RAR DEBATES

Comments on R. J. Coffman's 'Voyagers of the Pacific'

By PAMELA RUSSELL and PETER RUSSELL

In his paper Coffman covers the subject of rock art in New Zealand inadequately and has apparently not actually seen this corpus. His article contains some obvious errors and strange conclusions. He also contradicts himself more than once.

We are not qualified to comment on the ethnographical information, except to point out, perhaps, that the works of Skinner and Elsdon Best, listed in the biography, are regarded somewhat sceptically these days.

Over the last two years we have personally visited and photographed many of the New Zealand rock art sites, so we will simply list the errors and try to set the record straight.

The 'curvilinear design', as shown in Fig. 68 and suggested by Coffman to resemble Lapita facial elements, is common in New Zealand rock art. At several sites, including Takiroa where Mantell's 1868 drawings originated, it is considered to represent the *taniwha*, or monster, living in streams and rivers, which features prominently in Maori stories (Dunn 1966: 54; Trotter and McCulloch 1971: 31, 38). There is no indication of size in the collection of Mantell's drawings: in fact, the *taniwha* is very large while the other images are small. Other curved designs may represent unfolding tree-ferns.

The central feature of the Waverley rockshelter, not mentioned by Coffman, is a striking lizard, often figuring in Maori mythology (Dunn 1972: 6; Dunn 1966: 58). The 'beings' in profile, described by Coffman, do not exist. There are two full-face heads on the right of the panel, but none on the left that we could see. These heads could well be later additions, though there is doubt that the whole panel, on very friable sandstone, could be as early as other North Island images.

At Raglan—which incidentally is a long way (200 km on modern roads) from Waihi, not 'near'—at least twelve decorated boulders were originally identified. Most are now difficult to find, as they are below the high-water mark and subject to storms and heavy wave action. Similar decorated boulders can be found all round the west coast of the North Island as far south as Cape Egmont. Coffman seems to be suggesting that there are only one or two. There is only one spiral at Waihi.

The two dozen canoes at Kaingaroa are only those that have survived. It is thought that up to forty of these engraved canoes were once depicted in the 25-metre-long shelter. The associated illustration, Fig. 69, is incorrect. The spiral is from the Waihi boulder, and the canoe from the Kaingaroa site.

Rock art is *not* only on vertical surfaces. Several, including the best-known image—the *taniwha* in the Opihi River area— are on the roofs of overhangs where one has to crouch or lie down to see them.

The Moriori people of the Chatham Islands are now generally considered to be a Maori tribe that arrived first and was pushed by warfare down to the isolated Chathams. They were not essentially 'distinct' from the Maori. By 1920 only two *full-blooded* Moriori were left, but there were plenty of their descendants to continue populating the islands.

The Chatham Islanders certainly did not lack trees or stone. Two features of Chatham art are a panel on stone, depicting what are probably many engraved seals, and dendroglyphs on groves of trees. These depict human figures and are thought to represent real people and subjects of ancestor-worship. The groves of trees seem to have been communal meeting places (King 1989: 36).

It may simply be a typographical error, but the 'Watau' River mentioned on p. 91 should be the Waiau River.

Coffinan has used references from Downes (1945), Kreutzer and Dunn (1982), Tilburg (1996) and Trotter and McCulloch (1975), but these are all missing from the bibliography.

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In accordance with standard *RAR* policy, Dr Coffman has been asked to respond to these comments. Regretfully we have not received a reply at the time of going to press. Any response received from him will appear in the next issue of *RAR*.

BRIEF REPORTS

2002 progress report of the EIP Project

GIRIRAJ KUMAR, ROBERT G. BEDNARIK, ALAN WATCHMAN, RICHARD G. ROBERTS, EWAN LAWSON and CAROL PATTERSON

The primary purpose of the Early Indian Petroglyphs (EIP) Project is to investigate extraordinary claims from India that imply that the earliest known rock art tradition in the world may have been found in that country (Bednarik 1993, 2000/01, 2001a, 2001b; Kumar 1995, 2000–2001: 49–68). If correct, certain archaic art traditions in India could be several times as old as the oldest previously dated rock art, that of the Upper Palaeolithic of France (dated to up to about 32 ka in Chauvet Cave; Clottes et al. 1995). The principal Indian sites in question are Auditorium Cave at Bhim-betka (near Bhopal, Madhya Pradesh), Daraki-Chattan (a recently discovered cave near Bhanpura, Madhya Pradesh), and Ba-janibhat (a rockshelter near Kotaputli, Rajasthan). The first and second phases of fieldwork at these three sites, as well as other rock art sites in Madhya Pradesh and Ra-jasthan, were completed in October 2002, having been commenced in April 2001. These include the preparatory fieldwork, excavation at Daraki-Chattan, and sample collection and scientific investigations for the dating of rock art.

Most importantly, the unexpected discovery of several decorated stone slabs in the excavation of the floor of Daraki-Chattan cave by Giriraj Kumar in May and June 2002 has been of immense value to this project, and to our understanding of the origins of palaeoart. Numerous pieces of decorated slabs were excavated by the end of the 2002 field campaign (Fig. 1), and the in-situ recovery of some of them has been witnessed by numerous schol-ars, including official observers from the Archaeological Survey of India. The associated stone artefacts represent a transitional phase from Lower Palaeolithic to Middle Palaeolithic typology.

The propositions of an extremely early cultural so-phistication in southern Asian rock art are of the utmost importance to world archaeology, to hominid evolution and to profound questions of the origins of culture, cog-nition and art-producing human behaviour. Extraordinary claims deserve extraordinary care in their consideration and scientific testing, and it is the purpose of the EIP Proj-ect to conduct such testing. This project has assembled an international commission of senior scholars to review the claims made concerning early Indian petroglyphs (Bednarik 2001a, 2001b). It uses methods such as carbon isotope AMS analysis, optically stimulated luminescence (OSL) dating, microerosion analysis and archaeological excavation. The

Figure 1. *Exfoliated quartzite fragment excavated in Daraki-Chattan, bearing two cupules. The central depression is a natural feature. This fragment was recovered from one of the actual OSL samples, having had to be removed to place the gamma spectrometer.*

Commission intends to report its findings to the international research community during 2003.

Sampling at several sites of the Bhimbetka complex, at Daraki-Chattan, Raisen (north-east of Bhopal) and at sites at Chaturbhujnath in the Chambal valley has been completed successfully and the Commission is confident in resolving the issues it is investigating. It is also hopeful of determining the time-depth of human occupation of the region. This had so far evaded scientific definition but it is of great significance in exploring the appearance and duration of hominid presence in southern Asia. The Commis-sion's sampling work has included the collection of sediments for OSL dating and sedimentary analyses at three sites (Daraki-Chattan in Chambal valley, and Misra's Shelter and Auditorium Cave at Bhimbetka), the collection of field radioactivity data for OSL dating, extensive sampling of mineral accretions and paint resi-dues at numerous sites for ^{14}C dating, and the collection of microerosion data at three cupule sites in Rajasthan (Morajhari, Moda Bhata and Bajanibhat).

Subsequent to the core work in Madhya Pradesh, two members of the Commission (G. Kumar and R. G. Bedna-rik) travelled to Rajasthan to investigate several more putative very early petroglyph sites near Ajmer (Kumar 1998) and Kotaputli (Kumar and Sharma 1995). This led to the discovery of important new sites as well (Fig. 2). The EIP Commission has now concluded its field-work for this phase of the project, and processing of the numerous samples by a variety of analytical methods is commencing. Together with the results of extensive field observations, the information the Commission expects to be able to extract from this phase of the project is very

Figure 2. *Cupule-covered gneissic boulder at Morajhari, an extensive cupule site near Ajmer, Rajasthan.*

substantial. The EIP Project is already by far the most substantial program of rock art research ever undertaken in southern Asia, as well as one of the largest to address the region's Pleistocene archaeology. It is ultimately expected to yield the following tangible results:

1. Provide the first scientific datings for any Indian rock art;
2. Provide the first comprehensive dating sequences for Indian Palaeolithic cultures, especially the hitherto poorly defined Lower and Middle Palaeolithic successions;
3. Foster in-depth and long-term collaboration between Indian and Australian experts in various fields, such as AMS ^{14}C dating, rock art science and Pleistocene archaeology;
4. Focus international attention on the great importance of Indian Pleistocene archaeology within a global perspective of human evolution, and to examine the possibility that cognitive and technological evolution may have been centred in southern Asia rather than in Africa, where physical evolution is thought to primarily have taken place.

This project is a collaboration between RASI (Rock Art Society of India) and AURA (Australian Rock Art Research Association) under the auspices of IFRAO (International Federation of Rock Art Organisations). It enjoys the backing and collaboration of several research laboratories in Australia and numerous Indian scholars, and it has substantial support from the Archaeological Survey of India, the Indian Council of Historical Research and the Australia-India Council in Canberra. The EIP Commission thanks these and other Indian and Australian organisations, as well as many individuals, for their enthusiastic support and collaboration. We also thank here the government-appointed witnesses of all our sampling work, Dr Chaturvedi and Dr Rana Dy SA (C), ASI Agra and Indore respectively. In view of the profoundly successful completion of this crucial phase of our fieldwork, we are most confident that the eventual results we expect to produce will amply justify the support we have been given. This project is anticipated to result, within a very short time, in a massive increase in our knowledge of Indian rock art and Pleistocene archaeology.

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RAR REVIEW

General conservation and management guidelines for twenty-five rock art sites on BLM lands, California, May 2002, by J. H. N. LOUBSER. Final report submitted to BLM California State Office, New South Associates Technical Report No. 974, 76 pp. Available from Coyote Press (*Coyotepress.com*), US$10.00.

The California Bureau of Land Management's (BLM) new rock art conservation and management guidelines open with the observation that many rock art sites tend to occur in unique places on the landscape, places that often have attracted many types of recreational users for many years, and that these users by their presence and numbers have often been detrimental to the wellbeing of the rock art. In the absence of good management planning, it will be the visitor's attitudes and behaviour that will dictate how the resources are managed. The report's author, archaeologist/rock art specialist Jannie Loubser, asserts that it is preferable to manage these sites pro-actively with appropriate management measures, rather than on a reactive, ad hoc basis.

