



AN INTERPRETATIVE APPROACH TO “DEVIL CLAW” CARVINGS: THE CASE OF RIVER TUA MOUTH ROCK SHELTER (ALIJÓ, TRÁS-OS-MONTES, NORTHEAST PORTUGAL)

Maria de Jesus Sanches & Joana de Castro Teixeira**

ABSTRACT - Both rock shelters and schist outcrops carved with the kind of figures commonly known as “devil claws” are recurrent in the hydrographical basins of the rivers Douro, Sabor and Tua in northern Portugal. Their presence extends itself throughout a continuous geographic area that encompasses both Portugal and Spain (along some of the water lines of Salamanca). According to some archaeological contexts of excavation these types of deep linear engravings occur in the region at least since the 3rd Millennium BC. We will defend that they earlier, from the Upper Paleolithic.

Taking the shelter of “Foz do Tua” as our case study — which contains about half a hundred panels with these types of “drawings” — we shall undergo an analysis with the purpose of finding interpretative possibilities. These include the creation of this “place” with genealogical significance in the Upper Paleolithic.

RIASSUNTO - I ripari rocciosi e gli affioramenti di scisto incisi con il tipo di figure comunemente note come “le zampe del diavolo” sono ricorrenti lungo i bacini idrografici dei fiumi Douro, Sabor e Tua nel Portogallo settentrionale. La loro presenza copre un’area geografica continua che include sia il Portogallo che la Spagna (lungo alcuni dei corsi d’acqua di Zamora e Salamanca). Stando ad alcuni contesti archeologici di scavo, questo tipo di profonde incisioni lineari compaiono nella regione a partire almeno dal III millennio a.C. All’interno del contributo sosterremo invece che essi possano risalire ad un periodo precedente come il Paleolitico Superiore.

Prendendo come nostro caso di studio il riparo “Foz del Tua” – contenente circa mezzo centinaio di superfici con questo tipo di “disegni” – lo sottoporremo ad analisi con lo scopo di individuare delle possibilità di interpretazione, tra le quali la creazione di questo “luogo”, dotato nel Paleolitico superiore di valore genealogico.

FOREWORD

To facilitate comprehension we chose to call the depictions made on the rocky surfaces as rock art (Ingold 2000), leaving aside discussion of their artistic and aesthetic nature, since these depictions are social artifacts with an elevated ideological charge regardless of their more naturalistic, schematic or even abstract character. This charge is somewhat independent, though at the same time it frames the particular intention with which these depictions are engraved, painted, sculpted, in each cultural moment; the same happens with their specific meaning that will summon up or tell a story, given that in truth there is only narrative when it is linked to a specific time. This time is the time of community social action, one that integrates gestures, attitudes and intentions, but following A. Gell’s (1998) approach, rock art depictions are not the reflex of practices but rather practices in themselves.

This specific approach places particular value on the depictions as a product, perhaps even as an artefact. However, these depictions can never be separated from the action that produced them; in other words the product can never be split from the context in which it was given meaning (and at the same time the context in which it inherently takes part), as the reading of this text will clarify.

Many of these collective social practices, whether regarding rock art depictions or other community activities, appear as inconsistent or lacking in rationality to our modern eyes, for instance, the gesture of simply scratching or hammering the rock. Other practices present themselves as being more adequately read by our modern understanding, especially in the case of more elaborate and organized motifs easily recognizable by their shape: such is the case of animal depictions, objects, celestial objects, etc. However, anthropology has been showing that in any of these cases every gesture and depiction simply fits into a coherent conceptual ontological framework whose practices are far from being fortuitous events, ad hoc (Ingold 2000).

Likewise, collective action has a space, which is transformed into a place with the social significance given by the many generations that pass through it and partake in using it (Nash 2000). Action, with its specific time, places and landscapes, consists therefore of mandatory elements to keep in focus if we want to understand and

* Center of Archaeological Studies of the Universities of Coimbra and Porto (CEAUCP) and Faculty of Arts-Porto University



integrate the rock art depictions into interpretative frameworks with genealogical (as well as chronological and cultural) meaning; in other words, a place with social meaning.

