



RAR REVIEW

Rock art of the Eastern Desert of Egypt. Content, comparisons, dating and significance, by TONY JUDD. 2009. BAR International Series 2008. Archaeopress / Hadrian Books Ltd, Oxford, 141 pages, A4 format, 30 tracings, 20 tables, 37 b/w figures, 11 maps, ISBN 978-1-4073-0584-4.

This report is the result of a thesis at the University of Liverpool from 2009; however, the extensive data files have been omitted, they are available from the author.

The terms Eastern Desert and Western Desert of Egypt were introduced by the British administration for the parts of Egypt on both sides of the river Nile. More general geographic terms, ignoring the political borders, are the Libyan Desert in the west and the Arabian Desert in the east of the Nile. The study area of the author lies on the eastern side of the Nile and is limited in general by Wadi Hammamat / Wadi Atwani in the north and Wadi Sha'it in the south, i.e. it covers the area between 26° N and 24° 30' N. There is no rock art reported from areas further north and from the eastern flank of the mountains down to the Red Sea. The rock art of the Nile Valley itself is excluded. This practically limits the area to the band between 33° E and 34° E. In the terminology of the author, the region south of Wadi Sha'it (or south of 24° 30' N) does not belong to the Eastern Desert, but is discussed under south-eastern Egypt. Furthermore, all inscriptions are excluded from the analyses as well as petroglyphs from the 'mainstream' Dynastic period and petroglyphs with depictions of horses and camels. This practically provides a timeframe. Nearly all of the discussed rock art is represented by petroglyphs. The author quotes some pictogram sites, but does not include them into his investigations.

After a general introduction of the discovery of the rock art in this area, of the Eastern Desert and of its petroglyphs, he discusses the petroglyphs in two separate chapters, 'Animals' and 'Anthropoids, boats and other images'. As a basis the author uses the reports of Winkler (1938), Rohl (2000), Morrow and Morrow (2002) and the results of his own investigations. The inventories of these authors include also the findings of other researchers. In total there are 308 sites (p. 11) or 309 sites (the total in Table 3) in the Eastern Desert. As Winkler did not include photographs, but only descriptions for some sites, 284 sites can be fully

analysed. The total number of petroglyphs is not available, as some researchers did not record or report them. The author does not expressly report the number of inventoried images; it can be calculated from Table 9 as being 2015 excluding 'ibexes'. These inconsistencies and shortcomings suggest that the data files should have been included for clarification, perhaps on a CD.

The images of animals (or better: what we interpret as animals) include 'antelopes, cattle, crocodiles, dogs, elephants, felines, giraffes, hippopotamuses, ibexes, ostriches, and snakes'. The author uses the term cattle for all bovines, wild and domesticated. The images are analysed with respect to their geographical location and distribution in the study area, the occurrence as single animals or in groups, and their relationship to other animals. Besides the statistical evaluation, certain aspects of style are taken into account. For 'giraffes', Judd distinguishes two styles, a realistic style and a more diagrammatical style. Some of the 'elephants' are represented in an unrealistic style with raised ears; others have their ears hanging down.

There are several images of 'crocodiles' and of 'hippopotamuses'. Most of the former are depicted as seen from above in an upright position. In general, the petroglyphs of crocodiles and hippos are to be found at different sites. Judd therefore concludes that the artists drew them from memory. If there had been large water pools at the rock art sites, there would have been room for both types of animals. At two sites, around twenty 'crocodiles' are depicted along with human handprints and patches of linked lines (Fig. 3). Hallier et al. (1999: 68, 78) suggested that these images may represent human males, similar to those they had found in the Djado area in the central Sahara, the 'tail' may represent a part of a dress. There is also a certain similarity to the 'arrow-men' from Djedefre's Water Mountain and its neighbourhood (Berger 2008: Fig. 13; see also below).

