A STUDY OF ROCK PAINTINGS IN BAUCHI AND JIGAWA STATES

BY

SAMUILA, EZRA RABO

M. A. /ENV-DESIGN/4997/2009-2010

DEPARTMENT OF FINE ARTS

FACULTY OF ENVIRONMENTAL DESIGN

AHMADU BELLO UNIVERSITY,ZARIA

FIRST SUPERVISOR	SECOND SUPERVISOR
DR. G.G. DUNIYA	**MR. S. CALEB**

JUNE 2014

A STUDY OF ROCK PAINTINGS IN BAUCHI AND JIGAWA STATES

BY

SAMUILA, EZRA RABO

B.A FINE ARTS

A THESIS SUBMITTED TO THE SCHOOL OF POSTGRADUATE STUDIES AHMADU BELLO UNIVERSITY, ZARIA, IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE AWARD OF MASTERS OF ARTS (M.A) DEGREE IN ART HISTORY

DECLARATION

I hereby declare that this thesis titled"A Comparative Study of Rock Paintings in Bauchi and Jigawa States," has been written by me in the Department of Fine Arts under the supervision of Dr. G.G. Duniya and Mr S. Caleb. The information derived from this literature has been duly acknowledged in the text and a list of reference provided. No part of this thesis was previously presented for another degree or diploma in any university.

CERTIFICATION

This thesis titled "A Study of Rock Paintings in Bauchi and Jigawa State" meets the regulations governing the award of Masters of Arts (MA) in Art History of Ahmadu Bello University, Zaria, and is approved for its contribution to knowledge and literary presentation.

_____ _____

Dr. G.G. Duniya Date

Chairman, supervisory committee

_____ _____

Mr. S. Caleb Date

Member, Supervisory committee

_____ _____

Date

External Examiner

_____ _____

Dr. D. kefas Date

Head of Department

_____ _____

Prof. A.A. Joshua Date

Dean, School of Post Graduate Studies

DEDICATION

This work is dedicated to God Almighty the maker of heaven and earth and to my family for their support and encouragement throughout my period of study.

ACKNOWLEDGEMENT

My appreciation, first of all, goes to Dr. G.G. Duniya and Mr. S. Caleb who supervised this work and offered meaningful contributions. They also encouraged me in areas where I felt hopeless about the work and my personal commitments. I am also grateful to all the lecturers in Art history section who constantly gave their support where necessary. To the rest of the lecturers in the Fine Arts department, I remain grateful for their pieces of advice given to me in the cause of this work.

Finally, I wish to specially thank my wife and children for supporting me in either ways. Also, my course mates, friends and colleagues have been very supportive. To the staff of Rock Painting Interpretation center, Birnin Kudu I say thank you. May the Lord bless everyone that has been a part of this work.

ABSTRACT

Globally, rock paintings are age-long art forms that have revealed the activities of early humans in the respective sites. This is similar to the rock paintings in Bauchi and Jigawa States of Nigeria. The Study of Rock Paintings in Bauchi and Jigawa States is carried out to: Identify the imageries that constitute the rock paintings in Bauchi and Jigawa states, investigate specific similarities and differences that exist between the rock paintings of Bauchi and Jigawa States, examine the socio-cultural functions of the paintings and engravings, see the paintings and engravings in Bauchi and Jigawa states and document same. All the rock paintings that were identified in the selected areas were discussed and analyzed, and subsequently documented. In the course of the study also, it was discovered that there were similarities and differences in the imageries, styles and colours used in executing the rock paintings. Again, the study revealed that, the rock paintings in Bauchi and Jigawa States served various functions such as: magical, religious and ceremonial purposes. At present, the dwellers no longer participate in ceremonies that are linked to the rock paintings due to their current faith. It was confirmed that, these rock paintings actually exist and the sites are good for tourism activities. The tourism sector should integrate same in their program to help boost tourism in Nigeria. Most of the rock paintings are badly defaced either by human activities of bad weather, while some of the rock paintings sites are not fenced, and some, have no tour guides. Hence, the researcher recommends that Nigerian Government and non-governmental organizations should sponsor researchers to work more in-depth in the area of rock paintings in Nigeria. Also, they should put in place, measures that will protect the fast deterioration of Rock Paintings in Bauchi and Jigawa States. Walls or fences should be built in all the rock painting sites. All roads leading to the rock paintings should be reconstructed, tarred and guides/workers be appointed on all the rock painting sites.

TABLE OF CONTENTS

Title page -i

Declaration- ii

Certification- -iii

Dedication- iv

Acknowledgements -v

Abstract- -vi

Table of content - vii

List of figures - x

List of plates -xi

Map of Bauchi State - xii

Map of Jigawa State -xiv

CHAPTER ONE

(INTRODUCTION)

- Introduction- 1
- Background of the study - 2
- Statement of the Study - 5
- Aim and Objective of the Study - 7
- Justification of the Study -8
- Significance of the Study -8
- Scope of the Study - 9
- Limitation of the study - 9

CHAPTER TWO

(LITERATURE REVIEW)

- Introduction -- 11
- Rock Paintings in Europe --------------------------------- 12
- Rock Paintings in Australia -------------------------------- 19
- Rock Paintings in Africa ---------------------------------- 20
- Rock Paintings in Bauchi and Jigawa states ------------------- 30
- Conclusion --- 31

CHAPTER THREE

(METHODOLOGY)

- Introduction ---33
- Sources of Data ------------------------------------- 33
- Population/Sampling ---------------------------------- 34
- Methods of Data Collection ----------------------------- 35
- Literature --- 35
- Pilot Study ---35
- Field Work -- 36
- Methods of Data Analysis ------------------------------ 37

CHAPTER FOUR

(ANALYSIS)

- Introduction ---38
- Discussion on selected Rock Paintings in Bauchi State ---------- 38
- Geji Cave -- 38

- Shira Cave - 48
- Discussion on selected Rock Paintings in Jigawa State- - - - - - - - - - - 61
- DutsenHabude, Birnin Kudu - - - - - - - - - - -- - - - - - - - - - - - - - - - - 61
- Dutsen Mesa Rock Painting -70
- Functions of Rock Paintings in Bauchi and Jigawa States - - - - - - - - 73
- Comparing the Rock Paintings in Bauchi and Jigawa States - - - - - - - 76
- Tourism Potentials of Rock Paintings of Bauchi and Jigawa States - - 79

CHAPTER FIVE

(SUMMARY/CONCLUSION)

- Introduction -82
- Summary -82
- Conclusions -84
- Notes - 86
- Reference - -- 88

LIST OF FIGURES

Figure 1, Cave Painting at Lascaux -14

Figure 2, Chauvet Cave Art -17

Figure 3, Deer Hunt, CatalHoyuk, Turkey -19

Figure 4, Aboriginal Rock Painting - 20

Figure 5, Algerian Cave Painting -22

Figure 6, San Cave Painting Zimbabwe - 22

Figure 7, Giraffe rock engraving at Dabous, Niger - 25

Figure 8, Animal Facing Left, Namibia - 26

Figure 9, Chongoni Rock-Art Area (Malawi) - 27

Figure 10, Chongoni Rock-Art Area (Malawi) - 28

LIST OF PLATES

Plate I, Geji rock Painting of a hornless Cow -40

Plate ii, Geji Rock Painting of animals with long tail - 42

Plate iii, Geji rock painting of a horse - 43

Plate iv, Geji rock painting of a horse -44

Plate v, Geji rock painting of a human and animal - 46

Plate vi, Geji rock painting of a human with stick -47

Plate vii, Geji rock painting of damaged figures -48

Plate viii, DutsenMaryo at Shira -49

Plate ix, Shira rock painting of human figures -52

Plate x, Shira rock painting of a human figure- 52

Plate xi, Shira rock painting of a running figure -54

Plate xii, Shira rock painting of unknown figures -55

Plate xiii, Shira rock painting of flying birds - 55

Plate xivShira rock painting of symbols -57

Plate xv Shira rock painting of symbols -58

Plate xvi Shira rock painting of symbols - 59

Plate xvii Shira rock painting with yellow ochre -60

Plate xviii Shira rock painting with yellow ochre - 61

Plate xix,Birnin Kudu rock paintings of two cows at DutsenHabude - - - - - - - - - - - - 63

Plate xx, DutsenHabude of a large cow - 65

Plate xxi, DutsenHabude rock painting of a bull- -66

Plate xxii, DutsenHabude rock painting of a cow -67

Plate xxiii DutsenHabude rock painting of defaced figures - - - - - - - - - - - - - - - - - - - 68

Plate xxiv DutsenHabude rock painting of defaced figures - - - - - - - - - - - - - - - - - - -68

Plate xxv DutsenHabude rock painting of defaced figures - 69

Plate xxvi DutsenHabude rock painting of defaced figures - - - - - - - - - - - - - - - - - - -69

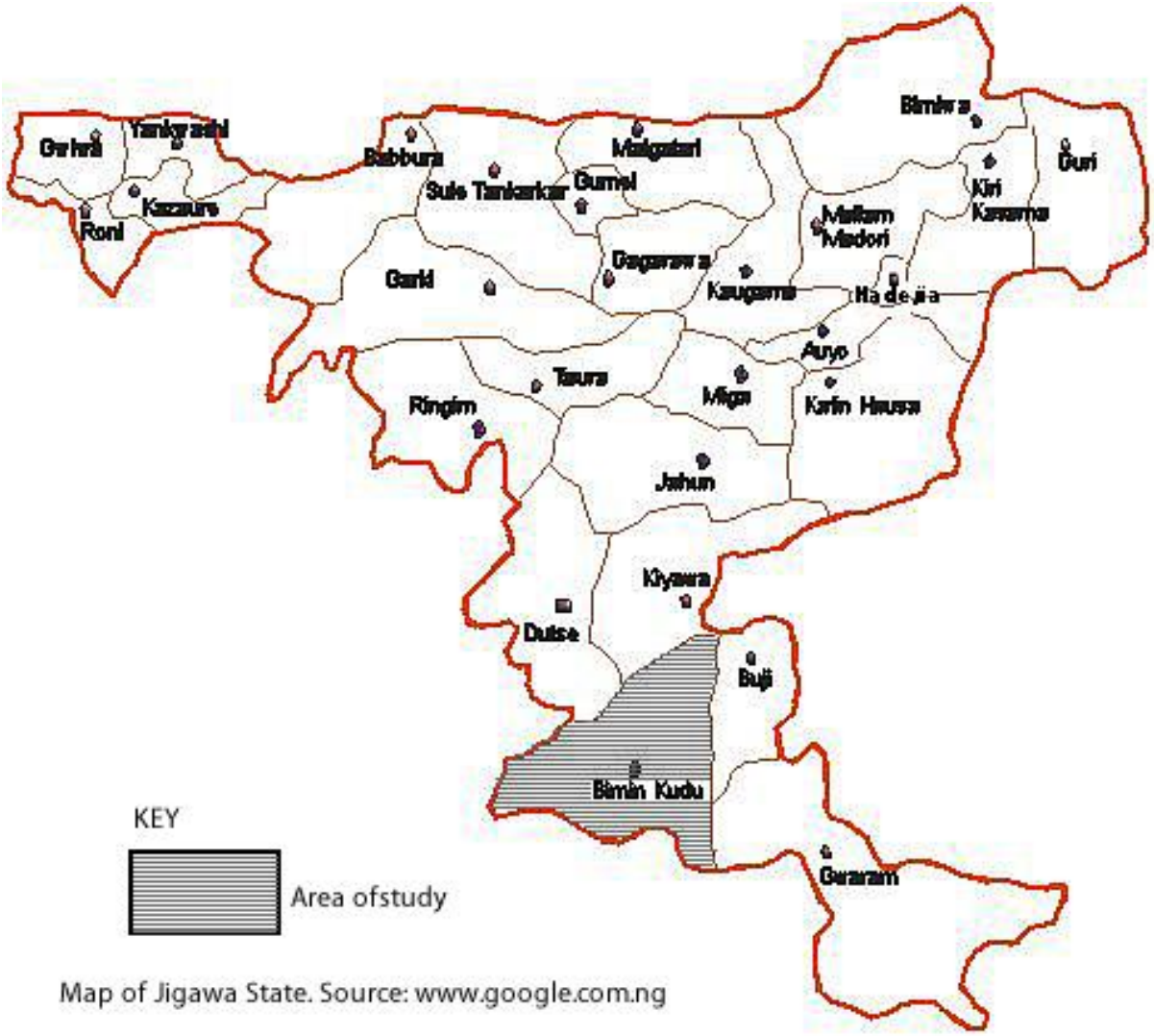
Plate xxvii, Rock Painting at Dutsen Mesa of white cows - - - - ---- - - - - - - - - - - - - - - 71

Plate xxviii, Dutsen Mesa Rock painting of a possible red cow - - - - - - - - - - - - - - - - - 72



Map of Bauchi State. Source: www.google.com.ng

/



Map of Jigawa State. Source: www.google.com.ng

CHAPTER ONE

Introduction:

The early humans used trees, river sites and caves as shelter at the early stages of life. These sides became media for depiction of their daily activities. The early humans artistically depicted on the walls of caves their hunting expedition, intentions of games, and rituals that served as a form of prayer for their daily activities. The evidences of such are found around the world with paintings and engravings super-imposed on one another in various caves as described by Gardner (1959) and Stokstad (2008). Such discoveries are found in; Altamira in Northern Spain, Lascaux in France, Ahaggar in Algeria, Kalahari rocks in Botswana/Namibia, the Atlas Mountains in Morocco, and Drankesberg mountains in South Africa. The art works showed variety of themes, techniques and media. This form of art was possibly done to satisfy a need, rather than, art for art sake.

According to Gardner (1959) art is defined as "selective communication of human experiences in tangible forms, existing as matter in space." These experiences are shown in the paintings of early humans. They painted animals they could see around them and the daily activities they were engaged in. The urge to decorate one's environment has been observed in the life of the early man as described by Stokstad (2008) that, the idea which says "human beings have an inherent desire to decorate themselves and their surroundings, which is an aesthetic wisdom, is somehow inborn to the human species." The early men have proven this, by executing his art works on the walls of the caves where they dwelled in.

These dwellings of the early man have over the years been discovered with evidences of artistic activities. In Altamira, northern Spain, bison, bulls, horses and other animals were painted on cave ceilings. Similarly, in Lascaux, France, the evidence of cave paintings showed various forms of animals. These paintings are said to be done by Paleolithic artists, in

about 13,000 B.C. colours red and yellow ochre were used to depict the paintings of a leaping cow and group of horses shown smaller than the cow. The colours were either blown through reeds onto the wall or mixed with animal fat and applied with reeds or thistles. In Austria and China, series of rock paintings have been discovered to show artistic brilliance even at that early stage of man. The works show various animals and body decorations (Gardner 1959, Jason 1977, and Stokstad 2008). As such, some writers believe that, the prehistoric hunters painted these to gain magical powers that would ensure a successful hunt.

In Africa, a lot of rock paintings have been uncovered, especially in northern Africa, where animals such as elephants, bulls, hippopotamus, reindeer, horses, camels and the likes, are found. Most of these animals were captured in the rock paintings found in Algeria, Tunisia, Zimbabwe, South Africa and West Africa as well. The works in Africa seem to be earlier than those found in Europe even in their discoveries, and those in West Africa seem to receive little attention from writers (Gombrich 1967, Leuzinger 1976, and Willett 1971). It is therefore, on this note that the study intends to identify the rock paintings of Bauchi and Jigawa states of Nigeria and make a comparative study of same.

Background of the study

Before 1976, Bauchi was under the then North-Eastern State of Nigeria. According to the 2006 Population Census, the state has a population of 4,653,066. Also, Gin (2012), The Federal Republic of Nigeria (2010) state that, "Bauchi state during the colonial era, up to independence, formed part of the Bauchi-Plateau, of the then Northern Region, until the 1967 state creation exercise, when the Bauchi, Borno, and Gongola provinces constituted the former North-Eastern State were formed." The creation of Bauchi state according to Gin (2012) was on 3rd February, 1976, during the then military regime of Genaral Murtala Ramat

Mohammed. It included the present Bauchi and Gombe states, with 16 Local Government Areas. The number of Local Government Areas in the then Bauchi state was increased to 20 and later to 23. However, in 1996 when Gombe state was carved out of Bauchi, additional local government areas were created in the country, Bauchi state was left with 20 Local Government Areas namely Bauchi, Tafawa Balewa, Dass, Darazo, Bogoro, Toro, Misau, Giade, Shira, Ningi, Jama'are, Warji, Katagum, Ganjuwa, Itas/Gadau, Kirfi, Zaki, Alkaleri, Gamawa, Danbam.