In truth Foz do Tua rock shelter allows for the development of interpretative propositions on a wide array of varied focus points and on different scales of analysis.

On the one hand, this shelter concentrates on a single outcrop formation a high quantity of engraved panels (47 panels) and a painted panel, whose chronology of transformation in the network of regional community places spans from the Upper Paleolithic (pre-Magdalenian) to the present day.

On the other hand, it should be emphasized that the great majority of the depictions, whether they are extremely formalized and of an animalistic character (pre-Magdalenian), or very schematic and abstract – the single linear incisions (at times grouped), the devil's claw (or fusiform/spindle incision), the cupmarks and simple pecking – announce the physical and symbolic marking of a location in prehistory (Upper Paleolithic, Azilian Age, Neolithic/Chalcolithic).

Therefore, the uses given to the Abrigo da Foz do Tua throughout the ages, the repetitions of gestures that accompanies that presence, such as the scratching of small lines (mainly straight) and the deepening of pre-existing ones (drawing motifs formally difficult to nominate), must be valued chiefly for four reasons. First is the excessive abundance of panels that were created by engraving. Second is the fact that this kind of depiction and gesture has achieved, in terms of regional landscape, an extremely significant expression in an unsuspectedly high set of schist rock shelters, whose topographic location in slopes facing water streams, and frequently contiguous to those very same water streams, points to a clear connection to the valleys where waterfalls and springs originate. Third is the fact that the regional distribution of such rock shelters clearly occurs next to water streams and springs of the Douro River next to the Spanish border, suggesting creation and maintenance since immemorial times (perhaps originating in the Paleolithic) of regional identities that may have been preserved with few changes, typical of community relationships, throughout all prehistory (Bueno et al. 2012). Fourth is the fact that the geographical distribution that these kinds of sites assume in Iberia, particularly in the northwestern part of the central Iberian mountain range (northeast of Portugal and Beiras) and Asturias/Cantabria (Fortea 2000–01), forced us to look at this graphic and social phenomenon as a fundamental and structuring element of the study of these prehistoric peninsular societies that have not been receiving proper attention from the research community. First and foremost what has been missing is the discussion (supported by serious archeological data) concerning the chronology of these depictions.

In this way, regardless of the particular interpretation that each site acquires over the course of time, there is really an Iberian tradition of extremely schematic engraving that consists of single lines, some profusely abraded organized in panels, sometimes with a large temporality. However, it becomes urgent to suggest values in the context of the graphical Iberian depictions from the Upper Paleolithic to more recent times in prehistory.

The most significant regional concentrations of this type of outcrop (which has nearly 100 panels) is Fragas do Diabo (Devil's Outcrops) in Mogadouro and a set of outcrops at Atenor, Miranda do Douro (Aguçadeiras/Sharp place and Vale de Espinheiros) (Fig. 1). These places in northeast Portugal have in common the existence of smooth rocky surfaces where, according to local tradition, the devil sharpened his nails. So the deep linear scratches are the hallmarks in stone, deriving from this movement of sharpening the nails (Sanches 1992, pp. 42–48). They are also known as fusiform, given their formal similarity, to the regional spindles that are used in weaving, being linear and wider at their central part.

We chose to use the term 'devil's claws' because the local population manifests some apprehension in approaching these sites, since it is their belief that they are related to the presence of evil forces.

THE CASE STUDY: FOZ DO TUA ROCK SHELTER

The archeological site: the outcrop, the rock shelter, the panels, the path and the junction of the Tua and Douro Rivers

The archeological site that makes up this case study is a rocky outcrop with 48 decorated panels located on the right side of the River Tua (which is an affluent of the right margin of the Douro River) a little over 100 m from the merging point of these two rivers.¹

This rock shelter is located in the northeast of Portugal, Vila Real district, county of Alijó and parish of São Mamede de Ribatua, above the base flow level of the river Tua, but still under the maximum floodplain level.

¹ The field record and monographic study of the site were made by the authors and by Joana Valdez in the context of an environmental impact study due to the construction of the Foz Tua dam by EDP (Teixeira, Valdez-Tullet and Sanches, 2010, in press; Valdez-Tullett, in press). It is worth mentioning that the dam does not affect the site.

