

# THE DIGGING STICK

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## AN ENGRAVED TOUCHSTONE FROM THE FREE STATE

Sven Ouzman

On the southern banks of the Vaal River in the Boshof District of the Free State is a low eminence peppered with amygdaloidal andesite boulders (Figure 2). Though visually unassuming, this low eminence has a long history of visitation and marking by animals and humans. For example, twenty two of the andesite boulders have been rubbed smooth by rhinoceroses and hippopotamuses seeking to remove ectoparasites from their bodies. In addition, persistent scatters of Later Stone Age lithics at the site provide evidence of human visitation. Evidence of human marking is



Figure 1. Redrawing of the rhinoceros engraved on the touchstone with rubbed area shown in black and flake scars indicated by a dashed line. Scale bar is 30 mm.

provided by the 263 andesite boulders that bear engraved images of the kind most often ascribed to San hunter-gatherers. The Boshof engraving site covers an area of 7 500 m<sup>2</sup> and features a wide range of imagery including antelope, eland, elephant, geometric motifs, giraffe, hippopotamus, ostrich, rhinoceros and zebra. Many of these images appear true to life but equally, many of the engravings have visual signifiers, such as the impossibly long horns engraved on an antelope, which indicate that southern African rock engravings, like the better-understood rock paintings, relate strongly to San religion. However, unlike rock paintings which have a very structured appearance and distribution at a site, rock engravings often extend over hundreds

and thousands of square metres, making it difficult to define the limits and structure of engraving 'sites'.

## THE TOUCHSTONE

I examined the Boshof site and found many tantalising hints alluding to a structure. I was fortunate enough to come across a focal point of the site which I have termed the 'touchstone' (Figure 3). The touchstone is a reasonably large, smooth, 0,8 m high free-standing andesite boulder located near the top of the low eminence at the approximate centre of the site where engraved imagery is most concentrated and plentiful. I consider this touchstone to be an important, even epergnous, element of the site because it bears a remarkable history of sustained visitation in the form of five visual signifiers.

First, the touchstone has a smooth surface that is formally consonant with the twenty one rocks

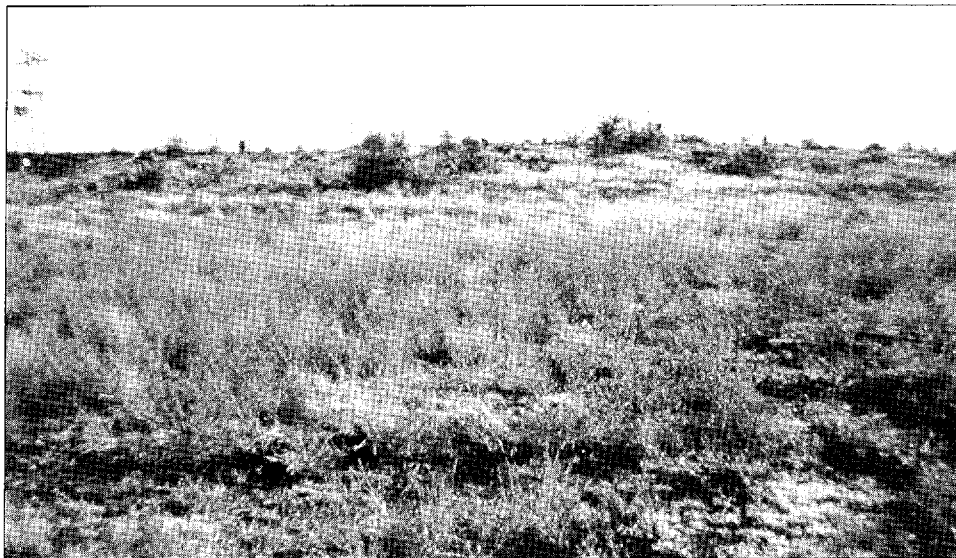


Figure 2. View of Boshof rock engraving site, Free State.

at the site that were, over centuries, used as rubbing posts by large herbivores. Significantly large herbivores such as hippopotamuses and rhinoceroses appear to have held considerable religious significance for San hunter-gatherers.

The visitation and marking of the touchstone by such animals was commemorated by the touchstone's second visual signifier: a pecked-infill engraving of a black rhinoceros (Figure 1). The outer part and forequarters of the rhinoceros display

light, fine pecking while the central part is more heavily engraved. The engraver has paid great attention to detail, with the ears, eye, open mouth, prehensile upper lip and tail of the rhinoceros clearly depicted. Both fore and hind legs appear folded, suggesting the animal is lying down or is in some distress. Below the engraved rhinoceros is an engraved line, three engraved 'patches' and over 340 individual hammer marks.

The third visual signifier of visitation and marking is mimetic in nature. The producer(s) or subsequent user(s) of the rhinoceros engraving has mimicked the rubbing of the touchstone by real rhinoceros by carefully rubbing the horns of the engraved rhinoceros. Rubbing by animals or abrasion by the elements could not have produced such a discrete patch of rubbing. No other part of the engraved rhinoceros has been rubbed.

