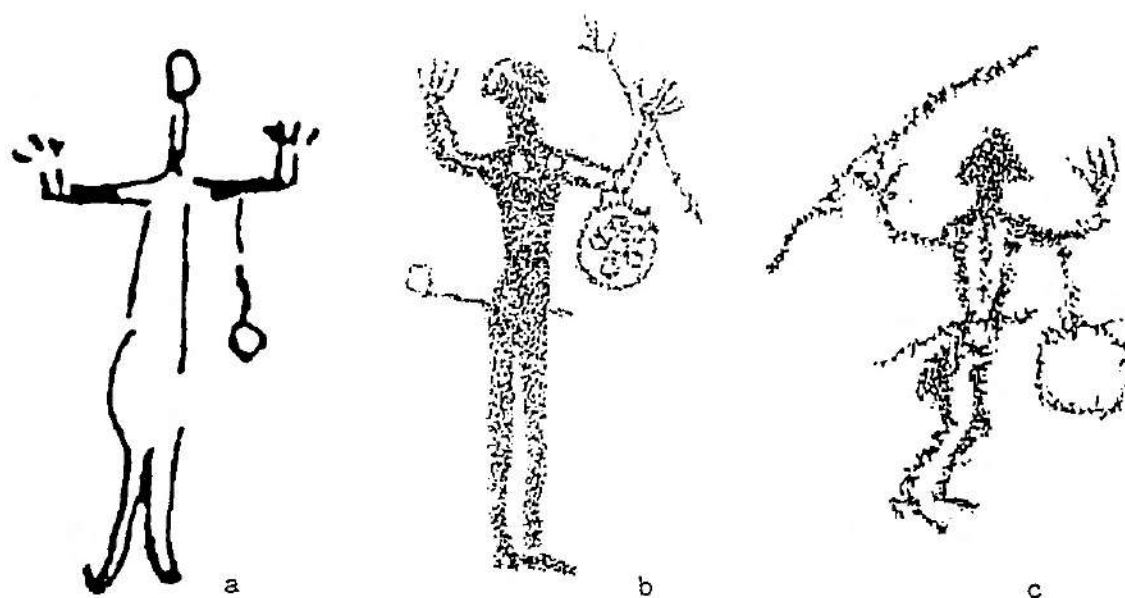


Fig. 27. – Figures of three “orants”, from different sites. They are holding their hands up and are equipped with small round shields, hanging from the left upper arm; (a) from Mai’ain, no. 11 (after Philby 1956: fig. 204); (b) from the Wādī Abū al-Ġubāra, no. 8 (after Červíček & Kortler 1979: fig. 4); (c) from the Wādī Qu’ayf, no. 12 (from *ibid.*: fig. 32).

Also the “danseuses” of the Wādī Šaiḥ (no. 14, fig. 10) are depicted with out-stretched and up-raised arms. They are known only through Philby’s drawing and present a curious head-dress and large emphasized hips and legs. A check of these graffiti could possibly reveal some connections with the somewhat similar figures of the “Long-haired people style” (cf. Anati 1974: figs. 167–70, 237–9, 261–3) dated to the “Late Hunting and Pastoral” period

(1200–500 B.C.) or with a picture dated reservedly to the Islamic period by Anati (*Ibid.*: 72, figs. 195–6).

As a *terminus ante quem* I proposed the 1st millennium B.C. as a likely date for the pictures of the stylized ibexes of the Ġabal Šamsān (Ḥalwet al-Dīb, no. 41, cf. pls. VIa, b), taking into account the great difference in patina between the graffiti and the nearby preislamic inscriptions.

The period between the Bronze Age and the beginning of the Islamic Era is labelled here as Preislamic Period (ca. 1000 B.C.–622 A.D.). The term “Literate Period” used by Anati for the rock pictures of Central Arabia is avoided on account of the still open discussion on the beginning of the Southern Arabian script (cf. note 3). Already in a former article (Jung 1989: 282 f.) I cautiously suggested that Yemeni rock art flourished principally before and after the period of the Southern Arabian Kingdoms (Saba’, Ma’in, Qatabān etc.), whose economy was principally based on the trade of incense and myrrh and oasis agriculture (on the oasis of Ma’rib see now Brunner 1983). Certainly rock pictures exist also from this period, sometimes they can go back to the same time as the nearby rock inscriptions occurring with considerable frequency during this time, cf. the sites of the Ġabal al-Falaġ Ġanūbān (no. 27, see fig. 28), the Ġabal ‘Amūd al-‘Ayraf (no. 28), Ḥuqqa (no. 40, see fig. 17) and the Ġabal Šamsān (no. 41)¹⁰.

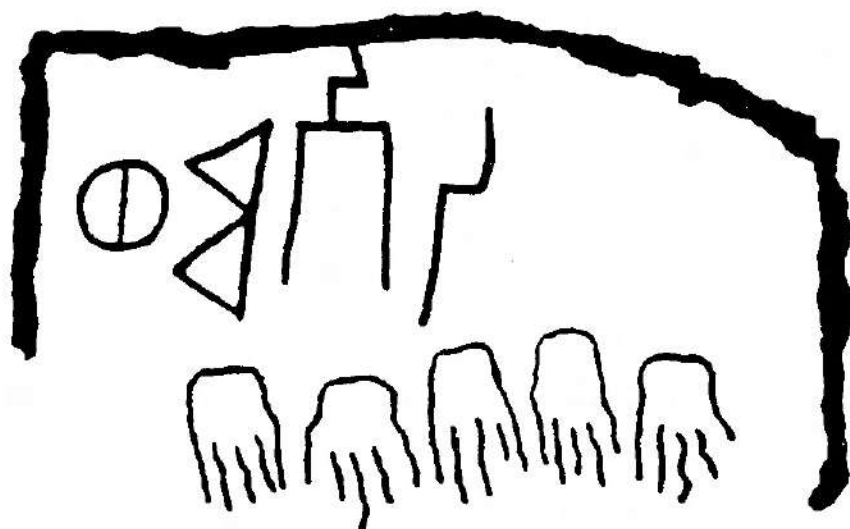


Fig. 28. – Graffiti of five handprints below the preislamic inscription Ja 2844 from the Ġabal al-Falaġ Ġanūbān (no. 27; after Jamme 1976: pl. 3).

An interesting example from this period is the bas-relief of the lion at Riyām (no. 32), which is probably connected with the preislamic inscription

¹⁰ See also the very interesting examples found in Saudi Arabia, in Wādī Maṣīl, Kaukab and Bi'r Ḥimā, where respectively preislamic inscriptions (Ry 511, 514, Ja 1030) are in each case accompanied by a male figure. In all three instances the figures present close affinities and picture one and the same person: Tamīm, a “muqtawī” (= officer) of Laḥay'at (cf. Ryckmans G. 1953: 310f., 313, pl. VI; Jamme 1966: 55f., figs. 15, 16, pl. XIII).

below (RES 4176) and has so to be dated to the period of the Southern Arabian kingdoms. Also in the inscription Gl. 1209 (= C 338), immediately beside the inscription above, lions, are mentioned, i. e. the setting up of two bronze lions according to Beeston's translation (Beeston 1984: 41). The lion appears to have some affinities with Hittite lion sculptures with its wide open muzzle, the tongue hanging forth and the oversized head in respect to the body. Affinities of Southern Arabian lion sculptures with Hittite art have already been mentioned by some scholars, cf. Segall 1956. Roes (1953) will even recognize in a bronze lion protome found in Šibām (Ḥaḍramawt) an Hittite work from about 700 B.C. (p. 70; Grohmann 1963: 236f. admits the strong similarity, but considers the lion a Southern Arabian work as does Segall, too, 1956: 169)¹¹.

In the Islamic period rock art retained its importance and seems to have been practised more frequently than in the time of the Southern Arabian kingdoms. Undoubtedly the representations of horsemen and camel-riders, often armed with long spears (or lances), are the most characteristic features (cf. see e.g. pls. VIIIa, IXb, X and Jung d). In some cases these figures are accompanied by Islamic inscriptions. By their patina, which is similar or identical to the patina of the rock pictures, they also reveal the Islamic date of the pictures. Representations like that of the rifle (fire-guns were probably introduced in the Yemen by the Ottoman army (cf. Jung 1989: 275 f.) or the military tank (cf. in al-Ši'āb, no. 38, see Ibid.: pl. XXVb) show the survival of rock art, which is probably practised still today in some parts of the country.

I shall now briefly discuss the subjects depicted in North Yemen rock art. To sum up one can say that the most interesting creations are certainly the descriptive scenes. The hunting scenes are the most frequent ones: hunters armed with lances, shields, daggers, bows and rifles are hunting for the most part ibexes (cf. pls. IXa, b). Sometimes the hunters are accompanied by dogs, but there are also five sites in which the dogs on their own chase ibexes (the sites nos. 3, 6, 8, 12, 57, see figs. 4, 5, 22, pl. IIb). Certainly some of these scenes are to be linked with the "Holy Hunt" of this animal, discussed in Beeston (1948), Ryckmans J. (1976) and Serjeant (1976), who describes the survival of this hunt, mainly known from preislamic inscriptions, up to the most recent times in the Ḥaḍramawt, see also Ingrams (1937) and Jung (1990: 42-4)¹². Perhaps also the graffiti with a man laying in front of or standing be-

¹¹ For representations of lions in Southern Arabian art, cf. e.g. Höfner 1965: 513f.; Grohmann 1963: figs. 99, 105, pls. XIX, 3, XXI, 1; see also Radt 1973: pl. 33, no. 86; also Garbini 1970: pl. XL, c shows probably a lion.

According to Stark (1939b: 490) the rock pictures at Saiq/Wādī Meifa 'a in South Yemen present also a lion attacked by a man with a lance.

During the writing of Jung 1989 I did not consider the lion figure of Riyām.

¹² New evidence on the "Holy Hunt" are the inscriptions at Ši'b al-'Aql, a Sabaeen complex recently discovered in the Wādī Yalā by the Italian Archaeological Mission. They report on a

side ibexes from the Ġabal al-Musalḥaqāt (no. 3, see pl. IIb) and from the Wādī Ḍahr (no. 44) respectively are connected with religious beliefs, just as in the case of the man with uplifted arms in front of a tall bovid from the Ġabal Haiḍ (no. 22, cf. fig. 13). They recall a rock picture in the oasis Qilwa/Jordan. It shows a small man with uplifted arms below a huge ox. According to Rhotert (1938: 178–80, pl. 19) the man represents an orant and as comparisons he cites examples of this kind from North Africa (fig. on p. 178)¹³.

Other hunting scenes show a man fighting a beast of prey with a long lance (Wādī ‘Arayḡa, no. 21), or still others engaged in combat with snakes (Ġabal Maihar, no. 10, cf. fig. 7). Particularly interesting is the scene in which a snake is seen attacking a lizard from behind (Wādī Ḥabābiḍ, no. 55).

