

- **“GRIMALDI CAVE ART: THE TIMELESS LIBRARY OF AFRICA’S PRE-HISTORIC CIVILIZATIONS”**
- AN EXCERPT FROM THE BOOK *THE GRAM CODE OF AFRICAN ADAM: STONE BOOKS AND CAVE LIBRARIES – RECONSTRUCTING 450,000 YEARS OF AFRICA’S LOST CIVILIZATIONS* (2005)
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### Summary

Greek mythology uses the word ‘Grimaldi’ in reference to some of the oldest human inhabitants of the planet who lived on the African continent before most others. Some other ancient and modern records refer to them and their relatives in Africa as the Shan, the Bushmen and the Hottentots. Their time of appearance of the planet is usually referred to as Pre-History and spans 6,000 B.C. and beyond, before the emergence of modern civilization, which the records say began in Sumer and Egypt after 4,000 B.C. Little is known about the Grimaldi for it was erroneously imagined that because they did not write on paper and parchment, they had no writing whatsoever. But this opinion was grossly deficient, for indeed the Grimaldi had a writing system different from what we have today. They wrote on stone and rock surfaces. In fact the Grimaldi used the rock surfaces of caves as ‘paper and canvass’ and painted profusely on them and were thus able to leave huge libraries of works around the world, intentionally showcasing their life-styles and the evolution of humanity’s earliest cultural developments such as the invention of clothing/body adornment, fire, utensils, the horse, etc.

Cave Art from pre-historic North-west and South-West Africa portray those areas as places in which there was a thriving civilization in antiquity. This Art, credited to the so-called Bushmen and Hottentots or the Grimaldi (known by the Greeks as the ‘Garammantes’ and ‘Pelasgians’), portrays the entire evolution of the human specie. It tells, section by section, the complete story of the evolution of Homo Sapiens on the continent of Africa, cataloguing with exactitude such feats as the discovery of fire, the taming of the animals of the wild, the discovery of dressing and body decoration, the activities of the women Amazon warriors of antiquity and above all, their reverence for the Great Mother Goddess. (See Plate 1)

In these cave drawings, libraries of the ancients, we see timeless evidence of a civilization that at its peak flowered into a high Technology that witnessed what could be termed as astronomical phenomena; undeniable evidence of some sort of Space Age Technology. (See Plate 4) Modern Science has since the last fifty years, recognized the fact that there was communication between earthlings and beings from other planets in antiquity, but they are yet to recognize this as evidence of the existence, on earth, of a Space Age civilization perhaps higher than what today’s Science has attained.

These pre-historic arts located in the heart of the Sahara Desert, in places that have not been inhabited for millennia, tell that their makers were the original inhabitants of the region; also that this region was

not always a desert. They bear witness to a civilization that thrived in Pre-Historic times of which every trace has been lost, yet judging from the fact that these paintings have in most cases, survived for upwards of 11,000 to 40,000 years by the dating of archaeologists, we can comfortably adduce that the 'Technology' that produced them was not a mean one, for even with today's 'Space Age Technology', modern man has not produced any paint that would last even up to two hundred years. Similar rock paintings have been found all over the world, and the similarity in style and execution implies that they were products of the same civilization. Archaeologists have concluded that the Grimaldi were the earliest Homo Sapiens, which is as good as concluding that the Grimaldi were the bridge between modern humans and the Chimp, if we accept the Evolution theory.

In his article "The First Invaders", in *African Presence in Early Europe*, (p. 25-6), Legrand Clegg writes,

"Not only does it appear that these early people created some of the finest art in the ancient world, but ... (researchers have) referred to the Grimaldi artifacts as 'the first signs of art on the planet'...they seem to have taken a special pleasure in carving figurines which almost invariably represent woman in the nude (known as Venus figurines in Europe). These extraordinary statuettes are among the oldest sculptural forms created by man and have been discovered in Italy, France, Central Europe, Russia and as far as the center of Southern Siberia a distance of about 5,000 miles".