In response to increasing public demand for access to rock art sites, the guidelines are proposed to forward the goals of the CA BLM's program of promoting twenty-five rock art sites on California BLM lands for cultural tourism. These particular sites are promoted with graphics, directions, maps and interpretive material on the CA BLM's Rock Art Tour web-site and in a glossy, colourful brochure of the same nature, available from the BLM. In consultation with District Field Archaeologists, the California Historical Resources Commission, the State Historical Preservation Office and Native Americans (especially the Native American Heritage Council) the twenty-five sites were selected for promotion according to six stated criteria. The selection criteria were:

- Location of the site on a publicly distributed map (e.g. Automobile Club or topographic map);
- Public knowledge for the site through promotion by the local Chambers of Commerce, schools, museums etc.;
- Friability of the site;
- Access and proximity to roads and highways;
- Association with a camp-ground or frequently visited destination site;
- Benefit of having a regular set of eyes watching and reporting on visitation and site condition.

The strongest contribution made by Loubser's report is found in section II, *A basic outline of rock art management and conservation*. It is here that the author sets forth basic principles of rock art site conservation and management in an extremely clear and accessible format, one which will be of great benefit to land managers who are grappling with front line decisions about management interventions at particular sites. Stressing the individual nature and unique approach required in managing rock art sites, the report guides the reader through the basic conservation and management goals of rock art sites, reduction of the rate of decay of rock art and the supporting rock surfaces, protection of places where rock art occurs, and education of the public about the significance and value of these places.

Key to understanding the global nature of rock art site conservation is Loubser's admonishment to the land manager to make minimum interventions in regard to altering the significant values of the place. The physician's credo 'First, do no harm' has a similar intent. Loubser discusses the example of a decision that might be taken to erect a barrier to protect a site from the press of many visitors. The barrier should be constructed in such a way as to do minimal damage, avoid scarring the rock face, avoid damaging archaeological deposits and allow for future protective measures. I would add: avoid disrupting the viewshed and intangible experience of the place. Other guiding principles discussed include the repeatability (or reversibility) of conservation measures, the compatibility of measures (such that introduced materials do not degrade existing environmental conditions), and the distinguishability of measures (interventions taken now must be identifiable to future managers).

Next follows a discussion of basic management planning principles. In comparing these to the individual site descriptions and their current management status, which Loubser summarises in the next section, it becomes evident that the level of planning and management varies across the twenty-five sites—providing a chal-

Conservation and Management Measures	Site	
	Painted Rock	Rock Creek
Determination of site significance	Yes	No
Thorough documentation of all the rock art resources at the site (recording)	Yes	No
Inclusion of the public and other relevant parties in management planning	Yes	Yes
Determination of the appropriate type and level of visitation	Yes	No
Visitor usage studies	Yes-informal	No
Mitigation to damage in consultation with professional rock art conservators	Yes	No damage
Installation of relevant site infrastructure (e.g. signs, barriers, and guest logs)	Yes	No
Development of stewardship partnerships	Yes	No
Ongoing monitoring and evaluation of visitor impacts	Yes-informal	No

Table 1. *Comparison of conservation and management status at two BLM sites (after Loubser).*

lenge to the public to support the BLM's limited staff and resources so that they can improve management at all of the sites to become equal to the best of them (Table 1 combines two of Loubser's site management and conservation checklists to illustrate this point).

It is true, as Loubser cautions, the best management plan is only as good as an agency's commitment to implement and monitor it. But it may not be correct, as Loubser asserts in arguing the strengths and limitations of a good management plan, that 'a management plan is certainly not a legal document or a contractual agreement' (p. 6). Minimally, one would expect that management plans developed by the BLM as a function of their resource management planning mandate carry public accountability. The following is an example of introductory text from the Caliente Resource Management Plan which implies as much:

> The RMP identifies management objectives, levels and types of uses that may occur, conditions to be maintained, limitations on uses, and provides resource specific management guidelines on an area-wide and site-specific basis. The decisions made in this RMP will be implemented either directly, or through subsequent site-specific activity plans supported by appropriate NEPA analysis with opportunities for public involvement.

Key components of a good management plan are discussed, including description of the environmental, pre-Historic and Historic context, an assessment of the many factors affecting the site (natural condition, interest groups and administration, to name but a few), consensual decision making with interest groups, ongoing review and update of the plan, condition assessment and significance values. Detailed discussions concerning site significance to Native Americans, the role of professional conservators and the education of site stewards and agency personnel complete the report's overview of conservation and management issues.

The third section of the report is Loubser's overview of the specific status and condition of the twenty-five rock art sites. Each site is presented with a thumbnail description and a checklist of its management status, similar to the presentation in Figure 1 above. The narrative site descriptions are often verbatim repetitions of the site descriptions found on the BLM's web-site and in its brochure. These rely, for the most part, on interpretive material prepared by David Whitley and emphasise current shamanic interpretations for much of the rock art.

The tabular presentation of the management status for each site is useful and allows the reader to get a general sense of the level of management in place for each of the sites (Table 2). There is a missed opportunity here to highlight exciting management initiatives going on at some of these sites, and to focus attention on management priorities which remain to be addressed. Jannie Loubser reports that he personally visited seven of the twenty-five sites and he makes brief comments regarding site improvements needed at six of these, including a call for the BLM to come to terms with the Paiute Indian bands who remain displeased about public visitation to their sacred site at Chalfont.

In presenting the Belfast site in the Eagle Lake District, for example, there is no discussion of the cutting-edge management work being carried on under the leadership of District Archaeologist, Don Manuel. The Belfast site suffered for years from overuse by local inhabitants of the nearby community of Susanville—primarily by fishermen, picnickers and teenage party-goers. Under careful management planning the site has been developed co-operatively by the BLM and Lassen County School system into a special environmental and cultural study area with site-specific lesson plans and self-guided tours. The area has now been in use for over fifteen years as a focus of the school's 'Heritage Education' and Adopt a Watershed' programs. In response to increasing visitor pressures, the Eagle Lakes District responded with a multifaceted management plan which included a US$40 000 realignment of the seasonal dirt access road away from immediate proximity to the rock art bearing boulders, construction of a new parking lot with informational kiosk and ¼ mile foot trail to the site, fencing with environmentally friendly materials which hold grazing cattle at bay, and a new initiative with the schools and local Native American community to return the area to a more natural condition.

By the same token, management's goal of protecting places where rock art occurs is sometimes hampered by real limitations on available BLM staff resources of time, personnel and funds—a reality not clearly communicated by the checklist format. The affirmative notation of site monitoring in one case may imply a robust volunteer stewardship program, whereas in another case it may reflect infrequent visits by the lone District Archaeologist or District Ranger who are stretched extremely thin across huge tracts of District lands. In these cases, the BLM is in the position

Conservation and management checklist (after Loubser)																									
Conservation and management measures	**Site in the order presented by Loubser**																								
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25
Determination of site significance	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	N	N	N	Y	Y	N	N	Y
Thorough documentation (recording)	Y	Y	Y	N	N	Y	Y	Y	Y	Y	N	Y	Y	N	Y	N	Y	N	N	N	Y	Y	N	N	Y
Inclusion of the management planning	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	N	Y	Y	Y	Y
Determine appr. type/level of visitation	Y	Y	N	Y	Y	Y	Y	Y	Y	N	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	N	Y	N	Y
Visitor usage studies	N	N	N	N	N	N	N	N	N	N	N	N	N	N	Y	N	N	N	N	N	N	N	N	N	Y
Mitigation to damage		N	N	/	/	N	N	N	N	/	N	/	/	/	Y	N	N	/	/	N	N	/	/	/	N
Installation of relevant site infrastructure	Y	N	Y	Y	Y	Y	Y	N	N	Y	Y	N	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	N	N	Y
Stewardship partnerships	Y	Y	Y	Y	Y	N	N	N	N	Y	Y	Y	N	N	Y	Y	Y	N	N	N	N	N	N	N	N
Monitoring / evaluation of visitor impacts	Y	Y	Y	Y	Y	N	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	N	N	N	N	Y	N	N	N

Table 2. *Management data for the twenty-five site checklists is condensed for comparison.*

of playing catch up in order to protect places currently being promoted to the public, but for which prudent conservation measures are not fully in place.

The final section of the report contains a summary and general management recommendations. Loubser reiterates his call for pro-active management strategies which rely on 'site stewards and monitors and the necessary interpretive infrastructure present at each site'. Pro-active, positive management strategies and the role of the volunteer site steward are here reviewed in brief. The report closes with the recommendation that the District Offices establish and maintain archival site records in a manner that will provide future managers with crucial baseline data.

Among the report's final recommendations, Loubser supports the publication of directions to these sites and rejects as impractical an alternative strategy that would refer visitors to local District Offices to sign guest registers and receive interpretive materials along with their maps. Loubser correctly points out that District Offices are closed to the public on weekends, and most lack registries, site guides and interpretive centres. A unique case in point, which provides a contradiction which Loubser does not address, is the Petroglyph Loop sites on the Bishop District where, at the request of the local Paiute Band, the BLM does withhold directions on the web site and does refer visitors to the District Office to sign a register and receive a map. The policy of referring visitors to an office which is closed on weekends provides a certain de facto limiting influence on the numbers which might otherwise access the sites—which we assume is exactly what the Paiutes have successfully lobbied for.

Loubser also argues against the use of formal visitor studies to assess levels and types of visitor usage at these sites. His argument rests on the time-consuming nature of this type of study and the lack of any guarantee that new information will be gleaned that would not otherwise be provided by casual site steward observations. However, earlier in the report Loubser argued that 'If management plans are to be effective, they cannot rely on intuitive assessments of visitor pressure. Systematic and long-term observations of visitor pressure are essential to devise effective management strategies, since the visitor population and the pressure placed on rock art is far from uniform.' (p. 12). To bolster his argument he discusses the valuable results of visitor studies in Australia conducted by Gale and Jacobs, and also visitor studies by Pilles on the Coconino Forest in Northern Arizona. Perhaps a middle ground can be found between Loubser's conflicting views wherein volunteer site stewards can be trained to conduct formal visitor studies, thus providing important baseline information at a reasonable cost.

