Abka Again

by O. H. Myers

1. General Note

On other pages of this issue, Dott. Arturo Palma di Cesnola discusses as fully as he can in vacuo (so to speak) the stone implements from the Abka sites. At the same time we are able to give some C_{14} dates kindly supplied by Professor James B. Griffin and Professor E. R. Crane, both of the University of Michigan.

There now exists all the necessary data for a full discussion of the most interesting and important rock-drawing sites of Abka, some notes on which were published in Kush VI. However, the opportunity to connect all the threads seems as far off as ever—indeed further, for at the time when my contract ended with Gordon University College (on whose account the excavations were done) and its renewal for a further three months was refused, a firm offer to print the results in two volumes had been received, all the plates and plans were ready and the work of preparation for the press was very largely complete. Now all that part of the book is in store in England, the objects are in Khartoum, I am in Tripoli and Dott. Palma di Cesnola is in Florence. This state of affairs is much to be regretted. Nevertheless, I personally feel that it is something to be grateful for that we can at least publish the stonework and the dating, even though there can be no perfect collation between them or with most of the rock-drawings and the pottery.

It is perhaps worth summarizing, very briefly indeed, what was found at Abka in order to help, as far as is possible, to place the two specialist reports in some framework.

The area in which the search was carried out—apart from a brief sortie into the sandstone desert by Wadi Halfa with which we need not concern ourselves here—lies between the village of Abka and the hamlet of al Hani, the former being 20 km. south of Wadi Halfa in the midst of the Second Cataract. The purpose of the research was to find rock-drawing sites associated with the debris of human occupation and to excavate the latter in order to throw further light on the drawings, wherever debris and drawings could be collated. These objects were, in the main, achieved for about three thousand drawings were found in the area examined, spread over about thirty-five sites, dating from Mesolithic to Christian times and almost all apparently with associated remains. (There are also a few modern drawings, mostly ithyphallic and said to be the work of passing lorry-drivers.)
However, under the circumstances described the work of collation has, alas, had to remain incomplete.

Site XXXII, the earliest, was not found till the very end of the 1948 season and could not be excavated until 1957 (see Kush vi). The two next most important sites excavated were V and IX. The importance of the former lay in the fact that it lay right across the line of a Prehistoric High Nile; part of the remains having been deposited in the dry dust above High Nile have lain untouched since, while the rest of the site was used at Low Nile and consequently its remains show signs of heavy rolling. This High Nile was at 13.5 m. above the (outstandingly) High Nile of 1946. This high level clearly lasted for a considerable period for the rocks are all patinated blackish below it, shading down to mauve-blue between the present Niles, and are pale brown above it—that is coloured by normal desert patination. (The mauve is due to manganese in the Nile water.) It is probably not too fanciful to collate this level with the high level Sebilian silts found farther down river. Pollen analysis proved fruitless as it did with modern silt at Khartoum.

Site IX lay in a multiple pothole, the walls of which have been again and again used by artists, who were inhabiting the place in later times, and in all probability fishing in it in earlier times. It is perhaps curious to find that it was inhabited as recently as the 7th century, possibly by Christians fleeing from the Muslim invader. It was also curious to observe that the channels of the Nile, now dried, were so terraced in Christian times (exact dates not established) that the general level seems to have been raised—this might well be intensive work by fleeing Coptic peasants from Egypt, who to this day are much better agriculturalists than the Nubians.

An interesting point made by Palma di Cesnola is the continuity, throughout the period studied, of a rough quartz industry. This is found to survive well into the Christian period in Site IX which confirms the hypothesis put forward in Kush vii that a quartz flake industry existed at Soba.

Among the rock-drawings themselves there was much of interest. The fauna depicted, as was only to be expected, showed much that no longer exists in the area such as elephant, rhinoceros, addax, oryx, gnu, wild bull, giraffe, lion (dynastic in date), ostrich, warthog and others. Among the rarer drawings were a scorpion, a baobab tree, possibly a comet or meteor, the ring trap, and, most interesting of all, a drawing of the kind of fish trap built of stones which is still used in the area (see Kush vi, Plates xxxiv–xxxvii). It was curious that although the diet of the inhabitants (at least when at the site) seemed to be mainly fish, there was not a single drawing of a fish in the big gallery of animal presentations discovered.

The, apparently, earliest representations of human beings were found at a site not excavated and were about a metre high each showing people full face, more than one male and almost certainly a female, though the latter was not so certain as the former. Some seemed to wear an extinguisher hat similar to
that made of feathers found nearby in a cemetery (probably of later date) by Bates and Dunham, and published by them in *HAS*, viii, pl. iv, 3; lvii, fig. 3. There is a variety of human beings portrayed at the different sites and of perhaps unusual interest are men with no head at all or a tiny knob with a feather sticking out. This seems part of the long tradition, including the ‘men whose heads do grow beneath their shoulders’ and the present Tuareg, in which there is some *tabu* on the human head.

The drawings at Site XXXII (and one at a lowish level in IX) were schematic, with the exception of one badly drawn antelope (perhaps an ibex), and it was this fact that led us to believe that the site was Mesolithic and probably in the Spanish tradition (see *Kush* vi, Plates xxxvi–xxxix). The dating given by Professor Griffin is perfectly consonant with the site being Mesolithic, though as far as a Spanish origin is concerned the absence, at present, of intermediate stations needs explanation.

It is interesting to try to make some comparison with South Africa and Dr A. C. Hoffman has been kind enough to send me some papers on recent work there. According to C₁₄ dating, our men were drawing and fishing some two thousand years earlier than the earliest date so far found for the Wilton people in South Africa (A. C. Hoffman, ‘New Excavations in the Matjes River Rock Shelter’, *SAMAB*, vi, 13) and it is thought that it was these Wilton people who came from North Africa and Southern Europe bringing the art of rock-painting with them (A. J. D. Meiring, ‘The Matjes River Shelter; Evidence in Regard to the Introduction of Rock-Painting into South Africa’; *Researches of the National Museum*, i, pt. 3).

The next oldest material, dating to around 6300 B.C. ± 400, is that from Site IX, the very bottom of Level 6, and consisted of shell scraped from between the big rocks and crevices. In 1957 no archaeological material was found with this shell. If my memory serves me right (and this is of course most unsatisfactory) a few long flint blades were found in comparable positions in 1948 and nothing else, though it is possible that one or two Khartoum A (‘Wavy-Line’) sherds were also found in the bottom of the level. My memory is that these sherds were in the upper part of Level 6. Shaheinab material, which is the same as Khartoum B, was dated to 3300 B.C. ± 380, and a gap of 3,000 years is probably too much because the two cultures appear to have run straight into each other at Khartoum. A date intermediate between this of Level 6 and that of Level 5 (which is around 4000 B.C.), seems more likely for Khartoum A culture—5000 B.C.?

With Level 5 dated to 4000 B.C. ± 400 we come into the material laid down when the pothole was no longer submerged at High Niles and deposits are those of habitation. The evidence was clear that there was then considerable rainfall, a state of affairs which continued into Level 4.

The most numerous sherds from this and the following level came from simple bowls, about 60 cm. in diameter, made of sandy Nile-mud ware, with
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the surface very crudely combed or perhaps wiped with grass. The colour was variegated from black to fawn. Part of a mortar was found in this level in 1957 (see RUSH VI, PLATE XXXVI, 1). ‘Fayum A’ was dated to around 4250 B.C. ± 200, so that this level is about the same date but probably a little later, maybe con-
temporary with the Badarians in Upper Egypt.

It will be seen on reference to the Section/Elevation and PLATE XXXIII, op. cit., that drawings of pythons were buried under the debris of Levels 4 and 5.* These drawings were therefore made prior to 4000 B.C. But these were by no means the earliest drawings on the site if we can judge by patination and wear, and it seems sensible to place them between 4000 and 5000 B.C.

There were some drawings, one certainly and the others probably, of date 7000–7500 B.C. (op. cit., left-top Section/Elevation, and PLATE XXXIV (top), some geometrical figures at the bottom, respectively). Probably next in date were the series, mostly whitened in PLATE XXXIV (top), consisting of (from top-left to bottom-right) stylized human (between two relatively recent giraffes), not easily seen, three right hands, child’s figure, club(?), object resembling floating jelly-
fish, crocodile(?), fish-trap(?), and spiked wheel-trap (not chalked), some more hands, and squiggles to right. It seems probable that these should be attributed to the 6000 B.C. occupation, but it must be emphasized that, though it is exceed-
ingly improbable that they are later, there is no evidence that they are not earlier. There is no evidence at all for an Upper Palaeolithic occupation but, as the human figures and hands were very faint indeed, the possibility cannot be excluded. They appeared even older than the 7000–7500 group.

In the same plate three different bands of colour on the rock face can be discerned, though not so clearly as they can in reality. The uppermost shows the rock heavily marked with drawings and hammerings, below that is a less scored darker band the top of which represents the top of the ancient debris which protected the wall and its patina from windborne sand scour for 2,000 years or more. Finally there is a greyer level again which shows where, in the earliest occupation, there was continual waterborne sand scour and below which the Nile seldom dropped. The only rock-drawings in this band are one or two spiked wheel traps and geometries.

Stratification can give us no further help in dating the rock-drawings, and patina but little. We may well be grateful to have been able to date, even if approximately, any of them.

* At Site V (and also at one other, unexcavated, site) there were horizontal rock surfaces, very heavily hammered, which appeared to be cult sites. In the one at V was a drawing which seemed to point to beliefs later held in Egypt, or to something similar. This showed the sun with rays coming out of it and a snake, probably a cobra, about to swallow it.

I understand that the Abbé Breuil has reported such cult petroglyph sites from South Africa.

Site V appears to have begun in the Khartoum A period, and the ‘cult-drawings’ appeared to be among the earlier ones, and may therefore be about 5000 B.C.
Returning to the levels and their dating we find that Level 4 is about 2500 B.C., that is about the time of the beginning of the C-Group invasion, but there was no very clear indication of this in the remains. It is true that there was black-topped red pottery with incised decoration at the rim, but unfortunately Professor Reisner published the ordinary pottery of his so-called 'Middle Empire' (a term apparently coined to cover from the viith to the xviith Dynasty) so badly that little help is to be obtained there, while none of the Early C-Group sherds found at Armant and dated to the viith Dynasty (unpublished) were discovered at Site IX. There has been another climatic change, for although it is still rainy it is less so, and there is a larger quantity of ostrich egg shell, probably indicating a southward drift of these birds in front of increasing aridity. The gap of 1,500 years between this level and the last is surprising, and there is no evidence on which to base even a guess at its cause.

On the other hand, relatively settled conditions under which people would live in villages may perhaps account for the much greater gap between this level and Levels 3 and 2 which prove to belong to about A.D. 675—surprisingly. This occupation may have belonged to the turbulent times of Muslim raids from Egypt (Monneret de Villard, Storia della Nubia Cristiana, pp. 61-70), and this has been mentioned above. It is the greatest pity that the nearby Christian village of Abka—the biggest in the neighbourhood—was not excavated before it was destroyed for sabakh as it had quite extensive remains. It would be interesting to compare the material in it with that of the upper levels of IX though of course (the village) may be very much later.

2. The Dating of Sites XXXII and IX at Abka

Dr James B. Griffin of the Museum of Anthropology of the University of Michigan reports on three of the shell specimens from the Abka re-excavations of 1958 as follows:

'The first of these is our catalogue number M-793 which is modern shell from the middle of a cataract of the Nile River, your original number one, which has been dated at $0 \pm 150$, in other words, it gives a contemporary date. The second specimen is our number 794, which is your original number two, shell specimen from Site XXXII the Upper Levels, south of Wadi Halfa in the middle of the Second Cataract of the Nile attributed to a Mesolithic level and the date is 9175 $\pm 400$. The third specimen is our number M-795 which is given first priority and is your original number three. It is from the Lower Level of Site 32, and has been given a date of 9450 $\pm 400$.'

The purpose of submitting specimen M-793 was to establish whether shell from the Second Cataract was capable of giving satisfactory results and the answer is clearly that it is. Further, for those not initiated in the system, it
is worth pointing out two other things, the first is that the date given ‘no years old’ is correct to the year and the second that, nevertheless, the meaning of the ± 150 is to say (slightly simplifying the mathematical interpretation) that it is ‘even money’ that the shells were built any time between A.D. 1808 and 2108, and that the probability of any other date for them decreases very rapidly as you move farther away from these dates in either direction. This point is much more important than the exactitude of the result. In fact the probable error given has itself a further probable error and it would be absurd to insist on the final digit and more realistic to say that the date of the shells was in all probability any time between A.D. 1800 and 2100.

We can now turn to the other specimens and we can see that they give the following dates for the upper and lower levels of the site:

<table>
<thead>
<tr>
<th>Level</th>
<th>Date Range</th>
<th>(Year)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Upper</td>
<td>7617 to 6817 B.C.</td>
<td>(7217)</td>
</tr>
<tr>
<td>Lower</td>
<td>7892, 7092</td>
<td>(7492)</td>
</tr>
</tbody>
</table>

or in more reasonable figures:

<table>
<thead>
<tr>
<th>Level</th>
<th>Date Range</th>
<th>(Year)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Upper</td>
<td>7600 to 6800 B.C.</td>
<td>(7200)</td>
</tr>
<tr>
<td>Lower</td>
<td>7900, 7100</td>
<td>(7500)</td>
</tr>
</tbody>
</table>

It will be seen at once that whereas the central dates are 300 years apart, the probable errors overlap from 7100 to 7600 or by 500 years and that therefore there is little mathematical evidence that the two levels are really of different date; the probability that they are indeed 300 years apart is of the order of 55:45 or, roughly even-money. Professor Griffin says in his report that the lower level is probably earlier. The other evidence is inconclusive. Archaeologically speaking there is nothing to suggest that the site was continuously occupied, or even seasonally occupied for anything like such a period and an occupation of that length can be discounted. A seasonal occupation of, say, 100 years is by no means improbable though I think the remains are too slight for this unless occupations were very brief indeed. The possibility of two occupations of different dates cannot be excluded—in fact, Monsieur Vaufrey notes one implement (from the Upper Levels) different from the others and unrolled by the river (see Kush VI, pp. 142–3).

Another possibility is that the site is homogeneous in date and that, as suggested, op. cit., p. 136, the shell in the upper levels came mainly from the Nile-washed levels. Some intrusive later material might account for its difference in date (in so far as there can be said to be a difference). In this case it would probably be justifiable to plump for a date nearer 7500 than 7000 in so far as there was much less risk of contamination from a later period in the Lower than the Upper Levels. But in our present state of knowledge a quarter of a millennium one way or the other is unimportant and the site is best dated 7000–7500 B.C. This date makes the site, I believe, the earliest dated rock-drawing site in Africa, though I am open to correction as I write without
reference books by me. It also confirms, at least as far as chronology is concerned, the hypothesis that the drawings show affinities with the Mesolithic of Spain rather than with any other known group and were probably made by invaders from there or by a group from a common source, more probably the former. However, if this is the case, how did they reach Abka? There is little evidence to show that the Sahara was crossed at that time though occasionally, perhaps once in a hundred years, fantastic crossings are made when the rains have been good even in its desiccated state of to-day, and it is unlikely to have been as dry then as now. The North African coast and the Nile Valley seems the more probable route, and through much of its length their remains would in all probability be buried under the silt.† What kind of people they were, apart from their implements, drawings, and the fact that they ate shellfish, must remain a speculation.

The question may be asked were they Mesolithic or Neolithic? This question is now an ambiguous one as it can be used in more than one sense. One way in which it is used is chronological, these two cultures being taken as ‘sequence periods’, but to use it so in a context where the actual date is known to within 500 years would be absurd, particularly as this sequence means a very different chronology in different parts of the world. Another sense in which it is used today is to enquire whether the people were food-gatherers or food-producers; of direct evidence there is little. A quern ground in the surface of a rock on the site (see KUSH VI, PLATE XXXVIII, fourth photo) is inconclusive, as querns are now generally accepted to have been used for grinding wild seeds before the practice of agriculture, or even red ochre. These people, we can be fairly sure, were living largely on shell fish (probably also other fish) with some kind of flour, when they were on the islet which formed the site at that time. The third way of asking the question is in its original sense, as to whether the stone implements are of the new stone age or the middle stone age. There were certainly no polished implements but this is no longer an adequate criterion and M. Vaufrey, on the small amount of material available to him, believes them to be Neolithic in the Capsian tradition. See also Prof. Palma di Cesnola’s study of the stone implement elsewhere in this issue.

The other results given by Dr Griffin are as follows, with comments in brackets by myself:

M-786, Site XXXII. Burnt clay. Insufficient sample. (This came from hearths at that site.)

M-797. Another sample of the same. As above.

M-798, Site IX, Level 2. Charcoal: dated at 1355 ± 200.


† It is perhaps relevant to mention here that Prof. Santa Olalla has published clear photographs of a pottery of Prehistoric date found in Rio d’Oro by him which appears to be identical with that of Khartoum A.
(Levels 2 and 3 were arbitrary divisions of a homogeneous layer so that there is nothing very surprising in the sample from Level 2 being apparently 55 years earlier than one from Level 3 for this is only one quarter of the probable error. It could perhaps have come from an older tree. The agreement between the three specimens is remarkably good and speaks well for the C\textsubscript{14} technique. The most reliable specimen is M-800 as all the charcoal from this came from one hearth. The date is surprising as we had no clue that these levels were remotely as late as the Christian/Islamic period.)

M-802, Site IX, Level 4. Ostrich egg shell: dated at 4470 ± 300.

(The close correspondence in date of the charcoal and ostrich egg shell is again noteworthy, the dates being in fact the same, and is a useful indicator that the latter material can safely be used.)

M-803, Site IX, Level 5. Shell: dated at 5960 ± 400.

(The big gaps in date between Levels 3 and 4, 4 and 5, and 5 and 6 are unexpected but not inconsistent with the other evidence; this and other matters are discussed in the general notes.)

Professor Griffin writes: ‘Credit for these dates should be given to the University of Michigan Phoenix-Memorial Project No. 6, Radiocarbon laboratory under the direction of Professor E. R. Crane’.
L’Industria Litica della Stazione di Abka

by Arturo Palma di Cesnola

IL SIG. O. H. MYERS, durante il 1948 e successivamente nel 1957, condusse una serie di scavi presso Abka, lungo le rive dell’Alto Nilo (Sudan), in seguito ai quali poté raccogliere ingenti quantità di industrie litziche e fittili. Nella stessa occasione Egli scoprì anche numerose figure incise sulle pareti rocciose fiancheggianti le aree di scavo. Una nota su tali reperti è stata pubblicata dal Myers nel 1958 su questa stessa Rivista (bibl. 23).

L’industria litica rinvenuta durante la campagna di scavi del 1948 fu inviata nel medesimo anno presso l’Istituto di Paletnologia dell’Università di Firenze, dove fu sottoposta ad un preliminare esame ad opera del Prof. Paolo Graziosi, Direttore dell’Istituto, e della assistente Dott. Alda Vigliardi Micheli.

Qualche anno dopo il Prof. Graziosi volle cortesemente affidare allo scri- vente lo studio definitivo e la pubblicazione di questo copioso quanto interessante materiale.

I manufatti litici inviati dal Myers a Firenze (in quarzite, quarzo, diaspro, selce e agata) ammontano a molte migliaia di pezzi, compresi i rifiuti di lavorazione. Essi derivano da una quindicina di giacimenti (sites), che vengono indicati con numeri romani (site I, II, etc). A loro volta i singoli sites appaiono suddivisi in aree e sottoaree, le prime contrassegnate con numeri romani più piccoli (esempio: ‘site’ IX, III) le seconde con sigle che per lo più si riferiscono alla posizione nello spazio (esempio: ‘site’ V, IX E., oppure W.). Ogni area e sottoarea comprende poi generalmente una serie di livelli (con numerazione progressiva, araba, dall’alto in basso).

Grazie ai grafici e alle cortesi informazioni a più riprese fornite dal Myers ci sono noti l’esatta stratigrafia e il carattere dei depositi del ‘site’ IX e di una parte del ‘site’ V.


2 Colgo qui l’occasione per ringraziare sentitamente, oltre al Sig. O. H. Myers, per il valido aiuto che, pur da lontano, ha voluto darmi, il mio maestro Prof. P. Graziosi, che con i suoi preziosi consigli e il suo incoraggiamento mi ha consentito di realizzare il presente lavoro, nonché il Prof. J. Vercootter dell’Antiquities Service di Khartoum che ha cortesemente accettato di ospitarlo sulla Rivista Kush.

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E' appunto del 'site' IX che, nel corso di questo lavoro, terremo conto in modo particolare, data anche l'importanza e l'abbondanza dell'industria in esso raccolta; mentre ci soffermeremo meno lungamente sugli altri giacimenti, cercando di evitare inutili ripetizioni e limitandoci a sottolineare le possibili correlazioni esistenti tra questi e il giacimento più importante.

Per altro, proprio riguardo ai livelli del 'site' IX, si hanno dati precisi di cronologia assoluta, ottenuti recentemente col metodo del C 14.

'Site' IX

Questa stazione fu suddivisa dal Myers in sette aree, di cui quelle contrassegnate da II a VI fanno parte di un giacimento posto alquanto in alto rispetto all'attuale letto del Nilo (IX Upper), mentre le rimanenti (aree I e VII) costituiscono il 'site IX Lower', situato un po' più in basso in rapporto al primo.

IX 'Upper'

Il 'site IX Upper' consiste in un 'pothole' scavato nella roccia e riempito da sedimenti di natura alluvionale, detritica ed eolico-sabbiosa.

Strati inferiori

Il livello più antico è qui rappresentato, secondo quanto ci riferisce il Myers, da un letto di ciottolame arrotondato misto a sabbie (Nile gravel, Y W sand, stone completely rounded), che giace direttamente sul fondo del 'pothole'. Tale livello figura nelle sezioni corrispondenti alle aree III e VI, mentre nelle rimanenti aree risulta mancante.

A quanto pare soltanto nell'area VI, nel corso degli scavi effettuati nel 1948, esso restituisì industria litica, la quale appare costituita da elementi in parte freschi in parte lustrati o fluilati.

Si tratta di un insieme di manufatti in quarzite, quarsio e selce. Di quarziti si osservano alcune grandi schegge di fattura grossolana e un massiccio grattacuoio nucleiforme, tipo che rivedremo poi ampiamente rappresentato negli stratopristani.

Due altri grattatoi erti, di dimensioni minori, ricavati da blocchetti di quarzo, ripetono la forma del primo. Ancora in quarsio si hanno poche scheggiature atipiche di lavorazione e un ciottoletto appiattito, lavorato ad una estremità con sommarie scheggiature unifacciali (sorta di 'chopper')

Frequentì sono i manufatti in selce, i quali possono essere così distinti:
— lamelle, anche molto piccole, di forma più o meno regolare, a margini semplici o intaccati per uso.
— lamella a troncatura obliqua ritoccata.
— lamella a dorso ribattuto.
— lamella un po' spessa, a due margini abbattuti, appuntita alle due estremità 'en limace'.
— piccolo punteruolo su scheggia corticata, con ritocchi erti lungo un margine.
— pochi altri punteruolini atipici.
— piccole schegge di forma varia, a sezione anche spessa, a piano di percussione frequentemente preparato, con ritocchi erti, 'encoches', sbrecciature sommarie ai margini.
— industria su ciottoletto, comprensente spicchi e calotte semplici di ciottolo (rifiuto di lavorazione), numerosi 'choppers' su ciottoletto appiattito, con scheggiature ora ad una estremità ora lungo un lato, molti ciottoletti a contorno per lo più circolare, con una superficie interamente scheggiata e quella opposta ricoperta dal cortice.

Si ha dunque in questo orizzonte un complesso di elementi grandi e rozzi in quarzite (schegge a carattere arcaico e grattatoi nucleiformi), associati a scheggette in selce di tipo levalloisoiano e ad un insieme microlitico a base di lamette semplici e a dorso ribattuto e di punteruolini. A questi si aggiunge una ricca serie di manufatti ricavati da ciottoletti sul genere delle 'Pebble Cultures'.

Vi è da notare che lo stato fisico lustrato o fluitato interessa alcune delle grossolane schegge in quarzite, nonché una buona parte delle scheggette in selce, delle lamelle e dei microliti. Al contrario i manufatti su ciottoletto risultano per lo più freschi o semifreschi.

Ciò farebbe pensare all'esistenza nello stesso deposito di due complessi industriali, il primo in giacitura secondaria, il secondo in sito.

L’orizzonte che nelle aree III e VI riposa sul sedimento fluviale cui prima abbiamo accennato e, nelle altre aree, direttamente sulla roccia di base, è costituito da sabbie e ciottolame parzialmente arrotondato (Nile gravel, R D sand, stone partially rounded). Questo deposito, il cui spessore varia da area ad area e da un capo all’altro delle singole trincee, fu distinto dal Myers ora in tre strati (area VI) ora in due (aree II, III e IV). Nell’area V infine esso era ridotto alla sola parte superiore, e fu incluso nel corrispondente livello della contigua area IV.

Il materiale litico proveniente dall’orizzonte a ciottoli parzialmente arrotondato risulta particolarmente abbondante.

L’industria su quarzite appare in notevole sviluppo.

Numerose sono le schegge grandi e larghe, ora del tutto atipiche, ora provviste di un ampio piano di percussione liscio e inclinato che richiama evidentemente la tecnica clactoniana—assai più raramente si osservano piani di percussione preparati mediante larga sfaccettatura a carattere levalloisiano. Vi si aggiungono schegge più sottili di spessore, in forma talvolta di punte o di rozze lame, lavorate lungo i margini a ritocchi anche piuttosto fini, sia sul recto che sul verso.
L’INDUSTRIA LITICA DELLA STAZIONE DI ABKA

Dalle schegge ritoccate si passa insensibilmente a forme maggiormente definibili come raschiatoi laterali trasversali, etc., su elementi di spessore anche notevole, a contorno quadrangolare, largo-ovale o allungato (TAV. VII, 8 ; TAV. VIII, 2). Non mancano i rozzi discoidi bifacciali o unifacciali di tipo levalloiso-musteriano.

Segue poi tutta una serie di grattatoi erti, soprelavati o nucleiformi, su schegge molto robuste o su blocchetti, a base ora circolare, ora ovale o allungata e con la faccia superiore più o meno fortemente convessa: sono forme emisferiche, a tronco di cono, a cono o a piramide (TAV. XI, 16).

Qualche esemplare si avvicina al genere dei grattatoi così detti a zoccolo o a zampa di capra.

Tra gli oggetti più grandi e rozzi (se ne hanno esemplari anche grandissimi—vedi TAV. XIII, 1) alcuni nucleiformi sferoidali o poliedrici assumono l’aspetto di ‘bolas’. Altri tipi grossolani, forniti di una base o tallone pianeggiante lungo l’asse maggiore e scheggiati largamente sulle due facce, convergenti lateralmente in una rozza carena zigzagata, ricordano i ‘trancoirs’.

L’industria su quarzo ripete in parte la tipologia di quella su quarzite: vi ritroviamo infatti, seppure più raramente, i raschiatoi su scheggia espansa, i grattatoi erti e nucleiformi—questi ultimi in quantità anche maggiore—dei tipi noti, a cono, a tronco di cono, a zoccolo, nonché i grossolani oggetti sferoido-poliedrici. Vi si aggiungono numerosi dischi musterianoidi di piccole dimensioni e una serie di particolari grattatoi a forma di robusto spicchio, con la faccia convessa lavorata a ritocco talvolta completo e le altre due facce lisce formanti un angolo piuttosto aperto.

Vi è da osservare che in quarzo venivano confezionati manufatti di formato nel complesso più modesto rispetto a quelli su quarzite.

Di quarzo si ha per altro una gran quantità di scheggette anche minutissime, prodotto della lavorazione di questa roccia sul posto. Si tratta per lo più di frammenti bruti, ma talvolta si riscontra qualche forma intenzionale o qualche elemento recante ritocchi o segni di utilizzazione—assai difficilmente distinguibili data la particolare struttura della materia.

Non troppo frequenti, e di forma in genere poco regolare, sono alcune lamelle a una sola costola mediana.

Tra le scheggette e le lamelle con segni di utilizzazione i soli strumenti riconoscibili sono un piccolo punteruolo e due lamette a dorso ribattuto. Assai più dubbio un piccolo semilunare.

Da ciottoletti di quarzo sono infine ricavati numerosi manufatti, simili a quelli provenienti dall’orizzonte di base, e che in questo livello vedremo ancor più ampiamente rappresentati nell’industria su sece. Spicchi e calottoni semplici vi si associano in gran quantità.

L’industria su sece e diaspri (molto raramente su agata) è assai ricca a questo livello e si differenzia in modo particolare da quella su quarzite e quarzo,
che, come abbiamo visto, assume quasi sempre un aspetto rozzo e piuttosto atipico.

Nella parte alta del deposito dell'area III fu rinvenuta una bellissima punta di tipo mustero—stillbayano, di forma slanciata e di dimensioni grandissime. Il tallone è sfaccettato, la superficie dorsale è ben lavorata a ritocchi invadenti, più fini verso la periferia (TAV. XIX, 1). Questo manufatto appare liscia e un po' lustrato e potrebbe pertanto appartenere ad un orizzonte più antico—numerosi strumenti, come vedremo avanti, lavorati con varia tecnica, hanno uno stato fisico assai simile.

In tutte le aree sono presenti numerose schegge di dimensioni in genere assai piccole, ma di spessore quasi sempre notevole, e di forma poco slanciata, con margini ora semplici ora lavorati a ritocchi erti, spesso alterni, non invadenti; come negli esemplari rinvenuti nel livello basale dell'area VI. Frequenti anche qui sono i piani di percussione preparati (TAV. XV, 1–2). Tali schegge, per lo più lustrate dal vento o smussate, anche sensibilmente, per fluitazione, sono da considerarsi nettamente in giacitura secondaria entro il deposito che le contiene.

