
**A TECHNICAL STUDY OF THE INDIVIDUAL AND COLLECTIVE
SUBJECTS OF THE DISCOVERED ROCK DRAWINGS AND METHODS OF
PRESERVATION IN ALIA NAJD AREA IN SAUDI ARABIA**

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Abstract

Saudi Arabia is characterized by the diversity of rock paintings sites, which reflect different cultural and artistic aspects. After the archaeological discoveries of scientists, travellers, and the efforts of Western scientists and researchers have increased our knowledge of the Arabs and their rock art and cultural implications. There are many scenes of rock art that deal with the "individual and collective themes used in the implementation of rock art in the regions: "Zaidi, al-alam, and al-Dinya, Taima and al-nedadya in Saudi Arabia, and the "theme" is one of the most important objectives of the technical work that shows the extent of technical capabilities of the old man and how he interacted with the natural environment in which he lived. The study aims to review the various topics covered by the art of the rock discovered by the researcher through drawings human forms, which included scenes such as dancing, hunting and fighting, and ideological and religious views, and also drawings of animal models, which included scenes of wild animals and other animals in different situations showing diversity of animal breeds Which lived in the region since long time before history and ways to preserve it by documenting and recording using the methods of modern technology developed.

Keywords

Technical Study, Individual and Collective, Discovered, Rock Drawings, Preservation, Najd Area, Saudi Arabia.

Introduction

The rock paintings are an important source of information and knowledge, and it is the first humanitarian endeavor to express his conditions thousands of years before he knew writing. The sites of rock drawings in the mountains of "Al-Zaidi, Al-Alam, and Al-Nadha" in Aley, Najd, in the Kingdom of Saudi Arabia are among the discoveries of the researcher, and these discovered drawings largely determine the topics that the ancient man used to draw to express what was going on inside him and his vision and recording what was going on around him of events. Archeology in the late nineteenth century AD in western Europe, and revealed a number of sites of rock drawings.

Most of these drawings are specifically dated to the Neolithic period (fourteen thousand years before the present era) and depict forms of pain in various activities, such as group celebrations, religious practices, war battles and duels, and types of animals that humans use or hunt. These include wild cows, goats, deer, ostriches, mountain goats, and wild animals such as lions, tigers, etc., in addition to drawings dating back to historical periods before Islam, in which images of camels, tribal drawings, scenes of conquest and individual dueling abound. The human being in his drawings about the reality of his environment, and the implementation of the figures is

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sometimes represented in a diagram that defines the features of the external figure and with a side perspective without showing the details or taking into account the anatomical proportions of the details of the body. During the Neolithic and later eras, the rock paintings varied in their themes.

First: Rock Drawings in the Kingdom of Saudi Arabia:

There are a large number of rock paintings sites in the Arabian Peninsula, and the scientist "Anati" studied the rock drawings, and Anati "was able to classify the artistic styles in the rock drawings into 35 styles based on the executed shapes, their sizes, the outlines and the characteristics of the drilling used." The sequence of rock drawings in the Arabian Peninsula and its history into four chronological stages, namely:

The First Hunters Stage: (Holocene Era).

Hunting and grazing phase: (Neolithic period).

The Thamudic period: (The end of the second millennium BC - until the seventh century AD.

The stage of the Islamic era: (After the Prophet's migration - to the present time).

The methods used in implementing rock drawings are:

1 - Clicking method: the shapes click deeply to show them, and they are direct click: irregular clicks Inaccurate, Indirect Tapping: Regular and accurate taps in rock

1- Pricking and scratching:

They remove the old layer on the hard granite and basaltic rocks to show protruding shapes in contrast with the old parts.

2- Carving or engraving:

The rocky surface carves deep carvings using sharp tools.

Description of the sites of the discovered rock paintings:

The Zaidi generation is a broad black plateau and it has many reefs, and it has water, and it has a bifurcation that crosses from north to south a wide plain, and it is called Nisfah Al-Zaidi that speaks the surrounding mountains as sand dunes, and its reefs are crowded with dense forests of acacia trees and peace, located south of Jabal Damakh and east of Jebel In the morning and south from Hadhb Al-Arif, Jabal Zakan, and east of Al-Alam, and from the north, along its extension, the sand of the umbilical spring is covered, located in the country of Amr Ibn Kalab in the past, and this plateau was known in the past by the name of Hadhb Beni, and some mentioned it under the name of Arif Lubani, and others mentioned it as Labani.

Al-Zaidi Mountain is located in Afif Governorate, at longitude: E: 043-59-484 degrees east, and latitude 01-23-507: NV degrees north, and its altitude above sea level is 120 meters. It is bordered to the north by Nofud Al-Surra and to the south by the mountains of Zaqan - the

valley of the tax, to the east: the Ramadi plateaus, and to the west by the mountain of Khanzar - the Atallah plateaus. Tract.

(Al-Tala '): Al-Nassifah - Lotan - Attached - Baaj, and the most famous wells are: Marafiq - Salham - Umm Rakah - Al-Jarzawi, and from the nearby villages: Sulaymaniyah - Al-Jadara Al-Jadeeda - Qiran.

Secondly, science generation fees With a neglected eye open, then blameless open, after which he is slain, and he does not deny except with the definition of a thousand and a lam.

