

Bibliography of Rock Art and Allied Subjects



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Acknowledgements

The present volume '*Bibliography of Rock Art and Allied subjects*' enlists a vast amount of published data on the world of Rock Art. This edition has been updated with references to several new books and papers published in various journals around the world on Rock Art. I hope this volume will prove beneficial for rock art scholars, academicians and rock art lovers.

Many people right from its compilation to proof reading were involved in giving the final shape to this volume. I would like to thank all the present and former Project Associates/Assistants of Rock Art Department Dr. Ranbeer Singh (former), Ms. Kisha Shanker, Ms. Rita Rawat and Shri Jigmet Namgyal for their dedicated effort in finalising this volume. I would also like to put on record a word of appreciation for my project staff like Shri Anil Kumar, Assistant, Ms. Renu Sharma, Sr. PA, and Shri Naresh Kumar, MTS who have also contributed in their own capacity in the presented volume.

Project Director



“Adi Drishya: A Primeval Vision of Man”

The Indira Gandhi National Centre for the Arts (IGNCA) has conceived a major academic programme that relates to exploring artistic manifestations emanating from man's primary sense perceptions. Amongst the senses that lead to aesthetic experience are vision (*Drishya*) and hearing (*Shravya*). The rock art forms a crucial component of the '*Adi Drishya*' programme. Its conceptual plan aims to open the doors to the realisation that rock art is pure and absolute and hence capable of dispensing great experience beyond its original culture and time.

The IGNCA's concern with prehistoric rock art is neither restricted to the Archaeologists, and the prehistorians' concern with establishing a linear chronological order of prehistoric rock art, nor is it restricted to the identification of style and school as criterion for establishing chronology. Instead, it is a concern for man's creativity across time and space and civilisations and cultures through the perception of the sight.

At the moment, there is not much available in India by way of interpretive treatment of Prehistoric art. To decipher rock art, mainly three methods, i.e. archaeological, psychoanalytical and ethnographical are being followed. In the countries where there is no continuity of such traditions due to industrialisation etc. the psychoanalytical and archaeological approaches are being mainly adopted. The recent concern for exploring new ways and means for rock art research and for deciphering rock art has opened a new chapter in the history of research in prehistoric and tribal art.

The present project has been conceived with a difference, by giving special attention to a new kind of inter-disciplinary research

involving allied disciplines like Anthropology, Geology and Art History etc., which can open new horizons for the study of rock art. Briefly, the goal to be set is not merely the development of a database and a multimedia gallery but also to establish '*Adi Drishya*' into a school of thought and research on alternate means of understanding prehistoric art.

Aims of the Project:

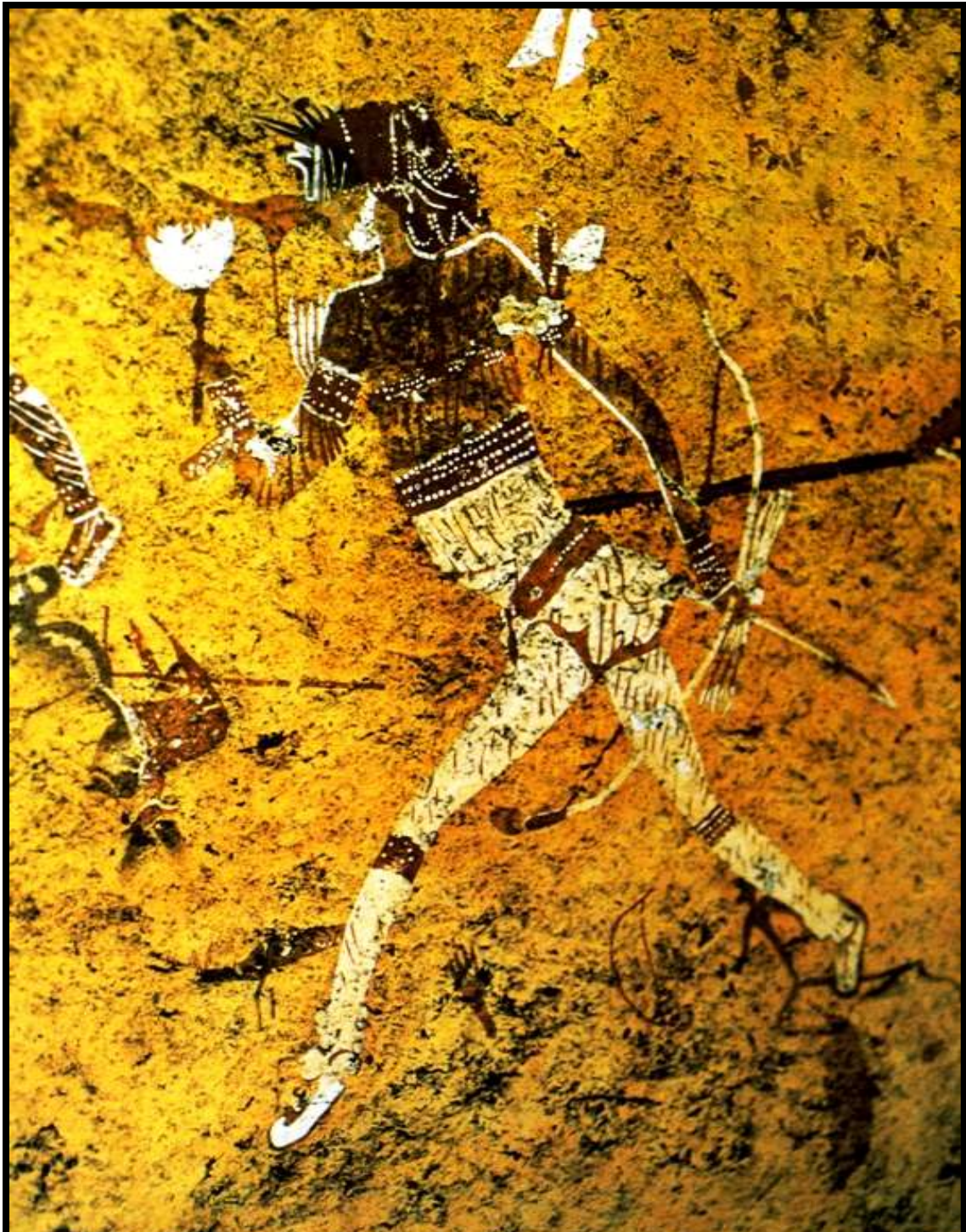
- **Documenting** rock art sites, its environment and communities living around these sites;
- **Discussing** the extant theories of rock art and the intrinsic value of palaeo-art as the cultural heritage of humanity and not merely the cultural property of a particular nation where it is found;
- **Examining** concrete cases for the conservation, preservation and management of rock art caves and shelters;
- **Identifying** the common conservation hazards and interventionist practices;
- **Evolving** strategies of rock art site management, conservation and computerized documentation;
- **Enriching** children, common people and serious scholars.

Agenda of the Project:

- To make textual, contextual video and photo documentation;
- To communicate with people in the hinterland for archaeological research, and to build up a bio cultural map, a mental and ecological atlas of the rock art landscape on the basis of documentation of related folklore and natural and manmade features;
- To make inventory of rock art sites;
- To make suggestions for structural, ecological and, in rare cases, direct conservation,
- Preferably using local materials and techniques;
- To develop a digital archive of videos, photo and other electronic data;

- To make documentaries on the basis of the video documentations in the field;
- To organize Exhibitions (Permanent, Mobile, Temporary);
- To bring out publications, both in print and electronic media;
- To prepare a Conservation Manuel for rock art sites.