The fourth visual signifier comprises 340 individual hammer marks located underneath the engraved rhinoceros (Figure 1). Though visually confusing, these hammer marks were carefully placed beneath the engraved rhinoceros and may be the visual residue of a now unobservable ritual.

The final visual signifier of visitation and marking is located on the part of the touchstone immediately above and to the left of the engraved rhinoceros and consists of at least four flake scars. These flake scars differ from the kind caused by lightning strikes and frost fracturing which usually leave single or random scars. Rather, these four flake scars are tightly clustered and formally identical to the flake scars produced when manufacturing stone 'tools'.

## CONCLUSION

The Boshof touchstone bears evidence of successive visitations, at least five episodes of which left visible marks. Each mark, in turn, attracted a further mark, the sum of which has left a complex record of rubbing, engraving, hammering and flaking not found elsewhere at the site. In particular, the removal of flakes suggests that the Boshof San believed the touchstone to be imbued with a powerful essence which they wished to possess. This essence may have derived from the physical properties of the touchstone, its central and elevated location and possibly its association with momentous events and important animals, people and beings. Further research into the field of southern African rock engravings will yield many more concrete objects and insights such as are offered by the Boshof touchstone.

Rock Art Department  
National Museum  
P.O. Box 266  
Bloemfontein 9300  
E-mail nms0@rs.uovs.ac.za

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Figure 3. Photograph of the engraved, flaked, hammered and rubbed touchstone.



## A REGIONAL MANAGEMENT STRATEGY FOR ROCK ART HERITAGE IN SOUTHERN AFRICA\*

Rock paintings and rock engravings, found throughout our subcontinent, represent a common heritage for the region that creates a symbolic unity with no national boundaries. They also constitute a fragile heritage, recorded only

patchily in the subcontinent, and are in need of research, protection and management.

Discussion around these concerns at a joint World Heritage Centre/ICOMOS meeting in

Harare in 1995 led to the development of a Workshop to establish a regional management strategy for rock art heritage, which took place in Stellenbosch in June this year. It was sponsored by the Unesco Southern African Sub-Region and the South African National Monuments Council, and was attended by Dr Jean Clottes, President of the ICOMOS Rock Art Committee and 24 delegates from Zambia (2), Malawi (2), Mocambique (1), Zimbabwe (3), Lesotho (1) and South Africa (15). These initiatives happen to coincide with a Unesco decision to include rock art as a major programme in 1996-1997.

The strategy developed by the Workshop has identified three main spheres for action: public education; conservation and management; and the management of information.

The introduction to the draft strategy document reads that:

"Rock art records in a unique manner the history of Southern Africa's indigenous people over at least the last 25 000 years, yet its enormous potential value for education and tourism has hardly been tapped.

Both rock paintings and rock engravings are found in all Southern African countries. They are the most durable and easily assimilable part of the cultural landscape and represent a common heritage for the region that creates a symbolic unity with no national boundaries.

The art was created primarily for religious and ritual purposes. As these traditions were usually lost in the process of colonialisation, reading the art requires intensive research. This is not always appreciated as, for example, when the uniquely African imagery encourages borrowing of images and themes for such purposes as logos for sporting events and advertising without knowledge of their original meaning.

Southern African governments have a heavy responsibility not only to ensure that rock art is understood, but also to protect it for the future and promote its aesthetic value. The rewards are that well managed rock art sites can play a major role in understanding the history of people in the subcontinent, in attracting

tourism and in nation-building through the eradication of racial stereotypes.

The aim of the management strategy is to establish rock art as a vital historical and cultural resource that can be documented and developed to its full capacity for education and tourism without causing damage."

#### "Public Education:

Public education includes not only formal instruction through curricula offered at primary, secondary and tertiary level, but also informal instruction through co-operation with local communities and through museum displays and site museums. Rock art appreciation, if correctly used, can challenge negative attitudes to indigenous people by emphasising the depth of spiritual meaning in the art.

#### Site Conservation and Management:

It is vital that any site that is open to the public is presented in a positive manner and is adequately prepared to minimise damage. Expertise is needed to identify what needs to be done and to demonstrate how management plans can be implemented.

#### Management of information:

The collection of information is an on-going process. It must be done systematically, but changes in emphasis over time will take place making it necessary to have a system that is flexible as well."

Seven specific recommendations are made in the areas of education, conservation and management, and information management, together with a plan for structured implementation. These advocate inter alia the drawing in of communities and relevant government departments as partners in the strategy.

Information can be obtained from, or comment sent to, Dr Janette Deacon, National Monuments Council, P.O. Box 4637, Cape Town 8000; Fax +27 21 462 4509.

\* *A regional management strategy for rock art heritage in Southern Africa*, drafted at the Stellenbosch Workshop.



# QUATERNARY DATING RESEARCH UNIT: PTA'S FUTURE IN THE BALANCE

J.C. Vogel

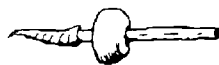
In the framework of its ongoing restructuring the CSIR has decided to amalgamate several sections of the Division of Ematek with the Divisions of Watertek and Forestek into one large Division of Water, Environment and Forestry Technology. The director of this new 'Environmentek' has declared himself unwilling to invest any of the Parliamentary funds allocated to the new division in the Quaternary Dating Research Unit (QUADRU) (ex Ematek). An alternate arrangement must therefore be sought and failing this, the Unit will be closed down. CSIR Executive has undertaken to provide for the shortfall in funding for a period of one or two years and during this period also to conduct discussions with possible funding agencies.