L'industria su lama ripete i tipi già osservati nel livello basale. Ma accanto a questi, come vedremo, ne compaiono dei nuovi, fin dalla parte più profonda del deposito.

Comuni sono le lamelle, di forma talvolta assai regolare, a sezione triangolare e trapezoidale, di formato anche piccolissimo, a margini semplici o sbrecciati minutamente. In parte esse presentano uno stato fisico fresco, in parte sono lustrate anche notevolmente e sembrano ricollegarsi quindi con le piccole schegge levalloisiane prima descritte.

Rare e non sempre di fattura accurata le lamelle a dorso ribattuto. Tra queste figurano alcune punte di ’La Gravette’, per lo più frammentarie, di cui una con ritocchi minuti anche sul margine tagliente.

Vi si aggiungono lamelle a due margini abbattuti, in forma specialmente di punteruoli doppie ’en limace ’, strumenti che già vedemmo rappresentati nel ciottolame fluviale di base (TAV. XVII, 3).

Rarissimi e in alcune aree addirittura assenti i grattatoi su estremità di lama.

A partire dalla base del deposito si osserva qualche lama di ottima fattura, di forma slanciata e di dimensioni anche assai grandi, con margini semplici o ritoccati accuratamente (TAV. XVI, 2).

Ma caratteristiche di questo orizzonte sono le lame lunghe e strette, a sezione relativamente spessa, lavorate lungo entrambi i margini con ritocchi continui ed erti o con serie di ’encoches ’, che talvolta, praticate in opposizione, determinano evidenti strozzature (lame ‘étranglées ’).

Diversi esemplari di buona fattura, provenienti soprattutto dalla parte bassa del deposito dell'area III, hanno un contorno sensibilmente ondulato e un andamento addirittura sigmoidale, altri sono provvisti all'estremità distale di una
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punta un po’ ‘dejeté’ o a becco, mentre presentano l’estremità prossimale particolarmente assottigliata e foggiata grosso modo a peduncolo (TAV. XVI, 3-6, 8 e 10).

Lo stato fisico sia delle lame semplici sia di quelle ritoccate o ‘étranglées’ è in genere fresco o semifresco. Quasi mai si osservano superfici intensamente lustrate come nella maggior parte delle lamelle e delle piccole schegge di tipo levalloisiano.

Da ricollegarsi con la produzione delle lame sono alcune, poche, schegge di ravvivamento, provenienti dalla parte bassa delle aree III e IV e dalla parte media dell’area VI. Si tratta ora di forme richiamanti i ‘quartiers d’orange’ ora di forme laminari con carena dorsale più o meno pronunciata (TAV. XVII, 10).

Quali elementi nuovi, accanto alle lame ora descritte, compaiono in questo orizzonte le punte di freccia e di lancia e gli strumenti a lavorazione bifacciale in genere.

Nella parte più bassa del deposito dell’area VI si ha una lama appuntita con ritocco superficiale sulla faccia inferiore in corrispondenza dell’apice. Vi si aggiunge una probabile punta di freccia a forma di foglietta, lavorata a ritocchi unifacciali (forse si tratta di uno sbozzo). Entrambi questi manufatti sono freschi.

Un po’ più in alto, nella stessa area, troviamo uno strumento appiattito lavorato a ritocchi bifacciali incompleti, che lasciano intatti ampie porzioni di cortice. Un margine è retilineo, l’altro un po’ arcuato, sul tipo di certi coltelli del Neolitico e del Predinastico Egiziano (bibl. 10 e 13).

Dalla parte più alta del deposito, sempre nell’area VI, e dalla metà superiore di esso in corrispondenza delle aree II e IV-V, provengono altri manufatti a lavorazione bifacciale: una piccola punta a foglia di salice, a sezione un po’ spessa, con ritocchi incompleti (fresca), una grande bella punta folgiacea a base espansa, con ritocchi limitati ai margini e all’apice su entrambe le facce (a patina desertica) (TAV. XIX, 2-2, a), una foglietta a contorno ovale, lavorata interamente e piuttosto minutamente sulle due facce (anch’essa a patina desertica) (TAV. XIX, 4), infine un probabile sbozzo di cuspidi di freccia.

Un posto importante, nel complesso industriale su selce, occupano i manufatti su ciottoletto, che vedemmo rappresentati anche nel sottostante orizzonte. Numerosi i piccoli ‘choppers’ terminali o laterali, i ‘tranchoirs’ o ‘chopping-tools’ (TAV. I, 5, 6, 8 e 10; TAV. II, 2), sempre di moderate dimensioni, i dischetti lavorati ora interamente su una sola faccia, ora anche lungo il margine della faccia opposta corticale (veri e propri dischetti musteriani). Vi si associano piccoli ciottoli o frammenti di ciottole foggiati a grossolani punteruoli, frequenti calottine semplici o ritoccate marginalmente ora sul recto ora sul verso, spicchi di ciottole col filo tagliente o, in qualche caso, lavorato a ritocchi e ad ‘encoches’ (TAV. IV, 10).

Da ciottoletti di selce si ricavarono anche lamelle sottili: si hanno allora nuclei a forma di calotta o di mezzo ciottole, che presentano distacchi paralleli
sulla faccia opposta a quella corticale, a partire da un piano di percussione liscio e talvolta un po' inclinato, posto ad uno dei poli. Altri tipi di nuclei da lamelle hanno la forma di mezza piramide, con un lato ricoperto da cortice, e probabilmente furono usati come grattatoi a pialla (TAV. XIII, 2 e 3).

E' interessante notare come i manufatti su ciottoletto, anche in questo orizzonte, figurino in massima parte nella serie delle selci fresche o semifresche. Da piccole calottine appiattite e da spicchi di ciottole furono ricavati infine numerosi punteruoli, mediante ritocchi minuti ed erti (a margine abbattuto) lungo i bordi convergenti, talvolta lungo un solo margine.

Un tipo assai ricorrente è il punteruolo su scheggetta a tallone tondeggian te corticale. E' evidente che queste piccole schegge provengano da nuclei a dischetto unifacciale e siano state distaccate battendo il percussore direttamente —cioè senza preparazione di un piano di percussione— sul margine della faccia convessa ricoperta dal cortice, di cui il tallone dello strumento rappresenta appunto un residuo.

Punteruoli siffatti e piccole schegge appuntite vedemmo già nel livello basale e torneremo a vedere in maggiore quantità negli strati successivi, in fogge anche leggermente diverse.

Nell'orizzonte in esame i punteruoli si presentano più frequentemente appiattiti ed espansi, e con la faccia dorsale ricoperta in gran parte da cortice.

Riassumendo, il livello a ciottolame parzialmente a rotondato ci offre un quadro industriale, nel complesso, alquanto affine a quello dell'orizzonte basale, seppure assai più ricco e variato rispetto al primo.

Vediamo difatti continuare e svilupparsi ulteriormente, da una parte la componente su ciottolo—che si manterrà pressoché immutata fino ai livelli più alti—e quella grossolana su quarzite e quarzo (con raschiatoi, rozze schegge, punte con ritocchi, grattatoi erti e nucleiformi, poliedri sul tipo dei 'bolas', ecc.), dall'altra lo strumentario più fine in selce, comprendente lamelle semplici e a dorso ribattuto, doppie punte 'en limace', piccoli punteruoli. A queste forme già note vediamo però aggiungersi lunghe e belle lame lavorate a ritocchi erti e ad 'encoches', punte fogliacee e manufatti a scheggiatura bifacciale, che portano, sul fondo essenzialmente mesolitico dell'industria un tono neolitico, seppure non eccessivamente perfezionato, a giudicare almeno dal materiale in esame.

Ad un orizzonte più antico sembrano riferirsi, per il loro stato fisico tutt'altro che fresco, numerose lamelle e alcune piccole schegge a piano di percussione talvolta sfaccettati, nonché la grande punta musteriana sopra descritta. Due inoltre degli strumenti fogliacei a lavorazione bifacciale e una parte della rozza industria su quarzite hanno uno stato fisico lustrato o fluitato.

Se è evidente che questi elementi non si trovano in posto nel deposito, difficile è stabilire di quanto essi siano anteriori alle industrie fresche.

Varrà comunque la pena di osservare che alcune scheggette di selce a piano preparato o meno, non solo presentano superfici lisciate e lustrate, ma sono rese quasi irriconoscibili dal forte smussamento delle costole e degli spigoli. In
questi particolari casi si può senz’altro escludere che si tratti di elementi coevi della massa delle industrie.

Non di rado poi schegge di quarzite o di selce appaiono utilizzate anche in epoca posteriore al loro distacco dal nucleo, come dimostrano i ritocchi freschi che vengono ad intaccare l’originaria superficie patinata.

— *Strati medi* —

Nel livello immediatamente superiore del ‘site IX Upper’ si ha un deposito a pietrame angoloso (scree, stone all angular) che nulla più sembra avere a che fare con la sedimentazione fluviale, ma che evidentemente va attribuito ad un accumulo colluviale, avvenuto in un’epoca in cui il livello del Nilo era più basso.

Tale deposito, presente in tutte le aree, tranne che nell’area v, dove si passa direttamente dal ciottolame del Nilo alle sabbie degli strati superiori, contiene infatti industria litica prevalentemente fresca. Gli elementi non freschi hanno per lo più superficiali lustrate dal vento, mentre quelli decisamente fluittati sembrerebbero provenire soprattutto dal livello di contatto con l’orizzonte inferiore, che il Myers tenne distinto (sistema ‘Beynia’) nello scavo delle sole aree III e VI — e sfortunatamente non delle altre.

L’industria contenuta nel livello di passaggio tra il ciottolame semiarrotondato e il deposito a pietrame angoloso consiste in:

Quarzite:
— schegge grossolane atipiche o a carattere clactoniano.
— rozzo raschiatoio laterale di tipo musteriannoide con ritocchi embricati e tallone corticale (TAV. VII, 9).
— alcuni grattatoi erti.

Quarzo:
— scheggette atipiche di lavorazione, qualche scheggia più grande, espansa, con o senza ritocchi marginali.
— grattatoi erti, neucleiformi, dei noti tipi.
— industria su ciottoletto, con ‘choppers’, dischetti unifacciali, spicchi e calotte semplici di ciottolo.
(Quelche elemento appare fluitato.)

Selce e agata:
— scheggette e lamette in gran parte fluitate o colizzate.
— numerosi punteruolini lavorati a ritocchi erti marginali, su calottina di ciottolo o su scheggetta a tallone corticale (TAV. V, 29).
— piccola punta unifacciale lavorata a fini ritocchi (TAV. XVIII, 1).
— probabile punta a tagliente trasversale microlitica.
— lamelle a dorso ribattuto (TAV. XVII, 5 e 14).
— lamelle semilunari, di cui una ipermicrolitica.
— piccolo grattatooio erto.
Selce e agata:—continued

— scheggia a piano di percussione preparato.
— industria su ciottoletto, con ‘choppers’, dischetti unifacciali, spicchi e calotte di ciottoletto.

Arenaria:
— frammento di pestello(?).

In questo livello di passaggio troviamo dunque sia elementi già ampiamente rappresentati negli strati inferiori (grossolana industria su quarzite, lamelle e scheggette silicee fluite, ciottoletti lavorati in quarzo e selce), sia forme nuove, rappresentate dai microliti semilunari e dalla punta a tagliente trasversale. I caratteristici punteruolini sembrano per altro in aumento.

Nell’orizzonte a pietrame angoloso vediamo l’industria su quarzite farsi più povera o perdere addirittura una parte dei suoi elementi più grossolani. Qualche grande scheggia con o senza ritocchi sussiste ancora nell’area III. I grattatoi erti, discoidali e nucleiformi, sono invece presenti in tutte le aree. Essi presentano uno stato fisico fresco, a parte un solo elemento proveniente dall’area IV, dove, come è stato sopra accennato, non fu praticato il sistema ‘Beynia’.

Ai maunufatti su scheggia si aggiungono qua e là elementi ricavati da ciottoli, spicchi e calotte, nelle forme già viste altrove.

Il quarzo offre, oltre alla consueta industria su ciottoletto e ai tipici grattatoi erti, a zoccolo, etc., ancora qualche elemento che richiama i livelli inferiori: qualche scheggia di tipo clactoniano e un oggetto sferoido-poliedrico di notevoli dimensioni provengono dall’area VI. Nelle altre aree prevalgono le scheggette di formato piccolo e piccolissimo, più o meno atipiche.

Nelle aree III e IV infine furono raccolte due schegge semilunari a dorso grossolanamente ribattuto, che ricordano assai da vicino i grandi ‘crescents’ e i grattatoi semilunari (in quarzo o in rhyolite) della stazione di Khartoum.

L’industria su selce continua senza notevoli mutamenti la tradizione dei manufatti su ciottoletto (‘choppers’, raschiatoi su calotta di ciottoletto, dischetti unii e bifacciali, etc.) (TAV. II, 8; TAV. IV, 3; TAV. III, 5). Su ciottoletto si hanno per altro alcuni nuclei da lamelle o grattatoi nucleiformi a pialla di forma grosso modo prismatica e poliedrica.

Assai frequenti sono i punteruolini a tallone corticale (TAV. V, 1–2) e quelli su scheggetta erta totalmente decorticata. Le lamette semplici sembrano più rare: permane ancora qualche esemplare lucidato e forse fluitato, specialmente nell’area IV.

Continuano, seppure molto più radi, i tipi più caratteristici degli strati inferiori: una piccola doppia punta ‘en limace’ a margini abbattuti, un probabile sbozzo di cuspidi a foglia di salice (TAV. XIX, 9), nell’area III; qualche frammento di lama appuntita, lavorata a fine ritocco marginale o ad ‘encoches’ larghe, nell’area IV.
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Scomparse sono invece, eccetto che nell'area IV, le piccole schegge a piano preparato di tipo levalloisianoide.

Elementi nuovi, già annunciati nel livello di passaggio, sono alcuni piccoli semilunari a dorso ribattuto (TAV. XVII, 17 ; TAV. XVIII, 15), di cui uno tendente alla forma trapezoidale.

Alle semilune si associano molte scheggette microlitiche provenienti dalla lavorazione da ciottoletti di agata. Questa roccia, seppur presente con qualche scheggiola anche nei livelli inferiori, sembra acquistare da questo strato in poi una maggiore importanza.

Vi è dunque, per riassumere, una evidente tendenza al microlitismo (su selce e agata) cui fa riscontro un impoverimento dell'industria più grossolana su quarzite e quarzo, mentre continua invariata l'industria su ciottoletto in quarzo e selce e quella scheggioide di dimensioni medie e piccole in quarzo (con i soliti grattatopi erti). E' da segnalare l'assenza in questo orizzonte—forse non occasionale—delle tipiche lamelle a dorso ribattuto. Le belle lame ritoccate o 'étranglées', le doppie punte 'en limace', le punte fogliacee a lavorazione bifacciale si sono fatte ormai molto rare.

—Strati superiori—

Sul detrito di falda a elementi angolosi riposa uno straterello di sabbia giallastra piuttosto cementata (semi-consolidated) che verso il basso, secondo le osservazioni del Myers, assumerebbe un po' l'aspetto di un 'loess'. In corrispondenza delle aree II, III e IV si ha un sedimento a stratificazione fogliettata (laminated) che in parte si sovrappongne, in parte viene ad embricarsi sul primo.

La testa della serie stratigrafica del 'site' IX è poi rappresentata da un livello di sabbia sciolta e mobile.

Negli strati a sabbia un po' cementata furono fatti numerosi reperti litici.

L'industria su quarzite, diminuita quantitativamente, specie in rapporto a quella in quarzo, non comprende in genere più gli elementi grandi e grandissimi che caratterizzavano i livelli inferiori. Continuano tuttavia le schegge rozze di lavorazione (specie nell'area III, IV e V), distaccate con tecnica talvolta clactoniana—molto raramente levalloisiana—e, in qualche caso, ritoccate sommariamente lungo i margini. Non mancano, seppur più rari, i raschiatoi laterali, su scheggia espansa o anche spessa, con ritocchi erti, del tutto simili ai tipi più antichi, né le grossolane punte (TAV. VIII, 3 e 10). Rarissime le schegge laminari.

Continuano ancora con una certa frequenza i grattatopi erti e nucleiformi, di mensioni medie, e i discoidi più o meno atipici—una bella serie di nucleiformi proviene dalla parte bassa del livello, nell'area VI.

Di quarzo fu rinvenuto un numero enorme di detriti soprattutto di piccole e piccolissime dimensioni—le schegge larghe sono ormai molto rare. Tra gli elementi informi o del tutto atipici di rado si rinviene qualche lametta, qualche probabile microlito a dorso ribattuto, qualche punteruolo. Proseguono invariati
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i caratteristici grattatoi erti dei vari tipi (TAV. XI, 8 e 9) e così pure l'industria ricavata da ciottoletti.

L'industria in selce consiste per la maggior parte in manufatti su ciottolo (‘choppers’, ‘chopping-tools’, dischetti uni e bifacciali, etc.) (TAV. II, 13 e 14; TAV. III, 4 e 10; TAV. IV, 8). Numerosi sono i punteruoli su scheggetta triangolare, anche spessa, con faccia dorsale ricoperta o meno da cortice, lavorati a ritocchi erti sul recto o sul verso (TAV. IV, 24; TAV. V, 11, 19, 24 e 28). Qualche esemplare presenta uno dei margini ritoccato e l'altro troncato (cfr. TAV. IV, 27–28). Poche altre appaiono lavorate anche alla base.

Da ciottoletti di agata deriva una notevole quantità di microlitiche schegge (tra cui anche spicchi e calotte), che in piccola parte servirono alla fabbricazione di strumentini quali i semilunari (TAV. XVIII, 19 e 21) e le punte a tagliente trasversale. Queste ultime hanno una forma per lo più triangolare (isoscele o equilatera) e sono lavorate, come i punteruoli, a ritocchi minuti erti, non invadenti, lungo i margini convergenti e all'apice (TAV. XVIII, 28 e 29). Le lamelle semplici sono molto meno frequenti che nei livelli inferiori. Qualche raro esemplare a dorso ribattuto (TAV. XVII, 13), tra cui una piccola punta tipo 'La Gravette', proviene dalle aree II e III.

Nella parte inferiore del deposito, nell'area V, fu raccolto infine un bel raschiatoio su scheggia appiattita, lavorato lungo un margine ad accurati ritocchi lamellari, che richiamano la tecnica neolitica.

Lo stato fisico dei manufatti contenuti nelle sabbie semi-consolidate appare in prevalenza fresco. Rare sono le selci lustrate dal vento. Nell'area IV, in basso, si riscontra qualche scheggia lustrata o smussata anche tra le quarziti.

Nelle sabbie a stratigrafia fogliettata delle aree II, III e IV si osserva un'industria molto simile a quella del soggiacente livello. La componente su quarzite si riduce tuttavia a poche schegge atipiche, di dimensioni modeste, di cui una a piano di percussione preparato un po' più grossolana. Vi si aggiungono due raschiatoi lavorati a ritocco erto, di cui uno del tipo 'laterale', due grattatoi soprelevati, di cui uno 'a zoccolo', una specie di 'chopper' e una calotta di ciottolo lavorata dorsalmente a ritocchi marginali.

Di quarzo si ha la solita industria su ciottoletto, molti grattatoi erti, abbon- dante detrito minuto di lavorazione, con qualche esemplare di scheggia più grande ed espansa, e un paio di rossi semilunari.

La selce e l'agata ripetono la tipologia osservata nel livello precedente, con abbondante industria su ciottoletto (TAV. II, 17; TAV. III, 11 e 13), numerose scheggette microlitiche, punteruolini e rare lamette. L'area III restituisce inoltre qualche semilunare (TAV. XVIII, 13, 14 e 17) e una piccola punta a tagliente trasversale (TAV. XVIII, 30); l'area IV un frammento di punta a dorso ribattuto.

Tale industria continua pressoché immutata nel livello a sabbia scioltita (loose sand) che chiude la serie stratigrafica del 'site' IX. E' però probabile che in questo strato superficiale siano presenti anche elementi di età più antica.

La quarzite appare ulteriormente immiserita (rare schegge atipiche, di cui pochissime distaccate con tecnica clactoniana, ed un solo grattatio erto).
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Il quarzo continua a fornire i noti grattatoi, identici a quelli dei livelli inferiori (ampiamente rappresentato il tipo a spicchio). Identica l'industria su ciottoletto.

Lo stesso vale per la selce e l'agata, che seguitano senza variazioni degne di nota la tradizione dei 'choppers', dei dischetti uni e bifacciali su ciottolo, assieme a quella dei microliti (punteruolini, lamelle a dorso ribattuto, semilunari, punte a tagliente trasversale). Queste ultime risultano particolarmente frequenti nell'area IV.

Tra i punteruolini si osservano alcuni esemplari lavorati con fine tecnica neolitica, a ritocchi invadenti sul recto e talvolta anche sul verso.

Vi sono poi alcune scheggette, spesse, appuntite, a piano di percussione sfaccettato e con margini lavorati a ritocchi erti, che sembrano estranei a questa tarda industria e sembrano piuttosto ricollegarsi con gli strati inferiori. Qualche lamella lustrata dal vento potrebbe egualmente derivare da orizzonti più antichi.

Le sabbie dei livelli superiori del 'site IX Upper' contengono dunque una industria litica ancora di tono meso-neolitico, in cui le punte a tagliente trasversale prendono il posto di quelle fogliacee a lavorazione bifacciale. Oltre alla scomparsa di taluni tipi caratteristici degli strati inferiori, a ciottolame fluviale, e che vedemmo ancora, seppur più raramente, negli strati medi (lame 'étranglées' e ad 'encoches', piccole doppie punte a margini abbattuti) vi è da osservare il progressivo impoverimento verso l'alto dell'industria su quarzite, la quale viene rimpiazzata a quanto pare da quella di medie dimensioni in quarzo.

I ciottoletti variamente lavorati d'altra parte continuano nelle fogge che ci sono note fin dal livello più profondo del giacimento.

Riportiamo nella tabella che segue la correlazione stratigráfica delle diverse aree del 'site IX Upper', così come ci risulta dai grafici inviati dal Myers.

<table>
<thead>
<tr>
<th>Natura del deposito</th>
<th>Area II</th>
<th>Area III</th>
<th>Area IV</th>
<th>Area V</th>
<th>Area VI</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sabbia sciolta</td>
<td>Str. 1</td>
<td>Str. 1</td>
<td>Str. 1</td>
<td>Str. 1</td>
<td>Str. 1</td>
</tr>
<tr>
<td>Sedimento fogliettato</td>
<td>&quot; 3</td>
<td>&quot; 2</td>
<td>&quot; 3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sabbia un po' cementata</td>
<td>&quot; 2</td>
<td>&quot; 3-4</td>
<td>&quot; 2</td>
<td>&quot; 2-3</td>
<td>&quot; 2-3</td>
</tr>
<tr>
<td>Detriti angolosi</td>
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<td>&quot; 5</td>
<td>&quot; 4</td>
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<td>&quot; 4</td>
</tr>
<tr>
<td>Ciottolame parzial. arrotondato</td>
<td>&quot; 5-6</td>
<td>&quot; 6-7</td>
<td>&quot; 5-6</td>
<td>&quot; 5</td>
<td>&quot; 5-7</td>
</tr>
<tr>
<td>Ciottolame compl. arrotondato</td>
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<td>&quot; 8</td>
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<td></td>
<td>&quot; 8</td>
</tr>
</tbody>
</table>
KUSH

IX 'Lower'

Le aree I e VII del 'site' IX, come si è detto, fanno parte di un giacimento che il Myers ha tenuto distinto dall' 'Upper', per la sua posizione più bassa rispetto al primo.

Anche qui la stratigrafia mette in evidenza tre diversi cicli di sedimentazione, rappresentati dal basso verso l’alto da ciottolame fluviale arrotondato dapprima completamente, poi parzialmente, da detriti angolosi e infine da sabbie inferiormente un po' cementate, al di sopra sciolti.

Tra il ciottolame parzialmente arrotondato e i detriti, in entrambe le aree, viene poi ad intercalarsi un livello che il Myers indica con 'water-laid loss'.

L'industria del IX 'Lower' è nel complesso identica a quella dell' 'Upper', per quanto un po' più povera e mancante di alcuni degli elementi che abbiamo incontrato nella prima.

Negli strati inferiori, interessati dalle alluvioni del Nilo, oltre alla consueta industria su ciottoletto in quarzo e in selce e ai caratteristici grattatoi di media misura in quarzo, che sono comuni a tutti i livelli di questo e degli altri 'sites', si hanno grossolani strumenti scheggioidi in quarsite, di tecnica clactoniana o meno, grossi nucleiformi (in quarzo e granito), alcuni dei quali erto-discoidali o poliedrici sul tipo dei 'bolas', che evidentemente ci riportano ai livelli inferiori del IX 'Upper'.

Agli stessi livelli fanno inoltre pensare alcune lamelle silicee, anche microlitiche, in gran parte lustrate dal vento o fluitate, che provengono dalla base della stratigrafia. Mancano invece, salvo casi sporadici, le piccole schegge a carattere levalloisiano, che abbiamo visto assai frequentemente associarsi nel IX 'Upper' alle lamelle.

Questa deficienza, se non è casuale, potrebbe essere messa in rapporto con la quota più bassa, a cui si trova il IX 'Lower' e quindi con la minore antichità del deposito inferiore a ciottoli di questo, in confronto a quello dell' 'Upper'.

Nel 'water-laid loss', che sta a tetto del ciottolame del Nilo, e nel livello di contatto con i sopraposti detriti di falda, ritroviamo elementi chiaramente riferibili al livello a ciottoli parzialmente arrotondati del IX 'Upper': tre lame di forma slanciata, di cui una tipicamente 'étagrée' (TAV. xvi, 1 e 9) e un frammento di punta di freccia o di lancia, lavorata a fine ritocco bifacciale, un po' lustrata (TAV. xix, 8).

Esattamente come nell’ 'Upper' il sopraposto strato a detriti angolosi segna lo sviluppo dei microliti, specialmente di agata (piccole schegge atipiche, qualche semilunare). Si fanno particolarmente frequenti i piccoli punteruoli erti, mentre persistono ancora manufatti grossolani in quarsite e quarsio.

Al di sopra, nelle sabbie semiconsolidate ed in quelle sciolti l’industria appare assai povera, ma nelle grandi linee essa ripete la fisionomia di quella contenuta nei corrispondenti livelli dell’ 'Upper', continuando la tradizione dei microliti (qualche semilunare, pochi punteruolino—mancherebbero invece le
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... (pronta a tagliente trasversale), sempre sul solito fondo industriale a base di grattatori erti su quarzo, di 'choppers', di dischetti su ciottolo e di più rari manufatti in quarzite.

Anche nel IX 'Lower' i livelli alluvionali contengono un certo numero di pezzi fluitati.

'SITE' V

Industria molto simile a quella del 'site' IX, seppure in condizioni stratigrafiche non altrettanto chiare, ritroviamo nel 'site' V. Di questa stazione merita particolare attenzione l'area IX, distinta nelle sottoaree 'West', 'Central' e 'East'.

Si tratta, come deduciamo dai grafici inviati dal Myers, di una infossatura della roccia, orientata in senso Nord-Ovest Sud-Est, riempita alla base da masse, ciottolame e sabbie fluviali, a cui si sovrappone un deposito detritico. Al di sopra si ha uno strato a sabbia e limo soffice, ricoperto da un livello limoso. Il cappello è qui rappresentato, come nelle altre aree del 'site' V, da sabbia sciolta di apporto elico.

Purtroppo solo una parte della sottoarea 'West' fu distinta nei quattro strati sopra elencati (dall'alto in basso, al di sotto del cappello sabbioso, rispettivamente: str. a, b, c, d). La rimanente parte, posta di seguito e a nord-ovest della prima, fu divisa in soli due livelli (1, 2).

Analogamente la sottoarea 'Central' comprende soltanto uno strato inferiore (Central d) ed uno superiore (Lower General Sondage); ma il materiale di quest'ultimo disegnatamente non fu contrassegnato diversamente da quello proveniente da una trincea che abbraccia l'intera stratigrafia, al margine nord-occidentale dell'area.

La sottoarea 'East' infine consta di tre livelli (dall'alto in basso str. a, b, c). Riportiamo qui di seguito il prospetto con le correlazioni stratigrafiche delle avrie sottoaree del 'site' V, IX, inviati dal Myers.

<table>
<thead>
<tr>
<th>'UPPER' with rest of Upper Level from Site</th>
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<tbody>
<tr>
<td><strong>LOWER GENERAL (SONDAGE)</strong></td>
</tr>
<tr>
<td><strong>LOWER WEST 1</strong></td>
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<tr>
<td><strong>LOWER WEST a</strong></td>
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<td><strong>LOWER WEST b</strong></td>
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<td><strong>LOWER WEST c</strong></td>
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<td><strong>LOWER WEST d</strong></td>
</tr>
<tr>
<td><strong>LOWER GENERAL (SONDAGE)</strong></td>
</tr>
<tr>
<td><strong>LOWER EAST a</strong></td>
</tr>
<tr>
<td><strong>LOWER EAST b</strong></td>
</tr>
<tr>
<td><strong>LOWER EAST c</strong></td>
</tr>
</tbody>
</table>

Come nel 'site' IX, anche qui i vari manufatti su ciottoletto di selce e di quarzo ed i grattatoi in quarzo di media misura, presenti in tutti i livelli, vengono
a costituire un vero e proprio ' substratum ' industriale, non passibile di variazioni nel tempo, sul quale si impiantano, a livelli diversi, altri elementi di più breve durata.

