

International Conference
What Ever Happened to the People?
Humans and Anthropomorphs in the Rock Art
of Northern Africa
Royal Academy for Overseas Sciences
Brussels, 17-19 September, 2015
pp. 343-357

Stylistic Variation of Representing the Human Figure in Uweinat Cattle Pastoralist Rock Art

by

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KEYWORDS. — Jebel Uweinat; Cattle Pastoralists; Paintings; Styles; Human Figures.

SUMMARY. — Jebel Uweinat and its environs, lying in the centre of the aridest part of the Libyan Desert (eastern Sahara) at the convergence of the borders of Egypt, Libya and Sudan, contains one of the most prolific concentrations of prehistoric rock art in northern Africa. The innumerable cattle depictions at the majority of sites suggest that the dominant prehistoric inhabitants of the area were nomadic cattle pastoralists, taking advantage of a humid interval during the mid-Holocene. A number of scattered sites may also be found throughout the Gilf Kebir plateau, proving that the cattle pastoralist people roamed across the entire region. While the favourite subject matter of the artists were cattle, many of the Uweinat pastoralist paintings contain human figures, commonly with accessories like body decoration, waist pouches or loincloths, shoulder bags, footwear, bow & arrows. The naturalistic scenes show a good overview of the everyday lives of these people. Uniquely the depicted humans show substantial stylistic variation, while the standardized iconography of personal accessories points towards a homogenous culture. This variation in depicting the human form may be used to establish some distinct chronological phases of Uweinat cattle pastoralist art.

Introduction

The sandstone and granite massif of Jebel Uweinat, lying in the centre of the aridest part of the Libyan Desert (eastern Sahara) at the convergence of the borders of present-day Egypt, Libya and Sudan, contains one of the most prolific concentrations of prehistoric rock art in northern Africa, both engravings and paintings. One of the most striking features of these sites are the innumerable cattle depictions, which suggest that the dominant prehistoric inhabitants of the area were nomadic cattle pastoralists, taking advantage of a humid interval during the mid-Holocene. These paintings of cattle are not restricted to the mountain, the cattle pastoralist people evidently roamed across the entire region encompassing Jebel Uweinat, the surrounding smaller massifs and the Gilf Kebir plateau. There are several scattered cattle pastoralist sites in the Gilf Kebir, and many more at the numerous inselbergs on the 100-km plain separating the southern tip of the Gilf Kebir and Jebel Uweinat (fig. 1)**. Out of a total of four hundred and fifty-four rock art sites with paintings in the Gilf Kebir – Jebel Uweinat area three hundred and fifty-five may be attributed to the cattle pastoralists (ZBORAY 2009).

Some paintings show goats, with or without cattle, but depicted in the same style as the cattle paintings. Many of the paintings contain human figures, often depicted in a very artistic and elaborate way, commonly with accessories like body decoration, waist pouches or loincloths, footwear, bow & arrows. One attribute in particular may be used as a defining feature of the Uweinat cattle pastoralists. This is a peculiar shoulder bag, probably a combined quiver cum utility bag (MENARDI NOGUERA & ZBORAY 2011a) with a tail-like decoration

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** Cf. figures at the end of the text (pp. 350-357).

that frequently appears carried by male figures. This accessory has been noted from the whole geographical range of the Uweinat cattle pastoralists and lacks any analogies among pastoralist art of other Saharan regions.

The dominant theme of Uweinat pastoralist paintings are cattle, with some panels showing hundreds of them in a great variety of form and colour. Humans have only a secondary role, amounting to approximately 20 % of all represented figures. While not exhaustive, a numerical count of figures at some representative major cattle pastoralist sites has yielded the following results (in the case of WG 35 the count only includes the cattle pastoralist layer, not the earlier Wadi Sora style figures underneath):

- Site WG 35 (Gilf Kebir, Wadi Sora area): 58 cattle, 13 humans (~4.5: 1);
- Site KI 44/A (Karkur Ibrahim, western Uweinat): 66 cattle, 17 humans (~4: 1);
- Site KT 85 (Karkur Talh, eastern Uweinat): 63 cattle, 20 humans (~3: 1);
- Site KDL 24 (Karkur Delein, southern Uweinat): 100+ cattle, 1 human.

While the thousands of depicted cattle conform to a rigid and standardized iconography which is instantly recognizable when compared to cattle depictions of other Saharan regions, the representation of humans shows considerable stylistic variation despite the apparently common material culture (ZBORAY 2012).