According to Gin (2012), Bauchi State Government report (2010), the Federal Government of Nigeria (2011),

> *The geographical location of Bauchi state occupies a total land area of 49,119 km² representing about 5.3% of Nigeria's total land mass and is located between latitudes 9° 3' and 12° 3' north from the equator. Longitudinally, the state lies between 8° 50' and 11° east of the Greenwich meridian. The state is bordered by seven states, Kano and Jigawa to the north, Taraba and Plateau to the south, Gombe and Yobe to the east and Kaduna to the West. Bauchi state is one of the states in the northern part of Nigeria that span two distinctive vegetation zones, namely, the Sudan savannah and the Sahel savannah. The Sudan savannah type of vegetation covers the southern part of the state. Here, the vegetation gets richer towards the south, especially along water sources or rivers, but generally, the vegetation is less uniform and grasses are shorter than what grows even farther south, that is, in the forest zone of the middle belt. The Sahel type of savannah, which is also known as the semi-desert vegetation, becomes manifest from the middle of the state, as one moves from the state's south, to its north. This type of vegetation, comprises isolated stands of thorny shrubs. On the other hand, the southwestern part of the state is mountainous as a result of the continuation of the Jos Plateau topography, while the northern part is generally sandy.*

The Federal Government of Nigeria (2011) adds that, Bauchi state houses two important rivers which are the Gongola and Jama'are rivers. The Gongola River crosses Bauchi state through Tafawa Balewa Local Government Area in the south and moves to Kirfi and Alkaleri Local Government Areas in the eastern part of the state, while the Jama'are River cuts across a number of Local Government Areas in the northern part of the state. Also, a substantial part of the Hadeija-Jama'are River basin, lies in Bauchi state, which along with various fadama (floodplain) areas in the state, provides suitable land for agricultural

activities. These are further supported by the number of dams meant for irrigation and other purposes. These include; the Gubi and Tilde-Fulani dams. There are also, lakes such as the Maladumba Lake, in Misau Local Government Area that supports fadama agriculture.

According to Nigeria Galleria (2011) and Anon (2011), "Jigawa State was created on the 27th August 1991 from Kano State, by the then regime of General Ibrahim Babangida. Its capital is Dutse, Situated in central northern Nigeria. Jigawa State covers about 23,154 square kilometers; it shares a common border with Kano and Katsina States to the west, Bauchi State to the South East, Yobe State to the North East and Republic of Niger to the North. The population of the state based on the Population Census of 2006 is estimated at about 4,348,649."

Jigawa's topography is generally characterized by undulating land, with sand dunes of various sizes spanning several kilometers. The Federal Government of Nigeria (2011) and Anon (2011) state that, the State has a total land mass of approximately 22,410 square kilometers. The Southern part of Jigawa comprises the Basement Complex while the Northeast is made up of sedimentary rocks of the Chad Formation. The main rivers are Hadejia, Kafin Hausa and Iggi Rivers with a number of tributaries feeding extensive marshlands in north-eastern part of the State. Hadejia – Kafin Hausa River traverses the State from West to East through the Hadejia-Nguru wetlands and empties into the Lake Chad Basin.

Most parts of Jigawa State lie within the Sudan Savannah with elements of Guinea Savannah in the Southern part. Nigeria Galleria (2011) and Anon (2011) report that, both natural and human factors are depleting forest making the Northern part of the State vulnerable to desert encroachment. The State enjoys vast fertile arable land, which almost all tropical crops could adapt to, thus constituting one of the natural resources of the state. The

Sudan Savannah vegetation zone is also made up of vast grazing lands suitable for livestock production.

Jigawa state was created out of Kano state as earlier mentioned; it has twenty seven local governments. Jigawa State (2011) Anon (2011) mention that Jigawa State has 27 Local Government Areas namely; Auyo, Babura, Biriniwa, Birnin Kudu, Buji, Dutse, Gagarawa, Garki, Gumel, Guri, Gwaram and Gwiwa: others are; Hadejia, Jahun, Kafin Hausa, Kaugama, Kazaure, Kiri Kasama, Kiyawa, Maigatari, Malam Madori, Miga, Ringim, Roni, Sule Tankarkar, Taura and Yankwashi.

The rocky areas in Bauchi and Jigawa states that showed evidence of paintings/engravings include: Dutsen Damisa near Gumulel in Bauchi State, the Rock Painting at Dutsen Zane near Geji in Bauchi State, and Rock Paintings in Shadawanka, near Army Barracks in Bauchi town. Another site in Bauchi state includes rock paintings in the rock shelters of Shira, in Northern part of Bauchi state. While in Jigawa state, there are Rock Paintings at Dutsen Habude in Birnin Kudu, Tikwar Hill, Dutsen Mesa, Dutsen Murufu and Dutsen Zango, all in Birnin Kudu area, of Jigawa state.

Statement of the Problem

Rock paintings in Bauchi and Jigawa states, is the thrust of this research. After the discovery of rock paintings in Bauchi and Jigawa states, in the 1950s and 1960s, The National Commission for Museums and Monuments of Nigeria declared the sites as ancient monuments. The declaration of 23rd April 1959, states that, the Rock Paintings of Dutsen Damisa near Gumulel in Geji, Bauchi State, some thirty two kilometres to town, are in a better state of preservation than those at Geji. Though artistically, they are of lower standard compare to those at Geji. Also, on the 19th of March, 1963, the Rock Paintings in

Shadawanka, near Bauchi, were discoverd. Shadawanka is about five kilometers north of Bauchi and the cave is visible from the main road. This is followed by the rock paintings in the Northern part of Bauchi state, particularly at Shira in Azare province which was declared on 5th of August, 1964.

In Jigawa state, the National Museums and Monuments also declared Ancient Monument on the same date as those of Bauchi; some of which are, the Rock Painting at Dutsen Habude and Dutsen Murufu all in Birnin Kudu. Dutsen Murufu lies South of the main road, on the east side of the town. Again, on 15th December 1964, the presence of Rock paintings, Gongs and Shelter at Dutsen Mesa in Birnin Kudu were declared. While in February 1954, two other groups of paintings were found. In April 1955, a fourth group and in June 1955 three groups making a total of seven near Birnin Kudu were also declared monuments. Finally, the Rock Paintings of Dutsen Zango at Birnin Kudu came to light on 15th December, 1964 as declared by the Commission for Museums and Monuments of Nigeria. Dutsen Zango lies one hundred yards north of the main road opposite the residence of the Sarkin Kudu and also very close to the area court, and contains important series of paintings and rock gongs.

Since the declaration of rock paintings in Bauchi and Jigawa states by the National Commission for Museums and Monuments of Nigeria in the 1950s and 1960s, there has been little or no study made to deliberately document the rock paintings and engravings of Bauchi and Jigawa states. Attempts made by Jafar (1985) Idris (2011) to discuss the paintings in Jigawa State alone did not address the content of the rock paintings in the two states under study, nor were there imageries to analyze their findings. Hence, the problem of this study is that, both the entire declaration made by the Commission for Museums and monuments, Jafar and Idris did not explain the various paintings done within Bauchi and Jigawa states, nor was

there an attempt to deliberately document same, hence this research seeks to investigate the afore mentioned claims, analyze the content of the rock paintings using the imageries and to document same. This research hopes to answer the following questions.

Research questions:

i. What are the imageries that constitute the rock paintings in Bauchi and Jigawa states?
ii. What are the similarities and differences that can be drawn from these works?
iii. Do the rock paintings by their nature and content have any socio-cultural functions?
iv. What is the evidence that these paintings and engravings do exist?

Aim and Objectives of the Study

The aim of this study is to study the rock paintings in Bauchi and Jigawa states, while the specific objectives of the study are to:

i. Identify the imageries that constitute the rock paintings in Bauchi and Jigawa states.
ii. Investigate specific similarities and differences that exist between the rock paintings of Bauchi and Jigawa States.
iii. Examine the socio-cultural functions of the paintings and engravings.
iv. See the paintings and engravings in Bauchi and Jigawa states and document same.

Justification of the Study

Rock paintings all over the world are traceable to early life of humans. It has also been used to describe the functions of art in human's life. Similarly, the rock paintings of Bauchi and Jigawa states give a clue to the possible early existence of humans in the rock sites. This study is justified because it draws references and inferences to the early activities of the people who lived in the sites. The art works also add to the insufficient documents of these sites, and to art historical studies especially in terms of its nature and content. This study is justified also for the complimentary role it plays, in further bringing to the fore details of what the National Commission for Museums and Monuments of Nigeria declared in the 1950s / 1960s.

Another justification of the study is found in Willett's assertion. Willett (1971) states that, the extension of the Sahara desert to West Africa has shown some elements of rock paintings in the region. Though little is known on the rock paintings of West Africa, however, some works have been discovered such as the rock paintings, rock gongs, rock slides and initiation rites. In addition to the declaration of rock paintings in West Africa, as made by Willett and Trust for African Rock Art also notes the west African region as one with rock paintings, by identifying Niger and Mali without giving details; it says, "most of Africa's rock art is found in the Sahara Desert, in Egypt, Chad, Libya, Niger, Algeria, Mali, Morocco and Mauritania." Hence, this study is further justified in its attempt to unravel the claims made by Willett and The Trust for African Rock Art.

Significance of the study

This research is significant in some ways. First, it is significant for adding to the few documents that are available for researchers on rock paintings in Nigeria, specifically the two

under study. Also, the history of the people living within the areas of the rock paintings of Bauchi and Jigawa states are brought into the existing rock history of Africa. Finally, the study helps tourism experts in Nigeria, to integrate their activities/programs to include aspects of these rock paintings/engravings in Bauchi and Jigawa states, for the benefit of the sector.

Scope of the study

Though, the National commission for Museums and Monuments declared about eight rock paintings sites in Bauchi and Jigawa states, this research covered only four sites. The eight sites include Dutsen Zane at Geji, Dutsen Damisa at Gumulel, Sadawanka near Bauchi town, Dutsen Maryo at Shira, all in Bauchi state. Others are Dutsen Habude at Birnin kudu, Dutsen Murufu at Birnin kudu, Dutsen Mesa at Birnin kudu and Dutsen Zango at Birnin kudu all in Jigawa state. In view of this therefore, the scope of this study is limited to the rock paintings of Geji and Shira, in Bauchi state on one hand, and those of Dutsen Habude and Dutsen Mesa at Birnin kudu, Jigawa state on the other. This is purposely done in order to have a thorough investigation within the limited period available for this study.

The researcher chose two sites from each of the states under study to give room for balanced comparison. It is also hoped that the four sites chosen best represent each of the states properly. The choice was informed by the availability of rock paintings in those caves instead of the presence of rock gongs which does not concern this study.

Limitation of the study

The researcher was faced with the challenge of access in most of the areas visited. At Birnin Kudu particularly, the researcher was denied the opportunity to go round the rock housing the paintings at Dutsen Mesa which is one of the sites selected for the study. The

military in Birnin Kudu use the area as a minicamp to combat the current security challenges in the north. It took the researcher and the staff of the National Museum Birnin Kudu, two and half months just to have two snap shots of the rock paintings at Dutsen Mesa. At a point, the team was warned not to go near the rock or they would be shot. Finally, the rock site director intervened, by contacting the appropriate authorities. He personally used his camera and got the snap shots under heavy security.

A similar incident happened in Bauchi town. After leaving Geji, the researcher was directed by the chief of Natsira Geji, to stop at Shadawanka village in Bauchi town and see another rock painting there. On reaching area, the researcher discovered that Shadawanka village is where the present Shadawanka Army Barracks is situated. At that time, nobody was allowed to climb any of the rocks in the village because of the security challenges facing the region.

Some community leaders refused to grant the researcher audience on the basis that, it was hard to trust strangers at that period. They suspected that, a stranger could be a spy or a terrorist. Even when he was accompanied by a known person, some of the leaders declined making comments. As such, some of the information that could have been relevant to the study, have likely been lost.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

Introduction

Cave paintings, from Paleolithic, Mesolithic and Neolithic periods, were depicted in a similar manner, mostly in profile, by the early man. This was done with the aim of achieving the functionality of the artist's work. This is why Gardner (2005) explains that,

> *The profile is the only view of an animal wherein the head, body, tail, and all four legs can be seen. A frontal view would have concealed most of the body, and a three-quarter view would not have shown either the front or side fully. Only the profile view is completely informative about the animal's shape, and this is why the Stone Age painter always chose it*[1].

The Stone Age painters consciously recorded activities that took place within the early times of man. Though the artists died thousands of years ago, the art works are in existence. This confirms what Gardner (2005) observes, that, "although created in the past, an artwork continues to exist in the present, long surviving its times. The first painters and sculptors died 30,000 years ago, but their works remain." The rock paintings discussed here are mostly found in Europe, it is hoped that, the rock paintings under study would also reveal some similar results. It is obvious that, the aesthetic value of the rock paintings may interest viewers, but little do they know the circumstances that led to the creation of those works.

In Europe, rock paintings have been recorded in Altamira, Northern Spain and Lascaux, France. Similarly, in Austria and China, series of rock paintings have been discovered (Stokstad 2008, Gardner 2005). While in Africa, several rock paintings have also been discovered especially in northern Africa. The works are said to be earlier than those in Europe. Also in Zimbabwe, South Africa and West Africa, series of rock paintings have been uncovered as examined by Willett (1971.)

Most of these cave paintings are found in the mountainous regions around the world. It is on this view, therefore, that this chapter reviews some literature on cave paintings. The review starts from Europe, Africa, down to Bauchi and Jigawa states, Nigeria.

Rock Paintings in Europe

According to Gardner (1959) and Jason (1977), "during the Paleolithic period(Old Stone Age), Man produced implements by knocking off flakes of stones and by chipping pebbles into shape, at this point, had not yet learned the Neolithic or New Stone age skills of grinding stone and making pottery." The writer, for easier identification of the periods, decided to categorize the developmental stages into three stages, such as "lower, middle and upper Paleolithic. Out of bone, horn, and ivory artifacts, the early man made bone javelin points, needles, harpoons, arrow strengtheners, batons, dart-throwers or throwing sticks." These creations formed the early forms of art, which later transformed into more sophisticated weapons.

The upper Paleolithic Age as examined by Gardner (1959) and Jason (1977) state that, "the Magdalenian phase, exhibit extraordinary expressions of man's artistic abilities. In the caves of Southern France and Northern Spain are numerous paintings and sculptures, often finely preserved and so astonishing in their effect that it is no wonder they amazed their discoverers." These caverns were said to be water channels found to be from hundreds to about four thousand feet long. The caverns have deposits, such as stalactites and stalagmites. It is in the inner parts of caverns that the hunters, who are also the artists, engraved and painted on walls, a lot of pictures mainly of animals. The serene environment seems to have given the early man, the opportunity to express himself in this manner.

Jason's explanation of the hunter-artist activity and how he used the serene environment of the caverns to execute his art work was concurred by Gardner (1959) and Encarta Microsoft (2008), that,

> *The hunter-artists often used the contours of the cavern surfaces to enhance the realism of their image. In the two Bison, from Lascaux for instance, the bulging rocks help in protruding the crowded figures, and increased contours that show smooth movement from the back to the shoulders of the running animals. By superimposing their rumps and by carefully rendering the legs, the artist has created an additional illusion of space, so forceful, that the bison seem to be charging out of the wall*[2].

The vivid description of this work at Lascaux, explains that, the early man had the knowledge of dept and movement in depicting his painting but lacked perspective. While those rock paintings in Tassili, Africa are basically flat with little signs of movements. This shows that, the possibility of having flat paintings in Bauchi and Jigawa is high. Though the use of red, yellow ochre and shades of brown is observed in paintings of Europe and North Africa, the styles slightly differ as earlier observed.

