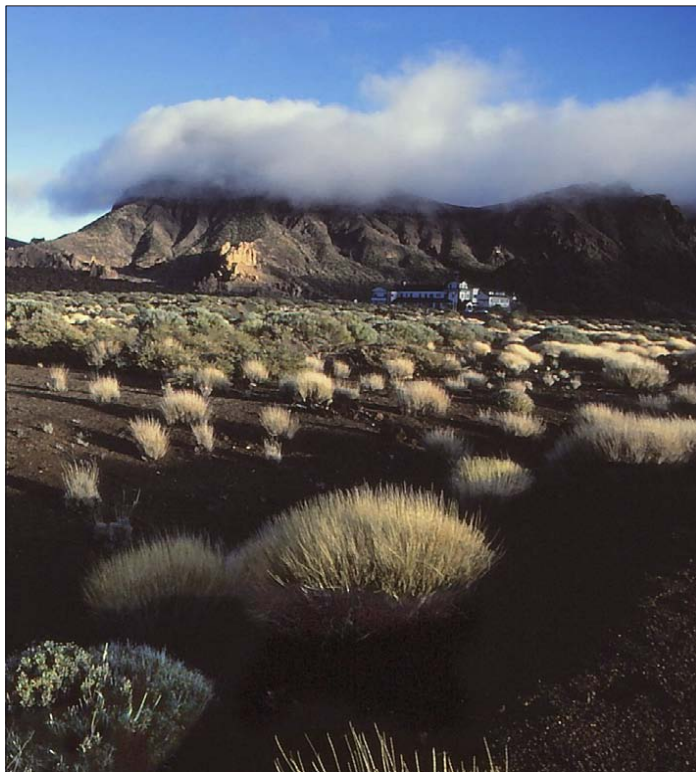


IC-NACHRICHTEN

Nr. 99

2017



 **IC**
INSTITUTUM CANARIUM

 **ICDIGITAL**

Separata ICN99-3



Eine PDF-Serie des Institutum Canarium
herausgegeben von
Hans-Joachim Ulbrich

Technische Hinweise für den Leser:

Dieses Separatum ist ein Ausschnitt aus den seit 2013 online angebotenen IC-Nachrichten, dem Informationsbulletin des Institutum Canarium (IC). Englischsprachige Keywords wurden nachträglich ergänzt. PDF-Dokumente des IC lassen sich mit dem kostenlosen Adobe Acrobat Reader (Version 7.0 oder höher) oder mit jeder anderen aktuellen PDF-Lese-Software öffnen.

Für den Inhalt der Aufsätze sind allein die Autoren verantwortlich.
Dunkelrot gefärbter Text kennzeichnet spätere Einfügungen der Redaktion.

Alle Vervielfältigungs- und Medien-Rechte dieses Beitrags liegen beim Autor und beim
Institutum Canarium
Hauslabgasse 31/6
A-1050 Wien

IC-Separata werden für den privaten bzw. wissenschaftlichen Bereich kostenlos zur Verfügung gestellt. Digitale oder gedruckte Kopien von diesen PDFs herzustellen und gegen Gebühr zu verbreiten, ist jedoch strengstens untersagt und bedeutet eine schwerwiegende Verletzung der Urheberrechte.

Weitere Informationen und Kontaktmöglichkeiten:

institutum-canarium.org
almogaren.org

Abbildung Titelseite: Original-Umschlag der Online-Publikation.

Inhaltsverzeichnis

(der kompletten Online-Publikation)

Impressum	4
IC-Intern	5
Noticias Canarias	11
Eingegangene Publikationen	19
Veranstaltungen	20
Beiträge:	
Hans-Joachim Ulbrich: Neu auf alt getrimmt – weitere Fake-Monumente auf Lanzarote (Kanarische Inseln)	21
Mark Milburn: What we do not know – queries about ancient Saharan stone structures and enigmatic rock art	59
● Susan Searight-Martinet: Modifications made to earlier engravings on two Moroccan rock art sites	67
Hans-Joachim Ulbrich: The geoglyphic spear-launcher examined (Rubicón, Lanzarote)	69
Hans-Joachim Ulbrich: A large double circle near Redjem Demouche (Algeria)	77
Im Fokus 2017: Impressionen von den Cañadas del Teide (Tenerife).	