As the majority of cattle pastoralist paintings are located at higher elevations of Jebel Uweinat only accessible on foot (fig. 2), early explorers (ALMASY 1936, WINKLER 1939, RHOTERT 1952) only reported a fraction of the sites with cattle paintings. Prior to the 1968 Belgian expedition, the largest-known concentration of such sites was at Ain Dua, at the south-western part of the mountain on the Libyan side. Nevertheless, it was recognized early on that the pastoralist paintings in the Gilf Kebir and at Jebel Uweinat are so similar that they must have been made by the same people (MCHUGH 1971). The corpus of figures, however, was too small to make any meaningful differentiation within the pastoralist paintings.

After the major discoveries of the Belgian expedition of 1968 in the valley of Karkur Talh (the largest valley, draining the north-eastern part of the mountain), the number of known pastoralist paintings was increased several fold. In the monograph describing the finds (VAN NOTEN 1978) the first attempt was made to categorize the human figures. Van Noten professed to recognize three ethnic groups in the Uweinat cattle pastoralist paintings, based on their clothing (or apparent lack of it):

- “People in double loin-cloths”;
- “People in simple loin-cloths and women with skirts”;
- “Naked people and people with belts”.

Van Noten further split the above groups into “matchstick style” representations (just a linear body outline presented), contrasting with depictions where full body volume is shown. However, he concluded that this division is “not amenable to chronological classification”, as the various types appear on a number of occasions together in the same scenes.

Le Quellec described only two distinct styles among cattle pastoralist paintings, based primarily on representations of the human figures. The first style he named *longiligne* (LE QUELLEC *et al.* 2005), depicting elegant elongated human figures with featureless stylized heads (sometimes only represented as a single stroke), triangular upper bodies, thin waists (sometimes represented just by a line) and long thin legs. The arms are usually shown bent at the elbow, with the lower arms in a near-horizontal posture. These figures broadly correspond to Van Noten’s second group, the people in simple loin-cloths.

Le Quellec noted a second group, which he described as filiform featureless bodies (corresponding to Van Noten’s “matchstick” figures), with the most peculiar diagnostic feature being the heads, which are shown with a double stroke, like the beak of a bird. While these figures were defined as a distinct style, Le Quellec did observe the substantial similarity between these and the *longiligne* figures (LE QUELLEC 2009), as well as among the associated cattle.

While all above classifications are based on valid observations and differences, both have been based on just a limited number of sites. In the past decade the number of known sites more than doubled, with many new finds made since the last published inventory (BORDA 2010, 2011a,b; MENARDI NOGUERA & ZBORAY 2011b,

2012; CAMBIERI & PEROSCHI 2010; ZBORAY & BORDA 2010, 2013). The present paper is based on the complete corpus of sites, which permits a finer stylistic differentiation among Uweinat cattle pastoralist human figures. All site references are based on the numbering system and catalogue prepared by the author (ZBORAY 2009).

“Thin-Elongated” Figures

The most common representation of the human form corresponds to Le Quellec’s *longiligne* style, the thin-elongated figures. Approximately 90 % of all human representations associated with cattle at both Jebel Uweinat and the Gilf Kebir may be assigned into this group. The characteristics of these figures were used to define the Uweinat Cattle Pastoralist style (ZBORAY 2012), the following is a short summary.

Men and women may be clearly distinguished. Women have a rectangular upper body with prominent breasts, connected to the hips by a narrow waist often represented as a single line (fig. 3). Men have a triangular upper torso tapering towards the waist, with “standard” accessories, usually bow and arrows, wrist guards, a white waist pouch (which Van Noten considered to be a loincloth) and the peculiar quiver cum utility bag worn on the shoulder (fig. 4), which is a defining accessory of Uweinat cattle pastoralist people.

Women have clearly different dress and decoration, either wearing a long translucent loincloth (usually represented as a white line, but in some cases white speckles represent the translucent material), or a more solid skirt. Necklaces, arm and ankle bracelets are frequently depicted accessories (fig. 5).

These figures are frequently shown in standardized scenes that are depicted in the same manner across dozens of shelters. One is the depiction of couples or families (with children depicted in a smaller size but in an identical style) inside huts or shelters, with various utensils and accessories hanging from the ceiling (figs. 3, 6). Another frequently depicted scene is a single male human figure (sometimes with a bow), standing immediately behind (or sometimes in front of) single cattle (fig. 7).

Both men and women are depicted in a mixed perspective, with the upper body shown in a frontal view, while the head, arms, hips and legs always depicted in a sideways view (to some extent evoking the iconography of ancient Egypt). The elbows of both arms are usually bent at or near a right angle, with the lower arms in a near-horizontal posture, another stylistic trait unique to the Uweinat cattle pastoralists.