Description: They are large black mountains connected to each other with valleys and water and valleys with many trees and in them High qanat and rugged paths, located to the west of blood not far away from it, and south of the yoke, and in the west it is surrounded by the thamamiyah flow, the time of the south is the flow of the sack, and from it the torrents of the Surra Valley begin, which is one of the largest and most famous of the high flags. It was in the southern high, Najd, where thieves met, but His Majesty King Abdulaziz ordered that a center and emirate be established in this mountain to cut off the thieves. Al-Dhamr and Al-Dadin are two flags, and one of them is the khidrma, and in the other is the muddhurah.

Coordinates: Jabal Al-Alam is located on the longitude: 161-36-043: E degrees east, and the latitude N: 23-37-043 degrees north, and its height above sea level is 12 meters.

The location of Jabal al-Alam: It is bordered by Shama Nafud al-Awaid, and south of the Danniyyeh Mountains - the migration of the ancient loins, and to the east: the mountains of Lakhra, and the western region: Nafud Ramhah, and among the most famous valleys and reefs: the secret, and the most famous paths (Al-Tala '): Al-Sarria - Al-Hasraj, and the most well-known wells are: Al-Hasraj - Al-Sarria - Al-Baida (Al-Bayda), and from the nearby villages: Al-Anamiya - Al-Qadrah.

The painting includes the figure of the animal. The ibex was executed with short horns that point slightly back, and the head is changed Clearly defined, in the form of a triangular base that ends with a protrusion to the bottom representing the beard, the body is rectangular, and the inner parts of the shape are hollow, the four limbs are short and straight and generally consistent with the anatomical proportions of the shape, and the tail is short and small and extends on a horizontal plane and then rises to the top in an arc.

The painting contains an ostrich bird, and the body is semi-oval, hollow from the inside, and the neck is somewhat long and raised to the top and connected to a round and small head, and the ends are short and curved forward in the form of an arc, as they are visible in their parts from the top, and the lower parts are not Clear.

The painting shows a scene of hunting scenes, as it emerges through scenes of the knight on a

horse, holding a long spear pointed at the caribou. The horse is one of the animals that is characterized by speed and agility, and people used it in hunting, wars and transportation. The horse on which the knight rides appears in a vertical position towards the top, and the artist was able to execute the horse horizontally, and perhaps this suggests that the knight could control the ibex and stand before him as a metaphor for his ability to control him and hunt him skillfully, and to nail him and direct his weapon towards him, and he looks straight. It is somewhat in the form of a horizontal line, and the figure does not show the type of weapon the hunter uses to enable him to hunt, and he has made it difficult to know or accurately determine its type, and this depiction by the artist reflects a new method in the art of hunting, unlike the traditional hunting methods that depict the chase of animals from the back. By using horses or camels, or by dismounting and surrounded by some weapons. "The ibex appears with its large and long horns.

Results

1- The topics of the paintings were varied in the three sites (Zaidi, Al-Alam, and Tablet) through the drawings of human figures that included multiple scenes such as dance, hunting, and fighting, ideological and religious scenes, and animal figures that included scenes of wild animals and other domesticated animals in different situations that show a diversity in The animal breeds that lived in the region since long times before history, and also whether they were individual or group drawings, reached in their entirety (15) subjects, of which (5) were subjects representing individual drawings, and (10) subjects for group drawings, and the topics of rock paintings came. The three sites are of two types: individual fees and group fees.

2- Individual fees:

- The subjects of individual rock drawings amounted to (5) paintings, (4) paintings representing animal shapes, and (1) one painting representing a human figure.

- Animal shapes: The panels dealt with individual animal figures: the ibex (faced with 2) in Jabal al-Alam, the cow faced 10) at Jabal al-Alam, the ostrich (fronted 2) with the generation of knowledge, and the lion (faced by 10) in Jabal al-Nadadiyya.

- Human figures: The figures panels dealt with one human figure: the scene of a man dancing (facing 18) in Jabal al-Nidalia

3- Group fees:

- The group drawings are the most good in the three sites, as they came in ten (10) group drawings that dealt with different topics, and were classified into two groups:

(Animal shapes, human figures).

Animal shapes:

The rock paintings dealing with animal shapes (2) reached three forms, and included animal figures representing an ibex facing a foxglove (facing 1) the Zaidi mountain, a group scene representing a view of three anaments (facing 4) the Zaidi mountain, a view of two cows (facing 5) a mountain Zaidi.

Human figures:

A group form represents two human beings fighting with a sword (faced by) in Mount Zaidi, a group form representing two women dancing a devotional dance (faced by جبل) Zaidi Mountain, a group form representing two groups in a fight or battle situation (faced by 6) Zaidi Mountain, a group form representing a man hunting a large ibex (Faced by 2) The Mountain of Knowledge, a group form representing two men dancing (faced by 11) The Mountain of Knowledge, a group figure representing men in a collective hunt for a group of animals (faced by the 19 generation of knowledge).

The study areas are fertile habitats for human settlement, due to their topographical diversity. It is a natural habitat.

- The three study areas are considered among the areas inhabited by man from the earliest times until our time the present.

The topics of the rock paintings of the three regions' paintings varied from topics that included shapes

Different from human figures in multiple scenes, such as scenes of dancing, hunting and fighting, as they came

Subjects of animal shapes in their natural environments and the various animals contained in the surrounding environment such as: deers, camels, ostriches, lions, and foxes, and some of the drawings came to domesticated and wild animals in various situations.

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Received: February 15, 2018

Accepted: April 20, 2018