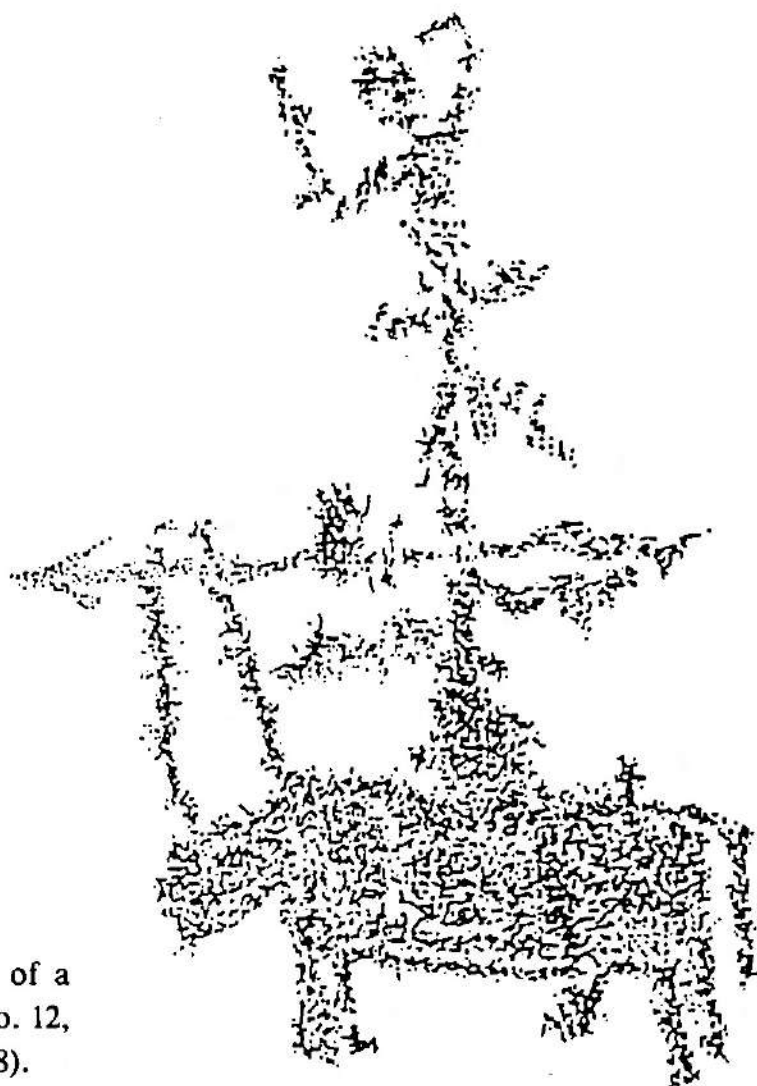


Fig. 29. – Graffiti of a man on back of a bovid, above a footman (Wādī Qu‘ayf, no. 12, after Červíček & Kortler 1979: fig. 18).

ritual hunt by the Mukarribs YT‘MR BYN and KRB‘L WTR, cf. Garbini 1988 and Al-Eryanī 1988.

¹³ Glueck (1940: 45–7, fig. 16; 1959: 241, pl. 18) will recognize instead of this a hunting scene or possibly an animal being sacrificed by a man thrusting a spear into it.

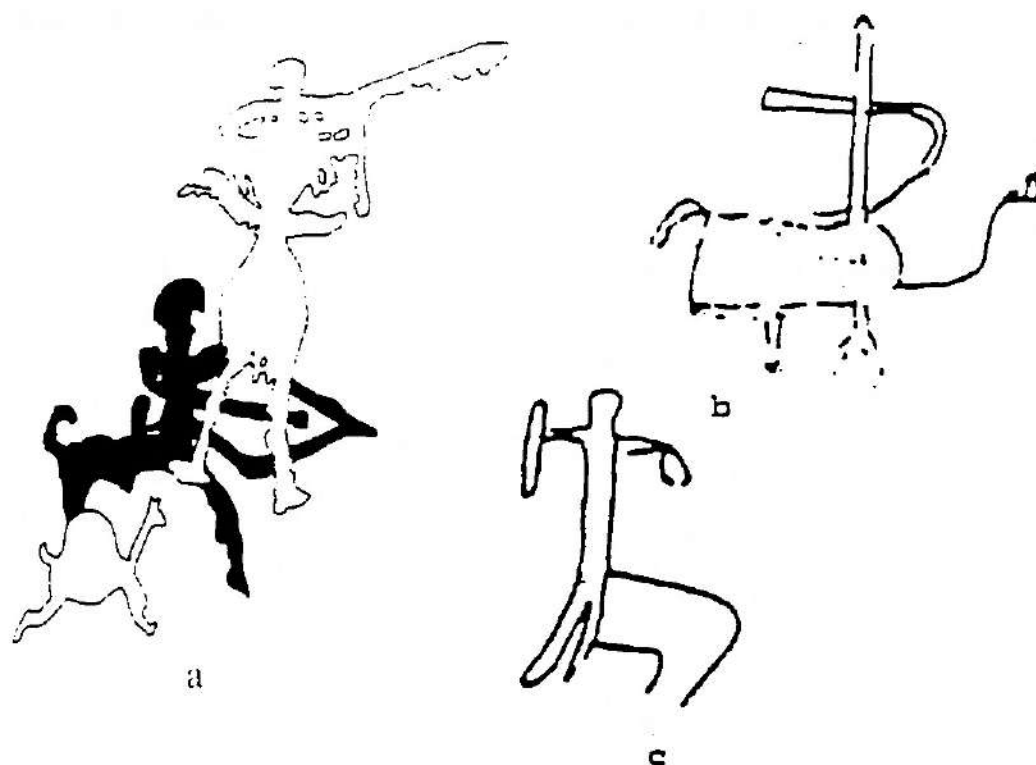


Fig. 30. – Centaur or centaur-like pictures. *a*) From the Ġabal Qara area/Central Arabia (after Anati 1968a: fig. 34). *b*–*c*) From the Ġabal Maihar, no. 10 (after Philby 1956: figs. 205*b* and *e*).

Battle scenes are also quite frequent. The most ancient examples belong to the “Oval-headed People Style” and date back to the Bronze Age. Battle scenes are often depicted in the Islamic period. A great number of battle scenes were surveyed in the Wādī Ḥabābiḍ (no. 55, cf. pl. VIII*b*). The warriors on foot, on horse or on camel are generally armed like the hunters above.

Generally the human figures are armed and presented on horseback, but a great number are also shown on foot. Camel-riders seem to be less represented than camels without riders on their back (cf. figs. 3, 8, 9, 18, pls. XI*a*, XIV*a*, *b*, cf. also Jung *d*). In the Wādī Qu‘ayf (no. 12, cf. fig. 29) a man, who is even riding on the back of a bovid is shown. Men standing on the back of bovids are known from Oman (cf. Preston 1975: 17, 19, pl. 13; Jäckli 1980: photographs on pp. 46, 49). In Philby’s opinion rock pictures from the Ġabal Maihar (no. 10) show centaur-like representations (cf. 1956: 16, figs. 205*b*, *e*; see here fig. 30*b*, *c*); a horseman similar to a centaur is also known to us from the Ġabal Qara area in Central Arabia (cf. Anati 1968a: 63, pl. XX, fig. 34; see here fig. 30*a*). About the “orant” motif see above.

As far as I know women are represented only in one site (the “danseuses” in the Wādī Šaiḥ, no. 14, fig. 10), whereas in Central Arabia their representation become more frequent (see the “Style of open legged women”, cf. Anati 1974: figs. 123–4, 128, 133, 136 etc.; the “Long Haired People Style”, cf. Anati 1974: figs. 167–70 etc.; see also Ryckmans G. 1957, Reed 1970).

Pictures of handprints are wide-spread in the Yemen (cf. in Ša‘īb Suḥaybar, no. 16; at the Ġabal Liḡašir, no. 18, see fig. 12; at Ḥāribat Šu‘ūd, no. 25 etc.). Some are associated with preislamic inscriptions (cf. Ġabal al-Falaḡ Ġa-

nūbān, no. 27, see fig. 28; Ġabal 'Amūd al-'Ayraf, no. 28). In the area of Saba' the hand was probably the symbol of the god 'THTR (cf. Höfner 1965: 508f.; cf. also the graffiti of handprints in al-Uhdūd, ancient Nağrān, see Bron 1970: pl. Va; Anati 1974: figs. 309–10, 316)¹⁴. It is the hand that protects and keeps evil at a distance.

Also in South Yemen handprints seem to be a common motif, cf. the examples of the Wādī Aqābih (Beeston 1964: pl. LV, Doe 1971: pl. 123) and of the Ġabal Hudrā/Wādī Baihan (cf. Ryckmans G. 1951: 116, 121).

In the Islamic period the hand was considered an amulet, as Fāṭima's, Muḥammad's or 'Alī's hand (cf. Grohmann 1914: 44–6, figs. 106–7; see also Kriss & Kriss-Heinrich 1962, under the key-words "Hand, Handamulette, Hand der Fatima" etc.).

There are also representations of footprints (cf. at the Ġabal Maihar/Wādī 'Aṭfayn, no. 10; the Ġabal Burm, no. 19)^{15, 16}. They are known in South Yemen, too (at Saiq/Wādī Meifa'a, a footprint above RES 5052, cf. Stark 1939b: 490f., pl. X; in the Wādī Yab'it, cf. Ingrams 1945: 180; at Beitwan Muğraf Ṣa'ad, where the footprint is close to a hollowed-out circular bowl, cf. Doe 1971: 195)¹⁷.

Footprints are a motif quite common in many prehistoric cultures. There are also a great number of examples in the Greco-Roman world (cf. Guarducci 1942–3) and in Egypt and Nubia. Starting from a passage in Herodotus (II, 91) Castagnoli discusses their frequent appearance in Egypt and in Nubia in several publications (see 1970 and the articles cited in his bibliography by Szilágyi 1984: 8; see now on Egyptian and Nubian examples also Červíček 1986: 85, 94f., 90f. etc.) also examining their representation in India (1971). According to him "its most general sense is the immortalization of the presence of a certain person in some place. This basic meaning was frequently ex-

¹⁴ Other examples in Saudi Arabia are found near the Dahtami wells, cf. Anati 1972: 53, fig. 18; in the Wādī Šid near Ḥaibar, *ibid.*: 106f., figs. 63, 64; South of Ḥamsin, cf. Zarins et al. 1979: 30; 50 km North of Quwayyah, *ibid.* 30; and in the Naḥūd area, cf. Parr et al. 1977: 48.

¹⁵ See also the two steles with preislamic inscriptions (MM 26 and MM 81) found in Ḥaḏ and al-Ġirās (cf. Rathjens & von Wissmann 1932: 116f., figs. 92, 93). They present both footlike depressions, according to the authors, to receive statues in stone or in metal, a supposition which does not appear probable to me in this case.

¹⁶ Here we can add another interesting example from the North Yemen. Burchardt (1902: 606) reported that on the way between Yerim and Damar there is "im Felsen... der Abdruck eines Fußes, Dāset Ali genannt, welchen die Beduinen zum Zeichen der Verehrung mit Fett beschmieren".

¹⁷ The footprints found at Petra are also accompanied by small round or angular holes, cf. Dalman 1908: 190, fig. 112; see also the footprints close to cup-shaped depressions at the Wādī Abū Waṣīl/Upper Egypt in Červíček 1986: photo 22. The cupholes underline the religious meaning of the footprints. Liquids like blood, milk, fat or food were probably poured in the holes as offerings.

panded, and thus the picture of the footprint frequently represented a certain person or deity – pars pro toto – also in his fullness. It was often used as a symbol of property and fairly frequently it eternalized the place of the appearance or the departure of a mythical being” (Castagnoli 1971: 25). Very important are the footprints in the area of Palestine, Sinai and Jordan (cf. Id. 1970: 97f. with references). A number of them are only natural depressions resembling footprints, but they reflect existing religious ideas and the existence or real man-made representations of footprints. According to Castagnoli the footprints (and venerated rocks) in this area are monuments of the ancient Semitic stone cult, which survived in the Christian and Islamic periods in churches and mosques, where they are thought to be footprints of Abraham, Gabriel, Jesus, Moses and Muḥammad¹⁸.

About the Yemeni footprints we have not much information, but one can take for granted here a similar religious meaning¹⁹.