At Lascaux, the variety of these paintings include, mammoth, bison, reindeer, horse, boar and wolf, and one unidentifiable animal, coated with spots and with a single long horn. The individual figures are sometimes superimposed, one on another, with no relationship to each other, or to the wall space as explained by Gardner (1959, 2005.) This shows that the early man possessed the ability to create depth in his works.

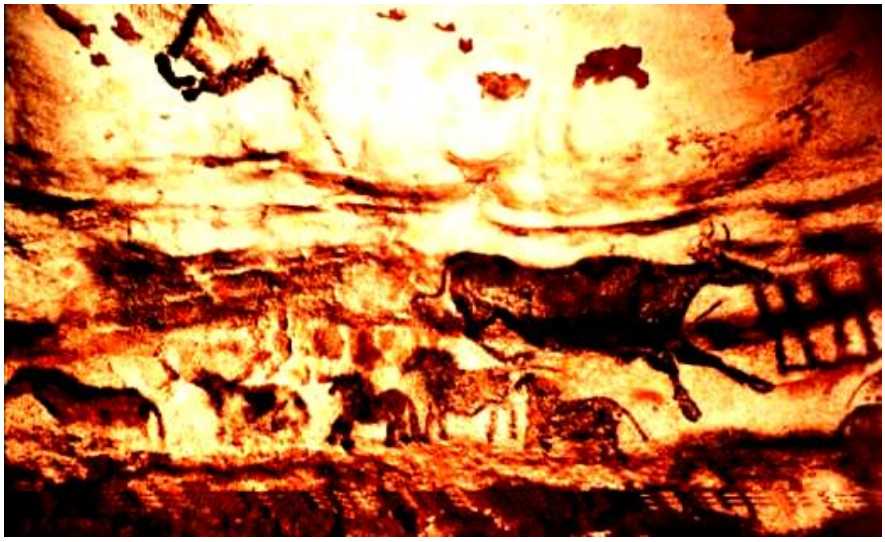


Figure 1. Cave Painting,Lascaux. Bridgeman Art Library, London/New York. 2008.

According to Encarta Microsoft (2008), the work in figure one, is a work in Lascaux, France, and it was done by Paleolithic artists about 13,000 B.C. The leaping cow and group of horses rendered in small sizes, were painted with red and yellow ochre that was either blown through reeds onto the wall, or mixed with animal fat and applied with reeds, thistles or other improvised materials. It is believed that prehistoric hunters painted these, in order to gain magical powers that would ensure a successful hunt. It could also be painted to serve some aesthetic functions. Not all rock paintings are meant to serve magical purposes but other functions. This is observed by some current writers, one of such is Stokstad (2008).

Gardner (2005) further states that, "in southern Spain, small figures of humans and animals are depicted hunting, fighting and dancing with great vigor and with an exaggeration of movement that is in distinct contrast to the imposing poise and calmness of the paintings of Lascaux and Altamira." Some of the naturalistic pictures of animals are sometimes accompanied by geometric signs, some of which are roof-or comb-shaped, while others consist of checkers, dots squares, or other arrangements of lines. "Some show signs of early

writings in these representations of non-living things, but more likely, had magical significance". The signs of geometric shapes in rock paintings are also observed by Jafar (2011) as Ideograms. These ideograms include "repetitive and synthetic signs that are sometimes explained as either arrows, sticks, tree shapes, phallic or vulvar signs, or discs etc." Added to the paintings were humans shown in various angles mostly in hunting game. With this, one may insinuate that the early human carved out symbols in his/her works possibly to communicate to his/her environment or record an event for generations to come.

Highlighting more on the activity of the early man's work, Encarta (2008) examines the discovery of these art works by stating that, "Paleolithic art was first discovered in the 1860s, when French paleontologist Edouard Lartet found portable decorated objects in caves and rock shelters in Southwestern France. The objects were recognized as ancient by their proximity to Stone Age tools and the bones of Ice Age animals." The discoveries prompted researchers to move into digging caves in search of historic objects, but little attention was paid to the drawings on the walls which form the basis of this study. It further states that,

> *A local landowner's discovery in 1880 of Paleolithic paintings in the Spanish cave of Altamira was seen at first with skepticism by archaeologists. In 1895 walls covered with engravings were discovered in the cave of La Mouthe, in the Dordogne region of Southwestern France. Rubble had previously blocked the entrance to this cave, and Paleolithic deposits in the rubble indicated that the cave paintings were of considerable age. It was at this point that attention was drawn to the art works within the caves. In 1901 engravings were found in the cave of Les Combarelles and paintings in nearby Font de Gaume, in the same region of France as La Mouthe. In 1902 archaeologists publicly recognized the existence of cave art. Thereafter, numerous new sites were revealed, and discoveries continue, especially in France and Spain.*

The recent discoveries of rock paintings at Chauvet opened another discussion on the existing rock paintings in Europe. There are claims that, the rock paintings at Chauvet are earlier than those in Altimara. This argument is further explained by Gardner (2005) that, "in 1994, a Frenchman named Jean-Marie Chauvet discovered a cave in the Ardèche Valley of

Southeastern France. The Chauvet cave contains paintings of a wide variety of animals that date back 30,000 years, these are said to be more than 15,000 years older than those at Altamira. Making them the oldest cave paintings yet discovered." With all this, some writers still believe that, the rock paintings in North Africa are still the earliest in terms of execution and discovery as it will be discussed later. These recent discoveries are a pointer that, there will be more discoveries of similar rock paintings in West Africa, especially around Bauchi and Jigawa States of Nigeria.

The nature of some of the paintings in Chauvet cave art located in France include mainly animals. Gardner (2005) and Encarta (2008) explain that, "the Chauvet cave paintings in south eastern France are some of the oldest and most spectacular examples of Ice Age art ever found. The red and black drawings and engravings depict a wide range of animals, from the more common horses and bison to the rarer lions and rhinoceroses." The description of more Chauvet cave paintings, perhaps, may go a long way to describe what the study may likely find as explained by Gardner (2005); "many species of animals appear on the Chauvet cave walls, including several fierce animals that were never part of the Paleolithic human diet, such as lions and bears." Stokstad (2008) also confirms the existence of deer on the Chauvet cave paintings by explaining that, "images of horses, deer, mammoths, aurochs (extinct ancestors of oxen), and other animals that lived 30,000 years ago cover the walls and ceilings of the Chauvet cave."

The much talk about Chauvet cave paintings by writers and art historians in recent times, reveal animals in motion with lion looking fierce and serious. The animal figures are super imposed one on another. Though there are similarities with paintings in Lascaux and Altamira, those in Chauvet are mostly crowded and show lines vigorously outlined on the figures. The animal figures in figure two depicted in brown and ochre shades.



Figure 2.Chauvet Cave Art. Ministere De La Culture/Liaison Agency. 2008.

Rock paintings were not only found within the caves, but were also found outside the caves as observed by Encarta (2008) that,

> *Until recently, very little Paleolithic art had been found outside of caves. But since 1981, archaeologists have discovered a number of outdoor sites in Spain, Portugal, Australia, and South Africa. In 1994, along the River Côa in Northeastern Portugal, explorers came across rocks engraved with human figures, horses, ibex, and wild cattle. The artists apparently hammered dotted outlines of the animals and then connected the dots with scored lines. Archaeologists estimate that these paintings are about 20,000 years old. Scientists now believe that such art may have been quite common, although little of it has survived erosion by wind and rain.*

This aspect of rock paintings has received little attention from writers, possibly because of bad conditions of such art works. Again, weathering could have taken a greater part of the paintings, thereby leaving just line drawings that make no sense artistically. This will make researchers assume that, the line drawings are works that might have been done by the present inhabitants with no Paleolithic connections. As such, vital works would have been lost, even though, they were done centuries ago. These paintings are found not only in Europe but also in Africa. One of such is discussed by Trust For African Rock art (2012). The surface rock paintings are found in Niger republic.

Much attention has been given to the rock paintings in Altamira, Lascaux and Chauvet, while little attention is given to that of Turkey. Gardner (2005) captures a rear rock painting found in Catal Hoyuk. The painting depicts hunting activity similar to that of Tassili. In the painting composition, "a group of hunters show a tense exaggeration of movement and a rhythmic repetition of basic shapes usually for the period." In the paintings, there are large animals that look like cows, painted in red and yellow ochre similar to those previously discussed. They are painted flat like the one in Tassili painting, while the human figures are shown in black. They seem to be rushing to the bigger animal from all directions. The human figures are smaller in sizes and drawn like stick drawings. The entire painting is presented in profile similar to most Stone Age paintings stated above; therefore, this study examines the rock paintings in Bauchi and Jigawa states that have similar occurrences or not.

In a nutshell, there has been a lot of documentation on the rock paintings in Europe than any other part of the world. At this point, the researcher opines that, the best rock paintings in the world are found not only in Europe but in other parts of the world like Africa, Asia and Australia. Though the rock paintings in Europe are better preserved, yet, they are possibly not the finest and earliest of such art works.



Figure 3. Deer hunt, Catal Hoyuk, Turkey. 5750 BCE. Gardner (2005).

Rock painting in Australia

Another rare cave painting disclosed by Past Horizons Archeology (2011), Lonely Planet (2012) and Encarta Microsoft (2008) is the Aboriginal Rock Art. This ancient Aboriginal rock painting is located at Nourlangie Rock, in Australia's Kakadu National Park. "The park contains more than 1,000 Aboriginal rock paintings, some dating from 35,000 years ago. The rock paintings exhibit remarkable consistency in iconography, materials, and technique. Many of them depict scenes from the Aboriginal creation stories known as "the Dreaming". Most of the paintings are polychrome in nature and depict reptiles and humans, drawn with white lines. The animals that feature in Aborigine paintings are different from those found in Altamira and Lascaux. These paintings may not be unconnected with the large number of reptiles found within the Aborigine region. As such, it is expected that, animals that lived within the area of study during the Paleolithic period would have also been depicted in the expected rock paintings.



Figure 4. Aboriginal rock painting. SuperStock/age footstock. 2008.

Rock Paintings in Africa

Gardner (1959, 2005) asserts that, "the presence of flints in Africa is assumed to be man's first abode before moving to other parts of the world. As such, Africa holds the first habitat of man. Perhaps, the history of cave art should reflect that, the cave paintings found in Africa, are the earliest." A lot of writers explained that, rock paintings found in Europe are the earliest and rarely speak of the existence of African cave paintings, but here, Gardner clearly explains, Africa's rock paintings are the earliest compared to the ones in Altamira, Lascaux and Chauvet. Though researchers have done much to reveal rock paintings in Europe and equally termed such as the earliest, Africa's rock paintings from all indications are the earliest both in execution and discovery. It is hoped that, the study of Rock Paintings in Bauchi and Jigawa States would justify some of these claims.

In Africa, according to Leuzinger (1976), a lot of rock paintings have been uncovered especially in Northern Africa. "The rock paintings include: elephants, bulls, hippopotamus, reindeer, horses, camels and the likes." Most of these animals were depicted in the rock walls found in Algeria, Tunisia, Zimbabwe, South Africa and West Africa as well. However, the most spectacular of these rock paintings in Africa, are said to be found in the Northern part of Africa, especially the Tassili region; the Tassili region is richly endowed with mountains that house the great rock paintings which some scholars explain to be the earliest compared to those of Europe. Encarta (2008) states that, Algerian cave paintings were painted more than 3,000 years ago, cave art found in the mountainous Ahaggar region of Southern Algeria suggests that, prehistoric people who raised cattle were likely to be the artists. This is when the region was much wetter, thousands of years ago, supporting livestock and game.

As early as the cave period, artworks done on the walls of the caves had decorations on them. The works themselves were also used as decoration to beautify where they lived. Willett (1971) describes these cave arts by saying that,

> *The engravings of North Africa were first discovered by a group of French Army officers travelling in southern Oran in 1847, which is earlier than those in Europe. They reported engravings of elephants, lions, antelopes, bovids, ostriches, gazelles and human beings armed with bows and arrows, and ornaments. Similar engravings were found at Fezzan by Heinrich Barth when he was crossing the Sahara from Tripoli to Timbuktu in 1850*[3].

It is now obvious that most of the mountainous regions of the Sahara have cave paintings, depicting the kinds of animals that lived in the region. It has been recorded that over thirty thousand examples of rock arts are known, half of them in the Tassili. "One of such works is the faceless (aniconic) figure at Tin Teferiest, Tassili, measuring about 97.5 cm high. Another set of works are executed in polychrome paintings of rooi rhebok(a rear specie of animal) at the cavern, Site 1, Drakensberg, South Africa. Each painting is less than two

inches long." (Willett 1971) Here, the discovery of African rock paintings has been earlier than that of Europe as argued above. None the less, more is expected to be discovered in the course of this study



Figure 5.Algerian Cave Painting. Bernard and Catherine Desjeux/Corbis. 2008.



Figure 6.San Cave Paintings, Zimbabwe. Paul Almasy/Corbis. 2008.

In the southern part of Africa, Zimbawe to be precise, more colourful rock paintings done by the San (Bushmen) are discovered, with some having similar colour scheme like those in Chauvet region. This claim is in line with what Encarta (2007) observes that, "these prehistoric cave paintings, in eastern Zimbabwe, were made by San (Bushmen) people thousands of years ago. San cave paintings are found throughout Zimbabwe's central granite plateau with a large figure heavily decorated." This claim is further confirmed by Anon (2012) that, "at Ukhahlamba-Drakensberg, South Africa, the paintings by the San people who settled in the area some 8,000 years ago depict animals, humans, and represent religious beliefs which were done at about 3,000 years ago." Other Cave paintings are found in the Tassili n'Ajjer Mountains in southeast Algeria. Also in Mesak Settafet and Tadrart in Libya and other Sahara region including: Ayr mountains, Niger and Tibesti, Chad are evidence of rock paintings and engravings. The explanation made above, have not explained the type of rock arts executed, particularly those in Chad. This limits our understanding on how the works look like. Thus, the paintings from Bauchi and Jigawa would give us more insight and therefore a better understanding of rock paintings in Africa.

The rock paintings shown in figure six is one of the most colourful rock paintings that have been revealed in this study. Though they share similar colour scheme with those at Chauvet, the inter play of colour is more noticeable in the rock paintings at Zimbabwe than those at Chauvet. The paintings show a lot of activities going on like, burial rites of chief and some sort of animal sacrifice. Here, some elements of blue were used and the regular brown and yellow ochre were equally applied. The presence of human and animal figures is likely elements that could be found in the rock paintings under study.

Coming up to Niger, there are interesting rock arts that have been discovered. Niger is in the same African region as Bauchi and Jigawa. It is possible that, the rock paintings in Niger would be extended to the areas of study. In response to the existence of rock art in Niger, Laszlo (2012) notes that,

> *in Dabous region, lay a large rock with two life-size giraffes carved in a realistic manner. They were first recorded in 1987 by Christian Dupuy. A subsequent field trip organised by David Coulson of the Trust for African Rock Art, brought the attention of archaeologist Dr Jean Clottes, who was startled by their significance, the size, beauty and technique employed. The two giraffes, one large male in front of a smaller female, are engraved side by side on the sandstone's weathered surface. The larger figure of the two is over 18 feet tall, combining several techniques including scraping, smoothing and deep engraving of the outlines. However, signs of deterioration are clearly evident on the work.*

See figure 6. The engravings of these giraffes are the largest and most realistic yet known in Africa, if possible, in the world. The giraffes are full of life and reveal a great draughtsmanship. The open rock art is in line with what has been discussed about rock paintings done on open surfaces. This could be a lead to some of the rock arts that this study may reveal. The vivid description that has been made of this work, will also provide a guideline that will help in the analysis of this study.