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Desperately seeking trance plants: testing the 'Three stages of trance' model, by PATRICIA A. HELVENSTON and PAUL BAHN, 2002. R. J. Communications LLC, New York, 58 pages. Softcover, ISBN 0-9700741-1-5.

This is a very important monograph because it is the first to make a systematic challenge to the three-stage trance model initially presented by David Lewis-Williams and Thomas Dowson in their 1988 *Current Anthropology* paper, 'The signs of all times' (Lewis-Williams and Dowson 1988).

L-W and D had, through previous research, satisfied themselves that the rock art of the San Bushmen was shamanistic. They considered that the motifs were probably not recorded while the individual was in trance but recalled and depicted later (ibid.: 205). They suggested that shamanistic images could be approached from two directions; neuropsychological, which, they said, explained the form of certain depictions, and ethnographic research, which could provide meaning (ibid.: 201). Extrapolating from their work on the rock art of South Africa and that of the Coso Indians they sought a model which could address and classify Upper Palaeolithic signs without recourse to the use of 'simplistic ethnographic analogy' (Lewis-Williams and Dowson 1988: 201). They based their model on the published reports of experimental work carried out mainly from the 1920s to 1970s in which subjects, both patients and volunteers, were given a range of hallucinogenic and other drugs acting on the central nervous system (Kluver 1926, 1966; Siegel 1977, 1978, 1984; Siegel and Jarvik 1975; Horowitz 1964). The images seen by some individuals in the early stages of a drug induced trance are variously described in the literature as entoptics, form constants and simple hallucinations.

L-W and D selected six entoptic forms, which they observed to recur in the published literature (p. 205) and assessed how frequently these occurred in the San and the Coso rock art (ibid.). They took the presence of all six entoptic forms in both bodies of art as an initial confirmation of the utility of their model in explaining at least one aspect of the art (ibid).

Drug-induced imagery was recorded by Siegel as occurring in stages, with the form constants appearing in the first stage and more complex imagery—which might incorporate the simple constants—occurring in the second stage (Siegel 1977: 109).

L-W and D proposed a three-stage neuropsychological model for the development of mental imagery during an altered state of consciousness which in essence said that 'in Stage 1 subjects experience entoptic phenomena alone'. 'In Stage 2 subjects try to make sense of entoptics by elaborating them into iconic forms' and 'as subjects move from this stage into Stage 3 marked changes in imagery occur' (Lewis-Williams and Dowson 1988: 203). The subject for L-W and D was the shaman who has long been defined as a specialist healer and seer who carries out his or her role through entering an ecstatic trance. In trance such individuals are able to commune with spirits, travel both through the sky and underground and, using their inner vision, see way beyond the limits of ordinary people (Eliade 1964; Price 2001).

The nomenclature of the shaman is itself confusing. There is little argument that these people played, and in many cases still do play, powerful roles in their communities. Should the name be reserved for people of Siberia and North America? Should it apply also to all individuals who use hallucinogenic drugs to enhance their visions and their out of body travel and should it also include healers and seers such as the clever men and women of Australia who also travelled underground and through the air, but without the aid of drugs such as mescaline? Whether or not the name should be restricted in use is really the matter for a separate paper, but it has relevance to the current debate in that Lewis-Williams and Dowson and Lewis-Williams and Clottes (1998) apply the term to those they suggest made the geometric images in the European caves.

Helvenston and Bahn are challenging the suggestion by L-W and D that their three stages of trance model can be used to identify the enigmatic signs of the Upper Palaeolithic as outward manifestations of the inner visions of the shaman experienced in the first stage of shamanic trance.

One of the questions that intrigues anyone working in the field of rock art who also has a knowledge of trance is: why did this model take such a strong hold on the international world of rock

art studies? The monograph by Helvenston and Bahn provides an answer to this question and then challenges the way in which L-W and D used previously published material to underpin their three-stage model of trance. Helvenston and Bahn point out that following the publication of *The signs of all times* the model was uncritically accepted by many rock art specialists because they were 'ill equipped to assess the theory's claims about shamanism and neuropsychology' (Helvenston and Bahn 2002: 8). On the other hand, they note, it has taken a long time for experts in both shamanic studies and neuropsychology to speak out—either because they had no knowledge of the field of rock art studies or because they found it hard to imagine that archaeologists could take seriously such an idiosyncratic view of shamanism or the simplistic application of outmoded neuroscientific research (ibid).

Helvenston initially learned about the 1988 paper from a rock art specialist who asked her if all types of trance proceeded through the three stages described by Lewis-Williams. She replied that the only possibility would be a mescaline-induced trance but at that time did not pursue the matter further. Her interest was rekindled in 2001 after hearing David Whitley present a paper 'Chauvet Cave and the origin of art' at a North Arizona University colloquium. Whitley discussed the three stages of trance model and the contention by Lewis-Williams and Dowson that 'Palaeolithic artists painted the great cave images to record hallucinations experienced during a state of shamanic trance'. Helvenston commented that in all her years of using trance in the treatment of patients she had never had such an experience described to her. Whitley acknowledged that 'this was what psychologists were telling the proponents of this model but that they chose to ignore them' (ibid: 3). Helvenston could not, in her turn, ignore such a comment and began researching the sources cited by Lewis-Williams and Dowson, and by Whitley, and discussed her concerns with Bahn. The paper considered here is the result of collaboration between an archaeologist, with an encyclopaedic knowledge of rock art, and a clinical neuropsychologist with many years of practical experience with trance.

Helvenston and Bahn, having looked closely at this material cited by L-W and D, concluded that 'a careful analysis of these sources finds they do not support Lewis-Williams and Dowson' (Helvenston and Bahn 2002: 10).

One of the difficulties experienced by anyone trying to sort out just what Lewis-Williams and Dowson are saying is their idiosyncratic use of terms such as entoptic, phosphenes and hallucinations (ibid: 10). Helvenston and Bahn note this difficulty (ibid: 10), adding to it the problem that 'the entire discussion in that paper, and even a recent paper by Lewis-Williams in 2001, emphasises obsolete theories, models, procedures and findings' (ibid: 14). It is extremely difficult to cut through the confusion surrounding the terminology and Helvenston and Bahn are not particularly clear either (Helvenston and Bahn 2002: 13).

Perhaps it would be simpler to use the physiological definition of entoptics as sensations arising from shadows and opacities within the eye, mechanical pressure on the globe and a variety of other causes but not including sensations or perceptions arising in the visual cortex (Bennett and Babbett 1989: 503). This definition of entoptics includes phosphenes which are stated to be 'vague visual sensations arising when the retina is stimulated by energy other than light' (ibid: 510). In psychiatric terms 'hallucinations are actual false perceptions. They are experienced as being out there in the world and as inhabiting objective space'. They are experienced as 'having the qualities and force of the corresponding normal perception, being just as vivid and whole' (Mullien 1997: 6)

Helvenston and Bahn thoroughly review the sources cited by Lewis-Williams and Dowson, particularly in relation to the use of hallucinogens. The experimental work with hallucinogens conducted in the 1960s and 1970s will never be repeated, as no institution would now give ethical approval for the use of these drugs in such a way. Most are in fact banned substances. We therefore have to work with the data available.

Siegel observed a clear difference between the random black and white forms provoked by a placebo, a stimulant and a depressant, and those elicited with the hallucinogens tetrahydrocannabinol, psilocybin, LSD and mescaline (Siegel 1977: 114). The latter images included geometric forms and became more pulsating, brilliantly coloured and organised, with lattice and tunnel forms overlain with complex imagery. These observations were foreshadowed by the experimental work of Canadian neurosurgeon Wilder Penfield, who in the late 1940s demonstrated that direct stimulation of the occipital cortex in conscious subjects gave rise to unformed visual sensations of light and colour consisting of flickering and moving flashes, stars and dots (Penfield and Rasmussen 1950: 158). When the temporal cortex was directly stimulated, subjects described complex scenes which Penfield suggested they had created out of the unformed elements using their personal memories (ibid: 180).

Helvenston and Bahn are not denying the experimental and ethnographic evidence that drugs such as mescaline produce brilliant imagery. Helvenston's design for the front cover of their monograph is an acknowledgement that mescaline in peyote buttons induces hallucinations which are used by the Huichol Indians in the designs of their yarn paintings (ibid: 5). They do raise serious doubts that Siegel's results support a theory that LSD, mescaline, THC, marihuana and cocaine all produce three stages of trance (ibid: 46). The reports from the experimental evidence indicate that some individuals under the influence of these drugs described geometric forms similar to those seen by direct electrical stimulation of the occipital cortex. Some of those people progressed to visual, auditory and synaesthetic experiences similar to the complex scenes experienced by some of Penfield's subjects when their temporal lobe was directly stimulated.

Helvenston and Bahn review evidence of natural trance, that is, trance induced without the use of drugs, and show that in the vast body of literature on this subject a three-stage process is never described. This model, furthermore, is rejected by professionals experienced in hypnosis (Helvenston and Bahn 2002: 27). L-W and D, in support of their contention that sensory deprivation induces entoptic phenomena, make reference to the 1984 article by Siegel on hostage hallucinations (Lewis-Williams and Dowson 1988: 14). Siegel in fact reported that only eight of the thirty-one hostages reported flashes, tunnels or geometric images and scenes from their lives. The common features for those who experienced these hallucinations were isolation, restraint, physical abuse and extreme fear of death (Siegel 1984: 264). Perhaps they were features of the experiences of Upper Palaeolithic neophytes taken into the deep caves but how would we know.

Helvenston and Bahn conclude that only trances induced by LSD, mescaline and psilocybin are consistent with the three-stage model (ibid: 50). Therefore, if the three-stage model is to provide any rationale for the presence of even some geometric motifs in European caves, it must be supported by evidence that the makers of these marks had access to, and used, these hallucinogenic substances. The second part of Helvenston and Bahn's monograph deals with this issue.