The fauna represented in the rock pictures show only animals, which still exist in Northern Yemen or – are now extinct like the ostrich – which are able to find favourable life-conditions there. No species were found depicted, which would indicate any changes of climate and vegetation (as do for example the rock pictures of the Sahara, cf. Sahara 1978, Striedter 1984). The animals most frequently represented are the ibexes (in some cases it is not clear if a picture shows an ibex or an antelope!), horses camels, and dogs. Besides a great number of non-identifiable quadrupeds there are also represented bovids, antilopes, fat-tailed sheep (cf. fig. 3), leopards, another beast of prey, hyena, a jerboa, snakes, ostriches (cf. pl. XIVa), other birds (cf. pl. IIIa), and lizards²⁰; the pairs of ram horns of the Ġabal Quṭrān (no. 58, pl. VII b) deserve a special mention²¹.

¹⁸ Well known examples are the footprints in Jerusalem on the Qubbat al-Ṣaḥra (“Holy Rock”, cf. Dalman 1912: 116-8, 126f.), on the Mount of Olives (cf. Kriss & Kriss-Heinrich 1960: photograph 92) and those in the Maqām Ibrāhīm at Mecca in a small building near the Ka’ba (cf. Wensinck [Jomier] 1978: 318).

¹⁹ The same has once been probably also valid for some of the other footprints found on the Arabian Peninsula, cf. in Arabia Saudita the examples in the Wādī Ḥaniq (cf. Anati 1974: 22, figs. 123f.) and in the Naḥūd area (cf. Parr et al. 1977: 30), see also as example *An introduction to: Saudi Arabian Antiquities...* 1975: 86, or the ones in the Wādī Rum/Jordan (cf. Borzatti von Löwenstern et al. 1977: fig. 8b).

²⁰ Some of the animal motifs are discussed in more detail in Jung 1989; reference must also be made to Tchernov’s article about the rock pictures of animals in Central Arabia (1974), very useful also for the study of the Yemeni fauna.

For the South Yemen we have to mention here the quite interesting pictures of Yaṭūf in the Wādī Ġirdān, which present in Bafaqih’s opinion bee-houses (cf. Bafaqih 1978; see also Doe 1971: pls. 91, 92).

²¹ On the bovine and ovine bucrania in North Africa and Arabia, cf. Červíček 1978–1979.

Concerning the weapons and implements represented in the rock pictures [given in the summary below] one can presume that in some cases a weapon alone may symbolize figures of warriors or hunters (cf. Wādī Ḥabābiḍ, no. 55, see Jung 1989: 277, 327 f., pls. VII, VIII, IXb; see here pl. IIIb).

The weapons depicted in the graffiti are lances, shields (notes about their typology in Jung 1990: 51–4, fig. C), swords, daggers, bows, in one case also a quiver, rifles and perhaps also an axe. The horses and camels are equipped frequently with saddles and head-gear; and one camel is also depicted with a litter (cf. Wādī ‘Arayḡa, no. 21, see Philby 1956: fig. 210h). There are also representations of vessels (?), a sickle-shaped object, a tent and a modern picture of a military tank.

Figures with angular, rounded or completely irregular contours with the inside subdivided into different sections, belong to the most interesting graffiti of the Northern Yemen. I took some of them to be plans and topographical maps (cf. Jung 1990: 47–9, fig. B, see here the plans of Ḥuqqa, no. 40, fig. 16). Most interesting are also some graffiti surveyed by the Italian Archaeological Mission in the Wādī ‘Uš (no. 59), for which I offered tentatively the interpretation that they are a celestial map (cf. Jung 1990: 46, 58, pls. VII–VIII).

The figure of a spiral, published in Mandel (1973: photo after p. 128, see here pl. VIIa), appears to be quite unique in Yemeni rock art at the present state of our knowledge. It is found on a stone which is part of a stone row leading to a rock tomb. The site is probably identical with that of Ḥuqqa ben Ḥuṣn (no. 44 cf. Radt 1971/72: 263–68, cited also by Müller 1973: 156, both scholars do not mention any stone row with spirals). According to Mandel also other stones of this row represent “symbols”. He thinks that they date from a period prior to the southern Arabian kingdoms.

The spiral whose meaning is differently interpreted and very complex²², does not appear often in the rock art of the Arabian peninsula²³. Frequently the spiral is found in Egypt and in Nubian rock art, especially in Červíček’s A-Horizon, which starts prior to 4000 B.C. and continued until the second

²² For general informations on the spiral motif and symbol, cf. Cooper 1978: 156f.; on interpretations of the Neolithic spiral decorations especially on pottery, see Buttler 1938: 24f., Soudský, Pavlů 1966; Müller-Karpe (1968: 394, note 5) thinks that considerations on the value of the spiral in Neolithic decorations as symbol remain hypothetical. After Lommel (1974: 67, 80f.) the spiral and also the intertwined bands are probably an abstracted form of representation of the serpent, a symbol of life and fertility, cf. in this connection the motif of three snakes on a carved stone on the façade of a house in Šan‘ā’, one of them having a spiral form (see Lewcock, Serjeant 1983: pl. 22.56).

²³ Cf. in Oman, Jäckli 1980: photographs on p. 23 (animal figures, whose heads are transformed into spirals), in Petra, Dalman 1908: 97; isolated carvings of double spirals are reported

half of the 4th millennium (Červíček 1986: 77–80, 89f., 96, map 2), frequently it is also found in the Sahara and already in the “Bubalus Period” (before 6000 B.C., cf. Striedter 1984: 46, 49, pls. 3, 4). Although already known in the Paleolithic period (cf. Müller-Karpe 1966²: 222, pls. 4.12–3; 72.4–11; 249.15), the spiral motif saw its great diffusion especially on pottery in the Neolithic and Copper Age in Egypt, Anatolia, South-East, Central and West Europa²⁴ and then spread over many parts of the world (cf. the map on the diffusion of the spiral motif in the world in Lommel 1974: 78, where the part of the Arabian peninsula is left blank). Whether the spiral of the Wādī Ḍahr belongs to a prehistoric period or is somewhat later cannot be answered as yet.

Also other geometric designs such as strokes, dots, lines, simple geometric figures such as squares, circles, disks etc. were discovered in a great number of sites (cf. the discussion in Jung 1990: 45–49; see here the figs. 1, 20, 21, the pls. IIIa, b, IVb, V, XIIIa, and b). A part of them are probably *Wasms* (cf. Littmann 1904; Field 1952). The Islamic (cf. fig. 18, pl. XIIb) and pre-Islamic (cf. figs. 3, 17, 19, 28, pl. XIVa) inscriptions discovered in the vicinity of the pictures are also quite numerous.

Graffiti of game-boards were found in Madar (no. 33) and in al-Ruḡum (no. 51).

Concerning the various techniques in North Yemen rock art we can distinguish crude and fine, direct and indirect pecking, engravings, full relief carvings as at the Ġabal Quṭrān (no. 58) and sometimes also paintings (cf. Ġabal Haid, no. 22, Ġabal al-Musalḥaqāt/Ṣa‘da, no. 3)²⁵. The pictures are shown with outlines which form the contours of the subjects, with partial pecking within the outlines or with the whole interior space of the figures pecked.

In short, we already know many details of Yemeni rock art, but our general picture is quite vague and contains many suppositions, especially regarding its chronology, as discussed above, which will need confirmation or perhaps even corrections. It will be of crucial importance to visit some of the sites indicated, whose rock pictures we only know in a very general way, so as

from Abhā or high ‘Asīr region in Saudi Arabia, Zarins & al. 1981: 36, the spiral does not appear among the *wasms* in Littmann 1904, Field 1952; see also the figure in Nahal Odem/Sinai, where lines are forming broken circles with the openings downwards, Anati 1979: fig. on p. 41.

²⁴ Cf. in Egypt (Naqada II, see Müller-Karpe 1968: 34, pl. 5.21 etc.), in Anatolia (Haçılar, stratum C, cf. *Ibid.*: 80, pl. 122. C), South-Eastern Europe (e.g. Karanovo, cf. *Ibid.*: 89, pl. 156: A.9; Butmir, *Ibid.*: 101f., pl. 152), Central and Western Europe (Bandkeramik, *Ibid.*: 115f., pls. 193. B.2, C.1, 4, 8 etc.).

²⁵ Rock paintings are known also in South Yemen, cf. the paintings in the Wādī Salmūn/Wādī Ġirdān in Doe 1971: pl. 91; in the Wādī Yatūf, *Ibid.*: pls. 91, 92, and Bafaqih 1973.

to obtain a full photographic documentation. In this way comparisons between the different sites and styles will be possible. I hope that the map, provided by me showing the location of the sites, as well as my brief descriptions of them can serve as a contribution for these further studies.

Postscript

Some time has gone by since I finished the manuscript for the present work. In the meantime some new rock pictures have been found, which I could not include in my text, so at Ši'b al-'Aql/Wādī Yalā, Eastern Ḥawlān al-Ṭiyāl (camels, camel-riders near a group of preislamic inscriptions, cf. De Maigret 1988: pls. 13, 46, 47a) and in the Wādī al-Ḥār/ ca. 100 km South of Ṣan'ā', to the West of Damar (ibexes, riders and the Sabaean graffiti Howarth 1, cf. Beeston 1990: 16 f., fig. 1).

Special mention has to be made of the research done by the French Archaeological Mission, that, since 1989, has been studying the rock art sites in the neighbourhood of Ṣa'da. This mission's findings were presented at the First International Conference on the Conservation and Enhancement of the Archaeological Heritage of the Arabian Peninsula held at the IsMEO in Rome in 1991 (cf. Garcia & Rachad 1991).

The oldest engravings are said to be of large bovids with enormous rolled-up horns. The French and Yemeni scholars also collected surface material and undertook small excavations. Lithics from the Neolithic period and remains of buffaloes (*Bubalus antiquus* or *Bubalus arnee*) and of aurochs (*Bos primigenius*) were found near the engravings, at fire-places which could be dated by C 14 at 6290 ± 90 . During the conference, Garcia and Rachad formulated the hypothesis that the artists that had drawn the buffaloes were also the buffaloes' hunters, an hypothesis important for establishing the chronology of Yemeni rock art. It has been announced that the results of the French research will be the subject of Madiha Rachad's thesis.