Thus, during heavy rainy seasons the shelter is inaccessible and even partially covered with water. It should be highlighted that the rock mass which forms the floor and the elevation of the shelter shows clear evidence of erosion from flowing water over a riverbed in a period before its use in prehistory. We are facing a rock outcrop consisting of thick layers of phyllite and metagraywacke. Fractures that affect the massif tend to create flattened or elongated parallel piped volumes whose outer surfaces provided natural panels to the engravers. Sub-vertical fractures parallel to the face of the escarpment overlooking the river favoured the toppling of blocks, later removed by fluvial erosion. The shelter at the base of the escarpment facing east and the riverbed resulted from the combination of that process with a large sub-horizontal fracture located at the old riverbed level that coincided with the floor at the front of the shelter. The removal of the more fragmented rock pieces at this intersection led to the building of the recess. The same sub-horizontal fracture divides the shelter into two parts: the top, with most panels – 39 – and a lower one at the floor, containing nine panels.

The place: temporality, duration and chronology: iconographic transfiguration of depictions, figure accumulation and repetition of simple gestures over a long time

A concise description requires emphasizing the following points. The 48 panels are concentrated in a relatively confined space so that, apparently, it is almost impossible to find surfaces without depictions. These are extended, as we said, along the top and the floor, also made of rock. However, these depictions, due to the dominantly used technique – simple scratches of a shallow and linear trend (performed with a much sharpened lithic instrument) – as well as the concretions that cover them, become difficult to grasp. Those which were deepened by abrasion showing clear 'V' profiles, and which are popularly called 'devil's claws', are more visible, although quantitatively less significant (Figs. 9, 10, 11). Pecked surfaces, or depictions created by pecking, are fewer. They are only clearly visible on panel 6 (cupmarks) (Fig. 9.10), and on panel 31 (Fig. 4, 5, 6), when properly illuminated by oblique light.

Almost all of the panels exhibit motifs of an abstract tendency that are more or less joined up, invading the whole decorated surface. Only three panels have a more realistic or naturalistic character.

Panel 31 stands out, either because of its naturalism, or because of its ancient date (pre-Magdalenian). It is a very peculiar animalistic composition. In fact, these animals, given their ascending oblique alignment, give to the panel a certain scenic movement: an imposing male red deer, with his neck and antlers raised, seeming to overcome the forces of gravity, is followed close behind by another red deer sharing the same dynamic attitude (although the latter seems to us less imposing, perhaps because it is more eroded). However, the first red deer has the dynamic of what we call transfiguration (or metamorphosis) and what Luis (2012) calls the 'the head overlapping composition of animals, performing in vertical movement'. In fact, the necks and heads of two animals were added to the body of the largest deer: an auroch and a horse. In terms of figurative stratigraphy, the dorsal border of the auroch's neck is transformed into the internal delimitation of the horse's mane, thus the head of the former is transformed into the head of the second. It is likely that these figures were designed *ab initio* as one, that is, the intention of the original composition had been to draw three different animals sharing the same body.

But we should also point out another possibility: the changes mentioned above could have occurred in a broader time in the pre-Magdalenian phase of the shelter's use. We will now establish a compositional, stylistic and chronological comparison with the Côa valley, which is geographically very close to our case study (Fig. 1). Also in Côa, there are at least 60 cases of recorded animals with dual heads belonging to a single species (Luis 2012). Although in smaller numbers, animals morphed into other species are also known.² On the other hand, this panel 31 of Foz do Tua is stylistically associated with the earliest phase of that dense and impressive iconographic landscape of the Côa valley (Aubry and Sampaio 2008; Santos 2012). The morphological transfiguration in Foz do Tua is also accompanied by a diversity of techniques, pecking and abrasion in all three animals (although in different proportions) and incision in the internal delimitation of the nose and in the mouth of the auroch and the horse's head. In addition, there are also abstract depictions opposite the head of these animals, consisting of simple scratches of a shallow and linear trend.³

Panel 31 is located at the southern end of the shelter in a highlighted topographic position. It is worth stating at the outset that the last panel of the sequence, at the opposite end – panel 2 (Part B) – is also engraved with a

2 Animals with a double head: we have as examples the case of the horse in Penascosa 10A, the ibexes in Penascosa 5 and Quinta da Barca 3, as well as several cases on rock 1 of Fariseu, with particular highlights of an auroch and two horses (Baptista 2009). Animals that change species: we highlight the ibex-deer on rock 1 of Vale de Figueira (Baptista et al. 2008).