Figure 7. Giraffe rock engraving at Dabous, Niger. www.cullumnightingale.com

While in Namibia, Henshilwood (2012) and Gardner (2005) discuss a rock painting found to be one of the oldest in Africa. "The presence of painted tablet was discovered in two pieces in the Huns Mountains of Southwestern Namibia in an archaeological layer dated to be between 26,300 and 28,400 B.C. The discovery occurred during the flight of Apollo 11, and the shelter where it was found, bears that name." The two stone tablets were painted in charcoal, ocher, and white, depicting an unknown animal in profile with big head without horn or ears. The animal is neither a dog now a cow. The absence of horns and ears makes the animal unidentifiable. Probably, the animal under question could be a known figure or the artist decided to omit the supposed ears and horns, making it look strange. It is also possible

to insinuate that, the animal could be an auroch (extinct ancestor of oxen) that is mentioned under Chauvet rock paintings. See the animal in figure 8.



Figure 8. Animal Facing left, Namibia. Gardner (2005)

In a similar discuss, Trust for African Rock Art (2012) reveals another collection of rock paintings.

> *The rock paintings are found in granite hills, covering an area of 126.4 km2, high up the plateau of central Malawi. The 127 sites of this area feature the richest concentration of rock art in Central Africa. They reflect the moderately rare tradition of farmer rock art, as well as paintings by BaTwa hunter-gatherers, who inhabited the area from the late Stone Age. The Chewa agriculturalists, whose ancestors lived from the late Iron Age, practiced rock painting until well into the 20th century. The symbols on the rock art, which are strongly associated with women, still have cultural relevance amongst the Chewa, and the sites are actively associated with ceremonies and rituals.*

The colouring technique here is similar to that of Aborigines. Some of the paintings are in abstract form while others depict human forms. These paintings are also polychromatic like the ones done by Bush men in Southern Africa. It is obvious that, rock paintings in

Africa are equally depicted in polychrome like those found in Europe and Australia. This study hopes to analyze paintings that could be similar to this or otherwise.



Figures 9. Chongoni Rock-Art Area (Malawi) 2012



Figures 10. Chongoni Rock-Art Area (Malawi) 2012

Along the Kalahari desert, to be precise, Tsodilo in Ngami land District, North-West Botswana has a great number of rock paintings. In 2001, Trust for African Rock Art recorded the rock paintings as one of the largest concentrations of rock art in the world.

> *Tsodilo has been called the 'Louvre of the Desert'. Over 4,500 paintings are preserved in an area of only 10 km2 of the Kalahari Desert. The archaeological record of the area gives a chronological account of human activities and environmental changes over at least 100,000 years. The local communities in this unfriendly environment, respect Tsodilo, as a place of worship frequented by ancestral spirits. For many thousands of years, the rocky outcrops of Tsodilo in the harsh landscape of the Kalahari Desert have been visited and settled by humans, who have left rich traces of their presence in the form of outstanding rock art. The Tsodilo projections have immense symbolic and religious significance for the human communities who continue to survive in this environment. Some of the paintings include bulls, giraffes, and short legged cows mostly painted in ocher.*

Here, the religious function is outlined and is a good footing for this study.

It is not only in northern and southern Africa, that we have such rock paintings, but also, in West Africa. According to Willett (1971), "the extension of the Sahara desert to West Africa has shown some elements of rock paintings in the region. Though little is known of the rock paintings in the western region of Africa, however, some works have been discovered such as rock paintings, rock gongs, rock slides and initiation rites." In addition to the declaration of rock paintings in West Africa as made by Willett, Trust for African Rock Art also states the region as one with rock paintings by identifying Niger and Mali without giving details; it says, "Most of North Africa's rock art is found in the Sahara Desert, in Egypt, Chad, Libya, Niger, Algeria, Mali, Morocco and Mauritania. The richest concentrations of rock paintings are found in mountain ranges such as the Tibesti (Chad), Ennedi (Chad), Akakus (Libya), Tassili-n-Ajjer (Algeria), Air (Niger). The earlier art works from caves in the region was believed to have been made by hunters who hunted and gathered wild food. The Paintings, including those of cattle, dating between 7,000 and 4,500 years ago, many were said to have been made by ancestors of Black West Africans, possibly of Fulani origin." Much of the art of the last 3,500 years, particularly the engravings of Niger and Mali, were created by ancestors of Berber peoples, particularly of the Tuareg. Some of the rock arts could be seen in that of Niger as earlier discussed.

Finally on rock paintings in Africa, the researcher is of the opinion that, there are more varieties of rock paintings and engravings in Africa than Europe. The types of animals here are more in species than those found around the globe. Also the rock paintings in Africa are probably the earliest in the world considering the fact that, Africa is said to be man's first abode. This could possibly mean that the rock paintings in Africa were done earlier before humans started moving out to other parts of the world. Therefore, the in sufficient literature on the rock paintings of West Africa, is one of the issues that inform this study as some of the

examples of rock paintings in west Africa can be found at Geji, in Bauchi state, Nigeria as confirmed by Willett (1971), and also among several other places.

Rock Paintings in Bauchi and Jigawa states

The presence of rock paintings in Bauchi and Jigawa States is an extension of West Africa's rock art that Willett mentioned. In his claim, Willett (1971) states that, "there is relatively little rock art in West Africa and it can best be regarded for the present as a southwards extension of the Sahara art. It was here however, that the interesting connection was established between rock paintings, rock gongs, rock slides and initiation rites. Subsequently it was discovered that rock gongs and rock slides were widely distributed in Europe as well as Africa." Even though, the claim made by Willett can be substantiated by other claims like the ones declared by National Commission for Museums and Monuments of Nigeria, he neglected the nature and content of the rock art. This has also limited our understanding of the rock paintings in West Africa, most especially, the ones in Bauchi and Jigawa States.

The National Commissions for Museums and Monuments of Nigeria declared Ancient Monuments, some of which are the rock paintings in Bauchi and Jigawa states. One of such is the declaration made by the commission on the 23rd April, 1959.

> *It states the Rock Paintings of Dutsen Damisa near Gumulel in Geji, Bauchi State, which is located north of the Jos-Bauchi trunk road, some thirty two kilometres before reaching Bauchi. Also, on the 19th of March, 1963, Rock Paintings in Shadawanka, near Bauchi, were discovered. Shadawanka is about five kilometers north of Bauchi and the cave is visible from the main road. This is followed by those rock paintings in the Northern part of Bauchi state, particularly at Shira in Azare province, declared on 5th of August, 1964. These rock paintings were first reported in 1959 by the same organization mentioned above.*

In Jigawa state, the National Commission for Museums and Monuments of Nigeria (2010) declared Ancient Monument on 5th August, 1964, one of such is the Rock Painting of

Dutsen Habude at Birnin Kudu. Another site of rock paintings at Birnin Kudu in Jigawa State is found at Dutsen Murufu in Birnin Kudu . Dutsen Murufu lies just south of the main road on the east side of the town. Again, on 15th December 1964, the presence of Rock paintings, Gongs and Shelter at Dutsen Mesa in Birnin Kudu was declared. While in February 1954, two other groups of paintings were found. In April 1955, a fourth group and in June 1955 three groups making a total of seven near Birnin Kudu. Finally, the Rock Paintings of Dutsen Zango at Birnin Kudu came to light on 15th December, 1964 as declared by the Commissions for Museums and Monuments of Nigeria. Dutsen Zango lies one hundred yards north of the main road opposite the residence of the Sarkin Kudu and also, very close to the area court, and contains important series of paintings and rock gongs.

The entire declaration made by the Commission for Museums and monuments did not clearly explain the various paintings done within Bauchi and Jigawa states. A sketchy explanation given, include, the presence of cows in different sizes, some with long and short horns while others are tall and dwarf. All painted in brown colour. The study will therefore examine the nature and content of rock paintings and engravings in Bauchi and Jigawa states, and document same.

Conclusion

The execution of rock paintings over the years have revealed man's quest to satisfy his/her artistic urge. From Europe to Australia, Asia and Africa, the paintings look similar. Most of them are depicted in profile with reddish- brown dominating the surfaces. In most of the caves, pictures of animals are given more attention than human figures. Perhaps, this could be the reason why some authors like Willett and Trust for African Art state that, the paintings were done by cattle breeders who lived around the mountainous regions.

Writers hold various assumptions about the functions of such cave paintings. Some believe that the works were executed for magical purposes (i.e Tsodili in Ngamiland district, Botswana and Bushmen in Zimbabwe), while others hold different views. For instance, Gardner (2005) states that, some scholars have argued that "the magical purpose of the paintings and reliefs was not to facilitate the destruction of bison and other species. Instead, they believe prehistoric painters and sculptors created images to assure the survival of the herds on which Paleolithic people depended upon for their food supply and clothing." At this point, the researcher is of the opinion that, the rock paintings had some religious purposes. The artists also executed the rock paintings with the aim of showcasing their artistic abilities. They also produced the rock paintings to beautify their environments.

All these theories cannot explain exactly what the artists were trying to portray, they give us clues, as to what to think. Gardner (2005) concludes that, "almost all of these theories have been discredited over time, and most historians admit that no one knows the intent of these representations." Therefore, this study seeks to study the rock paintings in Bauchi and Jigawa states, with a view to examining not only the nature and content of the work, but also, the intent of the artists/communities that produced them, with a view to also comparing the findings with those of previous researchers.

CHAPTER THREE

RESEARCH METHODOLOGY

Introduction

This study is on the rock paintings in Bauchi and Jigawa states. On this basis, a comparative analytical study using a historical approach, was adopted for this study in order to achieve the stated aim and objectives. In approaching this, the researcher used the historical approach to carry out the comparative study. Ndagi(1991) in Duniya (2009) explains that, 'historical research deals with determination, evaluation and explanation of events essentially for the purpose of gaining a better, clearer understanding of the present and making a more reliable prediction of the future'.

Also, Mamza (2008) adds that,

> *the basic purpose of historical research is to deal with the past or investigate the question of what was. The educational historian or art historian may seek either to produce an accurate description of unique events that have happened in the past to suggest through the survey of these events fruitful generalizations from prior experience that may act as controls for behavior in the present or future.*

Sources of Data

Information for this research was sourced from primary and secondary sources. The primary sources involved relics and people living within the areas of study. In historical research, Adetoro (1997) states that, "primary source include relics, documents, etc. which have direct physical relationship. They involve actual eye witness or participant, in an event or the participation of an ancient or recent historical object". Mamza (2008) also explains that, "primary sources are original materials or the testimony of an eye witness". On the other

hand, the secondary sources are documents. Adetoro (1997) further states that, "secondary sources are those individuals or events not present during the historical occurrence, they deal with items such as information from bibliographies, references and similar materials that have indirect contact with the main source." To further achieve this, relevant literature is reviewed, as part of the secondary source. While the subsequent research procedures were used. These include: identification of the population of the study and sampling technique, pilot study, field work using the qualitative form of investigation and treatment of information gathered at the field.

Population /Sampling Technique

The population of the study comprised of community leaders, villagers of the study areas within Bauchi and Jigawa states and those living within the local government headquarters, who might have seen or have little knowledge of the existence of rock paintings in the affected states. The researcher feels this group of people might contribute meaningfully to the study.

In selecting the population for this study, the researcher used two Methods of sampling: Stratified random sampling and purposive sampling techniques. Stratified random sampling according to Adetoro (1997), is particularly appropriate in studies where research problem requires comparison between various sub-groups. It also assures the researcher that the samples selected are the representative of the population. This method is found appropriate for this comparative study. Purposive sampling method is also employed on the community leaders of the study areas. The researcher used this method purposely, on the conviction that, they might provide useful information on the subject under study. Edward (2002) in Tongco (2007) explains that, the purposive sampling technique, also called judgment sampling, is the deliberate choice of an informant due to the qualities the informant possesses. Also, it is a

non-random technique that does not need underlying theories or a set number of informants. Simply, the researcher decides what needs to be known and sets out to find people who can and are willing to provide the information by virtue of knowledge or experience. Hence, the community leaders are believed to be the custodians of the caves within their areas. While those living outside the study areas were not selected as the researcher is of the opinion that, they have no sufficient contributions to add to this study.

Methods of Data Collection

The researcher employed the triangulation method in carrying out the research. Sambo(2005) in Kunde (2010) states that, triangulation method is the collection of data using various methods to answer research questions. Therefore, research procedures such as literature reviews, pilot study, and field work, were employed. These procedures are used in the following ways:

Literature/Internet source: The researcher used relevant literary materials (journals, magazines, periodicals) published and unpublished. Also, electronic data was collected through the internet which assisted in checking other pieces of information. All literary materials collected have been commented on, analyzed and discussed with the sources fully acknowledged. The literature materials helped in given a background to the study as well as helped in establishing a focus and direction for the study. It has also helped in the discussion and analysis that have been made.

Pilot Study: Preliminary study was conducted in Plateau state. The researcher interviewed few people within the southern and northern parts of Plateau, where there are also evidences of rock art. The Pilot Study was done to validate the instruments to be used for the field excursion and to also test the effectiveness of the method of analysis. The preliminary study

was eventually used as part of the study, to complement the study done within the scope of this research. Particularly that, the study also employs a comparative analysis.

Field Work: The researcher was engaged in field work, in the process, interviews were conducted on the people living within the area of study. Photographs were snapped and used, in the discussion and analysis of the findings. Yohanna cited Von Sydon in Duniya (2009) that, only fieldwork could produce adequate documentation. Therefore, the researcher relied mainly on field work as the basis for the investigation, although, secondary sources have been consulted, where necessary. The research instruments used for the field work are as follows: questionnaire, draft oral interview questions and digital camera.

Questionnaire: In this study, only one set of questionnaire is designed. The questionnaire is mainly designed for those living within the communities of the study areas in Bauchi and Jigawa states. This instrument helped the researcher to source for information that enabled him met up with the objectives of the study. It also reduced lengthy and unwanted explanations.

Oral interview: Two sets of interview schedule (A and B) have also been designed for Community leaders and villagers. The researcher chose this instrument in line with Adetoro's explanation that, interview is used when responses need to be probed or respondents cannot read or write. The interview questions were designed in such a manner that allowed respondents to freely comment on issues raised in the research, to get detail information on the subject matter under study.

Digital Camera: Digital camera was used to snap photographs of rock paintings of selected sites in Bauchi and Jigawa states. The pictures have been discussed to compliment the general discussion based on the data collected. The use of photographs is to compare the

social, religious and other functions of the art forms. This procedure has been successfully used by Saliu (1984 and 1994), Duniya (2009) Samaila (2004) and Kunde (2010). The researcher adopted the use of digital camera to enable him have multiple shots, and at the spot, pictures that are unclear could be deleted easily and clearer ones can then be re-taken.

Method of Data Analysis

The data collected are analyzed and discussed by the researcher. Photographs taken during field work are also used to compliment the discussion in chapter four. Opinions gotten through oral interviews are discussed using the historical and descriptive approaches. This was done in a way that the set objectives of the study are met appropriately. The historical method has facilitated the researcher to look at the historical and socio-cultural functions that surrounds the execution of the rock paintings under study. Also, the descriptive method on the other hand, made sure that the photographs of the rock paintings taken and sorted into various categories. This helped in terms of styles and materials employed in executing the rock paintings. In a nutshell, the rock paintings are discussed broadly under these headings: Discussion on Selected Rock Paintings in Bauchi and Jigawa States, the Functions of Rock Paintings in Bauchi and Jigawa States, comparing the Rock Paintings in Bauchi and Jigawa States and the Tourism Potentials of Rock Paintings in Bauchi and Jigawa States. There are twenty eight (28) imageries of rock paintings that are analyzed and discussed in Chapter Four.

CHAPTER FOUR

DISCUSSION AND DOCUMENTATION OF ROCK PAINTINGS IN BAUCHI AND JIGAWA STATES

Introduction

The rock paintings of Bauchi and Jigawa states are declared as national heritage sites by the National Commission for Museums and Monuments of Nigeria. The declarations were made in the 1950s and 1960s, with the aim of preserving the art works found within the states in question. Since then, the sites have witnessed visitors from within and outside the country. In spite of all this, little have been said about the works in terms of written documentation and photographs. It is on this basis that this research engaged in field work for proper investigation and documentation. Yohanna cited Von Sydon in Duniya (2009) that, only fieldwork could produce adequate documentation. As such, field work became necessary for this study.

