



BRIEF REPORT

Bauki: rock art at Azna, Luristan Province, western Iran

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The Bauki petroglyphs are located in a mountainous area 1 km north-west of Bauki village in the central part of Azna, Lorestan Province of Iran (Fig. 1). Several petroglyph panels have been identified, and because of new permission and clearance requirements for visual recording of the corpus of images, none of them has been described as yet. One of these sites, Bauki, includes four scatters of decorated boulders. The petroglyphs are in danger of damage and erosion from the passage of humans and the high impact of weathering at the site.

There are four rock art sites in this site complex. All rocks seem to be of basalt. The petroglyphs are located at the foot of a mountain called Pir Jalil and overlook the fertile plain of Silakhor. The climate of the region is mild in summer and very cold in winter, down to -36°C due to its proximity to Oshtorankoo, Lorestan's highest peak (4150 m high) (Farzin 1993: 15). It is a catchment area and an important habitat for animals (including antelope, leopard, bear).

The primary technique applied in producing these petroglyphs is pounding, sometimes rubbing and very rarely engraving. The motifs include zoomorphs, anthropomorphs, apparently non-figurative motifs and presumed images of artefacts. The petroglyphs have been created both in semi-naturalistic and stylised ways. They can be compared with other regions of the Iranian plateau such as Arasbaran (Rafifar 2005), Zarrineh (Sadeghi 2019), Golpayegan (Jamali 2015) and Teymareh (Naseri Fard 2016).

The rock art occupies an area of about $30\text{ m} \times 5\text{ m}$. The first rock art panel is 170 cm wide and 3 m long and bears 36 motifs facing south. It includes motifs we perceive subjectively as animals, humans, symbols and plants (Fig. 2). On the western side of the rock, the 'animal' motifs are created in a semi-naturalistic style (Fig. 3). The second rock art panel is located on top of the first rock and is 2.5 m long and 1.5 m wide, featuring 17 motifs. The direction of the rock is to the south,

and it also features anthropomorphs, zoomorphs and apparently non-iconic motifs (Fig. 4).

The third part of the set is 10 m away from the previous petroglyphs. It covers about $1\text{ m} \times 1\text{ m}$ of the big rock, faces south and has seven presumed human and animal motifs (Fig. 5).



Figure 1. Bauki petroglyphs, Azna city, Lorestan Province. The locations are shown of (1) Bauki petroglyphs, (2) water source and (3) Bauki village.



Figure 2. The motifs of the first rock, Bauki petroglyphs.



Figure 3. Semi-naturalistic zoomorph on the first rock of Bauki.



Figure 5. The motifs of the third rock on Bauki site.



Figure 4. The motifs found on the second rock of Bauki.



Figure 6. The motifs of the fourth rock at Bauki site.

The fourth part of the site complex is located at a distance of 7 m from the rock number 3 and contains one 'animal' motif. It covers about 50 cm × 50 cm of the rock (Fig. 6). The 'animal' motifs that form most of the inventory are similar to the petroglyphs of Teymareh, Golpayegan, Hamedan and Kurdistan. The 'human' motifs are created in four modes, relatively simple and mostly in the form of thin and thick lines with frontal representation and open arms upwards or towards the waist. 'Animal' motifs feature exaggerated horns in some cases and are drawn in either schematised or semi-naturalistic styles. Given the lack of scientific work with rock art in Iran, it is impossible to estimate the age of the Bauki petroglyphs.

The site remains one of the holy places for the residents today, and one of its ethnographic roles is that barren women visit it to achieve pregnancy. Their prayers to God are made at this petroglyph site. The indigenous people of this region are very insistent that this holy and ancient place should be introduced to the world.

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RAR REVIEW

Tasmanian Aboriginal rock art: Preminghana (Mount Cameron West), by PETER C. SIMS. 2020. Published by Peter C. Sims OAM, 62 pages, richly illustrated in colour, paperback, ISBN 9780908010-12-7 (copies can be ordered from the author at tark1@bigpond.com).