Charles Finch, again writing in *African Presence in Early Europe* (p.17-18) observes that "Homo Sapiens first emerged in Africa more than 150,000 years ago, resembling the Twa (Pigmy) and San (Bushmen) populations of Central and Southern Africa". Archaeological evidence abounds showing that there was no trace of Homo Sapiens in any part of Europe before 50,000 B.C., but by 40,000 B.C., the Grimaldi had spread to all parts of Europe and some parts of Asia and beyond.

In studying the cave paintings left behind by the Grimaldi, we have come to the conclusion that these were no mere 'arts for arts sake', nor art as pastime. Rather Grimaldi Cave Art was carefully planned as historic and /or anthropological cum cultural libraries and archives designed for the edification of later generations. These cave paintings of Africa show the progressive growth of human social and cultural development, from the time when man was cultured to when he began to develop self awareness, dressing, body adornment, dance, family relationships, child care, etc., which was not present in his earliest art (plates 2 – 3). Their stone inscriptions, statues and cave paintings demonstrated progressively that:

- (1) Their social structure was matriarchal;
- (2) They had a very tight and close knit social and communal arrangement, which was centered around womanhood, and motherhood: the great Matriarch and Goddess of the Grimaldi was the model for the universal worship of the mother goddess in all nations in antiquity (plate 1).

It was also the Grimaldi who gave the world the phenomenon of the ferocious women warriors which has gone down in History as the famous Amazons of Africa and the Caucasus. These women bestrode the ancient landscapes of the world as Colossi. They were feared and dreaded as the world's greatest archers and war lords. Their military feats were the most unforgettable landmarks in mythological times.

A progressive study of the artistic remains of the Grimaldi from the southern to the north-central and north-western parts of the African continent depict several stages of social and human development and change spanning several millennia. For example, in the rock paintings in the Mtoko cave in Zimbabwe, southern Africa, humans can be seen still sharing the same living spaces with animals most of which were of mammoth sizes and were depicted trampling down and devouring the humans (see

Geoffrey Parrinder, *African Mythology*, 1967). The humans looked like animals that were walking upright. All of them were depicted with animal heads, showing that mental activity had not yet been developed at that time. Hunting had apparently not yet been discovered, nor tools, nor the domestication of animals. The humans were all naked, without any trace of the body adornments that we see in the later works in North Africa. The date of creation of this painting was placed by Archaeologists at 27,000 B.C. However, it depicts the earliest stages of human evolution, for the people depicted in the paintings were not yet fully developed.

Another striking feature observable in the Zimbabwe and other early southern African cave art is that a large percentage of the human population in the paintings were androgynous (hermaphrodites), i.e. possessing both male and female organs. Most of the men and women had male genitals in front and large hanging breasts behind. Here, in fact, is evidence to suggest that prior to becoming Homo Sapiens, man's earliest ancestors were double-sexed. A fact that emerges in most African folklore and which is implied in the Biblical statement that Eve was taken from Adam, is that until the creation of Eve, Adam was both male and female. The humans in the cave painting under reference have animal heads. Some humans appear to be mating with animals and vice versa. All of these go to confirm that this was the earliest stage of human development, when Humans were as yet not fully separated from animals in habitat and behaviour. It appears, in fact, that the animals were already fully developed, while the humans were still dragging their double-sexed bodies about. These paintings would tend to support the Evolution Theory (for a study of these cave paintings, see Geoffrey Parrinder, *African Mythology*, 1967, p. 105)

Is it possible that here in this cave of the ancients in South Africa, is a depiction of what it was like before the creation of Eve. Was Adam an androgen whose male side was separated from his female side to make woman out of man? Countless native African creation myths seem to suggest that such was the case. For now, suffice it to say that the African cave libraries of the ancients not only recorded the socio-cultural development of our ancestors, but also and most importantly, the evolutionary development of humanity. Here in cave man's own 'handwriting' is proof that the creation of man was not done in a day, but that evolution was an instrument in God's divine act of creation of Adam.



Plate 1 - The African Moon Goddess (note the crescent moon), cave-painting from the Tassili Mountains in the Sahara region, 6000 – 8000 B.C.

