

Rock Art Dissertations and Theses

**A Literature Survey
extracted from the**

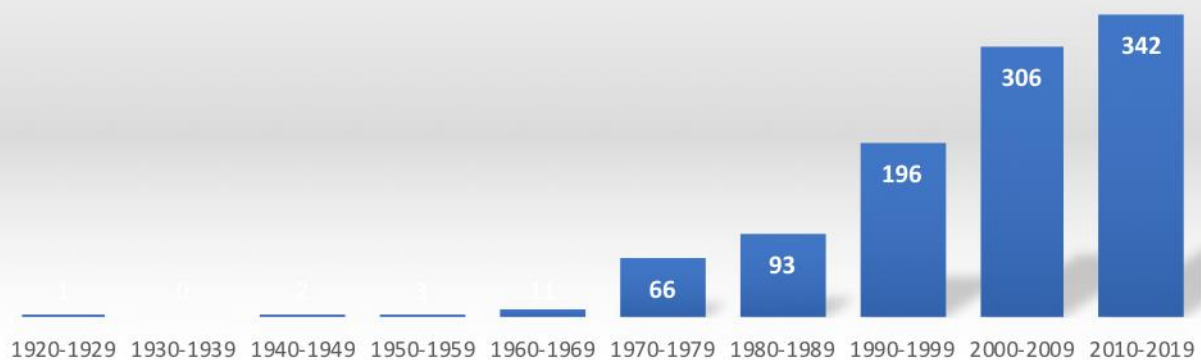
**Rock Art Studies
Bibliographic Database**

for the years 1927 - 2019

Compiled by Leigh Marymor

Revised and updated with 1020 citations

Total Numbers of Dissertations and Theses Cited in
the Rock Art Studies Bibliographic Database:
N=1020 for the years:
1920 - 2019



Total Citations in the Rock Art Studies
Bibliographic Database: N = 40,486 for the years:
1920 - 2019



A Project of the Bay Area Rock Art Research Association

and the

Museum of Northern Arizona

2020 (May)

Point Richmond, California - Flagstaff, Arizona

PREFACE

The Rock Art Studies Bibliographic Database is an open access, online resource that fulfills the need for a searchable portal into the world's rock art literature. Geared to the broadest interests of rock art researchers, students, cultural resource managers, and the general public, the RAS database makes rock art literature accessible through a simple search interface that facilitates inquiries into multiple data fields, including authors' names, title and publication, place-name keyword, subject keyword, ISBN/ISSN number and abstract. The results of a data search can further be sorted by any of the data fields, including: authors' names, date, title, and so forth. An ever increasing number of citations within the database include web links to online versions of the reference cited, and many citations include full authors' abstracts.

The data compilation has been undertaken by Leigh Marymor with the year 2020 marking the 27th year of continuous revision and expansion of the data. Over 41,500 citations are currently contained in the database. The RAS database first launched online as a joint project of the Bay Area Rock Art Research Association and University of California's Bancroft Library. After thirteen years of collaboration, the project found a new home and collaborator at the Anthropology Department at the Museum of Northern Arizona. *Rock Art Dissertations and Theses* results from an export of data from the RAS database and captures a freeze-frame of student rock art research as compiled here in the year 2020.

The online version of the RAS Bibliographic Database at the Museum of Northern Arizona is updated continually, and we refer the reader to that resource for up-to-date bibliographic data revisions and additions. Researchers who consult the online database in concert with their reference to *Rock Art Dissertations and Theses* will discover a powerful ally in further refining geographic and thematic inquiries.

The Rock Art Studies Bibliographic Database can be searched at:
https://musnaz.org/search_rock_art_studies_db/

Aas, Lars Reinholt (2008). The Rock Carvings of Taru Thang. The Mountain Goat: A Religious and Social Symbol of the Dardic Speaking People of the Trans-Himalayas (Master's Thesis). 84 pgs. University of Bergen, Norway. Retrieved from https://www.academia.edu/996685/Rock_Carvings_of_Taru_Thang_The_mountain_goat_A_religious_and_social_symbol_of_the_Dardic_speaking_people_of_the_trans-Himalayas_Lars_Reinholt_Aas
Keywords: Trans-Himalayas, Ladakh, northern Pakistan. Afghanistan. India. South Asia. Dardic speaking people. Mountain goat motif(s). *Academia.edu*.

Abstract: "The rock art of Taru Thang in Ladakh offers us a chance to learn more about the past cultures of the mountain regions of northern Pakistan, eastern Afghanistan and north western India. The dominating motif is the mountain goat, and I believe there is a possible connection between the rock art of Taru Thang and the ancient religious beliefs of the Dardic speaking people. My aim is to provide a possible theory of why, and by whom the carvings were made. The Dardic speaking people living in the mountain regions of the trans-Himalayas have preserved parts of their ancient religious beliefs, as well as their social structure despite Muslim and Buddhist influence. Ethnographic sources tell of how they believe their society to be divided in pure and impure spheres, based on the verticality of their landscape. Each sphere is assigned to the sexes respectively, based on an extreme division of labour: The men spend half the year in the mountain pastures with the livestock and are associated with the high mountain zones, while the women working with agriculture in the villages are associated with the low valley zones. The Dards believe that the pure zones of the mountains are inhabited by supernatural beings, ambiguous creatures capable of bringing fortune and prosperity, but also sickness and misfortune. The society of the supernatural beings is believed to be a mirror image of the Dard society, and the spirits keep mountain goats as domestic animals like humans keep goats. Therefore, the mountain goat is regarded the most pure amongst animals, being in touch with the pure sphere of the mountains and the supernatural beings. By using a combination of theories including totemism, bricolage, myths and binary oppositions, I believe it is possible to connect the rock art of Taru Thang with the Dardic speaking groups of Central Asia, and show how they use natural symbols in their surroundings to explain the differences in their culture. Especially, I wish to show how the rock carvings can be seen as expressions of maleness and of how male dominance can be recreated through rock art.

I believe a research combining the ethnographic evidence of the Dards and the rock art material from Taru Thang can enhance our understanding of the images, as well as stand as an example of how it is possible to interpret rock art symbols through the use of local ethnographic sources."

Abd-El-Moniem, Hamdi Abbas (2005). A New Recording of Mauritanian Rock Art (Phd. Dissertation). 182 pgs. University of London, England. Retrieved from <http://discovery.ucl.ac.uk/1444476/>
Keywords: Adrar plateau, Saharan Mauritania. West Africa. *Worldcat.org, Internet*.

Abstract: "Towards "A New Recording of Mauritanian Rock Art" is an attempt to utilise new methods and techniques for recording rock art in north-west Africa. This research aims to show the recorded work not as isolated figures but as groups of inter-related figures. According to the published and unpublished inventories of the Mauritanian rock art sites, the two studied sites, which have only engravings, have not been recorded before. They are situated in the Adrar plateau in the north-central part of the Mauritanian Sahara. In addition to the methods and techniques of recording rock art (e.g. tracing, rubbing and photography), the methodology used in this work includes a number of new aspects that seem to be ignored or omitted in most previous work on the subject. This new recording aims to provide new clues that enable the researcher to carry out two basic interpretative analyses and gain a better understanding of the recorded engravings as an example of the rock art of Mauritania."

Abdul, Kahir (2013). Contribution to the Tagus Rock Art Complex Study: The Gardete Rock Art Site Master Erasmus Mundus em Quaternario e Pré-História. 1:1-115, Instituto Politécnico de Tomar – Universidade de Trás-os-Montes e Alto Douro (Departamento de Geologia da UTAD – Departamento de Território, Arqueologia e Património do IPT). Retrieved from <https://comum.rcaap.pt/bitstream/10400.26/60172/Vol%20II%20-%20Catalogue%20of%20Figures.pdf>
Keywords: Gardete site, Tagus River, Portugal. Southwestern Europe. Chronology. Typology. Inundated site. Catalog of figures. *IPTR*.

Abstract: "The Rock Art along the Tagus River is considered one of the largest open-air post Palaeolithic engraving sites in the Iberian Peninsula and in Europe itself. Thousands of engravings bath the banks of the Tagus River with a repertoire of imagery that expands all manners of representation. However with the dam constructions in the 70's over 90% of this rock art has been condemned to the depths of the river water forever. The Latest Rubber moulds produced of the rocks before they were submered under water in rescue works of the early 70's, are all held in the COA Museum and were the responsibility of the now ex-CNART (Centro Nacional do Arte Rupestre). For the RUPTEJO program 2008-present these moulds were borrowed to the Instituto Terra e Memoria in Mação, Portugal. Researchers are able to study and attempt at understanding their cultural, social and technical aspects thus serving some justice to the original authors of this facinating production of engravings. This Research Thesis is going to analyse the site of Gardete and is part of a contribution of works made on different sites of the Tagus in previous years, focusing on its typological classification and its technical aspects. A catalogue of figures of the entire site will be produced in an effort at keeping alive the mystique and curiositiy that the Tagus Rock Art Complex provokes on its observers."

Abdul, Kahir (2013). Contribution to the Tagus Rock Art Complex Study: The Gardete Rock Art Site 'Catalogue of Figures' (Master Erasmus Mundus em Quaternario e Pré-História). 2:116-176, Instituto Politécnico de Tomar – Universidade de Trás-os-Montes e Alto Douro (Departamento de Geologia da

UTAD – Departamento de Território, Arqueologia e Património do IPT). Retrieved from <https://comum.rcaap.pt/bitstream/.../1/Vol%20I%20-%20Thesis%20-%20Gardete.pdf>
Keywords: Gardete site, Tagus River, Portugal. Southwestern Europe. Chronology. Typology. Inundated site. *IPTR*.

Abstract: "To understand the typology set out in the following catalogue, it is useful to recognise the complete decals of the rocks first which will be presented in the following pages. Some discrepancies that may be visible with the typological set out can be explained through the use of overlaps and associations. This has already been mentioned in chapter 4 of the first volume of this Master Thesis. For example, one may come across a figure which does not seem to fit within the given category, this can be explained through the fact that it may be part of an overlap, therefore the reader may verify this by checking the complete decal of the individual engraving concerned. Each figure is presented in its orientation upon the cast moulds; therefore it will appear as it does on the rock itself. At the end of this catalogue is the images taken in the 2013 (August) Prospection of Gardete. They have yet to be studied and recorded in the manner in which the moulds have undergone; however they are still present for viewing purposes in this catalogue."

Abdulhamid, Louai A. (2015). Artistic Styles in the Engravings of the Ancient Rock Art in Wadi Al Baqar (Valley of Cows) in the Sahara Desert in Libya (Ph.D. Dissertation). 180 pgs. University of Newcastle, England. Retrieved from <http://hdl.handle.net/1959.13/1309793>
Keywords: Wadi Al Baqar (Valley of Cows), Sahara Desert, Libya. North Africa. Style. *OATD*.