Helvenston and Bahn point out that mescaline and psilocybin are not found in the Old World and therefore would not have been available to Upper Palaeolithic artists (ibid: 34, 37). There is a remote possibility that a form of lysergic acid might have been obtained from grains contaminated with ergot fungus. They refer (Footnote 66) to evidence that infusions of ergot were used in the Eleusian Mysteries to induce hallucinations.

However, as the authors point out there is no evidence that ergot contamination of wild grasses occurred in the Upper Palaeolithic (ibid: 39). They also review evidence for the use of cannabis and cocaine, noting that the latter was certainly not available in the Old World at the time of production of the art and it is very unlikely that the former was either (ibid: 43). Bahn reports that in an earlier paper he speculated that datura and fly agaric might have been used in the Palaeolithic but writes there is absolutely no evidence for this (ibid: 52).

The connection between rock art and shamanism was not something invented by Lewis-Williams and Dowson but they abstracted a specific model from a variety of unstandardised experimental data, and in a huge leap of faith used this to explain certain geometric images dating to more than 30 000 years ago. Now critics of this theory are marshalling their forces. Steinbring in a recent article (2001: 183) states that 'there is not one shred of evidence that the Ojibwa Indians ever entered into a trance state to produce entoptic, or any other graphic form on the granite cliffs of their rivers'. He added that 'these were (and often still are) people who could not afford the dangers of any form of mental "timeout" '(ibid: 180), implying that the Ojibwa never experienced trance states because it would have put them at risk. Yet Vastokas, in a detailed study of the Peterborough petroglyphs, reports the importance of the vision quest for all Ojibwa young people and especially for the shaman. She cites Landes' description of how young men would be sent out on their own to fast in a lonely place and await a revelation (Vastokas and Vastokas 1973: 34). Campbell Grant provides similar evidence for the important role of the vision quest in the lives of the American Indians and suggests that some of the Chumash art, among that of other tribes, represented these visions (Grant 1967: 34).

I am not sure where Helvenston and Bahn obtained their statement in Spiegel and Spiegel that 'it is the addition of guided suggestion to the basic state of relaxation that characterises the special event known as hypnosis' (Helvenston and Bahn 2002: 27). Relaxation implies a lack of concentration whereas, in fact Spiegel and Spiegel, two very experienced psychiatrists and hypnotherapists, describe it as a 'form of intense focal concentration which maximises involvement with one sensory percept at a time' (Spiegel and Spiegel 1978: 23). It was their ability to use trance which permitted the young Ojibwa men observed by Steinbring to tolerate severe pain (Steinbring 2001: 181)

It would be a retrograde step to throw out the shamanic baby with the three-stage bath water. Trance is ubiquitous and practitioners such as myself—who work with hypnotic trance and see individuals who are capable of very deep trance—know the powerful and reproducible imagery that can be experienced. We know that such people experience out of body travel and visual, auditory and synaesthetic hallucinations which are both positive and negative.

It is important that the three-stage model—an artefact based on material experimentally contextualised and transferred without evidence to a totally different context—is challenged. This does not mean to say that none of the non-iconic images seen in the rock art of the world had their origin in entoptic imagery, nor that shamans and ordinary seekers of a vision did not sometimes record their trance images. There needs to be a re-evaluation of the evidence and this monograph provides a timely impetus to such a process.

NOTE: To obtain a copy of the monograph by Helvenston and Bahn send e-mail to Paul Bahn, *pgbahn@anlabyrd.karoo.co.uk*

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Shamanism and the ancient mind: a cognitive approach to archaeology, by JAMES L. PEARSON. 2002. Altamira Press, Walnut Creek, CA; 194 pages, 16 monochrome plates, bibliography, index. Softcover, US$24.95, ISBN 0-7591-0156-6.

Very appropriately, this volume is the second in a series about the archaeology of religion, edited by David S. Whitley. Most pseudo-archaeology dealing with religion is afflicted by a confirmationist approach: we fervently want to believe something, and by Jove (or whoever), we *will* prove it to be true! The present volume is a classical application of this anti-scientific program. It does not belong into the realm of archaeology at all, it belongs

with belief systems, and its author seems so uninformed about the relevant literature that one soon appreciates how these shamanism memes replicate themselves in the fertile minds of the believers. For instance, he makes an attempt to engage some opponents of the shamanistic interpretation of rock art, focusing effectively on just one, Paul Bahn. Judging from this book he appears to be aware of almost no others. Or perhaps he merely wants to create the impression that there are very few opponents.

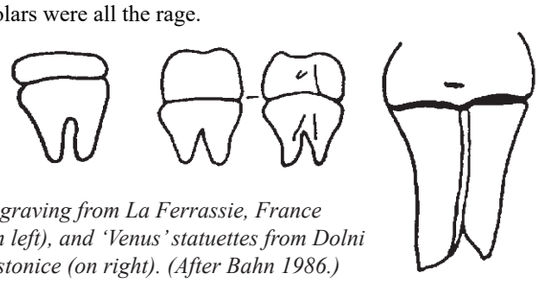
This book delivers a misrepresentation of the cognitive approach to archaeology. 'Cognitive archaeology' is intended to deal with the cognition of early people. Cognition is not, as Pearson apparently believes, a synonym for shamanic interpretation, it refers to perception and the condition of 'knowing', and it is an attribute found in many animals other than humans. Cognitive archaeology, consequently, is not a field dedicated exclusively to the wishful thinking or demonstration that rock art was made by shamans.

The proposition that all rock art is the work of shamans is easily refuted, because in very many cases we actually know who made the rock art and why. There is not a single instance on record, anywhere in the world, of a rock art motif having been made by a shaman. That does not bode well for the shamanistic hypothesis, even before we look at Lewis-Williams' tortuous 're-interpretation' of ethnographic texts, the Seven Principles of Perception, the Three Stages of Imagery, the Third Force, the Fourth Hypothesis, the Seven Levels of Role Enactment, or any similar inventions of the kind of 'cognitive archaeologists' Pearson takes his cues from. None of the ideas expressed in this book, conversely, is original; the author simply re-hashes the work primarily of Lewis-Williams and Whitley.

Of course there is no proof that shamans created no rock art, but until we know about a few such examples we have no business talking about a shamanistic rock art when we cannot possibly know what it looks like. The most pernicious falsity in this context is the claim that phosphene motifs provide a bridging argument. As I have said for decades, the two forms of art with the highest content of phosphene motifs are the 'art' of infants of about three to four years, and the 'art' of hominids prior to the introduction of graphic iconicity. Both these art corpora appear to consist entirely of phosphene motifs, and until the shamanists accept this finding their fervent beliefs should be of no consequence to proper science. We have no reason to assume that shamans made the art of the early hominids, and we have not detected any evidence of shamanistic practices among modern infants. No phosphene motifs have ever been shown to occur in shamanistic art, therefore the Lewis-Williams model has no justification at all, it was proposed without supporting evidence. Moreover, it is not falsifiable, as its founder readily acknowledges. His model in fact provides a good reason for sticking with falsifiability as the criterion of distinguishing between scientific and non-scientific modes of argument. Lewis-Williams has shown what happens when the imaginative minds of people unfettered by epistemological rigour run wild and conjure up pure fantasies.

A key problem in this book is Pearson's understanding of what the word 'science' means. He cites Fagan as saying, 'Archaeology is just not that sort of science' (p. 159). Who suggested that archaeology is a science? A science is a quest for rudimentary understanding of how things are in the world, using a procedure known as falsification. The underlying idea is that, since humans have no access to objectivity, they have to proceed from the assumption that nothing they believe to know is assured. Pearson seems to take the position that science simply comprises 'systematic knowledge' (p. 32), as if the 'knowledge' of a fundamentally ignorant species such as ours amounted to anything of much epistemic substance.

There is of course a lighter side to shamanism, which we discover when we ask why it is that I have always been such a rabid opponent of this program. Well, the reason is simple: the shamanic interpretation obscures my favoured interpretation of rock art, which is that all of it was made by dentists. Some sceptics may say that we even lack evidence that Stone Age people had dentists, but they have apparently never suffered from toothache. Otherwise they would understand that this is man's most pressing need, and dentistry, not prostitution, was the first profession. As anyone who has ever had the misfortune of suffering from a massive root abscess (e.g. Ramesses II) will readily agree, the seeing of visions, from phosphenes to pink elephants, is part and parcel of such afflictions. It is only natural that early people, driven by utter desperation, learned the use of palliative plant extracts, and one would expect the 'psychoactive flora', the narcotics, to be the stock-in-trade of the early dentist. It is equally obvious that the female figurines of the Palaeolithic people depict dental nurses, goddess-like creatures of great poise. Many of them are clearly stylised incisors, canines and molars, and the metamorphosis from female nurse to tooth can be observed so frequently that I find it amazing no one has noticed this. In Siberia, incisors were preferred, while in western Europe, molars were all the rage.



Engraving from La Ferrassie, France (on left), and 'Venus' statuettes from Dolni Vestonice (on right). (After Bahn 1986.)