Keywords: North Africa, Morocco, Jbel Bani, Tata, rock art, modifications

Zitieren Sie bitte diesen Aufsatz folgendermaßen / Please cite this article as follows:

Searight-Martinet, Susan (2017): Modifications made to earlier engravings on two Moroccan rock art sites.- IC-Nachrichten 99 (Institutum Canarium), Wien, 67-68

Susan Searight-Martinet

Modifications made to earlier engravings on two Moroccan rock art sites

Introduction. Rock art sites in south Morocco are almost always in the open air and are vulnerable to malevolent human actions, particularly destruction for sale or for construction. However, in a few cases human intervention, if not exactly beneficial, is not particularly harmful.

This short article describes modifications which have been made to engravings on two sites in south Morocco, south of the Anti-Atlas, in the region of the Jbel Bani. The first concerns a very small site at Tata, the other the large site of Oum Laleg, some 80 km south-west of Tata.

The Kasba n'Zolit elephant modified into a lion. The Kasba n'Zolit engraving was made on a pink conglomerate boulder. The image is clearly visible, thanks to its white-painted outline. It represents a large elephant (1.75 m from head to hind quarters, by 1.50 m high), the trunk hanging down (Figure 1). The white paint on the engraved lines hides the patination, but it is temporarily removed by a few drops of water, and the outline is then seen to be dark.

The spot known as Kasba n'Zolit, and its engraved elephant, is well known to the local people. Women and girls passing by said firmly that the image was that of a lion. Two small lumps of white calcite, naturally incrusting in the conglomerate, had been highlighted with white paint, making two "eyes", which did in fact make the animal look much like a lion, seen face on. Lions were certainly more familiar to the local people than elephants so the refusal to see an elephant is understandable.

Oum Laleg modifications. The Oum Laleg site contains over 450 images, 85% of which represent animals. At least seven of these animals have been clearly reworked. In three cases the old lines had simply been "freshened up", without any notable change in the original aims. But for four engravings the intention has been either to transform them into a different animal or simply to remove or add a feature.

One engraving concerns a rhinoceros which has been reworked and its ears have become almost invisible; in another the two short front legs of a bovid have been increased by 16 cm; a polished engraving of a bovid has an abnormally large and pecked horn, certainly added, but not changing its nature; finally, an elephant has been engraved over a bovid (seen faintly on the left of the illustration), a front leg of which has become the elephant's trunk and another leg added (figure 2).

Commentary. Except in the case of the elephant-lion, we do not know why these engravings were changed. But the intention seems to have been to improve rather than to destroy, or at least to render the amended image clearer to their viewers.

References:

Searight, S. (1994): Nouvelle gravure d'éléphant à Tata (Sud Marocain).- Préhistoire ariégoise XLIX, 211-213
Searight, S. (1996): Un site rupestre du Sud-marocain: Oum el Aleg.- Bull. Soc. Etudes et Rech. Les Eyzies 44, 67-82



Figure 1 - Elephant-lion, Kasba n'Zolit

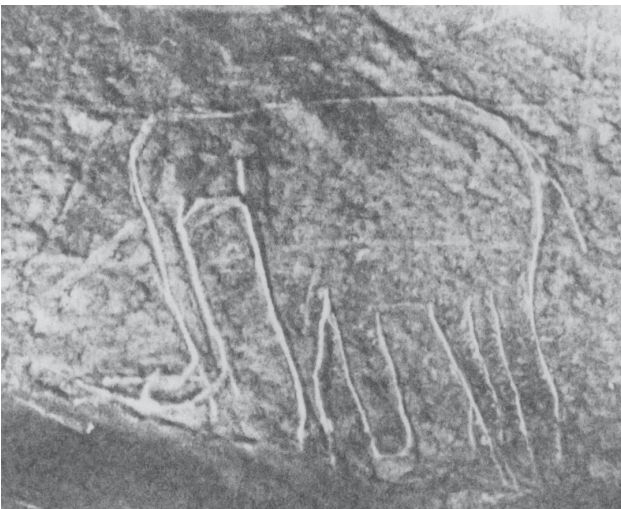


Figure 2 - Modified elephant, Oum Laleg