The execution ranges from very elaborate, often with an orange hair or headdress with ornaments surrounding the featureless head, and a full range of body decoration and accessories (fig. 8), to the very simple and crude, with figures sometimes reduced to single brushstrokes for each body part, without any dress or accessories depicted (fig. 9). This led Van Noten to distinguish clothed and naked people; however, on close scrutiny it is evident that these figures are mixed within the same scenes, with the lack of the white waist pouch being the only difference (fig. 10). In some cases, the lack of waist pouch on males is simply the effect of differential weathering, with white paint more prone to disappearance than the red one.

“Bird-headed” Figures

At first sight, these figures do appear to be very different from the previous group, with the face represented by two brush strokes, giving the impression of a bird’s head with a beak (fig. 11). Certain examples have a very elongated, thread-like body with similarly long arms and legs (fig. 12) which LE QUELLEC (2009) considered to be a standard attribute of this separate style.

Looking at the full range of examples however, especially at some recently found sites (ZBORAY & BORDA 2010), it emerges that these figures exhibit the same variation in the quality of execution as the elongated ones, ranging from the very elaborate to the very crude. The more elaborately executed figures exhibit exactly the same gender attributes and dress as the elongated ones, show the same characteristic bent elbow posture and carry the same accessories (fig. 13). In fact, the only difference one may identify between the two is the peculiar depiction of the heads, all other stylistic attributes being practically identical.

In some instances “bird-headed” figures are shown in the same scene as the elongated ones in a way that leaves no doubt that they are both part of the same composition, including the very scene (fig. 14) used by LE QUELLEC *et al.* (2005) to illustrate the style. They also appear in the standardized scene of a man behind cattle. One must therefore conclude that the “bird-headed” figures are just a variation in the way of depicting the human head within the Uweinat Cattle Pastoralist style (ZBORAY 2012), which is characterized by the elongated human figures with all their described features and attributes, and appear to have been made in the same general time frame.

“Chubby” Figures

In the principal shelter (KTW 26/B) of the cluster of sites concentrated in the upper south-western branch of Karkur Talh, the valley draining the north-eastern part of Jebel Uweinat, there are several unique hunting scenes. The hunters are wielding bows and carry the typical quiver/bag characteristic of all Uweinat cattle pastoralist paintings. The hunted game are ostrich, dama gazelle and an adult giraffe with its young (fig. 5). These scenes are without parallel in the Jebel Uweinat region and indicate that while the main means of sustenance was based on cattle (which also appear in the shelter in considerable numbers), hunting was also practised as a supplementary source of food at some point during the pastoral period.

While the clothing and accessories of the hunters match those of the elongated human figures, the representation of their bodies is very different. They are short, with broad shoulders, have small but round heads, and have a distinctly chubby appearance, especially if compared to the elegant elongated figures (fig. 16). A single similar figure may be found at site KT 97 (Winkler’s site 81), and there are several more at AD 1, the main shelter of Ain Dua at the south-western side of the mountain, including a couple in a shelter scene (fig. 17). The quality of their execution is noticeably cruder than that of the elongated figures. The cattle on these scenes are generally similar to those associated with elongated figures, but the quality of their execution matches that of the human figures (fig. 18).

Figures with Prominent Eyes

These striking figures are only known from three principal sites (including the large shelter at Bu Helega, BH 3, and the principal site discovered by the 1968 Belgian expedition, KT 86) plus one isolated figure. Strangely, neither Van Noten nor Le Quellec made special mention of them. On account of the animal-like appearance of the heads bearing some similarity to Karnasahi style figures of the eastern Tibesti (Zboray, this volume), the author initially equated them with the Karnasahi style (ZBORAY 2005). However, given that dress and other attributes are all completely different, this was clearly in error and needs to be abandoned.

While the figures at sites BH3 and KT 83 are rather weathered and have lost finer details, the recent discovery of a major site, CC 21, at a hill about 35 km to the north of Jebel Uweinat (BORDA 2009) in perfect state of conservation has added considerably to the number of known examples. The finely-preserved details at this site permit a clearer definition of this peculiar style.

The most conspicuous feature of these human depictions are the prominent pair of white eyes, and the clear depiction of nose, lips and chin, all of which are lacking on all other of Uweinat cattle pastoralist figures. The bodies are mostly long and thin, not readily distinguishable from the elongated figures; however, the arms are depicted in a less rigid way, with a great variety of postures. Some of these figures exhibit the same elaborate orange hair or headdress that may also be observed on certain elongated figures (fig. 19).