Ma seguire le variazioni tipologiche dell'industria strato per strato, come abbiamo cercato di fare nel ' site IX Upper ', è qui certamente meno agevole, data la troppo difficile correlazione tra le varie sottoaree, e data la minore quantità di materiale scavato.

Ci limiteremo dunque a fare delle osservazioni generali.

Industria grossolana su quarzite, a base di schegge, anche a piano di percussione liscio e inclinato di tipo clactoniano, rozzie punte con saltuari ritocchi, discoidi di tipo musterianno, schegge più sottili, lamiformi, ritoccate sul recto e sul verso e robusti grattoi erti, figura negli strati a ciottolame fluviale (d) e a detriti (c) della sottoarea ' W. a–d ', nello strato 2 dell' ' W. 1–2 ', nonché nel d del ' Central ' e nel c dell' ' East ', vale a dire nella parte inferiore del deposito.

Vi si aggiunge qualche larga scheggia e qualche raschiatoio in quarzo, oltre alla solita industria su ciottoletto (TAV. II, 3 e 9) e ai noti grattatoi (TAV. XI, 11).

Negli stessi livelli si ha un'industria su selce, comprendente lamelle (TAV. XIV, 2 e 3), di cui un certo numero verniciate, lame a ritocco erto (TAV. XVI, 7), talvolta appuntite, lamelle a dorso ribattuto, qualche punta de ' La Grave ' con ritocchi anche sul margine tagliente e infine una bella doppia punta ' en limace ' a due margini abbattevoli (TAV. XVII, 2)—quest'ultima proviene dalla base dell' ' W. a–d '. Più rare le schegge a piano di percussione preparato con tecnica levalloiso-musterianna (TAV. XV, 4).

Completano il quadro alcuni manufatti a lavorazione bifacciale o a ritocco fine, lamellare, richiamanti il Neolitico del Fayoum.

Si tratta di una cuspidare di freccia a base concava, a sezione lenticolare, proveniente dallo strato c della sottoarea ' W. a–d ', di una piccola foglia a sezione piano-convessa, con ritocco completo sulla faccia dorsale (in cui rimane una piccola porzione di cortice sul tallone) e limitato ai margini sulla faccia opposta (TAV. XIX, 7), infine di una specie di foglia piatto-espanso lavorata a fine ritocchi superficiali sul recto e sulla maggior parte del verso (TAV. XIX, 12).

Si ha dunque in questi livelli un complesso industriale molto simile a quello che caratterizza i ciottolami parzialmente arrotondati del Nilo nel ' site IX Upper ', sebbene una precisa correlazione tra i due depositi, con i soli dati in nostro possesso, sia tutt’altro che facile.

Al di sopra, negli strati 1, a–b dell' ' West ' e a–b dell' ' East ', la grossolana industria su quarzite e quarzo non appare più rappresentata (sebbene il Myers registri anche qui, tra gli oggetti non inviati a Firenze, alcuni nuclei e schegge in quarzite), a favore di un insieme microlitico, in cui figurano alcune scheggette di agata, numerosi punteruoli tipici, rare lamette semplici e a dorso ribattuto (TAV. XIV, 1, 14 e 15; TAV. XVII, 12) e un rozzo semilunare in quarzo.

Tale orizzonte sembrerebbe corrispondere ai livelli sabbiosi del IX ' Upper ', per quanto manchi di alcuni elementi caratteristici, quali le punte a tagliente
trasversale e le piccole semilune in selce e agata. Ciò può essere forse dovuto alla relativa povertà del deposito.

Senza alcun valore stratigrafico sono i materiali, pur non trascurabili tipologicamente, provenienti dal 'Lower General Sondage'. Varrà la pena di ricordare tra le quarziti una serie di bei raschiatoi a contorno ovale (TAV. VIII, 4), di grattatoi a zoccolo (TAV. XI, 7) e di forma conico-piramidale (TAV. XII, 6 e 8). Vi si associano dischetti unifacciali su ciottole di selce di cui l'esemplare figurato alla TAV. III, 1, è particolarmente significativo, discoidi di tipo musterniano (TAV. II, 2-2a), lamelle semilunari di buona fattura (TAV. XVIII, 8 e 11) e numerosi punteruoli (TAV. IV, 13 e 21; TAV. V, 8). Segnaliamo inoltre un bellissimo raschiatio laterale concesso lavorato a precisi ritocchi lamellari, ottenuti per pressione, che evidentemente si ricollega con l'industria neolitica degli strati inferiori (TAV. XVI, 11).

'Site' V, Area H

Particolarmente interessante, nello stesso 'site' V, è l'area H, che per la sua posizione più elevata rispetto all'antico livello del Nilo, presenta una serie di strati intatti, contenenti industria litica in massima parte fresca.

Dettà area viene distinta nelle sottoaree H, i, e H, II-IV, comprendenti rispettivamente cinque e quattro strati.

Come nell'area IX i grattatoi erti in quarzo (TAV. XII, 4) e i manufatti su ciottoletto interessano l'intera stratigrafia senza subire sensibili modificazioni.

Oltre ai tipi già noti su ciottole ('choppers', dischetti unifacciali, etc.) (TAV. II, 15; TAV. III, 3) si osservano tuttavia forme meno consuete, rappresentate (str. 2 dell' H, II-IV) da un percussore su elemento appiattito-espanso (TAV. I, 1) e da un manufatto a contorno ovale, scheggiato su una sola faccia, richiamante un po' la forma dei 'coups de poing' (TAV. I, 4)—ma si tratta forse di un nucleo avente casualmente tale aspetto.

La rozza industria su quarzite, con i suoi elementi di tecnica clactoniana (si osservi l'esemplare figurato alla TAV. X, 3, lavorato a ritocchi invadenti sulla faccia di distacco), e con le punte, i raschiatoi (TAV. VII, 7; TAV. IX, 4), i discoidi arieggiati la facies levevalloiso-musterniana, rimane pressoché immutata, accennando ad impoverirsi solo nel livello più alto. Le schegge più grossolane, gli sferoidi e i nucleiformi di maggiori dimensioni (TAV. XII, 1) sembrano tuttavia essere più frequenti nella porzione basale del deposito.

Ma soltanto l'industria in selce può darci qualche indizio sicuro di variazione culturale. Nei livelli inferiori infatti (importanti soprattutto gli strati 5-4 dell'H, 1) troviamo lamelle, anche molto piccole, semplici o ritoccate (TAV. XIV, 13 e 16), lamelle e punte a dorso ribattuto, tra cui il tipo doppio 'en limace' (TAV. XVII, 1), e manufatti a lavorazione bifacciale. Tra questi ultimi ci sembrano degni di nota una piccola cuspidè fogliacea, perfettamente rifinita, con accenno di peduncolo basale, e un probabile sbozzo di punta di freccia (TAV. XIX, 3 e 10). Dal livello 4 dell'H, 1, proviene inoltre un microlitico grattatoio 'en ongle de pouce', che richiama il Wiltoniano (TAV. XIV, 19) (bibl. 16 e 20). Ai
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tipi sopraelencati si aggiungono poi alcuni semilunari (TAV. XVIII, 10) e numerose schegette microlitiche in agata.

Il quadro sembra pertanto corrispondere a quello offerto dall’orizzonte a detriti angolosi del IX ‘Upper’. Non è dunque da escludere che la parte inferiore del V, H, sia coeva degli strati medi di quel ‘site’.

Il livello 3 dell’ H, I, contiene ancora lamelle semplici (TAV. XIV, 17) e a dorso ribattuto (TAV. XVII, 7), qualche semilunare in selce o anche in quarzo, assieme a punteruolini tipici (TAV. V, 15) e a microlitiche schegette di agata. Più in alto si riscontra un sensibile impoverimento industriale, con persistenza soltanto di grattatoi erti e di manufatti su ciottoletto. Negli strati superiori (2–1) dell’ H, II–IV, che sono invece meno poveri di tipi rispetto a quelli più bassi, continuano le lamelle a dorso ribattuto e i piccoli punteruoli (TAV. V, 20, 26 e 27). Le punte a tagliente trasversale fanno difetto.

Nel complesso gli orizzonti superiori del V, H, potrebbero essere ricollegati con i livelli sabbiosi del ‘site IX Upper’ e con quelli limosabbiosi del V, IX.

Aree I–VIII

Le altre aree del ‘site’ V non ci aiutano molto nella nostra indagine, intesa a riconoscere eventuali variazioni culturali nelle serie stratigrafiche ed a correlarle tra loro.

Nelle aree II, V, VI e VII, come pure nella già citata area IX, fu asportata dapprima la porzione più alta del deposito, vale a dire il cappello sabbioso di età probabilmente recente. Il materiale contenutovi fu contrassegnato complessivamente con V ‘general upper’.

Il deposito sottostante fu diviso, nell’area V, in tre strati (1–3), mentre venne semplicemente indicato con ‘lower’ nelle aree VI e VII. Le aree III e IV consistono di due livelli (upper e lower), le aree I e VIII ne comprendono tre (upper, lower I e 2).

Stando ai dati del Myers la correlazione stratigrafica delle aree I–VIII dovrebbe essere approssimativamente quella indicata qui sotto.

<table>
<thead>
<tr>
<th>Area</th>
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<tr>
<td>II</td>
<td>V</td>
<td>VI</td>
<td>VII</td>
<td>III</td>
<td>IV</td>
<td>I</td>
<td>VIII</td>
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<td>UPPER GENERAL</td>
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<tr>
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<td>LOWER</td>
<td>LOWER</td>
<td>LOWER 1</td>
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Il numero relativamente scarso di manufatti tipici provenienti dai vari livelli e soprattutto la diversa suddivisione stratigrafica delle aree rendono assai problematico lo studio di questa parte del ‘site’ V, tanto più che alcune delle aree in causa presentano un solo livello utile (lower), sottostante a uno strato superficiale (upper), nel quale senza dubbio si trovano mescolati insieme materiali di età diversa.

Questa sono le sole osservazioni che si possono fare:

L’industria grossolana su quarzite, ed anche su quarszo, è presente sia in basso che in alto, in tutte le aree elencate.

Ritroviamo qui più o meno tutte le forme che ci sono già note dallo studio dei ‘sites’ IX e V, IX, e cioè: larghe e rozzee schegge (TAV. VII, 1; TAV. IX, 2 e 3), schegge lamiformi a ritocco marginale diretto e inverso (TAV. IX, 7), punte a carattere musteriannoide (TAV. VII, 2; TAV. VIII, 12; TAV. X, 4 e 5), raschiatoi laterali, ovalari, discoidali e diversi (TAV. VII, 4 e 6; TAV. VIII, 6–9), grandi grattatoi erti, con qualche esemplare di piccole estremità (TAV. X, 7), grattatoi nucleiiformi, poliedrici (TAV. VI, 3–3a), ‘tranchois’ (TAV. VI, 2–2a), etc.

Scheggette in agata, lamelle semplici, semilunari (TAV. XVIII, 7, 16, 22 e 23), e punteruolini tipici (TAV. IV, 14–16, 19, 20, 22, 23, 25–27 e 29; TAV. V, 3, 4, 7, 9, 12–14, 17, 18, 21, 22) compaiono, egualmente, tanto nel ‘general upper’ e nell’ ‘upper’ dell’area IV, quanto nel ‘lower’ delle aree IV, VI e VII e negli strati ‘lower’ 1 e 2 delle aree V e VIII. Qualche lamella a dorso ribattuto è pure presente nel ‘lower’ (TAV. XVII, 6). Vi si associano una piccola punta a due margini abbattuti (TAV. XVII, 4), qualche grattatoio su estremità di lama (TAV. XIV, 21 e 23) e un minuscolo grattatoio di forma piramidale (TAV. XIII, 6). Le piccole schegge a piano di percussione preparato, con stato fisico talvolta anche notevolmente lustrato, appaiono qua e là (TAV. XV, 3, 5 e 10).

Rarissimi sono i manufatti a lavorazione bifacciale, tra i quali ricorderemo un probabile sbozzo di cuspide, proveniente dal VII ‘lower’, e un frammento di bifacciale con un margine leggermente ricurvo, che arieggia un po’ ai coltelli del Fayoum e del Predinastico (TAV. XIX, 11), raccolto nel ‘general upper’. Assenti invece le grandi lame ritoccate o ad ‘encoches’, che nel ‘site’ IX e altrove, si accompagnano alle biface.

Grattatoi in quarszo e industria su ciottoletto (TAV. II, 4, 11 e 16; TAV. III, 2, 8, 12 e 15; TAV. IV, 2) costituiscono anche qui il solito ‘fondo’ industriale.

La presenza di scheggette microlitiche di agata e di semilunari—mancano invece, come nel V, H, le punte a tagliente trasversale—è la notevole frequenza dei tipici punteruolini ci indurrebbero ad escludere che il deposito ‘lower’ delle aree in causa possa corrispondere agli strati inferiori del ‘site’ IX. D’altro canto la punta di freccia (seppure si tratti di uno sbozzo, non del tutto evidente), la piccola ‘limace’ e le pesanti quadrati, compendienti anche rozzee schegge clac-tonianoide e qualche nucleiiforme poliedrico sul tipo dei ‘bola’, non sono elementi caratteristici degli orizzonti più recenti. Si dovrebbe dunque, anche in questo caso, pensare agli strati medi (detriti angolosi) del ‘site IX Upper’, qualora, naturalmente, il deposito non sia rimaneggiato.

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'Site' XI

Questa stazione appare suddivisa in cinque aeree, le quali constano di un numero variabile di strati. Dieci livelli troviamo infatti nell'area v, che risulterebbe la più importante sia per quantità di materiale restituito, sia per varietà di tipi industriali, quattro livelli nelle aeree I e II, due nella III, un unico strato infine nella IV.

Comuni a tutti i livelli di queste aeree sono i grattatoi erti in quarzo e i noti manufatti su ciottoletto di selce e quarzo.

Manca invece ovunque l'industria su quarsite, sebbene il Myers segnali qualche scheggia atipica di questa roccia nella lista dei materiali trattenuti.

I manufatti più tipici in selce e agata sono in numero relativamente esiguo e compaiono per altro qua e là sporadicamente, per cui sarebbe arrischiato fare deduzioni in base all'assenza di questo o quel tipo nei vari strati.

Ci accontenteremo di notare la presenza di lamelle semplici e a dorso ribattuto e di una lama grandetta nei più bassi livelli (9–10) dell'area v, e di punte a tagliente trasversale, di punteruolini, assieme a schegge microlitiche in agata, negli strati 7–8 della stessa area.

Il livello più basso delle aeree I e II (str. 4) contiene anch'esso punteruolini e scheggette di agata, a cui si aggiunge qualche semilunare. Ritroviamo i piccoli punteruoli nello strato inferiore (str. 2) dell'area III.

Al di sopra, in tutte le aeree, si osserva un forte impoverimento, con persistenza di qualche lamella soltanto.

Difficile, sulla base di questi pochi dati, stabilire correlazioni con altri 'sites' noti. E' però evidente che, a parte la lama, presente alla base della stratigrafia dell'area v, tutti gli altri elementi sono da riferirsi alla porzione alta (o al massimo media) del 'site IX Upper'. La mancanza di rozza industria su quarsite—qualora questa abbia un effettivo significato cronologico—conferisce per altro al 'site' XI un aspetto abbastanza recente.

'Site' XIII

Sempre procedendo in ordine di importanza, ricorderemo ancora il 'site' XIII, suddiviso in tre aeree. L'area I possiede due strati, la II tre, di cui il primo in comune con l'area I e con una limitrofa trincea. I livelli sottostanti della trincea stessa (str. 2–3) non furono tenuti distinti.

L'area III infine consta di quattro strati, il più profondo dei quali risulta molto povero di industria. Per sui si avrebbero le correlazioni indicate nel prospetto che segue.

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Anche il 'site' XIII restituisce manufatti su ciottoletto, grattatoi erti in quarzo, associati ad elementi microlitici a base di punteruolini e punte a tagliente trasversale in selce e agata.

Nei livelli inferiori (str. 3 delle aree II e III) vi si aggiungono lamelle in selce e rozzì strumenti in quarzite. Mentre i punteruolini, assieme a scheggette microlitiche di agata, figurano più o meno in tutti i livelli, esclusa la base del deposito, che è la parte più povera, le punte a tagliente trasversale si trovano solo nello strato superiore delle aree I-II- 'trench' e nel livello 2 dell'area III, ossia piuttosto in testa alla serie stratigrafica.

Qualche lamella a dorso ribattuto, di tipologia un po' incerta, fu rinvenuta nella porzione media del deposito. Mancherebbero invece del tutto i semi- lunari.

Come si vede neppure qui i reperti furono così abbondanti e significativi da permetterci conclusioni di qualche rilievo. Tuttavia gli elementi che abbiamo a disposizione ci indurrebbero a riportare questo 'site' alla fase più recente della preistoria di Abka.

'SITE' VIII

Risultati ancora più modesti ebbe l'esplorazione del 'site' VIII, suddiviso nelle aree I, II e III.

Il deposito dell'area I, comprendente ben dodici livelli, non restitui che poche scheggette atipiche di selce e di quarzo, qualche rozzo manufatto in quarzite, oltre ai soliti ciottoletti variamente scheggiati.

Mentre i primi dieci livelli, secondo il Myers, sono da attribuirsi ad età romano-coptica, gli strati soggiacenti, 11-12, potrebbero risalire a tempi preistorici.

Nei nove livelli dell'area II si osserva la solita industria a base di grattatoi erti in quarzo e di ciottoletti lavorati, a cui si aggiungono qua e là, ma specialmente negli strati più bassi (str. 6-9), alcuni elementi microlitici in agata, un punteruolino a contorno losangico, qualche lamella semplice, a troncatura ritoccata (TAV. XIV, 11) e a dorso ribattuto.

Pochi lamelle fluttuate e rarissime schegge di selce e quarzo vennero raccolte rispettivamente nel livello inferiore ed in quelli soprastanti dell'area III (TAV. XIV, 4, 5, 8 e 10).

ALTRI 'SITES'

Dedicheremo solo un breve cenno cumulativo ai materiali provenienti dai 'sites' I, II, III, VII, X, XV, XXXI e CVIII, trattandosi di raccolte singolarmente troppo povere, consistenti per lo più in manufatti atipici o banali, e comunque di scarso interesse cronologico.

Alcune di queste stazioni vengono fatte risalire dal Myers ad età coptica, altre al Dinastico Medio e Nuovo, in base alla presenza di frammenti di ceramica riferibili a quelle civiltà.
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Per quanto riguarda invece la tipologia dell’industria litica da noi esaminata non si riscontrano sensibili differenze tra ‘site’ e ‘site’, avendosi sempre un insieme monotono di ciottoletti lavorati, di schegge di quarzo e di rari microliti in selce e agata. Ai manufatti con stato fisico fresco, si mescolano spesso, specie nei livelli alluvionali o in superficie, anche elementi fluitati o lustrati, di aspetto più antico (dal ‘site’ I: TAV. IV, 12; TAV. XI, 12; TAV. XV, 8; dal ‘site’ III: TAV. XV, 11 e 13).

Notevole un manufatto su ciottolo a contorno ovalare, scheggiato quasi interamente su una sola faccia, proveniente dalla superficie del ‘site’ XXXI.

OSSERVAZIONI GENERALI E CONCLUSIONI

Dall’ame dei materiali litici provenienti dai diversi ‘sites’ di Abka possiamo ricavare alcune osservazioni a carattere generale:

1.—L’industria di Abka si sviluppa lungo due principali direttive, da una parte elaborando un rozzo strumentario in quarzite e in quarzo, o anche in roccia vulcanica, a tendenza macrolitica, dall’altra un insieme di manufatti lamellari e microlitici, ricavati prevalentemente da ciottoletti di selce, diaspro e agata.

Questo duplice aspetto, che senza dubbio è in relazione con i due tipi diversi di rocce usate e con le differenti proprietà di scheggiatura delle medesime, persiste per tutto il tempo abbracciato dalla stratigrafia dei giacimenti senza dar luogo, quanto all’insieme, a mutamenti sostanziali.

Elementi più o meno microlitici abbiamo visto infatti accompagnarsi alle rozze quarziti, sia nei livelli più profondi del ‘site IX Upper’, che rappresentano forse il termine più antico della serie stratigrafica di Abka, sia in quelli a ciottolame parzialmente arrotondato dello stesso ‘site’ e via via attraverso gli strati a detriti angolosi, fino alle sabbie semiconsolidate e alla superficie, dove si apprezza soltanto un impoverimento della componente più grossolana a favore dei microliti. Siffatti complessi ‘misti’ sono assai comuni, se non addirittura caratteristici in Africa, specie in Africa Orientale.

Assai indicativa, a questo riguardo, è in Uganda la linea Magosiano-Wiltoniana, che segna, come è noto, il connubio di un insieme di derivazione misterianoide (Stillbayano) con un’industria microlitica, di intonazione capsiana, la quale viene poi a giocare un ruolo via via più importante (bibl. 24–25). Associazioni del tutto simili ritroviamo in diverse stazioni dell’Etiopia e della Somalia (bibl. 11–12 e 17).

Nella grotta del Bur Eibi, non lontano da Mogadiscio, ad esempio, è evidente il graduale passaggio da un complesso ancora molto ricco di elementi misterianoidi a un insieme in cui prevalgono le forme lamellari e microlitiche. La tradizione delle rozze schegge, dei grattatoi nucleiformi, dei discoidi, etc., continua per altro fin nei livelli più alti, di età tutt’al più neolitica (bibl. 18).
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Industria di aspetto arcaico in quarsite si associa a microliti ed a fini strumenti in selce anche in talune stazioni neolitiche del Sahara occidentale e orientale, e si attarda in qualche caso fino a tempi molto recenti (bibl. 2).

Lo stesso duplice aspetto industriale hanno, nel territorio del Sudan, sia il Mesolitico di Khartoum, sia il Neolitico di Shaheinab e del Jebel Moya, dove parallelamente ai microliti su selce calcidonio e quarsio, si sviluppa un’industria a base di rossi strumenti, tipologicamente simili a quelli di Abka (raschiatoi, grattatoi, schegge clactonianoidi con sommari ritocchi sul recto e sul verso, nucleiformi poliedrici, grosse semilune, etc.), la cui produzione sembra generalmente legata alla quarsite, allo scisto quarsoso e ad altre rocce a frattura similare (ryolite, ferrercrete sandstone, gneiss) (bibl. 1, 5–8).

A questi elementi, che nelle citate stazioni sudanesi, come anche altrove, sembrano rappresentare la tradizione più degenerata dell’industria scheggioide di tipo mustieriano, vediamo aggiungersi nei livelli inferiori di Abka alcune forme che più da vicino richiamano la tipologia stillbayana e magosiana. Tra queste è notevole la grande punta a ritocco unifacciale che abbiamo sopra descritta.

2.— Un altro aspetto tipico di Abka, che ci preme di sottolineare, è rappresentato dalla larga utilizzazione dei ciottoletti di selce, agata e quarsio. Numerosi elementi di forma ovoidale più o meno schiacciata, lavorati, come abbiamo visto, con poche scheggiature unifacciali o anche bifacciali, ricordano molto, a parte le dimensioni più piccole, i ‘choppers’ e i ‘chopping-tools’ delle ‘Pebble Cultures’. Altri, a profilo circolare, appaiono totalmente decorticati su una faccia e risparmiati su quella opposta. Da questo tipo caratteristico di Abka, si passa poi a veri dischetti mustierianoidi, ritoccati marginalmente anche sulla faccia corticale.

Questa pratica sono comuni in tutte le industrie africane che conservano una qualche tradizione levalloiso-mustieriana: presenti nel Sebiliano (bibl. 28) nonché nel Paleolitico Superiore-Mesolitico dell’Oasi di Kharga (bibl. 14), ne troviamo anche nel Capsiano-Iberomaurisiano e nel Neolitico di tradizione capsiana del Maghreb (bibl. 26) e in qualche stazione sahariana (bibl. 2), associati per lo più a piccoli nuclei su ciottolo, con distacchi lamellari partenti da uno o due piani di percussione inclinati—tali forme sono rappresentate anche ad Abka, seppure molto più raramente.


Qualche esempio di ciottolo scheggiato proviene anche da Khartoum: si tratta più che altro di percussori (‘pebble fabricators’). L’utilizzazione degli spicchi e delle calotte, prodotti della lavorazione dei ciottoletti, trova infine
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qualche parallelo sia nel Mesolitico di Khartoum sia nel Neolitico egiziano (Fayoum) (bibl. 8 e 13).

Ma ad Abka l’industria su ciottoletto assume un’importanza ben maggiore che non nelle citate stazioni, costituendo assieme ai grattatoi erti in quarzo, il ‘grosso’ della produzione e mostrando una continuità nel tempo davvero notevole.

All’interno di questa compagine industriale così genericamente costituita (rozza industria macrolitica in quarzite e in quarzo + microliti in selce e agata + ciottoletti lavorati in selce e quarzo) si riscontrano tuttavia, attraverso le serie stratigrafiche, alcuni mutamenti interessanti, i quali si esprimono in variazioni sia quantitative (incremento o rarefazione di determinati gruppi di manufatti) sia tipologiche (comparsa o scomparsa di singoli tipi di strumenti).

Altre variazioni riguardano lo stato fisico dei manufatti, il quale appare spesso in stretto rapporto con il carattere dei depositi che li contengono (terreni ora di apporto alluvionale, ora di natura eolica). L’osservazione delle ‘patine’, specie se ricollegata con la tipologia dei pezzi, è importante, in quanto può rivelare eventuali inquinamenti del deposito da parte di industrie più antiche.

Naturalmente di molti altri elementi si dovrebbe tener conto nello studio di Abka—mi riferisco alle pitture rupestri, nonché alla ceramica e alla fauna rinvenute associate ai materiali litici da noi esaminati. Sarebbe altresì di grande interesse chiarire su un piano strettamente statistico i rapporti esistenti tra le varie componenti dell’industria—lavoro che ci auguriamo il Myers possa compiere nel prossimo futuro applicando quei sistemi da lui altre volte adottati.

Dall’osservazione e dal confronto di tutti questi dati si potrà allora trarre deduzioni più concrete e definitive.

Nel frattempo, avendo a disposizione la sola industria litica e la cronologia assoluta di una delle serie stratigrafiche (site IX Upper), dovremo ovviamente accontentarci di conclusioni parziali e di considerazioni il più obiettivo possibile, in modo da lasciare, per così dire, libero il campo a quelli che saranno i risultati finali del lavoro.

Il ciottolame a elementi completamente arrotondati, che costituisce la base della stratigrafia del ‘site IX Upper’, e che rappresenta forse, come abbiamo detto, il termine più antico finora noto ad Abka, contiene un’industria—che, data la sua importanza, avremo desiderato più abbondante—in cui figurano già le tre componenti caratteristiche di questa stazione.

In seno a tale complesso ci è sembrato poter distinguere, in base all’osservazione delle ‘patine’, due serie di manufatti, di età probabilmente diversa.

La prima serie (a elementi fluitati o intensamente lustrati) risulta costituita in prevalenza da schegge di selce, di formato piccolo e di un certo spessore, con piano di percussione frequentemente sfacciato e con ritocchi marginali erti.
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Sembrerebbe trattarsi di elementi di un tardo Levalloisiano, affini a quelli che caratterizzano la tradizione scheeggioide nelle industrie di Sebil e soprattutto dell'Oasi di Kharga, durante il Paleolitico Superiore e il Mesolitico (bibl. 28 e 14).

A queste si accompagnano lamelle semplici, ritoccate o con piccole ' encoches ' lungo i margini, raramente a dorso ribattuto; e qualche rozza scheggia in quarzite.

Un insieme di lamelle e di schegette simili a quelle ora nominate è stato rinvenuto nel deposito del ' site ' XXXII, nel corso degli scavi condotti dal Myers nel 1957 (bibl. 23).

Il Vaufrey, che ne descrive un certo numero di esemplari in una breve nota edita su questa stessa Rivista (bibl. 27), osserva a proposito dello stato fisico dei manufatti, che essi sono ' revetus d’un lustre qui semble dû à l’action du sable, qui celui-ci ait été mû par les eaux du fleuve ou par le vent '. Nella stessa nota l'A., seppure con riserve, attribuisce questa industria al Neolitico di tradizione capsiana.

Ma l’età recentemente calcolata, mediante il C 14, per i depositi relativi al ' site ' XXXII si aggira su 7.500–7.000 a. Ch.—ciò che ci riporta piuttosto al Mesolitico.

Se poi consideriamo l’industria a lamelle e a schegette, per il suo stato fisico tutt’altro che fresco, in giacitura secondaria entro il deposito che la contiene, dobbiamo evidentemente risalire ancora più in dietro nel tempo. Ci chiediamo se le ' patine ' desertiche che caratterizzano alcune selci del ' site IX Upper ' strati basali, non siano da mettersi in relazione con quella fase arida che precedette l’ultima oscillazione umida (Makaliano?) corrispondente in Africa Settentrionale e sahariana all’affermazione delle Culture neolitiche (bibl. 2).

La seconda serie (a elementi freschi e sicuramente in sito) comprende una piccola parte delle lamelle e delle schegette contenute nel deposito, qualche punteruolino in selce, diversi manufatti in quarzite di rozza fattura, pochi grattatoi erti in quarzo e numerosi ciottoletti variamente lavorati.

E’interessante notare come il ‘ chopping-tool ’, figurante nella raccolta del ' site ' XXXII illustrata dal Vaufrey, non presenti neppur esso alcuna traccia di lucidatura.