In view of the substantial demand for the dating facilities of QUADRU expressed by our current

clients in the recent survey that we conducted, an effort to maintain not only the dating service, but also to enable some on-going research in the field seems to be fully justified. In order to establish some medium term permanence for the Unit two or three full time positions need to be created, preferably under conditions in which overhead costs can be kept to a minimum.

**"QUADRU...in the past contributed much to establishing the history of precolonial societies on the subcontinent"**

Provided these facilities remain easily accessible, the demand is bound to increase in the future. Let us hope that a satisfactory arrangement can be found to ensure the survival of QUADRU, which in the past contributed much to establishing the history of precolonial societies on the subcontinent on the one hand, and on the other, to furthering investigations of local climatic changes and of Quaternary studies in general.



## AFRICA FOCUS

### ARCHAEOLOGICAL STUDIES ON SOUTH CAMEROON CERAMICS

Martin Elouga

#### INTRODUCTION

Archaeological reconnaissance in southern Cameroon begun in 1988-89 has since intensified. The results reveal the importance of the southern forestry area which was almost unexplored by archaeologists formerly - it was believed to be impossible to carry out research in the forest context. The discovery of many sites has led to the development of an archaeology centred on the forestry area, with local and sub-regional projects. "Archaeological studies on south Cameroon ceramics" is the topic chosen for our research programme.

This summary indicates the geographical focus of our research, our methodology, and the results obtained and conclusions drawn thus far.

#### GEOGRAPHICAL AND HISTORICAL SETTING

Our research was carried out on both banks of the Sanaga River, a transitional zone between the forest and savanna, inhabited by Bantu-speaking populations. According to Cameroon history, this is an area where various human groups converged and spread out. In recent

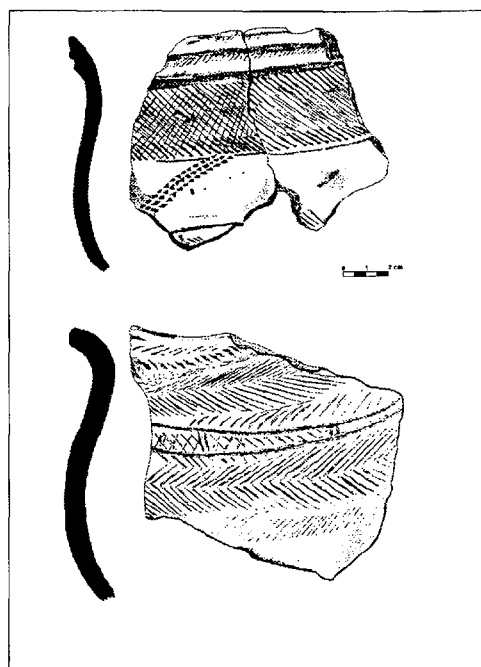
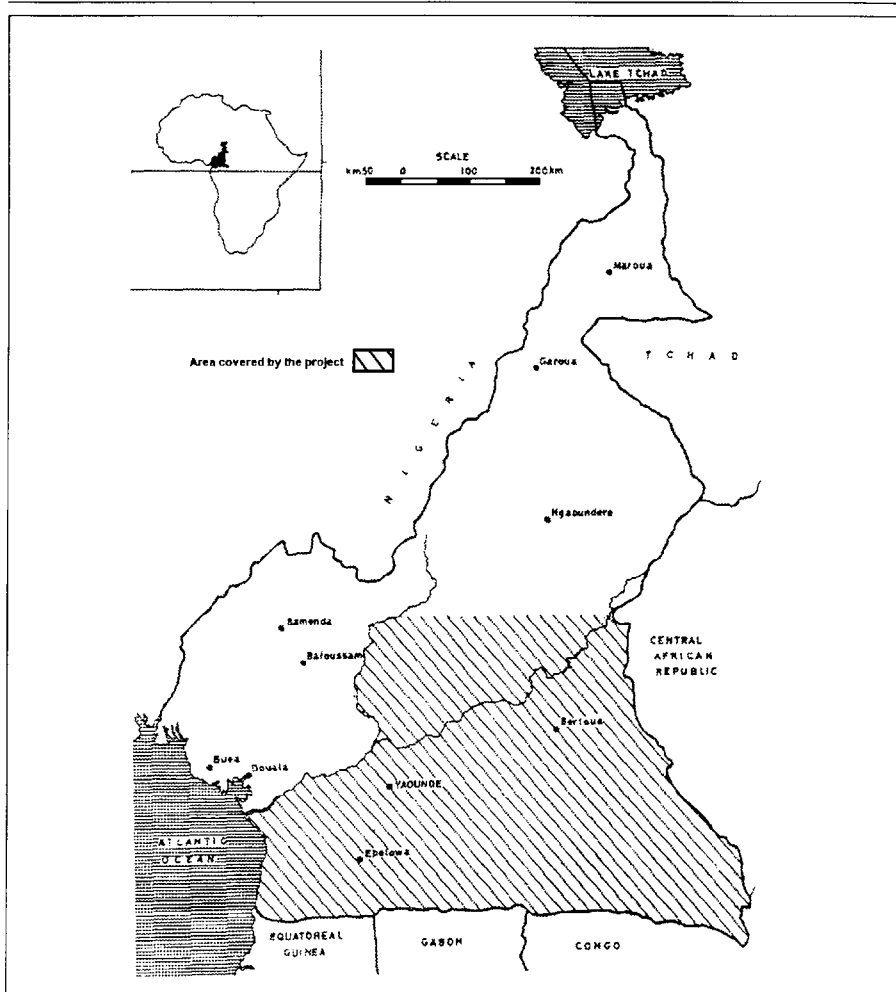