A few of the male figures are shown holding a bow and wearing the characteristic tailed quiver/shoulder bag which clearly relates them to the elongated cattle pastoralist types (fig. 20). However, there are a number of characteristic accessories which are unique to the figures with prominent eyes. Most males wear a conspicuous white object on their wrist, the majority shown on their left arm with a few on the right. The most likely explanation is that these are archer’s wrist guards, protecting the hand holding the bow from the whiplash of the string after firing an arrow. In several examples the men hold a straight stick instead of a bow, and there

are numerous scenes of men holding the end of a rope, the other end of which is tethered to cattle (fig. 21), something not appearing on other cattle pastoralist scenes at Uweinat. A few unique figures at site KT 83/B, seemingly drawn by a very skilled artist, depict the body and extremities with anatomically correct musculature (fig. 21) while keeping to the general stylization of the thin-elongated bodies.

Most of the known figures are male (or females, if depicted, are indistinguishable). There are a few examples of men wearing the same white waist pouch as shown on most male elongated figures, some are depicted naked, but the majority wear a long loincloth that reaches below the knees, with a shorter double fold that is either dangling in front or is shown covering the buttocks (figs. 19, 20). The single recognizable female figure appears to wear a skirt (fig. 22). The conspicuous white footwear of the elongated figures is completely lacking.

Figures with Double Loincloths

The type of humans which Van Noten described as “people with double loincloths” (VAN NOTEN 1978) are distinctly different from all the previously described ones. Their scale is noticeably smaller, ranging from 10-15 cm in height, on average about half the size of the typical elongated figures. The sample size is very small, they are only known from six sites: four major ones (of which three also contain figures with prominent eyes) and two smaller sites which only show figures of this type.

Men and women are clearly distinguishable. Both have an oval head, sometimes with some facial features in profile, the men wear long loincloths reaching to the knee or below, represented by double lines (fig. 23), and a few of them hold a bow. The body is represented in natural proportions, the women usually have clearly depicted breasts and invariably wear short skirts not covering the knee (fig. 24). Frequently arms and legs depict musculature, and on some figures the digits are shown on the hands, a feature not appearing on any of the previously described human depiction styles.

A unique scene in site CC 11 showing a group of apparently dancing women of this type establishes a clear relationship with the other Uweinat cattle pastoralist human types. A single figure, clearly female (on account of the depicted breasts) holds a bow and wears the characteristic quiver cum utility bag that appears on all other Uweinat cattle pastoralist depictions (fig. 25), the only woman known to do so among the hundreds of cattle pastoralist human depictions in the Gilf-Uweinat region.

Chronological Observations

At site KTW 26/B one may observe that the “chubby” figures represent a layer painted over several elongated figures and associated cattle (fig. 26). Their preservation is noticeably better than that of the underlying layer, and while there are no other observable superimpositions, all scenes with similar figures have a very fresh appearance. This evidence suggests that these human figures represent the later stages of Uweinat cattle pastoralist paintings. The existence of some figures that represent an intermediate form between the elongated and the “chubby” figures suggests that this change was a gradual one over time (fig. 27).

While the frequency of occurrences is rather small at all four major sites containing figures with double loincloths, it is possible to ascertain that they represent the earliest layer of paintings at all these sites. At CC 21 the rear legs of a calf associated with the figures with prominent eyes clearly overlap the female figure holding the bow and quiver (fig. 25). At site KT 83 (the principal shelter found by the 1968 Belgian expedition) there are multiple overlaps showing the figures with double loincloths superimposed by cattle either associated with the elongated figures or with the figures with prominent eyes (fig. 28). In one scene, there is a clear succession of faint figures with double loincloths covered by figures with prominent eyes, which in turn are partially superimposed by a human and cattle belonging to the elongated figures layer (fig. 29). At site BH 3 there is also a very faint scene of people with double loincloths covered by a row of figures with prominent eyes, while at site HP 21 the group of skirted women of the “double loincloth” type are superimposed by cattle associated with elongated figures (fig. 30).

While engraved human representations are outside the scope of the present paper, it is to be noted that the very last phase of cattle pastoralist paintings at Uweinat does not show any human figures, only cattle in white or red/white, very similar to the style of engraved cattle at Jebel Uweinat (ZBORAY 2018). At site KTS 15/B there are several of these cattle superimposed over faint goats (?) associated with the elongated figures (fig. 31).

Conclusions

Despite the stylistic variation, all the described Uweinat cattle pastoralist human types belong to the same cultural continuity, characterized by common accessories, principally the “tailed” quiver cum utility bag which only appears among Uweinat pastoralist depictions and is one of their key defining features.

From the series of superimpositions it may be deduced that the “people in double loincloths” appear to be the oldest pastoralist art at Jebel Uweinat, datable to the beginning of the Uweinat cattle pastoralist period at approximately 4400 BCE (RIEMER *et al.* 2017) followed by the figures with prominent eyes. Both of these types appear in very small numbers and are restricted to Jebel Uweinat and immediate environs. However, the majority of their known occurrence have become principal sites with the largest number of known figures in later times characterized by the elongated and “bird-headed” figures, which are clearly just a minor variation of the same general type and represent the bulk of pastoralist occupation at Uweinat.