La base della stratigrafia del ' site IX Upper ' viene riportata, col metodo del C 14, al 6.300 ± 400 a. Ch. Tale cronologia sembra pienamente accordarsi con il carattere mesolitico dell’industria, ancora esente da qualsiasi elemento di tipo neolitico.

I punti in comune tra il più antico complesso di Abka (in sito) e il Mesolitico di Khartoum sono rappresentati dall’industria rozza su scheggia, dai grattatoi nucleiformi, poliedrici, etc. (a Khartoum in ' rhyolite ' e ' ferricrete '), e dai punteruoli (bibl. 8). Ma ad Abka, in questo orizzonte, mancano le semi-lune, i microliti geometrici, quali i triangoli scaleni e i trapezi, nonché le punte a tagliente trasversale, tutti tipi che sono assai communi a Khartoum, e che in
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parte (semilunari e punte a tagliente trasversale) vedremo rappresentate nella nostra stazione soltanto a partire dai livelli medi, posteriormente cioè alla comparsa delle cuspidi a lavorazione bifacciale.

Questa serietà ad Abka delle punte a tagliente trasversale rispetto a quelle bifacciali ripete un fenomeno accertato in Egitto, dove le prime non compaiono che alla fine del Neolitico del Fayoum e nel Predinastico (bibl. 2–3).

— Tale constatazione ha appunto indotto il Vaufrey a ringiovanire l’industria di Khartoum e a ricollegarla col Neolitico sahariano (bibl. 2)—

Vi è per altro da notare che le cuspidi a tagliente trasversale di Khartoum, illustrate dall’Arkell, hanno per lo più la forma di semilune profonde (chisel type arrow heads) e si differenziano pertanto da quelle triangolo-equilaterere degli strati superiori di Abka.

Nel sopranostante livello (ciottolame parzialmente arrotondato) del ‘site IX Upper’, a cui forse corrispondono la base e il ‘water-laid loss’ del IX ‘Lower’ e la base del ‘site’ V, IX, agli elementi prima ricordati—che appaiono in numero rilevante—si aggiungono alcune belle lame slanciate, con ritocchi o con serie di ‘encoches’ consecutive, spesso appuntite, le quali ci riportano al Capsiano—Iberomaurisiano e al Neolitico di tradizione capsiana del Meghreb (bibl. 3 e 26). Anche le lamelle ‘en limace’ o punte a due margini abbattuti, del resto figurano nelle citate culture del Meghreb. Esse sono inoltre rappresentate nel Neolitico della Libya (Oasi di Siwa) (bibl. 21), nel Fayoum B (bibl. 13), nonché nella grotta del Bur Eibi in Somalia, dove appaiono come forme di passaggio tra le punte de La Gravette e le ‘limaces’ tipiche dell’Eibiano (bibl. 18). Doppie punte sono presenti infine nel ‘Sebeliano’ di Reggan (Sahara centrale), che il Vaufrey inquadra nella tradizione capsiana (bibl. 15).

Su questo fondo ancora di tono mesolitico vengono ad impiantarsi alcuni elementi a carattere chiaramente neolitico, consistenti in punte fogliacee a ritocco bifacciale, spesso parziale, punte di freccia (di cui una a base concava) e altri manufatti lavorati con tecnica non sempre perfetta, ma richiamente assai da vicino quella del Fayoum.

Continuano ancora—e in numero non trascurabile—le lamelle e le piccole schegge di tipo levaloisianoide, a superfici lisciate o lustrate, che senza dubbio fanno parte del materiale trasportato dal fiume (IX ‘Upper’ e V, IX).

Neppure questo orizzonte trova un preciso riscontro con altri giacimenti finora noti del Sudan, per l’assenza sia delle semilune e delle accette scheggiate e levigate, comuni nel Neolitico di Shaheinab, sia dei microliti geometrici e delle punte a tagliente trasversale, che figurano nella stazione del Jebel Moya a fianco delle prime. Le uniche affinità col Neolitico della regione vengono suggerite dalla grossolana tradizione dell’industria su ‘rhyolite’, scisto e roccia vulcanica, dalla presenza a Shaheinab di ‘borers’ su scheggetta corticale e di ‘limaces’, molto simili a quelle di Abka, e dall’esistenza a Jebel Moya di punte bifacciali (in quarzo) a base concava (bibl. 1, 6 e 8).
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L'età assoluta del deposito a ciottolame parzialmente arrotondato del 'site IX Upper', non può essere stabilita con esattezza, in quanto i prelievi di campioni per l'esame del C 14 furono fatti soltanto alla base della stratigrafia, che come abbiamo visto, corrisponde ai ciottolame completamente arrotondati, e nei soprastanti livelli a detriti angolosi.

Possiamo dire grosso modo che il periodo abbracciato dal deposito in causa è posteriore al $6.300 \pm 400$ a. Ch. e anteriore al $4.400 \pm 400$ a. Ch. Si tratterebbe dunque, in ogni caso, di un Neolitico assai antico, se si pensa che il Fayoum A risale al $4.300$ circa a. Ch.

Un Po' più vicino all'industria del Jebel Moya è forse il complesso contenuto negli strati medi (detriti angolosi del 'site IX, depositi inferiori del V, H, e del V, I-VIII?'), in cui si osserva una associazione di semilunari (forse anche punte a tagliente trasversale) e di cuspidi e manufatti a lavorazione bifacciale, che, seppure in numero più ridotto, sembrerebbero continuare la tradizione dell'orizzonte sottostante. Tuttavia anche qui i microliti geometrici e le accette rimangono estranei all'industria di Abka.

E'interessante notare, in questo orizzonte, la maggiore importanza che vengono ad assumere i microliti in genere. Oltre alla comparsa infatti delle piccole semilune, si riscontra un aumento sensibile nel numero delle minuscole scheggette in agata e secel e dei tipici punteruoli, cui fa riscontro una diminuzione nelle dimensioni e nel numero delle più rozze quarziti. Ciò è evidente per lo meno in alcuni dei 'sites' studiati.

La porzione inferiore del deposito a detriti angolosi del 'site IX Upper' viene riportata al $4.400 \pm 400$ a. Ch., quella superiore al $2.500 \pm 300$ a. Ch. Il Neolitico di questo orizzonte, in parte dunque coevo del Fayoum, di El Omari e di Shaheinab (3.300 circa a. Ch.), si continuerebbe anche in epoca posteriore a queste culture (bibl. 2).

L'orizzonte superiore di Abka è rappresentato nel 'site IX dai livelli a sabbie, nel V, IX, probabilmente, dal sedimento limo-sabbioso, nel V, H dagli strati più alti (di cui ignoriamo la natura), in molti altri 'sites' infine dall'intera stratigrafia o dalla maggior parte di essa. Le sabbie del IX sembrano corrispondere climaticamente a un periodo di progressivo inaridimento, che ben si accorda con i dati del C 14 ($600 \pm 200$ p. Ch. e $650 \pm 200$).

L'industria litica, seppur mancante di taluni elementi (doppi punte 'en limace', grandi lame ritoccate ed 'étranglées') continua sulla diretta mesolitica degli strati sottostanti. I microliti sono particolarmente abbondanti. Alle cuspidi bifacciali si sostituiscono le punte a tagliente trasversale. La produzione su quarzite si va via via impoverendo verso l'alto (in certi 'sites' è addirittura assente), a favore di un più largo sfruttamento del quarzo di vena. I ciottoletti vengono scheggiati con la stessa tecnica delle epoche anteriori.

Mentre altre regioni si trovavano in piena età storica, si attardavano dunque ad Abka culture in possesso di un corredo etnografico assai primitivo. Ciò può esser dovuto al fatto che nel periodo più arido questi territori rimasero

* * * *

Molti problemi interessanti scaturiscono dalla scoperta delle Culture di Abka. Alcuni dati di fatto sembrano imporsi fin da ora, mentre altri punti permangono oscuri e attendono una conferma o meno dallo studio dei rimanenti aspetti della stazione.

Per il momento vorremmo soltanto porre l’accento sulle seguenti questioni:

1. In un primo tempo la località di Abka, o la regione immediatamente a monte di essa, fu interessata da una cultura che in parte sembra ricollegarsi con il cosi detto ‘Levalloisien prolongé’ dell’Egitto.

Occorre stabilire in che rapporto tale cultura stia con le industrie scheggioidi a piano preparato che l’Arkell solo provvisoriamente definisce Sebiliane e con quelle di tipo epilevalloisiano, che si sarebbero sviluppate nel Sudan, le prime nel corso dell’ultimo pluviale, le seconde durante la successiva fase arida (bibl. 4).

2. La facies mesolitica di Abka differisce sotto vari aspetti da quella finora nota nel Sudan (Khartoum), la quale possiede già alcuni degli attributi del Neolitico e potrebbe quindi essere più recente rispetto alla prima.

3. Il ruolo che nel Mesolitico, e ancora nel Neolitico, di Abka giocano gli elementi di tradizione o di tono stillbiano-magosiano, seppure impoveriti o imbastarditi, non sono del tutto trascurabili.

4. Ad Abka le influenze delle culture di tipo capsiano si fanno sentire fin dall’orizzonte mesolitico, ma è soprattutto nel Neolitico più antico che vediamo figurare il maggior numero di elementi attribuibili a quell’ambiente. Del Capsiano tuttavia mancano (o sono rarissimi) i tipi più caratteristici: le grandi lame a dorso ribattuto, i bulini, i microliti geometrici, i microbulini, e ancora i grattatoi carenati e quelli su estremità di lama.

5. Il Neolitico compare ad Abka, stando ai dati ottenuti col C 14, assai precocemente—addirittura prima del Fayoum A.

Si aggiungono dunque nuovi argomenti a favore della tesi dell’Arkell, il quale sostiene l’autonomia del Neolitico sudanese nei confronti di quello egiziano, contrariamente a quanto vedono in questi territori un’area di dispersione dal Nord (bibl. 2).

6. Il Neolitico di Abka appare rappresentato solo dalle punte fogliacee e dalle cuspidi di freccia a lavorazione bifacciale (totale o parziale), mentre manca, nelle sue fasi più antiche come in quelle più recenti, delle accette levigate e scheggiate, di cui sono al contrario ricche le stazioni neolitiche.
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del Sahara e del Sudan Francese nonché quelle dello stesso Sudan (bibl. 1, 2 e 6).
— L'economia di Abka fu forse legata prevalentemente alla pesca e alla caccia lungo le rive del Nilo?

7. In epoca assai tarda (corrispondente all'Era Volgare) si continuano ad Abka industrie ancora di tono mesolitico, con l'aggiunta di cuspidi a tagliente trasversale. — E' evidente quanto sia difficile stabilire in queste regioni la cronologia di un'industria lítica, senza l'ausilio dell'esame del C 14 o di precisi dati geologici.

The Stone Industry of Abka

ENGLISH SUMMARY

In this article a study is made of the stone industries which were found by O. H. Myers during his excavation at Abka in the Sudan in different sites. These sites were given Roman numerals (I, II, etc.).

The main subject for study was Site IX Upper where stratigraphy was especially clear and the stone implements more numerous than in any other site at Abka. Furthermore, this site was the source of material of radio carbon dating (see above, pp. 174-81).

The lower strata consisted of old alluvial deposits of the Nile. In the base of these strata (completely rounded gravel), dated 6300 ± 400 B.C., an industry of Mesolithic type was found, with flint simple blades and simple trimmed blades and rough quartz and rhyolite flakes and scrapers of Musterian fashion as well as many small pebble tools. Other implements very highly patined probably older (Sebilian, Late Levalloisian Culture?) were interspersed.

Slightly above in partially rounded gravel as well as the types just mentioned there were also long blades, double trimmed points, borers and bifacial implements of Neolithic type.

The medium strata (scree, all angular stone) are supposed to have been formed in a time when the waters of the Nile flowed at a lower level, from 4400 ± 400 B.C. to 2500 ± 300 B.C., and contained industries richer in microliths in which crescents and numerous flint and agate borers were found.

The higher levels, composed of semiconsolidated sands similar to loess and of loose sands, would tend to show a quite noticeable increase of the dryness of the climate and this well agrees with the age of the deposits from A.D. 600 ± 200 to A.D. 650 ± 200. The industry found at these levels is a continuation of the microlithic tradition of preceding cultures, though instead of bifacial arrow heads transverse arrow heads are present.
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After a detailed study of Site IX Upper, sites IX Lower, V, XI, XIII and VIII are more briefly considered. These sites, on the basis of the typological analysis of the stone industry would seem to have a more limited stratigraphy, which corresponds sometimes to the upper and medium levels and sometimes only to the upper ones of the Site IX Upper.

On the whole the Abka industry shows two tendencies, towards Macrolithic, which is seen chiefly among the implements the quartzite, quartz and sometimes volcanic lava; and secondly towards the Microlithic among the flint, jasper and agate implements.

These two tendencies can be observed in all the levels, though in different proportions, and the same phenomenon has been noted in Uganda, Ethiopia and Somaliland, as well as in the Mesolithic industry from Khartoum and even in the Neolithic implements from Shaheinab and Jebel Moya.

Another aspect of the Abka industry is the extensive use made of pebble tools and pebble cores of flint, quartz and agate. This practice is found sporadically in some African Mesolithic and Neolithic industries, but at Abka it is far greater than in any other site where it has been observed.

As with the tendencies toward Macrolithic and Microlithic industries the use of pebble tools appears equally in all Abka levels.

Drawing a comparison between the industries of Abka and those of other coeval sites in the Sudan, it is interesting to note that in the Abka Mesolithic, geometrical microliths (triangles, trapezia, etc.), crescents and transverse arrow heads which are frequently found in the Khartoum site, are absent. It is also worth noting that the Abka Neolithic is lacking in polished or flaked axes, which seem to be one of the fundamental characteristics of the Shaheinab and Jebel Moya cultures.

The great antiquity of the Abka Neolithic seems to strengthen Arkell’s hypothesis that the Sudanese Neolithic is original, against other theories which believe the Sudan to be a dispersion area with its centre in the North (Fayoum).

CITAZIONI BIBLIOGRAFICHE


7. ——, 'Early Khartoum'. Antiquity, 21, 1947, pp. 172-81, i fig.


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SPIEGAZIONE DELLE TAVOLE

TAV. I

Fig. 1 (V, H, II–IV, 2): percussore su ciottolo appiattito.
Fig. 4 (idem): ciottolo ovale scheggiato su una sola faccia. Superficie opposta e tallone risparmiato.
Fig. 2 (V, IX, W, 2), Fig. 5 (IX, II, 5), Fig. 7 (IX, III, 1), Fig. 9 (IX, VII, 6), Fig. 10 (IX, II, 5): tipi diversi di 'tranchois' o 'chopping-tools'.
Fig. 3 (V, IX, centr. d), Fig. 6 (IX, III, 6), Fig. 8 (IX, III, 7): gratatoi su ciottolo o 'choppers'.

TAV. II

Fig. 1 (IX, III, 6), Fig. 3 (V, IX, W, c), Fig. 4 (V, VI, low.), Fig. 6 (V, IX, centr. d), Fig. 7 (V, IX, low. gen.), Fig. 8 (IX, III, 5): 'choppers' e 'chopping-tools' ovalari e discoidali.
Fig. 2–2a (V, IX, low. gen.): nucleo discoidale su ciottolo.
Fig. 9 (V, IX, W, c), Fig. 10 (V, IX, centr. d), Fig. 11 (V, v, E-W. low. 1): 'choppers' a scheggiatura laterale.
Fig. 5–5a (VIII, III, low.), Fig. 12 (V, IX, low. gen.), Fig. 13 (IX, III, 3), Fig. 14 (idem), Fig. 16 (IX, VII, 3 b): 'choppers' e 'chopping-tools' su ciottolo troncato.
Fig. 15 (V, H, I, 4), Fig. 17 (IX, III, 2): dischetti a lavorazione bifacciale.

TAV. III

Fig. 1 (V, IX, low. gen.), Fig. 3 (V, H, I, 4), Fig. 4 (IX, III, 4), Fig. 5 (IX, III, 5): dischetti unifacciali a contorno circolare. Nel primo si osservano anche ritocchi marginali più minuti.
Fig. 2 (V, upp. gen.): calottina di ciottolo lavorata marginalmente sulla faccia corticale e su gran parte della superficie di distacco.
Fig. 6 (I): dischetto a lavorazione bifacciale con tallone risparmiato.
Fig. 7 (V, VI, low.): calotta di ciottolo lavorata a ritocchi periferici sulla faccia corticale.
Fig. 8 (V, VI, low.), Fig. 9 (IX, I, 5–6), Fig. 10 (IX, III, 3–4), Fig. 11 (IX, III, 2), Fig. 12 (V, upp. gen.), Fig. 13 (IX, III, 2): tipi diversi di punte su ciottolo o scheggia di ciottolo, lavorate su una o su entrambe le facce.
Fig. 14 (I): spicchio di ciottolo semplice.
Fig. 15 (V, IV, upp.): calotta di ciottolo lavorata a ritocchi marginali sulla faccia di distacco.
Fig. 16 (V, v, E-W. low. 1), Fig. 17 (V, H, I, 3): piccoli gratatoi erti ricavati da calotte di ciottolo.

TAV. IV

Fig. 1 (IX, III, 5), Fig. 2 (V, v, E-W. low. 1): gratatoi erti su calotta di ciottolo.
Fig. 3 (IX, III, 5), Fig. 4 (IX, IV, 1), Fig. 6 (IX, VII, 3), Fig. 7 (V, IX, E. low. b): raschiatoi su spicchio di ciottolo.
Fig. 5 (V, IX, low. gen.), Fig. 9 (IX, III, 3), Fig. 10 (IX, II, 6), Fig. 11 (V, VII, low.): spicchi e schegge di ciottolo con encoches.
Fig. 8 (IX, III, 3): raschiatoio su calotta di ciottolo.
Fig. 12 (I): punteruolo in quarzo, con tallone corticale.
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TAV. IV—continued

Fig. 13 (V, ix, low. gen.), Fig. 14 (V, vii, low.), Fig. 15 (V, upp. gen.), Fig. 16 (V, v, E-W. low. 1), Fig. 17 (IX, iii, 1), Fig. 18 (idem), Fig. 19 (V, upp. gen.), Fig. 20 (idem), Fig. 21 (V, ix, low. gen.), Fig. 22 (V, iv, low.), Fig. 23 (V, upp. gen.), Fig. 24 (IX, iii, 3), Fig. 25 (IX, vii, 4), Fig. 29 (V, v, E-W. low. 1): diversi tipi di punteruoli su calotta o scheggia di ciottolo o su scheggia a tallone corticale.

Fig. 26 (V, v, E-W. low. 1): punteruolo su spicchio di ciottolo.

Fig. 27 (IX, iii, 4), Fig. 28 (idem): punteruoli con un margine lavorato e l'altro troncato.

TAV. V

Fig. 1 (IX, iii, 5), Fig. 2 (idem), Fig. 4 (V, upp. gen.), Fig. 5 (V, v, E-W. low. 1): punteruoli su scheggetta più o meno appiattito-espanse, a tallone corticale.

Fig. 3 (V, vii, low.), Fig. 6 (V, upp. gen.), Fig. 7 (V, v, E-W. low. 1): punteruoli su scheggetta a tallone corticale, con ritocchi inversi.

Fig. 8 (V, ix, low. gen.), Fig. 9 (V, upp. gen.): punteruoli peduncolati o a gibbosità.

Fig. 10 (V, ix, centr. d), Fig. 11 (IX, iii, 3), Fig. 12 (V, v, E-W. low. 1), Fig. 13 (V, upp. gen.), Fig. 14 (V, v, E-W. low. 1): punteruoli di forma varia, a sezione sottile, a tallone corticale o meno, con ritocchi marginali diretti o inversi.

Fig. 15 (V, H, 1, 3), Fig. 16 (V, ix, low. gen.), Fig. 17 (V, upp. gen.), Fig. 18 (idem): punteruoli piuttosto spessi, lavorati a ritocchi erti. Il primo con tallone in parte corticale.

Fig. 19 (IX, iii, 4), Fig. 20 (V, H, ii-iv, 1), Fig. 21 (V, upp. gen.), Fig. 22 (V, ix, W. 1): punteruoli ad apice un po' déjeté'.

Fig. 23 (V, ix, W. 1), Fig. 24 (IX, iii, 4): punteruoli a forma di triangolo scaleno.

Fig. 25 (V, v, E-W. low. 1), Fig. 26 (V, H, ii-iv, 1), Fig. 27 (V, H, ii-iv, 2): piccoli punteruoli lavorati con fini ritocchi, di forma romboidale e triangolare.

Fig. 28 (IX, iii, 4), Fig. 29 (IX, iii, 5 b): punteruoli allungati a sezione sottile.

Fig. 30 (V, upp. gen.), Fig. 31 (idem), Fig. 32 (V, ix, W. 0), Fig. 33 (idem), Fig. 34 (idem): punte microlitiche.

TAV. VI

Fig. 1-1 a (V, iv, upp.): grande e spesso discoide di tipo mustardiano.

Fig. 2-2 a (V, vi, low.): rozzo nucleiforme con tallone piano e spigolo tagliente a zigzag (tipo ' tranchoir ').

Fig. 3-3 a (V, v, E-W. low. 1): nucleiforme poliedrico o erto-discoideale.

TAV. VII

Fig. 1 (V, v, E. low. 2), Fig. 2 (V, v, E-W. low. 1), Fig. 3 (V, H, 1, 3), Fig. 4 (V, vi, low.), Fig. 7 (V, H, ii-iv, 4): raschiatoi laterali su scheggia espansa, di forma varia. Piani di percussione clactonianoidi o atipici.

Fig. 5 (V, ix, centr. d), Fig. 8 (IX, iii, 7): raschiatoi-grattatoi su scheggia spessa a contorno ovale. Sezione piano-convessa.

Fig. 6 (V, iv, low.), Fig. 9 (IX, iii, 5-6): rozzi raschiatoi laterali su schegge di forma allungata, a faccia superiore in parte corticale.

TAV. VIII

Fig. 1 (V, H, ii-iv, 2): discoide di tipo mustardiano.

Fig. 2 (IX, iii, 7): grande raschiatoio su scheggia espansa. Superfici sensibilmente lisciate per fluitazione.
Fig. 3 (IX, III, 4), Fig. 4 (V, IX, low. gen.): raschiatoi-grattatoi su scheggia ovalare a sezione spessa, con ‘spina’ laterale.
Fig. 5 (V, v, E. low. 2): grattatoio-‘rabot’ (?).
Fig. 6 (V, v, E. low. 3), Fig. 7 (V, IV, low.): raschiatoi circolari sucalotta di ciottolo.
Fig. 8 (V, III, low.), Fig. 9 (V, upp. gen.): raschiatoi laterali lavorati a grossolani ritocchi.
Fig. 10 (IX, III, 3), Fig. 11 (IX, VII, 6), Fig. 12 (V, upp. gen.): punteruoli e rozze punte.
Fig. 13 (IX, III, 2 b): rozzo grattatoio su estremità di scheggia laminare.

TAV. IX
Fig. 1 (V, IX, E. b): rozza scheggia fluitata.
Fig. 2 (V, v, E. low. 2), Fig. 3 (V, IV, upp.): larghe schegge a margini semplici.
Fig. 4 (V, H, II–IV, 2), Fig. 5 (V, IX, E. b): larghe schegge con ritocchi marginali e con piano di percussione sfaccettato. Tipo levalloiso-musteriano.
Fig. 6 (IX, VII, 1): scheggia corta a piano di percussione liscio, di tipo clactoniano.
Fig. 7 (V, v, E-W. low. 1): scheggia laminare con ritocchi marginali sul recto e sul verso.
Fig. 8 (V, IX, W. c): scheggia allungata e appuntita con rozzi ritocchi lungo un margine.
Fig. 9 (V, H, I, 3): punta di tipo levalloisianoide, con costolatura dorsale ad Y capovolta. Qualche sbrecciatura marginale.
Fig. 10 (V, IX, W. 2): lama appuntita a sezione triangolare, a margini semplici. Si noti il peduncolo alla base, ottenuto con ritocchi specialmente sul verso.

TAV. X
Fig. 1 (V, IX, centr. d), Fig. 2 (V, IX, low. gen.): punte ‘déjetées’ su scheggia a sezione sottile, con ritocchi marginali minuti sul recto e sul verso.
Fig. 3 (V, H, II–IV, 3), Fig. 6 (V, IX, low. gen.): schegge a piano di percussione clactoniano con ritocchi più o meno invadenti sul verso.
Fig. 4 (V, VIII, low. 1): punta mustelianoidi con buon ritocco invadente sul recto.
Fig. 5 (V, VI, low.): rozza larga punta déjetée.
Fig. 7 (V, VIII, low. 2), Fig. 8 (IX, VII, 6–7): rozzi grattatoi su estremità di schegge laminari. Il secondo reca all’estremità opposta un probabile bulino a becco di flauto(?)
Fig. 9 (V, upp. gen.), Fig. 10 (V, IX, W. b): grandi semilunari a dorso rozzamente lavorato.
Fig. 11 (V, VIII, low. 1): grattatoio su estremità bulbare.

TAV. XI
Fig. 1 (V, IX, centr. d), Fig. 2 (V, IX, E. a), Fig. 3 (V, v, E. low. 2), Fig. 4 (V, VII, low.), Fig. 5–5 a (IX, III, 4), Fig. 6 (V, IX, centr. d): dischetti mustelianoidi a completa scheggiatura bifacciale.
Fig. 7 (V, IX, low. gen.): grattatoio a zoccolo.
Fig. 8 (IX, III, 3), Fig. 9 (idem), Fig. 10 (IX, VII, 3): grattatoi a spicchio o a sezione di settore circolare.
Fig. 11 (V, IX, W. 2), Fig. 13 (IX, VII, 6), Fig. 14 (V, H, I, 3): discoidi a sezione piano-convessa.
Fig. 12 (I), Fig. 16 (IX, III, 6): grattatoi erti.
Fig. 15 (V, IX, E. a): piccolo rozzo bifacciale tipo ‘tranchet’ (?)

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TAV. XII
Fig. 1 (V, H, i, 5), Fig. 2 (IX, vii, 3 b), Fig. 3 (V, v, E. low. 3), Fig. 4 (V, H, i, 5), Fig. 5 (IX, iii, 5), Fig. 6 (V, ix, low. gen.), Fig. 7 (IX, vii, 4–5), Fig. 8 (V, ix, low. gen.), Fig. 9 (idem) : grattatoi erti, nucleiformi, conici, tronco-conici e vari.

TAV. XIII
Fig. 1 (IX, iii, 7) : enorme nucleo ovalare con distacchi su una sola faccia.
Fig. 2 (IX, iii, 7), Fig. 3 (IX, ii, 6) : piccoli nuclei con distacchi lamellari su ciottolo spaccato secondo il suo asse minore.
Fig. 4 (V, ix, centr. d), Fig. 5 (V, H, i, 3), Fig. 6 (V, iv, low.) : micronuclei o grattatoi nuclei piramidali.
Fig. 7 (V, H, i, 3) : piccolo nucleo su ciottolo ovalare con distacchi partenti da un piano di percezione obliquo posto ad uno dei poli.
Fig. 8 (V, v, E. low. 2) : nucleo prismatico con distacchi di lamelle.

TAV. XIV
Fig. 1 (V, ix, E. b), Fig. 4 (VIII, iii, upp.), Fig. 5 (idem), Fig. 8 (idem), Fig. 9 (V, iv, low.) : piccole lamelle con minute sbrecciature marginali sul recto e sul verso. Superfici lustrate.
Fig. 2 (V, ix, E. c), Fig. 3 (idem), Fig. 7 (V, vii, low.) : lamelle semplici o con minimi ritocchi marginali sul verso.
Fig. 6 (IX, ii, 5) : punta a dorso ribattuto apicale.
Fig. 10 (VIII, iii, upp.) : lamella atipica.
Fig. 11 (VIII, ii, 6) : lamella a troncatura obliqua ritoccata e con un margine dentellato mediante intacchi sul recto e sul verso.
Fig. 12 (V, ix, centr. d), Fig. 13 (V, H, i, 4), Fig. 14 (V, ix, E. b), Fig. 15 (V, ix, E-W. low. 1), Fig. 16 (V, H, ii–iv, 4) : tipi diversi di lamette a ritocco continuo ed erto lungo i margini.
Fig. 17 (V, H, i, 3) : lametta appuntita con encoche.
Fig. 18 (IX, iii, 2) : piccolo grattatoio su estremità di lama.
Fig. 19 (V, H, i, 4) : piccolo grattatoio ad unghia di pollice.
Fig. 20 (IX, ii, 5) : grattatoio su estremità di lama. L’estremità è ritoccata anche sul verso.
Fig. 21 (V, iv, low.) : rozzo grattatoio su estremità di lama in parte corticata.
Fig. 22 (V, ix, W. 2) : grattatoio atipico.
Fig. 23 (V, viii, low. 2) : grattatoio ogivale.
Fig. 24 (IX, iii, 5 b) : grattatoio corto.

TAV. XV
Fig. 1 (IX, ii, 6), Fig. 2 (IX, ii, 5), Fig. 5 (V, iv, low.) : piccole schegge a piano di percezione preparato di tipo levalloisianoide.
Fig. 3 (IX, iii, 4) : piccola punta spessa a piano di percezione preparato.
Fig. 4 (V, ix, E. c) : scheggia corta con ampio piano di percezione sfaccettato.
Fig. 6 (IX, i, 5–6), Fig. 11 (III, 2), Fig. 12 (V, v, E-W. low. 1), Fig. 14 (IX, ii, 6) : scheggette varie con saltuari ritocchi marginali sul recto e sul verso.
Fig. 7 (IX, iii, 6), Fig. 17 (IX, vii, 2), Fig. 18 (IX, iii, 4) : scheggette con ‘encoche’ lungo un margine. Residui di cortice sulla faccia dorsale.
Fig. 8 (I), Fig. 9 (V, ix, low. gen.), Fig. 15 (V, ix, E. b) : rozze punte con ritocchi periferici o poco invadenti. Superfici lustrate.