Abstract: "There has been limited research on rock art in Libya with a small number of studies conducted in specific parts of the country. This exegesis examines a recently discovered rock art site in Wadi al Baqar in the Sahara brought to the researcher's attention through collaboration with Indigenous people of Libya, the Tuareg people. The majority of studies in Libya to date were conducted some time ago and the dearth of recent research coupled with the discovery of a new rock art site at Wadi al Baqar have given the researcher the incentive to make a study of Libyan rock art. The Tuareg discovered this site and this research was undertaken with their support and encouragement. As the researcher I will argue that rock art is important to both Libyan and world heritage. This study is an original and timely exploration of this newly discovered ancient art, which also provides insights into the ancient people who created this work thousands of years ago in the Sahara. To achieve these goals, data has been collected and classified from this newly discovered site. The rock art at Wadi al Baqar will be the principal focus of the study and will illuminate descriptive interpretations of life in the Sahara some five thousand years ago. This study uses rock art to explore the environmental changes which have occurred in the Sahara and the changing lifestyle of these ancient people. The exegesis will also discuss rock art in other parts of the world as a comparative aspect of this research project. Most importantly this exegesis will highlight the vulnerability of rock art in the Sahara and the critical need to protect these valuable heritage sites."

Abreu, Gioconda Maria de Figueiredo Simões de (2008). A Figura da Mão na Arte Rupestre Origem e Evolução do Símbolo (Dissertação de Mestrado em Arqueologia Pré-Histórica e Arte Rupestre). Universidade de Trás-os-Montes e Alto Douro, Vila Real, Portugal. Retrieved from <http://hdl.handle.net/10348/172>
Keywords: Gargas, France. Western Europe. Maltravieso, Cáceres, Extremadura, Spain. Southwestern Europe. Pego da Rainha, Mação. South Asia. Hand motif(s). *Internet*.

Abstract: "This dissertation deals with the study of the representation of the Hand in rockart, analyzing its origin, distribution and evolution as a symbol. In it was the concern of understanding the Hand in its capacity of grasping and comprehending what helped Man understand the world and a part of the essence of being Human. Analyzing the two major techniques of execution that are Painting and Engraving and synthesizing the typology of the figures was an important contribution to the attempt at the understanding of the symbol of the Hand. To demarcate this study, three sites with salient representations of Hands were analyzed, namely Gargas, Maltravieso and Pego da Rainha. It was of significance to disclose authorship from which one can now visualize something about gender and whether the authors were children or adults. In enunciating different theories it was possible to detect imagery related with the profane and with the sacred, as necessity of identification, of communication and of power, in the end a universe very similar to ours today."

Abreu, Maria Emilia Pereira Simões (2012). Rock-Art in Portugal: History, Methodology and Traditions Tese (Doutorado em Quaternário, Matérias e Culturas). 4 vols. 2200 pgs. Universidade de Trás-os-Montes e Alto Douro, Vila Real, Portugal.
Keywords: Portugal. Southwestern Europe. Volume 3 includes extensive bibliography with 1600 citations to Portugal's rock art between 1706 - 2010. *Biblio*.

Aceituno Bocanegra, Francisco Javier; Alzate Franco, Nathaly; Guzman, Osorio and Jhoana, Cindy (2009). Aproximación a una Contextualización Histórica y Cultural de los Petroglifos del Valle de Aburra (Tesis/ Informe de Práctica. Tesis Antropología). Universidad de Antioquia, Facultad de Ciencias Sociales y Humanas, Departamento de Antropología, Medellín, Colombia.
Keywords: Valle de Aburra, Colombia. South America. *RASNW4, Internet*.

Adams, Amanda Shea (2003). Visions Cast on Stone: A Stylistic Analysis of the Petroglyphs of Gabriola Island, BC (Master's Thesis). 79 pgs. University of British Columbia. Retrieved from <https://circle.ubc.ca/handle/2429/15093>

Keywords: Gabriola Island, British Columbia, Canada. North America. Stylistic analysis. Marpole Culture. Vision. RASNW4, Internet.

Abstract: "This study explores the stylistic variability and underlying cohesion of the petroglyphs sites located on Gabriola Island, British Columbia, a southern Gulf Island in the Gulf of Georgia region of the Northwest Coast (North America). I view the petroglyphs as an inter-related body of ancient imagery and deliberately move away from (historical and widespread) attempts at large regional syntheses of 'rock art' and towards a study of smaller and more precise proportion. In this thesis, I propose that the majority of petroglyphs located on Gabriola Island were made in a short period of time, perhaps over the course of a single life (if a single, prolific specialist were responsible for most of the imagery) or, at most, over the course of a few generations (maybe a family of trained carvers). The bulk of all petroglyphs were, I argue, produced during the Marpole culture phase (2400 - 1000 BP) and their primary raison d'être pertained to the acquisition of supernatural power. In other words, 'art' in the service of: 'the vision, the ritual world, the ancestors, and wealth' (Suttles 1983:69). My conclusions are based largely on a comparative stylistic analysis between petroglyph motifs/design elements and those found in the Northwest Coast mobiliary 'art' repertoire as documented and discussed in Margaret Holm's 'Prehistoric Northwest Coast Art' (1990). Some interpretive possibilities for the use of petroglyph sites (both past and present) are also put forth in this thesis' conclusions."

Ain Seba-Bouchehal, Nagette (2001). Les Gravures du Djebel Serkout: Contribution a la Préhistoire de l'Ahaggar (Phd Dissertation). 606 pgs. Paris I - Pantheon - Sorbonne, Université de Paris - I, Paris, France.

Keywords: Djebel Serkout, Ahaggar, Sahara Desert, Algeria. North Africa. RASNW3, Internet.

Abstract: "Le djebel serkout (ahaggar nord oriental) a revele a la suite de plusieurs prospections un riche et inattendu patrimoine grave reparti sur cinq sites, eousseli, tin temeroualine, in tfinagh, oued feyek et tahaouhaout. Quatre cent parois gravees sont ici decrites puis analysees. Art essentiellement pastoral, hante par la figure du bovin, cet ensemble rupestre renvoie le reflet d'une societe fortement liee a son betail et pratiquant tres certainement la transhumance. Cependant, l'empreinte d'un passe plus ancien est perceptible sous la forme de representations de la faune tropicale ou de symboles a connotation archaïque. Cet ensemble s'insere, en grande partie, dans l'etage bovidien reconnu dans l'art rupestre environnant. Pour certaines gravures, un etage bovidien ancien est peut-etre a identifier. L'absence de l'etage caballin, present pourtant dans des sites voisins, trouve certainement sa justification dans la configuration geographique de cette region reculee aux reliefs accidentes. L'etage camelin est, lui, bien distinct. Nous avons constate a la faveur des decouvertes anciennes et recentes, l'accumulation de donnees militant pour une chronologie longue."

Albarrán, Yanitza (2007). Petroglifos Las Lafitas y Bum Bum Estado Barinas: Interpretaciones en el Tiempo (Mecanografiado Tesis Magister Scientiae). 115 pgs. Universidad de Los Andes, Facultad de Humanidades y Educación, Maestría en Etnología, Mención en Etnohistoria, Merida, Venezuela. Retrieved from http://tesis.ula.ve/postgrado/tde_busca/arquivo.php?codArquivo=1286

Keywords: Las Lafitas and Bum Bum Estado Barinas, Venezuela. South America. RASNW4, Internet.

Abstract: "La investigación que se presenta estudia las interpretaciones actuales entre los pobladores vecinos surgidas en torno a las estaciones rupestres de Bum Bum y Las Lajitas, Municipio Sucre del Estado Barinas. Con el objetivo de confirmar si el significado es análogo y demuestra continuidad, con el otorgado en tiempos prehispánicos, coloniales y republicanos; o por el contrario existe resemantización o ruptura. El acercamiento al tiempo sincrónico, o tiempo presente, se hizo con el método etnográfico, y la textualización de lo observado en el trabajo de campo, es desde la propuesta de la etnografía dialógica. El análisis del tiempo diacrónico, o de larga duración, fue a partir de la consulta de bibliografía arqueológica y revisión de crónicas publicadas. Los datos etnográficos recogidos se comparan en un análisis etnológico, y finalmente se confrontan todos los datos recabados de las tres vertientes arqueología, historia y etnografía- en el método etnohistórico."

Alberto, Luana Antoneto (2014). Registros Rupestres de São Paulo: Conhecer para Preservar (Master's Thesis). 662 pgs. Universidade de Sao Paulo, Brazil. Retrieved from <http://www.teses.usp.br/teses/disponiveis/71/71131/tde-14042014-121333/en.php>

Keywords: Sao Paulo, Brazil. South America. Cultural resource management. Conservation and preservation. Worldcat.org

Abstract: "This research is aimed at investigating the archaeological sites with rock-art records from the State of São Paulo in two aspects: reflect on the reason for the scarce bibliography, documentation and recording of this type of site and analyze the reason for the lack of areas open to visitation for society. We search two main objectives: catalog in a systematic way the rock-art sites in the State, generating consistent data for future research and interpretations of rock art in São Paulo, as well as propose a musealization model based on the concepts of Sociomuseology. In these models, the museological process goes beyond the museum building, and appropriates the territorial perspective, establishing closer links with the community, prioritizing social participation and valuing the different dimensions of cultural heritage. To achieve the first objective was accomplished a bibliographic survey of sites already studied and the data were organized in Registry Form that include information about the site, the records, the location, the context in which it is inserted, and data for formulation proposals for museatization. The survey was complemented by the field data and photo documentation. To develop a proposal for musealization associated with surveying and cataloging of Rock Art Sites in the State of São Paulo provides a step toward the democratization of knowledge and therefore its preservation."

Alchieri, M. (1997). La Roccia n. 5 di Bedolina in Valcamonica. Contributo allo Studio dello Stile IV dell'Arte Rupestre Camuna (Degree Thesis). 1-193, University of Study of Milan, Italy.

Keywords: Cliff no. 5, Bedolina, Valcamonica, Italy. Southern Europe. Style IV. *EPA, Biblio (gives date 1997).*

Aldowsari, S. (2009). Rock Art at Jebel Umm Sanman in Hail Region: An Archaeological Study (Unpublished Master's Thesis). King Saud University.

Keywords: Jebel Umm Sanman, Saudi Arabia. West Asia. Middle East. (Arabian Peninsula). *Biblio.*

Alexander, C. (2011). Valley of Pitoti: GIS-Based Socio-Spatial Analysis of Iron Age Rock-Art in Valcamonica (BS), Lombardy, Italy (Phd Thesis). University of Cambridge, England.

Keywords: Valcamonica (BS), Lombardy, Italy. Southern Europe. Documentation. GIS spatial analysis. Distribution. RASNNWV, *Biblio (cites 2012).*

Algrain, Mariana (2003). El Arte Rupestre del Sistema Serrano de Ventania. Aproximaciones desde un Enfoque Cognitivo ((Tesis de Licenciatura)). Facultad de Humanidades y Artes, Universidad Nacional de Rosario, Rosario, Argentina.