Similarly, 87.21% of all rock art motifs that are neither zoomorphic nor anthropomorphous depict either dental instruments or gadgets that were used in a cult of honouring the great dentists of the time. Surely there is no need to point out specific examples, anyone looking at the art from this perspective will find so many that I could rest my case. Why would precision drilling have been invented as early as the Lower Palaeolithic, if not to deal with troublesome molars? Only people who have never experienced the agony of a toothache can suggest that the use of beads and pendants was more important than dentistry. Is it not obvious enough that the most common form of pendant by far is the perforated tooth? It is also the oldest known, and beads such as those made of shells, ostrich eggshell and fossils are merely polite euphemisms for rotten teeth. Pearson tells us about the trance dance—trance dance indeed! Dance was invented because mimicking the jerky and rhythmic movements of the severely afflicted dental patient was thought to ward off toothaches. Dance was invented as a prophylactic measure, and if Pearson bothered to look closely at the rock art images of 'nasal discharges' he would see that they are in fact images of people bleeding from their mouths. Which is what people do after Stone Age dental surgery: they expel the sacred blood, also represented by the liberal use of haematite, demonstrated from almost all societies since the Lower Palaeolithic. Of course Palaeolithic dentists used trance in their practice, why wouldn't they? Moreover, if Pearson consulted a very similar book by another shamanistic prophet, Professor Noel W. Smith (1992), he would find that Smith discovered a 'high incidence' of lines emanating from mouths in Palaeolithic art (*RAR* 10: 140). Smith mistakenly thought that these lines indicate 'life breath', when they obviously indicate the location of teeth in totemic animals. Then there is the extensive ethnographic evidence pointing to a long-established cult of dentistry, which of course has been misunderstood by all ethnographers, just as all southern African

ethnographers were too naive to understand references to shamanism. It took the intellectual labours of the shamanists to discover and translate the hidden references in the painstaking accounts of the Bleeks, of Lloyd and Orpen. I am ready to present hundreds of ethnographic observations that are in reality coded messages about an enduring cult of dentistry. It has survived to the present time in the widespread belief in the tooth-fairy, and in the awe we express by issuing the contemporary dentists with allegorical, reclinable electric chairs, symbolising death and complete surrender. If only I could find a publisher willing to take on my proposal, but I have noticed a distinct preference of shamans over dentists—a clear case of discrimination I feel.

I better stop here, before I begin believing this nonsense myself. As the great shaman himself once remarked, seeing is believing. Or was it the other way round? Well, I believe nothing I have seen about shamanism in rock art, nor will any other non-believer be converted by Pearson's rhetoric.

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RECENT ROCK ART JOURNALS

American Indian Rock Art. The annual monograph series of the American Rock Art Research Association, Volume 28, 2002. Edited by ALANAH WOODY. This volume has 206 pages and was published in Tucson, Arizona. It comprises the following papers:

RITTER, E. W.: The rationalist scientific method in rock art studies: the Serendipity Shelter, Nevada, example.
HEDGES, K.: Rock art styles in southern California.
HYDER, W. D. and D. CALOSS: Rock art styles on the Bishop Volcanic Tablelands.
WALLER, S. J.: Sounds of the spirit world: auditory perceptions of depth at rock art sites.
LaSARGE, D. R.: The Wallula Stone's journey: a cooperative effort between tribal, city, and federal governments.
KING, L.: Conservation and management concerns in the development of rock climbing recreation areas at three central Oregon pictograph sites.
MERRELL, C. L.: Pictograph perspectives, photography, and photo electronic imaging: more than just a pretty picture.
POETSCHAT, G., J. D. KEYSER and T. E. FIFIELD: Pictograph Cave in southern Alaska: expanding our cultural understanding of the rock art.
ROGERS, A. K. and C. A. SHEPHERD: A site-monitoring partnership at Little Petroglyph Canyon, Coso Range, California.
ATTORRESE, E. and A. FOSSATI: Rock 53 of Vite-Deria: new elements for the study of degradation of Valcamonica petroglyphs.
STEELMAN, K. L., M. W. ROWE, R. N. GUILLEMETTE, C. L. MERRELL and R. D. HILL: Little Lost River Cave, Idaho: electron probe microanalyses of a black deposit associated with pictographs.
MARK, R. and E. BILLO: Application of digital image enhancement in rock art recording.
PEARCE, D.: Changing men, changing eland: sequences in the rock paintings of Maclear District, Eastern Cape, South Africa.
BREEN MURRAY, W.: Rock art studies in China.
MACK, C. and L. KING: Parting the waters—re-discovering the Goose Lake petroglyphs.
SAVILLE, D.: Kachina iconography of Piedras Marcadas Canyon, Petroglyph National Monument.
YODER, D. and J. KOLBER: The Anasazi rock art of Chaco Canyon: a preliminary report of the findings.
KOLBER, J. and D. YODER: The great Anasazi rock art of Chaco Canyon: possible and probable implications.
HOLMES, E. and P. A. CRAMER: Legends, links, and likenesses: Meso-American symbols in southern Nevada rock art.
O'CONNOR, J. T.: The Nampaweap Site petroglyphs—stars, sex and piñon nuts?

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:

Numbers 31 to 34 (2002):
CHAZINE, J.-M. and L.-H. FAGE: Hand stencils in the caves of Borneo.
SCURTU, F. and J.-L. QUELLEC: Rock engravings at I-n-Azawa (Algeria): the Ti-n-Tarabin school.
KEYSER, J. D., G. POETSCHAT, T. FIFIELD and C. MERRELL: Pictograph Cave: rock art from southeast Alaska.
SEPÚLVEDA, M.: Rock paintings in the Del Rio Salado Basin (northern Chile): late intermediate period (LIP).
JACOBSON, E., D. TSEVEENDORJ and V. D. KUBAREV: A petroglyphic complex in the upper Tsagaan Gol valley, Mongolian Altay.
BIRCHALL, J.: Graphic symbols in Mongolian rock art.
HUYGE, D.: The fishermen of El-Hosh: oldest rock art in the Nile valley.
WHITLEY, D. S. and J. M. SIMON: Recent AMS radiocarbon rock engraving dates.
APELLÁNIZ, J. M.: Abstraction in Palaeolithic figurative graphic art
CHEREMISIN, D. V.: The study of the Djalghyz-Tobé petro-glyphs.
MARRINER, H. A.: Dart-thrower use depicted in Colombian rock art.
MURRAY, W. B.: Rock art on postage stamps: an update.
BLUNDELL, G. and D. LEWIS-WILLIAMS: A new discovery in Nomansland, South Africa.
BELTRÁN MARTÍNEZ, A.: Rock art in the cave of Parpalló (Gandía, Valencia, Spain).
BÉGIN, J.: The discovery of engravings in the Vallon des Verrairiers (Belvédére, Alpes-Maritimes, France).
CONSENS, M.: New petroglyphs in north western Uruguay.
FERNÁNDEZ, J.: A new 'sacred stone' from Neuquen, Argentina: imprints, hollows, vulvae and labyrinths in the rock art of north west Patagonia.
GUIDON, N. and M. C. S. MENESES LAGE: Saving the prehistoric paintings of the northeastern tradition at the site of Toca do Veado (Piauí, Brésil).
CHAZINE, J.-M. and L.-H. FAGE: New discoveries in Borneo.
BEDNARIK, R. G.: Dampier petroglyphs: call for urgent help (Australia).
HUYGE, D.: Perfect archaeological sense.
WATCHMAN, A.: A reply to Whitley and Simon.
WHITLEY, D. S. and J. M. SIMON: Reply to Huyge and Watchman.

MARYMOR, L.: World's largest rock art studies literature database now available online.
LEE, S.-M., R. PIGEAUD and G. DE SAULIEU: Prehistoric rock art in South Korea.

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

Volume 16 (2002):
LASHERAS, J.: El nuevo Museo de Altamira.
BELARDI, J. B. and R. A. GOÑI: Distribución especial de motivos rupestres en la Cuenca del Lago Cardiel (Patagonia Argentina).
HOSTNIG, R.: Interrogantes sobre las piedras grabadas en templos coloniales del sur del Perú.
LIMA, M. DEL P., R. CORDERO, M. STRECKER and F. TABOADA: Los petroglifos de Quila Quila, Chuquisaca, Bolivia.

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RECENT BOOKS OF INTEREST

Documentación y registro del arte rupestre, edited by FREDDY TABOADA and MATTHIAS STRECKER. 2002. Actas de la Sección 1, del V Simposio Internacional de Arte Rupestre, Tarija, septiembre del 2000. Contribuciones al Estudio del Arte Rupestre Sudamericano 6, SIARB, La Paz; 156 pages, monochrome plates and drawings, English summaries. Softcover, ISSN 1017-4354.

Shamanism and the ancient mind: a cognitive approach to archaeology, by JAMES L. PEARSON. 2002. Altamira Press, Walnut Creek, CA; 194 pages, 16 monochrome plates, bibliography, index. Softcover, US$24.95, ISBN 0-7591-0156-6.

Representaciones paleolithicas, by JOSÉ FERNÁNDEZ QUINTANO. 2002. Berosa, Revista de investigación y reflexión histórica sobre la Antigüedad, No. 8 and 9; 298 pages, numerous illustrations. Softcover, EUR20.00, ISSN 1576-2750.

Rock shelters of Bhimbetka: continuity through Antiquity, art and environment. 2002. A proposal for nomination for inclusion in the World Heritage List. Archaeological Survey of India, New Delhi; 100 pages with numerous colour plates, softcover.

Rock shelters of Bhimbetka: continuity through Antiquity, art and environment. ***Management***. 2002. Archaeological Survey of India, New Delhi; 88 pages with numerous colour plates, softcover.

Stone stelaes from Mongolia, by V. V. VOLKOV. 2002. Scientific World, Moscow (ed. M. A. Devlet), 248 pages, numerous line drawings and some monochrome plates, 133 pages of recordings. Hardcover, ISBN 5-89176-182-3.

World rock art, by JEAN CLOTTES, translated from the French by Guy Bennett. 2002. Conservation and Cultural Heritage Series, The Getty Conservation Institute, Los Angeles; 144 pages, 150 colour and 5 monochrome plates. Paperback, US$29.95, ISBN 0-89236-682-6.

Visions from the past: the archaeology of Australian Aboriginal art, by M. J. MORWOOD. 2002. Allen & Unwin, Crows Nest, Australia; 347 pages, profusely illustrated including some colour plates, glossary, bibliography, index. Paperback, $A39.95, ISBN 1-86448-717-8.

Landscpaes, rock art and the Dreaming: an archaeology of preunderstanding, by BRUNO DAVID. 2002. Leicester University Press, London; 235 pages, numerous line drawings and monochrome plates, bibliography, index. Hardback, ISBN 0-7185-0243-4.

The merels board as a symbol, by FRIEDRICH BERGER. 2003. Self-published, 146 pages, 84 figures, bibliography. Softcover, ISBN 3-00-010985-4.

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RECENT PAPERS OF INTEREST

Threads of light: re-examining a motif in southern African San rock art, by J. D. LEWIS-WILLIAMS, G. BLUNDELL, W. CHALLIS and J. HAMPSON. 2000. *The South African Archaeological Bulletin*, Volume 55, Number 172, pp. 123–136.