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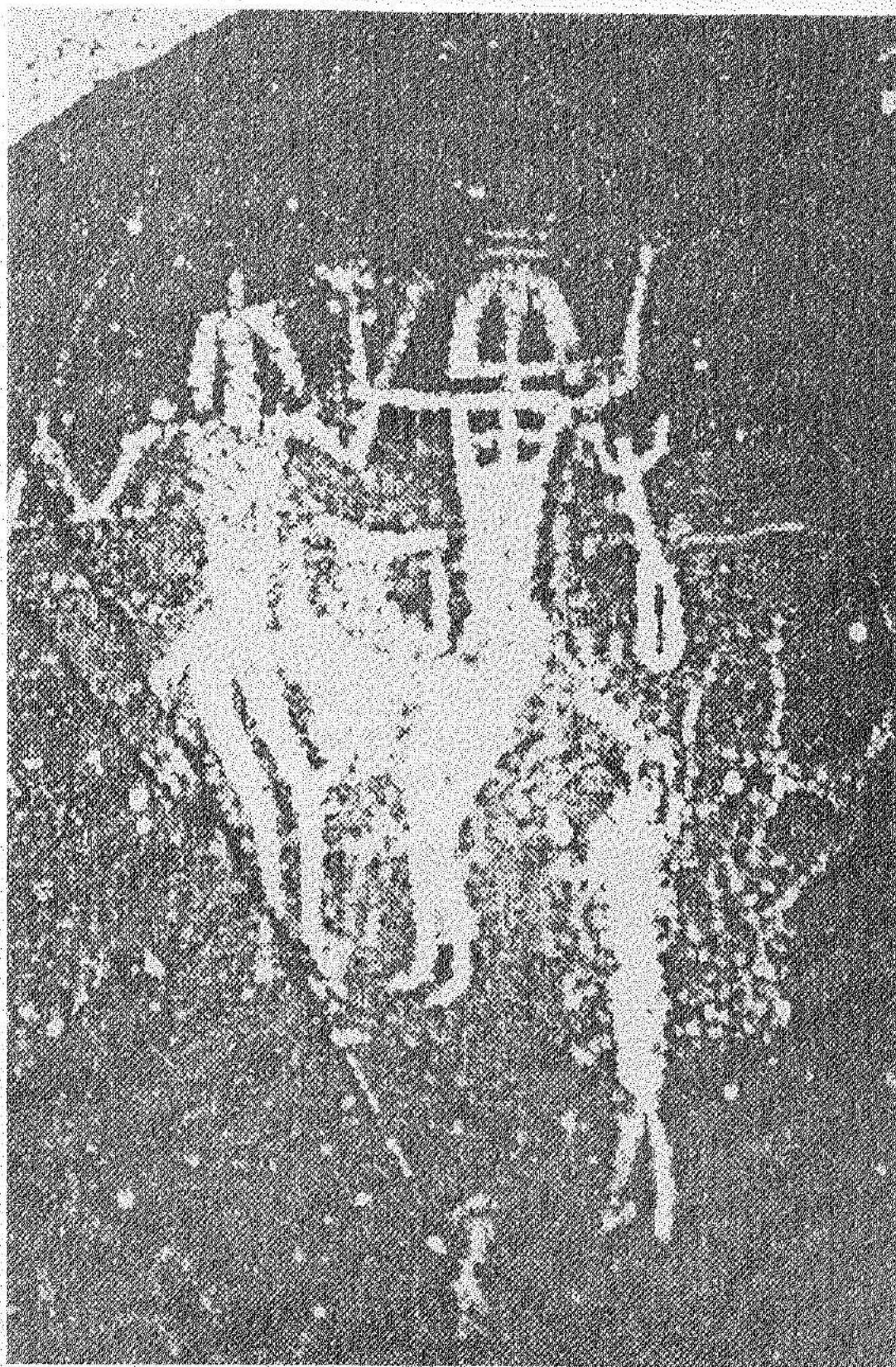
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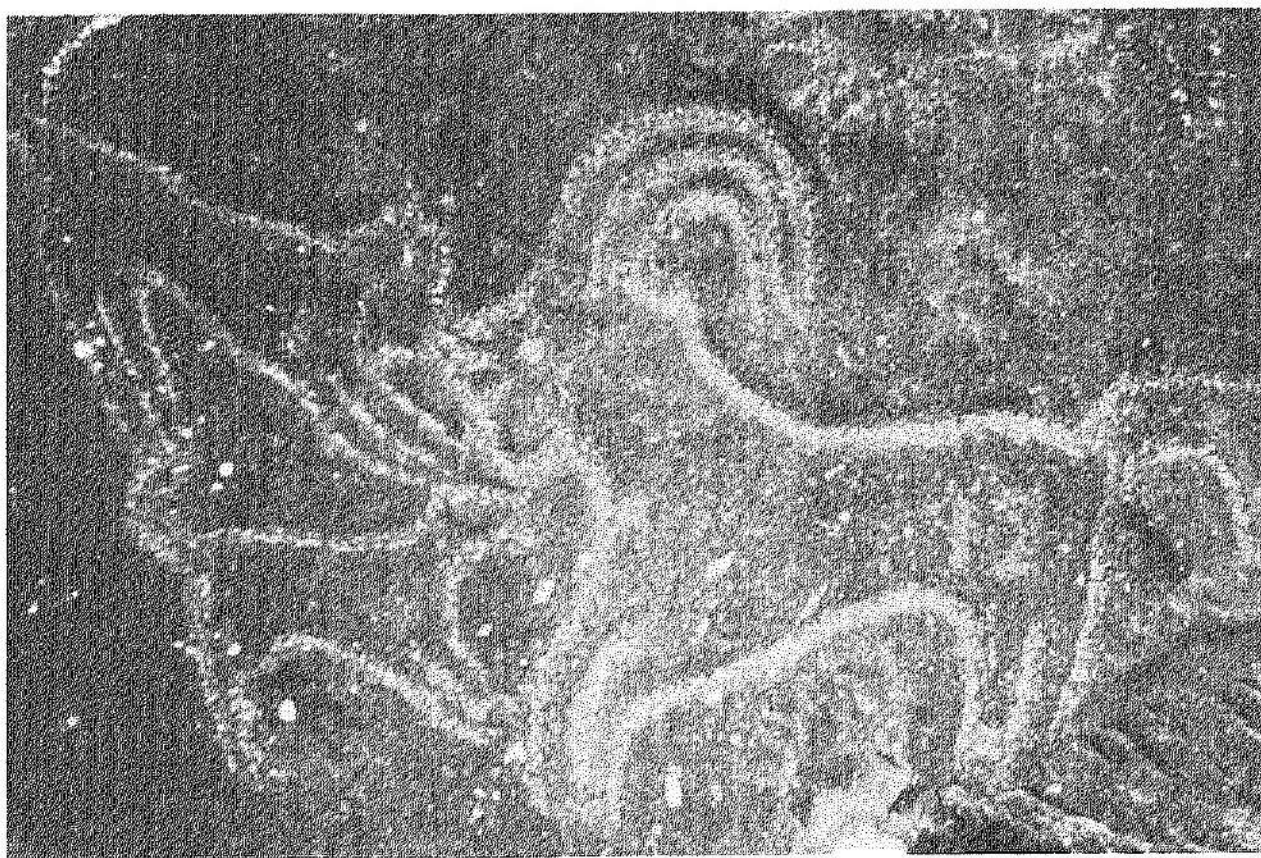
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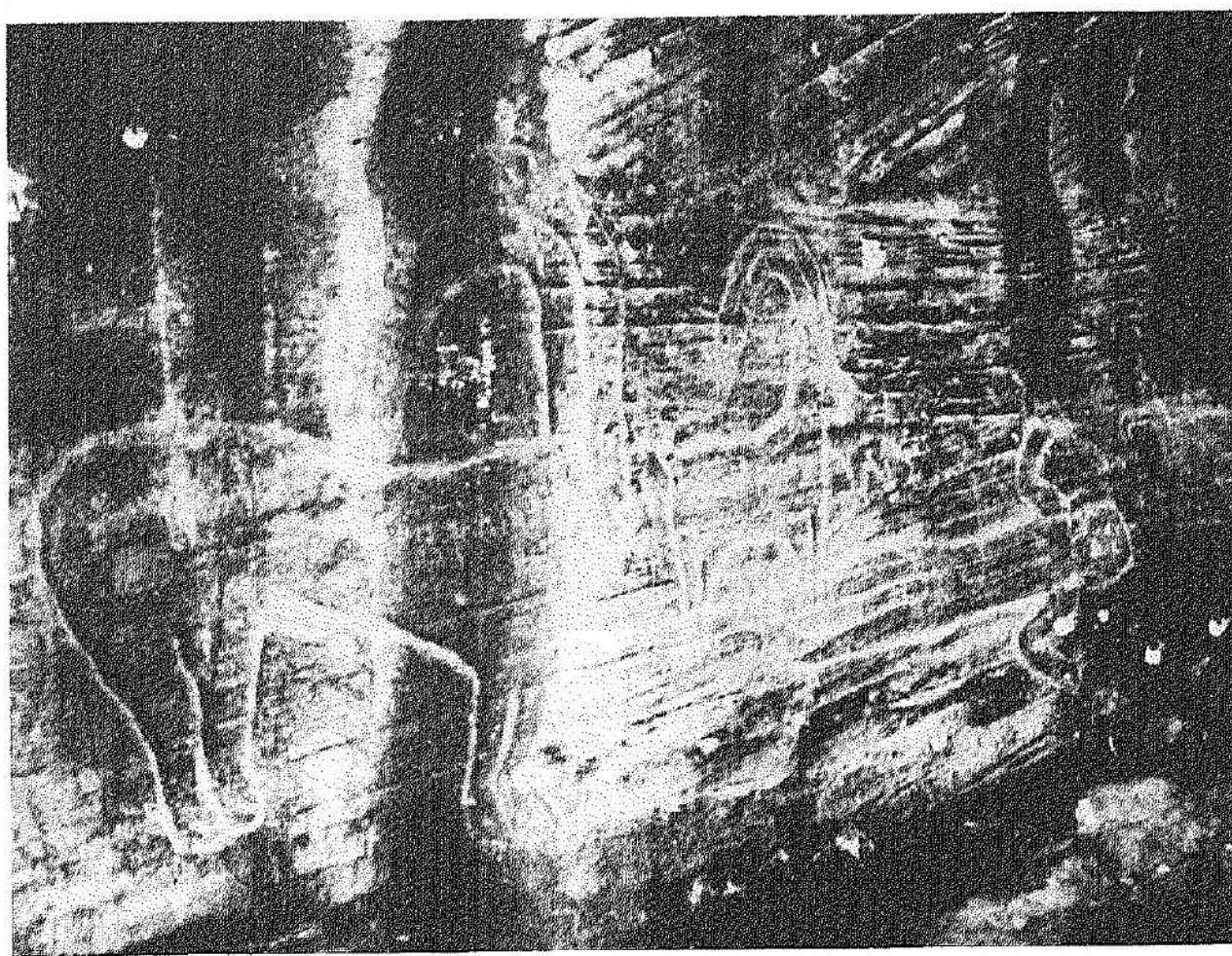
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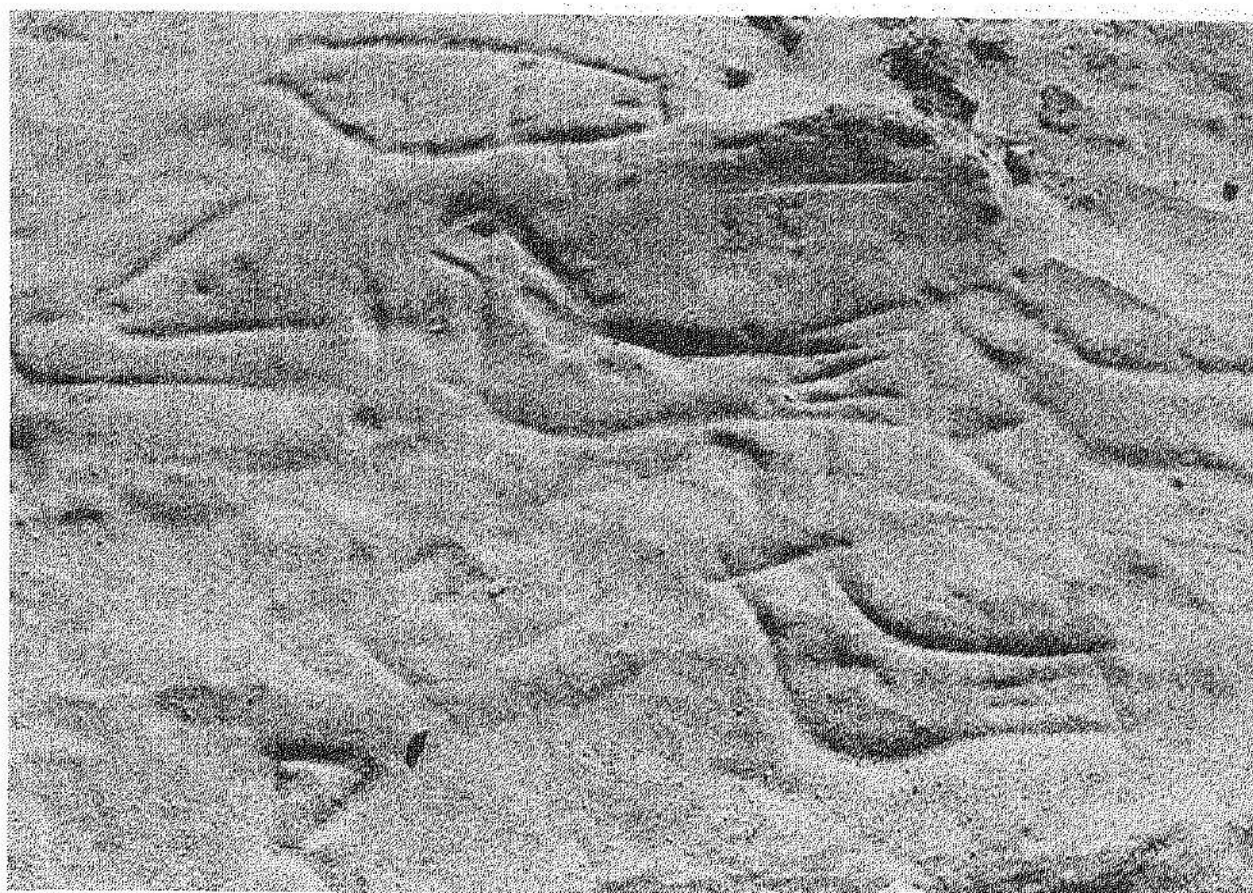
Safir region (no. 29), graffiti of human figures with arms uplifted. The figures belong probably to the "Oval-headed" culture (after Farah 1985: photograph on p. 4).