Project Director



The so called 'White Lady', Brandberg, Namibia, Southern Africa

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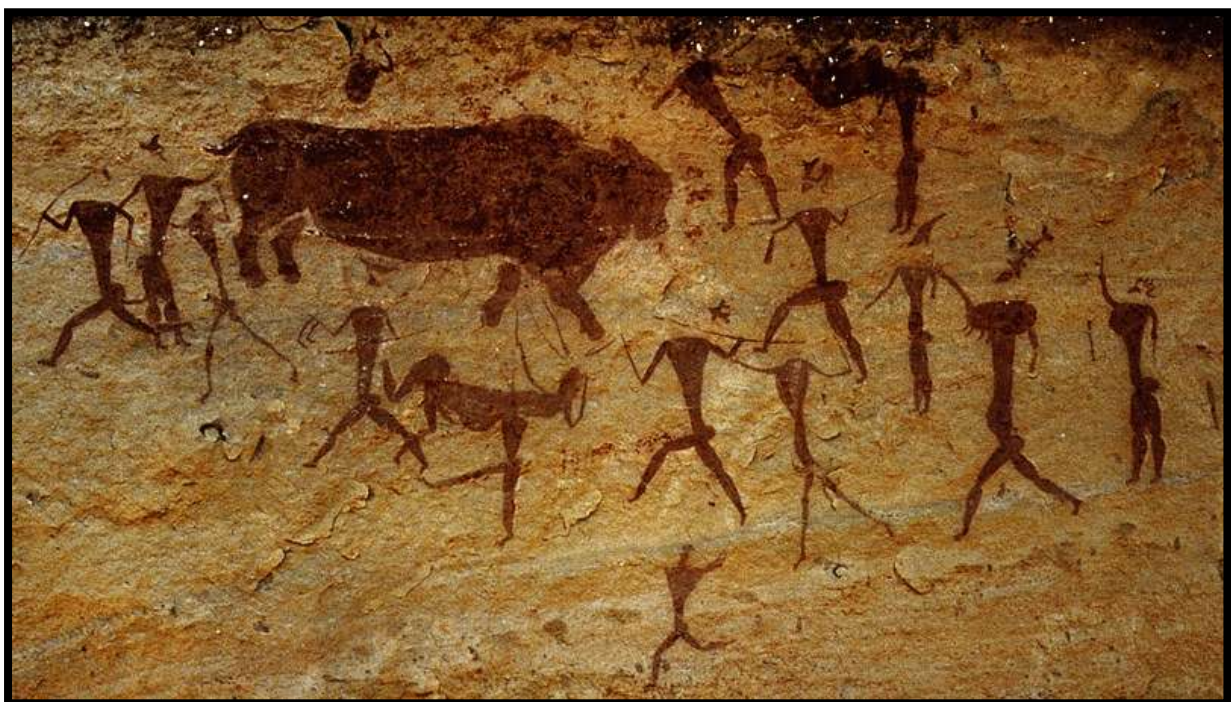
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Killing of rain bull, Bamboo Hollow, Drakensberg Mountain, South Africa



Hand stencils, Ilas Kenceng Cave, Borneo Indonesia



Human and Animal figures, Ladakh, Jammu & Kashmir, India

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Human Pictographs, Guangri Province, China

