



BRIEF REPORT

The petroglyphs of Qameshlu National Park, central Iran

By EBRAHIM KARIMI and BAHARUDIN UJANG

Introduction

Qameshlu National Park is a protected region located in the western Esfahan province to the north of the city of Tirān (Fig. 1a). Initially, the rock art of Qameshlu National Park was briefly reported by Naserifard (2009). Subsequently, Alian surveyed the region and recorded some of the panels (2011). Hundreds of petroglyph panels have been identified in the two regions of Mor-Siāh and Qaleh-Yāvar within the national park (Fig. 1b). Mor-Siāh is located at west of Copeh-Palang mountain while Qaleh-Yāvar is situated in the eastern portion of the national park, adjacent to Kāshan main road. The climate of the area is mostly temperate and tends to be warm, and there is a low level of annual rainfall. The national park is located in a semi-arid region which includes deserts, mountains and hills.

The petroglyphs of Mor-Siāh

Mor-Siāh is located in the central region of Qameshlu National Park (Fig. 1b). This area accommodates more than a hundred petroglyph panels, most of which have been engraved on surfaces of schist, which are located beside seasonal water courses. Nevertheless, the foliated structure of schist and the high impact of weathering have resulted in exfoliation and even disintegration of panels. The images include zoomorphs

(mostly purported to depict ibexes), anthropomorphs, geometric motifs and undiscernible shapes. Some of the panels also show what have been claimed to be hunting scenes.

Most of the geometric forms (Fig. 2) resemble the

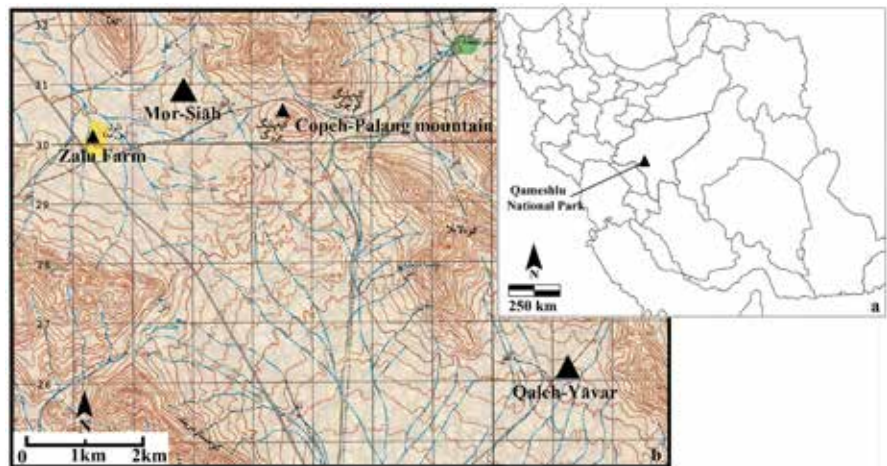


Figure 1. (a) Location of Qameshlu National Park in central Iran. (b) Location of Mor-Siāh and Qaleh-Yāvar in the Qameshlu National Park.

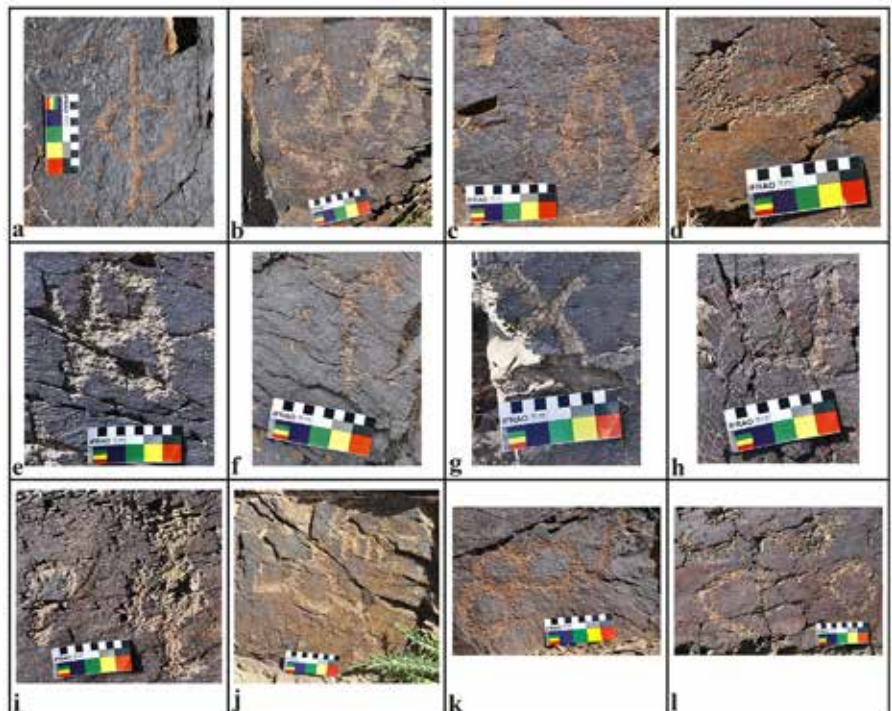


Figure 2. Geometric markings in the rock art of Mor-Siāh.



Figure 3. Mor-Siāh, the largest panel in the rock art of Qameshlu consisting of geometrics and 'ibexes'.



Figure 4. Possible hunting scene in Mor-Siāh, Qameshlu National Park.