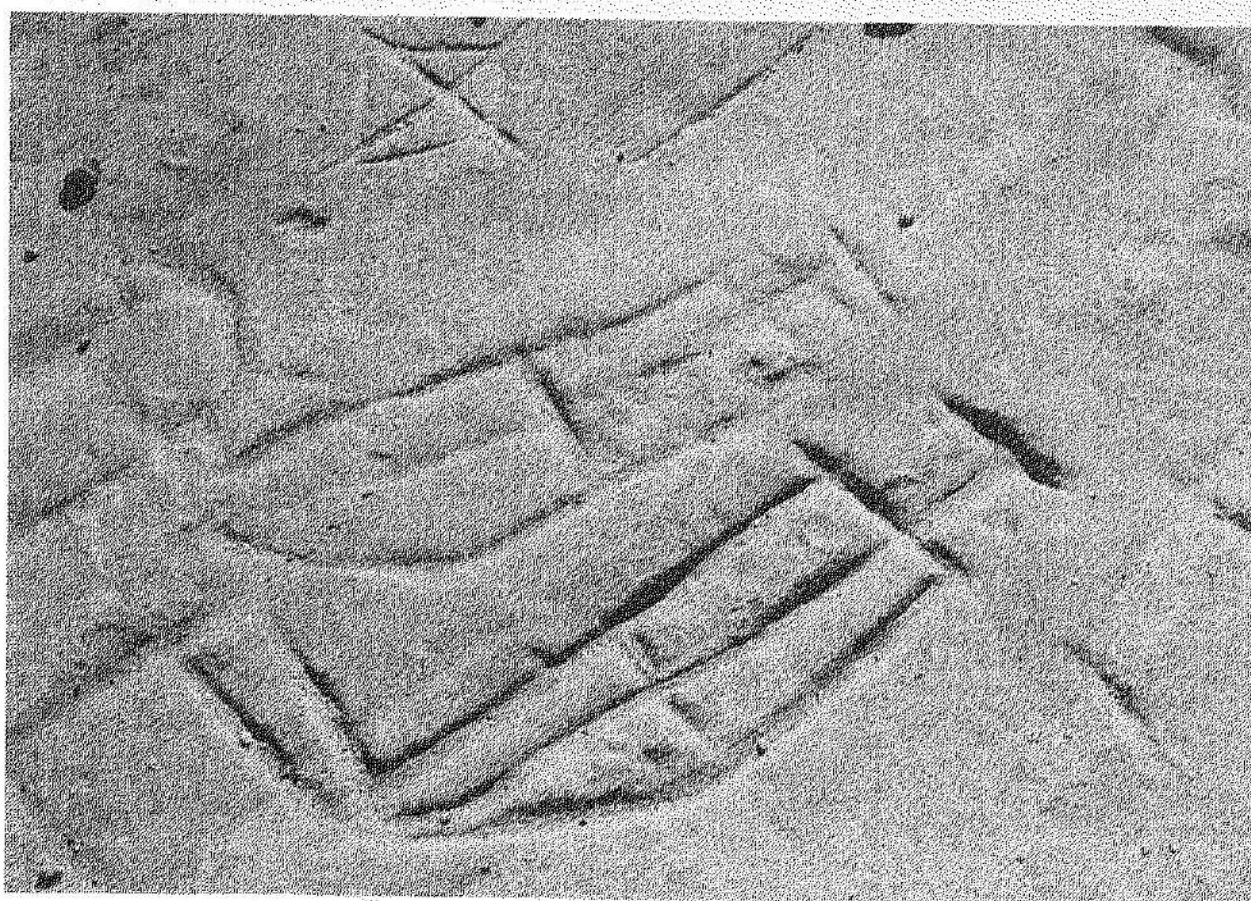
a) Ġabal al-Musalḥaqāt/Ša'da (no. 3), graffiti with dogs hunting an ibex
(after Rachad 1986–1987: fig. 38).



b) Ġabal al-Musalḥaqāt/Ša'da (no. 3), rock pictures with a man lying in front of two ibexes
(after De Bayle des Hermens & Grebenart 1980: pl. VII).



a) Al-Ši'ab/Šibām Ġirās (no. 38), graffiti of three birds and some geometric designs (Neg. Y.83.1401).



b) Al-Ši'ab/Šibām Ġirās (no. 38), graffiti of two *gambiyyas* and some geometric designs (Neg. Y.83.856).

PLATE IV



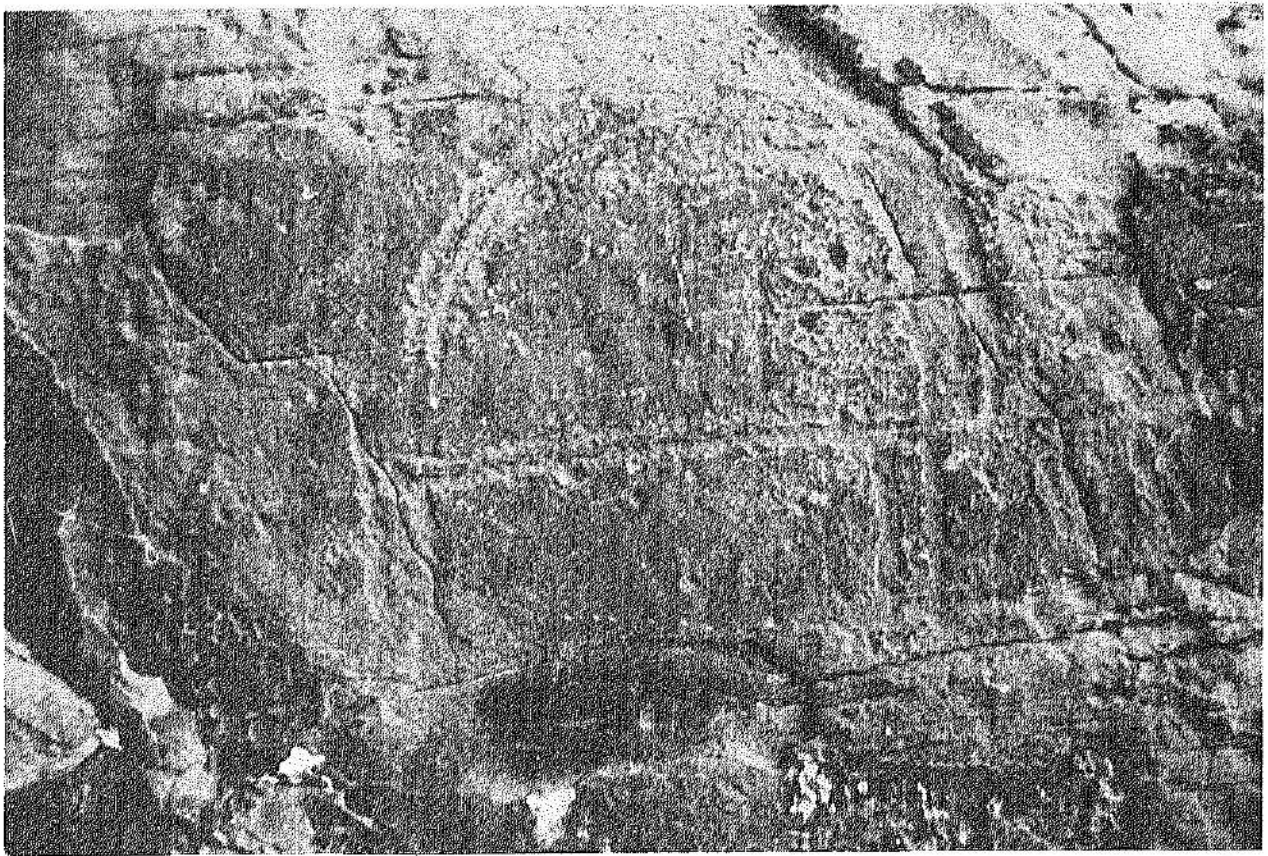
a) Al-Ši'ab/Šibām Ġirās (no. 38), graffiti of geometric designs – rectangles, triangles, lines, dots etc. (Neg. Y. 83.853).