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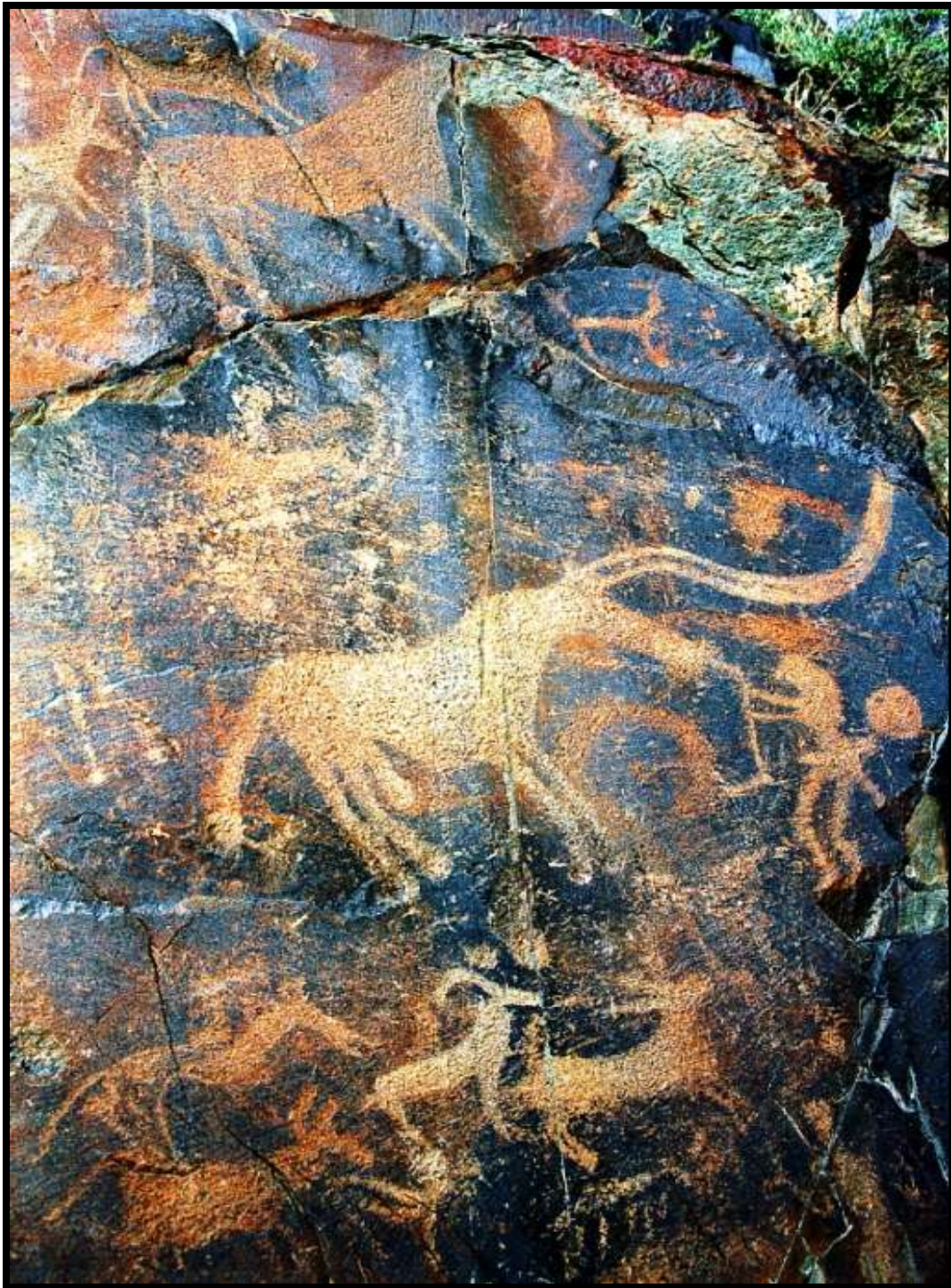
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Lightning brothers