3 In this text we do not have space to present a fine analysis that would stress a possible reconstitution of the engraving process in the use of this shelter during prehistory: gestures, techniques, tools, how to use them during the process of depicting and accumulating/transforming single lines and shapes, etc.



pecking technique (continuous and discontinuous), probably from the same pre-Magdalenian chronology (Fig. 3). However, only some traces remain due to their exposure to erosion, one of which might be the back of an animal. So the rock shelter would have been transformed into a landmark at the beginning of the Upper Paleolithic.

Panel 7 is the second panel with semi-naturalistic and abstract drawings, probably attributable to the end of the Upper Paleolithic/Epipaleolithic. This panel is located in a protected and hidden part of the shelter. Its location obliges us to assume difficult body positions if we want to observe it carefully (Figs. 3, 7, 8). It is also hidden due to the employed techniques that favour it not being seen (simple single line scratches, some of them being a little bit deeper, i.e. of devil's claw type). However, it also exhibits great dynamism, and even transformation, despite the number and variety of motifs/compositions of an abstract character. We can identify in the panel, at least three fishes made by multiple incisions, but the presence of bundles of lines and the way the composition is structured suggest to us either moving fishes or small fishes that are organized in such a way as to integrate parts of other larger ones. We are clearly faced with a design that evokes in us ideas of movement (of the fish and the water), transformation and multiplication. We propose for this panel a chronology between the late Magdalenian and the Azilian ages. This hypothesis is mostly based on the stylistic similarities between these motifs and some of the fish representations (José Esteves 16, Canada do Inferno 14 and Penascosa 10) (Baptista 2009) of the late Pleistocene rock art of the Coa valley (Santos 2012).

Panel 1 (Part B) shows a schematic horizontal row of anthropomorphic figures, painted bright red, accompanied by other stains whose poor preservation does not allow the interpretation of the motifs. Stylistically, this is a panel whose formalism has excellent regional (and extra-regional) parallels, both in shelters and rocks with schematic paintings and engravings, as in megalithic monuments, allowing us to assign it to a more recent period, situated between the late Neolithic and Chalcolithic (fourth and third millennia BC) (Sanches 2002, 2010).

As mentioned before, most of the panels show totally abstract depictions formed by associations and overlapping (in some cases belonging to the same operative chain or engraving process) of single-line linear incisions, some of them being shallow – which are quantitatively speaking predominant – others being medium in depth (2–3 mm). However, the most significant, both visually and technically, are those that we call devil's claws. These ones are grooves whose length varies approx. between 5 cm and 25 cm, having a rectilinear trend, deeply engraved by abrasion (reaching 5 or 6 mm in depth). Usually they are deeper in their central part and have a sharp 'V' profile that results from the act of scratching the groove repeatedly with the same back-and-forth movement. The deepest incision, the apparent graphic simplicity and the repetition of grooves are the most striking visual aspects of the panels, since devil's claws are the depictions that stand out when we approach them. The graphic associations between some elementary linear motifs and the depictions mentioned above can also accentuate the linearity of these last ones, as shown in some examples of Fig. 12. There is actually a formalism that corresponds to culturally established codes. This formalism is also verifiable in the organization of the usually vertical devil's claws. In fact, there are some types of organization that we find more than once, such as bands of parallel lines, pairs of lines in a parallel or slightly angular position, or pairs of lines arranged in a 'V' or 'λ' (lambda) configuration.