This chapter contains the analysis of the information gathered from the investigations that have been carried out through field work. The discussion was done under the following sub headings; discussion on selected Rock Paintings in Bauchi state: Geji and Shira caves. Discussion on selected Rock Paintings in Jigawa state: Dutsen Habude and Dutsen Mesa in Birnin Kudu. The Functions of Rock Paintings in Bauchi and Jigawa states, a comparative analysis of rock paintings in Bauchi and Jigawa states, the tourism potentials of rock paintings of Bauchi and Jigawa states, and conclusion.

Discussion on Selected Rock Paintings in Bauchi state

Geji cave: Geji is a district in Toro Local Government area of Bauchi state. It is about 20 kilometres from Bauchi town. The rock paintings at Geji are located in a village called

Natsira Geji, with an un-tarred road that has culverts as bridges in all the streams. While, the rock, housing the paintings is referred to as Dutsen Zane. According to Magani Garmo, the chief of Natsira village and the custodian of the cave, the name of the foreigner that went to the rock painting at Geji as, Mr Lay, a white man. The custodian claimed that, he has no knowledge of where the white man was from. Mr. Lay is said to have bracketed the cave to prevent cattle rearers from tempering with the paintings[4]. The cave is an open cave with a large rock covering the top, which serves as the shelter that protects the painting from weather conditions.

The rock paintings at Geji are categorized into two parts. The first, comprises of animals, while the second shows humans. The animals are basically cows without horns; they are called "muturu and ndama." The specie is botanically known as *Bos Taurus.* Presently, the specie is found in southern Nigeria. They are short, thick bodied and resist tsetse flies. The cows are painted with red pigment, which could be gotten from animal blood, earth or plants. The glossy nature of the color used, could have been a mixture of some special oil or animal fat, which made it last on the rock surface. The entire bodies of animals are left without painting. The paintings are basically line drawings, and there are no indications of hooves on the painting. The researcher is also of the opinion that, the artist(s) avoided to paint the hooves likely because the hooves were either buried in grass, leaves, sand or, it was of little importance to the artist(s) as at that time.

Like other paintings found in Europe and Africa, the Artists in Geji equally improvised brushes from chewing sticks and reeds. The way and manner in which these artists drew lines on the figures at Geji seem to be rough which suggests the use of improvised brushes as mentioned earlier. There are areas that look as if fingers were used to apply paints. One of such works that has this evidence is found in plate 1. The rock paintings of Geji hold strong evidence of their link to religious functions. The interviews conducted on

Geji community elders show that, the rock paintings have been a place that their fore fathers used to visit during certain festivals to offer sacrifices. These festivals are no longer practiced in Geji due to their new faith. Also, the Fulani along Geji axis used to scrape the powdered pigment, believed to be used for magical purposes. The Fulani believed that, the powder gotten from painted cows has some medicinal powers that could increase the birth rate of their cows. This act of the Fulani has possibly, resulted to the loss of interesting cow figures at Geji. Some of the cows still retain the deep red paintings which are clearly visible on the protected rock wall.

An example of the Geji rock painting can be seen in plate one. The cow is about thirty centimeters long with uncompleted legs. A sign of breast is indicated by drawing about four lines from the chest down. Behind the cow is, a shape, though badly weathered, it looks like a human being chasing the cow with a stick. This cow is the biggest picture in the cave.



Plate i. Geji rock painting of a hornless cow. Snapped by Samuila (2012)

Another rock painting of Geji is a painting of animals with long tails. These animals are in pair with long tails, which are depicted looking up. The first animal is slightly above the second one, as if they are in procession. They seem to be climbing a high surface, perhaps, a hill. They are also painted with deep red pigment and without hooves or toes. This occurrence of hoof less figures and the use of red pigment are like that of the cow, as seen in plate 2. These animals are likely to be monkeys who are present at the hill where the painting is located. In confirmation of this claim, Mallam Ibrahim Sallau, the district head of Geji explained that there are different kinds of animals including monkeys found on the hills surrounding the village[5]. Similarly, Magani Garmo, the chief of Natsira village and the custodian of the cave, spoke of the presence of monkeys on the hills.

The style of depicting hoof less figures is not only found in Geji rock paintings. This is found in rock paintings at Altamira, Lascaux and Tassili. These hunter painters chose not to depict the hooves for reasons best known to them. Hence, the writer opines that, the hooves were either swallowed up in mud, grasses, fallen leaves or debris. It could also be that, the artists felt the hooves were of less importance to the art of the moment. Unlike the hoof less animals, there are few rock arts that show the detail fingers of reptiles and hooves of giraffes. The Aborigine rock paintings in Australia show a vivid depiction of fore and hind fingers of a giant reptile, neatly depicted by the artist(s). Also, at Dabous, Niger, the hooves of giant engraved giraffes are shown. The reason for showing the fingers here could be that, the reptiles were seen climbing rocks, without leaves or any grass covering the animals. While that of the giraffes could be that, the camels were seen in deserts where grasses, leaves and mud are absent.



Plate ii, Geji rock painting of animals with long tail. Snapped by Samuila (2012).

A picture of an animal at Geji, looking like the shape of a horse has been defaced by people, as shown in plate three. The animal is depicted standing with the head raise high. The posture of the animal suggests alertness. The defaced picture looks similar to another photograph taken in 1988 by Harrow and Orley, that shows a picture of a horse in the same Geji rock[6]. Most of the pictures that were shown in the photograph of 1988 are either defaced by people or weathered by weather at the time of this study. The presence of horses on the rock paintings at Geji can be seen in the declaration made by the National Commission for Museums and Monuments of Nigeria (2010) as mentioned above. Also the commission explained that, very little can, at present be said of the age of Geji paintings. Though, if the presence of a horse can be established beyond doubt, the paintings would not be older than about 800-850 years of age.

The age may likely be a compromised, since the rock paintings at Geji have not been carbon dated. It is also important to point out that, the age could be much earlier than this. This is because, rock paintings at Lascaux, France which are said to be done in the BCs have

the presence of horses. Indeed, Microsoft Encarter (2008) confirms this, when it categorically states that, at Lascaux, the variety of these paintings include that of mammoth, bison, reindeer, horse, boar, wolf, and one unidentifiable animal, covered with spots and with a single long horn. Therefore, the age of the horse given above does not represent the true age of the rock painting at Geji, as such, the age should be cited with caution because it lacks reliability.



Plate iii, Geji rock painting of a horse. Snapped by Samuila (2012).

Similar to the painting in plate three, is another figure of an animal with a long neck, close to that of the horse at Geji, (See plate four). The painting has been partially defaced and weathered; yet, the shape and colour are visible. This animal is supposed to be a horse because of its shape. It exhibits a stretched neck and has a gallant pose, while the tail depicts the husky nature of a horse tail. Though the leg is not drawn complete, similar to the earlier ones discussed, the manner in which they are depicted, show strength and vigour synonymous to a horse. Most of the paintings like the one discussed here are painted in isolation. This is a style that is observed in rock paintings around the globe. Though there are

few rock paintings that show overlapping of figures, one on another without a sense of perspective.

This isolation of painted figures in rock art could be that, the figures were depicted on different dates and by different artists or the artists actually lacked the sense of perspective. On the other side, the artists might have been interested only on the figure, not minding the environment. If the center of interest of the artist was on the animal figure, what came after that was not important. If the function of the painting was to subdue the animal then, the trees and other objects were considered irrelevant. So the idea of perspective here could be placed on the function of the art not the principles of art that artists rely upon today.



Plate iv, Geji rock painting of a horse. Snapped by Samuila (2012).

The second aspect of Geji rock paintings is that of human figures. Most of the paintings which showed human figures were defaced and weathered. An example of human figure on Geji rock painting is found in plate five. A defaced figure is shown standing in front of an animal that looks like a bull. The figure seems to stretch its hand towards the animal

that faces him. The human figure appears masculine, because of the shape and posture of the figure. The figure also seems to be holding a ropelike instrument, possibly a stick, pointing at the animal standing before it. The presence of human figures on Geji rock paintings has been mentioned by the District head and Custodian of Geji cave.

The human figure shown in this rock painting at Geji depicts an activity between the human figure and the cow. Like the rock painting at Algeria (plate 5), there is a relationship between the human figure and the animal figure. The two figures are also facing each other similar to the one at Geji. Here at Geji, the human is shown trying to pursue the supposed cow, while the cow seemed to be charging toward the human figure. This could mean that, the human was attempting to overpower the animal, or the animal was attacking the human as some fierce animals do. It could also be that, the human was playing a game with the animal, as it is seen in some countries across the globe today. In all these, the researcher is of the opinion that, the Paintings at Geji were painted by herdsmen who might have lived in the area before the present inhabitants. This is because of the series of activities shown by cows and human figures as discussed above.



Plate v, Geji rock painting of a human figure and animal. Snapped by Samuila (2012).

Another example of a human figure on Geji rock paintings is shown in plate six. The human figure is depicted in motion, behind a cow and, holding a stick, as though pursuing the animal. What remain of the picture of the human are the head, shoulders, hands and the abdomen, while the legs are weathered and partly defaced. This is an indication of the kind of life or activities that was common to the people living in the Geji area, many years ago. Perhaps, the people were cattle rearers who today are called Fulani in Geji. Most of the elders interviewed in Geji said, cattle rearers have been living on the foot of Geji hills for hundreds of years.



Plate vi, Geji rock painting of a human figure with stick. Snapped Samuila (2012).

The general condition of the rock paintings at Geji cave site are in bad shape. The large area that initially had most of the paintings has been scraped off by humans and harsh weather. An example of such areas, is observed in plate seven. Various shapes of figures and animals are found on this dilapidated rock painting. It is assumed that most of the spectacular paintings were found here, this could have attracted the humans, who are suspected to be Fulani, who scraped the powder and used it as medication for their cows. Both the District head of Geji and the local chief in charge of the rock, narrated that, the Fulani are always going to the rock to see if they can gain entrance to the paintings[7]. The rock shelter has been bracketed with strong iron by the National Commission for Museums and Monuments of Nigeria, to prevent further damage of the paintings.



Plate vii. Geji rock painting of damaged figures. Snapped by Samuila 2012.

The age of the rock paintings at Geji is also not known, this is because it has not been carbon dated. This can be drawn from the discussion that has been presented above on the authentication of Geji paintings. The National Commission for Museums and monuments of Nigeria (2010) states that, very little can at present be said of, the age of, the rock paintings at Geji. The community leaders and locals at Geji also could not assert the age of the rock paintings. They believed it was done by some people who had lived their hundreds of years before they arrived at the place[8]. Thus, the entire rock paintings at Geji are probably paintings by the herdsmen that inhabited the area long before the present inhabitants as against the earlier claim made by the National Commission for Museums and Monuments of Nigeria that, the artists are not known.

Shira cave: Shira is a town and the capital of Shira Local Government Area of Bauchi State. Shira is located in the Northern part of Bauchi state, it is located about 230 kilometres north

of Bauchi town. The town is surrounded by hills with only an opening that that has been used for the road constructed into the town and out of it. The hills are nicely decorated with rock formations as if they were arranged by human hands. It is in these rocks that, rock paintings, are found. The rock paintings at Shira are basically figures and symbols which overlapped one another.

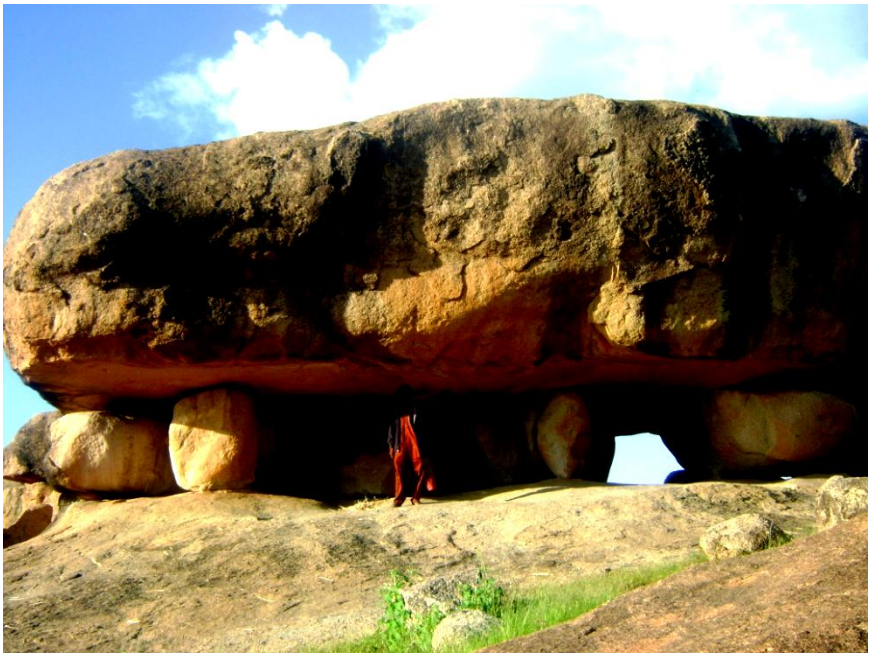


Plate viii. Dutsen Maryo at Shira. Snapped by Samuila (2013)

The rock paintings at shira are majorly found in Dutsen Maryo. The name Dutsen Maryo was derived from an old woman, who was said to have lived in the cave until she died. Mallam Maniru Shehu, the care taker of the cave explained that, after the woman's death, some people came to see the cave and discovered the paintings[9]. The paintings are depicted on the entire ceiling of the hanging roof of the large rock that, looks like a mush room. The rock paintings consist of stylized figures and symbols executed in deep red, yellow ochre and in an overlapping manner, similar to other rock paintings found in Europe, Australia and Southern Africa. The figures seem to be in motion as well as in gyration.

A typical example of such work is seen in Plate 9. In this painting, the human figure on the right is shown in profile, with the hands and legs widely spread, while the head is completely detached from the body, yet, the posture suggests motion. This type of posture is observed in most of the figures found in this section of the cave. The rock paintings have stylized, anthropomorphic figures painted in red, probably with the finger, on the underside of the large mushroom-shape boulders. It is believed that, the paintings were done by Nomads, although the present local populace claims to know nothing about whom and when the works were done. Of course, the painting might have been done by hand, but the researcher, after careful observation of the paintings, is of the view that, it might also have been done with an improvised tool, like chewing stick.

The red colour used here might be similar to the one used in Geji. This could have been from animal blood, earth or plant. The yellow ochre on the other hand, could be made from kaolin or plants. The presence of coloured rocks around the area indicates that, kaolin might have been gotten from such rocks and mixed with animal fat or oils gotten from plants. The question still remains, who could have been the artist(s) that did these rock paintings at Dutsen Maryo? Though the National Commission for Museums and Monuments of Nigeria claimed the rock Paintings at Shira were done by Nomads, the likely hood that Maryo, a mad woman, who is said to have lived there for a long time before she died, to have painted the figures, is also strong.

According to Mallam Maniru, the custodian of the rock paintings at Dutsen Maryo, Maryo lived and died in the rock shelter at a time that the first settlers came to Shira. The years cannot be ascertained now, because it was not documented in writing, it was verbally passed to generations. As such, Maryo could have been involved in the numerous paintings. The symbols could have been used by her, to express her understanding of the universe or

events happening around here. While the numerous birds could show how the area was habited by a variety of birds. Some of these paintings look older than others, but the researcher observed that, the ones looking older are exposed to rain and sunlight. While the fresh ones are hidden from the weather conditions, which explains why they are looking older.

It is also possible that, the paintings were done earlier before the arrival of Maryo. The paintings might have been done by those who lived in the area, probably nomads, before her. When she arrived, the paintings might have attracted her, while searching for a shelter. The rock shelter has a good covering from both rain and sunlight. It is also situated in the open space between many rocks, with good breeze blowing across the rocks. The presence of a mysterious well dug on the flat rock, with no features of modernization, is located close to the rock shelter, which could have attracted her to inhabit the rock shelter, with its pleasing rock paintings. The well is another indication that, people have lived there before her, who probably had done the paintings. Nobody uses the well at present because of the belief that the well possesses some mysterious powers.



Plate ix, Shira rock painting of human figures. Snapped by Samuila (2012)



Plate x, Shira rock painting of a human figure. Snapped by Samuila (2012).