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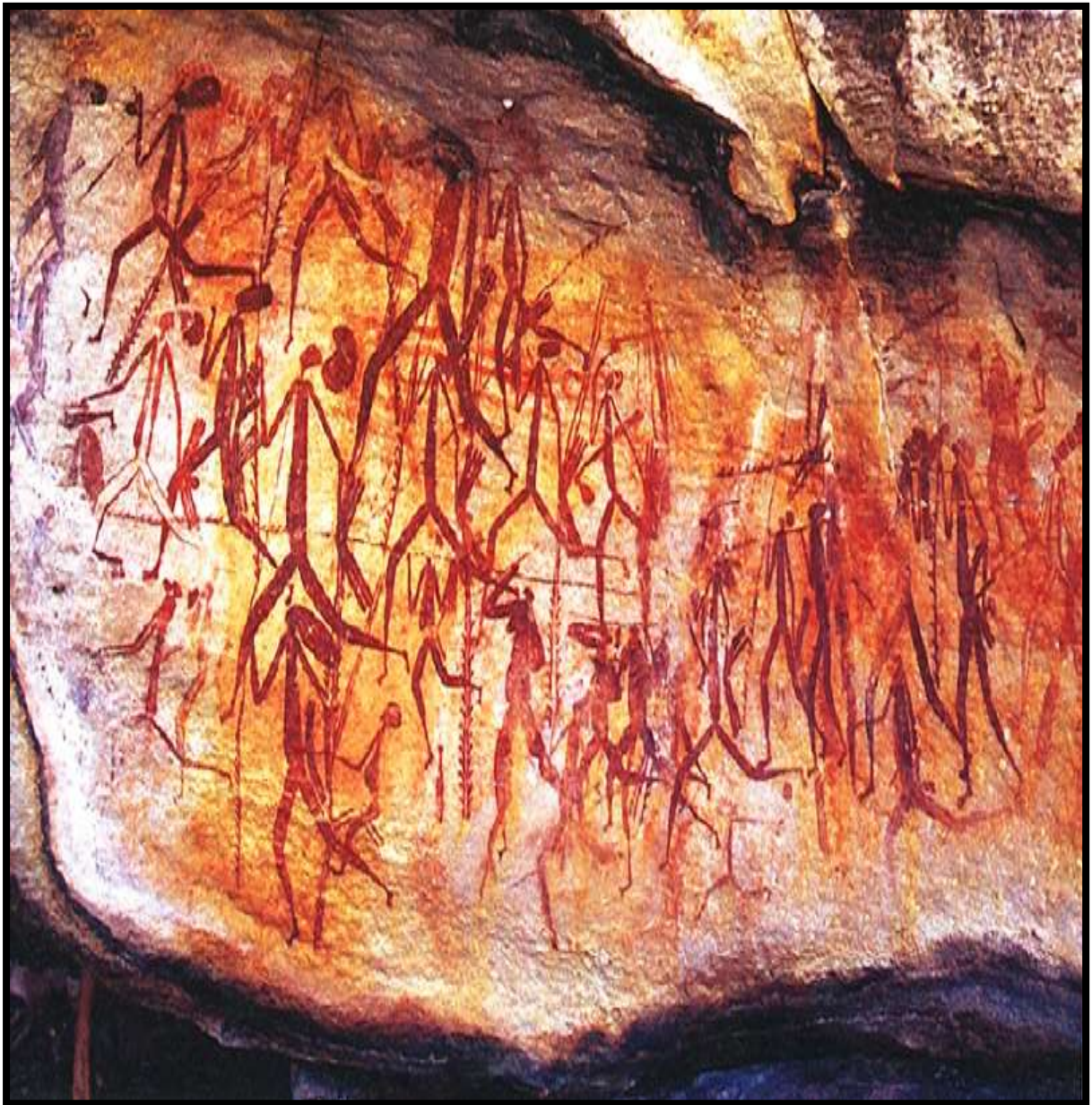
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Animal petroglyphs, Western Australia