Allen, Casey D. (2008). Using Rock Art as an Alternative Science Pedagogy (Phd Dissertation). 201 pgs. Arizona State University, Tempe, Arizona. Retrieved from <http://pqdtopen.proquest.com/#viewpdf?dispub=3302400>

Keywords: Rock Art Stability Index (RASI), analysis of rock weathering associated with petroglyphs. *Worldcat.org.*

Abstract: "College-level and seventh-grade science students were studied to understand the power of a field index, the Rock Art Stability Index (RASI), for student learning about complex biophysical environmental processes. In order to determine if the studied population was representative, 584 college and seventh-grade students undertook a concept mapping exercise after they had learned basic weathering science via in-class lecture. Of this large group, a subset of 322 college students and 13 seventh-grade students also learned RASI through a field experience involving the analysis of rock weathering associated with petroglyphs. After learning weathering through RASI, students completed another concept map. This was a college population where roughly 46% had never taken a "lab science" course and nearly 22% were from minority (non-white) populations. Analysis of student learning through the lens of actor-network theory revealed that when landscape is viewed as process (i.e. many practices), science education embodies both an alternative science philosophy and an alternative materialistic worldview. When RASI components were analyzed after only lecture, student understanding of weathering displayed little connection between weathering form and weathering process. After using RASI in the field however, nearly all students made illustrative concept maps rich in connections between weathering form and weathering process for all subcomponents of RASI. When taken as an aggregate, and measured by an average concept map score, learning increased by almost 14%. Among college minority students, the average score increase approached 23%. Among female students, the average score increase was 16%. For seventh-grade students, scores increased by nearly 36%. After testing for normalcy with Kolmogorov-Smirnov, t-tests reveal that all of these increases were highly statistically significant at $p < 0.001$. The growth in learning weathering science by minority students, as compared to non-minority students, was also statistically significant at $p < 0.01$. These findings reveal the power of field work through RASI to strengthen cognitive linkages between complex biophysical processes and the corresponding rock weathering forms."

Almeida, Vitor José Manguiera de (2011). Prováveis Significados Paleoambientais das Pinturas Rupestres Zoomorfas do Parque Nacional Serra da Capivara, PI (Dissertação de Mestrado). 134 pgs. Universidade de Guarulhos. Retrieved from <http://tede.ung.br/bitstream/123456789/156/1/Vitor+Jos%EF%BF%BD%EF%BF%BD+Manguiera+de+Almeida+2.pdf>

Keywords: Serra da Capivara National Park, São Raimundo Nonato, Piauí, Brazil. South America. Paleoenvironment. *OATD.*

Abstract: "In Serra da Capivara National Park and adjacencies there is a wide range of archeological sites which provides diverse information about the first human settlements in America since it holds many characteristics from their existence in different ecosystems of the region. There are more than 1,000 registered sites (not definitive) in the park, about 657 of them have cave paintings; the others are villages, cemeteries and settlements. The cave paintings picture routine activities such as hunting, giving birth, sex, social struggle, games, relationships and rituals. These paintings have multiple functions which reveal that, in that territory, the first settlers daily life was very dynamic and can also provide evidence that there was history, education, socialization, communication and religiousness in Brazilian history ancient times. It is possible to identify in the paintings from the various rock zoomorphic representations and their likely interpretations species absent today in the region and others completely extinct; some are so well done that it is possible to identify the gender of the printed animal through antlers and other species gender determinant characteristics. It is common to see paintings of crabs, lizards, siriemas, armadillos, pacas, cats, crocodiles, coatis, camelids, tailed deer and capybaras these last ones disappeared from the region due to the current extreme aridity, what leads to the hypothesis that it was a more humid area in a not very distant past. Another specie often portrayed in the paintings is the emu Rhea Americana, extinguished from the area not long ago. Based on the identification and a deep study of the fauna pictured in the cave paintings of the Serra do Capivara National Park as well as on the information gathered from the literature, the aim is to rebuild the probable environmental conditions from the period when the paintings were made, thus becoming a reliable paleoenvironmental reference."

Almonte, G.Alex and Aroquipa V.Julio (2013). Una Aproximación Interpretativa a la Cronología de las Representaciones Rupestres de "Qelqasqa Qaqa"; Distrito de Ituata- Carabaya (Tesis para Optar al Título de Licenciado en Antropología). Facultad de Ciencias Sociales, Escuela Profesional de Antropología, Universidad Nacional del Altiplano. 172 pgs. Puno, Perú.

Keywords: "Qelqasqa Qaqa"; Distrito de Ituata- Carabaya, Perú. South America. Chronology. *Biblio, ARPRB*.

Alonso Gutiérrez, Sara (2018). Análisis y Caracterización de los Pigmentos de la Cueva de la Fuente del Salín (Muñorrodero, Cantabria): Una Aproximación desde la Arqueología Experimental (Master's Thesis). 132 pgs. Universidad de Cantabria. Retrieved from <http://hdl.handle.net/10902/14897>

Keywords: Cueva de la Fuente del Salín, valley of the river Nansa, Muñorrodero, Cantabria, Spain. Southwestern Europe. Paleolithic art. Gravettian. Pigment analysis. Raman spectroscopy. *GoogleScholar*.

Abstract: "“Fuente del Salín” is a cave situated in the valley of the river Nansa, specifically in the locality of Muñorrodero (Val de San Vicente, Cantabria). This cave presents archaeological site with a human occupation ascribed to the late Gravettian. Furthermore, it is a very interesting archaeological context due to the presence of handprints on its walls, both positive and negative. Some of these representations were made with charcoal, therefore are black, but most of them are made with red coloring. Accordingly, the research that makes up this Master's Thesis is aimed to analyze the processes related to the collection and rendering of the dye used to carry out these representations. Raman spectroscopy has been used to analyze some of the materials related with the collecting, process and utilization of the coloring in the “Fuente del Salín”. In addition, an analytical experimental program has also been developed focused on interpreting this archaeological evidence. In both cases, the aim has been to reconstruct the operational chain linked to the development of these processes associated to the symbolic world of groups of huntergatherers that occupied the cave.'

Alonso Lorea, José Ramón (1992). Arte Rupestre en Punta del Este: Estética y Símbolo, Estructura y Análisis (Tesis de Grado). Departamento de Historia del Arte, Facultad de Artes y Letras, Universidad de La Habana, Havana, Cuba.

Keywords: Punta del Este, Cuba (Antillas). Caribbean. North America. *Internet*.

Alonso Tejada, Anna (1993). La Pintura Rupestre Prehistorica del Rio Teibilla (Tesis Doctoral). 3 Vols. 437 pgs. Uniersidad de Barcelona, Spain.

Keywords: Rio Teibilla, Mucia, Spain. Southwestern Europe. *BARAMP, Biblio*.

Altman, Julia (2012). The Shield Bearing Warrior Pictographs and Petroglyphs of Idaho (Master of Arts Thesis). 236 pgs. University of Idaho, Moscow, Idaho.

Keywords: Idaho. United States. North America. Shield bearing warrior motif(s). *Biblio, Internet*.

Alvarez Asomoza, Carlos (1978). Petroglifos y Esculturas de Teotenango, México (Tesis de Maestria). 156 pgs. Universidad Nacional de Autonoma de Mexico, Escuela Nacional de Antropologia e História, Mexico.

Keywords: Teotenango, Mexico. North America. *PAPPM, RASNWV*.

Alvarez Nuñez, A. (1982). Los Petroglifos de Campo Lameiro (Tesis de Licenciatura). Ejemplares en el Departamento de Historia - I de la Facultad de Geografía e Historia, Santiago de Compostela.

Keywords: Campo Lametro, Pontevedra, Spain. Southwestern Europe. *Biblio*.

Alves, Gerlúzia de Oliveira Azevedo (2006). A Arte Rupestre como Expressão Comunicativa da Cultura (Mestrado em Ciências Sociais). Universidade Federal do Rio Grande do Norte.

Keywords: Seridó, more specifically in the Complexo Xique-xique, close to the Municipal district of Carnaúba dos Dantas, distant 220 kilometers of Natal, the capital of Rio Grande do Norte State, Brazil. South America. Interpretation. *OATD*.

Abstract: "Along their existence, through of the millennia, the Man registers, one way or another, their saga. One in those registration ways is the rupestrian art. Through the rupestrian art the Prehistory is brought even us, portraying in images the daily ritualist and magic of the Man, in scenes that show, among other, their cults and also their daily hard work. The Man is imposed, while registering of their existence, starting from the moment in that he is capable to leave their marks through the transformation that attributes to the Nature; also for the produced interferences and for the cultural singularities that themselves were constituted before the period of the alphabetical writing. In an artifice of duplicating utensils and in the sense of representing animals and to himself own, he delegated us a communicative system whose contexts and details were - and it continue being - an enigma to be deciphered. Starting from this argument, the research has for objective to understand the daily and the history of cultural groups that they preceded us, taking as base the reading of the rupestrian paintings found at the located archeological ranches in the Area of Seridó, more specifically in the Complexo Xique-xique, close to the Municipal district of Carnaúba dos Dantas, distant 220 kilometers of Natal, the capital of Rio Grande do Norte State."

Alves, Lara Bacelar (2003). The Movement of Signs: Post-Glacial Rock Art in the North-Western Iberia (Phd Dissertation). 2 Vols. University of Reading, England.

Keywords: Northwest Iberia, Portugal. Spain. Southwestern Europe. *Biblio, Worldcat.org.*

Amador Bech, Julio (2010). Símbolos de la Lluvia y la Abundancia en el Arte Rupestre del Desierto de Sonora (Tesis de Doctor en Estudios Arqueológicos). Escuela Nacional de Antropología e Historia, México, D.F.

Keywords: Sonora, northern Mexico. North America. Rain motif(s). *Biblio.*

Amara, I. (2001). L'Art Rupestre dans le Sud-Ouest de l'Atlas Saharien (Algerie): Etude Analytique et Typologique des Figurations de la Periode Recente (Phd thesis). 2 vols. Pantheon - Sorbonne, Paris, France.