Petroglyphs in Italian Alps dated, by ROBERT G. BEDNARIK. 2001. *Acta Archaeologica*, Volume 72, Number 2, pp. 109–114.

Inca Huasi: the first dating of Bolivian rock art, by ROBERT G. BEDNARIK. 2001. *Rupestre: Arte Rupestre en Colombia*, Volume 4, pp. 48–55.

'Big pictures': insights into southern African San rock paintings of ostriches, by JEREMY C. HOLLMANN. 2001. *The South African Archaeological Bulletin*, Volume 56, Numbers 173–174, pp. 62–75.

Decorating the houses of the dead: incised and pecked motifs in Orkney chambered tombs, by RICHARD BRADLEY, TIM PHILLIPS, COLIN RICHARDS and MATILDA WEBB. 2001. *Cambridge Archaeological Journal*, Volume 11, Number 1, pp. 45–67.

Cosmology, ideology and personal religious practice in ancient Egyptian rock art, by DIRK HUYGE. 2002. In Renée Friedman (ed.), *Egypt and Nubia: gifts of the desert*, pp. 192–206. The British Museum Press, London.

Dams and rock art in Portugal: a match made in Hell, by MILA SIMÕES DE ABREY. 2002. In *Dams: impacts and hazards*, pp. 89–91. Centro de Geofisica de Évora, Universidade de Évora.

Archaeological and rock art survey of the Makgabeng Plateau, central Limpopo Basin, by ED EASTWOOD, JOHNNY VAN SCHALKWYK and BENJAMIN SMITH. 2002. *The Digging Stick*, Volume 19, Number 1, pp. 1–3.

Thomas Baines' 'lost' rock art site: a 152-year-old mystery solved, by SVEN OUZMAN. 2002. *The Digging Stick*, Volume 19, Number 1, pp. 6–7.

Rock art, conceptual associations and language, by FRANCIS THACKERAY. 2002. *The Digging Stick*, Volume 19, Number 2, pp. 7–8.

Extraordinary engraved bird track from north Australia: extinct fauna, Dreaming Being and/or aesthetic masterpiece? by SVEN OUZMAN, PAUL S. C. TAÇON, KEN MULVANEY and RICHARD FULLAGAR. 2002. *Cambridge Archaeological Journal*, Volume 12, Number 1, pp. 103–112.

ORIENTATION

HAMILTON 2003
AURA Inter-Congress Symposium
4-5 October 2003

AURA's 2003 Inter-Congress Symposium will be held in Hamilton, western Victoria, on the weekend of 4th and 5th October 2003. Monday, 6th October is a public holiday in South Australia, New South Wales and A.C.T. This event is to take place at the Hamilton Institute of Rural Learning. The two-day Symposium will be followed by field trips to the Grampians (Gariwerd) and Mt Gambier rock art regions. The academic proceedings will occupy a weekend, and they will include the following sessions and events:

1. *The Dampier campaign*. This is to comprise reports by organisers of the international campaign to save the petroglyphs of the Dampier Archipelago in Western Australia, including the presentation of documents and media coverage. Some relevant papers will be presented and a workshop-style discussion concerning aspects of strategy and future direction of the campaign will be held.
2. *Recent trends and developments in rock art research*. In the years since the Third AURA Congress there have been many new developments in our field, and they will be the subject of a series of lectures and presentations.
3. *Oldest rock art of the world*. This session is dedicated to the work of the EIP (Early Indian Petroglyphs) Project in India, the latest results there and in South Africa will be presented by project participants.
4. *South-eastern Australian rock art*. One of the most neglected rock art regions of Australia is to be the focus of this session. It will give special attention to the field trip destinations, and to introducing participants to particular issues relating to sites on the field trip itineraries.
5. *Meeting of the Moderators of AURANET*. The participation of all symposium delegates is invited. Moderators are entitled to apply for assistance with travelling expenses and are exempt from conference registration fees.

Hamilton is a pleasant country town in western Victoria, close to the Grampians-Gariwerd National Park with its outstanding mountain scenery and many rock painting sites, but also close to the concentration of cave petroglyph sites between Portland and Millicent. These areas are to be covered by field trips of one and two days (6–7 October 2003). If there is sufficient interest it is intended to have a bus take participants without own transport from Melbourne to Hamilton and back, and this bus would also be used on one of the field trips. To help determine the level of interest in this service, please complete the appropriate section of the Registration Form. AURANET Moderators are encouraged to request support with travel expenses, for which limited funds are available. Moderators and Aboriginal participants not supported by a public agency will be exempt from registration fees.

Registration

To register for the AURA Inter-Congress Symposium in Hamilton, please use the registration form provided (enclosed with this issue of *RAR*). Registration fees are $A75.00 for members of AURA, $A45.00 for student and retiree members of AURA, and $A100.00 for non-members. Membership with AURA can be obtained at the registration desk. Registration covers a substantial AURA Congress bag (black with gold imprint) and contents, light refreshments during all session breaks, and field trip participation and literature, but not transport and accommodation. The Registration Desk will be open Friday evening (3 October) and Saturday morning, and will be located at the Hamilton Institute of Rural Learning.

Fieldtrips

The academic sessions in Hamilton will be followed by one- or two-day field trips focusing on two important rock art regions of south-eastern Australia:

1. The nearby spectacular Grampians (Gariwerd) sandstone mountains with their numerous rock painting sites; to be led by the foremost scholar studying this corpus, Symposium Co-chair Ben Gunn.
2. The second-largest cave art concentration in the world, between Portland and Mt Gambier, about an hour's drive to the west of Hamilton; to be led by members of the Parietal Markings Project. Good footwear and torchlight are essential.

Rock art literature packs will be available to all fieldtrip participants. A third fieldtrip destination is being considered.

Accommodation

Hamilton offers excellent and modestly prized accommodation, ranging in cost from three very competitively prized 4½-star hotels to bed and breakfast establishments charging around $20 per person. AURA has negotiated with suitable accommodation providers and provides the list below for the convenience of symposium delegates. Please make your accommodation booking well before the event by contacting the establishment of your choice, mention-

Location of Hamilton, roughly equidistant from Melbourne and Adelaide.

ing that you are attending the symposium at the Hamilton Institute of Rural Learning for which the following rates have been quoted.

FOUR STAR ACCOMMODATION

Acton Lodge B&B, Strathkellar Road, Hamilton, Ph: (03) 5572 5818 ★★★★½. Double room per night: $100.00.

Hewlett House, 36 Gray Street, Hamilton, Ph: (03) 5572 2494, Fax: (03) 5572 5395 ★★★★. One night, twin share, full cooked breakfast $145.00, single $95.00 with breakfast, per night. Weekend package: three nights including breakfast, per double $365.00.

Quality Inn Grange Burn, 142 Ballarat Road, Hamilton, Ph: (03) 5572 5755, Fax: (03) 5571 2295 ★★★★. Room rates single $99.90 per night; double $109.80 per night.

MOTELS

Bandicoot Motor Inn, Ballarat Road, Hamilton, Ph: (03) 5572 1688, Res: 1800 679 926, Fax: (03) 5572 5443 ★★★½. Single rooms $65.00 per night, double rooms $70.00 per night.

George Hotel/Motel, 213 Gray Street, Hamilton, Ph: (03) 55721844, Free call 1800 631 760, Fax: (03) 5571 2282 ★★★. One night bed & continental breakfast $66.00 per double, $55.00 single, two or three nights will receive a 10 % discount.

Goldsmith Motel, 28-30 Goldsmith Street, Hamilton, Ph: (03) 5572 4347, Fax: (03) 5571 1841 ★★★★. Room rate single or double $95.00 per night.

Hamilton Townhouse Motel, 27 Shakespeare Street, Hamilton, Ph: (03) 5571 2517, Fax: (03) 5571 2617 ★★★. Double room $69.00 per night, single room $59.00 per night, including drink voucher and continental breakfast.

Lenwin on the Lake Motel, 2 Riley St, Hamilton, Ph: (03) 5571 2733, Fax: (03) 5572 3817 ★★★. Double rooms $70.00 per night, single rooms $60.00 per night. Two nights for 2 people including continental breakfast $154.00; 3 nights for 2 people including continental breakfast $231.00.

HOTEL

Western Hotel, 20 Glendinning Street, Balmoral (45 minutes from Hamilton), Ph: (03) 5570 1268, Fax: (03) 5570 1312. Single rooms $29.00 per night, double/twin share rooms $39.00 per night.

BED & BREAKFASTS

Garland Cottage, 18 Skene Street, Hamilton, Ph: (03) 5572 1054, Mob. 0428 721054. Complimentary bottle of wine and antipasto platter on arrival, self serve continental breakfast package for 2 people: $190.00 (self contained).

Dunkeld Lodge B&B, Wills Street, Dunkeld (30 minutes from Hamilton), Phone: (03) 5577 2584 ★★★. One night per person, per night: $20.00.

Cherrymount Retreat, Glenthompson (45 minutes from Hamilton), Ph: (03) 5577 4396. One night per double including dinner, B&B $90.00. By prior arrangement: shearers quarters, per person $20.00, extra linen $5.00.

Rocklands Caravan Park, Rocklands Reservoir via Balmoral (located in the western Grampians, about one hour from Hamilton), Ph: (03) 5570 1438, Fax: (03) 5570 1227. One night, twin-share including very generous breakfast provisions $90.00; stay the third night for half price $45.00. If you stay more than one night late checkout (1 p.m.).

There are many other establishments in the area, and numerous more at Mt Gambier, a fieldtrip destination about one hour to the west of Hamilton.

Presentations

Proposals for papers to be given in any of the above-listed sessions are invited from readers. Also invited are posters, films and videos for presentation. Please send titles of proposed papers and abstracts of 50–100 words to the AURA Secretary, either to

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

All abstracts will be published in the symposium program. Final details of the 2003 AURA Inter-Congress Symposium are to be provided in an issue of the *AURA Newsletter* to appear in September 2003. In addition, current details about the event can always be checked on the web-site of the AURA Congress specifically dedicated to the Hamilton 2003 Symposium, at

http://mc2.vicnet.net.au/home/congress/web/hamil.html.