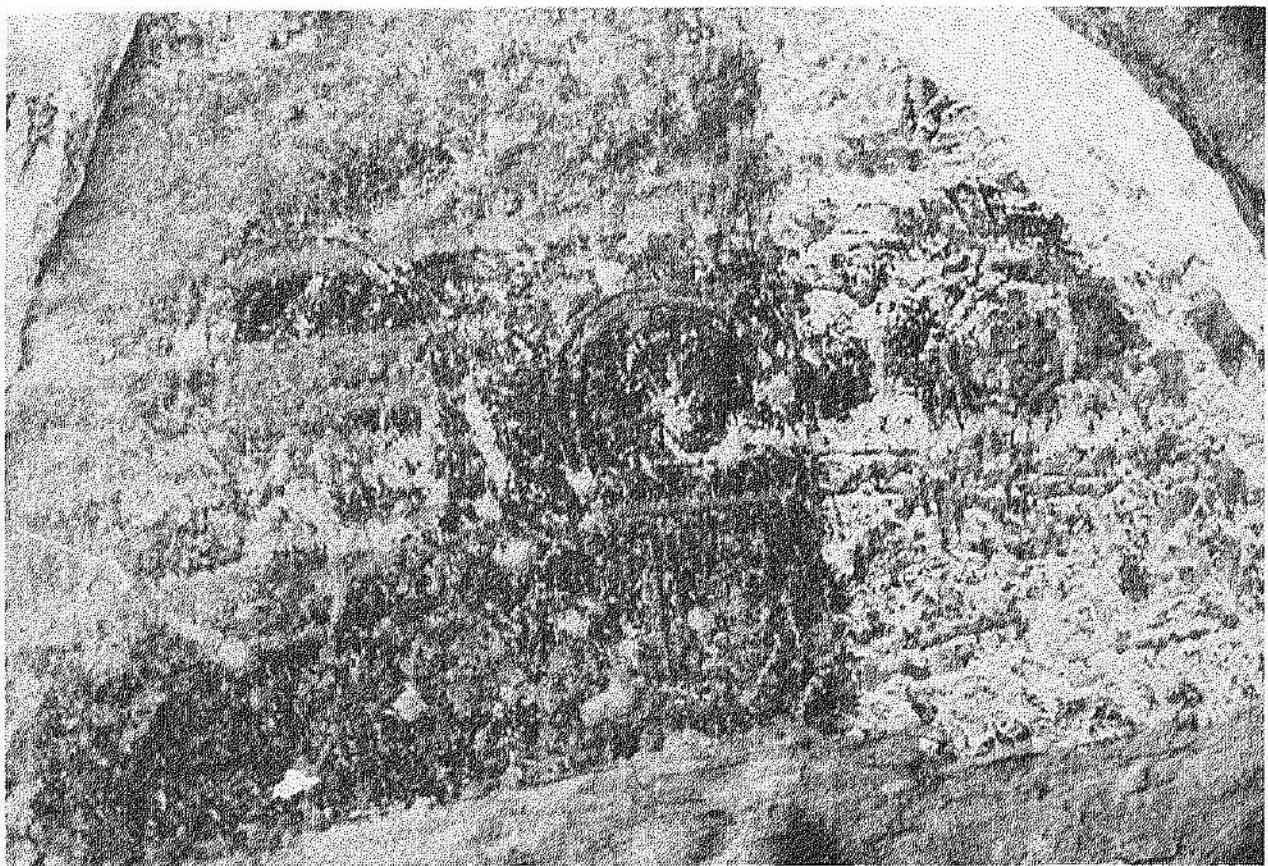
b) Al-Ši'ab/Šibām Ġirās (no. 38), graffiti of geometric designs (Neg. Y. 83.860).



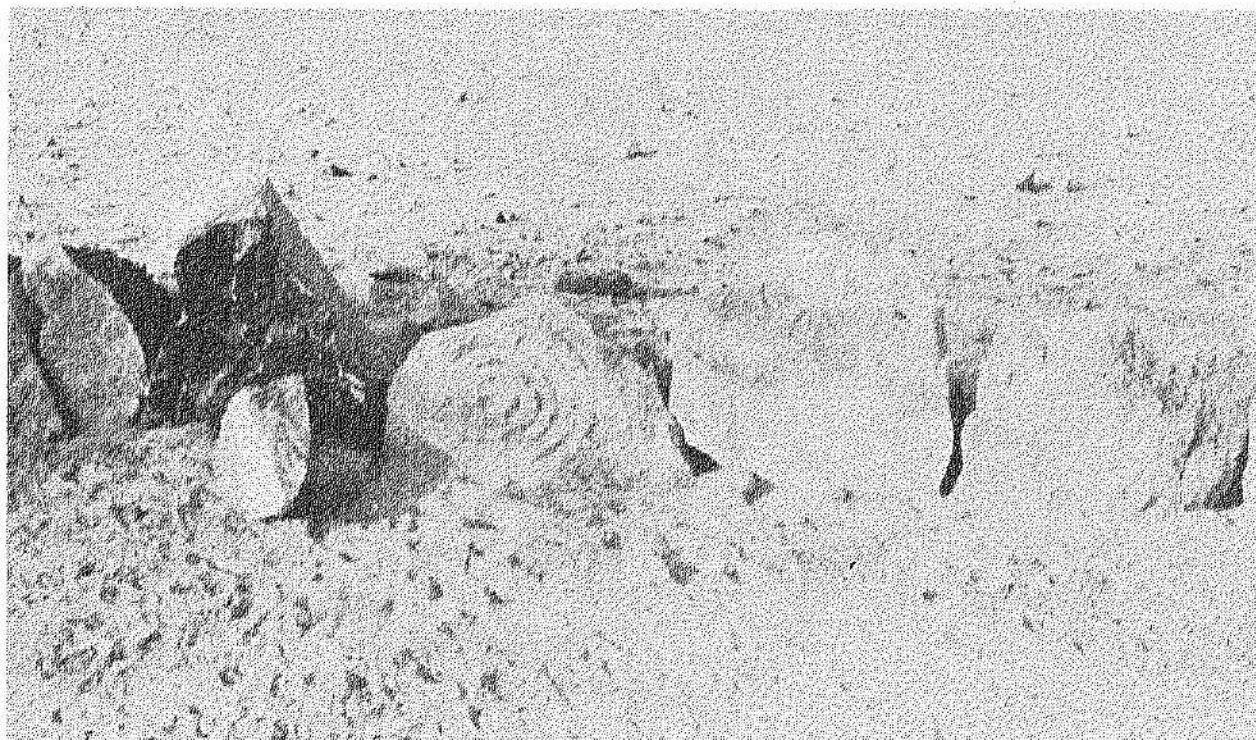
Al-Ši'ab/Šibām Ġirās (no. 38), graffiti of geometric designs (Neg. Y.83.1406).



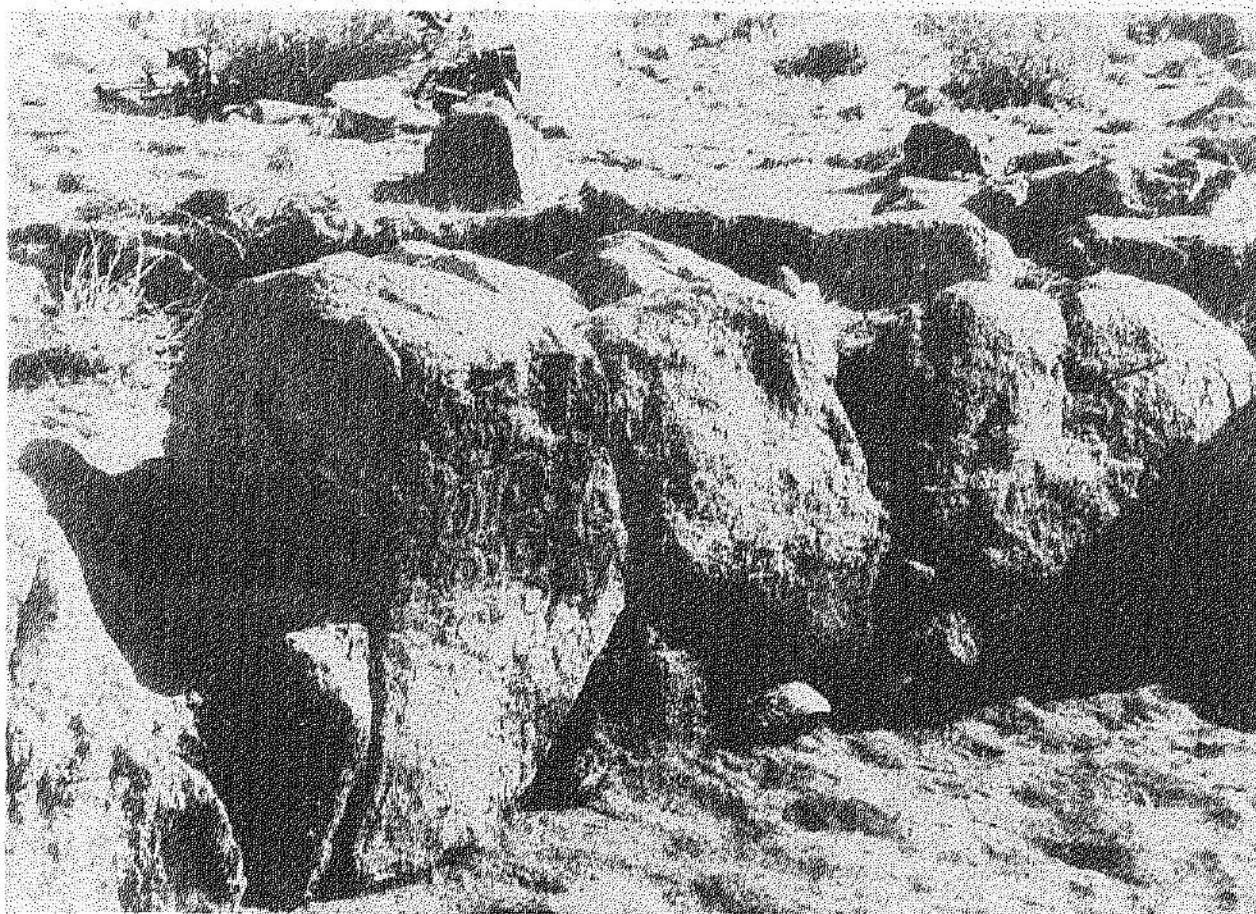
a) Ğabal Šamsān (Ḥalwet al-Dīb, no. 41), graffiti of a large stylized ibex with long over-emphasized horns (Neg. Y.83a.49.11).



b) Ğabal Šamsān (Ḥalwet al-Dīb, no. 41), graffiti of a group of stylized ibexes with the same long over-emphasized horns (Dia. Y.83a.28).

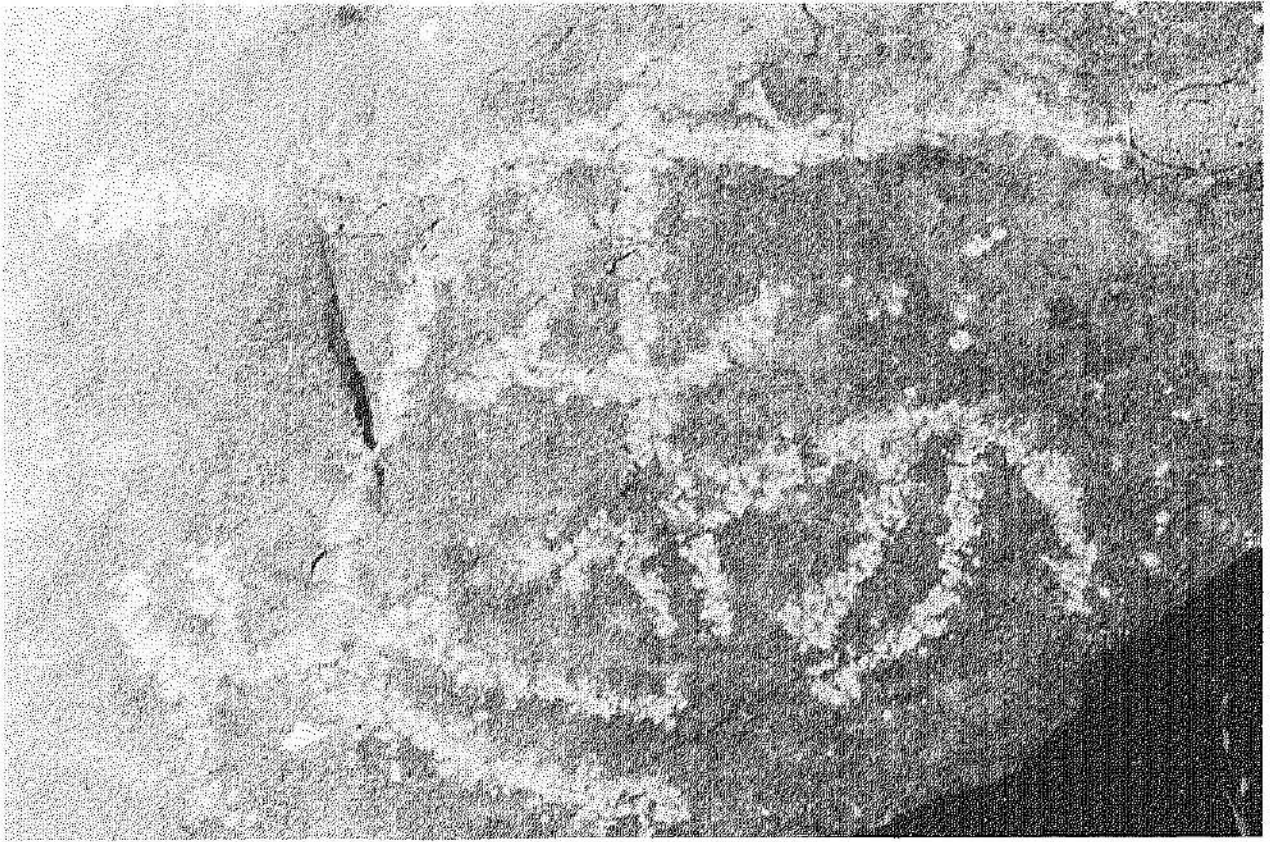


a) Wādī Dahr (no. 44), spiral engraved on a stone stuck in the earth and being part of a row of stones which leads to a rock grave (after Mandel 1973: photograph after p. 128).



b) Ġabal Quṭrān (Al-‘Amās no. 58), five pairs of ram horns engraved on a stone of a neolithic construction (after Activities 1983: fig. 53).