'Ibexes' represent the largest number of animals depicted. They occur at 181 sites, most are single, and some are in groups. There are at least 16 'hunting scenes'. Images of 'ostriches' are to be found at 139 sites. There are images of 'addaxes' and 'oryxes', which are characterised by their horns, and of 'gerenuks' identified by the long neck.

Another type of animal is carefully depicted in many cases, but not identified without doubt. The author calls them 'wild asses'. The images show them with long

erect ears, a blunt muzzle curved slightly down and an appendage apparently hanging down from the back of the head, possibly representing a mane. They are frequently to be found in groups and many are in presumed hunting scenes. Images of wild asses are not found at many places in the Sahara, some are reported from the Messak in Libya (Le Quellec 1998: Fig. 37). The alternative interpretation, that these are images of Przewalski horses, is unlikely, as it is not known how these wild animals would have been introduced to Egypt, as the author rightly states.

A few 'scorpions' are depicted and some wavy lines may represent snakes. One cobra with a sun-disc belongs to the Pharaonic images.

'Cattle' are the next-frequent animals after 'ibexes'. Stylistically they are classified by the markings on their hide and by the shapes of their horns. Only few have an indication of their sex (udder or penis). The number of bovines is 178 (Table 9) or 180 (Tables 12+14). Of these, 26 are 'held by a rope'. In the southern part of the working area, five animals are held by the tail and eight carry a structure on their back. In one case a child is sucking from the udder of a cow. The author mentions that one animal is confronted by a man with a bow and he concludes that it is being hunted. This is not necessarily correct, as the herders may have combined hunting with herding their cattle, or may have had to defend themselves or may have had to protect their animals against beasts of prey.

At 101 sites 'dogs' are represented, usually several. They appear in 'hunting scenes' with 'ibexes', 'ostriches', 'wild asses' and unidentified antelopes. The accompanying humans are armed with bows or staves/spears. There are six ovicaprines clearly identified in images. The author assumes that sheep and goats reached Egypt via the Eastern Desert. However, independent of their introduction route over the Delta or across the Bab el-Mandeb, the easiest way was along the river Nile.

The author seems to use the term anthropoid as a synonym for human, in place of anthropomorph. His analyses cover only Predynastic images of humans, those from the Dynastic and later periods are excluded, as well as 'oarsmen' who are represented by small strokes in boats. The remaining humans are represented at 167 of the 284 sites; 151 figures are in boats at 69 sites and 426 figures are not in boats at 142 sites, at 44 sites there are humans in boats and without boats. Most humans have linear bodies and arms with round heads. The other humans are classified according to their head (round, small, square, absent), their body (linear, narrow, wedge, steatopygous), and their arms (linear, held in a semicircle, in 'orant' position). The term steatopygous should better be replaced with obese (Ucko 1968: 71). Some images are defined as unrealistic. They have a 'tail' or 'penis' and some attributes at the head and show a certain similarity with the 'crocodiles' mentioned above. Some of the humans are decorated with 'plumes' in different numbers and different forms.

Some carry weapons like bows or sticks or other objects. Few humans are depicted in 'hunting scenes with dogs'. Several anthropomorphs are arranged in groups.

'Boats' play a major role in the rock art of the area. In total there are 903 described of which 634 are illustrated. Some 329 single curved lines are interpreted as boats. Other 'boats' have curved or straight hulls. There are finials shown in various forms at stem and stern, 'cabins, masts, oars and steering oars, passengers, crews and towing crews'. All these details were statistically analysed for the various wadis and for five regions from north to south.

There are some geometric patterns, symbols, and curved and branching lines drawn on the rocks. One is a 'merels board', three concentric squares with four lines across the centres of the sides. The author missed the importance of this feature. If it is really from Predynastic times and in horizontal position, it would be a very old version of a game board like those on the tiles of the temple in Qurna (Parker 1909/1999: Fig. 273-12). In an inclined position it would similarly be an old version of a symbol occurring worldwide.