The analysis of the figurative stratigraphy is complicated by the different level of exposure of the panels to erosion and by the subsequent creation of different patinas on the same surface. However, panel 6 – in which we find cupmarks and lines of varying depth – allows us to observe its stratigraphy (Figs. 9, 10). Shallow cupmarks correspond to the beginning of the pecking (05); these cupmarks are then overlapped by single linear and shallow scratches, by medium-depth single lines and by deep linear devil's claw carvings (04). Then, the re-engraving of some of the devil's claws takes place (04/03). At a later time, 18 extremely deep cupmarks are engraved (03). On top of this set of depictions we find randomly placed pecked marks of a recent time without old patina (02), as well as letters and even a date (01).

The act of hammering away panels, without drawing any form, is clearly documented in a large number of them. On panel 6 we observe pecked marks later than the earliest phase (05), the same occurring in panel 7.

Thus, the act of pecking the surface of the rock – just as the gesture of systematically abrading the grooves – which seems to emphasize mostly the gesture (the action of the clash with the rock) is one of the aspects of communitarian social action that should be highlighted in this group of panels. We must now say that these are the same gestures beyond the schematic motifs – combinations of shallow linear lines with devil's claws – that stand out, almost exclusively, on a wide number of shelters and rockface outcrops in this region of Trás-os-Montes/northeast of Portugal (Sanches 1996). Among these sites, it is worth highlighting the set of Fragas do Diabo (Douro's drainage basin) (Fig. 1:3) and the set of Atenor (Sanches 1992) (Fig. 1:14,15,16), as well as a group of 11 rockface outcrops concentrated in the area of Meirinhos-Mogadouro and Cilhades-Moncorvo (Sabor's drainage basin) (Figueiredo et al. 2012; Santos Junior 1980) (see Fig. 1, where we highlight only a few of the cases located in Sabor Valley and its streams, numbers 7, 9, 10, 11,13).

CONCLUDING REMARKS

This text uses the Foz do Tua rock shelter to formally and chronologically discuss devil’s claws engravings in their regional framework and in the context of Iberia. It also highlights the existence of a regional symbolic tradition of marking these places with depictions; some of these ones (the zoomorphic figures) date certainly from the Upper Paleolithic, while the formally very simple (abstract) motif associations are more difficult to date, although the same period can be hypothesized as its origin.

We can identify in the region, as in other parts of Iberia – e.g. the Côa valley, Asturias, Cantabria and the Tagus valley/Alcantara region (Bueno et al. 2012; Balbin et al. 2012) – a continuing tradition of engraving and painting in the same places throughout prehistory. These places, which in the case of the northeast of Portugal are related to water (rivers and streams), and, in some cases, to traditional passes, are landmarks related to traditional practices and paths.

The depictions being naturalistic, schematic or abstract are – at times – composed according to regional formalisms that illustrate regional variability in the same chronological period. However, the use of these very formalisms (or of the same ideological signs) and the repetition of gestures during the act of engraving fit in social contexts where (through communitarian action) we can appreciate – just as Bueno and her colleagues do (Bueno et al. 2012) – the role of learning and cultural heritage that is handed down from generation to generation.

In the rock shelter of Foz do Tua it is undeniable that the transformation of that rock outcrop into a place with social and genealogical significance occurs in pre-Magdalenian times. This is shown by the style of the animalistic motifs on panel 31, and probably panel 2 (part B). This place was indeed framed into the network of places with genealogical significance within the regional scale during this chronological period. In this way, the shelter of Foz do Tua and the sites from this period located in the upper valley of the River Sabor (Fig. 1: 4, 5, 6), in the lower valley of the same river (Fig. 1:7), as well as those of the Douro Valley (Fig.1: 8, 18) should be interpreted and understood as territorial extensions of pre-Magdalenian art that had developed around the Côa and Águeda rivers (Siega Verde), and in parallel with the communitarian cosmogonic conceptions and practices that took place there.

The same seems to happen in a more recent chronological period, since the Foz do Tua shelter shows through its panel 7 (the fish panel) that this territorial and conceptual relationship prevailed in the late Magdalenian/Azilian ages.

Panel 1 (Part B) with schematic anthropomorphic figures, painted red, would continue this very tradition in the regional Neolithic. This Neolithic chronology is demonstrated by the resemblance between the motifs mentioned above and the depictions and paintings of megalithic monuments and rock shelters located in the same geographic region, the northeast of Portugal (e.g. Dolmen de Zedes-Carrazeda de Ansiães; Passos mountain rock shelters, namely no. 2 of Regato das Bouças and Buraco da Pala) (Sanchez 1997, 2002).