Keywords: South-east of the Atlas Mountains, Sahara, Algeria. North Africa. Analytic study. Typology. *RASNW3.*

Ambrosino, Gordon Robertson (2017). Rock Art, Ancestors and Water: The Semiotic Construction of Landscapes in the Central Andes (Phd dissertation). 1. 245 pgs. Department of Anthropology, Universidad de Los Andes, Bogotá, Colombia. https://www.academia.edu/35713000/Rock_Art_Ancestors_and_Water_The_semiotic_construction_of_landscapes_in_the_central_Andes

Keywords: Fortaleza Ignimbrite, geologic formation, situated at the headwaters of the Fortaleza and Santa Rivers in highland Ancash, Perú, central Andes. South America. Landscape setting. Ancestor worship. Water rights. *Academia.edu.*

Abstract: "As landscape art, the rock art of the central Andes offers clues regarding relationships between ancestor veneration and the negotiation of rights to water through time. To understand these relationships this thesis focuses on a large complement of rock art on the Fortaleza Ignimbrite (FI), a distinct geologic formation, situated at the headwaters of the Fortaleza and Santa Rivers in highland Ancash, Peru, (3400 - 4250 m.a.s.l.). A systematic, regional survey of the FI revealed 299 archaeological features, of which 192 are rock art places, constituting one of the highest concentrations of rock art ever recorded at such high altitudes. GIS analysis of the survey data reveals how certain rock art styles, motifs and production techniques relate to altitude, and specific geologic, hydrological and built features. The stratigraphy of carved and painted rock art of the FI is paired with the archaeological stratigraphy and radiocarbon results retrieved from excavations at three puna rock shelters and one collective tomb, in the lower altitude quechua ecozone, to answer the question of when these works were produced. The results from these methods are synthesized to develop a typological sequence, and a spatio-temporal map of the rock art of the FI, defined by styles and traditions, which spans approximately 3,000 years (1800 B.C – A.D. 1820). Because the FI sits at the nexus of ecological, political, economic and religious realms, and because it is located at strategic places of power, this thesis hypothesizes that its rock art was active in constructing social landscapes in the region by facilitating the control of resources, primarily water and heritage. In other words, instead of prioritizing the referential meaning of rock art, the primary question of this thesis asks what role the rock art of the FI had in socializing the land. In this regard, the central argument of this investigation is that rock art places are the result of, and agents of, landscape and that they relate people in a communicative system having to do with their many purposes and symbolism. To support this argument and model the manifold relationships between people, the land and rock art in answering the primary research question, Alfred Gell's tripartite, semiotic model of icon-index-symbol is applied to the styles and traditions of rock art identified in this thesis. Gell's other tripartite model of artist-prototype-recipient is then applied to answer the question of who produced these works and who they had intended as their audience. These models inform how rock art relates to landscape construction and provide the basis for developing and applying a Peircean, eco-cultural semiotic model, contextualized in part by 17th century historic accounts from the region, to elucidate how in situ, landscape-based art related to social interactions in the central Andes."

Anderson, Lora L. (1992). Stylistic Analysis of an Archaic Rock-Art Shelter in North-Central Arizona (Master's Thesis). 258 pgs. University of Cincinnati, Cincinnati, Ohio.

Keywords: North-central Arizona, southwest United States. North America. Style analysis. *Worldcat.org.*

Angeli, B. (1996). Continuità di Costumi e Sviluppi Culturali Tra le Incisioni Rupestri della Preistoria e le Tradizioni Folkloriche di Valle Camonica (Tesi di Laurea). Università Cattolica del Sacro Cuore, Brescia, Italy.

Keywords: Valcamonica, Italy. Southern Europe. Costume. Cultural traditions. Folklore. *ARBVC.*

Aragão, Ana Elisa (2013). Projecto de Educação Artística com a Comunidade (Tese de Mestrado Educação Artística). Universidade de Lisboa, Faculdade de Belas Artes. Retrieved from <http://www.rcaap.pt/detail.jsp?id=oai:repositorio.ul.pt:10451/9200>

Keywords: Vale do Tejo, Vila Velha de Ródão, Portugal. Southwestern Europe. Projecto Calhondra Olha o Xisto. Art education. Community. *OATD.*

Abstract: "The project Calhondra, olha o xisto! was born from a reflection on the endogenous resources of Vila Velha de Ródão, and its foundations were laid on the Rock Art Complex of the Tagus river (CARVT). Being an art education project, this initiative intended to explore new perspectives on local patrimony and, at the same time, bring the population to an awareness of the necessity of

preservation of cultural and natural heritage. The project focused on the community, since all activities were prepared so as to involve the population and schools of Ródão in this activity. Activities were planned and put together between the months of February to June of 2012, and involved working with local endogenous resources, the rock engravings of the Tagus river and artistic expression. We intend to create workshops whose concepts are based on interdisciplinary activities and dichotomies like, game/education and tradition/cooperation, in order to motivate and engage children and elders in this project, through different artistic practices. Therefore, for the development of the activities and its objectives, we applied the constructivist theory of knowledge, various cognitive theories and creativity concepts. Topics such as nature, biodiversity, historic architecture, legends and myths, and prehistory, among others, became themes which were continuously discussed in the workshops, with the aim of promoting a global education of the participants. To encourage the involvement of older target groups, we chose to build mixed age groups where dialogue and the sharing of knowledge was an important aspect of the activity. Consequentially, the core concepts of the project were: Cooperation, knowledge sharing, and dialogue between generations; producing a series of activities that, through cooperation, address our role in the preservation of cultural and natural heritage."

Archambeau, Monique (1984). *Les Figurations Humaines Pariétales Perigourdines. Etude d'un Cas: Les Combarelles* (Thèse de Doctorat). 236 pgs. Université de Provence, Aix-Marseille, France.

Keywords: Combarelles, Périgord. Pech-Merle, Quercy, Lot, France. Western Europe. Human motif(s). *APGODQ, Biblio*.

Arenas C., Marco Antonio (2011). *Representaciones Rupestres en los Andes Coloniales: Una Mirada desde el Sitio Toro Muerto* (Tesis de Licenciado en Antropología). Universidad Academia de Humanismo Cristiano, Santiago, Chile.

Keywords: Toro Muerto, Chile. South America. *Biblio*.

Arguello, P. (2001). *Arte Rupestre: Estudio Crítico de las Interpretaciones* (Undergraduate Thesis). Universidad Distrital Francisco José de Caldas, Bogotá, Colombia.

Keywords: *Biblio*.

Arisaca Canchaco, Percy (2016). *Conocimiento de las Pinturas Rupestres de Ccota en los Estudiantes de la Institución Educativa Secundaria Agropecuaria Industrial Potojani Grande Chucuito - 2015* (Tesis para optar el Título Profesional de Licenciado en Educación Secundaria, en la Especialidad de Ciencias Sociales). 65 pgs. Universidad Nacional del Altiplano, Facultad de Ciencias de la Educación, Escuela Profesional de Educación Secundaria. Retrieved from http://repositorio.unap.edu.pe/bitstream/handle/UNAP/6794/Arisaca_Canchaco_Percy.pdf?sequence=1&isAllowed=y

Keywords: Ccota, Puno Region, Perú. South America. Cultural resource management. Conservation and preservation. Secondary school education. Public awareness. *Internet*.

Abstract: "The investigation entitled knowledge of the rock paintings of Ccota in the students of the IES "Industrial Agropecuario Potojani Grande", Chucuito- 2015 ", that is put to consideration of the Faculty of Sciences of the Education and of the reading public; has the purpose and the purpose of determining the level of knowledge of the cave paintings of Ccota of the students of the I.E.S. Agropecuario Industrial Potojani Grande Chucuito; identifying and describing the different scenes of the rock paintings of Ccota, highlighting the importance that this has for the study of regional history and for the successful inclusion in the field of Education in the Puno region.

The methodology to follow has been that of descriptive research of exploratory design type (diagnosis), which has been described the meaning of the cave paintings and their knowledge in the students of the I.E.S. Agropecuario Industrial Potojani Grande Chucuito in the year 2015 The techniques and instruments used for this research work have been: the survey with the questionnaire of questions, which have been applied to all students of the aforementioned institution, with the intention of knowing exactly the level of knowledge they possess.

Finally it is concluded, the level of knowledge of cave paintings in the students of Secondary Educational Institution "Industrial Potojani Grande" Chucuito, during the third quarter of the school year 2015, the average grade of students is determined is less than or equal to 8 points implies, the students do not know the rock paintings of Ccota, therefore they are on a categorical scale of deficient."

Armitage, Ruth Ann (1998). *Radiocarbon Dating of Charcoal-Pigmented Rock Paintings* (Ph.D. Dissertation). 99 pgs. Texas A&M University.

Keywords: Pigment analysis. Charcoal pigments. Radiocarbon dating. *Internet*.

Arnett, Christopher Anderson (2016). *Rock Art of Nlaka'pamux: Indigenous Theory and Practice on the British Columbia Plateau* (Phd Dissertation in Anthropology). 609 pgs. University of British Columbia, Vancouver. Retrieved from <https://open.library.ubc.ca/cIRcle/collections/ubctheses/24/items/1.0300422>

Keywords: Stein River, Lytton, British Columbia. North America. *Internet, OATD*.

Abstract: "The ethnographic and archaeological data on Nlaka'pamux Interior Salish rock art is among the richest of its kind in North America and offers a rare opportunity to study indigenous rock art in the historical and cultural context of its production. Direct historical and cultural continuity offer the advantage of foregrounding indigenous taxonomy and interpretation. With multiple sources available (ethnographic texts, historical texts, archaeological data and localized indigenous knowledge) Nlaka'pamux rock art can be detached from western theory and studied empirically (temporally and spatially) as a material signature of practice within a circumscribed territory. Nlaka'pamux rock painting, according to oral tradition, is an ancient practice. Many rock paintings visible today appeared on certain landforms after the arrival of Europeans and pathogens (smallpox) on the east coast of North America. Oral traditions state that Nlaka'pamux knew of European presence prior to face to face contact and took active measures to mitigate the impact using culturally prescribed means —speeches, dances and rock painting which occurred at 50 or so locations throughout the territory along travel corridors as early as the 16th century and into the 20th century. In all its phases, Nlaka'pamux rock painting is a pro-active historically contingent act of intervention with protection, demographic revitalization and intergenerational memory in mind."

Atencio, Aaron Robert (2019). *The Quest of Vision: Visual Culture, Sacred Space, Ritual and the Documentation of Lived Experience through Rock Art Imagery* (Master of Arts, Anthropology). 119 pgs. University of Montana, Missoula. Retrieved from <https://scholarworks.umt.edu/cgi/viewcontent.cgi?article=12426&context=etd>
Keywords: Wind River Basin, Wyoming, Northern Plains, United States. North America. Vision Quest. Ritual. Photo documentation. History of research. Cagtegorization. Dinwoody Tradition. En Toto Pecked Style. Internet.

Abstract: This document will approach the multifaceted concepts that arise through the study of rock art and the cultivation of culture and belief through vision. Through this document the audience will encounter conceptual ideas regarding belief systems, ritual, experience, cognition, sacredness, and space/landscape — and how these are all essential dynamics that take place in the processes that cultivate the Shoshone visual culture. This document will employ an anthropological lens on the mentioned subject matters, while also approaching these concepts with an interdisciplinary curiosity of how they intermingle; creating a cohesive experience that focuses on these processes which empowered these people[s] to document their visions upon the landscapes that they existed within. In closing, I assert that the data, methods, and theories being implemented from multiple fields can — and will — continue to guide scholars to crystalize educated hypothesis regarding cross-cultural phenomenon such as sacred experiences and visions; along with the propagation, cultivation, and revivification of rituals with specifics to the creation of visual culture."