***Gwion Gwion* art**
Kimberly, Western Australia, Early Tradition



**The panel of rhinoceroses and lionesses
Chauvet Cave, Ardeche, France**



Horse, Lascaux Cave, Montignac, Dordogne, France,

(D) Europe

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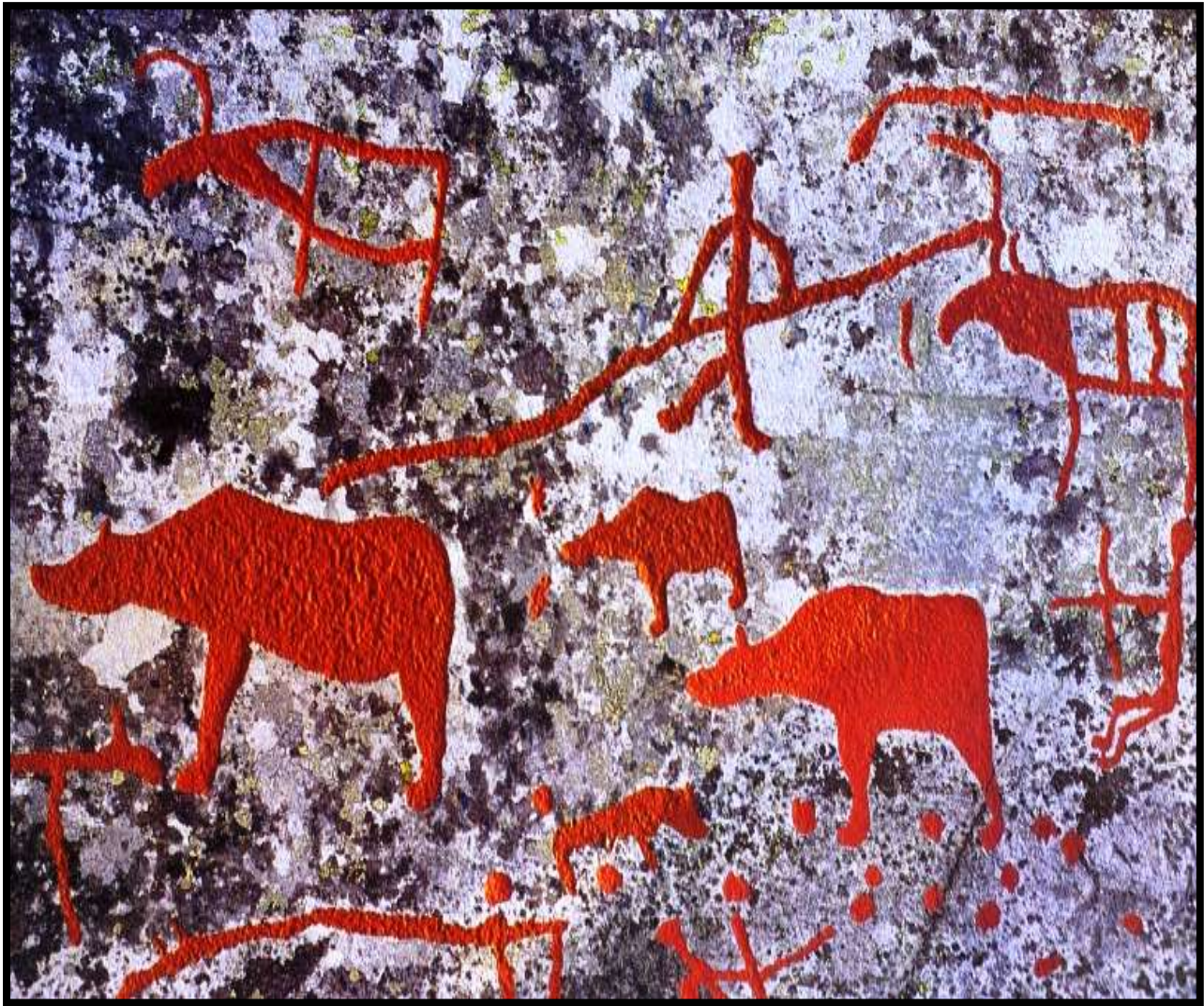
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Engravings of Human figures, reindeers and bears Alta, Northern Norway (Neolithic)



**Petroglyphs of Big Horn Sheep, Big Petroglyph Canyon,
Coso Range, California**



**Patterned Body Anthropomorphs, Renegade Canyon,
Coso Range, California**

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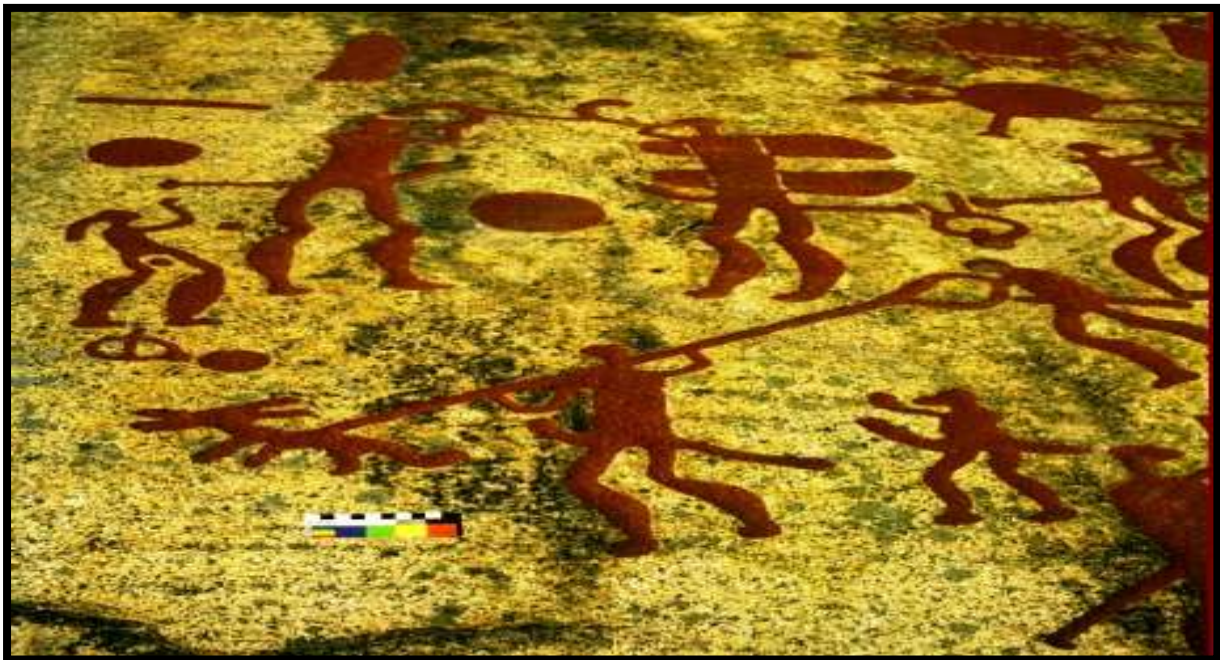
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Petroglyphs of human figures, Tanum, Bohuslan (Sweden)