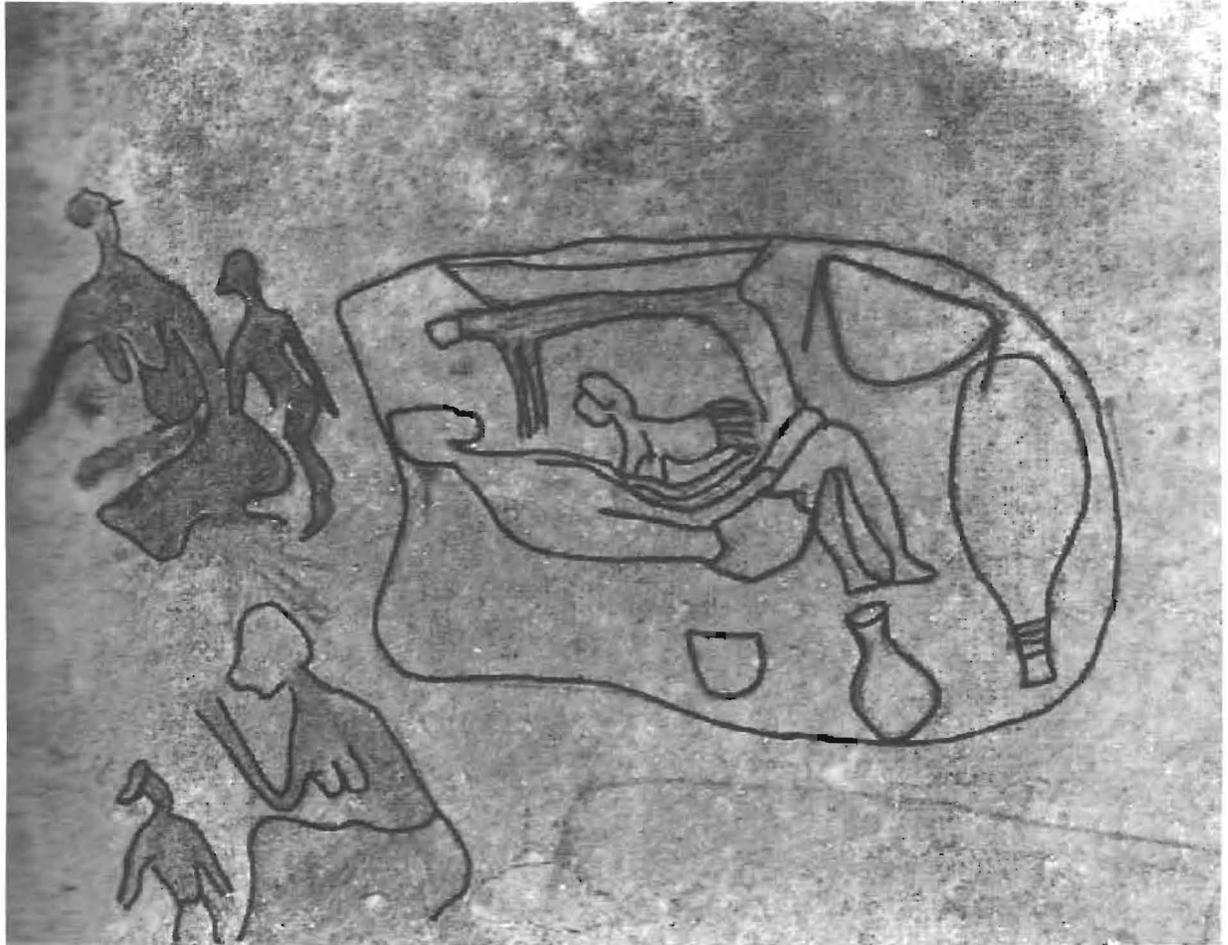


Plate 2 - Sahara (Tassili) cave-painting showing the beginnings of family life, 6,000 B.C.,  
Courtesy Jan Vansina.



Plate 3 - Cave paintings showing the invention of body adornments, dressing, masks and tattoos, Sahara, 5,000 B.C. Courtesy, Werner Gillon.



Plate 4: Tassili, 6,000 B.C. - A smoking space-ship and an armed space-man?