The “chubby” figures likely represent the penultimate phase of Uweinat cattle pastoralist paintings, from a time when due to degrading climatic conditions hunting once again became a major source of sustenance around 3500 BCE. The very last phase of Uweinat cattle pastoralist art is represented by the layer of cattle in a style very different from those associated with the described human figures.

There is an observable stylistic development corresponding to this chronological sequence (tab. 1). The “figures with double loincloth” have normal body proportions, are depicted with oval heads, sometimes with facial features and musculature. Some of these elements are still recognizable in the “figures with prominent eyes” (or have become more defined, as with facial features). However, the bodies of the latter are unnaturally elongated and the bent-elbow posture appears. Males of both appear to wear a variation of the same type of loincloth.

With the appearance of the “elongated figures” the stylization of the body becomes complete, all facial features are lost with the head reduced to a single stroke, and the bent elbows are adopted as a standardized part of the iconography. Towards the end of the cattle pastoralist occupation there is a return towards natural body proportions.

Table 1
Summary of stylistic elements of the described human forms

Stylistic element	Figures with double loincloths	Figures with prominent eyes	Elongated figures	Chubby figures
Head shape	Oval	Oval white face	Single/double stroke	Small round
Facial features	Sometimes	Yes	No	No
Eyes depicted	No	Yes	No	No
Body proportion	Natural	Elongated	Elongated	Natural/chubby
Musculature	Depicted	Rare	None	Rare
Orange hair or wig	No	Yes	Yes	Yes
90° bent elbows	No	Sometimes	Standard	Sometimes
Male dress	Double loincloth	Double loincloth	Waist pouch	Waist pouch
Female dress	Solid skirt	Solid skirt?	Translucent/solid skirt	Solid skirt
White footwear	No	No	Yes	No
Bow	Yes	Yes	Yes	Yes
Stick	Yes	Yes	No	No
Tailed quiver/bag	Yes	Yes	Yes	Yes
Shelter with utensils	No	Yes	Yes	Yes
Sites represented	6	5	400+	~10

While the presence of shared iconographic details representing the same material culture conclusively supports a close relationship, and the chronological conclusions derived from the superimpositions point towards an uninterrupted cultural development, the differences in depicting the human form preclude merging all of the above groups into a single painting style. The definition of the “Uweinat Cattle Pastoralist Style” (ZBORAY 2012) only corresponds to the “thin-elongated figures” (*longiligne* of Le Quellec); however, all the mentioned groups are clearly the expression of a shared cattle pastoralist culture, exclusive to Jebel Uweinat. This is thus correct to speak about “Uweinat cattle pastoralist styles”, but the “Uweinat Cattle Pastoralist Style” needs to be abandoned and replaced by the distinct pastoralist styles presented in this paper.