Another interesting figure observed is the one shown in plate 10. The figure is depicted in such a way that it seems to be running. It is also depicted in profile, with the head partially detached. This figure is either running after something which is not shown or is gyrating. The absence of a stick in the figure's hand and the apparent haste in which the painting was done, suggests or creates the impression that the posture might have been captured while dancing. This is because; the figures close to this one are either in the same posture or the former, which was mentioned earlier. The rock painting here is also done with red colour, which could either be gotten from earth colour or animal blood as earlier suggested.

These colours improvised by the early humans at Maryo could have survived this long because of some chemicals that aided their longevity, like other Paleolithic rock paintings across the globe. Idris (2011) observes that, "the survival of ancient paintings, is attributed to the use of mineral pigments such as manganese, hematite, malachite, gypsum, limonite, clays and various oxides[10]." These and the chemicals found in the substances, could have aided the paintings to survive under harsh conditions, for so long. It is possible also that, the rock surfaces were treated with improvised oils or emulsions are gotten from plants and animals before painting on the rocks.



Plate xi, Shira rock painting of a running figure. Snapped by Samuila (2012).

There are other figures that are painted in forms that are not easily identified. Some of these figures may be showing some kinds of reptiles, birds or extinct animals. Red and yellow ochre are used to paint these figures, while an improvised brush or a finger might have been employed in applying the colours. Mallam Maniru explained that, some of the figures depicted were divine creatures that were miraculously painted on the wall surface[11]. To him, some of the paintings were aeroplanes, but on a closer look at the figures, they rather look like birds, reptiles, as well as some extinct animals. Idris (2011) notes that, "there are other forms of rock art sites in some parts of Nigeria, like the ones in Bauchi state, which are not figures but symbols. Those in Shira depict geometric symbols." This explains the point that, the geometric symbols could be the figures the researcher discussed above. An example of such is observed in Plate twelve and thirteen.

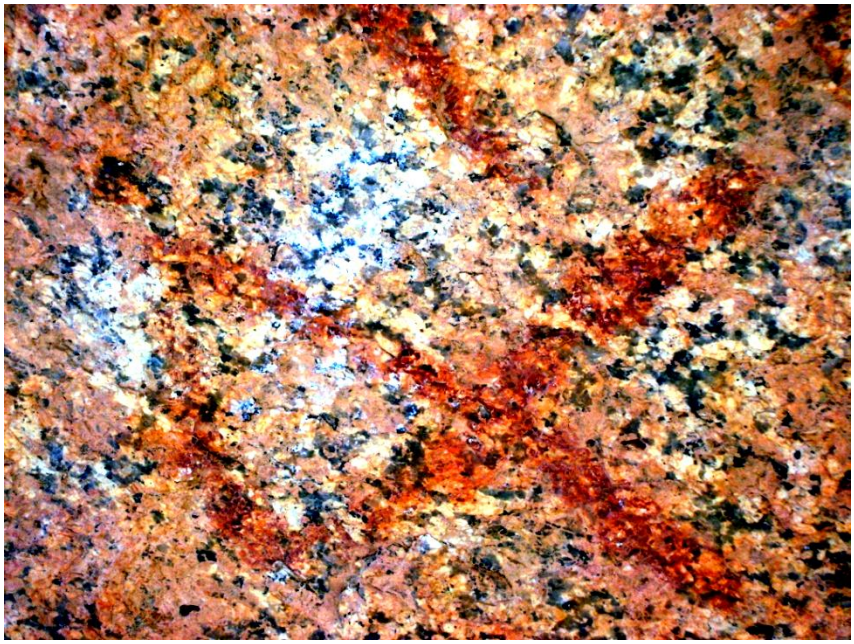


Plate xii, Shira rock paintings of unknown figures. Snapped by Samuila (2012).



Plate xiii, Shira rock paintings of flying birds. Snapped by Samuila (2012).

The second category of rock paintings found at Dutsen Maryo in Shira, is symbols. Apart from human and anthropomorphic figures, there are numerous symbols depicted on the ceilings of the caves. The symbols are made in geometric shapes, such as double triangle, rectangle and squares. Some are in the form of X, +, these symbols are either drawn beside human figures, separate angle or super imposed on the figures. These symbols are described by Idris (2012) as Ideograms. "Ideograms are repetitive and synthetic signs that are sometimes interpreted as arrows, sticks, tree shapes, phallic or vulvar signs, discs etc[12]." The repetitions seem to indicate some forms of concepts of learning.

An example of the symbols, can be seen in plate fourteen; the symbols here look like double rectangles fused together. They are drawn with red colour, using either fingers or sticks as earlier discussed. These shapes represent some things that were probably used during the era, when these works were done. The symbols seem to represent musical instruments that were used, perhaps, during ceremonies. The assumption that human figures depicted on the rock paintings at Shira are gyrating; form the basis on which the symbols found on the same cave are assumed to symbolize musical instruments. Hence, it is possible that the entire composition of rock painting at Dutsen Maryo in Shira, depicts a festive mood.



Plate xiv, Shira rock painting of symbols. Snapped by Samuila (2012).

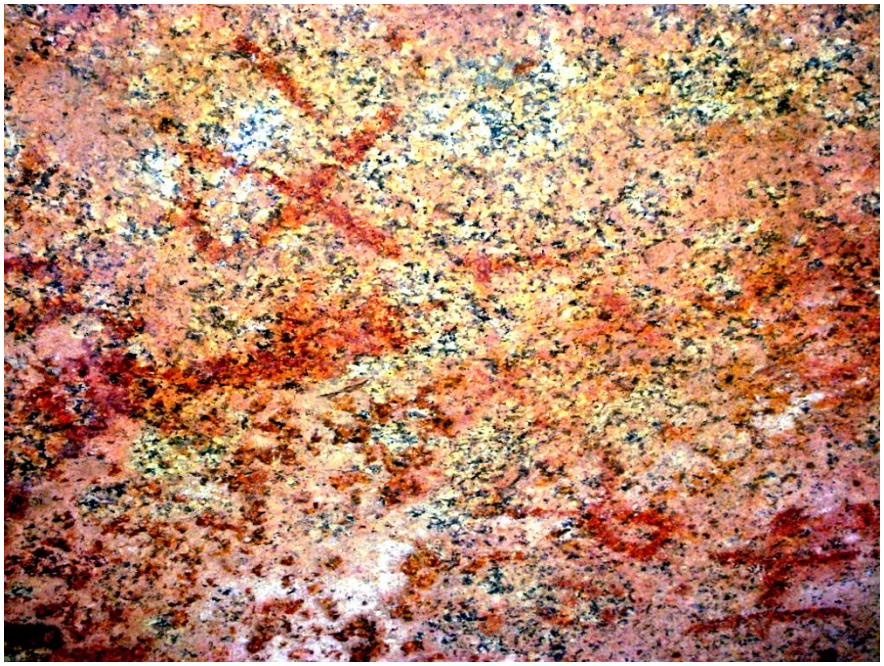


Plate xv. Shira rock painting of symbols. Sanpped by Samuila (2012).

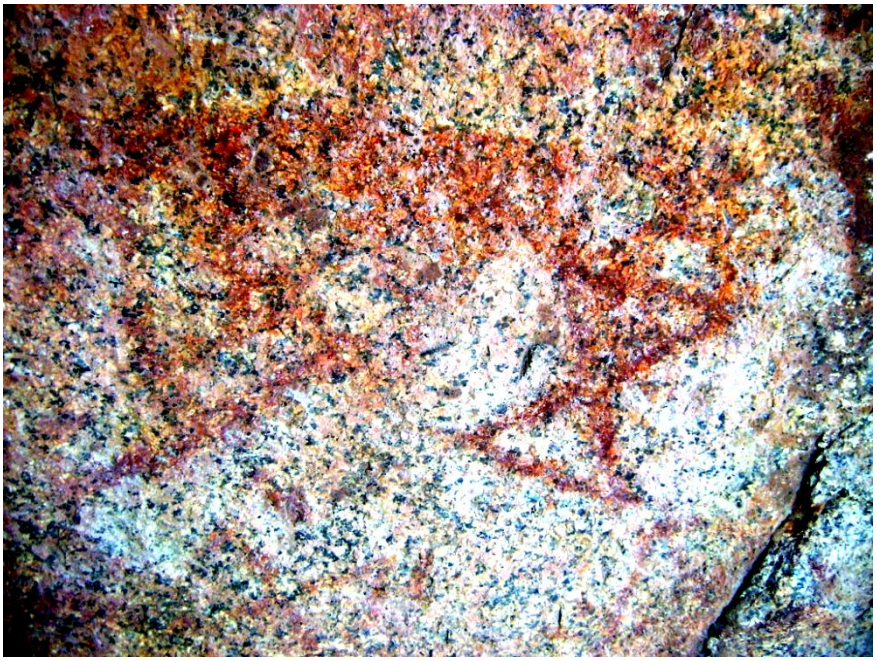


Plate xvi, Shira rock painting of symbols. Snapped by Samuila (2012).

Some of the paintings at Shira are neither figures nor symbols. They are unidentifiable strokes and surface colouring. Idris (2012) identifies this form of rock painting as "Psychograms. Psychograms are signs which are not recognizable as something, and do not seem to represent, either objects or symbols[13]. They are strokes, violent outpourings of energy that may perhaps express sensation such as heat, cold, love, hate or even more delicate observation." They seem the most difficult to understand, yet, it is possible that through these signs we can gain better understanding of the Palaeolithic art. Some of such paintings can be seen in figures fifteen and sixteen.

Another example of such work is from the pilot study conducted by the researcher in November 2011 at the Amo caves, Jengre, Bassa local government area of Plateau state. On the ceiling of an open cave in Amo, is the evidence of rock paintings done with red pigment. The paintings do not have definite forms; rather, they appear to be painted by uncontrollable

application of pigment. The artist seems to be more interested in the significance of colour rather than a deliberate creation of figures or forms[14]. While at Shira, this type of painting is done in yellow ochre. The application of the paint here seems to be done with human palm or a large amount of animal fur held in a form of brush. The shapes are not definite but could have been formed to mean a lot to the artist. The choice of yellow ochre instead of the usual red and brown shades gives this painting some kinds of emotional expressions. See Plates 17 and 18.



Plate xvii, Shira rock painting with yellow ochre. Sanpped by Samuila (2012).



Plate xviii, Shira rock painting with yellow ochre. Sanpped by Samuila (2012).

Discussion on Selected Rock Paintings in Jigawa State

Dutsen Habude, Birnin kudu: Dutsen Habude is an open cave located in the town of Birnin Kudu of Jigawa state which houses Rock paintings. The entire town is punctuated with piles of rocks and caves, among such is Dutsen Habude which is located adjacent the Rock Art Interpretation Centre, National Museum Birnin Kudu. The centre is saddled with the responsibility of protecting, preserving and interpreting all the rock paintings and rock gongs found in Birnin kudu. It is for this purpose that, in 1961, the Commission built a large wall round the rock shelter to prevent unwanted visitors coming to temper with the rock paintings at Dutsen Habude. The rock paintings at Dutsen Habude depict cows only.

The rock paintings at Dutsen Habude are depicted on the ceiling of the cave. Most of the paintings have been weathered due to the open nature of the cave. Only two cow paintings are neatly preserved from the harsh weather and rain, because the area where the

two cows are painted is hidden from sunlight and rain. The two cows are painted in a realistic manner. The artist(s) used deep red paint, probably made from animal blood mixed with fat or oils made from plants, as discussed in the rock paintings of Bauchi state. They also used improvised tools such as chewing sticks, feathers, animal fur, attached to a stick or date palm leaves in depicting the figures. The painting shows a great level of draughtsmanship and realism, unlike the previous paintings of Geji and shira in Bauchi state. Plate nineteen shows the two cows standing in profile, one is following the other. The cows have long bodies and long horns, with one of the eyes conspicuously depicted. The tails are realistically depicted in bunches, like wheat stalk, while the large breasts, with four nipples are carefully placed in between the hind legs.

The description of rock paintings at Dutsen Habude is in line with the findings of Idris (2011) which states that, "Dutsen Habude rock paintings of Birnin Kudu shows two rock shelters with some paintings of long horned hump less cattle…and the age of the paintings is said to be unknown but is supposedly done centuries ago". Mallam Isaq, a tour guide and staff of Rock Art Interpretation Centre, National Museum Birnin Kudu narrated that, most of the tourists that visit Birnin Kudu particularly ask for the rock paintings of Dutsen Habude[15]. This is connected to the fact that the paintings are realistically depicted and are of a highest quality, compared to the others, (see plate nineteen.)

A claim made by Jafar (1985) that, "the rock paintings at Dutsen Habude in Birnin Kudu shows some portions of the cows left bare," could not be verified by the researcher. The researcher searched for such cows but did not see those paintings that were left bare: It is most likely that they are among the badly weathered paintings seen on the rock. Looking at the time Jafar made the statement and now, is about 25 years of continuous weathering of the paintings at Dutsen Habude. This is an indication that, if nothing is done to prevent the fast

erasure of the paintings here, few decades to come, nothing will be left on the surface of the rock. The weathering has taken a great toll on these paintings; most of the painted surfaces on the rock shelter are showing unidentified shapes and lines using red colours. Some of them will be discussed in the course of the analysis.



Plate xix. Birnin Kudu rock paintings of two cows at Dutsen Habude. Snapped by Samuila (2012).

The painting of the two cows at Dutsen Habude is as realistic as those found in Lascaux and Chauvet caves (look at figure 1) for comparison. The brushes used by this artist could be said to be of great quality compared to those used in rock paintings in Bauchi State. It is also possible that, the artist gave more time to the painting than his counterparts in the regions earlier mentioned. While the use of red colour is similar to what is observed globally in rock paintings. This might have been gotten from animal blood, plants or red kaolin as the

case may be. The use of blood could possibly be that, hunter painters believed in blood as the source of life to these animals. If blood should be used then, the hunter can have dominion over the animal. Or the blood was used to preserve the life of his cattle by painting the animals on rock surfaces using blood. Perhaps, by so doing also, the animals might increase in number as it is thought by the Fulani around Geji in Bauchi State.

On the lower part of the shelter at Dutsen Habude is another example of a painted cow. The painting is in bad shape possibly as a result of weathering. This is one of the largest cow paintings on this rock, but is defaced, leaving only the back side of the painting. The front legs are faintly seen while the head is almost wiped out, yet, the shape and the red colour of the cow are visible. Besides, the large cow paintings are several small cows, depicted with red paint. Most of them are depicted facing one direction, though, the paintings can hardly be seen, and the figures show that there were many paintings on this side of the cave, which were either super imposed on another or depicted separately.

The bad condition of this large cow painting is attributed to its direct exposure to rain and sunlight. Unlike the paintings in Geji, this cave has no report of humans scrapping the paintings for any purpose. However, there seems to be signs of hands touching the walls/rock surfaces, probably by visitors. This might have increased the spread of bacteria or fungi activities on the rock paintings (See plate twenty). The paintings at Dutsen Habude are located in the heart of the town of Birnin Kudu, and which were initially under the guidance of the District head, before it was taken over by the National Commission for Museums and Monuments of Nigeria. The cave at Dutsen Habude is well protected with block fence and an iron gate.



Plate xx, Dutsen Habude rock painting of a large cow. Snapped by Samuila (2012).

There is a cow with similar features like the one shown in plate twenty. The cow looks like a bull, full of life, moving with its head high. Only the shape of the cow can be seen with no details of the legs, navel or the eyes. The tail has equally disappeared, while the neck is clearly seen. The lower part of the head also, is visible, which suggests the part of the mouth. On the upper part of the head, the shape is erased by weathering, leaving what looks like a horn or an ear. The red paint used, can be seen faintly. Though, there is no mention of a bull in all the documents gotten on rock paintings at Dutsen Habude, the researcher observed this figure as a bull comparing it to other female cows shown on the rock.



Plate xxi, Dutsen Habude Rock Painting of a bull. Snapped by Samuila (2012).

The rock paintings at Dutsen Habude show another cow that has been badly defaced. The shape of the cow is not easily identifiable; rather, few lines of red paint can be seen as remnant of what looks like the legs of a cow. The torso of the supposed cow is shown while the neck, head and the horns have completely erased due to weathering. It is suspected that, some of the hump less cattle, cows with curved horns and short leg could be found on the side of this rock shelter as claimed by Idris (2011). A careful appreciation of the image in plate twenty two will be useful.