The procedure of inclusions and exclusions of images into the analyses is not always clear. For example, in Figure 17 there are several petroglyphs, apparently with the same bright or missing patina. A human is sitting on a stool, holding a head of cattle — the animal is included in the study, but not the man on the stool. An elephant and a feline are included, but three camels with riders are not. Two fishes from this site are not mentioned at all, but the fish traps from the Nile valley are (see below). On the basis of the fresh patina in connection with petroglyphs of camels and of a stool this site should not qualify for inclusion, otherwise the limitations do not represent a kind of timeframe, but an arbitrary splitting of an ensemble.

A statistical analysis is only one way of studying petroglyphs. For cattle the author defined a group with a reticulated design on the hide. In Figures 7–8 he presents 'giraffes' with the same reticulated design. This is not mentioned. This type of design could have been studied independent of the type of animal.

After the analysis of the rock art in the area of the Eastern Desert the author studied the neighbouring regions for comparisons. In the Egyptian Nile valley north of Aswan there are similar images, but 'boats' are less important. Instead there are images of 'rhinoceroses, storks and fish traps'. Before the flooding of Lake Nasser, several studies were carried out in the Nubian Nile Valley under the auspices of UNESCO. The author analysed these reports, which contain several thousand rock art images. There are many similarities and some differences. For example there are no 'maned asses' and 'addaxes' in the Nubian Nile valley and no 'rhinoceroses' and 'hartebeests' in the Eastern Desert. In the Western Desert of Egypt and in northern Sudan (which the author includes as part of Egypt; the term Libyan Desert would cover both), Judd found in general similar animals with similar styles as in the Eastern Desert, but



Figure 1. Engraved 'giraffe' with two 'tails' and 'tassels'.

differences for the humans, especially the images of women.

The next comparison is made for images from Gilf Kebir, Gebel Uweinat and smaller mountains in the neighbourhood. In these locations there are animals of similar types depicted, including 'cattle, giraffes, elephants', as in the Eastern Desert. Here the author does not insist that the statistical data indicate a communication between the areas. He found, however, images of one 'giraffe' and of one bovine, which have identical features as those from the Eastern Desert. The specific 'giraffe' is shown with an elongated tail and exaggerated tail hair. The bovine is held by a person by its tail. Judd suggests that the artist from the Eastern Desert travelled to Gilf Kebir/Uweinat in order to draw these images or vice versa from Gilf Kebir/Uweinat to the Eastern Desert. This is a surprising concept. Giraffes do have a tuft of hair at the end of their tail and there are more images which show that. At Djedefre's Water Mountain, for example, there are four animals depicted with a long neck (probably giraffes) and tufts of hair at the tail end, all in different techniques (see reviewer's Figs 1–4). One is published by Le Quellec (2005: Fig. 53). It is unlikely that the petroglyphs were produced by the same person in different styles. Nevertheless, there was communication between Gilf Kebir/Uweinat and the Nile valley in both directions. It is demonstrated, for example, by tools made from silica glass east of Gilf Kebir (Negro et al. 2005: 125) and by a hieroglyphic inscription at Gebel Uweinat (Clayton et al. 2008).

For the central and western Sahara Judd again suggests that people from the Eastern Desert travelled there in order to create images of animals with large tassels at their tails. He gives two examples. However, the animal depicted by Soler Subils et al. (2006: Fig. 36) from the ex-Spanish Sahara is not a giraffe, and the



Figure 2. Engraved and abraded 'giraffe' with 'tassels' instead of 'tail'.

giraffe from the Ennedi presented by Gauthier et al. (2006: Fig. 3, Pl. E1) is a painting. Actually the tufts at the tails are naturally occurring attributes of animals; they are either presented in images or not, sometimes exaggerated. Besides that, the distances are 4300 and 1500 km respectively.

Judd noticed in Sinai and Negev a smaller number of types of images and of styles than in the Eastern Desert, only the importance of ibexes is similar. In SE-Egypt, i.e. the southern part of the Eastern Desert, the range of animals is limited, without 'giraffes' and only few 'elephants'. For the Arabian peninsula he does not see cultural contacts reflected in the rock art.