Aubert, Maxime (2009). *La Datation par les Séries de l'Uranium en Archéologie: Nouvelles Applications à la Datation de l'Art Rupestre et des Fossiles Humains* (Ph.D. Thèse en Sciences de la Terre). 170 pgs. Université du Québec, Institut national de la Recherche Scientifique. Retrieved from <http://espace.inrs.ca/470/1/T000514.pdf>
Keywords: Uranium series dating. Direct dating. Worldcat.org, Internet.

Abstract: "L'introduction de la datation absolue en archéologie entraîna une véritable révolution pour la discipline, particulièrement avec le développement de la datation au radiocarbonate à la fin des années 1940. Depuis, d'autres méthodes de datation absolues ont été appliquées en archéologie, comme la datation par les séries de l'uranium. Néanmoins, certains matériaux archéologiques, notamment l'art rupestre et les fossiles humains, demeurent très difficiles à dater."

Les dessins, les peintures et les gravures sur support rocheux appelés art rupestre sont un des traits caractéristiques de l'Homme moderne (Homo sapiens sapiens). La difficulté d'obtenir l'âge de ces œuvres limite considérablement leur intégration aux autres données archéologiques et environnementales. Dans cette recherche, la dernière génération d'équipement analytique moderne a été utilisée afin de dater les œuvres rupestres qui sont naturellement microstratifiées avec ou recouvertes d'enduits minéraux. Les dépôts de carbonate ainsi que les vernis minéraux ont été étudiés afin de déterminer la possibilité d'utiliser les séries de l'uranium comme méthode de datation. Les résultats obtenus démontrent la possibilité d'utiliser cette technique pour dater les œuvres rupestres préhistoriques. Elle permettra ainsi de placer ces œuvres dans leurs contextes temporels et environnementaux."

Afin de connaître l'évolution de l'espèce humaine, il est impératif de pouvoir dater les fossiles humains. Toutefois, ceci ne se fait pas sans entraves. En effet, pour les spécimens âgés de plus de cinquante mille ans, on ne peut pas utiliser la méthode au radiocarbonate. De plus, comme les échantillons sont très précieux, toute méthode de datation doit éviter ou minimiser au maximum leur destruction. La spectrométrie de masse à multicollecteurs couplée à un système à ablation laser a donc été utilisée afin de modéliser l'incorporation et la diffusion de l'uranium dans les os et les dents fossiles. Et cette technique révolutionnaire permet la datation des fossiles humains tout en minimisant la détérioration de l'échantillon."

Avila, Jairo (2017). *Pigments and Pictographs: A Chemical Analysis of Prehistoric Paints at the Agua Dulce Village Complex* (Master of Arts in Anthropology). 205 pgs. California State University - Northridge. Retrieved from <http://hdl.handle.net/10211.3/194077>
Keywords: Agua Dulce Village, southern California, United States. North America. Pigment analysis OATD.

Abstract: "This thesis examines the chemical characteristics of red paints from eight different rock art sites at the Agua Dulce Village, an Early-Middle Period site located between the networks of the Southern California Coast and the Western Great Basin. By using laser ablation-inductively coupled plasma-mass spectrometry (LA-ICP-MS), data generated is analyzed to compare the relationship between different rock art paints and geological deposits of red ochre from Vasquez Rocks, Frazier Park, and San Nicolas Island. Reports indicate prized pigments were heavily traded and transported through long-distance trade networks throughout the region;"

however, results show that local material played a significant and symbolic role in the production of pictographs in the Agua Dulce Village. Although the goal of this study is analytical, anthropological perspectives are taken into consideration to explain how pigments assisted in highlighting culturally significant places."

Avner, Uzi (2002). Studies in the Material and Spiritual Culture of the Negev and Sinai Populations, During the 6th-3rd Millennia B.C. (Phd dissertation). 388 pgs. Institute of Archaeology, Hebrew University, Jerusalem, Israel. Retrieved from http://www.freemedia.ch/fileadmin/img/rockart/stonewatch/download/SC03_Negev_Sinai.pdf
Keywords: Negev Desert, Israel. West Asia. Middle East. Rock features: Masseboth, standing stones, open air stone sanctuaries, intaglios. Male and female deities. Yahweh. Ashera. Solar orientation. See pages 65-98 for masseboth. *Internet, LMRAA (photo copy).*

Azéma, Marc (2003). La Représentation du Mouvement dans l'Art Pariétal Français. Approche Ethologique du Bestiaire (Thèse de Doctorat). 3 vols. Université de Provence, Aix-Marseille I, France.
Keywords: France. Western Europe. Paleolithic art. Animal motif(s). Movement. *CREAP, APGODQ.*

Baeta, A.M. (1998). Memoria Indígena no Medio Vale do Rio Doce - Arte Rupestre e Identidade Krenak (Master's Thesis). Universidade Federal de Minas Gerais, Minas Gerais, Brazil.
Keywords: Medio Vale do Rio Doce, Brazil. South America. *RASNW2.*

Baeta, Alenice Maria Motta (2011). Os Grafismos Rupestres e suas Unidades Estilísticas no Carste de Lagoa Santa e Serra do Cipó - MG (Phd dissertation). 280 pgs. Universidade de Sao Paulo, Brazil. Retrieved from <http://www.bibliotecadigital.gpme.org.br/bd/wp-content/uploads/more/pdf/bd-gpme-0797.pdf>
Keywords: Carste de Lagoa Santa e Serra do Cipó, Minas Gerais, Brazil. South America. *Worldcat.org, Internet, RASNWV.*

Abstract: "The Lagoa Santa Carste and the Serra do Cipó, comprises the research area, covering part of the metropolitan region of Belo Horizonte-RMBH, center of Minas Gerais state. Numerous archaeological sites have shelters in limestone and quartzite, with various types of rock art, painted perforated and incised. Much of this artwork is attributed to the Tradição Planalto, established in this region, at least from the Middle Holocene. Several sets stylistic and thematic succession assigned to this tradition have been identified and rearranged, seeking, where possible make analogies and correspondences between the two regions components. Other units or non-Planalto Intermediate and recent pictorial expressions levels were identified which, in some cases, indicated possible influences of traditions from other regions of the country. Combinations of dotted figures, stylistic variations that bring unique themed repertoires have also been proposed. The shallow incisions in turn, have varying sizes and visibility, including miniatures that had not been considered in previous studies. The observation of pattern of use of the internal space of shelters for the execution of the figures, taking into account the different rock media, the interaction of figurations with the background, beyond the distribution of graphic expressions of high and low visibility sites and landscapes, were fundamental to the proposed landscape of chrono-stylistic more detailed, taking into account the changes, stylistic differences and similarities over time."

Bain, Pamela J. (1982). Maori Rock Drawings: A Stylistic Analysis of Drawings in North Otago and South Canterbury. (Master's Thesis). 148 pgs. Otago University, New Zealand. Retrieved from <http://hdl.handle.net/10523/2947>
Keywords: North Otago and South Canterbury, New Zealand, Australasia. Oceania. Maori rock art. *Biblio, Internet.*

Abstract: "This thesis is primarily based on a study of North Otago and South Canterbury rock drawings and has, as its main objective, an analysis of stylistic variation between these areas. Following a review of previous research into rock art in New Zealand, the methods and materials used in the analysis are discussed and the results of that analysis are presented and considered."

Baker, Suzanne (2008). The Rock Art of Ometepe Island, Nicaragua: Motif Classification, Quantification, and Regional Comparisons (MSc Dissertation). Faculty of Science, University of the Witwatersrand, Johannesburg, South Africa.
Keywords: Ometepe Island, Nicaragua. Central America. North America. *Internet.*

Balbín Behrmann, R. de (1975). Contribución al Estudio del Arte Rupestre del Sahara Español (Resumen Tesis Doctoral). 37 pgs. Madrid, Spain.
Keywords: Western (Spanish) Sahara. West Africa. *Biblio.*

Baldini, Chiara (2009). Rilievo e Catalogazione di Tre Siti di Arte Rupestre del Chiapas Occidentale, Messico. (Tesi di Laurea in Civiltà Indigene d'America). Universidad de Bologna, Italia.
Keywords: Chiapas, Mexico. North America. *Biblio.*

Bane, Barbara (2008). Prehistoric Rock Art Associated with Chaco Canyon Great Houses (Master's Thesis). 258 pgs. Northern Arizona University, Flagstaff, Arizona.

Keywords: Chaco Canyon, New Mexico, Southwest United States. North America. Archaeological context. Rock art in association with great houses. *Worldcat.org*.

Banerjee, Ruman (2015). Rock Art of Central India: New Discoveries, Documentation, Analysis and Interpretation (Phd dissertation). University of Bristol.

Keywords: Mirzapur and Rewa, central India. South Asia. Chronology. GIS mapping. Survey. *Internet*.

Abstract: "This work investigates three key issues in Central Indian rock art research. The first is the question of chronology. How old is this art? I deployed state of the art dating techniques, namely V-series and screening methods, to assign an absolute chronology to the rock art of Central India, with special reference to Mirzapur and Rewa. Apart from absolute ages, the possibilities of relative dating techniques have also been explored, taking into consideration the techniques of superimposition and colour scheme. A case study has been included to support my hypothesis complementary to the existing framework of relative chronology in the region. The next issue is involved with mapping, where rock-shelter sites were mapped on the landscape creating several GIS models, land use models and finally predictive models to test a few hypotheses in Central Indian rock shelter archaeology. New techniques have been introduced here as well, to quantify the changing landscape along with archaeological record in the regions of Mirzapur and Rewa. This study helped to understand and identify the threats related to the preservation of painted rock-shelters. Lastly several new sites were discovered over a period of a long field survey and this provided fresh data for Indian rock-shelter archaeology, facilitating the testing of several hypotheses, with a number of caveats, in terms of location and types of rock shelters and finally the role of descriptive statistics in rock art research. On the basis of my research, data collection, laboratory experiments, analyses and ultimately final results and data interpretation, I argue that rock art in some specific regions of Central India dates back to Late Pleistocene age and they are mostly made in red and various shades of red colour. Some of these rock art sites are in great danger because of mining activity, honey collection, fire making and camping activities within these precious sites. Apart from anthropogenic reasons, natural reasons, like the effects of desertification is also damaging this extraordinary corpus. Therefore, proper policy implementation is absolutely imperative to conserve and preserve the cultural heritage of this region."

Barbosa, Ricardo José Neves (2007). As Pinturas Rupestres da Area Arqueológica Vale do Catimbau – Buíque, Pernambuco: Estudo das Fronteiras Gráficas de Passagem (Dissertação Mestrado em Arqueologia). 142 pgs. Centro de Filosofia e Ciências Humanas, Universidade Federal de Pernambuco (UFPE), Recife, Brazil. Retrieved from <http://repositorio.ufpe.br/handle/123456789/728>

Keywords: Catimbau Valley, Buíque, Pernambuco, Brazil. South America. *Biblio, OATD*.