Figure 1



chronology of that evolution and how this correlates with episodes in the settlement of the region and with social interactions. An understanding of associated metal, lithic, faunal and plant remains would contribute to our knowledge of chrono-cultures and the palaeoenvironmental context in which the makers and users of the pots lived.

### METHODOLOGY

We have followed a pluri-disciplinary methodology with complementary aspects:

- \* Ethnographic field research to collect information on present ceramics production and use in for instance iron metallurgy and palm-wine tapping.

- \* Archaeological prospection using boring and excavation of a representative sample of sites, and analysis of remains.

centuries populations from the Adamaoua uplands migrating to the south moved from the Sanaga right bank to the left. Our present archaeological investigations in the Vute, Tikar and Beti areas are expected to reveal the chronology and geographical extent of these movements, on the one hand, and, on the other, an understanding of the specific cultures developed by the former inhabitants. This is the focus of our work.

### THE PROBLEM

Our studies in southern Cameroon concern settlement history as well as traditional iron technology and ceramics. In their ceramic studies, archaeologists have investigated technological, morphological and functional aspects of ethnographic ceramics in order to gain a better understanding of the ancient ceramics found in sites. We

advocate a global ceramological approach which integrates analyses through morphology, technology, anthropology, symbolics, physics and chemistry. We believe such an approach could provide answers not only to questions of technique, forms and functions, but also to those of the historical peopling of the areas under investigation, the material culture of communities, their interactions with one another, and the relationships between people and their environment.

The fundamental question is: what are the characteristics of the traditional ceramics industry and its evolution through specific times, in technology and form? This question generates others on the

Determining the plant and animal species and minerals exploited by inhabitants of sites,

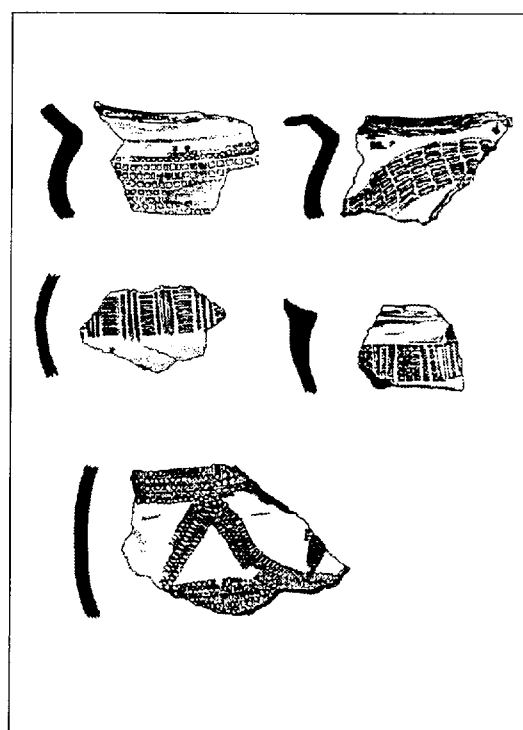


Figure 2

physical and chemical compositions of clays, and radiocarbon dating, have necessitated the helping hand of specialists from other disciplines.

## RESULTS

The results testify to the value of this pluri-disciplinary approach.

Interesting data on the technology and morphology of present and ancient ceramics in the Sanaga middle valley are already available. On the basis of these data, including decorative styles on pots, and radiocarbon dates, classification of ceramics in a chronological scheme has been made. A link has been established between ceramic groups and the phased succession of settlement in the region.

Group 1 pottery, 3000 - 1500 BP, corresponds with the oldest phase in the peopling of the area (Figure 1). Groups 2 and 3, date from the fifteenth to the nineteenth centuries, with present settlements con-

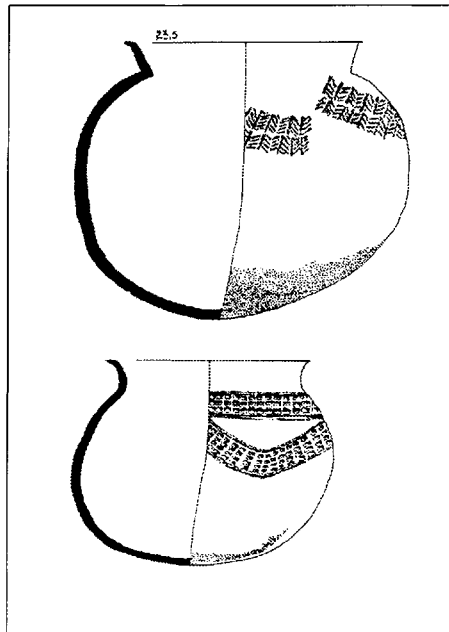


Figure 3

stituting a continuation of them (Figures 2 & 3).