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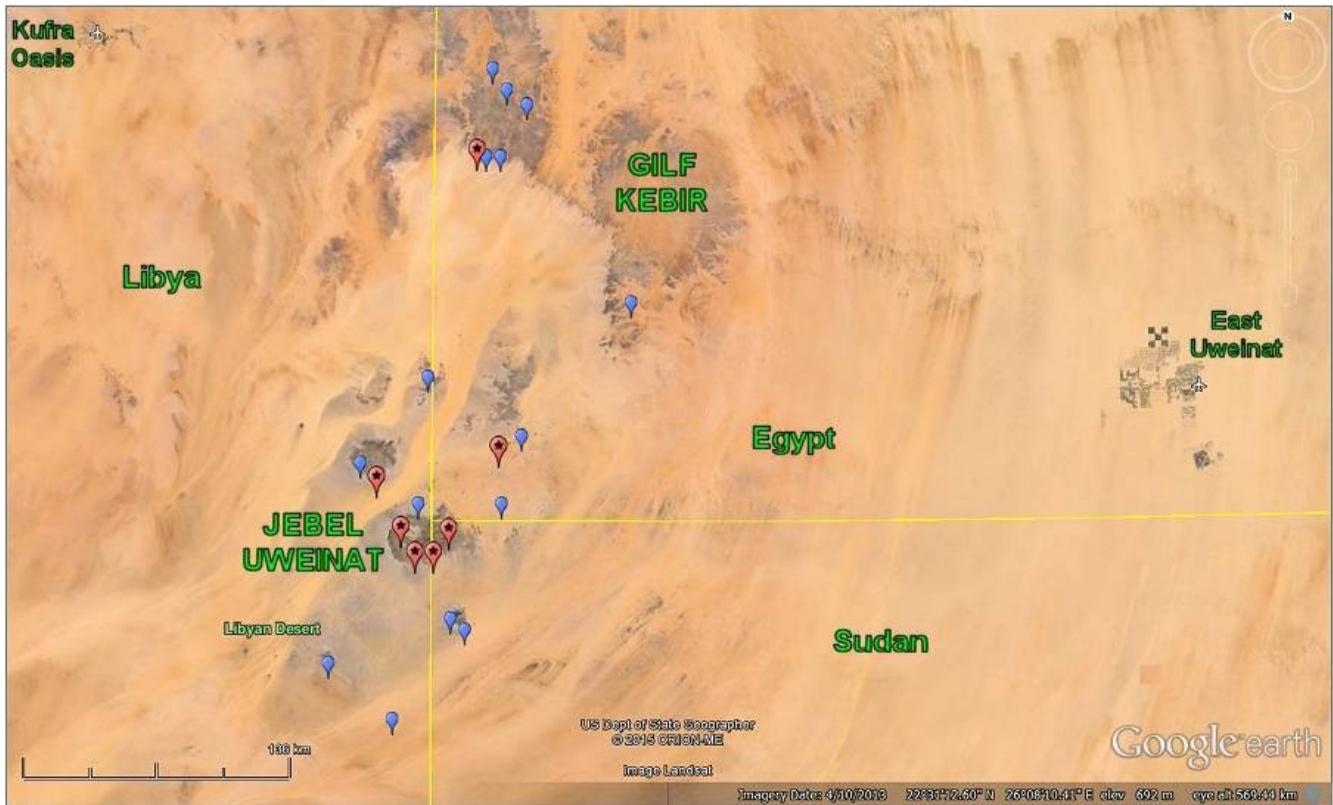


Fig. 1. — Distribution of sites with Uweinat cattle pastoralist paintings in the central Libyan desert. Red: principal sites and clusters; blue: lesser isolated sites (locations representative, not all sites marked).