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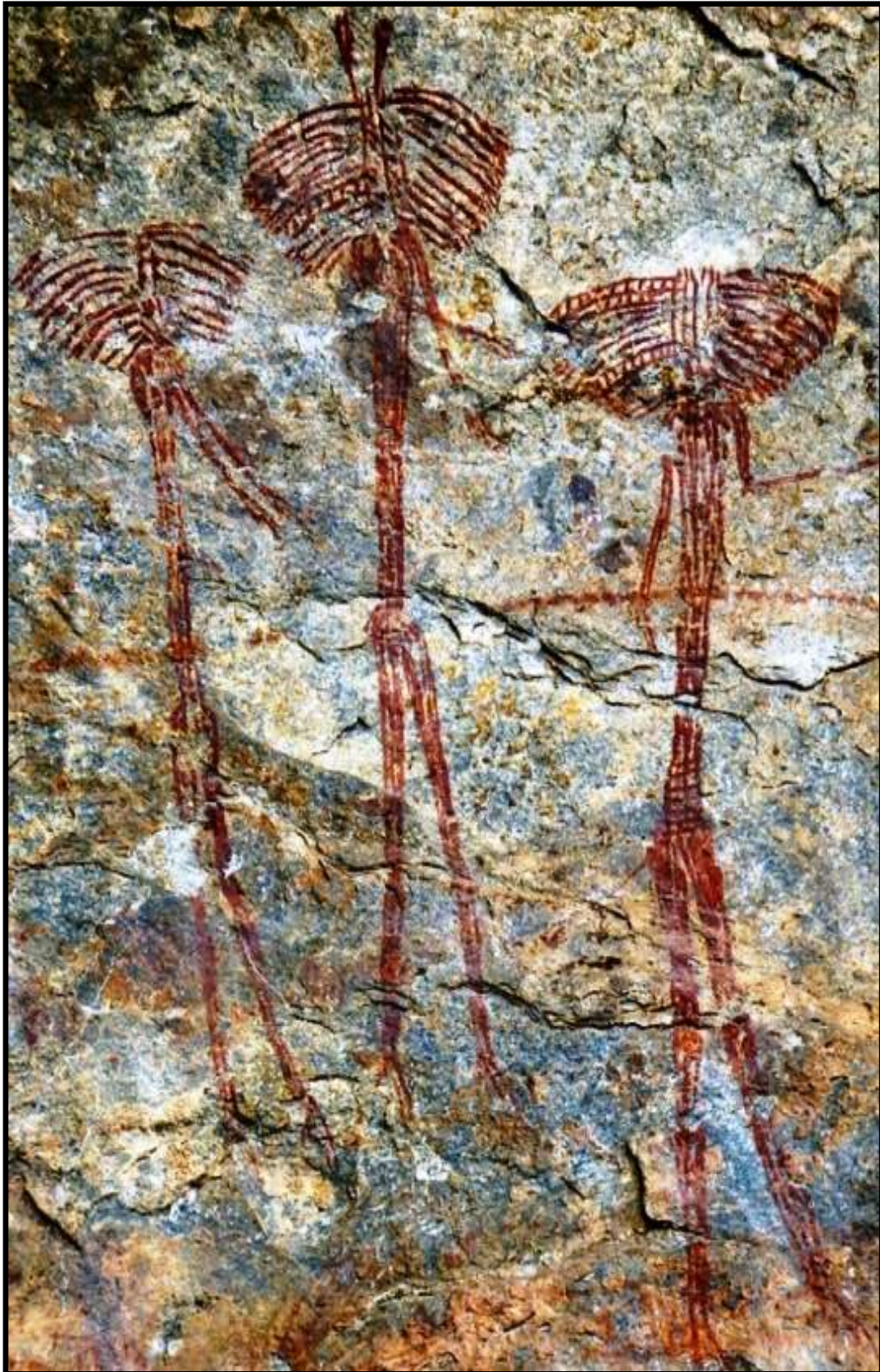
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Human figures and linear patterns, Edakkal, Wayanad Kerala, India