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TAV. XV—continued

Fig. 13 (III, 2 b) : raschiatoio di forma semilunare, fortemente abraso e patinato.
Fig. 16 (V, H, i, 4) : piccolo raschiatoio trasverso su scheggetta clactonianoide.
Fig. 19 (V, v, E. low. 3) : piccola scheggia lavorata sulle due facce.

TAV. XVI

Fig. 1 (IX, vii, 4–5), Fig. 2 (IX, ii, 6) : grandi lame slanciate con estremità distale corticata e con ritocchi o minute sbrecciature marginali.
Fig. 3 (IX, iii, 7) : lama stretta e allungata a una costola mediana, con ritocchi fitti ed 'encoches' lungo i due margini.
Fig. 4 (IX, iii, 7), Fig. 5 (idem) : lame lunghe e strette con ritocchi marginali erti. L'estremità prossimale è assottigliata e foggiatea a lungo peduncolo, l'estremità distale è incurvata o ‘déjetée’.
Fig. 6 (IX, ii, 5) : lama a ritocchi erti lungo gran parte del margine.
Fig. 7 (V, ix, E. c) : lama a ritocchi marginali erti. Faccia di distacco un po' concava.
Fig. 8 (IX, ii, 5) : lama espansa ritoccata, a contorni ondulati.
Fig. 9 (IX, i, 5) : lama ‘étranglée’.
Fig. 10 (IX, i, 5) : rozza lama con un margine semplice e quello opposto recante larghe encoches.
Fig. 11 (V, ix, low. gen.) : raschiatoio laterale convesso, lavorato a fini ritocchi lamellari.
Fig. 12 (V, H, i, 3) : raschiatoio a ritocchi inversi, su probabile scheggia di ravvivamento.

TAV. XVII

Fig. 1 (V, H, i, 5), Fig. 2 (V, ix, W. d), Fig. 3 (IX, iii, 7), Fig. 4 (V, vii, low.) : doppie punte ‘en limace’, a due margini abbattuti.
Fig. 5 (IX, iii, 5 b), Fig. 7 (V, H, i, 3) : estremità di punte a dorso ribattuto.
Fig. 6 (V, vii, low.) : lamella a dorso parzialmente ribattuto.
Fig. 8 (V, H, i, 4), Fig. 9 (idem), Fig. 10 (IX, iii, 7) : ‘éclats d’avivage’.
Fig. 11 (V, H, ii–iv, 2), Fig. 12 (V, ix, E. b) : lamelle a dorso ribattuto con ritocchi o sbrecciature anche lungo il margine tagliente.
Fig. 13 (IX, iii, 3), Fig. 14 (IX, iii, 5 b), Fig. 15 (IX, iii, 1), Fig. 16 (IX, iii, 1) : lamelle a dorso ribattuto incurvato.
Fig. 17 (IX, iii, 5) : rozzo semilunare su scheggetta di ciottolo.
Fig. 18 (IX, iii, 5) : rozza punta a dorso ribattuto su lametta a tallone corticale, con ritocchi inversi sul margine tagliente.
Fig. 19 (V, ix, low. gen.) : sottile lamella con un margine arcuato abbattuto e con piccoli ritocchi sul verso all'estremità bulbare.

TAV. XVIII

Fig. 1 (IX, iii, 5–6), Fig. 2 (IX, iii, 5) : piccoli punteruoli su scheggetta a fine lavorazione unifacciale.
Fig. 3 (IX, iii, 2), Fig. 4 (V, ix, centr. d) : sorta di ‘limaces’ lavorate sulla faccia dorsale. Contorno ondulato.
Fig. 5 (V, upp. gen.) : rozzo punteruolo.
Fig. 6 (IX, iii, 2) : piccola punta incurvata, a sezione triangolare.
Fig. 7 (V, upp. gen.) : semilunare tendente alla forma trapezoidale.
Fig. 8 (V, ix, low. gen.), Fig. 9 (idem), Fig. 10 (V, H, i, 5), Fig. 11 (V, ix, low. gen.), Fig. 12 (V, ix, low. gen.), Fig. 13 (IX, iii, 2), Fig. 14 (idem), Fig. 16 (V, vii, low.), Fig. 17 (IX, iii, 2), Fig. 19 (IX, iii, 3), Fig. 20 (IX, vii, 4), Fig. 21 (IX, iii, 4) : semilunari a tagliente rettilineo, convesso e concavo.
TAV. XVIII—continued

Fig. 15 (IX, III, 5), Fig. 18 (V, v, E-W. low. 1): semilunari tendenti alla forma triangolare.
Fig. 22 (V, viii, low. 2), Fig. 23 (V, upp. gen.), Fig. 24 (IX, III, 1): semilunari atipici.
Fig. 25 (IX, iv, 1), Fig. 26 (idem), Fig. 27 (idem), Fig. 28 (IX, III, 3–4), Fig. 29 (IX, III, 4), Fig. 30 (IX, III, 2), Fig. 31 (IX, II, 3): punte a tagliente trasversale, di forma triangolare e trapezoidale.

TAV. XIX

Fig. 1 (IX, III, 6): grande punta di tipo mustero-stillbayano, a ritocchi unifacciali invadenti. Superfici lustrate.
Fig. 2–2 a (IX, IV, 5): grande punta fogliacea a lavorazione bifacciale parziale. Patinata e lustrata.
Fig. 3 (V, H, 1, 5): cuspidi di freccia finemente ritoccata sulle due facce, con accenno di peduncolo basale. Stato fisico fresco.
Fig. 4 (IX, IV, 5): piccolo bifacciale fogliaceo a sezione lenticolare. Patinato e lustrato.
Fig. 5 (V, IX, W. c): punta di freccia a base concava.
Fig. 6 (V, VI, low.), Fig. 10 (V, H, 1, 4): rozze punte bifacciali—sbozzi di cuspidi di freccia?
Fig. 7 (V, IX, centr. d): foglietta a sezione piano-convessa, lavorata totalmente sulla faccia dorsale e solo lungo i margini sulla faccia pia na.
Fig. 8 (IX, i, 5): estremità di punta di freccia o di lancia a lavorazione bifacciale assai fine. Lustrata.
Fig. 9 (IX, III, 5): piccola punta di salice sbozzata.
Fig. 11 (V, upp. gen.): frammento di probabile coltello ricurvo, a lavorazione bifacciale.
Fig. 12 (V, IX, E. c): manufatto largo-fogliaceo a lavorazione parziale su una faccia e totale sull’altra.
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Fig. Nos. 1-10 (2/3 gr. nat.)

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Fig. Nos. 1-17 (2/3 gr. nat.)
Fig. Nos. 1-17 (2/3 gr. nat.)
Fig. Nos. 1-34 (2/3 gr. nat.)
Fig. Nos. 1, 1a-3, 3a (2/3 gr. nat.)
Fig. Nos. 1-9 (2/3 gr. nat.)
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Jo Luo Tales

by ANDREAS KRONENBERG

Introductory Note

DURING my field-work in 1958–59 in the Bahr-el-Ghazal Province, I collected some tales in Wadalala, a Jo Luo settlement some miles south of Kwajena on the Wau-Tonj road.

The Jo Luo make a distinction between several categories of tales. The general term for ‘story, tale, narrative’ is waç. Adventures with wild animals when hunting in the bush are called waç mugen (lion tales), even if there is no lion mentioned. The spider is the hero of the waç utyemen (spider tales), and tales dealing with juok (god, spirit) are referred to as juok waya kani tene (Juok speaks with his children).

This division of tales is not complete and the Jo Luo themselves are not always sure in which category a tale is to be classified.

In the evenings, especially on moonlight nights, there is dancing or people meet to tell stories. If one of them knows a story he wishes to relate, he says: barbar waç utyemen (I say a story of the spider), or barbar waç mugen noni (I say a story of the lion now), but if someone replies juok arwot (Juok is a chief) or juok waya kani tene (Juok speaks with his children) then the second person can relate his story about Juok first.

The spider tales are the most common. The characteristics of the spider are his passion for imitating everything he sees and his efforts to make others suffer from the misfortunes that have befallen himself. He is very cunning in his actions, and angry if he fails. A cunning person is therefore called ‘ a spider’. It is a bad omen to see a spider, but it would be still worse to kill it. To the Jo Luo the spider is unethical and they judge his behaviour as ‘not good’. But in some of these tales the spider has quite a different character: he saves the people by advising juok not to create a second sun that would have burned mankind (see p. 243); he is the saviour who releases the people and animals from the stomach of a water-spirit (see p. 242); he tries to climb into the sky (see pp. 243–4).

But the spider, like every animal occurring in these tales, is ambivalent: he is the spider and a human being at the same time. When a Jo Luo wants to tell of an event that has happened to somebody, he does not mention the person’s name, but, to avoid a quarrel, often the name of an animal is chosen with a character similar to that of the person concerned. In such narratives the

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1 The Jo Luo are called Jur (foreigners) by the Dinka.
spider is chosen to represent cunning persons, the hyena is the stupid, greedy one who therefore fails, and so on.

Juok tales. 'The concept of Juok is found among many of the Nilotic tribes although beliefs concerning it vary.' 2 Anything that cannot be understood is Juok. Juok can be translated as 'God' or 'Creator', but more often it simply means a local spirit; this implies that there are many different juok like: juok açagnoge, creator; juok nam, river spirit; juok çamen, food spirit; juok lay, lord of the animals; juok reç, lord of the fishes; and nearly every river or waterhole has its own juok. Nevertheless the word has no plural.

I

THE THIEF

There was a famous thief who had a medicine to help stealing. He had two sons. When he was dying his sons were away, so he asked his wife to tell them that he wanted them to be thieves too.

One evening the mother gave her sons the medicine for stealing. They went to steal an ostrich from the chief's house. When the chief heard that one of his ostriches had been stolen, he ordered a trench to be dug round his compound and filled it with wax.

The thieves tried to steal a second ostrich, but one of the brothers fell into the trench full of wax and could not escape. The other brother said: 'You are in the trench and you are stuck in the wax, what can I do for you?' His brother answered: 'Cut off my head.' So the brother cut off his head and took it with him.

The next morning the chief's people found the thief's headless body in the wax. They could not recognize whose body it was. To discover who it was, the chief ordered that the body be put out in the road. If anybody should cry and weep over the dead man, then it must be one of his relatives.

The brother who was still alive gave his mother a pot of honey, put her on a donkey, and told her to ride along the road to her dead son's body, fall off the donkey, and arrange it so that the honey ran out as near as possible to the body.

When the woman had fallen with the honey near to the dead body, she started to cry and moan as if she were bewailing the loss of her honey, but in reality she wept for her dead son.

The chief's people arrested her because it seemed possible that she was the mother of the dead man. But in the chief's court the woman said that she was crying for the honey. The chief replaced the woman's honey and set her free.

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At night the thief went into the forest and rubbed his body with wax. Then he went to the chief’s house near the trench where his brother had fallen. When he got there, he illuminated his body and the chief’s people who were watching near the dead body ran away crying that *juk* was coming. So the thief took his brother’s body and buried it.

The chief was very angry with his people because the body had disappeared and because the stolen ostrich had not been found. He ordered the old women to go about the village and if they found any ostrich oil they were to report it. One of the women found the oil in the chief’s mother’s house. When she was taking the oil to the chief, she met the thief who asked her where she had found it. She answered: ‘In your mother’s house’. The thief asked again: ‘Why did my mother give you so little if she had a pot full of it? Come back to my mother’s house and take some more oil’. When the old woman entered the chief’s mother’s house the thief killed her and hid her body in the forest.

The chief became angrier still and summoned all the inhabitants of the village. He said: ‘My people, I want everyone of you to tell me all the wrong he has done, and the one who killed the old woman and stole the ostrich will succeed me as chief’.

So the people confessed. One had killed such and such animals, a lion, a young boy, a man. So nearly everyone spoke but still the chief had not heard what he wanted to hear.

Finally the thief spoke. ‘I am very clever. Nobody is more clever than I. The truth is that I and my brother stole the ostrich. We went again to the chief’s house to steal another ostrich, but my brother stuck in the wax and I cut off his head. Then I told my mother to ride on a donkey with a pot of honey and drop it near my brother’s body and cry. The chief refunded the honey to my mother. I am very clever because nobody else could do what I did. The chief then told the old woman to look for the ostrich oil, but I enticed her to my house and killed her and hid the body in the forest. And that is why the chief has called all the people together today’.

The chief answered: ‘We will think it over and we will continue tomorrow’.

During the night the thief (with the help of his medicine) shaved the right side of the heads of all the chief’s people and his own too. In the morning the chief asked the thief to repeat his story and the chief said: ‘I am the man who told the story yesterday’. But the people said: ‘We have all been shaved and so we are not sure if he is really the man who confessed yesterday’.

The chief became very confused because he was not sure either about the man who had confessed the day before. So he ordered the people to start again to confess all the wrong they had done.

When all the people had finished their stories, the thief repeated his doings as he had done the previous day. When the chief realized that he had been
tricked again by the thief, he gave him the chieftainship because he did not know what to do with such a cunning man.

* * *

I discussed with my informants how far, in terms of Jo Luo feelings and morals, the thief was a 'bad man that gets to the top' and I learned that for them the thief was an ethic personality who deserved to become a chief. The explanation of their judgment is as follows:

The thief is behaving badly by stealing an ostrich from the chief, to whom he owes respect and obedience; he kills his brother and the old woman and plays tricks on the chief. That this is wrong is said expressis verbis in the story, when the chief sums his subjects to confess in public the wrong they have committed. But the thief stole because he respected his father's wishes and 'it is more important to obey the father than to steal'. To save his family he kills his brother who is already lost. So by committing fratricide the thief is more a victim than a murderer. He is so deeply rooted in his own culture that, disregarding the danger, he helps his mother to find a way to mourn over her son's body. To protect his mother and his own life he kills the old woman who was going to denounce him. He follows the orders of the chief and relates what he has done, but he is clever enough not to deliver himself to the chief. So the thief in no way disregards the values of his own culture, but, on the contrary, he is a clever personality and deserves to become a chief.

II

UGEL, AÇAN AND THE JUOK

Once there was a chief who had many wives. All his wives had sons. He said: 'My last wife, AÇan, shall inherit my kom.' But before AÇan takes over the chieftainship, all my sons must go into the village of my enemies and bring two young girls to be sacrificed at her installation ceremony.

The chief died. AÇan's son, Ugel, said to his brothers: 'Our father ordered that my mother should become chief and that we must go to our enemies and bring back two girls for sacrifice instead of bulls'.

The brothers agreed. They went to the enemy country. The first night they slept on the way. The second day they approached the enemy village. But all their enemies were out fishing in the river. In one of the houses they found two sisters. The brothers asked them to bring water. The younger sister insisted that her elder sister, called Awit, should bring it. When Awit gave the water to the brothers they fell upon her. They tied her up and put her in the house and set fire to it. When the brothers were sure that Awit

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8 Kom is a wooden stool on which the ancestral spirits sit. Therefore, usually, women and children are forbidden to sit on it. The chief's kom is one of the insignia of chieftainship.
was completely burnt, they took the younger sister with them and went home.

Meanwhile the enemy had returned from the river. Awit’s mother found her house burnt and inside were lying her daughter’s bones. Her younger daughter, Apyow, had disappeared. So the mother followed the brothers. She could not find them and she slept on the way. The next morning she arrived at the brothers’ village. She saw that the brothers had assembled all the chiefs of the clans and the chiefs of the animals for the sacrifice of her daughter and the installation of Aćan.

Apyow’s mother appeared suddenly before the meeting and said that she wanted her daughter back. ‘You have burned my elder daughter’, she said. ‘Give me this one back’. Ugel asked the chief of the lions for his opinion. The lion answered that they should kill the mother along with her daughter and so carry out the orders of the dead chief.

Then Ugel asked the chief of the birds what he thought about the matter. The birds’ chief said: ‘We should wash and dress the girl and let her return with her mother’. Ugel asked the chief of the buffaloes for his opinion, and the buffalo said the same. As the chief of the rhinoceroses was also of the same opinion, Ugel said: ‘We had better give the girl back to her mother’. So Apyow returned to her village.

But the question of Aćan’s installation was not yet solved. The clan chiefs went away. Ugel said to his brothers: ‘Our father decreed that if we did not succeed in sacrificing two girls for the installation of my mother, we should go to a waterhole called Ugono and cut off the head of the juok who lives there and bring it to the ceremony of my mother’s installation’.

So the brothers left their village and went to the waterhole Ugono. There, one after the other, they called ‘juok, juok, juok, come out from your hole because we want to kill you and cut off your head and take it to our father’s place of mourning’.

The juok came out from the waterhole and swallowed all the brothers with the exception of Ugel, who had not yet called him.

So Ugel went back home and told his mother and the mothers of his brothers what had happened. His mother and the mothers of his brothers called together the clan chiefs and held a big gathering. All the wives of the clan chiefs made a lot of beer and brought it to the waterhole Ugono. All the chiefs gathered there. At the waterhole the beer was distributed and when everybody was satisfied, Ugel said: ‘A juok lives in this waterhole. My father decreed that if I did not succeed in sacrificing two girls, I should come to this waterhole and cut off the juok’s head. But when I came here with my brothers, the juok swallowed them all. That is why I have called you all here to carry out the orders of my father and give the chieftainship to my mother. But be careful that the juok does not come out before we have called him three times.

First the chief of the elephants called the juok three times and the juok came out from the water. The elephant hit the juok on the head with his tusk,
but the juok swallowed the elephant. The second one was the lion. He called the juok three times and jumped on him, but the juok swallowed him. Then it was the leopard who called the juok. When the juok was near the edge the leopard turned, slunk silently up to the juok and jumped on him, but the juok swallowed him. So all the chiefs of the animal clans were swallowed. Only Ugel and the spider were left. The spider had been present all the time, but he was angry because he got no beer. Ugel said that the spider was too weak to kill the juok. Ugel asked: 'Do you know what to do, spider?' The spider answered that he knew what to do, but he had not had any beer. Ugel answered: 'If it is only a question of beer, spider, take a pot full of it now.' When the spider had drunk the beer he rested for some time and told Ugel that he must not do anything without his orders.

When the spider had rested, he took the feathers of a guinea fowl and of all the other birds, and the skins of all the striped and spotted animals and put them around the waterhole where the juok was living. When the spider had finished his task, he called the juok three times. The juok appeared and saw all the different colours. He asked the spider who had done the decorations. The spider answered: 'I did them, and if you wish, I can decorate you in the same way.' The juok agreed and asked the spider to do it for him.

When the juok came out of the waterhole the spider sent Ugel to bring him very strong ropes. When the ropes had been brought, the spider told the juok that he was going to bind him very firmly to a tree because he must not move while the work was being done. The spider called Ugel and together they tied the juok to four mahogany trees. Then the spider said to the juok: 'Try with all your strength to get rid of the ropes'.

The juok broke all the ropes and even some of the mahogany trees. He was bound again in a still more efficient way and the juok asked why he must be bound so strongly. The spider replied that the knife was very sharp and if he wanted the stripes on his skin to be neatly done he must not move at all. So the juok agreed to be bound so that he could not move, and the spider took a knife and cut off the juok's head. Ugel returned home with the juok's head while the spider opened the juok's belly and all Ugel's brothers, and all the chiefs of the clans came out. They went to Ugel's house where they gave the chieftainship to Ugel's mother.4

III

THE DOG AND THE FIRE

The first fire was brought by a dog. This dog went into the juok village and found the juoks in a blacksmith's shop. The fire was burning there. The

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4 The problem of this tale is to reconcile the last wish of the dead chief, that his youngest wife should take over the chieftainship, with the customary law. Therefore the conditions for succession are extremely difficult, and without the interference of the spider the people would have died. But it would also be dangerous not to obey the chief's last wish.
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dog said that it was very cold and he kept moving nearer and nearer to the fire. When he got too near his tail caught fire and he ran away. While he was running, he wagged his tail and in this way set light to the abolo tree, and other trees and grasses.

The people asked the dog where he had found the fire. He said that he had brought it from the house of the juok but it was kept in the abolo tree. Therefore, if people want to make fire they take sticks from the abolo tree and use them for kindling.\(^5\)

IV

THE QUARREL BETWEEN THE SUN AND THE MOON

Juok once asked the sun and the moon if there are now more or less people on the earth. The moon answered that there were many people. The sun said the opposite was true because people were always dying.

Juok said: 'I put this question to you because I want the people to die, like you, Moon, so that they can be seen again after a month'.

The sun said to Juok: 'The people hide themselves when I am coming because I am too hot. Therefore, I don't know very much about them. But you, Moon, come during the night and you are soft, therefore, you know much more about the people'. And the sun became angry and fought with the moon. The sun threw the moon into the fire and the scars (the lunar seas) are still to be seen on the moon. Then Juok said: 'The sun is alone, she has no brother and no sister. I will perform a magic rite (kwoc) to help her. But the spider said: 'Juok, you are wrong, because if you do that and there are then two suns all the people will die'.

The sun answered: 'Spider, if you reject Juok's proposal, I don't want to see you. Therefore, you must hide during the day and come out only at night'.\(^6\)

V

THE SPIDER IN THE SKY

The spider said that he wanted to find Juok wherever he is. He fastened a small drum under his armpit and asked the people to pull him up by a rope into the sky. The spider also had a small stick with him and he told the people to cut the rope if they heard him beating his drum. But before he reached

\(^5\) It seems that the Jo Luo took over this story from the Bongo who also tell it. The dog plays an important role in Bongo religion and tales, and the concept of a 'village of gods or spirits' is typical of the Bongo, but I never heard it mentioned in any other context among the Jo Luo.

\(^6\) This tale seems to be a fragment of a bigger cosmological myth.
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the sky he knocked the drum accidentally with his elbow. So the people thought that he had already arrived in the sky and they cut the rope. The spider fell down and broke into small pieces. Since then there have been a lot of spiders.

VI

The Spider and the Skin

The spider went hunting. It began to rain. The spider went into a house. This house was empty. In the middle there was only a fire burning and a skin was lying there. The spider took the skin and put it near the fire and sat down on it to warm himself. But the skin took the spider, threw him down, and sat on the spider to warm itself. The spider became very angry; he took the skin and threw it into the fire. But the skin came out of the fire, took the spider and threw him into the fire. So the spider took a hoe and beat the skin with it. But the skin took the hoe away from him and knocked out his teeth.

Without saying anything the spider went home. When he got home he did not speak to his wife, Mikadudo, so his wife did not realize that her husband had lost his teeth. He only made signs to her to follow him hunting. They approached the house. It began to rain again. The spider and his wife entered the empty house. The spider sat down far away from the fire and the skin. And he gave his wife a sign to take the skin and sit down on it near the fire. So Mikadudo took the skin and sat down on it. But the skin sat down on Mikadudo. Then the spider gave his wife a sign to throw the skin into the fire, but as soon as she did so the skin took Mikadudo and threw her into the fire. Then the spider signalled to her to destroy the skin with a hoe, but the skin knocked out Mikadudo's teeth.

Then the spider and Mikadudo went home and he gave his second wife a sign to follow him. They went into the empty house and then the skin knocked out the teeth of the spider's second wife too. Then the spider said that they could speak and laugh together again because all of them had lost their teeth. So they went home laughing because none of them was ashamed of the others.

VII

The Spider and the Wax-Child

The spider went hunting and saw a woman working in her garden. Her child was near her. The child had some food in its hand. The spider asked the child to give him some of the food, but the child refused. The spider gave the child a box on the ear, but his hand stuck to the child’s face and he could not move it. So he gave the child a box on the ear with his other hand. But again his hand stuck to the child’s face. Then the spider kicked the child, but
his foot stuck too, and as he kicked the child with his other foot he was then fastened to the child by all his extremities. Then the child went to a fire and started to burn the spider. In the meantime the child’s mother had come in from the garden and told the child to release the spider as he had suffered enough. The child let the spider go, and, very ashamed, the spider covered his wounds with leaves, and went home. His wife asked him why he was covered with leaves. The spider did not answer, but sent a hyena to the child and told it what to do. When the hyena returned with burns all over its body the spider laughed and said that he was satisfied now because both of them had suffered in the same way.

VIII

THE SPIDER, THE JAM, AND THE MONKEYS

The spider visited his sister, Abwola, and she gave him some jam made of black-berries. At first the spider refused the jam because it was black and he was afraid that it would make his teeth black, but finally he accepted it.

On the way home the spider met a monkey and it asked him what he was carrying. The spider said: ‘I am carrying some jam made of black-berries, but I refused it for the sake of my teeth’. So the spider gave the monkey the jam and the monkey ate it. Only one mouthful remained in the pot.

When the spider got home he was tired and lay down on his mat. His son took the remains of the jam and put it into the spider’s mouth while he was asleep. So the spider tasted the jam and it was so sweet that he was angry because he had given it to the monkey. The spider therefore told his son to call the monkeys and tell them that he was very seriously ill. All the monkeys came to the spider’s house. The spider hid the haft of his axe under his mat. But the monkey that had eaten the jam was suspicious and did not dare go into the spider’s house, and stood at the entrance. The spider closed the door and killed all the monkeys that were in the house with the haft of his axe. The monkey that was outside ran away.

Since that time the monkeys have stayed in the forest only coming into gardens to steal, but they do not dare to go into spiders’ houses.

After the monkeys had been in the forest for some time there was a very heavy rainstorm and because the monkeys were tired of the forest and wanted to go back to their houses, they sent their children to see uncle (na = mother’s brother) spider. They told the young monkeys to listen carefully to the first words the spider said so as to find out if he was still angry. The spider’s wife asked the young monkeys in which house they wanted to stay, because she was angry that the monkeys were stealing the grain from the fields and she did not offer them the spider’s house. The spider said that the monkeys could come and stay with them. So the young monkeys went back to the forest and reported the first words of the spider’s wife. The monkeys decided not to go to the spider.
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Since then the monkeys have been the enemies of the cultivators, often coming out of the forest.

IX

THE SPIDER AND THE FEMALE BLACKSMITH

A woman had a blacksmith’s shop. The spider came to this woman and said that he wanted to hammer some iron. The spider worked at it for some days with the woman. Later, he invited some people to visit him in the workshop, telling them that it was his own property. When the people arrived, they saw the woman and the spider said that she had come by chance and was not a blacksmith. The woman said this was not true and that the spider had come to her to work. So the spider put the matter to his friends. Finally the spider and his friends took over the workshop.

X

THE SPIDER AND THE SHELLS

The spider went hunting. He found a river full of shells which were swimming like fish. The spider thought that they were fish and tried to catch them but the shells cut his body so badly that he ran away.

The spider went home and told the people that he had found a river full of fish. The people were very pleased to hear this and the next day they all went fishing.

When they reached the river, the spider stayed on the bank and told the people to go into the water. But the people cut their feet on the shells and ran out of the water. The spider laughed at them and said: ‘Now we have all suffered in the same way because we have all been cut’.

THE SPIDER AND HIS SISTER, ABWOLA (XI–XV)

XI

Abwola and the Dove

Abwola, the spider’s sister, married a dove. Once during the dry season, as she was going to thresh the simsim, the dove cried, ‘Kut, kut, kut’, and all the simsim seeds fell out of the pods.

The spider came to visit his sister and found the dove threshing the simsim by calling, ‘Kut, kut’. When the spider saw this he wanted to go home immediately. Abwola told her husband that he should follow the spider because he would try to thresh the simsim in the same way as the dove.

When the spider got home, he told his wife that nobody must thresh the simsim because he would do it himself by his own method as soon as it was
dry. When the simsim was dry, the spider cried, ‘Kut, kut, kut’, in the same way as his brother-in-law, but the simsim seeds did not fall from the pods. Again and again the spider repeated these words but nothing happened. The dove who was nearby, said: ‘My brother-in-law, why do you try to do the impossible? Now I will do it for you’, and the dove said, ‘Kut, kut, kut’, and so threshed the simsim.

The spider became angry and said that he would take his sister away from the dove.

XII

_Abwola and the Crocodile_

The spider married his sister, Abwola, to a crocodile. Once the spider went to the crocodile’s house while the crocodile was in the river. Abwola had to work in the fields, so she left the house and her 15 crocodile eggs in the care of the spider. When, after a while, Abwola returned from the fields she asked the spider to bring her crocodile eggs to be suckled. But the spider had eaten 14 eggs during her absence and so he brought her only one egg. Abwola sucked this egg and sent the spider to bring the next one. The spider brought the same egg to Abwola. She sucked it and sent her brother to bring her the next egg. The spider brought the same egg again to Abwola, but then the egg refused to drink for the third time. Then Abwola realized that her brother had eaten the other eggs. The spider ran to the river and Abwola ran after him and called to the crocodile, her husband, who had a ferryboat on the river: ‘Don’t take my brother to the other bank, he has eaten our eggs’. But the crocodile did not hear Abwola’s words and asked the spider: ‘Why is your sister calling after you? Is she speaking to me or to you?’ The spider answered: ‘She is telling you that you should hurry to take me to the other bank because it is going to rain soon’. So the crocodile hurried to take the spider to the other bank, but when Abwola reached the river the crocodile could hear her words. The spider jumped out of the canoe and the crocodile sprang after him. He caught hold of his brother-in-law’s leg, but the spider said: ‘Look, look, you think you have caught my leg, but it is only a reed’. So the crocodile let go of the spider’s leg and went away.