Results from different aspects of this research have permitted our realising the anthropological value of pots. Faunal and plant remains testify, on the one hand to phyto-geographical changes during the Holocene, and on the other to the existence of a subsistence economy at sites

where the ceramics were found. This economy was based on agriculture, fishing, cynegetic and fruit harvesting and activities. The results confirm ceramics as chronological markers and indications of cultural identity.

## PROSPECTS

The results of this survey highlight the value of research on ceramics which should be extended throughout the country for understanding past and sub-present settlement history in Cameroon.

In the specific area of ceramics research, more attention should be focused on the functions or uses of pots, as well as the symbolism of forms and decorative styles. Such approaches may help us to a better understanding of social interactions and the relations between people and their changing environment.

Department of Arts and Archaeology, University of Yaound, Cameroon.



## THE NEIL LEE COLLECTION\*

An invaluable collection of 20 000 colour slides of Southern African rock paintings, by Neil Lee, was presented to the Rock Art Research Unit at the University of the Witwatersrand in August 1995. The slides will be made available for research to both local and international students.

Neil Lee was born in Devonshire, England. The Royal Airforce and the war took him to the Middle East, Cairo, Libya and Algiers - where his interest in archaeology was aroused. In 1948 he came to South Africa where his late wife, Elaine, taught Robbie Steele and kept contact with his family in Natal. It was Robbie Steele, then a game ranger at Giants Castle, who aroused Neil's interest in rock art.

As President of the Institute for the Study of Man in Africa (ISMA) and a past Chairman of the Transvaal Branch of the Archaeological Society, Neil Lee chose a selection of his slides to show to the Archaeological Society, ISMA and the SA Rock Art Research Association (SARARA) at the end of last year. The detailed photographs, which represent almost 40 years of extensive field work, provide a singular record of rock paintings (some of which no longer exist) mainly from the Natal Drakensberg, the eastern Free State and the eastern and north-eastern Cape.

The first colour reproductions of Southern African rock paintings were done in the 1890s by the Abbé Breuil, who did some of his work on butcher's paper, and Neil showed a slide of the Abbé at work. Walter Battiss painted in water-



colour, Harold Pager photographed the paintings in black and white, measured the drawings, then had the photographs enlarged to the correct size. He would then go back to the shelter and colour in the photographs. Pat Vinnicombe and Alex Willcox published the first books of colour photographs.

Neil's work concentrates entirely on photography. He first takes a picture of the overall view, then photographs closer and closer views to focus just on one group. This close-up work allows a study of the painter's technique, the draughtsmanship, the types of brushes used and the different types of paint.

The slides and lecture illustrated the value of the collection in terms of its extensive coverage of the religious, cultural and historical aspects of the lives of the San. The slides are superb and the close-up photography offered a special insight into the artistic work of these painters.

The donation of the Neil Lee collection was made possible by the Anglo American and De Beers Chairman's Fund.

\* Based on Newsline in *CSD Bulletin*, Sep 1995, and a report by Penny Ludwig in *Artefacts* Vol 22(2), Dec 1995.