The author then reviews dating methods for petroglyphs in general and the chronologies previously published for the Eastern Desert. Based on superimpositions and differences in patina he arrives at a relative chronology that is consistent with Huyge's (2002), except that the bovines in the Eastern Desert are not as late as in the Nile valley. His earliest period refers to '[s]quare boats [that] may date to the 4th millennium or later (Mesopotamian influence)'. The idea of a Mesopotamian influence goes back to Winkler's concept



Figure 3. Engraved/pecked/abraded 'giraffe' with engraved 'tassels' at the end of the 'tail'.



Figure 4. Crudely engraved 'giraffe' with 'tassels' at the end of 'tail'.

of the 'eastern invaders' (1938: 26–28; and earlier literature sources), because this type of boat is rarely depicted in the mobiliary art of Egypt. Scharff (1942) argued against this idea as no images of boats have been found on the eastern flank of the Eastern Desert and at the Red Sea coast, from where the invaders should have come. According to Judd this situation has not changed. Červíček (1974: 110) pointed out the differences in size, design and decoration between the images of Mesopotamian and of the special group of Egyptian boats.

Finally the author investigates the potential meaning and significance of the rock art of the Eastern Desert. The boats probably had a funerary meaning in line with similar information from the Nile valley. Any more is conjecture, as he states.

The study comprises mainly a statistical analysis of petroglyphs from the Eastern Desert of Egypt and a comparison with data from neighbouring areas. To my knowledge it is the first time that all available reports are analysed which were published with the data from the UNESCO rescue mission in the Nubian Nile valley. This is an enormous number of several thousands of images. Most of the images were available to the author only in the form of b/w photographs and tracings of various qualities, some had been chalked before. It is therefore understandable that little is said about the techniques (pecking, engraving etc.) in which the petroglyphs were carried out. Some benefit might have been possible from general stylistic comparisons rather than the study of the style of specific types of animals, e.g. 'giraffes' or 'cattle' in isolation.

There are a few errors. The location of Djedefre's Water Mountain is not expressly published. It is, however, not north of Abu Ballas, but 70 km west of

Mut (Berger 2008: Fig. 15). Gilf Kebir is not surrounded by the Libyan Desert, but a part of it. El-Aqaba is not a wadi, but the pass between the northern and southern parts of Gilf Kebir (*aqaba* = obstacle, steep road). Ain Ghazal is not only a welcome relief for travellers, but a border police station since Italian times. Reference was made to the report of Curto, but it is missing in the reference list.

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ORIENTATION

Broken Hill: AURA Inter-Congress Symposium 2009

This 25-year celebration was as pleasant as it was successful and productive. Convened by AURA Vice-President ben Gunn, it was held at the Social Democratic Club in Broken Hill, western New South Wales, on the weekend 17 and 18 October 2009. The event followed the established tradition of AURA's Inter-Congress Symposia, the purpose of which is to provide the opportunity for members to meet during the sometimes lengthy intervals between the full-scale AURA Congresses. This means that it was a relatively small event with a relaxed atmosphere, but still meeting the academic standards set by the Congress. One of the original reasons for establishing these

intermediate meetings was that if congresses are spaced more than four years apart, it can mean that there is no opportunity for university students specialising in rock art research, for the duration of their course, to attend such an event and present their work in the formal public setting it offers. Indeed, the Broken Hill event was very well attended by promising students and young researchers, particularly from Adelaide. Several people commented that it was most reassuring to see the young generation so well represented, and to witness their enthusiasm, high level of motivation and academic competence. The contingent from Flinders University of South Australia needs special mention and our appreciation.