Abstract: "A presente dissertação tem como objetivo confirmar a presença das fronteiras gráficas de passagem no Vale do Catimbau, unidade de conservação do Parque Nacional do Catimbau, Buíque PE., bem como vincular as pinturas rupestres contidas na face oeste da Serra do Coqueiro aos grupos migrantes, originários da Serra da Capivara. O Vale do Catimbau situa-se a meio caminho de duas importantes áreas arqueológicas: distante 576 km, a vó de pássaro, do Parque Nacional Serra da Capivara PI, pólo da dispersão da Tradição Nordeste; e a 210 km do Seridó RN / PB. O presente estudo pode contribuir para esclarecer de que forma os grupos migrantes, pertencentes à Tradição Nordeste de pintura rupestre, se deslocaram para a região do Seridó, utilizando o vale do Moxotó, tributário esquerdo do Rio São Francisco, como via de acesso. A área pesquisada situa-se numa zona de brejo que apresenta condições geoambientais mais favoráveis à sobrevivência humana que as do entorno semi-árido. Provavelmente, o micro clima serrano favoreceu a convergência étnica pré-histórica para a região, redundando na diversidade gráfica local. Nesse contexto, o trabalho consistiu em segregar as diferentes identidades gráficas num universo pictural muito heterogêneo. Essas pinturas apresentam-se como um produto final fragmentário, realizadas ao longo de um período não determinado; por esta razão, os resultados são apresentados sem qualquer referência cronológica, ou seja, de forma atemporal. Como recurso metodológico para demonstrar a existência das fronteiras gráficas de passagem bem como dimensionar as áreas gráficas dos respectivos grupos optou-se pelo estudo da distribuição espacial dos sítios arqueológicos com pinturas pertencentes às Tradições Nordeste e Agreste. Num segundo momento, para estabelecer a correlação cultural pretendida, foram feitas analogias entre os acervos gráficos da Serra da Capivara e da porção oeste da Serra do Coqueiro, particularmente das representações humanas em suas dimensões: material, temática e apresentação gráfica. A área nuclear da pesquisa compreende as duas faces da Serra do Coqueiro, os estudos realizados nessas áreas confirmaram a hipótese: a porção leste da serra corresponde à área gráfica da Tradição Agreste; a face oeste corresponde à área gráfica da Tradição Nordeste. Os estudos também indicaram as áreas ampliadas de atuação gráfica (hipotética área gráfica) dos respectivos grupos autores. A verificação da ocorrência de sítios que compartilham o mesmo horizonte gráfico em zonas muito mais amplas que a área nuclear do estudo levou a incluir essas zonas como hipotéticas áreas gráficas. A hipotética área gráfica dos grupos da Tradição Agreste se estende da face leste da Serra do Coqueiro até o Vale do Ipanema. Na direção norte, esses grupos alcançaram a porção nordeste da Serra dos Cariris Velhos, ocupando parte da região Agreste do atual Estado da Paraíba. Da porção oeste da Serra do Coqueiro até o Vale do Moxotó, compreende a hipotética área gráfica dos grupos da Tradição Nordeste. No sentido norte, esses grupos alcançaram a porção noroeste da Serra dos Cariris Velhos, ocupando um páleo vale retrabalhado pelas águas dos rios Piancó e Açú-Piranhas. No alto curso do Açú-Piranhas, do qual o rio Seridó é tributário, foram identificadas pinturas típicas dessa tradição."

Barbosa, Ricardo José Neves (2013). Perfil Grafico das Pinturas Rupestres Pré-históricas do Vale do Moxotó e Quadrante Nordeste da Bacia Hidrográfica do Pajeú - Pernambuco, Brasil (Tese de Doutorado, Pós-Graduação em Arqueologia). 197 pgs. Universidade Federal de Pernambuco (UFPE), Recife, Brazil. Retrieved from <http://repositorio.ufpe.br/handle/123456789/11271>

Keywords: Moxotó Valley, Catimbau Valley, Pernambuco, Brazil. South America. *Internet*.

Abstract: "This research analyzes one hundred forty-three (143) prehistoric painted human representations circumscribed in archaeological Valley of Moxotó and the northeast quadrant of the Pajeú Basin. Both regions are inserted in the morphoclimatic

caatinga domain. However. The studied sites are in geomorphologically areas called "Brejos de altitude (Caatinga enclaves moist forests)" or places under their direct influence. The study was conducted using the Analytical Framework of Pessis that while methodological tool, proposes that the graphic phenomenon is analyzed in three dimensions, distinct from each other, but that interlock and are complementary: thematic, scenic and technical. Under the thematic dimension, we used two analytical categories: human representation and cultural attribute associated. In scenographic dimension have been imposed categories: morphology, movement, composition, size, padding and color. And in Dimension Technique the categories were used: treatment support, and line width. The choice of the above categories was guided to fulfill two objectives: regional point the graphic profile, and make similar comparisons between the profiles already defined for the Northeast of Brazil. The research resulted in the appointment of at least three patterns scenography that can be displayed as profiles for Moxotó Valley: a) A group of figures has the upper and lower limbs represented by thin lines, straight and positioned at angles: sometimes obtuse, sometimes straight, sometimes oblique. b) Another group of figures without causing any damage what is staged his head hidden or suppressed by mask. c) A third group of figures shows facial cavity whose morphology refers to the Carnauba Style. The data, collected according to the methodology proposed for the study, indicate the proximity of technical and scenic graphic profiles outlined for Moxotó Valley and defined for the Seridó Region."

Bard, J.C. (1979). The Development of a Patination Dating Technique for Great Basin Petroglyphs Using Neutron Activation and X-ray Fluorescence (Ph.D. Dissertation). University of California, Berkeley.

Keywords: Great Basin. United States. North America. Research methodology: neutron activation and x-ray fluorescence patination dating. *BIBLIO, NADB #925222.*

Barnabas, Shanade Bianca (2015). Heritage-Making at the Wildebeest Kuil Rock Art Tourism Centre, Northern Cape: An Exploration (Phd dissertation). 550 pgs. University of KwaZulu-Natal, Durban, South Africa. Retrieved from <http://hdl.handle.net/10413/12716>

Keywords: Wildebeest Kuil Rock Art Tourism Centre, Northern Cape, South Africa. Southern Africa. Cultural resource management. Conservation and preservation. Heritage. *Worldcat.org, Internet.*

Abstract: "This study explores practices of heritage-making at the Wildebeest Kuil Rock Art Tourism Centre in South Africa's Northern Cape. The research is informed by an African cultural studies perspective, employing ethical reflexivity to populate the work with research participants rather than research objects. The !Xun and Khwe San groups are the hosts at Wildebeest Kuil. Historically, San peoples have been violently subdued while recent history has seen them incorporated into rhetoric of national unity, simultaneously placating competing nationalisms and legitimising a dominant ideology. Negotiations of representation, heritage valuation, challenges to community participation and custodial failings are explored in regard to the hosts' engagement with the heritage resource at Wildebeest Kuil. The thesis responds to a call for critical thought into the uses of rock art sites within heritage and the dearth of research into heritage tourism in the developing world, knowledge of which is decidedly vital for heritage preservation and sustainable tourism. The qualitative study, conducted between 2010 and 2014 via regularised field trips, was indebted to relationships built over time with various stakeholders. Data collection included desktop research, interviews and participant observation within the ambit of an interpretive case study. Multivocality is widely endorsed as a panacea to complexities of identity and heritage politics. The thesis pursues principles for thinking about multivocality from a cultural studies perspective, through which critical questions are raised about heritage construction, mutability, democratic responsibility and counter-hegemonic responses. Challenges at Wildebeest Kuil were found to be indicative of socio-political concerns in the South African heritage sector. The thesis does not dismiss attempts at reformation in the sector; instead it engages with a pervading disquiet that necessitates continued criticism. Heritage is not autochthonous, nor is it harmonious, originally present, and outside of human constructedness. Findings of the study reiterate that heritage is made by social processes and historic developments. It is invented, assembled, mutable, emotionally and politically charged. When viewed as such, heritage narratives valorising national and elite agendas become open for critique."

Barnes, Sharon (1982). Petroglyphs and Pictographs of the San Luis Valley (Master's Thesis in History). Adams State College, Alamosa, Colorado.

Keywords: San Luis Valley, Colorado. United States. North America. *NADB #5307803, Ms. #MC.AM.R1 on file, Colorado Historical Society, Office of Archaeology and Historic Preservation, Denver, CO., COL.*

Baronio, A. (1971). La Spiritualità dei Camunni Attraverso le Incisioni Rupestri (Tesi di Laurea). Università degli Studi di Milano, Milan, Italy.

Keywords: Valcamonica, Italy. Southern Europe. *ARBVC.*

Barreda Usó, Gemma (2016). Consolidantes para Soportes Pétreos con Manifestaciones de Arte Rupestre en la Comunidad Valenciana. Análisis Práctico en Cova Remígia Barranc de Gassulla-Ares del Maestre (Doctoral Tesis). 702 pgs. Universitat Politècnica de València. Departamento de Conservación y Restauración de Bienes Culturales - Departament de Conservació i Restauració de Béns Culturals. Retrieved from <http://hdl.handle.net/10251/63280>

Keywords: Cova Remígia (Barranc de Gassulla-Ares del Maestre, Valencia, Spain. Southwestern Europe. Cultural resource management. Conservation and preservation. Consolidation of rock supports. *Dialnet.*

Abstract: "This thesis is the result of the need to research on treatments about stone consolidation support with cave art. The research focuses on the study and the search of certain guidelines that can guarantee a correct intervention of consolidation in the stone

supports with rock art manifestations, taking as main reference coverts and the most important enclaves of Valencia, especially with detailed case of Cova Remígia, one of the most important places with Levantine cave painting demonstrations.

Firstly it has been made a documentary analysis of the historical tour of the coverts with rock art representations, focusing on key decisions that led to policy changes at the national level and influenced to a greater or lesser extent in Valencia and therefore in Cova Remígia. After assessing the condition of the work, it has proceeded to the evaluation of materials and consolidating processes. It has been made an assessment of the state of this particular topic, so that it has been analyzed and described the different materials and consolidation methods so far it has been used in this type of cave painting. Subsequently, it has been collected and analyzed the results from the experimental study devoted to characterize the behavior of the materials and consolidating selected products. To execute this evaluation, inorganic nature products commonly used in the scope of mural painting and stone materials based on nanoparticles and whose marketing has developed very widely in recent years have been chosen. These commercial products are based on traditional and regular materials used in restoration work, but their nanometric size gives them the ability to improve their properties and provide better results in the consolidation processes. The Cova Remígia has very particular issues about consolidation (fixation, stabilization). To resolve or at least alleviate these problems, including peeling and widespread decohesion, it has been selected multiple consolidating nanoparticle products. One is Nanorestore and other six different products of CaLoSiL range, synthesized in the laboratory from calcium hydroxide to treat problems of conservation and consolidation of calcareous rocks, among others. These consolidating have been chosen because of the advantages they bring, but also for their compatibility with the components of the substrate intended for the application, the stone stand of Cova Remígia. After the chemical and petrological characterization of stone material, it has been generated a total of 53 specimens, which were subjected to tests for water absorption by capillary action, accelerated aging, cycles of polluted atmosphere with SO₂ and penetration tests of consolidant by staining with or without fluorescence. They were then analyzed by optical microscopy, with fluorescent light microscopy, and scanning electron microscopy SEM-EDX. Finally the results obtained from the study were assessed to establish conclusions set out in detail in the memory of this thesis."