We have additionally verified the presence of seemingly simple depictions that accompany on occasion animalistic depictions dating either from pre-Magdalenian times (panel 31) or from late Pleistocene ones (panel 7); these simple depictions can also go with the Devil’s claws motif (a motif that is also present in panel no. 7).

We argue that these devil’s claws motifs should not be separated from the conceptual and spatial point of view of the other motifs from the same rock shelter. As already mentioned, the claw motifs oddly manifest themselves both graphically and conceptually, in the form of recurrent depictions and associations (therefore they stand on culturally communitarian traditions), occasionally filling the entire panel (Fig. 11), on which, at times, small cupmarks occur as well. Devil’s claws occupy most of the engraved panels of the shelters of Foz do Tua and Fragas do Diabo, as well as those in Atenor (e.g. Aguçadeiras and Vale de Espinheiros)

It is well known that the abstract or schematic signs are the most frequent depictions of Paleolithic art, representing in some archeological sites of southern Iberia more than 90 per cent of the motifs (Sanchidrian 2001). What should be highlighted is the resemblance of the motif of Trás-os-Montes/northeast of Portugal with the incised grooves in the caves of northern Iberia, such as La Viña, El Condeor Peña del Candamo (Sanchidrian 2001, pp. 246–54, 273–92). These archeological sites with abstract (as well as animalistic) Paleolithic art date from the Aurignacian, such as La Viña and El Conde (Fortea 2000–01).

In Alto Douro, two schist fragments were collected in excavation, their faces engraved with this kind of basic claw depictions. These fragments were engraved before their breaking and they were found on the wall of Passage 2 of the Chalcolithic enclosure of Castanheiro do Vento (V.N. Foz Côa), dating back to 3000 BC (2012 Vale; Fig. 2.16). Therefore, this date of 3000 BC would indicate – in this monumental enclosure – a chronology *ante quem* for these engravings.



The claw type engravings in the archeological sites of northeast Portugal have often been dated to recent periods of prehistory, namely the Bronze Age (Baptista 1983–4). It is only at times that they are assigned to the Paleolithic (Sanches 1996, pp. 10–11; Gomes 2002, pp. 170)

We believe that, despite the existence at some of these sites of Trás-os-Montes of panels with schematic painting⁴ (always with low graphic expression when considering the rock shelters as a whole) which stylistically date back to the Neolithic and Chalcolithic (fourth and third millennia BC), we now have more arguments to support the hypothesis that the claw engravings are rooted in a Paleolithic tradition, and at least in some cases, they may have an Epipaleolithic or early Neolithic date.

Therefore, our map at Fig. 1 seeks to show that hunter-gatherers of the Upper Paleolithic and Early Epipaleolithic systematically occupied the northeast of Portugal, and that this occupation is evidenced not only by animalistic and naturalistic rock art sites but also by very schematic art, such as the one that appears in graphical associations made up of single straight lines of devil's claws type.⁵

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4 It is found in the shelters of Foz do Tua, in Fragas do Diabo (unpublished: MJS and JT observation) and in two shelters of the lower Sabor valley (Figueiredo et al. 2012), usually with one panel painted.

5 We do not have space here to develop our discussion, which would proceed by assessing whether this type of engraving could actually belong to more recent periods of prehistory. This discussion is in Teixeira and Sanches 2013.