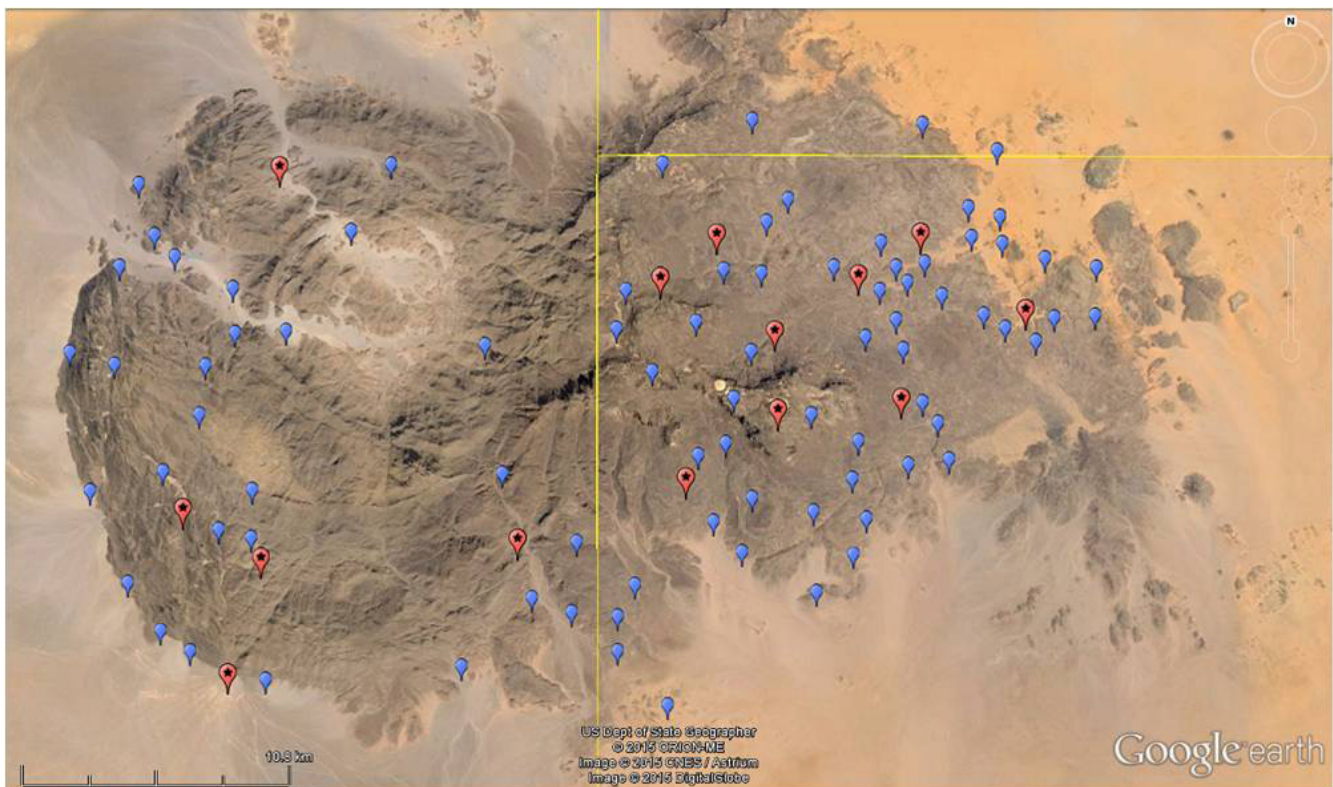


Fig. 2. — Distribution of sites with Uweinat cattle pastoralist paintings at Jebel Uweinat. Red: principal sites and clusters; blue: lesser isolated sites (locations representative, not all sites marked).



Fig. 3. — Typical elongated female figure in hut or shelter, with utensils hanging from ceiling (site HP 21/A, Hassanein plateau, Jebel Uweinat).

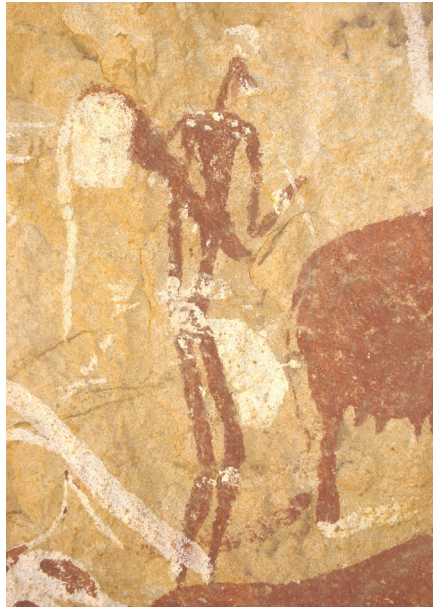


Fig. 4. — Typical elongated male figure with characteristic tailed quiver/shoulder bag (site AR 43, Jebel Arkenu).

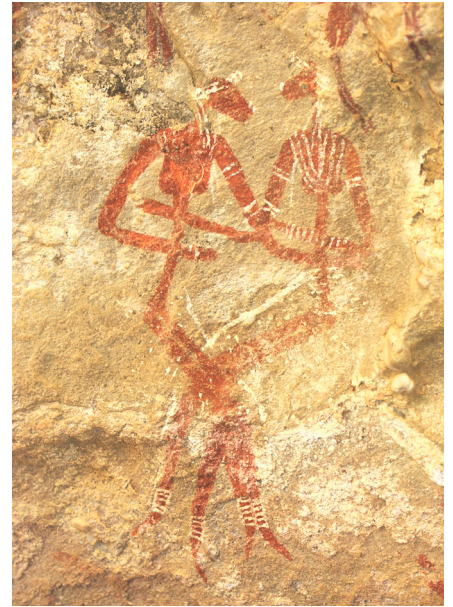


Fig. 5. — Pair of elongated women, wearing translucent loincloth or skirt, necklaces and bracelets on upper and lower arms and ankles (site KTW16/B, Karkur Talh, Jebel Uweinat).



Fig. 6. — Elongated couple with child in hut or shelter with pots and quiver/utility bag hanging from ceiling (site AR 43, Jebel Arkenu).



Fig. 7. — Elongated male standing behind cattle, apparently touching the tail, a standard scene appearing repeatedly in Uweinat pastoralist paintings (site KT 85/A, Karkur Talh, Jebel Uweinat).



Fig. 8. — Elongated male archer with elaborate headdress (or hair?), body decoration and full range of accessories (site KT 26/B, Karkur Talh, Jebel Uweinat).



Fig. 9. — Crudely executed elongated male archer with bow and quiver/shoulder bag (site KTW 24, Karkur Talh, Jebel Uweinat).



Fig. 10. — Crudely executed family scene with elongated figures. The larger ones are recognizably male and female with their accessories, the smaller nude ones likely children (site HP 21/B, Hassanein plateau, Jebel Uweinat).



Fig. 11. — “Bird-headed” figures holding bows (site JK 4, Jebel Kissu).



Fig. 12. — “Bird-headed” figures with thread-like bodies and limbs (site HP 31, Hassanein plateau, Jebel Uweinat).



Fig. 13. — “Bird-headed” couple with clear gender attributes (site KTW 53, Karkur Talh, Jebel Uweinat).