The next day the spider said that he would take his sister away from the crocodile.

XIII

_Abwola and the Elephant_

Then Abwola married an elephant. The people were harvesting the elephant’s field when it started to rain. The spider’s sister went to the elephant and said: ‘My husband, where will the people go when it rains heavily?’ The
elephant answered: ‘Don’t worry, I know where to hide the people when it rains’. As the rain got heavier, the elephant opened his anus and all the people who had come to work in the field went inside. When the rain stopped, the elephant opened his anus and the people came out. Abwola said: ‘Now we must feed the people but I have not got enough oil’. The elephant said: ‘Put a pot on the fire and when it is hot call for me’. When the pot was very hot, the elephant put his leg inside and oil dropped out and filled the pot.

When the spider had seen all this, he went home. The next morning, he called the people to work in his field. When Abwola heard about this, she asked her husband to go to her brother’s field because the spider would try to do what the elephant had done.

The people came to the spider’s field and started to cultivate. It began to rain. The spider’s wife, Mikaduda, went to the spider and said: ‘It is raining. Where can the people hide?’ ‘I know where to put them’, answered the spider, and as it continued to rain, he bent down and opened his anus. When the people tried to get inside with their spears, the spider cried: ‘My anus, my anus; my brother-in-law’s ways are bad’. The elephant said: ‘My brother-in-law, why do you try to imitate me if you can’t do it?’ Then the elephant opened his anus and the people and the spider as well went in. When he was inside, the spider cut the elephant’s heart out. The elephant died and the people came out again.

Abwola and the Mahogany Tree

Abwola married a mahogany tree. The spider visited his sister and Abwola told him that nobody could separate the mahogany trees if they were fighting one another. So the spider should not try to separate them if they fought that evening. The spider answered: ‘My sister, Abwola, you are not very clever. It is impossible that people who are fighting cannot be separated. At any rate, I shall try’. Abwola answered: ‘That’s up to you. But if you don’t do as I say, it will be at your own risk’. The spider went on that he would never let the mahogany trees fight without trying to separate them.

In the evening the mahogany trees started to fight. The spider heard the noise and tried to separate them. He put his head between the trees and cried, ‘Abwola, my sister, my head is getting round. I don’t like you being married to one of these people’.

Abwola and the White Ant

Then the spider married his sister to a white ant. The spider went to visit his sister to see what he could imitate, but he was unable to find anything, so he returned home.
JO LUO TALES

After some days, he went again to Abwola, but the ant-hill was closed and so he shouted: ‘My in-laws, my in-laws, where are you? And where is my sister, Abwola?’ The white ants answered: ‘Rruuu’ and ‘Mrrrr’. (This noise can be heard if anyone puts his ear against an ant-hill; it sounds like keening.) The spider began to weep because he thought that his sister had died.

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XVI

THE HYENA AND THE DOVE

Once the hyena met a dove who was sitting on her eggs in the sand. The hyena asked the dove if this was her sleeping place. The dove said that it was. The hyena continued: ‘Do you know lip-lip?’ The dove said, ‘No’. The hyena continued: ‘Do you know bim?’ The dove answered, ‘No’. The hyena asked: ‘Do you know kurum-kurum?’ Then the hyena asked: ‘Do you know aktuo?’ The dove said, ‘No’. The hyena said: ‘In the evening, I will come and show you the meaning of all these words’.

When the hyena had gone away the lizard came and asked: ‘What did the hyena say?’ The dove replied: ‘The hyena asked me if I knew lip-lip, bim, kurum-kurum and aktuo, and then I answered that I didn’t know their meaning and the hyena said that he would come this evening and show me what they meant’. The lizard said: ‘The meaning of lip-lip is that the hyena will come up on you slowly; bim means that the hyena will jump on you; kurum-kurum that he will eat you; and aktuo that he will throw your bones away when he has finished gnawing them. And now take your eggs and go up into a tree near the place where the hyena has seen you. Make a small nest, put the eggs in it and sleep there, and put a big shell in the place where you were this morning’. The dove did as the lizard had told her.

In the evening the hyena came and made lip-lip, bim, kurum-kurum and aktuo, and then the dove in the tree laughed because it was only the shell that the hyena had found. The hyena asked the dove why she was now in the tree and who had advised her to go there. The dove answered that the lizard had advised her. The hyena asked: ‘And where is the lizard now?’ The dove answered: ‘The lizard is in the empty ant-hill’.

The hyena went to the lizard and said: ‘Why did you explain the meaning of my words to the dove? To punish you, I will eat you now. Go and bring firewood and I will throw you into the fire’. The lizard said: ‘I will bring you the firewood. Wait here for me’.

When the lizard was some distance away he murmured: ‘It’s a funny kind of punishment for somebody to have to go and collect the firewood for his own death’. The lizard repeated this twice more. The hyena heard it and asked what he was saying. The lizard answered: ‘There are some people
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who have asked me to tell them where to find the hyena that has stolen their skins. I answered that there is a hyena just near me’. Therefore the hyena ran away and met the monkeys. The monkeys asked him why he was running so quickly. The hyena answered: ‘There are people here looking for the hyena that has eaten their skins and for the monkeys that have eaten the maize from their fields’. So the hyena and the monkeys ran away together and went back to the forest.

XVII

The Monkey and the Man with the Spear

A man went hunting in the forest. He became very thirsty, so he went to a waterhole and found a monkey drinking there. The man took his spear and acted as if he would spear the monkey. The monkey ran away. Then the man put his spear on the ground and drank from the waterhole. The monkey came back and took the spear, acted as if he would spear the man and said: ‘I don’t want to kill you, because you did me no harm even if you raised your spear against me’. The monkey threw the spear away.

XVIII

The Woman and the Guinea-fowl Children

A woman caught a male and a female guinea-fowl. She put them in a pot and told her children to kill and eat the hen bird while she visited the neighbours. But the children killed the cock. When the mother returned home she was very angry and asked the children why they had killed the cock bird when she had told them to kill the hen. She became so angry that she took an ornamented gourd, broke it in pieces and showed it to her neighbours saying that her children had done it. One of her neighbours said that if that was how her children behaved they should be tied up and put into the forest. So the woman tied up her children and left them in the forest. She also plugged their ears with porridge. After the children had got rid of their bonds they remained in the forest.

The woman found her children again when they were grown up but they refused to stay with her. These two children became guinea-fowls.

XIX

Nyikang and Dimo

Dimo is the grandfather of the Jo-Luo. He is the brother of Nyikang. The two brothers were living together and their sons were playing with beads.
Dimo's son swallowed Nyikang's son's bead. Nyikang's son cried and ran to his father. He told him that his brother's son had swallowed the bead. Nyikang was very angry. He went to Dimo and said: 'Your son has swallowed my son's bead. I want it back immediately'.

Dimo said: 'My brother, the children are playing together and we do not know how my son came to swallow your son's bead. I will look when my son defecates and I will bring the bead back to you immediately'.

Nyikang was not satisfied. He said: 'I must cut open your son's stomach'.

Dimo asked: 'Do you really want to cut open my son's stomach to find the bead?'

Nyikang answered, 'Yes'.

Nyikang called Dimo's son who had swallowed the bead and cut open his stomach in the presence of Dimo and gave the bead back to his son. Dimo called his wife and his other children and said that he wanted to leave his brother. So the Jo-Luo went to the South. Nyikang and his descendants, the Shilluk, remained in the North.7

Note by Editor

All Egyptologists and classical scholars would have recognized in the Jo Luo tale 'The Thief', here recorded by Dr A. Kronenberg (see above pp. 238–9), the well-known Egyptian story mentioned in Herodotus, II, 121—'The tale of the Treasure of King Rhamspinitus', where we find already the main vicissitudes of the Jo Luo tale: the father conveying a secret to his two sons; one of the sons being caught in a trap; the one caught ordering his head to be cut off by the other one; the exposure of the body to see who is going to cry and the final issue, the king transmitting his kingdom to the astute thief. The other elements of the Jo Luo tale: the spilling of the honey; the recovery of the corpse; the summons for conference of the inhabitants; the killing of the old woman; the shaving of one side of the heads of the chief's people, are all known from the various versions of Herodotus narrative, since it has been a popular one and that there are versions of it from Europe, Cyprus, China, India, etc. . . . (see last bibliography in G. Posener, Revue d'Egyptologie, 11, 1957, p. 134, note 7). Now the problem is: How did the story reach the Jo Luo? Posener in his remarkable article noted, for another Egyptian tale, that it was probably copied during the so-called 'Ethiopian' period, under Taharqa's reign (Ibid., p. 121). Could we assign to the Jo Luo tale a Napatan or Meroitic origin? Maybe not, it could have been borrowed much more recently, but the question had to be asked.

J.V.

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7 The Luo tribes call themselves kway Dimo (grandchildren of Dimo) and the Shilluk kway Nyikang.
The Beja Language Tū Bedawīye
ITS RELATIONSHIP WITH OLD EGYPTIAN

by Werner Vycichl

INTRODUCTION

The Beja language Tū Bedawīye spoken by the nomads in the Eastern Desert of Egypt, between the Nile Valley and the Red Sea, from the southern part of Upper Egypt to Kassala, is generally regarded as related to Ancient Egyptian (A. Erman, Ägyptische Grammatik, Berlin, 1928, 1). This view is supported by three arguments:

— The Beja language and the Berber dialect of Siwa are the sole Hamitic languages still spoken in Egyptian Territory and the geographical position speaks in favour of linguistic contacts.

— Modern Bejas look almost like the Ancient Egyptians and one of their tribes, the Beni Amer, can be regarded 'as the modern representatives of the old pre-dynastic Egyptian stock' (C. G. Seligman, Races of Africa, London, 1930, p. 103).

— The Beja tribes have conserved many of the cultural elements of Ancient Egypt (head-rests, combs, hair dressing of men, women and children, wooden beds, stone-made cooking vessels, hobble for cattle with stones buried in the ground, etc.), and one would expect a similar conservativism in the linguistic field.

Moreover, Beja is a Hamitic language of the Kushitic branch presenting numerous analogies with Saho, 'Afar, Bilin, Galla and Somali.

The aim of the present paper was to study the phonology, grammar and vocabulary of modern Beja in order to fix its linguistic position in regard to Ancient Egyptian. It may be stated here that the conclusions obtained were the exact opposite to the expectations of the author.

STUDIES IN BEJA GRAMMAR

Beja grammar has been studied principally by three scholars:

— Hermann Almkvist, Die Bischari-Sprache Tu-Bedawie in Nordost-Afrika, 2 vols., Uppsala, 1881 and 1883,

— Leo Reinisch, Die Bedawye-Sprache, Wien, 1893 and Wörterbuch der Bedawye-Sprache, Wien, 1895,

— E. M. Roper, Tu Bedawie, an elementary handbook for the use of Sudan Government Officials, Hertford, 1928.
THE BEJA LANGUAGE TŪ BEḌAWĪYE

THE METHOD

We know Beja only in its modern aspect as there are no Beja texts enabling us to study the development of the language in the past. This lack may be met in the future by comparative linguistics and the study of geographical variants of words and forms.

Hitherto, little attention has been paid to Beja dialectology and there is only Almkvist’s book dealing with a strictly homogeneous dialect (Bišāri). Reinisch has studied the southern dialects but sometimes gives forms used by the northern tribes and his dictionary contains numerous expressions collected by other authors like Munzinger, Schweinfurth and Seetzen. Roper obtained his material mainly from the Imera tribe of the Hadendiwa, but we are not told how the different variants of the words are used (e.g., dik, jik=cock, genāda, jenāza, kanāja=corpse, kurbaḏ, kwirbaḏ=whip). This does not mean that we have no general indication of the main differences between northern Beja (Bišāri) and southern Beja, but on the whole there is less information available on Beja dialects than on Arabic or Berber dialects.

Under these circumstances, I will try to study separately the phonology of Beja, taking into account the recent loan words of Tigré and Arabic origin, as well as the grammar and vocabulary in so far as it concerns Ancient Egyptian.

Phonology

(a) VOWELS

The Beja use words of Tigré and Arabic origin and it is not always easy to decide whether a word is of Tigré or Arabic origin as some words occur unchanged in both languages, e.g. ‘ajîn, dough; nôra, chalk or with slight differences, e.g. Tigré ‘asūmât, Arabic ‘asūma, invitation, banquet; Arabic ‘elba, Tigré ‘âlbät, little box. The Beja forms are ‘ajîn or ‘âdîn, nôra, ‘adûma, ‘elba.

As a rule, Tigré words do not alter their vowel when passing into Beja except for grammatical reasons (singular and plural, forms of the strong verb): nadāy, orphan (T nadāy); gēhe, hyrax (gēhē); bayho, jackal (bayhō); kišo, little village (kišot); mirba, vendetta (mērbât).

Tîrmān, cross beam, stands for *tûrmân (Tigré tormân), as Beja u frequently changes to i, mainly in the southern dialects.

The vowels of Arabic words remain unchanged: tâga, window (A tâga); hēt, wall (hēt); hōs, courtyard (hōs); dîk or jîk, cock (dîk); sâbûn, soap (sâbûn); basal, onion (basal); sîmsim, sesame (sîmsim); dûhur, noon (dûhur). The Arabic forms given in brackets are Sudanese.

Kushitic words: it is most difficult to lay down rules for the vowel changes in Kushitic languages. The main reason is the small amount of material available. The following equations will show some vowel changes: banûn, eyebrow = Saho minîn; dôf, piece of meat = Saho dûbû; sîb, rudder = Somali
KUSH

sēb; hayūk, star = Saho hotūk; ragad, foot = Saho rigīd; raba, male = Somali lab; kehan, to love = Saho kahan. All these examples have been taken from Reinisch.

More indications can be gathered from grammatical changes. The Beja plural is formed in two ways:

(a) by adding -a to the noun stem in words having a short vowel in the stem, e.g. ragad, foot, pl. ragada,
— or by shortening the last vowel, e.g. mēk, donkey, pl. māk.

Besides, there are three cases of adjectival plurals (reduplication). The corresponding ē : a (as in mēk : māk) is reminiscent of Coptic plurals, e.g. bēt, pl. bātī, jarida, palm branch (reconstructed *bitey, pl. *bityēw); as ē : a is known to go back to *i (rē', sun, cuneiform ri-a; las, tongue comp. Arabic līsān). On the other hand, ā seems to go back to a, e.g. bōk, he-goat, pl. bāk, comp. Coptic sān, brother (as in Beja), f. sōne, sister (Akhmimic dialect).

The question is what is the origin of ā in genuine Beja words. In some cases it replaces short a before a geminated consonant, e.g. in the durative form of the strong verb dībil, to collect: dābil (*dabbil); bīrir, to spread: bārir (*barrir), see Roper, p. 69 under ‘bisyllable intensive’. Another source of ā is (historically) ēi or ēe as it is found in the subject forms of the definite article.

Reinisch (Wörterbuch, p. 123) has hanjār, curved knife, dagger, and hanāk, gum, throat, from Arabic *anjar, ḥanak. In these cases a has been lengthened in order to form a singular pattern (hanjār : hanjār). Roper has the form hanjar, pl. hanjara.

(b) CONSONANTS
Velar-labial gw and kw

These sounds are common in Kushitic languages, but unknown in Egyptian or Arabic, though they may occur in words of Arabic origin, e.g. kwiberi, sulphur, match (f.), objective case kwiberī.t for Arabic kibrīt, dialect form kubrit. Here u passed to i, but the initial k was marked by the u-sound.

ALIF

The sound ’ seems to correspond to ‘, e.g. in ’āgīr, spinster (Arabic ‘āgīr, classical ‘āgīr). There is a change’: h in šīn’a : šinha, business; gīn’a, ginha, heart (probably not Arabic šan ‘a). This sound (Arabic alif) is frequent in Beja. Can it go back to h or x? Še’i, to grow old, could be connected with Arabic šēx, old man, but this is not sure. In some cases ’ may have sounded differently in former times as in b’d (1) to lie down, (2) to have done, to finish, (3) to cup, to let blood, (4) fathom. Is ’āb, kid, little goat, the same word as Egyptian yb?
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B

B may correspond in some cases to *p, perhaps in the masculine ending -b (acc. ba’āšō-b, dog-fox; ba’āšō-t, vixen), though female proper nouns also take this ending (Madīnā-b, acc. nom. pr.). But the sound of b is out of the question, e.g. hōbo, grandfather; hōto, grandmother. In Egyptian it would correspond to *p (as in the article) or even to -f (ending of the 3rd person m. sg.). Even Hottentot -b may be compared (’ao-b, man, and ’ao-s, woman).

Besides b occurs as a demonstrative element in bē-b, that, m. and bē-t, f. Ambūr, wing, may go back to a prefix m and a stem p-r, to fly.

D

D has nothing to do with Arabic d. Beja d (I should prefer to write it d’) is somewhat like dj, the second element being almost inaudible. Roper gives the following description: ‘Curl the tip of the tongue upwards as far as it will go and pronounce d’ (or t for t), p. 4. In ‘adīn, dough, it is of foreign origin, j (Tigré and Arabic ‘ajīn). As far as I can see, there is no case where d corresponds to Tigré or Arabic d or d. So Beja faḍīg, four, has nothing to do with Egyptian f-d-w, four.

T AND Y

Hayūk, star : Saho hotūk, Somali hadīg. Probably passing through *haḍūk.
Māyūka, maykwa, right hand, right side : Saho midga (*mitga), Galla mirgā, Somali midig, see Reinisch, Wörterbuch, p. 176. Probably *miḍuha.

N

Some words show n (before d) or m (before b) after the definite article. Dā, people, dē, mother, but ēnādā, the men, tō-ndē, the mother (from mēt- or sim. ?). This n or m is certainly old in many cases, but not always.

Ankwel’a and tankul’a, kidney, it does not belong to the stem (Arabic kulya, Tigré kul’ōt). With the definite article the form is tō-tankul’a. Endirho (and many variants) is found in Saho as dorho, Bilin dirwa, Tigré durhō and Somali dōra.

The case is clear in ankwan, chief, king, probably from Geez makwanna, ruler. The loss of the -n reminds us of ’ā (f. pl.), milk and Saho hān, Somali ‘ano.

No z in Beja

I have heard the sound z from some Bejas in Qena who spoke Arabic well, but, as a rule, this sound is not found in their language. It may be replaced by d or s: debīb, raisin; dūr, visit; derāf, giraffe (zebīb, zur, imperative, zerāf),

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dera', or sera', seed; sambil, basket; hansîr, pig; jinsîr, chain (zera', zanbil, xanzîr, zinjîr, all Arabic).

Ancient Egyptian had the sound \( z \), but it was replaced by \( s \) towards the end of the Old Kingdom (shê, to laugh, later sbt; zynw, doctor, later synw), see Erman, *Egyptian Grammar*, Berlin, 1928, paragraph 113.

In one word \( z \) has been replaced by \( t \) : tinâd, flint stone, from Arabic zinâd.

**Emphatic sounds**

The so-called emphatic sounds, as they occur in Semitic and Hamitic languages (\( d, d', t, t', k \) or \( q, z, s \) and \( ' \), \( h \)) are not found in Beja. The letters \( d \) and \( t \) mean pre-palatal \( d \) and \( t \), almost \( dj \) and \( tch \), the second element being nearly inaudible.

The correspondence between emphatic and non-emphatic sounds may be resumed as follows (Sudan Arabic words in brackets):

1. **Emphatic stops (occlusive consonants):**
   - demin, to warrant (daman)
   - duhe, noon (dahur)
   - tâga, window (tâga)
   - nitig, to speak (nâtag)
   - gamis, shirt (gamis)
   - sâbûn, soap (sâbûn)

2. **Fricative emphatic consonants:**
   - 'ada, f., habit, custom ('âda)
   - ne'al, to curse (nâ'al)
   - hêt, wall (hêt)
   - hûs, courtyard (hûs)

The same rule applies to Tigré and other loan words, e.g. gêhe, hyrax (gêhe); teb, cotton ('eteb); kandil, lamp (qandil); kerkab, wooden shoe (qerqâb). In many cases there are different forms used in Beja, e.g. gahwa, coffee (Arabic gahwa) and kahwa (Tigré gahwa), see Reinsch, *Wörterbuch*, p. 138.

In this connection it may be noted that Ancient Egyptian also had no emphatic sounds except ' and \( h \), as the sole emphatic stop transcribed as such; \( (k) \) was most probably an unaspirated voiceless stop (W. H. Worrel, *Coptic sounds*, Ann Arbor, 1934, p. 19).

**The sounds \( ǧ \) and \( x \)**

Arabic \( ǧ \) and \( x \) (as modern Greek gamma and \( k \hi, e.g. gala, ekhô) are pronounced as \( g \) and \( h \):

- raqîf, loaf (ragîf)
- gârib, West (gârib)
- helâl, hair needle (xelâl)
- hanjar, curved knife (xanjar)

\( K \) for Semitic \( x \) is found in Tigré words: kër, goodness, luck; kadam, to serve; rakîs, cheap, where the Arabic forms are xêr, xadam, raxîs. In some cases two forms are found: ahdar, green (north) and akdar (south) from Arabic axdar (Reinsch, *Wörterbuch*, p. 12). This example, however, cannot be borrowed from Tigré in spite of the sound \( k \) as axdar is Arabic, the Tigré expression being sarsarô.
THE BEJA LANGUAGE TŪ BEḌAWĪYE

GRAMMAR

(a) The definite article

The full forms of the definite article are:

\[
\begin{align*}
\text{sg. m. } & \text{wō} & \text{f. tō} & \text{pl. m. } \text{yē (wē)} & \text{f. te} \\
*\text{wa} & *\text{ta} & *\text{wi} & *\text{ti} 
\end{align*}
\]

The original forms have been reconstructed in accordance with the suggestions made regarding bōk : bāk and mēk : māk. It is interesting to note that the above elements (wa, ta, wi, ti) occur in the Berber languages where they form the set of demonstrative pronouns (A. Hanoteau, *Essai de grammaire de la langue Tamachek*, Alger, 1896, p. 37).

Beside the normal forms of the definite article, there are also nominative forms (i.e. forms of the subject case):

\[
\begin{align*}
\text{sg. m. } & \text{wū} & \text{f. tū} & \text{pl. m. } \text{yā (wā)} & \text{f. tā} \\
*\text{woi} & *\text{toi} & *\text{yēi (wēi)} & *\text{tēi} 
\end{align*}
\]

More information will be found on this subject in my article on the Beja, *Museum*, 66, 1953, pp. 373–9. The ending i (now obsolete) is a postposition of the subjective case as it still occurs to-day in ‘Afar (auki, the child, from aukā) or -nī in Galla.

The article in the Beja language has nothing to do with the Egyptian article (m. p’, f. t’, pl. n’ n), but the impulse to use the demonstrative pronouns in the sense of the definite article may have come from Egypt.

(b) Gender of Nouns: m. and f.

A female ending is -at in tak-at, woman (from tak, man) and ’ab-at, little she-goat, kid (from ’ab, kid, little he-goat). The ending -at is found with digwat, messenger, f. (Arabic merāsla, see Roper, p. 10), degat, udder, breast, and with verbal nouns. As a rule, female nouns show no ending: yās is a dog and a bitch, but the indefinite forms are m. yās and f. yās.t.

The endings -at and -t are found in the Berber languages, in Egyptian and in the Semitic languages (Arabic bin-t, daughter; malik-at, queen).

(c) Plural

As already mentioned, there are two plural formations in Beja:

- ending -a: ragad, foot, pl. ragad-a,
- shortening of final vowel: kām, camel, pl. kām,
- reduplication (3 cases only) dīs, small, pl. dādis.

Nouns ending in a vowel in the singular remain unchanged in the plural when accompanied by the definite article: fena, lance, lances (tō-fena, tē-fena).

The reduplicated forms are frequent in Kushitic, e.g. Galla ţārī, beautiful, pl. ţārī; dērā, long, pl. dēdērā; or Somali ‘ad, white, pl. ‘ad ‘ad; mado,
black, pl. madmado. Most probably dādis, small ones, dādī (same meaning, from di') and wāwin, big ones (from win) go back to *daddis, *daddi, *wawwin.

(d) Genitive

The nomen rectum precedes the nomen regens:

mēk-i kena donkey owner
mēk-t-i kena owner of a female donkey
mēk-i-t līle eye of a donkey
mīk -t-i-t līle eye of a female donkey

The position (nomen regens after nomen rectum) is frequently found in Kushitic languages, e.g. Saho liñen adāra, master (adāra) of the house, jakal liñen, nest, lit. bird's house. In Semitic languages, the position is nomen regens—nomen rectum, e.g. Arabic šāhib il-ḫimār, the owner of the donkey.

As can be seen from the four examples, an adjective has been formed of the words mēk, ass, and mēk-t, female donkey, corresponding to the so-called nisba forms of Egyptian (ynn-t-y, western) or Arabic (garb-i, western).

(e) Personal Pronouns

The suffixes are:

<table>
<thead>
<tr>
<th>Hausa</th>
<th>Somali</th>
<th>Beja</th>
<th>Ancient Egyptian</th>
<th>Arabic</th>
<th>Akkadian</th>
</tr>
</thead>
<tbody>
<tr>
<td>-ni*</td>
<td>-i</td>
<td>-(y)</td>
<td>-i</td>
<td>-ī</td>
<td>-ī</td>
</tr>
<tr>
<td>-ka</td>
<td>-ku</td>
<td>-k(a)</td>
<td>-k(a)</td>
<td>-ka</td>
<td>-ka</td>
</tr>
<tr>
<td>-ki</td>
<td>-ku</td>
<td>-k(i)</td>
<td>-č(i)</td>
<td>-ki</td>
<td>-ki</td>
</tr>
<tr>
<td>-ši*</td>
<td>-u</td>
<td>-s</td>
<td>-f(i?)</td>
<td>-hu</td>
<td>-šu</td>
</tr>
<tr>
<td>-ta</td>
<td>-ku</td>
<td>-s</td>
<td>-s(a)</td>
<td>-hā</td>
<td>-ši</td>
</tr>
<tr>
<td>-mu</td>
<td>-na</td>
<td>-n</td>
<td>-n(a)</td>
<td>-nā</td>
<td>-ni</td>
</tr>
<tr>
<td>-ku</td>
<td>-idin</td>
<td>-kna</td>
<td>-č(u)n(u)</td>
<td>-kum</td>
<td>-kunū</td>
</tr>
<tr>
<td>-su</td>
<td>-u, -ku</td>
<td>-sna</td>
<td>-s(u)n(u)</td>
<td>-hum</td>
<td>-šunū</td>
</tr>
</tbody>
</table>

The forms marked * are objective.

As can be seen from this table, the Beja forms fit well into the system.

There are but two independent pronouns: ane, I (Arabic anā, Hebrew anī) and henen, we (Arabic anaḥnu). The other forms are derived from a stem bar, e.g. bar-ō-k, thou, m., perhaps, thy soul or sim. Tigré uses nessēka, thy soul (Arabic nafs-ak, classical nafṣi-ka, gen.).

(f) Numerals

The numerals from 1 to 10 are: 1 ēngal, 2 male, 3 mehāy, 4 faḏīg, 5 ay (= hand), 6 asāgwir, 7 asarāma, 8 asimnay, 9 ašfaḏīg, 10 tamīn, all entirely different from Egyptian or Semitic forms. Only šē, hundred, may be a loanword, but this is not sure.
THE BEJA LANGUAGE TŪ BEḌAWĪYE

(g) Verbs

1. Two classes.

There are two classes of verbs in Beja, strong verbs and weak verbs. Strong verbs are modified by prefixes, suffixes and internal changes (class I) and weak verbs are modified by suffixes only, without internal changes (class II).

2. Conjugation. Only the present and the past tense are given here:

<table>
<thead>
<tr>
<th>Class I</th>
<th>Class II</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Present:</strong></td>
<td><strong>Present:</strong></td>
</tr>
<tr>
<td>a-n-dif</td>
<td>tam-an</td>
</tr>
<tr>
<td>ti-n-dif-a</td>
<td>tam-ane</td>
</tr>
<tr>
<td>ti-n-dif-i</td>
<td>tam-tena</td>
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<tr>
<td>i-n-dif</td>
<td>tam-teni</td>
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<tr>
<td>ti-n-dif</td>
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<tr>
<td>ni-dif</td>
<td>tam-ney</td>
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<tr>
<td>ti-dif-na</td>
<td>tam-tena</td>
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<tr>
<td>i-dif-na</td>
<td>tam-en</td>
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<th>Past :</th>
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<tr>
<td>a-dif</td>
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<td>ti-dif-a</td>
<td>tam-ta</td>
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<td>ti-dif-i</td>
<td>tam-ti</td>
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<tr>
<td>i-dif</td>
<td>tam-ya</td>
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<tr>
<td>ti-dif</td>
<td>tam-ta</td>
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<tr>
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<td>tam-na</td>
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<tr>
<td>ti-dif-na</td>
<td>tam-tana</td>
</tr>
<tr>
<td>i-dif-na</td>
<td>tam-yan</td>
</tr>
</tbody>
</table>

Class II is conjugated with an auxiliary verb probably meaning 'to do'.