## GREEN FISH SITE - MPATO SHELTER LIMPOPO VALLEY ZIMBABWE

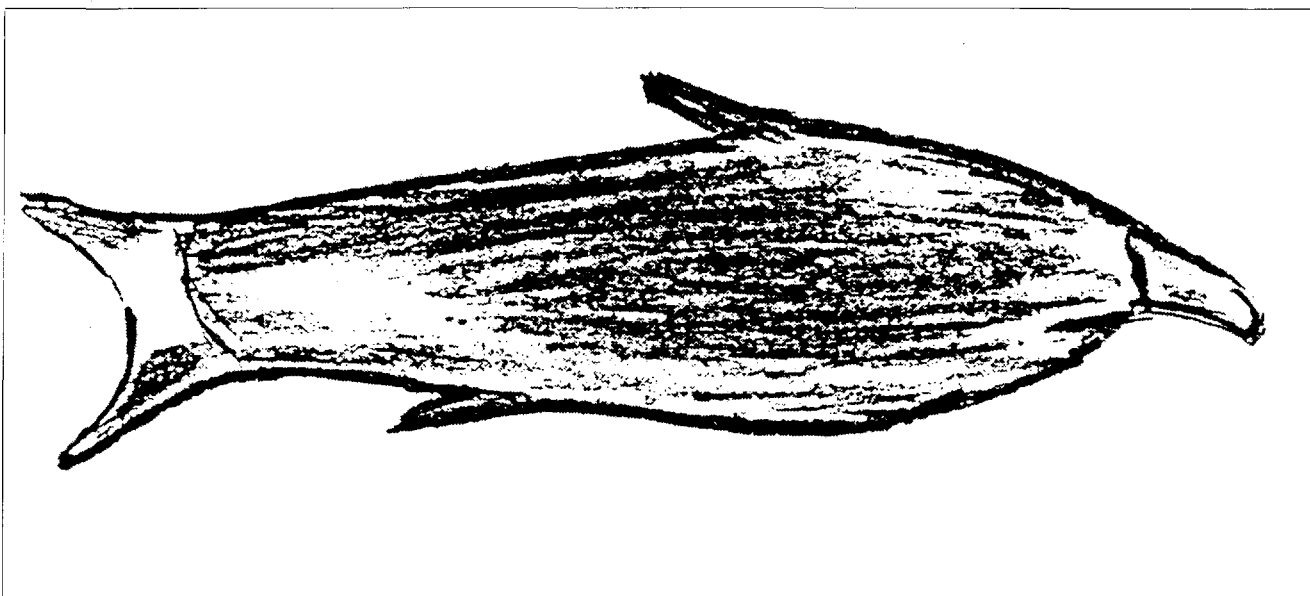
Paul Gray

During a visit to Zimbabwe in May of 1993 my wife Jean and I were privileged to visit the Mpato shelter in the Limpopo valley. Our hosts Digby and Vanessa Bristow kindly took us to the site on their farm

fish as depicted has a close likeness to one of the fish in figure 7 in Garlake 1987).

Perhaps what was more interesting was that there also ex-

'marked' (as in chalked), and that the men (one was sitting on his haunches, and the other was in an upright stance), and the birds, appeared to have been painted.



where the notable green fish painting exists.

We were delighted to see the actual painting amongst the others in the shelter, and it was interesting to find that the green part of the fish comprised an outline of the tail section and the head and 'nose' of the fish. (The large

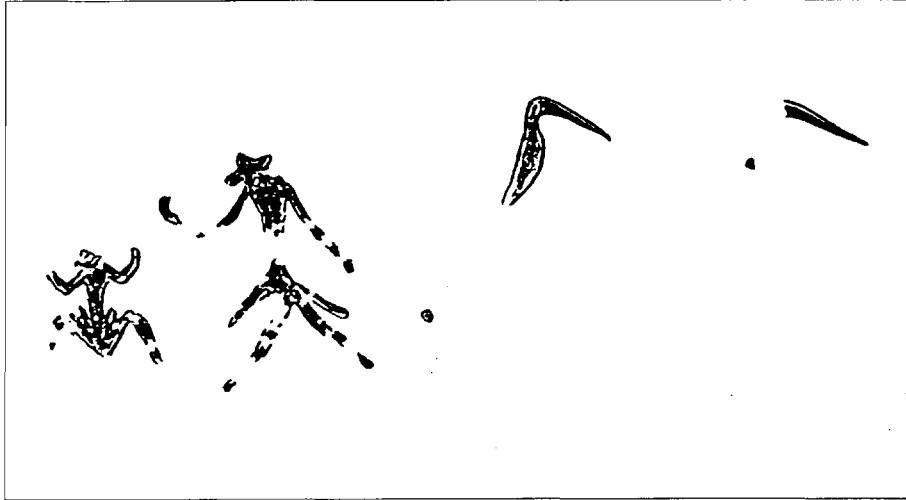
isted a painting of men painted in green, and also a clear painting of a bird (two others were more indistinct), where the body of the bird was green and the beak was painted in red oxide.

The other interesting observation was that it appears as if the outline of the fish was

There is a strong likelihood (and it would appear fairly obvious), that the green marking and paint, originates from the copper oxide that may be found in the area, and not far from the shelter.

Some other paintings in this shelter were well executed and appeared in colours of





Bristow family have a deep interest and a natural sense of responsibility for the protection of the environment and particularly archaeological sites.

This site was first recorded in 1960 (Schoonraad), after a visit there by students of the Pretoria University. The first formal excavation of the site was undertaken by the Rhodesian Schools Exploration Society (RSES), during 1967.

Cooke and Simons published this in 1969.

yellow, brown, light and dark red, black, white and of course green. This was not a bad collection of colours from one shelter, and from not so many paintings at that.