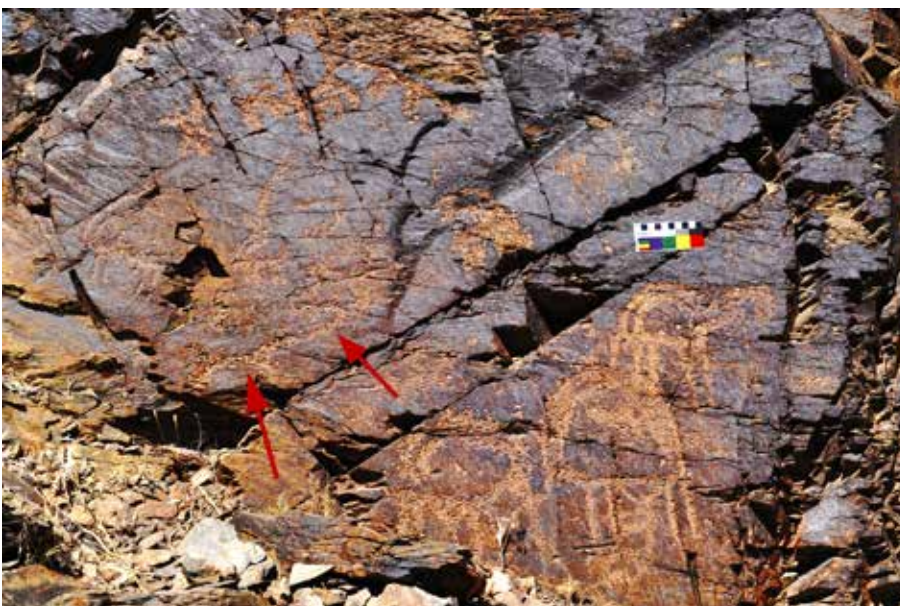


Figure 5. A possible hunting scene and the Arabic name Mohammad.

geometrics in other sites in the Tirān and Karvan region (Karimi and Alian 2014), and also they exist elsewhere in central Iran. The first geometric sign depicted in Figure 2a is a prevalent motif in Qameshlu rock art and exists elsewhere in the Tirān and Karvan area. There are other geometric marks such as circles and horseshoe-like motifs etc. (Fig. 2b-l). The panel depicted in Figure 3, the largest panel in Qameshlu rock art, encompasses numerous geometric forms. It also involves superimpositions, which may indicate the use of the panel in different periods for the purpose of engraving the motifs. Superimposition was also identified in some of the other panels in Mor-Siāh. Remarkably, the peck marks seem to be much smaller in size and shallower in depth in the case of depictions, on which more recent petroglyphs have been superimposed.

Zoomorphs form another group of motifs in the rock art of Qameshlu National Park. Different species seem to have been depicted in the petroglyphs of Mor-Siāh, which may include canines, felids and ibexes. Some panels include zoomorphs, anthropomorphous and geometric marks. The anthropomorphs have been shown with opened arms. In fact, showing the human shape with opened arms, which may refer to a hunter, is a common trait of rock art in the region and even has been reported from other areas of central Iran, such as Teymareh (Farhadi 1998).

Possible hunting themes can be considered the most important trait of rock art in Qameshlu and it is notable that several panels featuring apparent hunting scenes have also been identified. 'Hunters' with 'bows and arrows' are illustrated with 'herds' of quadrupeds. Interestingly enough, all presumed hunters are on

foot. In Figure 4, an 'archer' and a 'canine' have been depicted with a group of 'ibexes'. Another panel indicating a possible hunting scene includes three 'archers' and several zoomorphs, mostly 'ibexes'

The Arabic name Mohammad is also engraved on another panel (Fig. 5) and seems to be similar in patination to some of the motifs. Therefore at least some of the depictions in the panel cannot be older than the Islamic period.

The petroglyphs of Qaleh-Yāvar

Qaleh-Yāvar is located to the southeast of the Mor-Siāh and west of Kāshan highway (Fig. 1b). It includes more than a hundred petroglyph panels, which are situated beside the seasonal water courses. Most of the motifs are similar to the rock art in Mor-Siāh. Except one specimen, all of the panels have been engraved on rock surfaces of schist. The motifs comprise quadrupeds, geometric forms and also a possible hunting scene, which is similar in theme and style to the parallels in Mor-Siāh. Unfortunately, most of the panels have been highly weathered, and in some cases some of the images have disintegrated.

It is noteworthy that other panels represent geometric marks (Fig. 6) and ibexes (Figs 7 and 8). Geometric markings in Qaleh-Yāvar mostly are similar to those in Mor-Siāh. The geometric forms have been accompanied by ibex-like quadrupeds, suggesting a possible conceptual relation between the motifs. Several similar groups have been identified in the rock art of the Tiran area.

The last and also the most fascinating panel in the rock art within the Qale-Yāvar zone features a 'scene' possessing several anthropomorphs, an 'ibex' and also a geometric mark. This panel, unlike all the other panels existing in the rock art of Qameshlu, has been engraved on a metamorphosed dolomite boulder. The panel illustrates several 'human' pairs with opened arms and legs. Interestingly, in each pair, the legs of the right side anthropomorphs are situated between the legs of second anthropomorphs. It may portray them while performing a particular ceremony. Interestingly enough, a geometric mark resembling the geometric marks illustrated in Figure 8 has been depicted on the lower side of the presumed scene.