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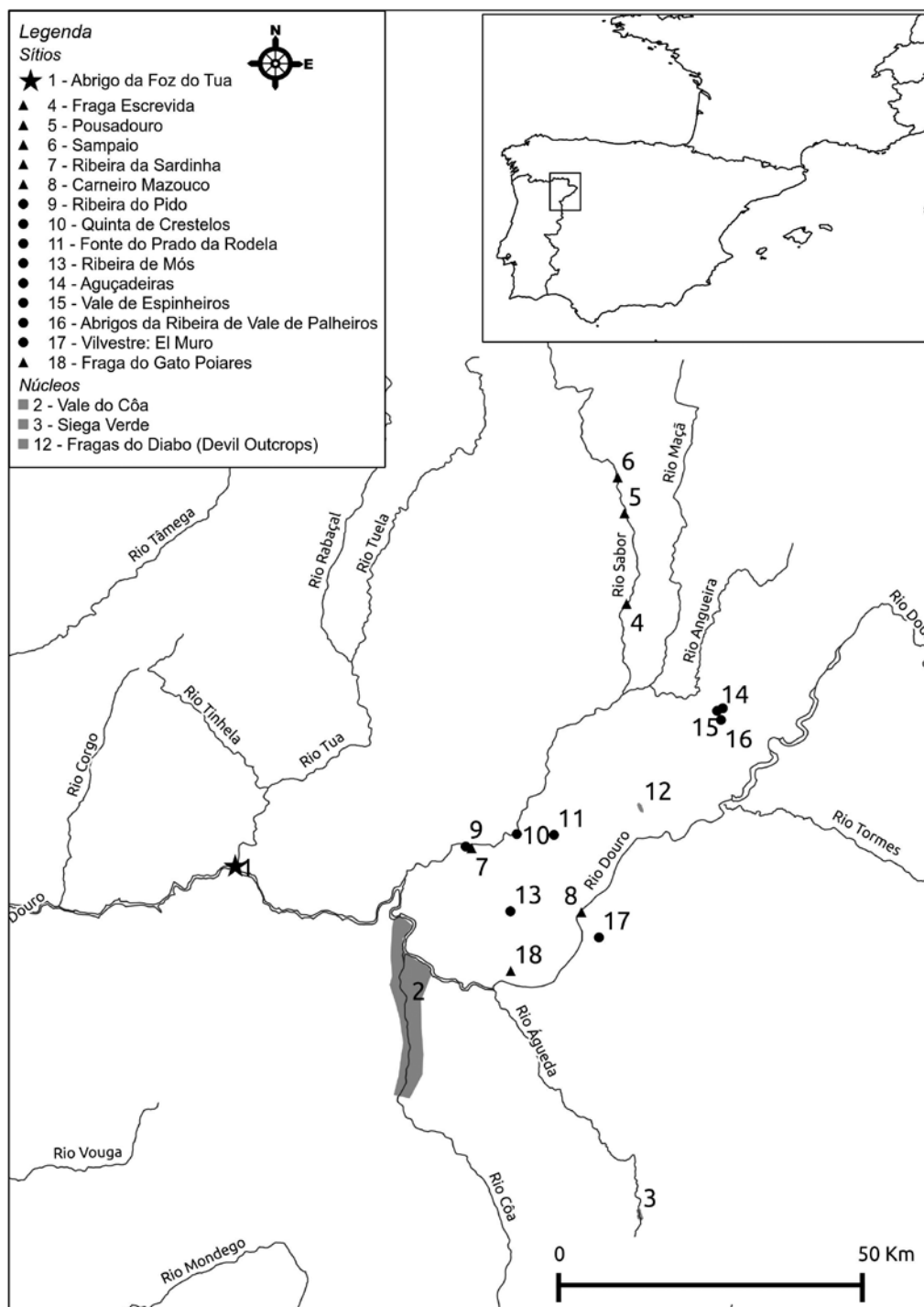


Fig. 1: Location of Foz do Tua rockshelter (nº1) and of the main paleolithic/epipaleolithic rock art sites in Northwest Iberia and Northeast of Portugal, including the closest sites of Spain (in river Douro basin). Triangles: animalist paleolithic art; circles: sites with “devil claw” depictions.



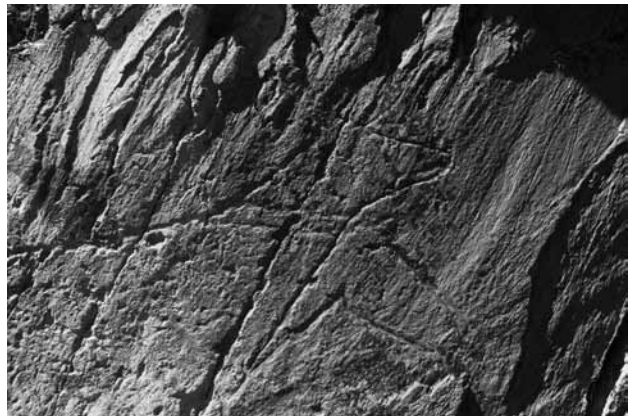
Fig. 2: Foz do Tua site view from the opposite riverbank.