We look forward to seeing you at Hamilton in October!

The AURA Executive Committee
and the Chairmen, Ben Gunn and R. G. Bednarik

PATRICIA VINNICOMBE (1932–2003)

Patricia Vinnicombe, or simply 'Pat', died sometime in the early afternoon of Sunday, 30 March 2003. Earlier in the day, Pat had been out on the Burrup Peninsula, Western Australia, enthusiastically extolling the world significance of, and vital need to protect, the rock art of the Dampier Archipelago. She was in her seventy-first year but displayed an energy that belied her age. All those who knew her, whether as friend, college or both, recognised the particular gift within Pat of passion and commitment to rock art. We have lost a true advocate, not only for the Dampier Archipelago but also for rock art the world over.

Readers who may not have met Pat should recall her timely article published in this journal[1]. This was, for Pat, just the start of a concerted effort to ensure the wider publication of archaeological data concerning the Burrup and in shaking the lethargy of Western Australian bureaucrats and government. Until her article, along with Bednarik's paper, there had been scant recognition within the professional literature of this important body of rock art.

Born on a small farm at the foot-slopes of the Drakensberg Range, it was the existence of rock art on her father's holdings and the presence there of black South Africans that moulded Pat's original recognition and lifelong interest in rock art studies. However, it was Pat's particular humanistic approach, the incorporation of Bushman traditions into the understanding of the art production that was her hallmark. This was at a time when there was little professionalism and certainly no guidance in how things should best be done. Her work culminated in the publication of a beautiful and insightful book, *The people of the eland*[2], which remains today a significant text. It was for this work that the University of Cambridge awarded Pat her degree of Doctor of Philosophy.

My father, John Mulvaney, while on a visit to Cambridge in 1976, heard her speak on the wonders of the Drakensberg's San-Bushman rock art, and of her particular application of oral traditions in aid to understanding this rock art. It was he who interviewed and recommended her to the New South Wales Parks and Wildlife Service (NSWP&WS). For Pat it was in what my father had to say about the continuing indigenous cultures of Australia that piqued her interest in this continent.

Arriving in Australia in the late 1970s, Pat started work with the NSWP&WS as their resident rock art expert. At that time she became one of only a select few employed as professional rock art specialists. By 1980 she was over in Western Australia, where she hoped to work with the communities of the Kimberley region. It was at this time, and as a consequence of the on-shore gas facilities then being constructed between King Bay and Withnell Bay on the Burrup Peninsular, that Pat was directed to the Burrup. It became a place and a personal concern that she never really left.

I worked with Pat during the Woodside Salvage Program and gained my love of and value for rock art research from her effervescence. In later years, Pat and I have shared both personal and professional highs and lows. It is a tribute to Pat's personality that once met one was never forgotten and she was always ready to extend the helping hand. There are many of us who now feel keenly the loss of such a wonderful person.

Pat did eventually get to the Kimberley, but for the Burrup and some intervention of a few individuals she would have got there much earlier, and Australia's rock art research would have been all the richer for it. When up in the Kimberley she formed solid friendships with the traditional owners of the areas she worked in. Pat championed the recognition of rights of the Traditional Custodians in matters pertaining to their sites and sacred rock art, not just by supporting the Indigenous people but by seeking to better inform the wider public.

She served as Vice President of AURA from 1992 to 2000, and more recently declined to be nominated as President. She preferred instead to devote her energies to the Burrup cause and to re-invigorating her research contacts within South Africa.

Pat, through her early work in her homeland, during these last decades in Australia, and latterly back in South Africa, has always been of the highest standard. Her rigour in field recording, her humanistic application to the understanding and interpretation of the rock art, and her always hospitable and collegial approach are an exemplar to all those interested in rock art studies. In consequence of this and in recognition of her invaluable contribution, AURA is intending, by creating and naming a research award, to honour her memory.

AURA has been active in pursuit of placing the Dampier Archipelago on the World Heritage List and in cessation of industrial development of the Burrup. The safety and continued preservation of the rock art and other archaeological features of the Dampier Archipelago was also a long-term endeavour of Pat's. I think it is only fitting that Pat has the last word here: 'Like you, I would prefer to see industry moved away from the Dampier Archipelago altogether, and greater effort put into finding an alternative deep water port' (pers. comm. 20 March 2003).

Ken Mulvaney
President of AURA
RAR 20-643

[1] Petroglyphs of the Dampier Archipelago: background to development and descriptive analysis. *RAR* 2002, vol. 19, no. 1, pp.3-27.
[2] *People of the eland: rock paintings of the Drakensberg Bushmen as a reflection of their life and thought*. 1976, University of Natal Press, Pietermaritzburg.

Call for Papers

37th Annual Chacmool Conference

FLOWING THROUGH TIME: Exploring archaeology through humans and their aquatic environment
12–16 November 2003

The topic of water and archaeology is vast and interesting, but just what does it all mean? The 2003 Chacmool conference will deal with the different aspects of how humans relate to their aquatic environments. Some potential topics include:

- Water and disease
- Water in desert environments
- Water management
- Water and agriculture
- Underwater archaeology and technology
- Underwater cities: fact and fiction
- Ideology and iconography/mythology
- Boat/fishing technologies
- Dams: old and new, impacts of modern dams on archae-ological sites; changed past landscapes
- Marine warfare
- Transoceanic contacts
- Voyages of exploration
- Wetland archaeology: i.e. bogs
- Conservation of artefacts from marine environments
- Public utilities: sewage systems, water storage and delivery, baths/hot springs/plumbing
- Canadian trade routes, resources and resource management
- The Canadian maritimes

Although a number of topics have been listed here, organisers are still open to suggestions and welcome papers submitted relating to other topics. If you are interested in presenting a paper or organising a session, please submit your information to: *chacmool@ucaIgary.ca*

Forthcoming events

WAC-5: the Fifth World Archaeological Congress. Washington, D.C., U.S.A., 21 to 26 June 2003. See *RAR* 19: 145 for more details.

Eighth RAI Festival of Ethnographic Film. University of Durham, United Kingdom, 4 to 6 July 2003. Contact *film@therai.org.uk*

Fifteenth ICAES Congress. Florence, Italy, 5 to 10 July 2003. Humankind/nature interaction: past, present and future. Contact *anthropos@unifi.it* or visit *http://www.studioscaramuzzi.com/icaes2003/*

First Workshop of the Hellenic Rock Art Centre, Philippi, Greece, 4 to 7 September 2003. For details please contact Dr George Dimitriadis at *g.d.ellas@g3informatica.it* or Yiannis Tsoukalidis at Hellenic Rock Art Center (HERAC), Philippi, GR 640 03 Krinides, Greece; Tel./Fax No.: +30 251 0517343; or e-mail: *webmaster@herac.4t.com*

AURA Inter-Congress Symposium 2003. Hamilton, Victoria (gateway to Grampians and Mt Gambier rock art regions), 4 and 5 October 2003. For full details please see previous pages. Contact *robertbednarik@hotmail. com* or *gunnb@netconnect.com.au*

Flowing through time. Calgary, Canada, 12 to 16 November 2003. The 37th Annual Chacmool Conference will explore archaeology through 'Humans and their aquatic environment' (see detailed announcement above). For details contact *chacmool@ucalgary.ca*

VI Simpoiso Internacional de Arte Rupestre. This event will be held from 29 November to 4 December 2003, in Jujuy, north-western Argentina. For details see *RAR* 19: 144. Contact *grupoyav@imagine.com.ar*

The next *IFRAO Congress* is to be held in India from 28 November to 2 December 2004 at Agra, India. It will be the only major rock art conference between now and 2006, and will be chaired by RASI (the Rock Art Society if India). For current details please see First Announcement, *IFRAO Report No. 30* on the next pages. Contact *giririajrasi@yahoo.com*

AURANET

AURA's Internet presence now comprises the following sites:

AURANET main homepage
http://mc2.vicnet.net.au/home/aura/web/index.html
Rock Art Research (journal)
http://mc2.vicnet.net.au/home/rar1/web/index.html
Rock art dating
http://mc2.vicnet.net.au/home/date/web/index.html
Palaeoart epistemology
http://mc2.vicnet.net.au/home/epistem/web/index.html
Cognitive archaeology
http://mc2.vicnet.net.au/home/cognit/web/index.html
The EIP Project
http://mc2.vicnet.net.au/home/eip1/web/index.html
IFRAO
http://mc2.vicnet.net.au/home/ifrao/web/index.html
Rock art conservation
http://mc2.vicnet.net.au/home/conservation/web/index.html
Cave art research (CARA)
http://mc2.vicnet.net.au/home/cara13/files/web/Caveart.htm
Rock Art Glossary
http://mc2.vicnet.net.au/home/glossar/web/index.html
Save Guadiana rock art
http://mc2.vicnet.net.au/home/guadiana/web/index.html
Save Dampier rock art
http://mc2.vicnet.net.au/home/dampier/web/index.html
New developments in Aboriginal arts and culture
http://mc2.vicnet.net.au/home/aborart/web/index.html
Rock art recording
http://mc2.vicnet.net.au/home/record/web/index.html
AURA Español
http://mc2.vicnet.net.au/home/auraesp/web/index.html
The First Mariners Project
http://mc2.vicnet.net.au/home/mariners/web.mariners.html

IFRAO Report No. 30

New members of IFRAO

Three new members of IFRAO have been voted in by the membership in late 2002, and two more in early 2003. The five new members are:

The **Asociación Cultural 'Colectivo Barbaón'** (ACCB) is based in western Spain and is especially concerned with the rock art of the Guadiana valley, shared by Spain and Portugal. It was instrumental in uncovering the occurrence of rock art in a region the Portuguese state authorities had consistently declared devoid of rock art. The ACCB is led by D. Hipólito Collado Giraldo, an archaeologist of the Consejería de Cultura de la Junta de Extremadura who gained recent fame by discovering the rock art corpus in the Spanish part of the Guadiana valley. The ACCB has a five-page, detailed constitution (in Spanish) which has been submitted to IFRAO and a committee of nine members. It was formed on 6 April 2001. Its office address is Míralrío, w^{e} 13, 3^{e} E, 10002 Cáceres, Spain, and its telephone number is +927 215 513. The e-mail address is *hipolitocollado@ozu.es.*