Plate xxii. Dutsen Habude Rock Painting of a Cow. Snapped by Samuila (2012)

Some of the remaining paintings at Dutsen Habude are in bad conditions so much that, shapes of animals are not easily identified. Isaq explained that, constant touching of paintings by visitors has increased the defacing of the figures. The paintings are on the lower surface of the cave, which is directly exposed to sunlight, rain and desert wind. What is left on this part of the cave are faint lines of red paint that overlap each other. It is identified that, these lines suggest the numerous cows that are said to have once appeared on the rock paintings of Dutsen Habude. In all this, there is no record of any painting showing a human figure on Dutsen Habude rock. Examples of the defaced rock paintings at Dutsen Habude are shown in Plates, twenty three to twenty six.



Plate xxiii, Dutsen Habude Rock painting defaced figures. Snapped by Samuila 2012.



Plate xxiv, Dutsen Habude Rock painting showing defaced figures. Snapped by Samuila 2012.



Plate xxv, Dutsen Habude Rock painting of defaced figures. Snapped by Samuila 2012.

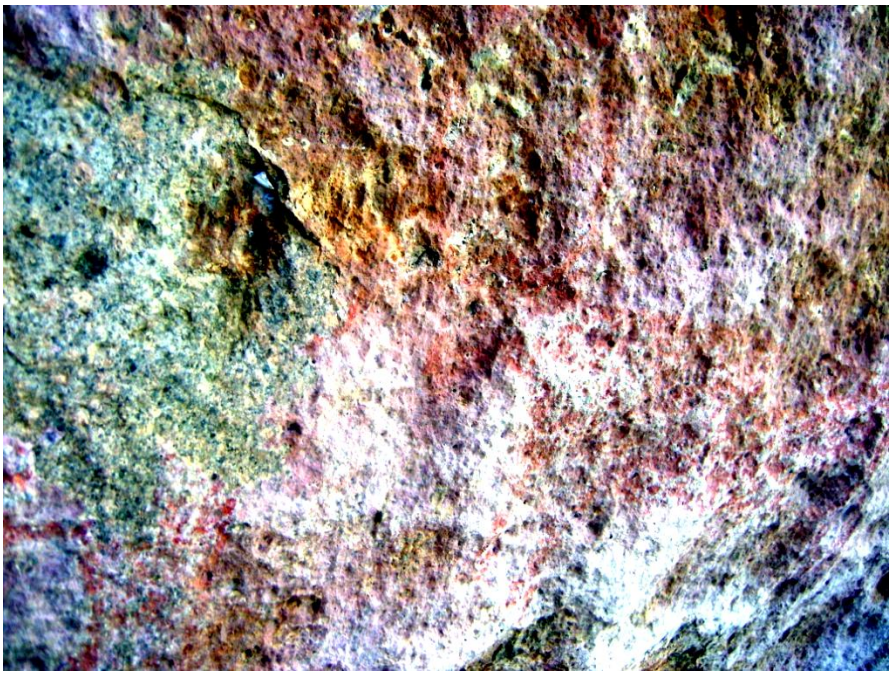


Plate xxvi, Dutsen Habude Rock painting of defaced figures. Sanpped by Samuila 2012.

Dutsen Mesa Rock Paintings: The rock paintings at Dutsen Mesa in Birnin Kudu, Jigawa state show only cows, like those in Dutsen Habude. They are depicted in white paint. The variety of cattle at Dutsen Mesa differs from those found at Dutsen Habude, despite the fact that the distance between the two rock shelters is not more than one kilometer. Jafar (1985), states that, "the cows at Dutsen Mesa have been identified as hermitic long-horn specie of cattle that are not common within Nigeria today. The only trace left of this specie can be found in today's cow specie called Muturu. The Muturu cow is in the family of hermitic stock with the characteristic of long-horned Zebu cattle." Muturu cows are found today among some cultures inhabiting the hills of Jos Plateau, and some hill regions of Northern Nigeria.

Plate twenty seven, exhibits the white cow paintings of Dutsen Mesa rock. The most spectacular of the painted cows here, are the three cows that seem to be moving in one direction. The first two cows are of similar shapes with wide divergent horns. The shapes of the horns are weathered, leaving faint lines indicating the curved horns. The cows have patch designs on their skins which have not been mentioned by the previous writer above. Behind the lower cow is a cow with no horns and has thick and short body. This could possibly be the type of cow that is described by Jafar (1985), as the hamitic specie called the muturu. All the three cows are painted without hooves, as seen in all the Paintings discussed above, and the reasons for not painting the hooves could be the same as mentioned earlier.

Rock paintings done in white paint are rare. The white paint used to depict the rock paintings at Dutsen Mesa is similar to the white paints used by the Aborigine artists of Australia. Though the Aborigine artists combined white paintings with other colours, white paints are clearly seen on the paintings. They used white paint to outline and paint some parts with other colours overlapping the white, while that of Dutsen Mesa is painted purely with white paint.



Plate xxvii. Rock painting at Dutsen Mesa showing white cows. Snapped by Samuila 2012

Directly behind the upper cow is a painting of something that looks like a shape of a foot with three toes. This is probably the sketch that Jafar (1985), explained as a kraal (fenced area for keeping cattle.) The unidentified figure that is supposedly to be the kraal is also painted white like the cows at Dutsen Mesa. The artist depicted the kraal looking smaller than the cows. One may be tempted to ask, why did the artists depict the kraal smaller than the cows? It could be that, the artists considered the cows to be of more importance than the supposed fence. Or, it could also be that, the artists did not have a sense of depicting objects in perspective.

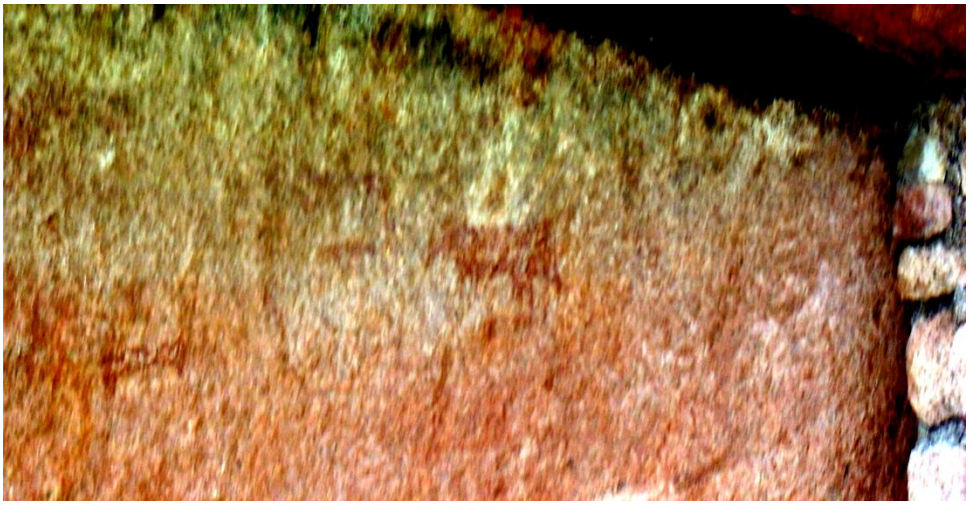


Plate xxviii. Dutsen Mesa Rock painting of a possible red cow. Snapped by Samuila 2012.

Though the cows are all painted white, the researcher observed with curiosity a shape that looks like a cow similar to the muturu specie, but painted with brown colour. The researcher could not get any explanation from the staff members of the Rock Art Interpretation Centre, National Museum Birnin Kudu, Jigawa state, whether the brown shape is a cow or not. It is possible to be a painting of a cow similar to that of Dutsen Habude, or it is a stain gotten from rain. Yet, the possibility of it to be a painting of a cow is high. See plate twenty eight for more visual explanation.

All the cows at Dutsen Mesa look fat and short in height. The figures are not realistically depicted like the paintings at Dutsen Habude. The white paint could have been gotten from cow milk, kaolin or plants and then it was mixed with transparent oil that gave it the strength to remain on the rock surface for this long. The brush used on this painting may be of less quality compared to those used at Dutsen Habude. The slightly rough edges noticed on the white cows could be as a result of brushes used. Or it may be that, the artists at Dutsen Mesa did not possess good draughtsmanship as their counterparts at Dutsen Habude, who lived just about one kilometer apart.

The Functions of Rock Paintings in Bauchi and Jigawa states.

Idris (2011) explains that, "in the past, rock art sites in Africa were places used as channels of communication with the super natural world. For instance, in Central and East Africa, rock painting sites with geometric designs were used to seek for rain and fertility." In other parts of Africa, such sites are still used by the local people as sacred places meant for ritual purposes. The coming of modern religions have greatly affected these believes, as such, the rock painting sites are mainly used as tourists sites. The functions of rock paintings in Bauchi and Jigawa states will be discussed as follows:

The functions of rock paintings at Geji could be magical. The people living within Geji, strongly believe that the rock paintings were meant for magical purposes. The researcher was informed by the people of Geji that, their fore fathers used to visit the rock shelter during certain ceremonies which are not practiced today. Also, a magical purpose could be derived from what the Fulani use the pigment of the rock painting for. The Fulani dilute the pigment and give their cattle for increase in birth rate. The chief of Natsira, the district head of Geji and those interviewed also state that, although the paintings at Geji are partly defaced by people striking the rock to recover the powder pigment which they use for magical purposes. This confirms that the rock paintings of Geji at a point in time served a magical purpose.

Again, the Chief of Natsira Geji in person of Magani Garmo and District Head of Geji, His Excellency Mallam Ibrahim Sallau narrated that, the rock paintings at Geji were used by their fore fathers as a place to be visited during festivals. The two community leaders could not explained the types of festivals that were celebrated and why they visited the rock paintings[17]. They claimed that their new faith forbids any form of the claimed traditional

celebrations, as such; there is no need to talk about what their fore fathers did during the traditional era.

The researcher at this point, is of the opinion that rock paintings at Geji could be for magical and festival purposes. The paintings could also be for documentation. It is likely that, the artists were trying to capture what the inhabitants were doing at that particular period. This explains what Stokstad (2008) said about recent research works on rock art, "that not all rock arts were done for magical purposes. Some could be for recreation and perhaps, documentation[18]."

While at Shira, the rock paintings at Dutsen Maryo were used by girls during a marriage rite. Both the Secretary to the Shira Emirate Council and the Care Taker of Ancient Monuments in Shira local Government council, Mallam Maniru Shehu explained that, the rock painting site is mostly visited by young girls that are preparing to marry. The maid and her friends, under the guidance of older women, are taken to the site to stay within the confines of the rock shelter for about two weeks, before the marriage proper. The visit gives the maiden time to say her parting words to friends. She expresses her happiness of getting married as well as her sadness of leaving her friends and family to another place. Some lessons about marital home are taught within the two weeks[19].

The narrator, Mallam Maniru Shehu also stated that, the rock paintings at Dutsen Maryo were used to cure the sick. During the traditional era, the sick were taken to the rock shelter and laid on their backs. While lying down, the sick were told to look up and see the rock paintings while the chief priest renders his incantations for healings. This exercise could take a day or more depending on the sickness of a patient. The narrator further explained that, there are other functions attached to the rock paintings at Dutsen Maryo but he was not allowed to discuss it with any visitor. Even after much persuasion, Maniru who was the only

one left with this vital information, declined to make any comment on the matter. He simply shifted to another discussion that was not relevant to this study.

On the other hand, most of the people interviewed could not explain the functions of the rock paintings at Dutsen Maryo, Shira. Some were of the opinion that, the rock paintings were sent from above by God almighty; as such no one can understand God's intention concerning the paintings. Some said the mad woman called Maryo that once lived there was the artist that did the work in order to show her powers. So, she could be at the better position to explain the functions of rock paintings at Dutsen Maryo.

While in Jigawa State, the functions of rock paintings at Dutsen Habude were initially used for festivals, but the present inhabitants do not believe in anything of such. This is because of their present faith which forbids any one to engage in a form of traditional festival that is connected with the rock paintings at Dutsen Habude. Some people that were interviewed declined any comment on the rock paintings. Some claimed ignorance of the existence of the rock paintings. Even some community leaders refrained from making comments on the functions of the rock paintings at Dutsen Habude. The district head of Birnin Kudu said that, everything the researcher needed to know about the functions of the paintings would be given to the researcher by the staff of Rock Interpretation Centre, Birnin Kudu. The District Head lamented that, the rock paintings are no longer under the custody of the District Head; rather, the Federal government has retrieved the heritage sites from him and given them to the National commission for Museums and monuments[20]. Others simply said the paintings are the works of God almighty.

A ward leader in Birnin Kudu, when asked the function of the rock paintings at Dutsen Habude said, "Please, I beg you to leave me alone because, if I say anything to you, the District Head will know about it and I will be punished for commenting on what is

beyond me." So the only help he could offer was to take the researcher to another community leader that was higher in stature. The later then sent the researcher to the District Head for more explanation.

At Dutsen Mesa, the functions of the rock paintings are not different from those of Dutsen Habude. Though, at Dutsen mesa, there is a custom probably derived from early times whereby, before marriage, young girls do go to the site of the rock paintings and spend a whole day there. This is similar to what used to happen at Dutsen Maryo when maiden were taken to the site for orientation. On rock gongs found in Birnin kudu, they were in most cases used as assembling instruments by several players. Rock gongs were also used during ceremonies for entertainment in connection with religious beliefs or during war-time to warn the farmer of enemy attack. So basically, the entire functions of rock paintings in Birnin kudu have religious inclination despite the out-right refusal by the present people to accept the underlining truth because of their current religion.

Comparing the Rock Paintings in Bauchi and Jigawa States:

The rock paintings in Bauchi and Jigawa states have some similarities and differences between them. On a general note, rock paintings in most part of the world have some basic similarities they share. For instance, almost all the rock paintings that have so far been recorded are depicted in profile. The early man chose the profile view simply because, he felt the frontal view might conceal some vital parts. This is why Gardner (2005) explains that . . . "only the profile view is completely informative about the animal's shape, and this is why the Stone Age painter always chose it[21]." The profile trend applies to all the rock paintings of Bauchi and Jigawa states.

Another interesting observation that was made on the rock paintings of Bauchi and Jigawa states is that, all the painted cows do not have hooves. The legs were left plain as if the hooves were either buried in the ground or the artists were not interested in depicting such. Even the most realistic paintings of the animals, the hooves were ignored for reasons best known to the artists. Yet, it will not be out of place to assume that the cows were mostly standing or moving inside grasses, as such, the hooves were always hidden from the artists' view.

The rock paintings in Bauchi and Jigawa states are depicted in monochrome. Once a figure or object is selected for painting, it is done with one colour throughout, unlike some rock paintings found in Zimbabwe, South Africa, Spain and France as shown earlier in this study. Generally, the artists that painted the rock paintings of Bauchi and Jigawa states used deep red. The appearance of ochre and white are seen in rare cases such as; paintings at Dutsen Maryo and Dutsen Habude respectively. (Please see plates 17, 18, 27).

Cows are seen in almost all the rock paintings visited in Bauchi and Jigawa states. The only exceptions are the paintings at Dutsen Maryo, Shira in Bauchi state. In place of cows, stylized human figures, birds, symbols and unidentified forms are depicted on the rock surface at Dutsen Maryo.

All the rock paintings in Bauchi and Jigawa states have been affected by either weathering or human activity. The rock paintings at Dutsen Zane, Geji and Dutsen Habude, Birnin kudu are the worst hit. At Geji, the rock paintings are badly defaced by humans suspected to be Fulani cattle breeders who scraped the powder for their cattle. They believed that, the powder gotten from a painted cow would increase the birth rate of their cattle. As such, the defacing continued until the time that the National Commission for Museums and

Monuments bracketed the site with wire mesh. While that of Dutsen Habude is threatened and badly weathered by direct effects of rain, sand and wind.