Conclusion

Qameshlu National Park offers

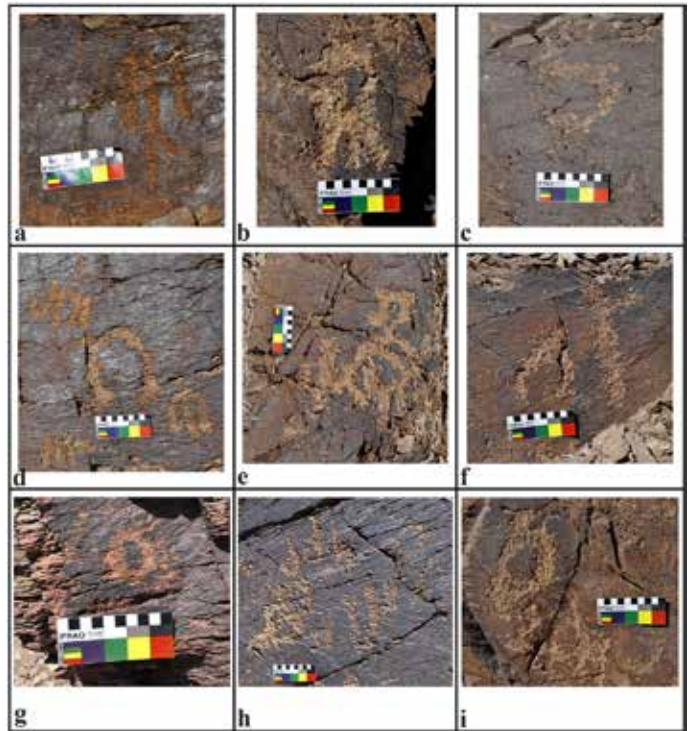


Figure 6. Geometric marks in Qaleh-Yāvar.



Figure 7. Geometric mark and 'ibexes' in Qaleh-Yāvar.



Figure 8. A panel consisting of a geometric form, an 'ibex' and other shapes.

great potential to conduct more surveys in order to identify more rock art sites that are possibly present. The petroglyphs of Qameshlu are highly weathered, recording of the panels is required and preservation projects are necessary in order to prevent the petroglyphs from disintegration. As with the other rock art sites in Iran, dating is the most noticeable deficiency in the rock art studies of Qameshlu national park. Direct dating methods may be applicable to develop scientific dating results concerning the rock art in Qameshlu.

Acknowledgements

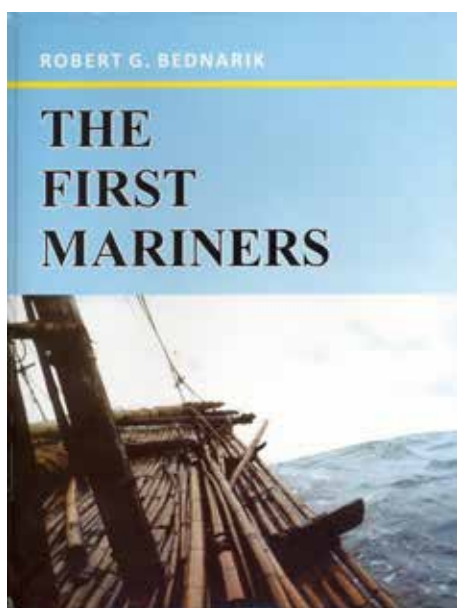
The authors appreciate the help of Alireza Gholami, the manager of Qameshlu National Park, for granting the opportunity to conduct fieldwork in the region which is appreciated. Special thanks are due to Alireza Jaffari Tehrani, Muhammad Mahzuni and Ahmad Kazemiyan for their fruitful information concerning discovery and location of the sites.

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RAR 32-1160



The first mariners

ROBERT G. BEDNARIK

Research India Press, 2014, 335 pages, 190 mostly colour plates, hardcover, ISSN 978-93-5171-007-3.

This volume summarises the history and findings of the First Mariners Project, which the author commenced in 1996 and which is engaged in exploring the Ice Age origins of seafaring. This is the largest archaeological replication project ever undertaken. It has so far involved many hundreds of people, the construction of eight primitive vessels with stone tools under scientifically controlled conditions, and the sailing of six of them. Four bamboo rafts have succeeded in accomplishing the historically documented crossings they sought to replicate, the other efforts have failed. One of the successful experiments, a 1000-km journey to Australia in 1998, attempted to recreate the first human arrival in Australia, probably around 60 000 years ago. Others addressed the much earlier sea crossings documented to have taken place in the islands of Indonesia, the earliest of which occurred up to a million years ago. Two of these experiments have

featured in BBC productions, two others in National Geographic documentaries. This book describes the archaeological background and relevant issues comprehensively and it comprises an extensive pictorial record, of both the experiments and the archaeological basis of this research. It is unique in its approach, because in all such previous maritime adventures it has been tried to prove some point or other, usually that a certain crossing of the sea was possible. This project, by contrast, only deals with proven crossings for which archaeological information about their approximate timing is available. Its purpose therefore is not to prove any colonisation, but to establish what the minimum technological and cognitive conditions would have been to succeed in such maritime achievements of the very distant past. The book contains a detailed discussion of early palaeoart.

The publisher's recommended retail price of this volume is US\$150.00 (c. \$A172.00). AURA has acquired a number of copies at cost price and is making these available to members at \$A40.00 each (77% discount), plus postage for 1.8 kg weight. Please order your copy at

AURA, P.O. Box 216, Caulfield South, VIC 3162, Australia, or auraweb@hotmail.com

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RAR REVIEW

RECENT ROCK ART JOURNALS

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

Number 69 (2014):

BOYD, C. E.: Rock art of the Lower Pecos Canyonlands.

HEMATI AZANDARYANI, E., E. RAHMANI, P. MASJEDI and M. ALIEI: Newfound petroglyphs in the Doustali valley of Hamadan, western Iran.

DAVID, B., B. BARKER, J.-J. DELANNOY, J.-M. GENESTE, F. PETCHEY and L. LAMB: A Pleistocene charcoal drawing or painting from northern Australia.

BUFFAT, R.: Bringing to light humanity's first images: replica of the Pont d'Arc cavern — Ardèche.

Purakala. Journal of the Rock Art Society of India (RASI). Edited by GIRIRAJ KUMAR. The most recent issues contain these research and review papers:

Volume 23 (2013):

DAYALAN, D.: Rock art in Tamil Nadu and its archaeological perspective.

BEDNARIK, R. G.: Archaeological constructs of place in the Pleistocene?