Barreto, Anna Gabriela Silva Vaz (2017). O VIVER EM ARTE RUPESTRE: Marcas Ritualísticas em Manifestações no Parque Nacional Serra da Capivara - PI (Master's Thesis in Archaeology). 153 pgs. Centro de Ciencias da Natureza, Universidade Federal do Piauí, Teresina, Piauí, Brasil. Retrieved from file:///Users/leighmarymor/Downloads/ANNA%20GABRIELLA%20SILVA%20VAZ%20BARRETO.pdf
Keywords: Parque Nacional Serra da Capivara, Piauí, Brazil. South America. Gender. Anthropomorph motif(s). Initiation. Fertility. Birth. *GoogleScholar*.

Abstract: "This research presents the results of a study which aims to identify the prehistoric rock art social identities of anthropomorphic figures, as well as reference to gender relations and the different ritualistic activities which are connected. There is a special emphasis on certain aspects of the iconography of the human image and the characteristics attributed to each gender, revealing a binary structure of opposition (left / right, dominant / dominated / big / small). Based on ethnographic information from Brazilian indigenous groups, a comparative analogy was held in order to play a valuable imagery collection that became evident the different and conflicting uses for the two graphic techniques: the rock painting, the ritually dominant role man, and the engravings, the dominance of female symbology. It was also possible to relate certain parietal scenes with important ritualistic activities by natives, who are part of so-called 'rites of passage', among which are included the rite of female initiation, fertility and birth. As a local research were chosen archaeological sites in the Serra da Capivara National Park, located in the State of Piauí Southeast, were selected because they have a corpus of extremely rich parietal figures, both painted quanta recorded."

Barriga Velarde, Marcial (1946). Las Pictografías y los Petroglifos: Los Petroglifos de Socabaya, Arequipa (Tesis para optar el grado de Doctor en la especialidad de Historia). Facultad de Historia de Filosofía y Letras. Universidad Nacional de San Agustín de Arequipa, Arequipa, Perú.
Keywords: Pillo, Socabaya, Arequipa, Perú. South America. *ARDP, Internet*.

Barry, Michael (1997). I Would Sooner Not Call Them Bradshaws: The Argument (Bachelor of Arts Honors Thesis, Honors IV). 1. 164 pgs. School of Archaeology, University of Sydney, Australia.
Keywords: Kimberley, Australia, Australasia. Oceania. Bradshaw Rock Art. Aboriginal rock art. *Biblio*.

Abstract: "The aim of this research was to test the hypothesis that the rock art known as the Bradshaws was the direct and discrete result of migration from outside Australia. A visual analysis and a statistical analysis of 2230 rock art images of people was conducted in order to identify any rock art that could be related to the Bradshaws. Sixty sites were sampled from an area surrounding the Indian Ocean. No overseas rock art was found to be similar to the Bradshaw figures. The visual analysis disclosed that many images from Arnhem Land rock art shared multiple likenesses to the Bradshaws, and the statistical analysis placed Arnhem Land as the Bradshaws' nearest neighbour. It was argued that this result was the most likely and feasible model and that there is insufficient evidence to support the contention that the Bradshaws were produced by a migration of people from overseas. There is no evidence in support of the argument that the Bradshaw figures are not part of Australian Aboriginal heritage."

Barry, Michael (1997). Would Sooner Not Call Them Bradshaws: The Images (Bachelor of Arts Honors Thesis, Honors IV). 2. 209 pgs. School of Archaeology, University of Sydney, Sydney, Australia.
Keywords: Kimberley, Australia, Australasia. Oceania. Bradshaw Rock Art. Aboriginal rock art. *Biblio*.

Bass, Patricia M. (1989). The Pecos Project: Semiotic Models for the Study of Rock Art (Ph.D. Dissertation). 235 pgs. Rice University, Houston, Texas. Retrieved from <http://hdl.handle.net/1911/19065>

Keywords: Pecos River, Texas. United States. North America. Semiotics. *BIBLIO*, *KLCB*, *Worldcat.org*, *Internet*.

Abstract: "The Rice University Pecos Project gathered data from rock art sites located in West Texas along the Rio Grande, Devil's and Pecos rivers. The models used to analyze this information were adapted from semiotic models used to study language, film and rock art in California. A successful attempt was made to systematize classes of observations at twenty-two shelters. Larger issues of framing, symmetry and association were effectively raised. Shaman patterns were illuminated bringing into focus the typology of defining a shaman image. A frequency or pattern of vegemorphs was also suggested along with an association to, what appears to be, typical hunting paraphernalia. The results from the data analysis seem to suggest to the author a gathering component to the art which may reflect women's division of labor and thus metaphorically illustrate more of the totality of the culture than otherwise supposed. The implications of the project suggest that the vision of offering semiotic models to enable a global exchange of interpretations is not a far-fetched goal. Each rock art region must of course continue its own research tradition but it is possible to feed insights into some sort of central reservoir to elucidate 'universals' about rock art such as its use as a communicative device. The author feels the Pecos project reaffirmed the prediction that the patterns and repetitions discovered in West Texas served as such devices for their producers and original viewers"

Bateman Vargas, Catalina and Martinez Moreno, Andrea (2001). Técnica de Elaboración de las Pictografías Ubicadas en el Area de Curso del Río Farfacá (Tesis de Grado). Universidad Externado de Colombia.

Keywords: Río Farfacá, Tunja, Colombia. South America. *Biblio*.

Bates, A. (1995). A Study of the Presence of Neolithic Cup/Cup-and-Ring Marks on Outcrop Rock, on the Isle of Man (Student Thesis). University of Bournemouth.

Keywords: Isle of Man, British Isles. Western Europe. Cup, cup-and-ring motif(s). Neolithic. *RASNW2*.

Baumann, Steven M. (1989). Measuring Archaeological Assemblage Variability: A Diversity - Redundancy Model for Rock Art and Artifact Assemblages from Southeastern Utah (Master's Thesis). 328 pgs. University of Nebraska.

Keywords: South-eastern Utah. Four Corners. United States. North America. Archaeological context. *NADB #5600557*, *Worldcat.org*.

Beber, M.V. (1995). Arte Rupestre do Nordeste do Mato Grosso do Sul (Master's Thesis in History). Pontificia Universidade Catolica do Rio Grande do Sul, Porto Alegre, Brazil.

Keywords: Mato Grosso, Brazil. South America. *RASNW2*.

Beccera, G. (2010). Arte Rupestre y Paisaje Cultural del Cerro Blanco: Memoria y Continuidad para una Gestion del Patrimonio (Master's Tesis de en Historia del Arte). 98 pgs. UNAM, Mexico.

Keywords: BA'CUANA Archaeological Zone, Isthmus of Tehuantepec, Oaxaca, Cerro Blanco, Mexico. North America. Cultural resource management. Conservation and preservation. Zapotec. *RASNW4*, *Internet*.

Becerra, G. (2010). Arte Rupestre y Paisaje Cultural del Cerro Blanco: Memoria y Continuidad para una Gestion del Patrimonio (Tesis de Maestria en Historia del Arte). UNAM, Mexico.

Keywords: Cerro Blanco, Mexico. North America. *RASNWV*.

Bedford, Claire (2013). Characterising Chumash Rock Art Pigments Using Portable XRF Technology (Master's Thesis). 194 pgs. University of Central Lancashire. Retrieved from <http://cllok.uclan.ac.uk/8561/1/Bedford%20Clare%20Final%20e-Thesis%20%28Master%20Copy%29.pdf>

Keywords: Pinwheel, Three Springs, Blueboy, Pond, Los Lobos, Wind Wolves Preserve, central California. United States. North America. Chumash rock art. Pigment analysis. XRF. *Academia.edu*, *Internet*.

Abstract: "The aims in this examination were to explore the viability of using XRF technology to gather information on raw materials and preparation techniques used, to differentiate between pigments and painting events, and to discuss the social implications of this information. Five Chumash rock art sites in the Windwolves Preserve, California were examined using X-Ray fluorescence analysis in order to characterise the range of pigments used. Most of the pigments were red in colour but black, grey, blue and white pigments were also included in the study. The findings showed that this technique is viable, particularly as a quick method of identifying different pigments and painting events, and provides information from which it is possible to infer preparation techniques. The results showed that multiple pigments were used within each rock art panel and within individual elements. It is also possible to infer from the data that some pigments were directly applied raw ochres and some had been processed, thus indicating different techniques being applied to the same panel. As such it is likely that rock art sites were revisited with rock art being added to at various times indicating that it may have been much less exclusive than has previously been suggested. This project also opened up a number of questions relating to rock art research in terms of the identification of pigment binders from the data and the possibility of utilising other analytical techniques in order to glean more information."

Begin, Jane (1990). Contexte Geologique et Geomorphologique de la Region du Nomt Bego: Repartition des Gravures Rupestres de l'Age du Bronze dans le Site (Ph.D. Dissertation). Museum National de'Histoire Naturelle, Paris, France.

Keywords: Mount Bego, France. Western Europe. Bronze age. *Biblio*.

Beiter, Gary Norman (1989). Pictographs at Two Sites on Bonaire, Netherland Antilles: Description, Analysis and a Regional Comparison (Master's Thesis). 96 pgs. Florida Atlantic University.

Keywords: Bonaire, Netherland Antilles. Caribbean. North America. Pictographs. *KLCB, Internet*.

Bell, Joy Florence (1982). Rock Art of the Coast Salish Territory: An Analysis of Style, Form and Function (Ph.D. Dissertation). 238 pgs. University of Washington.

Keywords: Washington. Northwest United States. North America. Coast Salish rock art. Myth. *LMRAA, KLCB*.

Bellaspiga, L. (1990). Contributo allo Studio delle Iscrizioni delle Rocce 24 e 1 di Pià d'Ort (Valcamonica) (Tesi di Laurea). Università Cattolica del Sacro Cuore, Milan, Italy.

Keywords: Rocce 24 e 1 di Pià d'Ort, Valcamonica, Italy. Southern Europe. *ARBVC*.

Bemand, Elizabeth (2015). Non-Invasive Methods for in situ Assessing and Monitoring of the Vulnerability of Rock Art Monuments (Ph.D. Dissertation). 270 pgs. Trent University, Nottingham, England. Retrieved from <http://irep.ntu.ac.uk/id/eprint/28047/1/Elizabeth.Bemand-2016.pdf>

Keywords: Barbrook I, Chatton Park, Roughting Linn, northern England, Britain, British Isles. Western Europe. Cultural resource management. Conservation and preservation. Weathering. Sandstone. *OATD*.