Almost all the rock shelters housing the rock paintings in Bauchi and Jigawa states have been protected with either wire mesh or block/rock fence. Only the rock shelter at Dutsen Maryo in Shira is left without any protection, and this has allowed visitors to write on some of the rock paintings. This has distorted some of the figures/symbols at Dutsen Maryo. It is also shown that all the rock paintings in Bauchi and Jigawa states had some religious purposes. The rock paintings were either used during festivals, marriage preparations or ailments. At Dutsen Maryo, sick persons were told to lie down on their backs and face the rock paintings on the ceiling of the rock shelter. The sick were allowed by the priest to stay at the rock for the period of the ailment.

The ages of the rock paintings of Bauchi and Jigawa states have not been ascertained. No carbon dating has been undertaken on any of the rock paintings under study. The National Commission for Museums and Monuments of Nigeria (2010) states that; the age of the paintings is unknown but seems to be done some centuries ago. The commission made a specific pronouncement on the rock paintings at Geji that, very little can at present be said of their age though, if the presence of a horse can be established beyond doubt, they would seem not older than about 800-850 Years. The above statement is just an assumption because the paintings have not gone under any scientific test to ascertain the age of the rock paintings at Geji.

It is important to note that, it is only on the rock paintings at Dutsen Zane, Geji and Dusten Maryo, Shira, all in Bauchi state that human figures are seen. No human figure is seen on any of the rock paintings in Jigawa state. At Geji, varieties of other figures are seen on the rock paintings such as cattle, antelopes, monkeys and horses. They are all painted in deep red

colour. Another site that has variety of works is the rock paintings at Dutsen Maryo, Shira in Bauchi state. The rock paintings here do not have cows; rather, the paintings include human figures, birds with large wings, symbols and unidentified forms. The works are painted mostly with red paint and few with ochre.

On styles, the rock paintings of cows at Dutsen zane, Geji, Dutsen Habude and and Dutsen Mesa are done in realistic manner. The most realistic and detailed rock paintings are those found in Dutsen Habude, Birnin kudu, Jigawa state, followed by the paintings found at Dutsen Mesa and Dutsen Zane respectively. Meanwhile, the rock paintings at Dutsen Maryo, Shira in Bauchi state are the most stylized of all the rock paintings under this study. The human figures are painted in forms of stick drawing, with no faces, fingers and human anatomy. This is similar to most rock paintings found across the globe. The human figures received less attention in terms of details than those of animals.

Finally, the art materials used to depict the rock paintings in Bauchi and Jigawa states include red paint, white paint, ochre, improvised brushes, fingers, and scratching tools. The paints are probably made from animal sooth, blood and plant colours. All these materials might have been used because of the availability of such materials found around them.

The Tourism Potentials of Rock Paintings of Bauchi and Jigawa States

The tourism potentials of the rock paintings of Bauchi and Jigawa states are enormous. The National Commission for Museums and Monuments of Nigeria takes care of all the rock paintings under study. Out of the four sites visited, three have been well protected with either wire mesh or erected block/stone walls. The rock paintings in Bauchi state have not been given adequate attention like the ones in Jigawa state. For instance, the road leading

to Geji rock paintings is not tarred, only small culverts built on the streams leading to the site of the rock paintings exist as evidence of an attempt to create road.

Another issue that is hampering tourism in Geji is lack of a guide. The last guide to the rock paintings of Geji was a staff of the National commission for Museums and Monuments of Nigeria who was retrenched from work about three years ago(2009.) Since then, the place has remained without a guide and this makes it a bit difficult for tourists to find their way to the rock painting site at Geji. From the interviews conducted, the researcher gathered that the rock paintings at Geji have been experiencing the influx of tourists both from within and outside the country. Recently, the number of tourists has dropped possibly, because of bad roads, lack of awareness by the tourism centre, lack of a guide, or security challenges facing the northern part of the country.

In the case of Dutsen Maryo in Shira, Bauchi state, there is a guide, a staff of the National Commission for Museums and Monuments of Nigeria saddled with the responsibility of leading tourists to the rock painting site. There is no motorable road that links the painting site and the town of Shira. Only motor cycles can get to the site. To make it worse, the rock shelter housing the paintings is left open without fence. If proper attention is given to the rock paintings at Dutsen Maryo, Shira like the other ones earlier mentioned under this study, it will attract more tourists and creates awareness among the people living within and outside Bauchi state.

The issue is quite different with the rock paintings at Dutsen Habude and Dutsen Mesa in Birnin Kudu, Jigawa state. The rock paintings in both places have been receiving tourists from within and outside the country. The rock shelters in Jigawa state are well protected and have good roads leading to the sites. Not only that, a complete arm of the National Commission for Museums and Monuments of Nigeria called Rock Art

Interpretation Centre has been established in Birnin Kudu to specially take care of the rock paintings there. This effort by the Nigerian government has given a boost to the tourism activities that is connected to the rock paintings in Jigawa state.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

Introduction

This chapter is the concluding section of this study, which is the Comparative study of rock paintings in Bauchi and Jigawa states with the view to study the nature and content of rock paintings and engravings in the two states in question. The chapter therefore, contains a summary of the whole study. The findings previously discussed in chapter four are briefly outlined, while recommendations are made based on the findings that have been spelled out by the researcher.

Summary

The early stage of man from wandering and gathering of fruits has been eventful. His first place of abode was the cave. In these caves he depicted his life style by painting and engraving on the ceilings and walls of the cave. Some examples of such works are found in places such as; Altamira in Northern Spain, Lascaux in France, Ahaggar, Kalahari rocks, Atlas mountains, Australia, Turkey, Namibia, Drankesberg mountains, Zimbabwe, Algeria, Tunisia, South Africa, Niger, Chad and Nigeria.

The paintings and engravings are figures of animals such as bison, cows, antelopes, camels, hippopotamus, horses, lions, elephants, reptiles, monkeys, birds and humans. The artists used improvised materials to execute the art works. Such materials include; blood mixed with animal fat, colours from plant barks, roots flowers and clay. Chewed sticks, reeds and thistle were used as brushes or for blowing paints. The paintings and engravings on cave walls were done with purposes. Some believe that the paintings were done for magical purposes of overcoming their prey during hunting expedition, while others feel that the art

works are done merely for recreation. Whatever the case may be, the paintings and engravings left behind a history of what the early man had.

Field work has been carried out using the qualitative methodology; thus, interviews were conducted and photographs taken at both Jigawa and Bauchi states sites. Consequently, it was discovered that, both the rock paintings in Bauchi and Jigawa states depict cattle figures. Some have horns while others are hornless with most of the works painted with red colour. The paintings have some figures that are mysterious in nature. Some of the paintings are painted in naturalistic manner. The most realistic of these paintings are found in Jigawa state.

All the paintings in Bauchi and Jigawa states have no dates accorded to them. No carbon dating has been carried out on any of the paintings under study. Both paintings have some magical or religious inclinations. All the caves that house the rock paintings are open and shallow caves. Most of the caves are exposed to direct sunlight, rain and wind. Also, all the rock paintings are in bad condition. Weathering is having a negative effect on the rock paintings.

On the other hand, the differences noted on the rock paintings of Bauchi and Jigawa states revealed that, a lot of symbols and geometric shapes are found on the rock paintings of Bauchi state, while in Jigawa state little or none of such is mentioned on their works. The presence of horses, antelopes and monkeys are seen in rock paintings of Bauchi state, while nothing of such is seen in Jigawa state. Only the presence of cows is seen.

Most of the rock paintings in Jigawa state are cattle and gongs. While the cattle in Jigawa state are depicted in great variety such as those with large converging horns, long bodies, hornless and hump less body, those cattle in Bauchi state seem to be of few species.

Some of the rock paintings in Jigawa state are painted white, while none of such is mentioned of the paintings in Bauchi state. Finally, the rock paintings of cows in Bauchi state are done with red colours only without painting the whole body, while those in Jigawa are completely cloured either in red or white colour.

Conclusion

The conclusion of this research on Rock Paintings of Bauchi and Jigawa states is that, the objectives highlighted for the study have largely been achieved. The investigations of specific similarities and differences that exist between the rock paintings of Bauchi and Jigawa states have been identified. Also the examination of the functions of the paintings and engravings have been carried out, while the possible timeline of the rock paintings in both Bauchi and Jigawa states is not yet established, due to lack of scientific evidence. Therefore, no specific dates are accorded to the works.

The examinations of tourism potentials of the art works in northern Nigeria have also been evaluated. It is important to state that, this work cannot be said to be conclusive in its entirety, it is therefore recommended that researchers are encouraged to do further research on related area of this study, such as studying other rock paintings within the country, carrying out scientific examination of the paintings with a view to establishing dates, materials used on the rock paintings and preservation/refurbishing of rock paintings in Nigeria. The National Commission for Museums and Monuments of Nigeria is the custodian of these rock paintings; therefore, it should make effort to do the carbon dating of all the rock paintings in Bauchi and Jigawa states.

Nigerian government, non-governmental organizations and research institutions should put in place measures that will protect the fast deterioration of rock paintings in Bauchi and Jigawa

states. Walls or fences should be built in all the rock painting sites. It will further protect intruders from gaining access to the paintings. All the roads leading to the rock painting sites in Bauchi and Jigawa states should be reconstructed and tarred. Signs should be erected on major roads to indicate directions leading to the rock painting sites. Guides and workers should be appointed in all the rock paintings sites, especially those in Bauchi state. They have few or no personnel attached to the sites.

The National Commission for Museums and Monuments of Nigeria should commission a publication that will harmonize all the researches that have so far been done on rock paintings in Nigeria. The rock paintings should be advertised in tourism centers and locations. This will further expose their existence and thus, boost tourism in the area.

Notes

1. Gardner (2005) *the choice of depicting figures in profile manner is deliberate and best describes figures during the cave period.*

2. Gardner (2005) *the rock surfaces in caverns could help artist to obtain realism.*

3. Willett (1971) *cave paintings in Africa were earlier than those in Europe.*

4. *Interview with Magani Garmo, the chief of Natsria village, Geji. 04/09/2012.*

5. *Interview with Mallam Ibrahim Sallau, the district head of Geji in his palace. 04/09/2012.*

6. Harrow and Orley (1988) *photograph of Geji rock paintings.*

7. *Op.sit.*

8. *Interaction with some community leaders at Geji. 04/09/2012.*

9. *Interview with Mallam Maniru Shehu at Shira. 05/09/2012.*

10. Idris *(2012) explains the components found in mineral pigments.*

11. *Op.sit*

12. *Op.sit*

13. *ibid*

14. *Pilot study conducted in Bassa and Quanpa'an local governments of Plateau state. November 2011.*

15. *Interaction with Mallam Isaq, a tour guide in Birnin kudu, Jigawa state on 07/09/2012.*

16. Jafar (1985) *describes rock paintings of cattle in Birnin kudu.*

17. *Op.sit*

18. Stokstad (2008) *some rock paintings are for recreation and documentation purposes.*

19. *Interview with the secretary to Shira Emirate Council and the Care Taker in shira, Emir's palace.*

20. *Interview with the district head of Birnin kudu of Jigawa state. 07/09/2012.*

21. *Op.sit.*

Reference

Adetoro, S. A. (1997) **Research Techniques for Projects, Proposals, Reports, Theses and Dissertations.** 2nd edition. Ahmadu Bello University Press Limited, Zaria, Nigeria. Pg. 67-71

African Rock Art (2012) African Rock Art. Department of Arts of Africa, Oceania and the Americas. The Metropolitan museum of Art. Retrieved September 25, 2012, from www.metmedeum.org

Ahuwan, A. (2010) Research Methodology. Lecture notes.

Alberge, D. (2010) United Kingdom Archaeologist finds cave paintings at 100 new African sites. Retrieved February 21, 2012, from http//www.guardian.co.uk.

Anon (2012) Dabous Giraffe Rock Engravings, Niger. retrieved April 18, 2012, from http://www.cullumnightingale.com

Duniya, G. G. (2009) *Modern Nigerian Art: A Study of Styles and Trends of Selected Artists in the Zaria Art School*. Unpublished Ph.D. Dissertation. Ahmadu Bello University, Zaria, Nigeria

Callahan, K.L.(2011) Current trends in Rock Art theory, Anthropology Dept, U of MN, USA. Retrieved March 15, 2012, from ttp://rupestreweb.tripod.com/theory.

Census 2006 (2007) Nigeria 2006 Population Census. Retrieved February 12, 2011, from www.nigerianmuse.com

Fagg, B. *The Discovery of Multiple Rock gongs in Nigeria,* **African Music Society Journal.** February 11, 2011, from www.jstor.org

Gardner (1959,2005) **Art Through the Ages,** Twelfth Edition, volume 1. United States of America.

Goodwin, A.J.N. (2011), Rock gongs, chutes, paintings and fertility. Retrieved February 11, 2011, from www.jstor.org

Gombrich, E.H. (1967) **The Story of Art,** 11th edition. Phaidon Press ltd, London. Pg. 19-21

Guurrbi Tours (2012) About the Rock Art. Retrieved June 25, 2012, from http://www.guurrbitours.com

Harrow, L. and Orley, J. (1988***) Nigeria: A Jubilee Journey,*** Jolly and Barber ltd, England.

Henshilwood, C. (2012) The Dabous Giraffe Rock Art Petroglyph. Retrieved April 18, 2012 from http://www.bradshawfoundatio.com

Idris, D. (2011) *The place of rock art in the context of Nigerian heritage: The case study of Birnin kudu rock paintings.*

Jafar, D. (1985), *Birnin kudu rock paintings.* Unpublished B.A Archeology project, Ahmadu Bello University, Zaria. Pg. 45-60

Johnson, P. (2011) Cave paintings-40,000-10,000BC. Retrieved February 21, 2012, from http://www.artchive.com

Kunde, M (2010) *The Role of Foreign Cultural Centres in Modern Art in Nigeria: A case study of Goethe-Institut, Lagos:* Unpublished Thesis submitted to the Department of Fine Arts, A.B.U. Zaria.

Laszlo, D. de (2012) The Dabous Giraffe Rock Art Petroglyph. Retrieved April 18, 2012, from http://www.bradshawfoundatio.com retrieved on 18th April, 2012

Leuzinger E. (1976), **The Art of Black Africa,** *Studio vista,* London.

Leuzinger E. (1976), *The Art of Black Africa, Studio vista,* London, National Commissions for Museums and Monuments, (2010) Retrieved May 10, 2011 from http//www.nigerianmuseums.org

Localyte, (2011), Birnin Kudu Cave Painting. Retrieved August 11, 2011 from http//www.localyte.com/attraction.

Lonely Planet (2012) Aboriginal Rock Art at Nourlangie. Retrieved January 14, 2013, from www.lonelyplanet.com.au

Mamza, M.P. (2008), **Research Process in Art Education,** *A Handbook For Writing Seminar and Conference Papers, Theses, Dissertations and Journal Articles.* Muspal Press, Zaria, Nigeria.

Nigeria Galleria (2011) Jigawa State Creation. Retrieved February 15, 2011, from www.nigeriagalleria.com

"Paleolithic Art." Microsoft® Student 2008 [DVD]. Redmond, WA: Microsoft Corporation, 2007.

Past Horizons Archeology (2011) Aboriginal Rock Art at Nourlangie rock, kakadu National Park. Retrieved January 14, 2013 from www.pasthorizonspr.com

Trust for African Rock Art (2012), retrieved April 19, 2012 from htt//www.metmuseum.org .

Saliu, A. R. (2011) Research Methodology in Art History. Lecture notes.

Stokstad, M. (2008) **Art History,** third edition, New Jersey, United States of America.

UNESCO World Heritage Center (2012) Chongoni Rock- Art Area. Retrieved August 20, 2012, from http://whc.unesco.org

Walton, J. (2012) South West African Rock Paintings and the Triple Curved Bow. Retrieved March 5, 2012, from http// www.jstor.org

Willcox, A. R. (1969) **The Rock Art of South Africa**, Nelson, Johannesburg, South Africa. Retrieved April 18, 2012, from http://www.biblio.com/books

Willett, F. (1971), **African Art,** Thames and Hudson, New York.

Wired Science (2012) Cave Paintings Showed True colours of Stone Age Horses. Retrieved on 15th march, 2012, from http://www.wired.com