COMPARISON OF THE GRAMMATICAL ELEMENTS

(B = Berber, E = Egyptian, H = Hausa, K = Kushitic, S = Semitic)

<table>
<thead>
<tr>
<th>Elements:</th>
<th>Parallels:</th>
<th>Egyptian:</th>
</tr>
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<tbody>
<tr>
<td>(a) Definite article:</td>
<td>elements B</td>
<td>use influenced by E?</td>
</tr>
<tr>
<td>(b) Female ending:</td>
<td>as in B E K S</td>
<td>E</td>
</tr>
<tr>
<td>(c) Plural formation:</td>
<td>K</td>
<td>not E</td>
</tr>
<tr>
<td>type kām : kām :</td>
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<td>?</td>
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<tr>
<td>type dis : dādis</td>
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<td>?</td>
</tr>
<tr>
<td>(d) Genitive:</td>
<td>K</td>
<td>not E</td>
</tr>
<tr>
<td>word order:</td>
<td>B E K S</td>
<td>E</td>
</tr>
<tr>
<td>elements:</td>
<td></td>
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</tbody>
</table>
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COMPARISON OF THE GRAMMATICAL ELEMENTS—continued

(B = Berber, E = Egyptian, H = Hausa, K = Kushitic, S = Semitic)

Elements:
Parallels: Egyptian:
(e) Personal pronouns:
suffixes: B E H K S E (except for 3rd m. sg.)
himself: 'his members' as in E E
(f) Numerals:
K only not E
(g) Verbs:
2 verbal classes: K (class I is B E S) not E
prefix conjugation: B K S (H another type) not E
iy: m to come: K E E
perfective verb: K E E

Only six of the thirteen features considered are found in Egyptian against ten in Kushitic. In one case there may be a late Egyptian influence (use of the definite article). This means, that there is no close contact between Beja and Egyptian as one might have expected.

This impression will be confirmed in the following paragraph regarding the vocabulary: it seems as if Beja were a blend of an autochthonous (non-Egyptian and non-Semitic) vocabulary and a grammar sharing more peculiarities with Semitic than with Egyptian, like the other Kushitic languages. Kushitic here means the language group of Beja, Saho, Bilin, Galla, Somali, etc.

THE VOCABULARY

(a) Leo Reinisch: Wörterbuch (1895)

Comparisons between Ancient Egyptian and modern Beja have been published by three authors but none of them has made an attempt to study the past of the Beja language itself.

Leo Reinisch gives over forty etymologies in his Wörterbuch (1895). It goes without saying that all his etymologies cannot be accepted to-day, but there are, nevertheless, the following ones that still merit our attention:

harāwq (consonants h-r-gw) to be hungry, Egyptian h-q-r, p. 125,
hasib (h-s-b) to think, to count, Egyptian h-s-b, Arabic h-s-b, p. 128,
hatāy (h-t-y) horse, Egyptian h-t-r or h-t-y, Coptic m. hto, f. htore, p. 130,
kunte sycamore, ficus bengalensis, Egyptian k-w-n-t-y, Coptic kente, p. 144,
nāfir sweet, Egyptian n-f-r beautiful, p. 181,
nawar (n-w-r) rope, string, Egyptian n-f-r, p. 187,
san brother, Egyptian s-n, p. 202,
simsūm (s-m-s-m) sesame, Coptic sensēm, p. 202,
siyām (s-y-m) grass, Egyptian s-m and s-y-m, Coptic sīm, p. 207,
šē hundred (š), Egyptian š-', Coptic šē, p. 207,
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tūb (t-b) bricks (coll.), tūba nom. unitatis, Egyptian ḏb.t, Coptic tōbe, Arabic
loan word tūb (coll.), tūba nom. unitatis, p. 221,
tuf and tuff (t-f and t-f-f) to spit, Egyptian ṭ-f, also found in modern Arabic
and many Kushitic languages, p. 223,
timsa (t-m-s) crocodile, Egyptian m-z-ḥ, later m-s-ḥ, Coptic timsah the
crocodile, as a loan word in Arabic timsāḥ, p. 230,
ūša, ūšay and ḍaša urine, Ancient Egyptian w-z-š, p. 33,
yihām (y-h-m) eagle, Ancient Egyptian ‘-ḥ-m, Coptic axōm, p. 242.

However, it must be noted that some of these words have passed into Beja
through the medium of Arabic: hasib, tūb, timsa. The case of tūb and tūba is
evident, as the forms quoted by Reinisch show the collective noun and the
nomen unitatis, though these categories are never found in Beja where one would

Hatāy is certainly an Egyptian loan word but cannot be considered as a
proof of linguistic relationship as the horse was unknown in Ancient Egypt and
Africa during the Old and Middle Kingdom and appeared only towards the end
of the Hyksos period.

Kunte, sycamore, is found only in Demotic.

Semsém belongs rather to Arabic simsim and so does simsum.

Nāfir, sweet, and n-f-r, good, beautiful, differ in meaning. It is true that
sweet may be used in the sense of nice or dear (bint ḫilwa in Arabic) but n-f-r
never means sweet. To judge from other meanings of n-f-r, one would rather
expect young or perfect, but not sweet.

Moreover, the idea of beauty is expressed as a rule by derivations and not
by primitive words. Italian bello comes from a diminutive *benlus, bellus (from
bene well), Spanish hermoso is derived from Latin formosus, German schön belongs
to scheinen, to shine, to be bright and even in Semitic languages there is no
common word for beautiful.

So we find only seven etymologies remain of the fifteen initially considered
and it is difficult to decide whether they:

— belong to the old stock common to Egyptian and Beja,
— are loan words in either sense, or
— if their similarity is merely due to chance.

(b) Ernst Zyhlarz: Origin and Character of Ancient Egyptian (1934)

This article (‘Ursprung und Sprachcharakter des Altägyptischen’,
Zeitschrift für Eingeborenensprachen, Hamburg, 1934, Separatum 99 p.) is held
in high esteem by some egyptologists and anthropologists.

Zyhlarz had far better sources at his disposal for the study of Beja and
Ancient Egyptian than Reinisch, and so he gives not less than 113 etymologies

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to prove a close relationship between Ancient Egyptian and Beja, but I find it difficult to accept his conclusions. The following etymologies will illustrate his working method:

𝐷𝑑ゎ limit and Beja ḡil limit, destination (p. 64). The Coptic form tēr- cannot be conciliated with Beja ḡil.

𝐷ẖ̄ finger and Beja ḡiba f. (p. 64). The Egyptian word corresponds to the Semitic ṡḥ̄ (ṣubaʿ or sim.).

Ｆḏw four and Beja ḡadīg (p. 58). The Coptic word is ḡtow. Beja ḍ seems to be an alteration of ḡ. In any case it is not a ḍ.

𝐷’yṣ to negotiate, to take council, Beja ḡiyis to think, to plan (p. 64). The Beja term is an Arabic loan word (ḡāyis to deduct).

Ｈṭr horse and Beja ḡatāy (p. 61). This example, like many others, has been taken from Reinisch’s Wörterbuch. Late loanword, for the reasons already mentioned.

Ｎḥj.t tooth and Beja nad (p. 59). The Coptic form is naanje with j. There is but one common consonant (n) in these words.

Ｑḥhw water and Beja ḡw’a a drink (p. 62). Qḥhw means cool and not water and ḡw’a is derived from ḡw’ to drink.

Ṣṭ to cut and Beja šā’ meat (p. 62). Meat is cut with a knife but this fact does not entitle us to explain šā’ as a form of the Egyptian verb šṭ.

Ṣmṣy to follow, to serve and Beja šimiṣ to be submissive, to obey (p. 62). Šimiṣ is found in Roper’s Grammar, p. 238, as to become patient, quiet, easy going. In this connection it must be mentioned that Zyhlarz compares Egyptian šm(y)w, servant, with Berber aṣmiṣ, slave (Siwa), pl. išemžan (p. 26). Aṣmiṣ means negro and not servant, and similar forms are found in all Berber dialects (Mzab išemž, Shilha ismëg, Senhaza ismaḡ, f. tismaxt), see E. Laoust, Siwa, 1, Paris, 1932, p. 265.

Ťrwrv, to be glad (at something), Beja dirēr, to desire (p. 63). The Coptic form telēl shows that this verb has nothing to do with dirēr. Telēl means to rejoice, Arabic zaqrat.

Ṭrwy, wall, rampart and Beja delālā, enclosure (p. 63). Ṭrwy is not an Egyptian word, but the New Kingdom transliteration of Semitic sōlēlāh (Hebrew).

Many years ago I drew the attention of Egyptologists to Zyhlarz’s etymological method (ZAS, lxxvi, 1940, p. 81). On that occasion, I wrote a paragraph on his Nubian etymologies as published in the Zeitschrift für Eingeborensprachen, xxv, pp. 161–88 and 241–61. There, he derives Nubian kū, elbow, from Egyptian ḡḥ, corner, while kū is Arabic (kūʿ, elbow). DIST*, jug, is explained as Egyptian ds, but it is Arabic dist. Ḥunni (correct form xunni or hunni) is
not a survival of Egyptian *hnw.t*, tent, cabin, but Arabic *xunn*, place for nets, ropes, merchandise in a Nile boat. *Hilāl*, needle for a garment, is not borrowed from Beja, but from Arabic *xelāl*.

I apologize for the circumstantial treatment of the above etymologies but, in my opinion, it was necessary. Many egyptologists are under the impression that Ancient Egyptian and Beja are closely related languages and their attitude is mainly influenced by Zyhlarz. Among the 113 etymologies put forward by Zyhlarz there are but two cases that I would accept:

'ii, to come (imperative mood m), Beja 'ii (imperative m'ā), p. 56.

tnfr.t, throne and Beja kankar, stool, chair, p. 63. *Cinčirt* or sim.

(c) New etymologies

Egyptian *p*, to have done (*verbum perfectivum*) and Beja *b'ā*, to finish, end (Roper, § 271), have the same meaning and this parallel has been mentioned in a previous number of this Review (Kush IV, 1956, pp. 39–47), however, without affirming an etymological relation.

The Egyptian tournure *h 'u-f*, his members, i.e. himself, has been compared with Beja *e-hiyē-s* (same meaning). In this case too, only the semasiological pattern had been taken into consideration.

Bar-ū-k, thou, literally, thy bar has been compared with *nessé-ka* in Tigré, a Semitic tongue spoken by many former Beja speakers. I think *bar* mean, soul as *nessé-ka* means thy soul. The Arabic equivalent would be *nafsika* (gen.). On that occasion I wondered if there were some relation between Egyptian *b*’ soul and Beja *bar*.

Egyptian *gnf*, to rebuke, is written with the hieroglyph of the nose and it can be concluded therefrom that there was an old word *gnf*, nose, related to modern Beja *genūf*.

A more frequent expression, *fnj*, nose, could be interpreted as a metathesis for *gnf* (with palatalization: *fnj* for *fng*).

*Yam* (pl.), water, is related to Arabic *yamm*, sea. This word is found in Neo-Egyptian as a loan word *y-m* (Coptic *yam*, pl. *amaiw*). A similar word must have existed once in Ancient Egypt as the Berber use a plural *aman* (root *yēmi*).

**Conclusion**

In spite of the geographical, anthropological and cultural reasons expounded at the beginning of this article, there is no close relationship between Beja and Ancient Egyptian.

The grammar is what we may call Hamitic, i.e. related to Semitic grammar, and more particularly the Kushitic type, like that of ‘Afar, Saho, Bilin, Galla
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The genuine vocabulary is independent of Semitic influence, with the exception of recent loan words of Tigré and Arabic influence. There are but a dozen words showing some similarity with Egyptian ones (loanwords?):

- *genûf*, nose
- *harawg*, to be hungry
- *'iy*, to come
- *kankar*, chair, throne
- *m̄ā*, come here!
- *nawar*, rope, string
- *san*, brother
- *siyām*, grass
- *tuf*, to spit
- *ūša*, urine
- *yam*, water (Arabic *yamm*, sea)
- *yihām*, eagle

It must be emphasized, however, that none of these etymologies are cogent. I am convinced that further investigations will increase the number of parallels, but it does not seem as if there were a really close relationship between Beja and Ancient Egyptian.
Notes

A DAGGER FROM KERMA

Among the outstanding objects found by Reisner at Kerma the bronze daggers with their slender blades and thin broad ivory butts (see PLATE XXXV) are typical, and all the more interesting since they are obviously characteristic of the Kerma Culture owing nothing to Egyptian influence.1 Unfortunately the site of Kerma between 19° and 20° latitude has a slight rainfall from time to time, and accordingly some of the metal objects recovered there have become oxydized, and such is the case with a number of the daggers. Owing to the artistic value of these weapons, I thought it worthwhile to try and restore one of them, and I approached the authorities of the Institut Royal du Patrimoine Artistique in Brussels, who very kindly agreed to undertake the restoration of a dagger on behalf of the Sudan Museum.

The dagger chosen (Khartoum Museum no. 1228) comes from Kerma burial K.16202 which is a subsidiary grave of the great Tumulus K.XVI.3 The grave K.1620 was but slightly disturbed ‘possibly only by pressure and decay’.4 There was one body on a decayed bed, with two ‘sacrificial bodies’ and two rams. The chief body was on its ‘right side, head east; half extended; right hand under head’.5 The dagger was found between the legs and from its position seems to have been attached in some way to the belt. The body was of a young adult. Besides the dagger, a few pots, two pairs of horn-protectors, an ostrich-feather fan, and a few beads were found. Reisner describes the dagger as it was when found thus: ‘Bronze dagger (between legs of chief body), tortoise-shell grip and ivory butt; total length 36 cm.; scabbard, apparently of coarse linen, of same shape as leather scabbard; [object register number] 14–2–124’. The dagger was reproduced in Kerma, iv–v, plate 50, third dagger from the top. Reisner’s description calls for two remarks: (a) the tortoise-shell grip has utterly decayed since the find and is no longer visible; (b) the scabbard can be traced now only from a few remains of cloth still adhering to the ivory butt (see technical note below).

The dagger is now in perfect condition thanks to the Laboratory of the Institut Royal du Patrimoine Artistique who kindly provided us with the following technical notes.

J. VERCOUTTER.

1 I disagree here with Reisner’s view (cf. ‘Kerma, iv–v’ in HAS, vi, pp. 187–9) that the Kerma type of dagger is but a variation of the Egyptian crescent-butt dagger. Reisner was under the impression that Kerma was merely an Egyptian colony and accordingly shows a strong tendency to ascribe every object found there to Egyptian art and craft. Cf. T. Säve-Söderbergh, Ägypten u. Nubien, pp. 105 ff. where the respective positions of Reisner and Junker regarding Kerma are discussed.
3 Id., ibid., pp. 389 ff.
4 Id., ibid., p. 412.
5 Id., ibid., p. 413.
EXAMEN ET TRAITEMENT D’UNE DAGUE EN BRONZE à manche d’ivoire (± 1800 av. Chr.); appartenant au Musée de Khartoum, n° d’identification 1228, longueur : 56 cm (PLANCHES XXXV–XXXVII).

**Examen**

Méthodes utilisées : spectrographie, métallographie :

Le métal de la lame est un alliage cuivre-étain, exempt de zinc. Il contient les impuretés suivantes : plomb et arsenic ainsi que des traces de nickel, d’argent, d’antimoine et de bismuth. Sa structure est homogène et révèle une technique d’écrouissage et de recuit (microphoto L.3303 E, gross. 259x, cf. PLANCHE XXXVII). La lame n’est donc pas coulée, elle est faite par martelage suivi d’un réchauffement. La corrosion est interprénétante mais peu profonde (microphoto L.3302 E, gross. 120x, cf. PLANCHE XXXVII). La patine à base de carbonate hydraté de cuivre portait des petits chancres de chlorures pulvérulents.

Le métal des rivets est du cuivre non allié contenant une petite quantité de plomb et de faibles traces d’argent et d’arsenic. Sa structure est dendritique, le métal a été coulé puis écroui (microphoto L.3312 E, gross. 41x, cf. PLANCHE XXXVII). La corrosion est pratiquement nulle (microphoto L.3310 E, gross. 88x, cf. PLANCHE XXXVII).

**Traitement**

Le manche d’ivoire a été détaché de la lame ce qui a nécessité le sciage de quatre rivets (cf. PLANCHE XXXVI, a). Il a été traité par imprégnation d’une solution d’acétate de polyvinyle (Vinylite, type AYAC).

Vu la présence de chlorures dans la patine de la lame, il a été nécessaire de sacrifier la patine ; cette opération s’est faite par la méthode électrochimique au zinc et à la soude caustique. Les petits fragments de la poignée furent assemblés par collage au Bedacryl 122x et l’ensemble et les rivets furent assemblés à l’Araldite Ciba, type 101. Pour la présentation la face supérieure de la poignée fut dégagée, tandis que l’autre face ne fut pas nettoyée afin d’y laisser les restes de tissu adhérents. La lame fut enduite d’encastique et la pièce montée sur un support en plexiglas.

**ENGLISH TRANSLATION**

EXAMINATION AND TREATMENT OF A BRONZE DAGGER with Ivory Hilt (± 1800 B.C.); property of the Khartoum Museum no. 1228; length 56 cm (PLATES XXXV–XXXVII).

**Examination**

Methods used: spectrography, metallography.

The metal of the blade is an alloy of copper and tin, free from zinc. It contains the following impurities: lead and arsenic with traces of nickel, silver,
THE DAGGER BEFORE TREATMENT

(Copyright: A.C.L., Brussels)

facing p. 266
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antimony and bismuth. Its structure is homogeneous and reveals a technique of hammer-hardening and annealing (microphoto L.3303 E, mag. 259x, see PLATE XXXVII). The blade was, therefore, not moulded; it was made by hammering followed by reheating. The corrosion is interpenetrating but not deep (micro-photo L.3302 E, mag. 120x, see PLATE XXXVII). The patina, basically hydrated copper carbonate, showed small nodules of powdery chlorides.

The metal of the rivets is unalloyed copper containing a small quantity of lead and faint traces of silver and arsenic. Its structure is rough and dendritic; the metal has been cast and then hammered (microphoto L.3312 E, mag. 41x, see PLATE XXXVII). Corrosion is practically nil (microphoto L.3310 E, mag. 88x, see PLATE XXXVII).

Treatment

The ivory hilt was detached from the blade, which necessitated the severing of four rivets (see PLATE XXXVI, a). It was treated by impregnation with a solution of polyvinyl acetate (Vinylite, type AYAC).

In view of the presence of chlorides in the patina of the blade, it was necessary to sacrifice the patina. This was done by an electrochemical method with zinc and caustic soda. The small fragments of the hilt were stuck together with Araldite Ciba, type 101. For display, the upper surface of the hilt was cleaned, whereas the reverse was not, so as to leave alone the remains of adherent tissue. The blade was coated with a bees-wax polish and the object was mounted on a plexiglas support (see PLATE XXXVI, b).

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Laboratoire de l’Institut Royal du Patrimoine Artistique, Bruxelles

THE LENGTH OF REIGN OF TAHARQA

In these pages, G. Schmidt has recently proposed that the reign of Taharqa ended, not in his 27th year as has been hitherto accepted, but in his 28th.1 As evidence for this, he offers the well-known Serapeum stela, Louvre no. 190,2 with its data on the birth, installation, death, burial and length of life of Apis, which he claims have been up to now misapplied. These (as given by Schmidt) are as follows:

Birth: Year 26 of Taharqa, month and day not given.
Installation: Year not given, IIII prt 9.
Death: Year 20 of Psamtik, IIII šnw 20.
Burial: Year 21, II šḥt 25.
Length of life: 21 years, 2 months, 7 days.

2 For bibliography see Porter-Moss, III, p. 210 (H).

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The argument, then, goes like this:

| Lifetime | ... | 21 years 2 months 7 days |
| Life under Psamtik³ | ... | 19 " 11 " 20 " |
| Life under Tahrarqa⁴ | ... | 1 " 2 " 17 " |
| Date of birth | ... | year 26, II šmw 18.⁴ |

The full year of life under Tahrarqa must, then, be his 27th. In his 28th he died and that year, then, became Psamtik’s 1st.

The argument is without flaw and, given the correctness of all the data, its conclusion must be accepted. Schmidt himself, however, felt obliged to point out that the figures for months and days in the length of life were somewhat uncertain, as the only publication to include them was Breasted’s Ancient Records.⁵ The uncertainty in this matter seemed well worth removing, and knowing that my friends, Posener and Vercoutter, have prepared for publication the Serapeum stelae in the Louvre, I wrote the former and asked what their copy showed. He replied at once with the complete text which corroborated all the dates but, not too surprisingly, contradicted the assumed length of life. Line 6 on the stela originally ended simply tr n rmp 21 ‘making 21 years’. Posener wrote: ‘Dans l’espace vide, à la fin de la l. 6, on voit quelques signes hâtivement tracés à la pointe et à moitié cursifs; lecture incertaine’:

\[\text{[Image of a hieroglyphic sign]}\]

To this he added: ‘Comme vous pouvez voir, seul “21” est sûr à la fin du texte et seul il appartient au texte bien gravé (cf. Plate xxxviii). Ce qui suit paraît avoir été ajouté et sa lecture est actuellement incertaine.’⁶

Instead, then, of having a length of life for Apis of years, months and days which would inspire belief in its essential correctness, we have but a number of years alone, which cannot help but suggest a rounding off and some inherent inexactness. We now recall that the birth date for Apis was given only as ‘year 26’, as though it, too, was uncertain. Installation on IIII prt 9, without

³ The last year of Tahrarqa and the first of Psamtik were common but are here for simplicity given all to Psamtik.
⁴ Schmidt gives II šm 13, forgetting the epagomenal days.
⁵ Schmidt, op. cit., 122, n. 7. Had Mariette’s Le Sérapéum de Memphis, III, pl. 36 been available to him he would surely have placed less trust in Breasted’s reading.
⁶ I am grateful to both Posener and Vercoutter for their generous permission to use their copy of the text.
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mention of year, must mean that we are still in year 26 and, since an Apis must have lived some months before installation, our Apis must have been born very close indeed to the first day of year 26.\(^7\) He died, we recall, on III III smw 20, only 15 days before the end of year 20 of Psamtik. What seems to me almost certain is that the scribe, unsure of the exact day of birth of Apis in year 26—but aware it was very early—and knowing that he could not thus give exact months and days to his length of life, simply took all of Taharqa’s year 26 as one year, ignored the few days lacking to complete Psamtik’s 20th year and thus rounded off the length of life at 21 years. The best interpretation of the later addition to the stela would then appear to be that the exact birth date became known and the correct length of life, 20 years, x months, x days, was scratched on the stela.

In any event, it would seem a matter of prudence to hold for the present to the accepted length of reign of 26 years for Taharqa, with his 27th the first of Psamtik as well.

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(Brown University, Providence)

THE STATUE OF AN AMBASSADOR TO ETHIOPIA AT KIEV

Among the groups of dignitaries recently studied by Egyptologists are a number of chief stewards or major-domos of the priestesses known as ‘Divine Adoratresses’ of the xxvth and xxvith Dynasties, most of whom had important tombs at Thebes.\(^8\) These officials also bore the title of chamberlain (imy-hmt) of the God’s Wife, and mr-ntr-priest, and in one case ‘he who follows the road of his mistress’. There was even one female official, Irterau, scribe and chief attendant of Nitocris, who was the owner of tomb 390. So far, however, there seems to be no connection with Ethiopia, in spite of the fact that the ascendency of these priestess-queens began during the Ethiopian dynasty. It is therefore of interest to find a chamberlain of the God’s Wife, Amenardais, who is also ambassador of the Divine Adoratress to the Land of Nubia, which was certainly part of the kingdom of Ethiopia at that time.

During a visit to Kiev in 1956, I saw in the State Museum of Western and Eastern Art a black granite statue (no. 128), some sixteen inches high, belonging to a certain Nesnebnetenu, who was an official of this period, and who seems to be otherwise unknown. As will be seen in the photograph (see PLATE XXXIX)

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\(^7\) If he were born on I jḥt 1, he would be 7 months, 8 days old at installation. Apis III (Louvre 193), Apis IV (Louvre 240) and Apis V (Louvre 192) were respectively, 8 months and 28 days, 9 months and 2 days, 9 months and 11 days at installation.

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kindly supplied by the Director of the Museum, he is represented kneeling and holding a statuette of Osiris, with inscriptions on the back-pillar and base and on the statuette of the god, and the cartouche of Amenardais on each arm.

(A) Back-pillar:
Honoured by his city-god the Chamberlain of the God's Wife, the Ambassador of the Divine Adoratress to the Land of Nubia, Nesnebneturu.

(B) Back-pillar of the Osiris statuette, right side:
Honoured by Osiris, Lord of Busiris, the Chamberlain of the God's Wife, Nesnebneturu.

(C) Back-pillar of the Osiris statuette, left side (see FIG. 1):
Honoured by Osiris, First of the Westerners, the Ambassador of the God's Wife to the Land of Nubia, Nesnebneturu.

(D) Base, offering-formula starting in the centre of the front and running in both directions to the centre of the back.
STATUE OF NESNEBNETERU, Kiev no. 128.
NOTES

Left side:

An ‘offering-which-the-King-gives’ to Osiris, First of the Westerners, the Great God, Lord of Abydos, may he grant offerings of bread and beer, oxen and geese, for the ka of Nesnebmeteru.

Right side:

An ‘offering-which-the-King-gives’ to Osiris, Lord of Busiris, the Great God, Lord of Abydos, may he grant a thousand of bread and beer for the ka of Nesnebmeteru justified.

(E) On each arm:

The God’s Wife, Amenardais, justified.

The signs used in (C) are somewhat unusual, as may be seen in the tracing (see fig. 1). It looks as though the sculptor, finding that he had not left enough room for the full name of the owner of the statue, resorted to a punning spelling which would take up less space.

The provenance of the Kiev statue is unknown, as it was bought from a local dealer, and I have failed to find any other monuments of this man, who was probably attached to the service of Amenardais I, the daughter of Kashta. The somewhat heavy style of the sculpture belongs to this period and may be compared with the statue in the Chicago Oriental Institute, 14284, of Akhamenerau,9 chief steward of Amenardais I and Shepenwept II, one of the earliest of the great xXVth Dynasty major-domos, whose tomb, no. 404, was discovered recently at Thebes. If Nesnebmeteru actually carried out the duties of an ambassador to Nubia, as indicated by his titles, it is possible that future excavations in the Sudan may produce evidence of his activities in that direction.

ROSALIND MOSS

9 Lichtheim, op. cit., pls. ix, x.
EXCAVATION POSSIBILITIES IN THE SUDAN: PREHISTORY*

PALAEOLITHIC

Especially recommended (as fossils occur) (see (1), pp. 45-7).

I. Singa and Abu Hugar on the Blue Nile.

Singa produced the Middle Stone Age proto-Bushman human skull and the type fossil of Homoioiceras Singae.

It should be examined on the way to Abu Hugar, 20 miles upstream, which I should expect to be a more profitable site for excavation, as undisturbed by the proximity of a modern town, and probably both fossils and artifacts of the ?proto-Stillbay type described in (2): no doubt contemporary with the skull. Motor transport necessary. Sennar is the nearest railway station.

II. The River Atbara—especially upstream of the Butana railway bridge east of Khashm el Girba (see (1), pp. 34-7).

Plenty of evidence for interpreting Quaternary history of the river with an important early split pebble industry (probably pre-Chelles-Acheul) with fossils in the 33 ft. terrace.

The whole of the River Atbara valley should be explored for Palaeolithic sites—also Neolithic to Predynastic occupation sites. Two of the latter occur at Sarsareib (see (1), p. 36), and Goz Regab (see (1), map). I expect them to fill the gap between the Khartoum Neolithic of Shaheinab (c. 4500 B.C.) and the late Predynastic (Shaheinab graves) and Proto-Dynastic Omdurman Bridge (Early Khartoum) and Faras (‘A’ Group—see LAAA, viii, pp. 1-18).

For a site with Chelles-Acheul in situ, where Khor Hudi joins the right bank of the Atbara about two miles above its junction with the Nile (see (1), p. 34). This would no doubt repay excavation.

OTHER POSSIBILITIES

III. Khartoum Mesolithic Man buried his dead in the occupation mounds where he lived. These mounds are all eroded, and the well-fossilized human remains having mostly come to the surface, are usually in fragments. The mounds close to Khartoum are being destroyed by quarrying in connection with modern developments. But it is probable that careful excavation will yet be rewarded by better examples of the earliest known negro skulls than those published in Early Khartoum, chap. iv, and pls. 7, 8. The sites of this culture known to me are shown on p. 116. The majority are within reasonably easy reach of Khartoum.

* This note was written at the request of some brother prehistorians at the 4th Pan-African Congress of Prehistory held at Leopoldville in August 1959.

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IV. The Palaeolithic sites (Sangoan and perhaps Acheulean) where I have done considerable surface collecting, and which are easily accessible from Khartoum:

*Khor Abu Anga*, Omdurman—extensive site being rapidly damaged by modern gravel digging (see (1), pp. 5–29)

*Wadi Siru* (15 miles to the north of Omdurman—south of Wadi Seidna) (see (1), p. 29)

*Wadi Afu* (50 miles to the south of Omdurman) (see (1), pp. 29, 30) would all repay careful excavation, and establish whether there is more than one culture. (See Leakey’s review of (1) in *Man*, 1952, 222); but no fossils occur.

There is also a similar site, not quite so easy to get at, in the northern part of Sai Island (see (1), p. 43), in gravel just south of Jebel Adu.

V. It is probable that the *Wadi el Ga’ab* which runs into the Nile north-west of Dongola el Urdi is the mouth of the Wadi Howar, which in wetter (Palaeolithic) times was a main west bank tributary of the Nile coming from Ennedi—although the connection between the two systems east of Jebel Rahib has not yet been mapped. To explore the whole system would require a special expedition with two or three Land Rovers or similar vehicles and a local guide, for waterholes are scarce: but it would be well worth doing.

I should expect it to provide much evidence of Mesolithic, Neolithic, Predynastic and even later human occupation, as well (possibly) as the Palaeolithic in places. A reconnaissance of the Wadi el Ga’ab west of Dongola can be made with one or two cars from Dongola.