Peter C. Sims' name has been synonymous with the scholarly study of Tasmanian petroglyphs for several decades. In this lovingly crafted book, he presents the recent chequered history of the perhaps most significant site of Tasmanian rock art, Preminghana in the island's far north-west. Once called Mt Cameron West, the site has been significantly degraded since it came under the control of the Van Diemen's Land Company. Judging from the numerous fragments of former petroglyph panels strewn over a large area surrounding the main site, Preminghana appears to have been an extensive collection of aeolianite sandstone outcrops bearing deeply hammered mazes of the petroglyph genre named Karake in mainland caves, where it is of Pleistocene antiquity. Sims describes the cluster of sites in some detail. The fragile nature of the rock facilitated the deep sculpting of apparently aniconic rock art motifs and includes examples of downright monumental appearance.

The book provides a comprehensive historical account of a century of research, neglect and mismanagement of the site, supported by numerous historical photographs and extracts from journals and diaries. It is clear that the author, in his almost life-long association with the site, has conducted extensive research to assemble this material. Of perhaps most significant interest is his analysis of the events and decisions that led to the destruction of part of the Preminghana main panel by sawing it off in 1962. Sims even provides a colour plate depicting the act, showing that a 2 m long saw was used by two men. This, of course, is not the only case of professional rock art vandalism in Australia; there are numerous others, just as there are more examples of such practices in several other countries. (The most incredible one I have seen is the massive granite dome sawn off in Peri Noz at Lake Onega, now in the Hermitage Museum in St Petersburg: how on earth did the Russians manage to accomplish this?) In a supreme act of irony, this photograph was included in an *Education guide* the Tasmanian Museum published as recently as 2008. The matter of the sawn-off

petroglyphs remains unresolved because, although it is agreed that the removed rock art needs to be repatriated, there is no agreement on how this is to be accomplished. After all, this is not a simple matter of gluing a rock slab back into place.

The book, therefore, is particularly important in providing a detailed account of one example that is quite representative of the systemic neglect cultural heritage has always experienced in Australia. What is reported here is entirely consistent with the broader practice as it applied throughout mainland Australia right up to the May 2020 disaster in the Juukan Gorge shelters in north-western Australia (blown up deliberately by British mining company Rio Tinto). That includes particularly the wanton destruction, for no particular reason at all, of the rock art of Murujuga in the Dampier Archipelago, reputedly the most extensive rock art corpus in the world (for its convoluted history, see <http://www.ifrao.com/history-of-the-dampier-issue/>).

Although the genre of petroglyphs found at Preminghana resembles the Karake type on the mainland, this does not mean that the Preminghana body is of similar antiquity. Indeed, its primary significance to me is that it probably derives from the Karake tradition, which in a sense seems to have survived in Tasmania long after the sunderance of the former land-bridge around 12000 years ago. This renders the site at Mt Cameron particularly important. Bearing in mind that there is minimal published data available on it and that it has never been the subject of a monograph, Sims' beautiful volume is an incredibly valuable addition to the literature on Australian rock art.

R. G. Bednarik

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RECENT ROCK ART JOURNALS

International Newsletter of Rock Art. Newsletter of the Association pour Rayonnement de l'Art Pariétal Européen (ARAPE). Edited by JEAN CLOTTES. Bilingual newsletter (French and English). Recent issues include these research articles:

Number 87 (2020):

INTXAURBE ALBERDI, I., O. RIVERO VILÁ, S. SALAZAR CAÑARTE and D. GÁRATE MAIDAGÁN:

Discovery of Palaeolithic parietal art in the Baltzola Cave (Basque Country).

INTXAURBE ALBERDI, I., S. SALAZAR CAÑARTE, O. RIVERO VILÁ, M. Á. MEDINA-ALCAIDE and D. GÁRATE MAIDAGÁN: Discovery of Palaeolithic parietal art in San Pedro Cave (Basque Country).

BEN NASR, J. AND R. WOLFF: About a painting of a novel fish-trap from the Aïn Khanfous Shelter (Jebel Ousselat – central Tunisia).

HEMATI AZANDARYANI, E.: Newly discovered petroglyphs near Arzanfoud (Arzanpoul) village, Hamadan Province, western Iran.

HERMANN, L. and C. HAUSE: A new rock art site at Barskoon (Issyk-Kul) in Kirghizstan.

GONZÁLEPUMARIEGA SOLÍS: New reading of the large engraved bison in the Coímbre Cave (Asturias).