SCHAAP, B.: An introduction to Raisen style rock paintings.

KUMAR, G.: Parameters for artistic appreciation of rock art.

PAWAR, K. A., S. JOSHI and G. HALKARE: Understanding the rock art tradition amongst native Gond communities at Dharul in central India.

KADAPATTI, M. N. and S. V. PADIGAR: Rock art at Ranganatha Gudda near Tamminal: a preliminary study.

LALIT, S.: Petroglyphs discovered on laterite in coastal district Sindhudurg in Maharashtra.

DEHURI, R. and V. K. ROY: Discovery of painted rock shelters near Belha village, district Panna in Madhya Pradesh.

Almogaren. Journal of the Institutum Canarium. Edited by HANS-JOACHIM ULBRICH. The most recent issue includes these articles:

Volume 44–45 (2013–14):

BEDNARIK, R. G.: Archaeology and rock art science. RODRIGUE, A.: The rock engravings of Tighremt n'Ouazdidene (High Atlas, Morocco).

SÀENZ DE BURUAGA, A.: Grabados rupestres de hachas de 'tipo Metgourine' en el entorno artístico de Lejuad (Tiris, Sahara occidental).

STEINER, H.-E.: Zeichen des Vogelmann-Kultes der Osterinsel in den Höhlen auf Motu Nui/Polynesien.

SIARB Boletín. Journal of the Sociedad de Investigación del Arte Rupestre de Bolivia (SIARB). Edited by MATTHIAS STRECKER. The most recent issues include the following papers:

Volume 28 (2014):

STRECKER, M., R. HOSTNIG and M. SEPÚLVEDA: Jean Guffroy (1949–2013), pionero Francés en los estudios del arte rupestre Peruano.

TABOADA, F., M. STRECKER and C. KAIFLER: Infraestructura en sitios de arte rupestre. ¿Protección o destrucción?

METHFESSEL, L., C. METHFESSEL and M. STRECKER: Representaciones de vulvas en el arte rupestre del sur de Bolivia.

CRUZ, P. and A. MARTINEZ: Signos, significantes y sentidos furtivos. Los grabados rupestres de Cangrejillos (Provincia de Jujuy, Argentina).

RECENT BOOKS OF INTEREST

Archaeological sites: conservation and management, edited by SHARON SULLIVAN and RICHARD MACKAY. 2012. Readings in Conservation, The Getty Conservation Institute, Los Angeles. A collection of 73 pre-published papers presented in five parts, illustrated with monochrome and colour images, further reading list, index, 786 pages, softcover, ISBN 978-1-60606-124-4.

Tasmanian Aboriginal rock art: Monster Creek Site, by PETER C. SIMS. 2012. Self-published, Quoiba, Tasmania, 21 pages, illustrated, references, softcover, ISBN 978-0-908010-04-2.

Working with rock art: recording presenting and understanding rock art using indigenous knowledge, edited by BENJAMIN SMITH, KNUT HELSKOG and DAVID MORRIS. 2012. Wits University Press, Johannesburg. Comprising 22 chapters and 24 contributors, monochrome illustrations, index, 312 pages, softcover, ISBN 978-1-86814-545-4.

Des images pour les dieux: art rupestre et art tribal dans de centre de l'Inde, by JEAN CLOTTE and MEENAKSHI DUBEY-PATHAK. 2013. Editions Errance, Arles. Richly illustrated with colour plates, 143 pages, hardcover, ISBN 978-2-87772-559-0.

Resumes de ponencias del V Simposio Navional de Arte Rupestre, edited by GORI TUMI ECHEVARRÍA LOPÉZ. 2013. APAR, Lima. Illustrated, 51 pages, softcover.

Ruptejo – arqueologia rupestre da Bacia do Tejo, by FERNANDO A. COIMBRA. 2013. Monochrome illustrations, extensive bibliography, 163 pages, softcover, ISBN 978-989-97610-6-3.

Creating the human past: an epistemology of Pleistocene archaeology, by ROBERT G. BEDNARIK. 2013. Archaeopress, Oxford. With 60 monochrome and colour plates, index, 187 pages, softcover, ISBN 978-1-905739-63-9.

Tasmanian Aboriginal rock art: Bond Bay Site, by PETER C. SIMS. 2014. Self-published, Quoiba, Tasmania. With monochrome and colour images, bibliography, 30 pages, softcover, ISBN 978-0-908010080.

Rock art studies: interpretation through multidisciplinary approaches: Volume II, edited by BANSI LAL MALLA. 2014. Indira Gandhi National Centre for the Arts Rock Art Series 11, Aryan Books International, New Delhi. With contributions by 18 authors, 374 pages, extensively illustrated in colour and monochrome, hardcover, ISBN 978-81-7305-493-8.

El arte rupestre en el límite Andino – Amazónico (Cochabamba – Santa Cruz), by ROY QUEREJAZU LEWIS. 2014. Grupo Editorial Kipus, Cochabamba. With numerous colour plates, references, softcover, ISBN 978-99974-42-05-5.

The first mariners, by ROBERT G. BEDNARIK. 2014. Research India Press, New Delhi. Comprises 190 illustrations, mostly colour plates, 335 pages, extensive index, hardcover, ISBN 978-93-5171-007-3.

RECENT PAPERS OF INTEREST

Arte Rupestre incise entre o Tejo e o Zêzere: contributo para o seu inventário, tipologia e datação, by FERNANDO COIMBRA and SARA GARCÊS. 2013. I.º Congressode Arqueologia do Alto Ribrejo: homenagem a José da Silva Gomes, *Arkeos*, Volume 34, pp. 243–254.