VI. Land Rovers or camel transport on the west bank of the Nile would also be required for the exploration of what I have suggested may be a Palaeolithic course of the Nile running west of the existing river for three considerable stretches between the 2nd and 4th Cataracts (see map in (1)). This area will be flooded when Egypt constructs the High Dam at Aswan, so if not studied soon, may no longer be available for study.

VII. The area between the north-east frontier of Kenya and Lake Rudolf and the upper reaches of the River Sobat are completely unknown: and would be well worth exploring for evidence of Palaeolithic and possibly Neolithic activities of man east of the Sudd. If found, it would be most important as linking the Northern Sudan (see especially the Singa proto-Bushman in I above) with East Africa.

Communications are bad and expense would probably be considerable. Probably Land Rovers are essential, and a whole season should be allotted. ?Tackle from the Kenya end.

VIII. The Red Sea Hills north of the railway as far as the Egyptian frontier will provide evidence to prove that the ‘Pan Grave’ mercenaries of Egypt
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c. 1600 B.C.) came from this area. (I have seen one of their occupation sites in the hills west of Port Sudan.) It ought also to provide evidence of the origin of the Badarian of Egypt from Neolithic cultures connected with that of Shaheinab (O.U.P., 1951).

IX. There are Neolithic and later sites awaiting excavation along the White Nile south of Khartoum as far as Malakal and beyond. There are large sites of easy access: (1) near Wad Medani and (2) between Kosti and Jebelein. These include Iron Age sites of the first millennium A.D. that will undoubtedly link Meroe with the (?Bantu) ‘dimple base’ culture of East Africa and Belgian Congo. Other mound sites have been reported (but not seen) in Malwal Dinka country south of the Bahr el Arab (a west bank tributary of the White Nile).

GENERAL

Distances in the Sudan are great—its total area is approximately a million square miles. It is not practicable to estimate the cost or number of men required until it is known on what scale action is proposed. My personal advice to anyone interested would be to make a preliminary reconnaissance of such sites as interest him. I am certain that the Sudan will well repay exploration, and is of vital importance to the rest of Africa, as linking well dated Egypt and the Northern Sudan with the rest of Africa, where dating is far less precise.

I shall be delighted to try to answer any questions. I am confident that any prospective excavator will find the Sudan authorities helpful, and advise anyone intending to undertake either survey or excavation to write in the first place to Dr. J. Vercoutter, Commissioner for Archaeology, P.O. Box 178, Khartoum.

A. J. ARKELL

REFERENCES

1. The Old Stone Age in the Anglo-Egyptian Sudan
   Obtainable from Thornton, Oxford, at 5s.

2. The Pleistocene Fauna of two Blue Nile Sites
   B.M. Nat. Hist., 1951. 15s.

WOODEN CARVINGS IN THE SOUTH WESTERN SUDAN

The aim of the present note is to publish some of the most interesting objects that we collected, or photographed, during fieldwork for the Ethnological Museum, Khartoum, in 1958/59. They are well documented for we attended the relevant ceremonies and translated the recorded texts on the spot. The role these carvings play in religious and social life, and their distribution among the tribes of the Bahr-el-Ghazal Province and adjacent

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parts of the Sudan\textsuperscript{1} will be discussed in future publications. This collection of wooden carvings is—apart from artistic considerations—of great anthropological value. ‘These wooden carvings have always been something of an anthropological mystery’, writes Professor Evans-Pritchard,\textsuperscript{2} and as far as we know there are no Bongo or Bellanda grave carvings in any other museum.\textsuperscript{3}

To give a short explanation of their meaning to the Bongo, it may be said that about one year after the burial of a famous warrior-hunter wooden carvings (ngya) and a pile of stones are erected on his grave. These carvings correspond to the hunting title the deceased bore, having killed a given number of animals or enemies and having performed the appropriate ‘feasts of merit’. This graveside ceremony (falla.ro.ngya) is the last of these feasts performed for him by his relatives. By means of this feast the deceased will gain a ‘good’ place in the village of the dead corresponding to his title and rank.

Amongst the Bellanda too, grave effigies are connected with skill in hunting, number of enemies killed, and rank, and the same is probably true of many of the other tribes on the west bank of the Nile having similar grave customs.

\textbf{PLATE XL}

Tribe: Bongo. Locality: Bussere (Lam).

a. Two male effigies facing east, one notched stick and two stakes on a grave near some abandoned houses. This grave was made some forty years ago; that can be judged from a tree on the grave that has destroyed the cylindrical heap of stones erected over the grave. This heap of stones was supported by a circle of strong stakes (roti) which can still be seen near the tree.\textsuperscript{4}

b. Detail of a. Total height 2.23 m.; height of effigy 1.28 m. Museum no. 2462.


\textsuperscript{2} Evans-Pritchard, op. cit., 1929, p. 37.

\textsuperscript{3} Except that in Khartoum Museum (no. 160) there was already a Bongo grave effigy from Rafili, published by Seligman, ‘A Bongo Funerary Figure’, \textit{Man}, \textbf{17}, 1917, 67. Even the carvings from other tribes of the Southern Sudan are very rare. Seligman, ‘Some little known tribes of the Southern Sudan’, \textit{JRAI}, \textbf{55}, 1925, 15–36, 489–90, describes ancestral figures, probably Bari, in the Vienna Museum. In the collection of Mansfield Parkyns (Whitehead, \textit{SNR}, \textbf{xxiii}, 1940, 136) there are two other ‘probably Bari’ figures, one in the Liverpool Free Museum, the other in the Pitt Rivers Museum, and a truncheon, the knob of which is carved to resemble a human head, is in the Museo Preistorico Etnografico in Rome. D. Paulme, carved figures from the White Nile in the Musée de l’Homme, \textit{Man}, \textbf{53}, 1953, 172, describes also Bari figures.

\textsuperscript{4} This proves the truth of Schweinfurth’s statement ‘that in the old days a heap of stones in a cylindrical form was erected over the grave, and that this was supported by a circle of strong stakes’ (\textit{In the Heart of Africa}, \textbf{1}, p. 303). See also Evans-Pritchard, op. cit., 1929, p. 34.
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Effigy of the deceased buried in the grave shown in a. The deceased was from the Ayer clan, was called Ngul Potol, and was the grandfather of the blacksmith, Giria Tudu, who is now living in Lam. Ngul Potol was a famous hunter and killed ten elephants as is shown on the notched stick. He also killed a Zande whose effigy stands nearby. By reproducing certain details (scars, and a bracelet on the right arm), characteristic of Ngul Potol, the artist who carved this effigy made clear his identity.

C. Detail of a. Total height, 1.98 m.; height of effigy, 1.39 m. Museum no. 2463.

Effigy of the Zande killed by Ngul Potol which stands on the grave represented in a. Statues of victims are usually represented with carved legs.

PLATE XLI
Tribe: Bongo. Locality: Bussere (Dongurungu).

Grave with an effigy of the deceased and a notched post indicating the animals he killed.

PLATE XLII, a–b
Detail of PLATE XLI. Total height, 1.87 m.; height of effigy, 0.95 m. Museum no. 2464.

Effigy of the man, Kaga.munju (trees.leg), a famous hunter, whose grave is shown in PLATE XLI.

Fig. 1

PLATE XLII, C
Tribe: Bongo. Locality: Bussere (Dongurungu). Total height, 1.655 m.; height of carving, 0.565 m. Museum no. 2465.
NOTES

Notched post (ngya), slightly charred by a bush fire. Its sections are called (1) hi.lala = pot for hunting medicine, (2) dodji = head (of animal killed) (see FIG. 1). It was removed from between the graves of Samuganda Doboy and his daughter and represents the animals Samuganda Doboy’s son-in-law had killed. For original lay-out, see FIG. 2.

Genealogy: Samuganda Doboy (buried in grave no. 2)

   | Samuganda
   | Kude Samuganda (who sold the notched post).

Explanation of the arrangement of the graves: Samuganda Doboy was a famous hunter and the animals he killed are represented on the notched post (1) on the left of his grave (2). The post on the right (3) was offered by his son-in-law and represents the animals he himself had killed. In the grave on the right (4), Samuganda Doboy’s daughter is buried. She died some weeks after her father, and the graveside ceremony was performed for both at the same time.

![Diagram](image)

FIG. 2

PLATE XLIII


These four carvings were prepared for a grave in Modul. We were able to obtain them as the ceremony was postponed because of the sudden death of Muy Kadabung, a relative of the deceased.

a. Total height, 1.71 m.; height of carving, 0.94 m. Museum no. 2466.

Notched post representing the large animals killed by the deceased or one of his relatives who was going to offer it at his grave. It has the same meaning as that on PLATE XLII, c, but there is a slight difference in the way the two Bongo Sections, Bussere and Tonj, fashion these posts. There is, so to say, another school of artists. This difference can also be seen when comparing the anthropomorphic carvings from the two regions.

b. Total height, 1.83 m.; height of carving, 1.13 m. Museum no. 2467.

Notched post with forked head called do.mbura (head of mbura, an antelope) carved by Geko Bonyang Deno, a man about sixty years of age, who specializes in fashioning such posts.

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c. Total height, 1.28 m.; height of effigy, 0.98 m. Museum no. 2468.
   Effigy of a man fashioned by Bandja Geti who, with his sons, had specialized in fashioning anthropomorphic figures.

d. Total height, 1.425 m.; height of effigy, 1.12 m. Museum no. 2469.
   Effigy of a famous buffalo hunter with horns on his head representing the deceased, for whom the graveside ceremony was to be performed.

PLATE XLIV


Graves. By acculturation of the Tonj Section of the Bongo the original grave form, consisting of a pile of stones, is rapidly disappearing. The pile of stones is being replaced by a cement gravestone in the shape of a coffin. In the cement and around the graves are carved figures and posts in such large numbers that apparently the strict relation between the number of notches and the number of animals killed can no longer be observed, but these carvings are freely used to indicate the social rank of the deceased and his descendants. This is the reason for the wider use of these carvings among the Tonj Section of the Bongo. Also the custom of nailing small wooden animals on the posts is an innovation. The Bongo woodworkers carve small animals for the merchants in Tonj; now they manufacture them for graves too. The favourite is the shoebill stork, which has never had any role in the beliefs of the Bongo, but it is the heraldic emblem of the Province and appears on Government property.

In Bussere, on the other hand, the custom of erecting these wooden carvings is disappearing because the Bongo there adhere to the old custom and erect carved figures only for famous hunters, who were given a certain title after killing a given number of animals and performing the necessary feasts of merit. Nowadays, however, the people do not hunt as much as in olden times, and therefore very few new posts are erected.

PLATE XLV


a. Effigy of dead twin sister (runga) placed in front of the house during a ceremony performed by the living twin brother for a leopard he had killed. The two small pots, called kutu.runga (one each for the dead and the living twin, the larger for the first born) are receptacles for hunting medicine and pieces of the leopard’s meat.

b. Height, 17 cm. Museum no. 2470.
   Effigy of a deceased twin brother.
NOTES

PLATE XLVI, a–b

Detail of PLATE XLV, a. Height, 23 cm.

Carved statue of a deceased twin.

During our stay in Bussere, we saw some effigies of deceased twins. When both twins die the mother must sleep with two statues representing them until she conceives another child, otherwise she will be barren. The twin effigies are then put under a big kor-tree because the kor has many fruits and so symbolizes fertility. If only one twin dies, the living one must take care of the statue of his dead sister or brother. The statue usually stands on a stool (higha) in the house; it must accompany the living twin on long journeys; first fruits, and meat from animals he kills are offered to it. Should the effigy be destroyed by fire, a dance must be performed as for the dead. If the other twin dies the effigy of his twin is buried with him.

The ways in which these effigies are fashioned differ very much, because they are carved by the more or less skilled relatives of the deceased and not by specialized carvers as are the grave effigies, as can be seen by a comparison of the statues shown on PLATES XLV and XLVI, a–b.

Professor Evans-Pritchard discussed the meaning of Schweinfurth’s statement that statues of the dead were ‘set up in the hut as a species of penates’. We think that these memorial statues were the twin effigies here described. We saw them in Bussere only and could not find any trace of this custom in the Tonj area where, in 1929, Evans-Pritchard could not confirm Schweinfurth’s account.

PLATE XLVI, c–d


Wooden trumpet with carved horns.


Wooden trumpet (mandjindji) carved to represent a man’s head. The end of the stem is open and the instrument is blown by the hole in the middle of the stem. The man blowing it should not be too old because it is very exhausting.

The trumpet here represented was fashioned by Muy Kadabung to represent his enemy, Dodjoy, in order to injure him. When it was blown people used to say that Dodjoy was blown. When the animosity between the two men ceased, it was used as a beehive.

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6 The Bongo press oil from the fruit of the wild Kor-tree. It is regarded as the most fertile plant.
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These two kinds of trumpets, one with a man's head and one with horns, together with three different drums, are necessary for any Bongo dance.

PLATE XLVII
   a–b. Height of head, 3.1 cm.
   Handle of a fly swat carved as a portrait.
   c–d. Height of head, 5 cm.
   Handle of a giraffe tail fly swat (yala) carved as a portrait. Sometimes a father, when he feels his death approaching, presents one to his favourite son.

PLATE XLVIII
      Grave effigy being dug out for the Ethnological Museum, Khartoum.
      Total height, 1.81 m.; height of effigy, 1.63 m. Museum no. 2473.
      Female statue carved to order by the local artist, Usta Ukun (Mberedi Section of the Bellanda), who fashioned also the figures shown in PLATE XLIX.
      The Bellanda grave effigies, like those of the Bongo, are called nga.

PLATE XLIX, a–b
   Detail of PLATE XLVIII, a. Total height, 2.23 m.; height of effigy, 1.58 m.
      Museum no. 2474.
      Grave effigy of the woman, Agale (Bviri Section of Bellanda), who was the mother of a famous hunter and warrior. The statue was dressed in a bunch of leaves with a piece of cloth round the hips. It had been damaged in a bush fire and the surface is charred.

PLATE XLIX, c–d

Grave effigy of the man, Katru (Mberedi Section of the Bellanda). A notched post indicating that he had killed 10 enemies stood near the statue, but the people refused to sell it, fearing the anger of the deceased. There were two graves nearby; one of them was opened to remove the bones of the deceased whose spirit was supposed to have caused the illness of one of his relatives.
TRIBE: BONGO. LOCALITY: BUSERE (Dongurungu)
TRIBE: BONGO. LOCALITY: MODUL, NEAR TONJ
a. TRIBE: BELLANDA. LOCALITY: TEMBURA-WAU ROAD, NEAR MARINGINDO
b. TRIBE: BELLANDA. LOCALITY: BELLANDA SETTLEMENT, NEAR MURUKO
TRIBE: ZANDE, LOCALITY: LI-YUBO
TRIBE: ZANDE. LOCALITY: LI-YUBO
NOTES

PLATES I–LII

Tribe: Zande. Locality: Li-Yubo.

PLATE I, a–b. Total height, 3.74 m.; height of effigy, 3.03 m. Museum no. 2459.

PLATE I, c–d. Total height, 3.84 m.; height of effigy, 3.34 m. Museum no. 2458.

PLATE II, a, b. Total height, 3.17 m.; height of effigy, 3.07 m. Museum no. 2460.

PLATE II, c, d. Height of effigy, 3.38 m. (lower part is destroyed). Museum no. 2461.

PLATE LIII. Detail of figure shown in PLATE II, c, d.

We collected in Li-Yubo four female effigies which were standing on land belonging to the hospital. We were able to obtain only a little information about them from Bari Abara, a carver, about fifty-five years old. Because our stay in Li-Yubo was too short, we could not check our documentation.

Only chiefs used to have the right to carve these statues (yandjua) which were bought with rings or spearheads by persons who were going to make a mina fobuda, beer feast. The statue of a woman about 70 cm. high was worth 10 spearheads or 100 rings. The statue was kept secretly and was shown to the people at the mina fobuda to make them 'laugh' (?). Later it was put in its owner's house, near his sleeping place, so that he could see it every time he woke up.

The statues in the hospital area seem to me to be a development of this original custom. This opinion seems to be supported by a remark of our informant that Baz Effendi (1911) ordered these statues from the Chief Singeyi.

Genealogy of local carvers:

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Bazungi
  /      \
|       |
Eso     Bude
  |     |
|     |
Singeyi
  |   |
Cipaka, Chief of Bateki, taught carving to Bari Abara, our informant.
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In the Ethnological Museum in Khartoum there is a female figure (Museum no. 1173; total height, 91 cm.; height of effigy, 86 cm.), described in the file as a 'Zande figure used to mark graves'.

A. AND W. KRONENBERG
KUSH

ANCIENT EGYPTIAN KA AND BA IN AFRICA

Ancient Egyptian Influence

For more than three thousand years, Ancient Egypt has been the sole indigenous African State possessing what we call an advanced civilization. In the light of this fact, it is a priori probable to suppose Egyptian cultural elements to have spread over the dark Continent.

This influence is uncontested as far as it concerns material civilization, as has recently been shown by Hirschberg (Umschau, 1959, II, pp. 47–50), but far less material is available to illustrate the influence of Egyptian thought among African peoples.

The present paper deals with religious beliefs, mainly the conception of souls, as this constitutes to some extent a constant element—at least for the present purpose—in spite of some fluctuations in the course of Egyptian history.

Ka and Ba

The Old Egyptian conceptions of the human soul differ from those of other people as there are, apart from the physical body (ḥ. t, Coptic he), two concepts, generally called the Ka and the Ba.

The Ka was a replica of the personality which possessed the form and the attributes of the man to whom it belonged. Its normal dwelling place was the tomb where the body lay but it could wander about at will and dwell in any statue its own shape. The Ka was supposed to eat and drink and the periodical offerings brought to the dead were thought to nourish his Ka. The Ka was made by the god Khnum at the same time as the body as is shown in the famous reliefs in the temples of Deir el-Bahri and Luxor.

The Ka was represented as a bearded man with a crown composed of two upraised arms bent at the elbow. This sign, schematically [____], was the hieroglyph representing the Ka.

In Coptic the word denoting the Ka does not survive, but we find it conserved in the name of a month as Choi (month Choiak in Bohairic Coptic, in New Egyptian ḫ r ḫ), or as Ki (month Kiahk in Sahidic Coptic).

Another kind of soul was the Ba. It was supposed to dwell in the tomb together with the body and the Ka, and to partake of the funeral offerings. In hieroglyphic writing, the Ba was represented by a stork with a tuft of feathers on the front of its neck and this hieroglyph was chosen, in my opinion, for phonetic reasons as it expressed the two consonants b and ḫ (alif). There is not the slightest reason to think that the Egyptians had thought the soul (or a soul) took the form of a stork. In later times the sign was changed to a bearded, human-headed bird preceded by a small lamp. I. E. S. Edwards thinks that this later sign was a relic of an ancient belief that the stars were simply innumerable Ba-s with their lamps shining. (The Pyramids of Egypt, London, 1955,
In the Papyrus of Nebqet we see the Ba in this form, depicted flying into the funeral pit taking food to the mummy to which it belongs.

The word Ba survives in a Greek transliteration as Bai, pl. Bēu (i.e. BAI pl. BHY). The Old Egyptian form can be reconstructed as sg. *ḫi’u*, pl. *ḫi’u.

**The Ba in Arabia**

While the Ka or the body-soul is more or less the material manifestation of the deceased, the Ba is a more spiritual being: it lives with Rē’ or Osiris far from the tomb or drinks water from a little bowl in its tomb. Even to-day the fellāhīn of Upper Egypt believe the souls of the dead visit their families in the shape of a bird, the green bee-eater, called in Arabic zarzūrī ej-jenna ‘the bird of paradise’. This visit generally takes place on Friday. Formerly, I thought this belief was a survival of the Old Egyptian Ba, but this opinion is clearly wrong and I wish to correct it here. Some Arabs (of the pre-Islamic period) pretended the soul to be a bird that left the human body after death. This bird was thought to fly around the tomb, deploring the loss of the body. Even in Islamic times, the Arabs continued to believe in the hāma, as this bird was called. It had the appearance of a little owl, lived alone in huts, or on tombs and battle-fields and uttered wailing cries. It frequently went to join orphans to inform their fathers (!) of their actions. This information is contained in Al-Ibšīhī’s encyclopedia Al-Mustaṭraf (L. Machuel, Pages choisies des grands écrivains, Les auteurs arabes, Paris, 1938, pp. 317–18). Ahmed Bey Kamal also mentions a hadith of the Prophet in connection with this belief (RT, 22, 1902, p. 19).

Therefore the ‘bird of paradise’ of the modern fellāhīn cannot be considered as a direct survival of an Ancient Egyptian belief. It is imported from Arabia and the connection with Friday and the fact that it is held by Muslims speaks in favour of its non-Egyptian character.

**‘Mudimu’ and ‘Mudi’ in the Northern Cameroons**

J. Ittmann gives the following information on the two types of soul existing among the Bantu Tribes in the Northern forests of the Cameroons (‘Volkskundliche und religiöse Begriffe im nördlichen Waldland von Kamerun’, Afrika und Uebersee, 26. Beihft, 1953, Berlin).

The mudimo (pl. midimo) is the body-soul that leaves the body when a man dies. Then the mbimba is the body without a soul. The mudimo, after its separation from the body becomes an edimo or shadow-ghost. The bedimo (pl. of edimo) are given offerings. They exist in the Netherworld for as long as they are venerated on earth. They appear when offerings are brought and eat of the spiritual essence of the food offered.

Another kind of soul is the mudi or life-soul. It is able to leave the body and wander about. What is left, in this case, is an ‘empty man’. This state
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however is extremely dangerous as the *mudi* is exposed outside the body to numerous dangers. Temporary absence of the *mudi* can be intentional, or it may happen 'by mistake' or be due to sickness or witchcraft.

The *mudimo* seems to correspond to the *Choi* or *Ka*, and the *mudi* is something like the *Bai* or *Ba*.

The Bushmen in South Africa

The universal God of the //khun Bushmen is //Khu, the big Captain of the Sky. He dwells in a two-storied house. In the lower flat, there is the big Captain with his wife and his children, while the upper flat is reserved for the *ha*, the souls of the deceased. The *ha*-s eat nothing, they only sit around.

The big Captain is the Chief of the //awab. They do both good and evil. Most dangerous are the little //awabs as they send sickness ghosts to men. The //awab gather at the camp fires of the sky but they often descend to steal *ha*-s. The little //awabs are the 'shadows' of the dead: when a man dies, his body is buried in the earth. His *ha* goes to the big Captain. After a few days, his body revives and disappears. It is now a //awab.

The //awab comes out of the tomb, eats and drinks and goes hunting. He lives as he did before. When he is tired, he goes back to the tomb to sleep, as the tomb is his home.

This and similar information has been gathered by V. Lebzelter ('Die religiösen Vorstellungener der Buschmänner der Etoschapfanne und des Ovambo-landes und der Ovambo-Bantu', *Festschrift Wilhelm Schmidt*, 1927, pp. 405–15).

Conclusion

The essential may be resumed as follows: in Ancient Egypt, among the Bantu tribes of the Northern Cameroons and the //khun Bushmen of South Africa, the dead have three manifestations:

(a) the body,

(b) the body-soul, living in the tomb, eating and drinking,

(c) a more spiritual soul wandering about the earth or in the heavens.

It is to be noted that the parallel is not complete in the case of the Bushmen but the similarities are nevertheless striking.

Werner Vycichl.
Review

ALTÄGYPTISCHER KULTUREINFLUSS IN NEGERAFRIKA

The contents of this article are likely to be of interest to the readers of this Review and, therefore, a short report may be of some value. Many notes on analogies between Ancient Egypt and Negro Africa are found scattered in the literature but no systematic study has been made to date. Hirschberg summarizes the main features as follows:

*Artificial skull deformation* is found in Egypt in king Akhnaton’s time (about 1370 B.C.). The author compares a head of the king’s daughter with a head of a Mangbetu wife showing the same shape. (P. Schebesta, *Vollblutneger und Halbwärze*, Salzburg-Leipzig, 1934.) Skull deformation is found to-day in Algeria and Tunisia, in Western and Central Africa and in Angola. The Mangbetus (Belgian Congo) wind a string round the baby’s head, very tightly many times. The result is a very long head. In other countries massage is used for this purpose, e.g. in Nigeria and the Cameroons.

*Mummification* is found in the kingdom of Loango (north of the Congo) on the coast, in the region of the Congo falls, and elsewhere. The body is dried for a long time, then wrapped up in mats and tissues and the enormous niombo (=mummy) is dressed and buried.

In the old Kingdom of Congo a statue was placed in the Palace to represent the king, while his body was dried and smoked. The Ibibio in Nigeria build a little hut during the burial ceremonies as a house for the soul of the deceased. Talbot calls it the ‘house of the ka’ alluding to an Ancient Egyptian name for a ‘tomb’. They put in this hut a statue made of clay, representing the dead king in his best apparel, with a hat on his head, sitting in an arm-chair.

In other cases the soul chooses a carved wooden statue for its ‘body’, and people address themselves to the statue as if it were the living person.

Another field of striking similarities is art: carved wooden statues and masks show numerous similarities with Ancient Egyptian statues. The author compares a granite sphinx of king Amenemhet III with a Sibiti fetish (Lualaba-Kassai region) with an artificial beard; a statue of Kata Mbula, the 109th king of the Bushongo dynasty who ruled about 1800, and a mask with a pharaonic beard.

In Ancient Egypt the artificial beard was an attribute of the ruler. Even Queen Hatshepsut wore a beard when acting as king. When king Tito Gafabusa
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Winyi IV of Bunyoro celebrated the 30th anniversary of his reign, he wore a beard of white monkey hair. King Rumanika of Karagwe celebrated the New Moon Feast with an artificial beard attached by a string of pearls.

Hirschberg does not think that there was direct contact between Ancient Egypt and Negro Africa, but the influence of Ancient Egyptian civilization penetrated into Africa through the kingdoms of Napata and Meroe.

It goes without saying that similarities do not necessarily prove, in all cases, the material dependency of African civilizations upon the Nile Valley but a good deal of the elements mentioned by Hirschberg will hold. We may add still others such as grind stones and the adobe architecture.

Werner Vycichl.
Correspondence

The Editor of Kush.

Sir,

In the course of Mr W. Vycichl’s article, ‘The Present State of Meroitic Studies’ (see Kush vi, pp. 74-81), one or two points arise, which cannot be allowed to pass without challenge.

It may seem a little unusual to criticize a scholar’s opinion in public, but in this case the author in question cannot be regarded as an expert on Old Ethiopian problems so much as an amateur whose views are rather out of date.

He tries to refute the first attempt at a philological examination entitled, ‘Das meroitische Sprachproblem’ and published by Zyhlarz in Anthropos, 1930, and puts forward in preference his own idea that the so-called ‘Meroitic’ idiom might have been a negro language. This conclusion is mainly based on guesswork derived from linguistic speculation.

An opportunity was provided for W. Vycichl by the recent publication by the German, Professor F. Hintze, of an essay entitled ‘Die sprachliche Stellung des Meroitischen’, Berlin, 1955. It must be stated, however, that this treatise did not help Vycichl’s negro-hypothesis, for its author shows clearly that he was not able to read the inscriptions independently. This was because he did not understand the Old Ethiopian (Kashitic) syntax. To know the rules of the syntactical structure of any language under consideration is always prerequisite to the understanding of its philological nature.

Both the authors mentioned above should have been aware that a preliminary grammar of the language in question has been in existence since 1952, and that it was arrived at by comparison of intelligible textual passages and by analysis of many theophonic personal names which usually take the form of nominal sentences, as in Old Egyptian. The title of this first grammatical treatise is The Kashitic Language of Napata-Meroe (Fundamental researches on the relics of Old Ethiopian literature) and it has been compiled by Professor H. Junker (Vienna-Trier).

The main points are as follows:

(1) It is now proved that Kashitic was a language with semitoid prefix tenses of the verb (causative, etc., prefixes v. C. Meinhof).

(2) Verbal stems are mostly monosyllabic or enlarged by special suffixes.

(3) The known grammatical gender shows a surprising peculiarity—Gods, Goddesses and Spirits of deceased persons of either sex are treated throughout as being of masculine gender.
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(4) The personal pronouns reflect the earliest type of Old Egyptian personal pronouns.

(5) Regarding syntax, the use of nominal sentences with copulative indications, known in Old Egyptian, must be noted.

(6) It has been possible to build up a list of known Kashitic words because this language was for five centuries the intelligence-idiom of the early Nubians, who took a lot of loanwords from Kashitic.

From these features, we can easily perceive that the origin of Kashitic must be sought in relation to pre-Semitic trends and not to a negro dialect.

Yours, etc.,

ERNEST ZYHLARZ.

The Editor of KUSH.

1 December, 1959

Sir,

I had hoped after reading Arkell’s ‘History of the Sudan to A.D. 1821’ (pp. 177–8), that it was established that ‘the Nuba Mountains were probably so-called after Brown-race Nubian-speaking immigrants from the steppe country further north, from which they were displaced by nomad Arabs about the fourteenth century’.

L. P. Kirwan in his ‘Comments on the Origins and History of the Nobatae of Procopius’, however, gives no indication of having heard of this possibility and I feel it is desirable to re-affirm that the ‘Nuba proper’ or ‘Hill Nubians’ or ‘Red Nuba’ of Dilling, who speak a language akin to Nubian, occupied the north-east corner of the Nuba Mountains in comparatively recent centuries. (J. Tabbag was conquered from the black Nuba as late as the eighteenth century A.D.) Their horse-sibrs reflect a nomadic origin. (They had no horses in the recent past.) They left cousins behind in the Tumbab Hills, Haraza, Kaja and possibly Meidob. Their distinctive physical characteristic is a large and beak-like nose.

Yours, etc.,

K. D. D. HENDERSON.