Three slender human figures, Kondoa Rock Art sites, Central Tanzania, East Africa

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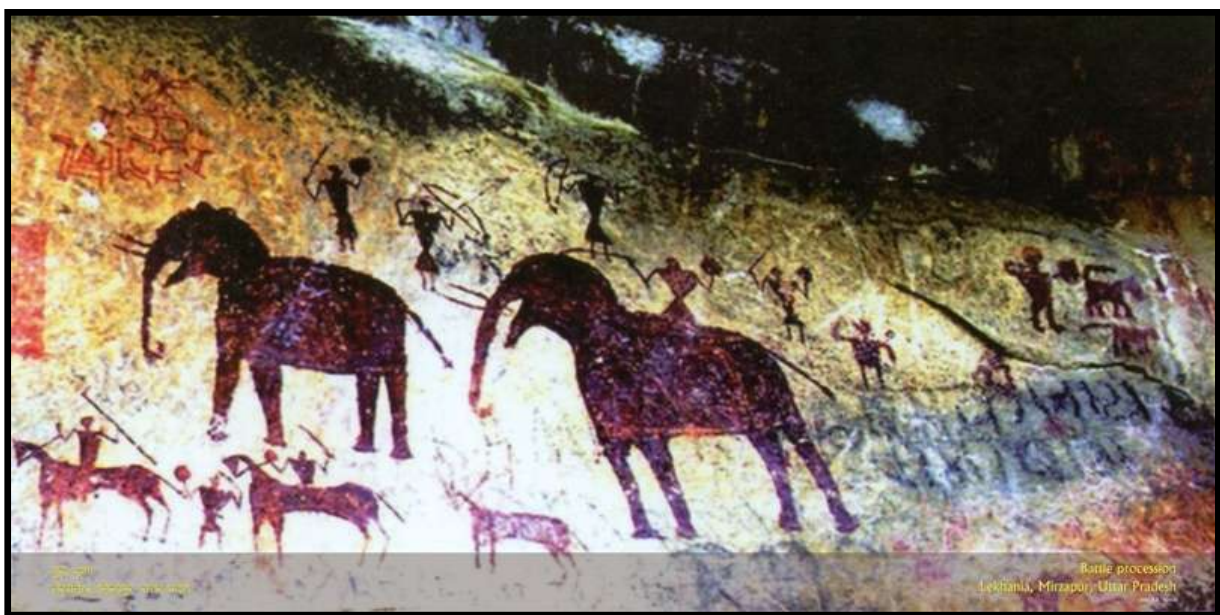
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Battle procession, Lekhania, Mirzapur, Uttar Pradesh, India

List of Abbreviations

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| 1. | A I O C | All India Oriental Congress |
| 2. | C P | Central Provinces |
| 3. | I A R | Indian Archaeological Review |
| 4. | J R A S B | Journal of Asiatic Society of Bengal |
| 5. | N W P | North West Provinces |
| 6. | P C | Personal Communication |
| 7. | P & P I | Pre and Proto history of India |