To my mind, the most outstanding aspect of Broken Hill 2009 was the skilfully managed thematic continuity that ran through practically all sessions. With a short conference encompassing wide-ranging



Euriowie, the first of dozens of rock art sites visited during the 2009 AURA field trips program. Some of the participants are being addressed by the Inter-Congress Symposium Chairman, ben Gunn, at the point where the creek has broken through the barrier of vertical schist layers. Photograph by Leigh Douglas.

thematic specialities it is obviously difficult to maintain a reasonable level of such continuity, but somehow been managed to create a perfect sequence. After the traditional 'Welcome to Country' by Custodian Maureen O'Donnell, the first session was entitled 'The past 25 years', referring to the history of AURA and presenting some highlights of that period as well as general discussions of historical trends during that time. This was followed by a session dealing with a more current concern, especially of the Symposium Chairman: the effects of bushfires on rock art sites in Australia. Presentations of a few regional studies ended the first day of proceedings.

On the Sunday, these issues connected to various site management topics, and the afternoon offered a smorgasbord of general rock art subjects. The concluding session was a panel discussion with audience participation, impeccably staged by Claire Smith, concerning future directions of rock art research in Australia. It focused on the current proposals for rock art research centres at various universities. In addition to the packed program (there were in fact eight stand-by papers) posters were also presented, and throughout the proceedings, the audience had much opportunity to participate.

The format of the Symposium, with all meals provided, was deliberately designed to prevent participants from straying during the breaks, which greatly facilitated intensive and useful discussion at practically every opportunity for the entire two days. This included particularly the opulent closing dinner on Sunday night, where both outgoing and incoming committee members gave their accounts and presented their presidential/vice-presidential addresses with considerable flair. The Symposium was attended by eighty people, many of whom commented on the uniformly high standard of the presentations.

The most pleasant aspect of AURA is the often so palpable enthusiasm and cordiality driving this organisation, which to my mind accounts for its continuing vitality and success. We tend to have what are best defined as 'rather robust debates', enthusiastically defending or attacking one or another probably fairly obscure issue, and feathers do fly then. But at the end of it all, for instance at the closing dinner, all enmities evaporate and we remember how strongly our common purpose binds us together. John Campbell, the new AURA President, in his maiden speech defined the particular qualities of AURA by reminding us how, in 1988, the First AURA Congress happened to coincide with an international anthropological conference in Darwin. He, like many others, had registered to attend both events and planned to alternate between the two parallel meetings. He soon found himself spending more and more time at AURA, eventually deciding that he preferred the more congenial and more passionate atmosphere he found there. This contagious enthusiasm remains the hallmark of AURA and all its ventures.

That certainly applies also to the many dozens of

post-conference fieldtrips AURA has conducted over the years. The Broken Hill symposium was followed by three: first two one-day excursions led by 'ben' Gunn and John Clegg, followed by a week-long extended fieldtrip covering numerous rock art sites in the semi-arid north-east of South Australia. On the Monday, most conference participants travelled in a convoy of some thirty off-road vehicles to two petroglyph sites north of Broken Hill, Eurioiwie and Sturts Meadows. Peter Beven, the owner of Sturts Meadows, welcomed the group to the extensive site of some 18 000 petroglyphs.

The following day was dedicated to a visit of the Mutawintji rock art complex, which features both petroglyph and rock painting sites. The group was guided by three traditional custodians. One highlight of the Mutawintji trip was a very frank discussion of graffiti in one of the large and public art shelters: remove or retain? The graffiti was painted by William Wright, backup for the Burke and Wills expedition, in 1859 and 1862, and hence has historical significance. Pro and con arguments were forcefully presented but the last word was left to the Traditional Owners, who choose to leave it as it is, being now 'part of the place'.

On Wednesday, my group of twenty-five set out west, along the Barrier Highway, to commence a week of intensive rock art tours through the Olary-Yunta region and beyond, including the spectacular Flinders Ranges. Bearing in mind that the tiny Yunta Hotel, where we had to stay two nights (it being the only accommodation for hundreds of kilometres around), only has a maximum of fourteen beds, I had tried to discourage prospective participants, with limited success, but we somehow managed. Indeed, the entire journey was an unmitigated success, and when it ended on 27 October at the red cliffs of Deception Creek in the northern Flinders Ranges, we had seen tens of thousands of petroglyphs. At some of the numerous sites we had been to, such as Tiverton, they seemed to stretch as far as the eye could reach: part of Australia's greatest cultural asset. Part of the incomparable treasure the Indigenous of Australia bequeathed to humanity, which connects the present with the Dreamtime. Protecting this immense heritage is a very worthy cause, and one which unites the members of AURA.