Les Cahiers de l'AARS. Journal of the Association des Amis de l'Art Rupestre Saharien. Edited by JEAN-LOÏC LE QUELLEC. The most recent issue features the following articles:

Volume 21 (2020):

BERNEZAT, J.-L.: Abris peints in édits de l'Āhélekan occidental (Parc National Culturel du Tassili, Algérie).

COLA, L. DE and O. NADIN: Mentuhotep, Tekhebet e Yam.

DUQUESNOY, F., X. SOUIDI and F.-V. DONZÉ: Les peintures oubliées de l'oued Gerat.

GAUTHIER, Y. and C. GAUTHIER: Des peintures plus anciennes que les peintures archaïques? Étude d'un site original en Ennedi (Tchad).

GAUTHIER, Y. and C. GAUTHIER: Compléments à l'inventaire des chars: la route des chars, Aouineght, el-Gallaouiya et autres sites sahariens.

HALLIER, U. W. and B. C. HALLIER: Origine, evolution and migration of the Tassilian round heads and their painted and pecked signs.

D'HUY, J.: Phylogénic tombale: à propos des rituels d'incubation dans le Sahara néolithique.

D'HUY, J.: Première mythologie du serpent et art Rupestre saharien.

LE QUELLEC, J.-L.: Fezzāniana 1: gravures et peintures de Gaşrel el-Meherig.

LE QUELLEC, J.-L. and C. NOÛS: Comment chaser la giraffe?

LE QUELLEC, J.-L. and A. MOUCHET: À propos d'un panneau orné de ḡalanḡela qui fit couler beaucoup d'encre.

MAESTRUCCHI, F. and G. GIANELLI: Nuovi monumenti in pietra dell'Ĥammādat al Ĥamrā rilevati da immagini satellitari.

MAKA, M.: La conservation dans la Tasili-n-Ājjer?

NOGUERA, A. M.: Flocks of sheep in the rock art of the Ennedi (Chad).

VAN HOEK, M.: Reviewing Assif Kelmt, Morocco.

YVEN, E.: Oummat et-Ham Bi'r (nord-ouest de la Mauritanie): une saison de chasse?

ZBORAY, A. and P. P. ROSSI: The paintings of Soro Kezenanga and Tarchia (Ennedi, Tchad).

RECENT BOOKS OF INTEREST

The White Lady and Atlantis, Ophir and Great Zimbabwe: investigation of an archaeological myth, by JEAN-LOÏC LE QUELLEC. 2016. Archaeopress, Oxford, 319 pages, illustrated in colour, softcover, ISBN 978-1-78491-470-7.

A figure do cervídeo na arte Rupestre do Vale do Tejo: símbolos de transição, by SARA GARCÊS. 2018. ARKEOS No. 46, Instituto Terra Memóra, Maçào, Portugal, 131 pages, monochrome illustrations, bibliography, softcover, ISBN 978-989-54041-0-0.

The Oxford handbook of the archaeology and anthropology of rock art, edited by BRUNO DAVID and IAN J. McNIVEN. 2018. Oxford University Press, New York, 1135 pages, with 80 contributors, colour and monochrome illustrations, hardcover, ISBN 978-0-19-060735-7.

Drawing the land: rock art in the upper Napean Basin, New South Wales, by JULIE DIBDEN. 2019. Terra Australis No. 49, Australian National University Press, Canberra, 211 pages, illustrated in colour, bibliography, softcover, ISBN 978-1-76046-258-1.

Aesthetics, applications and anarchy: essays in pre-historic and contemporary art. A festschrift in honour of John Kay Clegg, edited by JILLIAN HUNTLEY and GEORGE NASH. 2019. Archaeopress Publishing Ltd, Oxford, 171 pages, with 17 contributions, colour and monochrome illustrations, softcover, ISBN 978-1-78491-998-6.

岩画科学—远古艺术的科学研究 (*Rock art science: the scientific study of palaeoart*, Chinese edition), by ROBERT G. BEDNARIK, transl. by JIN ANNI. 2020. Shaanxi People's Education Press (Shaanxi Xinhua Publishing & Media Group), Xi'an, 324 pages, illustrated with colour and monochrome images, softcover, ISBN 978-7-5450-7619-6.