Fig. 3: Foz do Tua rockshelter. The specific panels referred along the text are indicated: n° 6, 7, 18, 31 (Part A) and panel 2 of Part B.



Fig. 4: General view of panel 31.



← Fig. 5: Tracing of panel 31. On the left a male red deer was pecked, being the brow tine the only engraved point of its antler. On the right we see a red deer with its head raised; from its antler we recognize the brow and bay tines, as well as the start of the beam. A head of an auroch was added to the body of the red deer, being this head later transformed in a horse's head.

Fig. 6: Detail of the animal heads engraved in the right sector of panel 31.



Fig. 7: Tracing of panel 7. Depictions consisting in simple single line scratches, some of them being a little bit deeper, acquiring a “devil-claw” configuration. According to our interpretation, some of the “bundles” of incised thin lines may suggest fish representations.

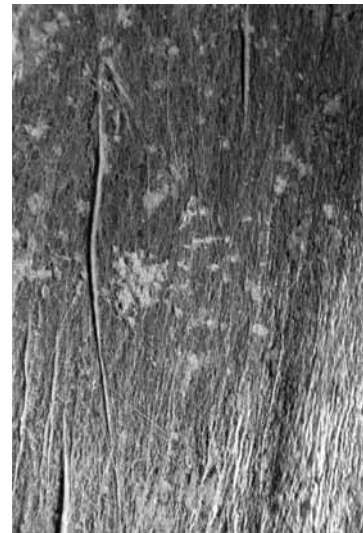


Fig.8: Detail of panel 7 (thin incised lines in a bundle configuration and some of deeper incised lines (devil claw)).



Fig. 9: Tracing of panel 6 with the indication of the internal carved “stratigraphic units”.



↑ Fig. 10: Detail of panel 6.

↓ Fig. 12: Table showing some examples of associations between abstract motifs - thin incised lines and deeper incised linear figures (devil claws) - in Foz do Tua site.

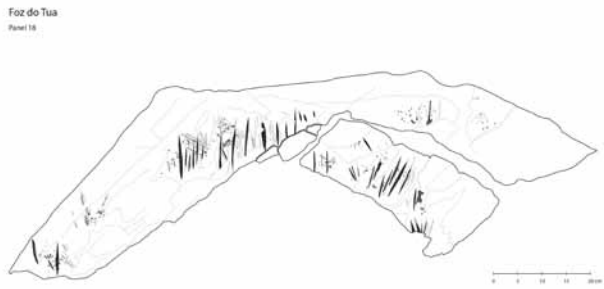


Fig. 11: Tracing of panel 18. Devil claw motifs in pair or parallel band configuration, combined with pecked marks and thin linear incised motifs (some of them clearly articulated with devil claw depictions and some other ones, represented in grey lines, super-imposed and earlier than devil claws and other linear motifs).

Formalized associations of devil claws and incised thin lines		
Associations (some examples)		Description
<p>Panel 6</p>	<p>Panel 13</p>	Parallel pairs of lines.
<p>Panel 6</p>	<p>Panel 7</p>	Lines presenting an angular configuration: converging lines or lines displaying a converging trend in one of the vertexes; single line converging into the middle section of another line (<i>lambda</i> type configurations or inverted <i>lambda</i> type configurations)
	<p>Panel 19</p>	
<p>Panel 6</p>	<p>Panel 13</p>	Groups of (mostly) parallel lines, forming longer or shorter bands
<p>Panel 18</p>	<p>Panel 42</p>	
	<p>Panel 23</p>	
<p>Panel 36</p>	<p>Panel 7</p>	Bundles of concentrated parallel and crossed lines organized in a vertical fashion.
<p>Panel 7</p>	<p>Panel 9</p>	Miscellanea (other types of organization),