R. G. Bednarik

RAR 27-966

Consultants register of AURA

The supervising board of the AURA Rock Art Consultants Register (RAR 26: 117) has been formed and consists of Traditional Custodian Gloria Andrews, Robert G. Bednarik, Associate Professor Josephine Flood, Professor Elery Hamilton-Smith, Professor Masaru Ogawa, Professor Roy Querejazu Lewis and Professor

Jack Steinbring. Its first task, to establish the register's operational framework, has been commenced.

Letter to the Editor

Dear Editor,

The 'butchering scenes' in the so-called 'red linear style' referred to in Harrison III (*RAR* 2009: 134) are located in the Guadalupe Mountains of New Mexico, 400 km to the northwest of the Lower Pecos region of Texas. These regions are 'connected' by the Pecos River. Based on the striking similarity of elements, Mark and Billo (2009) have related several panels in the Guadalupe Mountains to the 'red linear style' of the Lower Pecos region. Research is ongoing.

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PANDORA

PANDORA (Preserving and Accessing Networked Documentary Resources of Australia) is a permanent archive by the National Library of Australia and nine other participating agencies, dedicated to preserving digital publications considered to be of national significance. PANDORA has for several years included in its archive the home-page of the 'Save Dampier rock art' campaign, located at <http://mc2.vicnet.net.au/home/dampier/web/index.html>. In October 2009, PANDORA requested permission to also archive the AURANET home-page at <http://mc2.vicnet.net.au/home/aura/web/index.html> as part of this effort to create a permanent record of significant digital content. AURANET is the largest rock art-related resource on the Internet.

Rock Art Preservation Fund

Further to the donations to RAPF, the only such fund in the world specifically set up to combat the destruction of rock art, that were reported in *RAR* 26: 241, we have gratefully received a donation of \$500.00 from AURA member Dr Charles Warner.

In December 2009, 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>

All funds received by RAPF will be used exclusively for just one purpose: to secure better preservation of world rock art. At present, the Fund's main function is to conduct the Dampier Campaign, which we believe needs to succeed if we are to tackle other issues effectively.

Forthcoming events

International colloquium 'The Signs of Which Times? Chronological and Palaeoenvironmental Issues in the Rock Art of North Africa', Brussels, Belgium, 4–5 June 2010.

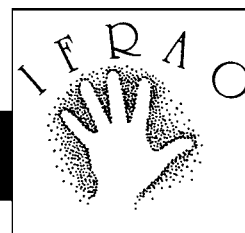
Pleistocene Art of the World. IFRAO pre-Historic art congress 2010, Tarascon-sur-Ariège, France, 6–11 September 2010. Join J. Clottes (Immediate-Past IRAO President), R. G. Bednarik (IFRAO Convener) and G. Kumar (previous IFRAO President) in this landmark event and view the region's classic sites by special arrangement. The event will include symposia dedicated to the Pleistocene arts of all continents. For details of symposia and information concerning registration and bookings, see the *IFRAO Report No. 44* in this issue, pp. 128.

Archaeology and Rock Art — 25 years SIARB. IFRAO Congress to be held in La Paz, Bolivia, in June 2012. For details see first announcement, *RAR* 25: 245–246.

Fourth AURA Congress: Thirty years of AURA. Australia 2014.

Please visit the Save the Dampier Rock Art site at
<http://mc2.vicnet.net.au/home/dampier/web/index.html>
and sign the Dampier Petition. Thank you!