Les industries lithiques du Paléolithique ancien du Bassin de Bose. Province autonome du Guangxi Zhuang, Chine du Sud, edited by HENRY DE LUMLEY, XIE GUNAGMAO and FENG XIAO BO. 2020. CNRS Éditions, Paris, 325 pages, 274 colour and monochrome illustrations, appendices, softcover, ISBN 978-2-272-13406-6.

The domestication of humans, by ROBERT G. BEDNARIK. 2020. Routledge, Abingdon and New York, 243 pages, monochrome illustrations, hardback ISBN: 978-0-367-89787-1; ebook ISBN: 978-1-003-02113-1.

RECENT PAPERS OF INTEREST

El abrigo de Hoya de Navarejos III (Tormón, Teruel). Nuevas perspectivas para el análisis del arte levantino interior, by MANUEL BEA MARTÍNEZ. 2017. *Complutum*, Volume 28, Number 1, pp. 37–50.

La estela de guerrero y la estela antropomorfa de Pedra Alta (Castrelo de Val, Galicia), by MANUEL SANTOS-ESTÉVEZ, PATRICIA MAÑANBORROZÁS, NIEVES AMADO ROLÁN and HUGO PIRES. *Complutum*, Volume 28, Number 1, pp. 71–86.

Graver la pierre dans la vallée de la Vienne au Magdalénien moyen : le cas des chevaux sur supports mobiliers lithiques, by PASCALINE GAUSSEIN. 2017. *Paleo: Revue d'archéologie préhistorique*, Volume 28, pp. 137–156.

Scientific investigations into Saudi Arabian rock art: a review, by ROBERT G. BEDNARIK. 2017. *Mediterranean Archaeology and Archaeometry*, Volume 17, Number 4, pp. 43–59.

Etnoarqueología y arte Rupestre: potencial, perspectivas y ética, by INÉS DOMINGO, CLAIRE SMITTH and S. K. MAY. 2017. *Complutum*, Volume 28, Number 1, pp. 285–305.

Cultural roles of bears: response to Julien d'Huy, by ROBERT G. BEDNARIK. 2017. *International Newsletter on Rock Art*, Number 79, pp. 17–20.

Somatogenesis: vibrations, undulations and the possible depiction of sound in San rock paintings of elephants in the Western Cape, by JOHN PARKINGTON and ANDREW PATERSON. 2017. *South African Archaeological Bulletin*, Volume 72, Number 206, pp. 134–141.

Reading messages into palaeoart, by ROBERT G. BEDNARIK. 2017. *Expression*, Number 16, pp. 16–21.

Une tête de renne inédite provenant du Magdalénien de Longueroc (Plazac, Dordogne, France), by ELENA MAN-ESTIER. 2018. *Paleo: Revue d'archéologie préhistorique*, Volume 28, pp. 251–255.

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Memorialization and the stenciled rock art of Mirarr Country, northern Australia, by JOHN A. HAYWARD, IAIN G. JOHNSTON, SALLY K. MAY and PAUL S. C. TAÇON. 2018. *Cambridge Archaeological Journal*, Volume 28, Number 3, pp. 361–378.

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Reflecting back: 40 years since 'A survey of the rock art in the Natal Drakensberg' project (1978-1981), by ARON MAZEL. 2018. *The Digging Stick*, Volume 35, Number 1, pp. 1–6.

A painting of a gemsbok in the 'White Lady' panel in the Brandberg, Namibia, by J. FRANCIS THACKERAY. 2018. *The Digging Stick*, Volume 35, Number 1, p. 11.

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A dolomite rock gong at Ga-Mohana, a ritual site in the Kuruman Hills, by DAVID MORRIS, LOURENÇO PINTO and JANI LOUW. 2018. *The Digging Stick*, Volume 35, Number 2, pp. 7–8.

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Confirming V. S. Wakankar's vision, by ROBERT G. BEDNARIK. 2018. *Purakala*, Volume 27–28, pp. 5–9.

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Non-human whalers in Nuu-chah-nulth art and ritual: reappraising orca in archaeological context, by ALAN D. McMILLAN. 2019. *Cambridge Archaeological Journal*, Volume 29, Number 2, pp. 309–326.