Pleistocene palaeoart of Asia, by ROBERT G. BEDNARIK. 2013. Special issue 'World rock art', ed. R. G. Bednarik, *Arts*, Volume 2, Number 2, pp. 46–76; doi:10.3390/arts2020046

On American mammoth depictions, by ROBERT G. BEDNARIK. 2013. *La Pintura*, Volume 39, Number 3, p. 7.

Myths about rock art, by ROBERT G. BEDNARIK. 2013. *Journal of Literature and Art Studies*, Volume 3, Number 8, pp. 482–500.

Lower Palaeolithic rock art of India and its global context, by ROBERT G. BEDNARIK. 2013. *Indian Journal of Physical Anthropology and Human Genetics*, Volume 32, Number 1, pp. 113–142.

Proboscidean petroglyphs in the USA, by ROBERT G. BEDNARIK. 2013. *International Newsletter on Rock Art*, Number 67, pp. 1–7.

History's largest confrontation over rock art protection, by ROBERT G. BEDNARIK. 2013. *International Newsletter on Rock Art*, Number 67, pp. 15–19.

IFRAO secures protection of Dampier monument, by ROBERT G. BEDNARIK. 2013. *La Pintura*, Volume 39, Number 4, pp. 6–7.

African Eve: hoax or hypothesis? by ROBERT G. BEDNARIK. 2013. *Advances in Anthropology*, Volume 3, Number 4, pp. 216–228; doi: 10.4236/aa.2013.34031; <http://www.scirp.org/journal/PaperInformation.aspx?PaperID=39900#.U5JvUnYUqqY>

Cultural heritage management, ethics and rock art in Western Australia, by ROBERT G. BEDNARIK. 2013. *Australian Aboriginal Studies*, Volume 2013, Number 2, pp. 86–91.

Advances in surface luminescence dating: new data from selected monuments, by I. LIRITZIS, A. VAFI-ADOU, N. ZACHARIAS, G. S. POLYMERIS and R. G. BEDNARIK. 2013. *Mediterranean Archaeology & Archaeometry*, Volume 13, Number 3, pp. 105–115.

Introduciendo la Escala Estándar de IFRAO, by ROBERT G. BEDNARIK. 2013. *Boletín APAR*, Volume 4,

Number 15–16, pp. 719–720.

Paleoart studies: scientific methods, by ROBERT G. BEDNARIK. 2014. In D. Fiore, I. Domingo and J. McDonald (eds), *Encyclopedia of global archaeology, Archaeology of Art Section*, pp. 5734–5740. Springer, New York.

Australian paleoart, by ROBERT G. BEDNARIK. 2014. *Encyclopedia of global archaeology, Geographical and Cultural Overview Essays*, edited Marcel Otte and Rebecca Miller, pp. 677–686. Springer, New York.

Of particular interest to rock art researchers is the substantial Special Issue entitled 'World rock art' in the Open Access journal *Arts*, at http://www.mdpi.com/journal/arts/special_issues/world_rock_art, edited by R. G. BEDNARIK. The following articles have so far been published:

Pleistocene palaeoart of Africa, by ROBERT G. BEDNARIK, at <http://www.mdpi.com/2076-0752/2/1/6>

Morocco's rock art: age and meaning, by SUSAN SEARIGHT, at <http://www.mdpi.com/2076-0752/2/1/35>

Pleistocene palaeoart of Asia, by ROBERT G. BEDNARIK, at <http://www.mdpi.com/2076-0752/2/2/46>

Rock art of the Howz-Māhy region in central Iran, by EBRAHIM KARIMI MOBARRAKABADI, at <http://www.mdpi.com/2076-0752/2/3/124>

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The cave of Isturitz (west Pyrenees, France): one century of research in Paleolithic parietal art, by DIEGO GARATE, AUDE LABARGE, OLIVIA RIVERO, CHRISTIAN NORMAND and JOËLLE DARRICAU, at <http://www.mdpi.com/2076-0752/2/4/253>

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Rock art research in Southeast Asia: a synthesis, by NOEL HIDALGO TAN, at <http://www.mdpi.com/2076-0752/3/1/73>

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Pleistocene palaeoart of Europe, by ROBERT G. BEDNARIK, at <http://www.mdpi.com/2076-0752/3/2/245>



ORIENTATION

Letter to the Editor

Dear Robert,

A brief note to congratulate you on the publication of *Rock Art Research*. I am very pleased to receive my copy regularly and always find it of great interest.

As you know I have had a long and abiding interest in Australian rock art since the 1950s when there was little effort directed to its study. It is such a pleasure to see the ever-increasing attention being given to research on this fascinating subject.

Knowledge on the origins of rock art has most certainly expanded greatly over recent years and we now know much more about its distribution, significance and age. How far we have come since the days of Basedow, Mountford, Tindale, McCarthy and the other pioneers who began a quest to understand the messages bound up in Australia's great legacy of rock art.

The excellent journal you have produced for so many years has stimulated wide interest throughout Australia and internationally. It has been instrumental also in disseminating valuable information to enable a world perspective to emerge with Australian pre-Historic art being given the recognition it so rightly deserves.

This letter is simply to extend my personal thanks to you for the invaluable contribution you are making to this field.

Best wishes, yours sincerely,

Dr Robert Edwards AO

Kirribilli, N.S.W.

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Editor's response:

The last thirty-two years have been very rewarding for me too: I have had the privilege of working with so many good people, especially the hundreds of referees, whose dedication I have so often admired, and the large international family that has been created around *RAR* has certainly had a significant impact on the study of the world's palaeoart. Dr Edwards, a founding member of AURA, is of course one of the pioneers of Australian rock art research, and his commendation is greatly appreciated by me.