Fig. 14. — Scene showing both elongated and “bird-headed” figures in the same composition (site KTW 26/B, Karkur Talh, Jebel Uweinat).



Fig. 15. — “Chubby” archers hunting giraffe and dama gazelle (site KTW 26/B, Karkur Talh, Jebel Uweinat).



Fig. 16. — Detail of figure 15, “chubby” archer with the characteristic tailed quiver cum shoulder bag.



Fig. 17. — “Chubby” couple inside a shelter (site AD 1, Ain Doua, Jebel Uweinat).



Fig. 18. — Crude cattle with “chubby” human figures (site KTS 13, Karkur Talh, Jebel Uweinat).

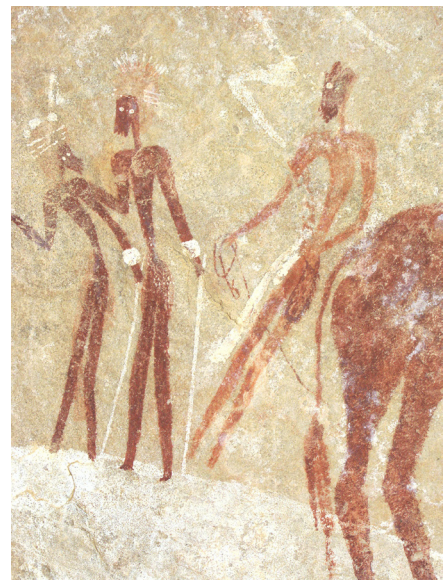


Fig. 19. — Figures with prominent white eyes (site CC 21, Clayton’s Craters, SW Egypt).



Fig. 20. — Figure with prominent eyes holding bow and wearing tailed quiver cum utility bag (site CC 21, Clayton's Craters, SW Egypt).



Fig. 21. — Figure with prominent eyes holding rope attached to a cattle (site 83/B, Karkur Talh, Jebel Uweinat).



Fig. 22. — Figures with prominent eyes inside shelter, one on right, most probably a woman on account of the skirt (site CC 21, Clayton's Craters, SW Egypt).

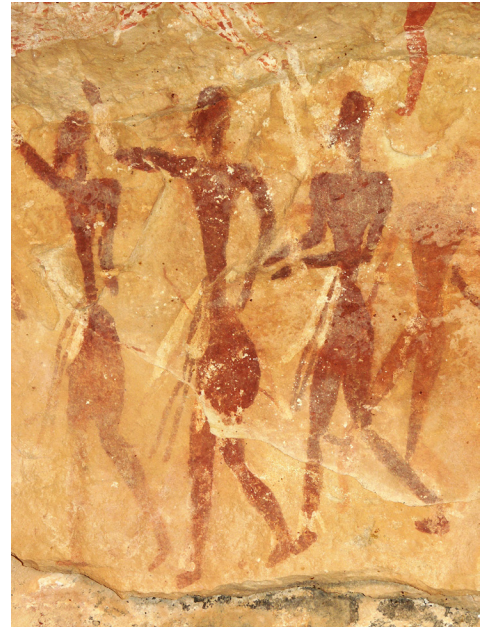


Fig. 23. — Male figures wearing double loincloths (site KT 83/B, Karkur Talh, Jebel Uweinat).



Fig. 24. — Couple, man wearing double loincloth, woman skirt (site KT 14, Karkur Talh, Jebel Uweinat).



Fig. 25. — Scene of dancing women, note the female figure at top left holding bow and wearing a tailed quiver cum utility bag (site CC 21, Clayton's Craters, SW Egypt).



Fig. 26. — "Chubby" archers superimposed over elongated figures (site KT 26/B, Karkur Talh, Jebel Uweinat).



Fig. 27. — Archer representing an intermediate form between the elongated and "chubby" figures (site KTW 25/B, Karkur Talh, Jebel Uweinat).



Fig. 28. — People in double loincloths superimposed by cattle associated with figures with prominent eyes (site KT 83/C, Karkur Talh, Jebel Uweinat).



Fig. 29. — Triple superimposition of faint people in double loincloths covered by a row of figures with prominent eyes, which in turn are partially covered by an elongated figure (bottom left) and associated cattle (site KT 83/B, Karkur Talh, Jebel Uweinat).



Fig. 30. — Cattle belonging to the elongated figures, layer superimposed over women of the “people with double loincloths” type (site HP 21/A, Hassanein plateau, Jebel Uweinat).



Fig. 31. — White cattle, belonging to the terminal phase of cattle pastoralist paintings and closely related to cattle engravings, superimposed over many more weathered goats (?) associable with the elongated figures (site KTS 16/B, Karkur Talh, Jebel Uweinat).