IFRAO Report No. 44



New IFRAO member

The **Centro Regional de Arte Rupestre 'Casa de Cristo' (Regional Rock Art Centre) of Murcia (Spain)** is a public institution belonging to the Region's network of museums. The Centre's main purposes are the study, preservation and dissemination of pre-Historic rock art. CRAR's structure includes: the Interpretation Centre, officially opened in 2007, featuring an audio-visual/conference room, a permanent exhibition and a library, specialising in pre-Historic rock art, and the Research Centre (*Centro de Estudios de Prehistoria y Arte Rupestre*). Since 2004, CRAR issues a specialised yearly journal, *Cuadernos de Arte Rupestre*. In 2008, and apart from the daily work at the Interpretation Centre, some other activities were: setting up a shooting contest for the Prehistoric Weapons European Championship, taking part in the organisation of the Congreso Nacional de Arte Rupestre Levantino (National Congress on Levantine Rock Art), and organising a public conference by Dr Jean Clottes on the Chauvet Cave. In 2009, CRAR issued *Cuadernos* No. 5 (proceedings of the National Congress), promoted/supported/were part of ongoing and/or new research projects, assisted rock art researchers, organised a specialist course/workshop on state-of-the-art rock art recording, and further promoted the dissemination of rock art to elevate public awareness of its importance and meaning.

CRAR's web site:

<http://www.museosdemurcia.com/rupestre>

The senior executive person of CRAR is Dr Miguel San Nicolás del Toro. The IFRAO Representative is Armando Lucena, Centro de Arte Rupestre 'Casa de Cristo', Carretera de Campo de San Juan, Km. 6, s/n, 30440 Moratalla (Murcia), Spain.

E-mail: rupestre@museosdemurcia.com

Pleistocene Art of the World

International IFRAO Congress, Tarascon-sur-Ariège / Foix, France, 6 – 11 September 2010

Congress address: Congrès Art Pléistocène dans le Monde, Parc de la Préhistoire, 09400 Banat, France.
E-mail: ifrao.ariège.2010@sesta.fr; Tel. +33 561 055 040.

Hotel information and bookings: Centre départemental du Tourisme 'Loisirs Accueil'. Reservations will be accepted from December 2009 at e-mail ifrao.ariège.2010@sesta.fr

Visits of caves (Niaux, Bèdeilhac, Le Mas d'Azil, Gargas) and Palaeolithic art museums (Le Mas d'Azil, Musée Bégouën) will be organised both during (on 8 September) and at the end of the Congress (on 11 September).

Registrations: Congress registration fee: 100 euros for participants; 60 euros for accompanying persons and for students. Registration will depend on the actual payment of the fee.

Please register either at

<http://ifrao.sesta.fr/inscriptions.html?lang=GB>

or at the the mirror site at

<http://www.ifraoariège2010.fr/inscriptions.html?lang=GB>

Registration deadline: 30 June 2010. If, however, the number of participants duly registered before the deadline reaches the maximum number of persons that can be accepted, registration will be immediately stopped and notice will be given on the web-sites. If you intend to come you are thus strongly advised not to delay your registration too long.

The congress will occur at Tarascon-sur-Ariège in the Ariège Département in the Midi-Pyrénées region. The nearest airport is Toulouse-Blagnac, from which it is easy to reach the train station called Toulouse-Matabiau by taxi or shuttle. The train to the Tarascon-sur-Ariège station is the Toulouse-Latour-de Carol (or Ax-les-Thermes) line. The station is well connected, with many trains in the daytime. At Tarascon-sur-Ariège, participants will be met at the station.

The congress *Pleistocene Art of the World* will comprise nine symposia:

1. Pleistocene art of Asia
2. Pleistocene art of Europe
3. Pleistocene art of Africa
4. Pleistocene art of the Americas
5. Pleistocene art of Australia
6. Dating and taphonomy of Pleistocene palaeoart
7. Applications of forensic techniques to Pleistocene palaeoart investigations
8. Pleistocene portable art
9. Signs, symbols, myth, ideology — Pleistocene art: the archaeological material and its anthropological meanings