Rock Art Preservation Fund

Further to previous donations (as listed in *RAR*) to the RAPF, the only fund in the world specifically set up to combat the destruction of rock art, the fighting fund has received the following recent donations:

\$A24 026.47 from the Commission for Tourism, Saudi Arabia

\$A198.02 from Suzanne Elliott

\$A10 000.00 from Robert G. Bednarik

RAPF was established as a recipient for online donations by *Give.Now*, an agency of *Our Community*.

Donations to RAPF can now be made online at <http://www.givenow.com.au/rockartpreservation> or directly to AURA. All funds received by RAPF will be used exclusively for just one purpose: to secure better preservation of world rock art. So far the Fund's main function has been to conduct the Dampier Campaign, which has been spectacularly successful. Funded entirely by the RAPF, IFRAO has secured all demands it has made for the Dampier rock art, against incredible odds (see *RAR* 30: 130).

Back issues

Back issues of *Rock Art Research* are available, beginning with the November 1988 issue. For a full set of the journal the cost is \$A330.00, which includes postage in Australia, or US\$270.00 plus applicable postage anywhere else in the world. For international postage rates please contact AURA. These differ significantly between surface and air mail delivery, and surface mail service is not available to New Zealand and Asia Pacific.

However, this same set of *RAR*, minus four issues that are almost out of print, is available for just \$A200.00 within Australia (plus difference in postage costs elsewhere).

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Australian cave art protection

Australia boasts one of the largest concentrations of cave art in the world, but whereas the largest, in France and northern Spain, has been the focus of massive protection programs, there has been no concerted effort of this kind in Australia. Relevant legislation is significantly inadequate and in reality ineffective in all states. Until now, the principal form of protection of the nearly fifty Australian cave art sites has been the complete confidentiality of most of the site locations, maintained by the Parietal Markings Project (PMP) since 1980. This measure is now considered to be inadequate to meet challenges of the future.

The Australian cave art sites occur on land managed by various agencies, i.e. they are subject to non-uniform policies of management. None of the land managers is familiar with the *Burra Charter* or *Venice Charter*, the instruments governing the guardianship of cultural heritage sites. Moreover, there is no set of guidelines applicable specifically to cave art in Australia, yet such sites feature the most fragile of all forms of rock art. The unique preservation conditions of cave art relate to the susceptibility of limestone cave walls to fluctuations in atmospheric carbon dioxide levels, relative air humidity and temperature, all of which are influenced by human visitation. Moreover, extensive experience with European cave art implicates humanly introduced microbiota in infestations that have already cost the French government in excess of \$30 million, but still remain fundamentally unresolved.

Most Australian cave art sites are located in the Mt Gambier region, with its historical practice of filling in caves with rocks, rubbish and animal cadavers. The recommendations of the most comprehensive management plan for the Mt Gambier karst province (Grimes et al. 1995) are not being implemented. For instance this authoritative blueprint recommends that concerning those caves that contain rock art, 'advice should be sought from AURA re priorities' (ibid: 3), yet in the twenty years since, this has never once taken place.

Consequently the PMP principals have formed a committee of representatives of all pertinent stakeholders, such as relevant Traditional Custodians, land managers, private land holders, specialist researchers and others as required. This stakeholder committee, the Cave Art Special Committee (CASC) has operated under the relevant clauses of Article 8 of the Constitution of AURA (see Articles 8.6 to 8.9 inclusive) since 2011. It invites submissions from all interested parties.

Robert G. Bednarik

REFERENCE

GRIMES, K. G., E. HAMILTON-SMITH and A. P. SPATE 1995. *South East karst province of South Australia*. Australian Caves & Karst Management Association.

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Forthcoming events

IFRAO Conference 2015, Cáceres, Spain, to be held from 31 August to 4 September 2015. For details please refer to <http://led.unex.es/IFRAOCaceres2015/index.php?lang=en&op=2>. Enquiries can be made to Hipólito Collado Giraldo at hipolitocollado@gmail.com or José Julio García Arranz at jjturko@gmail.com. The conference is planned for more than 30 sessions, see http://led.unex.es/IFRAOCaceres2015/file/sesiones_en.pdf.

17th UISPP Congress, Melbourne, Australia, to be held in September 2017 by the International Union of Prehistoric and Protohistoric Sciences, an affiliate of IFRAO.

Fourth AURA Congress, to be held in Melbourne, Australia, in September or October 2017. Proposals are invited concerning all principal aspects of the event, such as venue and fieldtrip opportunities.

Please recommend institutional subscriptions

Members of AURA and subscribers of RAR who work at universities, museums and other institutions maintaining research libraries are cordially invited to persuade their librarians to take out subscriptions of RAR. The journal is heavily refereed, in fact worldwide it is the only peer-reviewed journal in its field, and yet it is also the cheapest anthropological or archaeological, international journal in the world. To keep it so affordable, please help increase its circulation.

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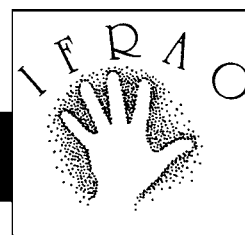
AURA membership for life was introduced in recent years, mainly for the convenience of our overseas members, but it has proved to be also very popular with Australian members. By the end of 2014, the following AURA members had opted for life membership:

R. G. Kimber, Alice Springs, Northern Territory
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 David J. N. Lambert, Gosford South, New South Wales
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 Dr Jörg Hansen, Saint Lizier, France
 Dorothy C. Brown, Auckland, New Zealand
 Dr Bruno David, Clayton, Victoria
 Masaru Ogawa, Tokashima, Japan
 Dr Noelene Cole, Aranda, A.C.T.
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 Nevin N. Ellis, Braidwood, New South Wales
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 Julie Drew, Paddington, New South Wales
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 Bob Edberg, Pomona, CA, U.S.A.
 Kill L. Ruig, Rockyview, Queensland
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IFRAO Report No. 53