Rocks that gong in the Midlands of Kwazulu-Natal, by ANNALIE KLEINLOOG. 2019. *The Digging Stick*, Volume 36, Number 3, pp. 1–6.

The Rosetta Stone of rock art, by J. M. DEDEREN and K. MOKAKABYE. 2019. *The Digging Stick*, Volume 36, Number 3, pp. 11–14.

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Compressive-tensile rock markings, by ROBERT G. BEDNARIK. 2019. *Geological Magazine* 156(12): 2113–2116.

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Nurturing and balancing the world: a relational approach to rock art and technology from north central Chile (southern Andes), by ANDRÉS TRONCOSO, FELIPE ARMSTRONG, FRANCISCO VERGARA, FRANCISCA IVANOVIC and PAULA URZÚA. 2020. *Cambridge Archaeological Journal*, Volume 30, Number 2, pp. 239–255.

Survival, social cohesion and rock art: the painted hands of western Arnhem Land, Australia, by SALLY K. MAY, LUKE TAYLOR, CATHERINE FRIEMAN, PAUL S. C. TAÇON, DARYL WESLEY, TRISTEN JONES, JOAKIM GOLDHAHN and CHARLIE MUNGULDA. *Cambridge Archaeological Journal*, Volume 30, Number 3, pp. 491–510.

Some interesting San rock paintings, by PIETER JOLLY. 2020. *The Digging Stick*, Volume 37, Number 2, pp. 5–8.

Archaeotribology: the interaction of surfaces in relative motion in archaeology, by ROBERT G. BEDNARIK. 2020. *Tribology International*, Volume 141; doi:10.1016/j.triboint.2020.106198.

Rock art of Heilongjiang Province, China, by TANG HUISHENG, GIRIRAJ KUMAR, JIN ANNI and ROBERT G. BEDNARIK. 2020. *Journal of Archaeological Science: Reports* 31; doi:10.1016/j.jasrep.2020.102348.



ORIENTATION

BIBLIOGRAPHY OF ROCK ART DATING: 2012 – 2020

Leigh Marymor and Marvin W. Rowe

Introduction

In 2012, one of us (MWR) published 'Bibliography of rock art dating', *Rock Art Research* 29(1): 118–131, that covered the time span of c. mid-1970s up to 2012.

We now add this collection to cover rock art dating studies for the time span from 2011–2012 up to the present time. One of us (LM) has compiled a comprehensive bibliography of world rock art which he has continually updated over the past 27 years¹. Previously published bibliographies that highlight regional and thematic rock art themes by Marymor^{2,3,4,5} as well as the present contribution are extracted from the Rock Art Studies Bibliographic Database. Currently the RASBdb contains more than 43000 citations to the world's rock art literature.

As with Rowe's Bibliography, we have made no value judgements in this compilation which we have made as complete as possible. That said, there are probably omissions for which we apologise. As before, we have devised categories in order to assist the reader in searching by medium and methodology, e.g. pictograms, petroglyphs and review papers, but with other subdivisions as well. We have undoubtedly mischaracterised some articles and apologise in advance for errors we have made.

PICTOGRAMS

Accretions associated with paint layers: calcite or calcium oxalate with AMS radiocarbon or U/Th dating

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¹ Rock Art Studies Bibliographic Database available online at https://musnaz.org/search_rock_art_studies_db/.

² Marymor, L. 2018a. Paleolithic rock art: A worldwide literature survey extracted from the rock art studies bibliographic database for the years 1864–2017. *Arts* 7(2): 648. MDPI AG, Basel.

³ Marymor, L. 2018b. Australian rock art bibliography extracted from the rock art studies bibliographic database for the years 1841 – 2018 — part 1. *Rock Art Research* 35(2): 188–248.

⁴ Marymor, L. 2019. Australian rock art bibliography extracted from the rock art studies bibliographic database for the years 1841 – 2018 — part 2. *Rock Art Research* 36(1): 49–93.

⁵ Marymor, L. 2020. Peruvian rock art bibliography as extracted from the rock art studies bibliographic database for the years 1886 to 2019. First approximation. *Quelca Rumi* 2(2):75–154. Asociación Peruana de Arte Rupestre.

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