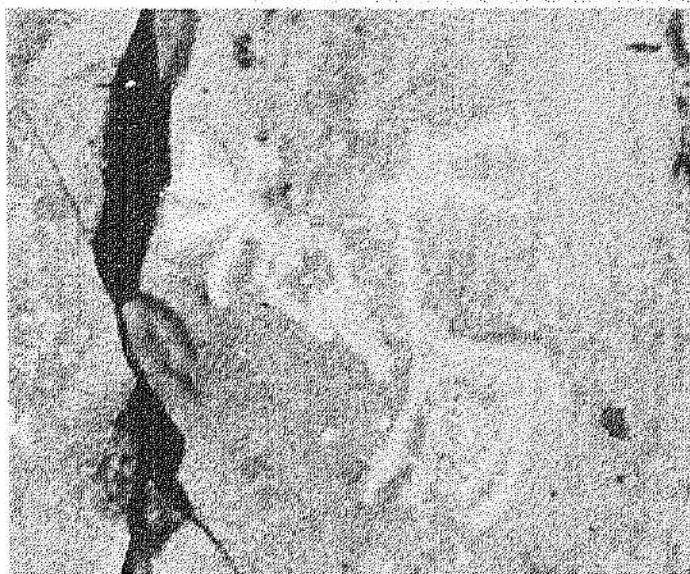
PLATE VIII



a) Wādī Ḥabābiḍ (no. 55), graffiti of a horseman armed with a long spear and a *ḡambiyya* (Dia. Y.83a.34).



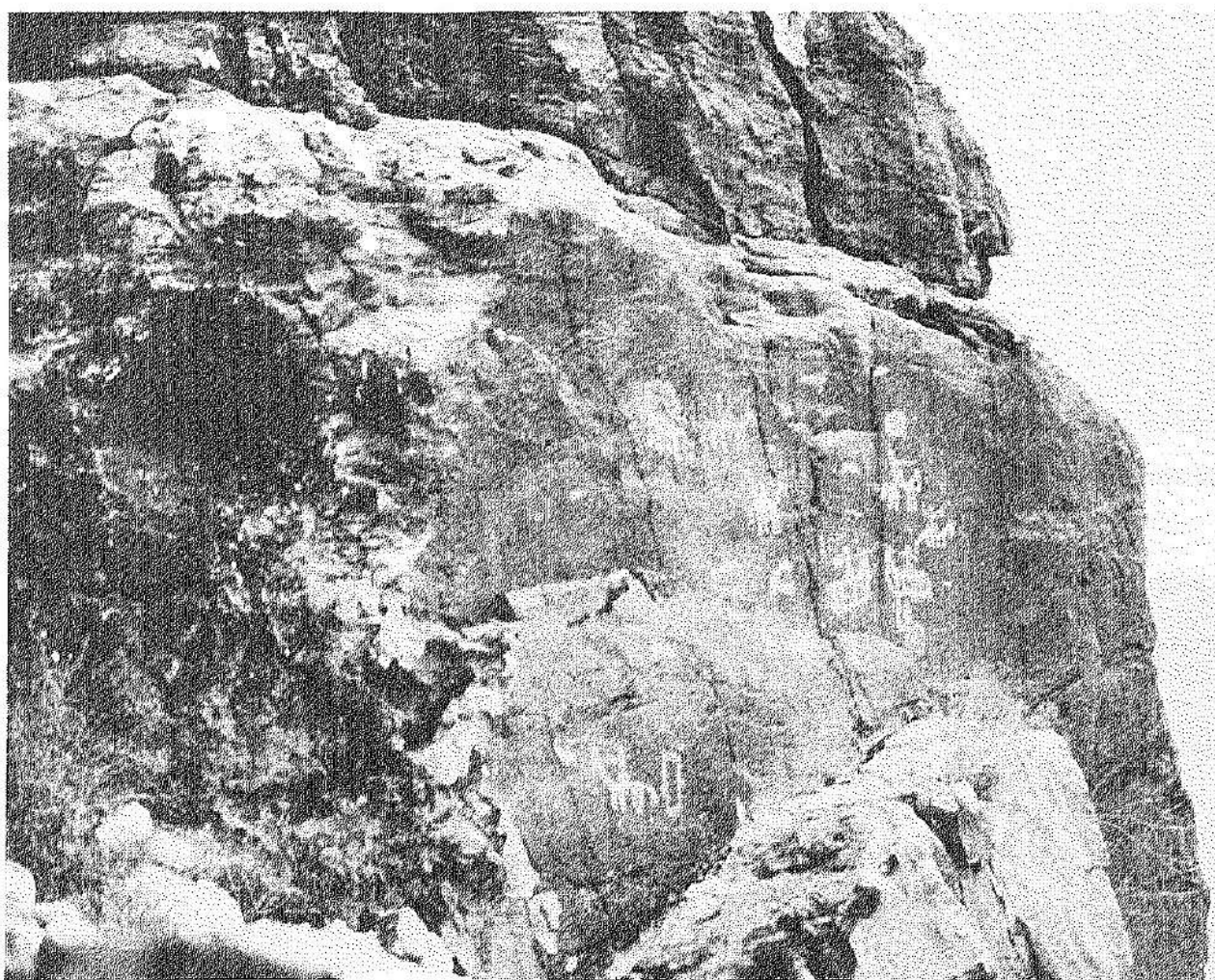
b) Wādī Ḥabābiḍ (no. 55), graffiti of fighting footmen, one of them is armed with a rifle, and some quadrupeds (Dia. Y.83a.19).



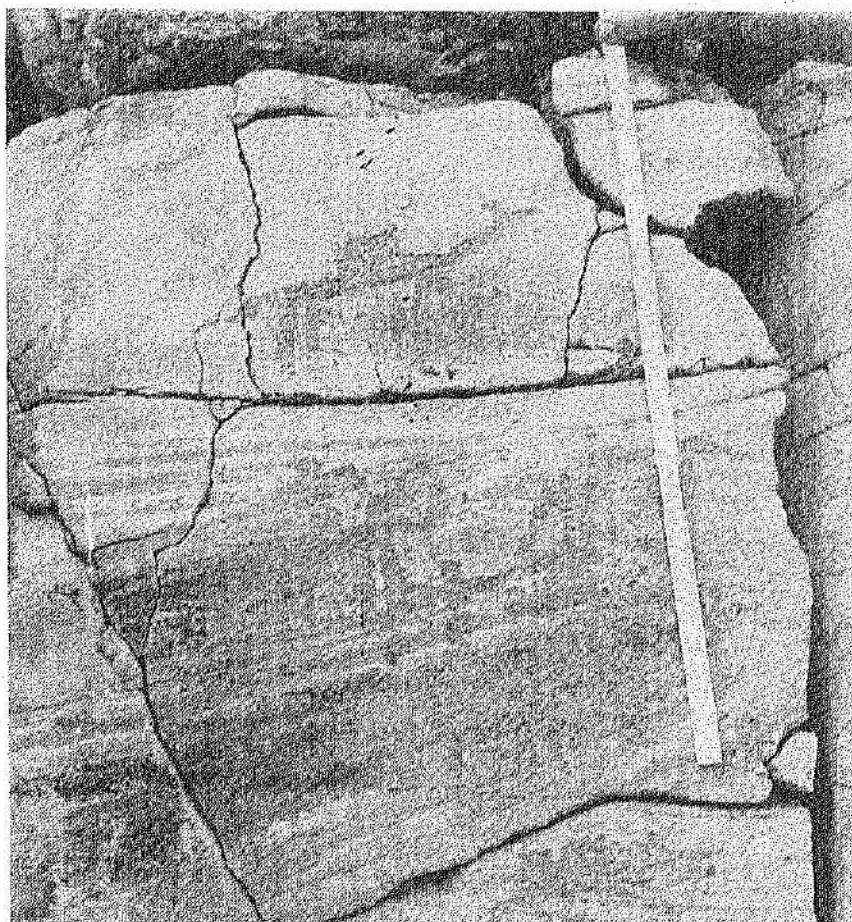
a) Wādī Ḥabābiḍ (no. 55), graffiti of a hunting scene with a hunter, who is pointing his rifle at an ibex to his right (Dia. Y.83a.15, a particular).



b) Wādī Ḥabābiḍ (no. 55), graffiti of a hunting scene with hunters armed with rifles chasing ibexes. One of the hunters is standing on the back of his horse pointing his rifle at one of the animals. On the lower right hand-side is a figure of the "orant-type" with outstretched arms and huge open hands, and head surrounded by rays (Dia. Y.83a.42, a particular).



Gabal 'Asāl (no. 57) rock pictures with a group of horsemen (Ngl. 17023126).

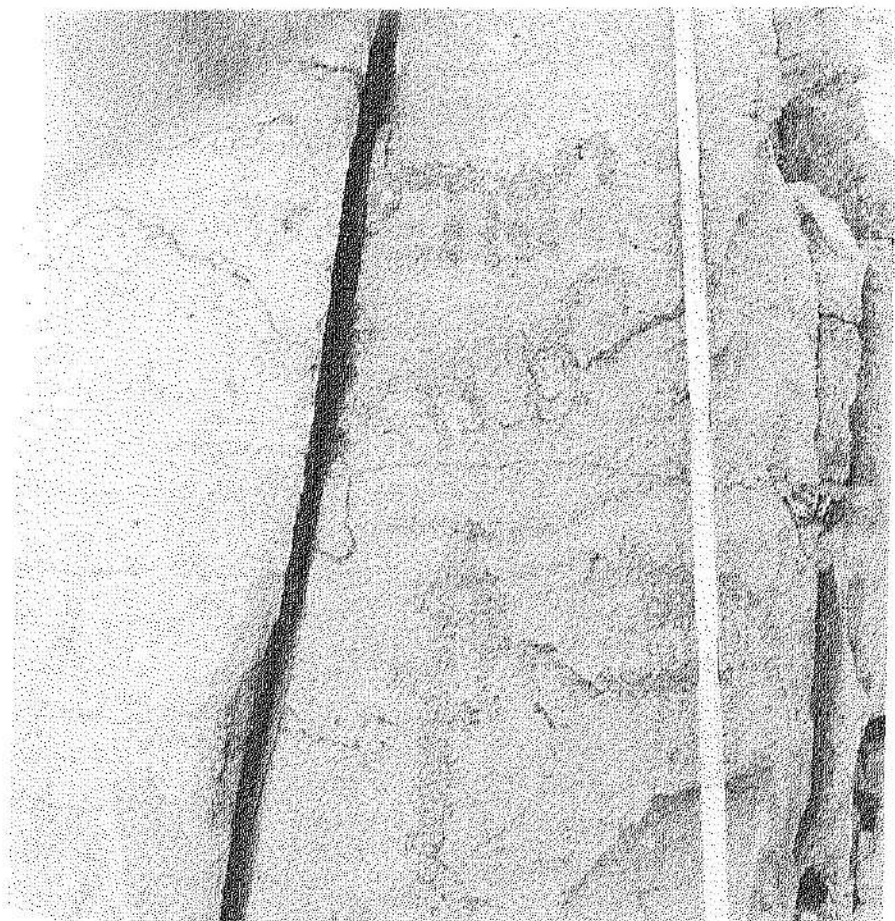


a) Ġabal 'Asāl (no. 57), graffiti of a horseman, a footman and camels (Neg. Y. 83.393).