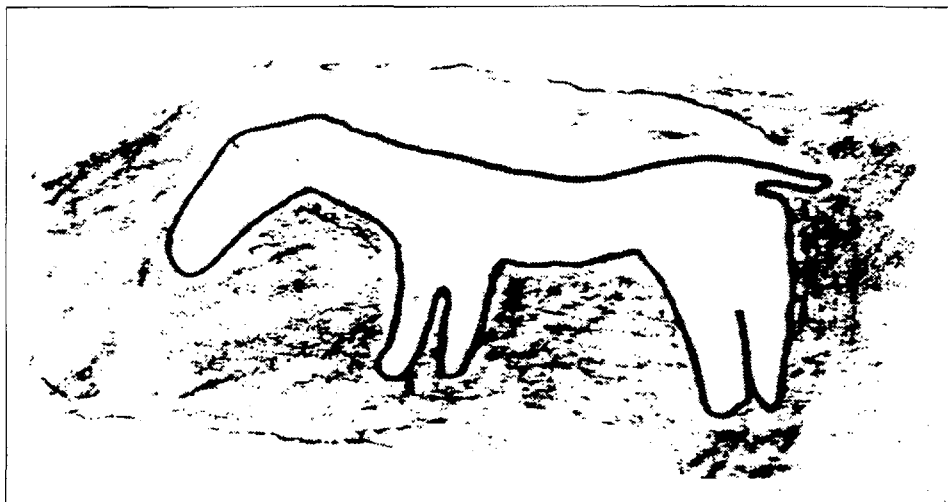
appear to be quite common as depicted as examples in figures 53, 54 and 55 of Garlake 1987). (The 'man' in the upright position certainly appears to have the upper hand!).

It is interesting to note that no mention had been made of the 'Green men' and 'Green bird', though these may have been recorded in the RSES 1969 report.

Tracings of the photographs have been included for information and one's own interpretation of their meaning, particularly the men who appear to be wearing hats and some form of tailed apron. (Although not exactly the same, tails and tailed aprons

The whole of this area of the Limpopo valley has a wealth of archaeological interest. In fact as the crow flies, it is not many kilometres distance from the famous SA site of Mapungubwe. It is encouraging to know that people like the

Paul Gray  
Cape Town



#### SUGGESTED READING

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## CHECK THE DIFFERENCE

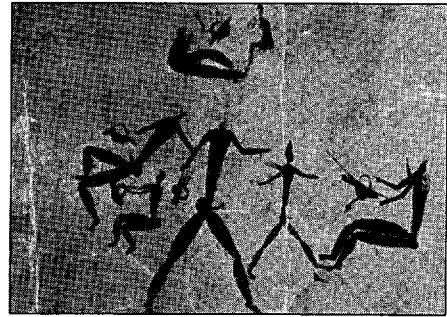
### Val Ward

The rock art copies used here are in the Natal Museum collection. Those on the left are Patricia Vinnicombe's redrawings of tracings made in 1959 and those on the right are made by a Mrs Young who was copying between 1937 and 1939 in the Loteni area of the Natal Drakensberg.

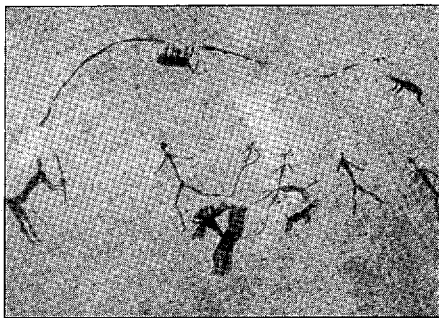
Figs 1, 3 and 5 although traced 20 years after Figs 2, 4 and 6 are much more detailed and include additional images. In 1981 Aron Mazel recorded these sites as part of a rock art recording project. The paintings were still discernible in 1981 but not as clear as the 1959 copies. Note the inspiration for the South African Olympic logo in Figs 3 & 4.



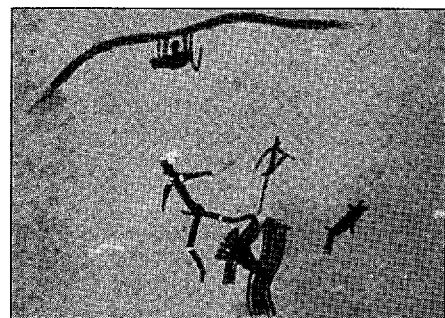
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2



3



4



5



6

Natal Museum  
Private Bag 9070  
Pietermaritzburg  
3200

## BRIEFLY

Remains of a clay wine jug inscribed with the name of King Herod have been found in a 2000 year old rubbish dump near the synagogue on the Masada archaeological site in Israel. Hebrew University archaeologist Ehud Nester reports the Latin inscription is either 'Herod, King of Judea', or 'Herod, King of the Jews'. He added that this is the first time that Herod's full title has been discovered in any inscription. Herod reigned from 37 BCE ('Be-

fore Common Era') until his death in 4 BCE. The two-handled jug, with a volume of about 90 litres, was an import from Italy and dates from about 19 BCE. It was found near the food remains left by Herodian Masada dwellers. These included nuts, egg shells, and date and olive stones - the dry atmosphere of the Masada region contributing to their 2000 year preservation. From a report in *Israel* Issue 19, 1996.



Preparatory to the Stellenbosch Workshop on a rock art management strategy, in June 1996, forty questionnaires were sent to 25 institutions and other interested persons in the subcontinent and further afield - those known to keep official databases on rock art sites in the

region. "The summary of responses indicates that there are official records for at least 15 000 sites in the countries from Tanzania southwards to South Africa. Sites for which these institutions are directly responsible are visited by more than 22 000 visitors a year." The document devel-

oped at the workshop notes that "there is no doubt that our rock art heritage is fragile, has been recorded only patchily and is in need of research, protection and management." From *A regional management strategy for rock art in Southern Africa*, Stellenbosch, 1996.