Minutes of the 2014 IFRAO Business Meeting

Guiyang, China, 18 July 2014

Organisations represented: American Rock Art Research Association (ARARA), represented by Mavis Greer (U.S.A.); Association pour le Rayonnement de l'Art Pariétal Européen (ARAPE), represented by Jean Clottes (France); Australian Rock Art Research Association, Inc. (AURA), represented by Robert G. Bednarik (Australia); Cave Art Research Association (CARA), represented by Robert G. Bednarik (Australia); Centro Studi e Museo d'Arte Preistorica (CeSMAP), represented by proxy by Robert G. Bednarik; Rock Art Research Association of China (RARAC), represented by Zhang Yasha (China); Rock Art Society of India (RASI), represented by Giriraj Kumar; Société Préhistorique Ariège-Pyrénées (SPAP), represented by Jean Clottes (France). The meeting is also attended by two observers, Anneliese Peschlow and Tang Huisheng, to enable them to present specific requests.

The meeting was held in the Pullman Hotel in Guiyang City, Guizhou Province, China, on 18 July 2014, and it commenced at 2.00 p.m. It was chaired by Mavis Greer, the Immediate-Past President of IFRAO. The minutes were recorded by the Convener of IFRAO.

1. *Apologies and declaration of proxies.* There were no apologies, and the proxy by CeSMAP was declared.
2. *Confirmation of previous minutes.* The minutes of the previous IFRAO Business Meeting (Albuquerque, U.S.A., 31 May 2013) have been published in *Rock Art Research* 31(1): 127–128. RASI moved to accept them, seconded by ARAPE, and they were accepted unanimously.
3. *Matters arising from these minutes.* No matters arising from the previous meeting were raised or discussed.
4. *Report of the IFRAO President.* The IFRAO President (Mavis Greer) proposed that IFRAO's on-line presence would be enhanced by establishing a Facebook page, and she proposes to effect and maintain this initiative. She was encouraged to do so, especially for the purpose of securing greater public support for rock art preservation campaigns.
5. *Report of the IFRAO-UNESCO Liaison Officer.* No report was tabled.
 - 5.1. The CeSMAP Proposal for an action by UNESCO and ICOM to put every IFRAO Member in permanent connection with the UNESCO and ICOM publication

centres was discussed, but no specific action by IFRAO was recommended, primarily because IFRAO preserves full autonomy of its member organisations.

6. *Report by the IFRAO Convener.*

6.1. The issue of global rock art protection was raised, citing issues in Chile, Peru, France, U.S.A., Turkey, Australia etc. Members were encouraged to further collaborate in such matters.

6.2. The developments in prioritising World Heritage listing criteria, pursued by Past President Jean Clottes and the Convener since 2006, were discussed. The Past President advised that the standards required by UNESCO are now higher than in the past, and that submissions to the List need to be extremely well presented.

7. Proposal by AURA to nominate the Fourth AURA Congress in Melbourne, Australia, as that year's IFRAO Congress. In view of the concerns expressed by some IFRAO members about the frequency of IFRAO congresses, it was proposed that there be no event in 2016. The AURA proposal was supported by RASI and seconded by ARAPE, and accepted unanimously.

8. *Reports of IFRAO Representatives.*

8.1. ARARA has held its annual meeting in Wyoming, and much of its recent effort has been focused on work with the ARARA Archive, which has been affected by flooding of the building in which it was housed. ARARA also continues to publish its newsletter, *La Pintura*.

8.2. ARAPE's newsletter *INORA* is now in its 24th year and the organisation manages cave art research, e.g. by channelling the funding of the Chauvet Cave project.

8.3. RASI continues to operate the EIP Project together with AURA; will conduct a rock art symposium in Pondicherry in December 2014; and continues to produce its journal *Purakala*.

8.4. RARAC has been preoccupied with the preparations for the Guiyang rock art congress, but its publishing program has also progressed well in 2013/14, with the publication of two books, and the translation of foreign books is being undertaken.

8.5. AURA's members are conducting field work in all continents and the preparation of the 32nd volume of its journal *RAR* is in progress.

9. *Further matters raised by delegates.* CeSMAP suggested that the publications exchange between the IFRAO

Members should become systematic, automatic and permanent for the progress of the related IFRAO libraries. The meeting proposed that a detailed representation is required from CeSMAP which takes into consideration the preservation of the autonomy of individual member organisations.

10. *General matters.*

10.1. Observer Anneliese Peschlow presented the imminent threat to the rock paintings of the Latmos Mountains in western Turkey, posed by large-scale quarrying of feldspar. The rock art is likely to be destroyed within one or two years, and to have the issue raised in parliament requires a petition with 30 000 signatures. IFRAO was asked to help with the campaign and Dr Peschlow will provide details, including addresses of the relevant people, to the Convener, who is to request the IFRAO members to take specific action. The proposal was supported by AURA, seconded by ARARA, and carried.

10.2. Observer Tang Huisheng announced that he will endeavour to establish an international rock art dating institute in a Chinese university, to include a global data bank of direct dating work, a library and a laboratory. The facility will conduct its own research as well. Professor Tang asked for IFRAO's collaboration with this initiative, and was assured that it will be given.

11. Zhang Yasha, chairperson of the Guiyang IFRAO Congress, was unanimously elected as the IFRAO President for the new term, beginning immediately.

12. *Adjournment.* The new President adjourned the meeting at 3.20 p.m.