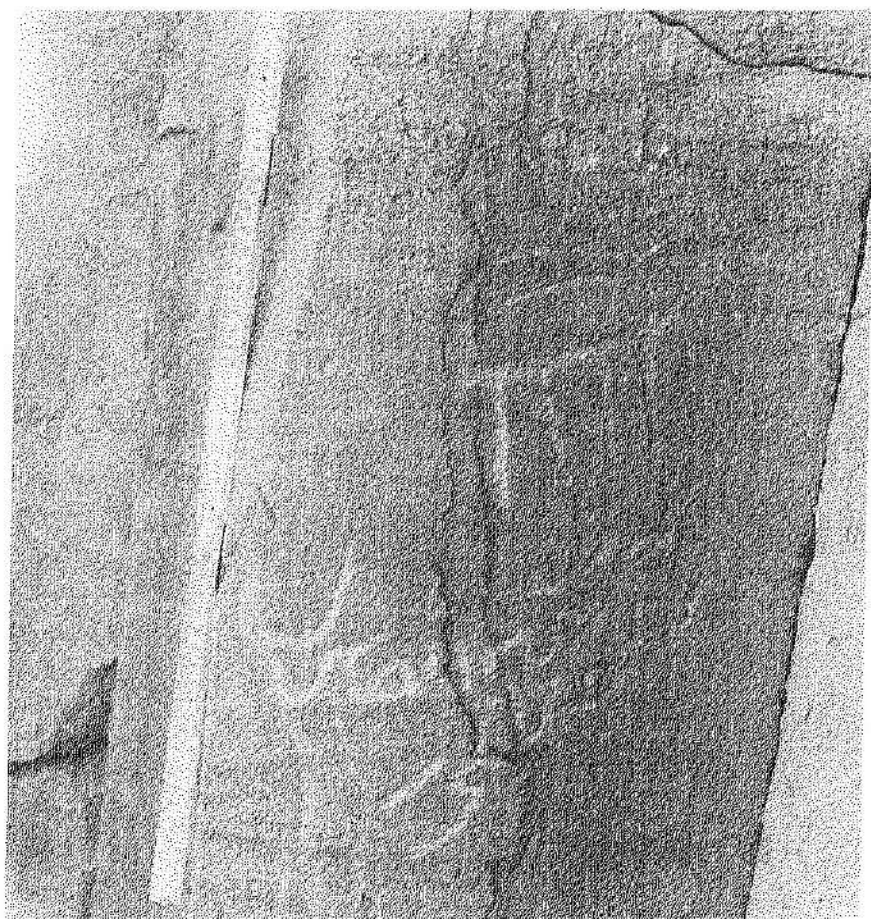


b) Ġabal 'Asāl (no. 57), graffiti of a quadruped (horse? Neg. Y.83.387).

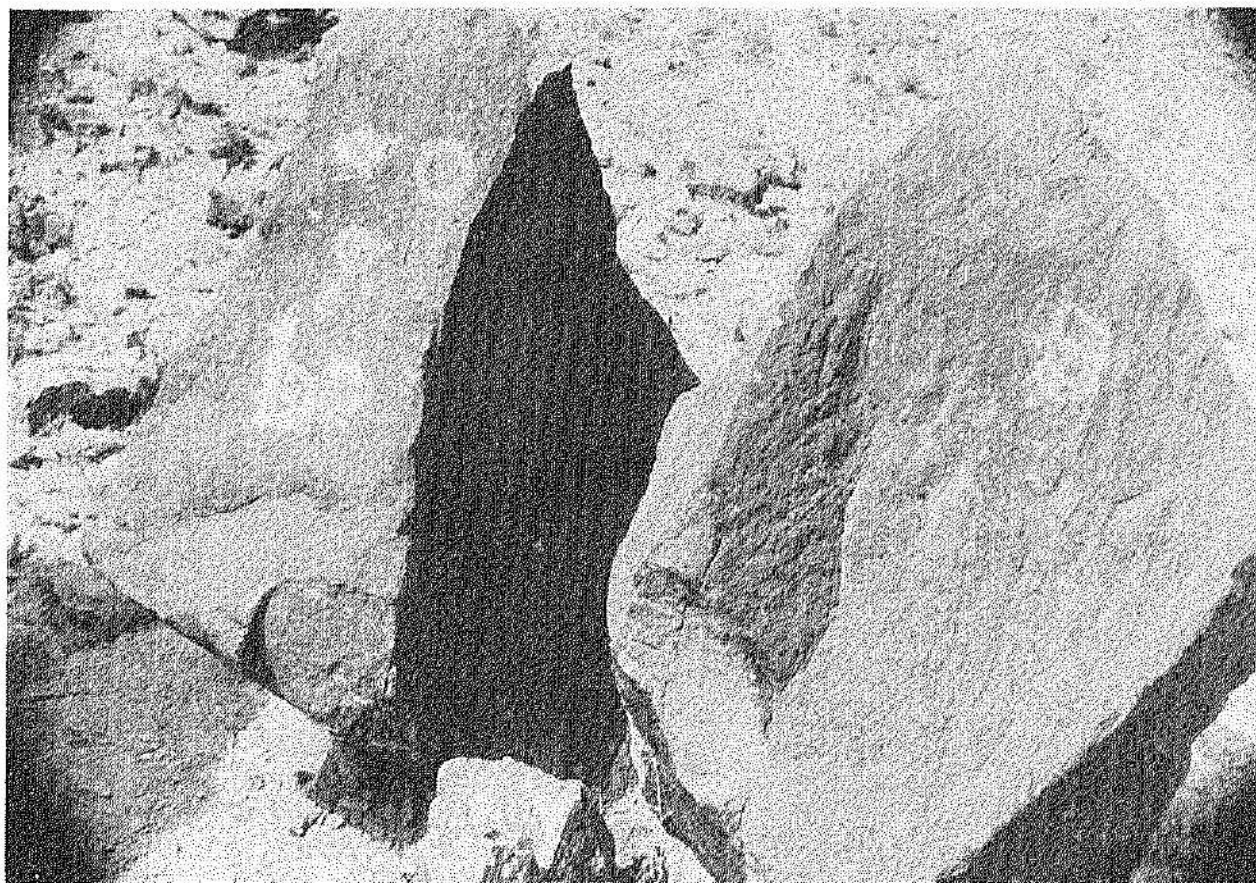
PLATE XII



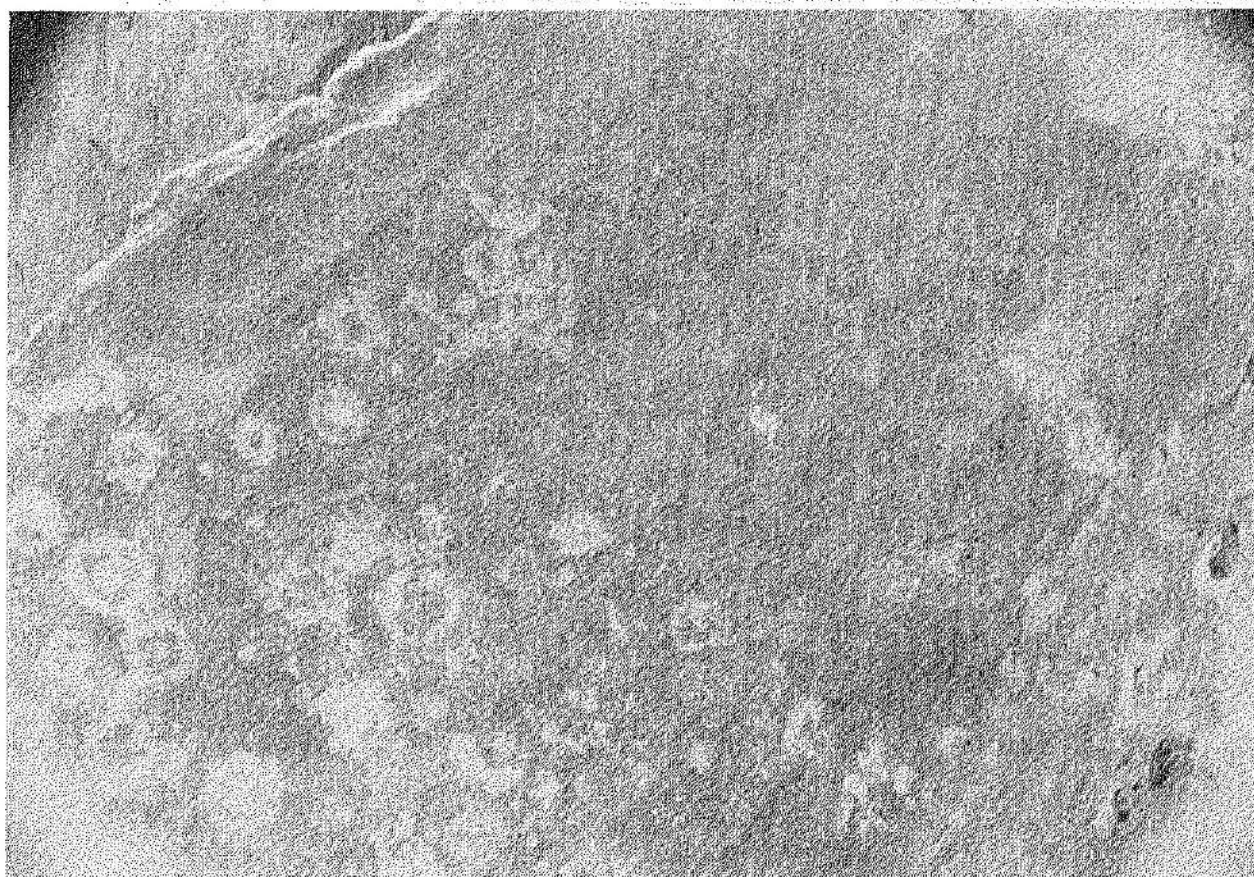
a) Ġabal 'Asāl (no. 57), graffiti of horses, a warrior and a *Wasm* (Neg. Y.83.376).



b) Ġabal 'Asāl (no. 57), graffiti of an ibex and below an Islamic inscription (Neg. Y.83.377).



a) Wādī 'Uš (no. 59), two boulders with geometric designs (Neg. Y.83.638).



b) Wādī 'Uš (no. 59), rock panel with geometric designs like disks, disks with central dot, some of them held together by line figures. Above there is perhaps a human and below on the right hand-side of the human figure badly worn-out graffiti with a much darker patina, showing perhaps representations of horsemen (Neg. Y.83.634).



a) and b) Two rock panels with graffiti photographed by W. Lingenau/Hamburg in the Eastern part of the Yemeni Highlands, showing camels, camel-riders, horsemen, an ostrich and preislamic inscriptions.