A Roman board game, Soldiers, akin to Latrunculi and Chess, and dating from about AD 50, has been found in a burial chamber exposed in a gravel pit near Colchester, England. Remarkably, the find is almost complete with pieces intact and the first moves made. The Romans filled their burial chambers with daily items belonging to the deceased which were believed might be useful in the afterlife. The game is laid out with twelve white and twelve blue pieces and, although the original wood of the board has rotten away, the edges, hinges and corners of metal define its outline. The

board measured about 585 x 380 mm and was marked out in squares. The rules of the game are not known. One white piece had been moved one square, and a blue piece two squares. Dr Philip Crummy, Director of the Colchester Archaeological Trust which is carrying out the excavation of the site, speculates this could mean two players had taken a move each, or three moves had been taken, and 'maybe...the deceased person will play the next move in the afterlife'. From a report in *Weekly Telegraph* No 268, 1996.



Unesco's General Assembly has decided, following a report from Dr Jean Clottes, to include rock art in its Major Programme for 1996-1997: "Assistance will be provided...for the safeguarding of rock art throughout the world,

particularly in the areas of inventorying, preservation, training of technical staff, information exchanges and public information". The *International Newsletter on Rock Art*, which reports on this, comments that "this decisive

step provides international recognition of the universal value of a particularly fragile heritage...[which]...bear(s) witness to the universality of artistic feelings and to the fundamental unity of the human spirit".



## ROCK ART CONTINUES TO BE IN THE HEADLINES

Robert G. Bednarik

A recent issue of *The Digging Stick* (Vol. 12, No. 3) describes how rock art has been in the news lately, through two developments. They are the discovery of the extraordinary and sophisticated cave art in Chauvet Cave, France, and its controversial dating by Jean Clottes; and the equally controversial dating of several petroglyph sites in the Côa valley of northern Portugal. In both cases the scientific dating results differed more than 10,000 years from stylistic estimates, and both cases require a review of contingent evolutionary models and chronologies of south-western European rock art.

In the case of the Chauvet issue, those who are opposed to its dating have either beaten a hasty retreat or are engaged in a battle of words which they can only lose. For its greater part, the discipline has accepted Clottes' stunning dating results and has acknowledged that existing stylistic sequences of Palaeolithic art have been falsified. Clottes has been awarded a long-term study project of Chauvet Cave in June 1996, beating his opponent, Professor Denis Vialou, to it. Over the next two years he will conduct a preliminary climatological study in the cave and establish passageways and lighting for researchers. He does not expect the actual scientific study program in the cave to commence before 1998.

The Côa issue has been the subject of political wrangling from the start, and this is set to

continue for some time into the future. Portuguese archaeologists are implicated in a long tradition of permitting developers and the government to destroy or inundate rock art sites. In late 1994, the Portuguese representative of the International Federation of Rock Art Organizations (IFRAO), Dr Mila Simões de Abreu, exposed the long-standing archaeological acquiescence in state vandalism and commenced a massive campaign to save a series of petroglyph sites in the Côa valley from being drowned. IFRAO petitioned various governments and involved the international media. By March 1995, the conservative government began its retreat on the issue, which ended in its decisive electoral defeat in October. The new Socialist government turned the valley into an archaeological Park and appointed Dr João Zilhão, a young professor from Lisbon who had assisted the campaign, as the park's director.

But instead of ridding the valley of the people he himself had publicly attacked as incompetent and corrupt only months earlier, particularly because of their blatant vandalism of the Côa rock art, he now employed these very same archaeologists to continue doing exactly what they had done before. Not only did he condone the continuing professional vandalism of the Côa rock art, when on 12 August 1996 Abreu and her rock

art specialist supporters demanded that these practices cease, he now defended what he had earlier attacked. Dr Zilhão has forcibly ejected Jane Kolber, an American rock art conservation specialist, from the site Penascosa in the Côa valley and does not permit access to his 'excavations' by independent observers. Instead he requests that a commission of four scholars, nominated by himself, investigate the extent of the vandalism. In a series of statements he argued that his wholesale removal of lichen and mineral accretions from the petroglyphs, his churning up of every sediment deposit near engraved panels and the destructive rock art recording methods used were all justified by 'political considerations'. He has not explained in detail what he means by this. Abreu has called for his resignation, and has demanded the support of IFRAO in condemning the ongoing institutional vandalism of the Côa rock art. She requests letters of support from archaeologists and rock art researchers throughout the world. In response Dr Zilhão has offered to resign if the commission he himself appoints finds him culpable.

Robert Bednarik asks that letters of concern and support please be sent to: Dr Mila Simões de Abreu, IFRAO Representative of Portugal, Av. D. José I, n. 53, 2780 OEIRAS, Portugal E-mail: mila.Abreu@imagine.pt

The South African Archaeological Society was founded fifty one years ago to promote archaeology through education and publication. Bi-annually, the Society publishes the *South African Archaeological Bulletin* for publication of current archaeological research in southern Africa. Periodically, thematic collections of papers appear in the Society's Goodwin Series. *The Digging Stick* is the Society's general interest newsletter.

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