The 2014 IFRAO Congress in China

The 2014 IFRAO Congress conducted by the Rock Art Research Association of China (RARAC) was a demonstration of Chinese ingenuity and resolve, considering its successful performance in spite of all the adversities it had to contend with. Government interference began soon after the event was announced: government agencies dictated two changes of timing and two changes of venue in the lead-up to the event, and threatened to limit the number of admitted foreign participants. One government organisation virtually wrested control of the event from RARAC. Then a natural disaster struck Guiyang City on the day the congress began, in the form of widespread flooding. The basement of the venue, the Pullman Hotel, was completely flooded, shutting down not only electricity and water supply, but also the emergency generator and the food supply. This occurred a few minutes after the opening ceremony, when the lights suddenly went out. At that point, the event seemed to have ended in disaster, and the government agency that had tried so hard to usurp it was only too willing to hand control

back to RARAC.

What happened next was a superhuman effort by the Pullman to salvage the event, its operations now paralysed: no lifts in a luxury hotel of 30 storeys, no water, no electricity or air conditioning, no food, in the midst of a city-wide colossal traffic jam. The Pullman worked day and night to install huge temporary cabling for restoring power to the congress lecture halls and to restore limited lift mobility, and on the following day, 17 July 2014, the Congress continued unimpeded as if nothing had happened. It was conducted without the slightest glitch, meals were brought in from outside, and the entire event ran like clockwork. It is a tribute to Chinese determination and resourcefulness, and we thank RARAC, especially Professor Zhang Yasha, and the Pullman for accomplishing the seemingly impossible, against overwhelming odds.

The following two days of presentations in three lecture theatres included ten symposia, of which five addressed Chinese rock art, and the remainder dealt with technology, dating, conservation and management, and North and South American rock art. The proceedings also included the IFRAO Business Meeting on 18 July, the minutes of which are presented above. The Congress was attended by over 200 participants, a good result in view of the great adversities the organisers had to contend with.

The event was preceded by a separate project that was connected to it by the participation of many of the congress delegates. For the three weeks before the event, a large contingent of rock art researchers under the leadership of Professor Tang Huisheng conducted an expedition to many dozens of petroglyph sites and rock inscriptions across three Provinces of China (see front cover). This project involved up to thirty participants and its purpose was to secure microerosion data from as many sites and motifs as possible, as well as to obtain calibration curves for these regions. This project led to Professor Tang's decision to establish an international rock art dating centre at Hebei University, which he announced during the IFRAO Congress.

R. G. Bednarik

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The First International Rock Art and Ethnography Conference

The Asociación de Estudios del Arte Rupestre de Cochabamba (AEARC; Association for the Study of Rock Art of Cochabamba) and the Educational and Cultural Centre Simón I. Patiño conducted the First International Rock Art and Ethnography Conference from 23 to 26 September 2014 in Cochabamba, Bolivia. The central theme of the conference was the salvage of surviving evidence of traditional uses of rock art sites; of how living indigenous societies conceptualise rock

art, be it as sacred or as imbued with evil powers; and to what extent rituals are still held at rock art sites, especially in parts of South America. As there are very few countries where evidence of contemporary use of rock art by traditional people has been reported, one of the four sessions was dedicated to ethnographic knowledge about Australian rock art. However, there is also limited evidence from Bolivia and Brazil of current practices involving rock art, although as yet its recent production has not been demonstrated. It has, however, been shown to occur in Pakistan and possibly in India.

The other three sessions of the conference addressed the following topics: 'Rock art sites as sacral spaces'; 'Ceremonial use of rock art sites, past and present'; and 'Traditional interpretations of rock art sites'. Two of these were chaired by indigenous scholars, Gori Tumi Echevarría (Peru) and David Camacho (Bolivia). The conference chair and principal organiser of the event was Professor Roy Querejazu Lewis. The conference attracted about one hundred participants and was held in a pleasant, relaxed atmosphere. There was ample opportunity for constructive debate.

The conference was followed by three fieldtrips, the first of which, on 27 September, provided an unexpected surprise when a visit of the Kalatrancani petroglyph complex yielded clear evidence that at least some of the cupules at one of the twenty-eight sites includes cupules that were made or retouched only in the last fifty years (Fig. 1). This adds considerable weight to other indications that in parts of Bolivia, traditional use of rock art sites has continued to the present (Querejazu Lewis 1994). On the following day, many of the conference delegates visited several petroglyph sites at the Santivañez rock art complex that has been studied in recent years. Finally, a small group of conference participants conducted a four-day field trip to Mizque, where they managed to secure important new discoveries.

The Cochabamba conference formulated the following recommendations:

1. To the national governments, to protect and promote rock art research based on the fact that it is part of the heritage of humanity.
2. To make rock art studies an instrument of support for strengthening processes of cultural self-determination.
3. To encourage the diffusion of rock art research results in villages where rock art sites are located.
4. To underline the necessity of consultation within different levels of society regarding planning of hydroelectric dams, roads and extractive activities in order to prevent

the destruction of natural heritage (environment and biodiversity).

5. To encourage the improvement of existing legal norms and procedures regarding the protection of cultural heritage.
6. To respect the norms of the Convention 169 of ILO on indigenous self-determination and respect for their cultural heritage.
7. To respect the authentic indigenous traditions (sacred and secular) related to rock art, as well as tangible and intangible heritage.
8. To promote and establish a disciplinary collaboration within South American countries, especially in the Andes mountain chain and the Amazon basin, where ethnography has been ignored in rock art research.
9. To congratulate the organisers of the conference for the success of the event.
10. To publish the proceedings of the conference.

In all, the First International Rock Art and Ethnography Conference was a resounding success, both through its excellent academic sessions and its very productive fieldtrips. It follows the similar success of the First International Cupule Conference of 2007 (Bednarik 2007), also held in Cochabamba and also chaired by Professor Querejazu Lewis. Together the two events demonstrate the great value that smaller, topic-orientated international conferences in rock art can offer to the discipline of rock art research (Querejazu Lewis and Bednarik 2010).

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R. G. Bednarik

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Figure 1. The sacred site of Mama Rumi, Kalatrancani petroglyph complex, near Cochabamba, central Bolivia.