The **Tadjik Centre for the Study of Petroglyphs** also applied for affiliation with IFRAO in early 2002. The TCSP was formed in 2001 in the Institute of History, Archaeology and Ethnography of Tadjik Academy of Sciences, Tadjikistan. The main goal is the re-study of the petroglyphs of the Pamir mountains where rock art ranging from the Stone Age to Medieval times occurs. During 2002 the TCSP published a monograph by V. Ranov, *Petroglyphs of the Pamirs*. The President of the TCSP is Professor Vadim A. Ranov, whose e-mail address is *ranov@ac.tajik.net.*

The **Cave Art Research Association** (CARA) was formed in Melbourne, Australia, on the first day of the new millennium (1 January 2001). Its purpose is to further the study, appreciation, protection and management of rock art occurring in deep limestone caves. Cave art is found in all continents except Antarctica, but it is particularly well studied in Europe and Australia, where it comprises significant Pleistocene components. CARA produces a newsletter, *Cave Art Research*, and shares *Rock Art Research* with AURA and IFRAO. Its President is Elfriede Bednarik. CARA's postal address is P.O. Box 216, Caulfield South, Vic. 3162, Australia, its e-mail address is *ca1ra1@hotmail.com.*

The **Nevada Rock Art Foundation** (NRAF) has applied for affiliation with IFRAO during 2002 and was admitted in early 2003. It was formed in 2002 and has three basic goals: to record and protect rock art sites in Nevada, to educate the public about rock art, and to encourage a pro-active attitude toward rock art preservation through a site stewardship program. The NRAF already trains volunteers to work with land managers and has established regular site monitoring. The Foundation is incorporated, has a board of six directors (the President is Dr Don Fowler), and produces a newsletter. Its Executive Director and IFRAO Representative is Dr Alanah Woody, 305 South Arlington Street, Reno, Nevada 89501, USA; or e-mail *alanahwoody@charter.net,* URL *info@nevadaRockArt.org.*

The **Northern Cape Rock Art Trust** (South Africa) has also applied for affiliation with IFRAO in 2002 and was admitted in early 2003. It is based at the McGregor Museum in Kimberley and was formed to develop public appreciation and protection of rock art in the Northern Cape by sustainable tourism development, education and job creation. Each of its eight current trustees represents a constituency having an interest in rock art—for instance several Khoisan groups are represented by four of the trustees; two museums have nominated representatives (one each); one research institute has nominated a representative; and finally there is a representative jointly of the Southern African Association of Archaeologists and the South African Archaeological Society. The Secretary of the Trust is David Morris, Archaeology Department, McGregor Museum, P.O. Box 316, Kimberley 8300, South Africa; or e-mail *dmorris@museumsnc.co.za.*

The 2004 IFRAO Congress
RASI-2004 International Rock Art Congress

The Rock Art Society of India (RASI), in consultation with the IFRAO Convener, has proposed to hold the RASI-2004 International Rock Art Congress at Agra, India, from 28 November to 2 December 2004.

Rock art research: changing paradigms is the pivotal issue around which all the symposia and workshop themes of the Congress revolve. It has also been set to give a vision to the future development of the Rock Art Discipline. Af-

ter a thorough discussion the following themes have been determined. However, better suggestions for symposia are always welcomed at this early stage. Rationales are also invited for them from any prospective organisers.

Symposia themes

ROCK ART: GLOBAL PERSPECTIVES
1. Inter- and intra-continental perspectives of rock art
2. Global patterns in rock art
3. Earliest rock art: global perspectives
4. Early Indian Petroglyphs (Project)
5. Changing trends in rock art research
6. Rock art: new discoveries

ROCK ART AND HUMAN EVOLUTION
7. Rock art and ecological knowledge
8. Rock art and technological development
9. Rock art and animal domestication
10. Rock art and cognitive evolution
11. Rock art and cultural adaptations
12. Techniques and processes of rock art creation
13. Rock art and its relationship with tribal and folk art

ROCK ART STUDY AND MODERN TECHNOLOGY
14. Dating of rock art
15. Recording, storing and communicating rock art
16. Rock art management and education programs for site visitors
17. Rock art preservation and conservation
18. Artistic appreciation of rock art
19. Can we interpret rock art?
20. Challenge to prevent rock art vandalism

ROCK ART AND MODERN SOCIETY
21. Rock art as a source of knowledge
22. Rock art, enterprise and creativity
23. Rock art and tourism
24. Open session

ROCK ART: VISION (WORKSHOPS)
25. Rock art discipline: vision 2025
26. Atlas of global rock art
27. Rock art textbooks
28. Bhimbetka: a model rock art complex in India

Other events

Besides the academic symposia, a number of special events including lectures, IFRAO Meeting 2004, the General Meeting of RASI, film shows and exhibitions by the delegates, etc. Other special events will be announced progressively. A substantial program of field trips and excursions, both before and after the Congress is being planned for rock art sites in Bhimbetka and adjoining region, Chambal valley, Chattisgarh and Orissa, Karnataka, Andhra Pradesh and Uttar Pradesh.

A detailed announcement will follow shortly.

Dr Giriraj Kumar
Congress Chairman
RAR 20-644

The IFRAO-Brepols imprint

The first volume of the **IFRAO-Brepols** series was published in December 2001 (*Rock art science: the scientific study of palaeoart*), the second volume appeared in May 2003 and is a six-language dictionary of rock art research, to be followed by an edited volume of conference proceedings (Turin 1995 and Alice Springs 2000).

The IFRAO-Brepols publishing imprint invites the submission of **manuscripts or book proposals** from all rock art researchers. Of particular interest are major syntheses, academic textbooks and high-quality works dealing with palaeoart, especially rock art. Authors are invited to submit book proposals to any member of the IFRAO Publishing Committee:

Professor Paul Bouissac (Canada) *bouissa@attglobal.net*
Dr K. K. Chakravarty (India) *igmsbpl@mp.nic.in*
Dr Jean Clottes (France) *j.clottes@wanadoo.fr*
Dr Mario Consens (Uruguay) *consens@adinet.com.uy*
Professor Tang Huisheng (China) *zy_m@hotmail.com*
Dr Dirk Huyge (Belgium) *Huyge@kmkg-mrah.be*
Dr Jean-Loïc Le Quellec (France) *JLLQ@aol.com*
Professor Roy Querejazu Lewis (Bolivia)
n.noriega@promesha.umss.edu.bo
Professor Dario Seglie (Italy) *CeSMAP@cesmap.it*
Professor Yakov Sher (Russia) *museum@history.kemsu.ru*
Dr Anne Solomon (South Africa) *asolomon@nmsa.org.za*
Professor Jack Steinbring (USA)
SteinbringJ@Mail.Ripon.EDU
Robert G. Bednarik (Chair, Australia)
auraweb@hotmail.com

Brepols of Belgium, the publisher sharing with IFRAO the IFRAO-Brepols series of high-quality rock art books, offers all individual members of the IFRAO-affiliated organisations a **discount** of 40% on the IFRAO-Brepols books. Orders for IFRAO-Brepols books can be placed at *chris.vandenborre@brepols.com*

Second progress report of the EIP Project—April 2003

The Early Indian Petroglyphs (EIP) Project (see *IFRAO Reports 26*, *27* and *28*) is a joint venture by the Rock Art Society of India and the Australian Rock Art Research Association, under the aegis of IFRAO. It is concerned with the extremely early petroglyph traditions of central India, with the chronology of the Middle Pleistocene human occupation of the Indian subcontinent, and with the dating of Indian rock art generally. Fieldwork of the EIP Project commenced in 2001 and is continuing. This is the most ambitious rock art study undertaken in Asia and involves extensive archaeological excavations as well as scientific dating work of various types. A preliminary report by the principal researchers of the EIP Project appears in the *Brief Reports* section of this issue.

Following the preliminary fieldwork detailed in *IFRAO Report 27*, which took place at four EIP sites from April to August 2001 and involved fifteen Indian researchers, the 2002 field season commenced in May with the crucial excavation of Daraki Chattan cave. It was followed by extensive archaeometric work at numerous sites, involving Indian, Australian and American researchers, first in Madhya Pradesh and then in Rajasthan. This second field season was successfully completed in November 2002, with the transfer of numerous dating samples to Australia for processing. Their analyses were commenced in early 2003 and it is hoped to present the first tentative results later this year. Because of the outstanding scientific importance of this work, the collection of samples, most especially for the OSL analyses, was conducted under the close supervision of independent observers, officers of the Archaeological Survey of India.

The EIP Project enjoys the generous financial support of the Australia-India Council in Canberra, the Archaeological Survey of India and the Indian Council of Historical Research. Its full results will be announced during the next IFRAO Congress, to be held in December 2004 in Agra, India.

Robert G. Bednarik
Co-Director, EIP Project

RAR 20-645

Former Yugoslav Republic of Macedonia

There have been several requests to clarify the status of the rock art conference held in Skopje, FYR of Macedonia, in July 2002.

In 1999 and 2000, grave concerns about the unstable situation in Macedonia and the Balkan region generally led to a request by the IFRAO Congress Venue Commission (CeSMAP, APAAR and Mid-West) for an inspection of the facilities, security and field trip destinations. The conference organisers failed to comply, hence the Commission requested withdrawal of IFRAO nomination from the event, and at the same time instructed the IFRAO President to approach RASI (India) and a New Zealand indigenous agency to consider hosting the next IFRAO Congress. RASI has accepted this challenge and has undertaken to host the next IFRAO Congress in 2004.

The Skopje conference proceeded and IFRAO promoted and supported the event in the same way as we would support any other rock art conference by a member organisa-tion. However, the organisers advised in January 2003 that they wished to leave IFRAO and are no longer affiliated with IFRAO. Consequently the number of IFRAO members is currently thirty-eight.

The next IFRAO business meeting will be held in Agra, India, and will be chaired by RASI.