Abstract: "Rock art monuments provide a link to our ancient cultural pasts, they possess seeming permanence but are sensitive to their environment. The increasing emphasis on non-destructive testing and demand for thorough characterisation of cultural heritage material in situ requires the development of advanced diagnostic methods, providing the motivation for this work on the application of optical coherence tomography, hyperspectral imaging and nuclear magnetic resonance to rock art panels. Optical coherence tomography is shown to be an effective method to determine the grain size distribution and hydraulic conductivity of historic sandstone in situ. Studies were performed on historic sandstone headstones to demonstrate the relationship between the hydraulic conductivity of sandstone and the type and severity of weathering features present. A study of rock art panels in situ is given, to characterise the host rock and provide quantitative assessment of the vulnerability of the panels to weathering processes. The relative impact of natural weathering and anthropogenic damage is shown and a comparison between the characteristic of a proxy sample and the rock art panel itself is provided to highlight the importance of non-destructive in-situ methods for the monitoring and assessing of the vulnerability of rock art monuments. Hyperspectral imaging is demonstrated as an effective technique to determine the presence of moisture in stone, while nuclear magnetic resonance measurements show limitations for use in situ in open air locations."

Benard, Alain (2010). L'Art Rupestre du Sud de l'Île-de-France (Phd dissertation). 716 pgs. Université de Paris 1, Paris, France.

Keywords: Sud de l'Île-de-France. Europe *Internet*.

Bendera, A. (2011). Documentation of Rock Painting Sites: The Case Study of Babati and Hanang Districts of Manyara Region, Central Tanzania (Master's Thesis). University of Dar-es-Salaam, Dar-es-Salaam, Tanzania.

Keywords: Babati and Hanang Districts of Manyara Region, Central Tanzania. East Africa. Documentation. *Biblio*.

Bengtsson, Boel Katarina (2015). Sailing Rock Art Boats: A Reassessment of Seafaring Abilities in Bronze Age Scandinavia and the Introduction of the Sail in the North (Phd dissertation). 300 pgs. University of Southampton. 8/25/2019. Retrieved from <https://eprints.soton.ac.uk/386800/>

Keywords: Scandinavia. Northern Europe. Sailing boat motif(s). Bronze Age. *OATD*.

Abstract: "This thesis examines the basis for the current belief that the introduction of the sail in the North occurred between the 7th or 8th and the 10th centuries AD, almost a thousand years later than on the British Islands and almost 3000 years later than in the Mediterranean. The foundations for this reassessment of the potential timing and development in the use of the sail derives mainly from an examination of the Bronze Age rock art (1800–500 BC) in southern Scandinavia containing imagery of boats with attributes that can be interpreted as masts and sails. In combination with experimental sail trials in Bronze Age type boats and by comparing this material to available research on the transition from paddling to sailing in ancient Egypt and Oceania, the author argues that the use of sail as a complement to paddling would have formed an integral part of the formation of centres of power in Scandinavia in the early Bronze Age. This in turn would have permitted more frequent communication, helping to expand, maintain and control power. The transitions from downwind sailing abilities to abilities to sail within a wider range might have occurred relatively swiftly between c. 1550–1300 BC, and might be directly linked to the expansion of Scandinavian centres of power during the same period, allowing for increased flexibility, both in terms of manpower, range and choice of routes with the use of a wider range of weather conditions. The emergence of the sail would primarily have been driven by increased needs for the movement of people and goods across short medium- and long distances – a process where competition by rivaling chiefs might also have played part. Furthermore, it is here suggested that the developments in sail and boat technology in the North were the result of incremental and gradual changes that eventually resulted in the boats and sails as used in the Viking Era."

Berenguer, Jose (2002). Tráfico de Caravanas, Interacción Interregional y Cambio Cultural en la Prehistoria Tardía del Desierto de Atacama (Ph.D. Dissertation). Department of Anthropology, University of Illinois at Urbana-Champaign.

Keywords: Atacama Desert, Chile. South America. *Biblio*.

Bergeron, Annick (2009). Analyse Statistique et Typologique des Représentations du Visage sur le Mobilier Dorsétien et les Pétroglyphes du Site Rupestre de Qajartalik Mémoire présenté comme Exigence (Partielle de la Maîtrise en Études des Arts). 171 pgs. Université du Québec à Montréal. Retrieved from <http://www.archipel.uqam.ca/2441/1/M11078.pdf>

Keywords: Qajartalik, northern Quebec, Canada. Artic. North America. Dorset. Mobiliary (portable) art. Rock Art. *OATD*.

Abstract: "La présente recherche s'intéresse principalement à l'analyse formelle et typologique des visages que l'on retrouve dans l'art mobilier dorsétien ainsi qu'au site de rupestre de Qajartalik, et ce, afin d'obtenir une vision plus large de ce qu'on entend aujourd'hui par « art dorsétien ». Cette recherche a démontré l'importance de s'attarder au visage comme lieu d'introspection, notamment pour identifier certaines règles de la « grammaire visuelle » dorsétienne, soit lors du transfert marquant le passage d'un sujet tridimensionnel à sa représentation bidimensionnelle. Cette relation nous aura aussi permis d'identifier un peu plus le vocabulaire visuel dorsétien et d'identifier à travers la forme du visage, plus spécifiquement, le thème chamanique de la transformation ou de la transfiguration."

Berggren, Uffe (2019). Images Travelling from Rock Art to South Saami Drums: A Comparative Study (Master's Thesis). 60 pgs. Stockholm University, Faculty of Humanities, Department of Culture and Aesthetics.

Keywords: Northern Sweden, Scandinavia. Northern Europe. Saami drum motif(s).

Abstract: "This study of resemblances in form between images in rock art in northern Sweden and the imagery on South Saami drums has three results. The first is that some images had basic criteria in common that seemed to overlap and pointing in one common direction. The second result is that even if some images are executed in "a stick figure fashion" they were possible to link to images that are more exact replicas of the possible motifs. The third insight is that some of the studied images due to their simple design were more of a symbol for what is depicted than an image of it."

Bernabeu, María Lillo (2014). La Imagen de la Mujer en el Arte Prehistórico del Arco Mediterráneo de la Península Ibérica (Doctoral Tesis). 1001 pgs. Universidad de Alicante. Departamento de Prehistoria, Arqueología, Historia Antigua, Filología Griega y Filología Latina. Retrieved from <http://hdl.handle.net/10045/45725>

Keywords: Mediterranean Arc, Iberian Peninsula, Spain. Southwestern Europe. Woman, female motif(s). Gender. *Dialnet*.

Bernard, Elizabeth (2015). Non-Invasive Methods for in situ Assessing and Monitoring of the Vulnerability of Rock Art Monuments (Phd dissertation). 270 pgs. Nottingham Trent University, Nottingham, England. Retrieved from <http://irep.ntu.ac.uk/id/eprint/28047/1/Elizabeth.Bernard-2016.pdf>

Keywords: Chatham Park, Roughting Linn, Northumberland, England, Britain, British Isles. Western Europe. Cultural resource management. Conservation and preservation. Weathering. Human impacts. Conditions assessment. *Internet*.

Abstract: "Rock art monuments provide a link to our ancient cultural pasts, they possess seeming permanence but are sensitive to their environment. The increasing emphasis on non-destructive testing and demand for thorough characterisation of cultural heritage material in situ requires the development of advanced diagnostic methods, providing the motivation for this work on the application of optical coherence tomography, hyperspectral imaging and nuclear magnetic resonance to rock art panels. Optical coherence tomography is shown to be an effective method to determine the grain size distribution and hydraulic conductivity of historic sandstone in situ. Studies were performed on historic sandstone headstones to demonstrate the relationship between the hydraulic conductivity of sandstone and the type and severity of weathering features present. A study of rock art panels in situ is given, to characterise the host rock and provide quantitative assessment of the vulnerability of the panels to weathering processes. The relative impact of natural weathering and anthropogenic damage is shown and a comparison between the characteristic of a proxy sample and the rock art panel itself is provided to highlight the importance of non-destructive in-situ methods for the monitoring and assessing of the vulnerability of rock art monuments. Hyperspectral imaging is demonstrated as an effective technique to determine the presence of moisture in stone, while nuclear magnetic resonance measurements show limitations for use in situ in open air locations."

Berra, J. (2003). A Arte Rupestre na Serra do Lajeado, Tocantins (Dissertação de Mestrado). MAE/USP, Sao Paulo, Brazil.

Keywords: Serra do Lajeado, Tocantins, Brazil. South America. *Biblio*, *RASNW3*.

Berrouet, Florian (2009). Les Altérations d'Origine Biologique dans l'Art Pariétal: Exemple des Relations Structurales et Conceptuelles entre le Mondmilch et les Représentations Paléolithiques: Cas Particulier de la Grotte de Lascaux et Enjeux Conservatoires (Phd dissertation). 284 pgs. Ecole Doctorale Sciences et

Environments, Université de Bordeaux 1, Bordeaux, France. Retrieved from http://ori-oai.u-bordeaux1.fr/pdf/2009/BERROUET_FLORIAN_2009.pdf

Keywords: Lascaux, Dordogne. France. Bacteria. *Internet*.

Abstract: "The study of Paleolithic parietal art took a new turn during the last decades, since the scientific community has been confronted with the development of algae, bacteria and fungi that jeopardize some representations among the most famous around the world. The episodes that have been taking place in Lascaux cave (Montignac-sur-Vézère, Dordogne), since its discovery in 1940 and its closure to the public in 1963, made people conscious of the extreme fragility of cave environment, whose equilibrium can be broken by simple variations of environmental and climatic conditions. Biological forms certainly still fascinate people; their implicit links with art is evident since the Prehistoric times and can be found in contemporary art or architecture nowadays. A better understanding of the microorganisms influence (they are the cause of alteration processes) on the state of the paintings, drawings or engravings, or on their evolution in time, makes us understand that it is necessary to consider a painted cave as an ecosystem whose interface between the wall and the atmosphere has to be examined from the points of view of physics, chemistry and microbiology. Among the forms of biological alterations described in the caves, moonmilk is highly common, but the role of bacteria in the setting up and the structural organization of this kind of wall concretion is still little-known. In a diachronic perspective, moonmilk deserves to be put in relation with prehistoric art: at the same time support and potential factor of alteration of the representations, its implications go beyond the esthetical aspect. The dating of parietal art, its role in this art conception by people from the Paleolithic or its function as indicator of a cave health are some of the aspects studied in this work, whose guidelines are the integration and the prevention of the risk of seeing some masterpieces of world heritage disappear little by little."

Berry, M. (2011). *Dissecting Yams: Yam Figures in the Rock Art of Kakadu* (Master's Thesis). Australian National University.

Keywords: Kakadu, Northern Territory, Australia, Australasia. Oceania. Aboriginal rock art. Yam figure motif(s). *Biblio*.

Bevan, Lynne (2004). *Reconstructing Gender and Gender Relations in the Prehistoric Rock Art of Naquane National Park, Valcamonica, Brescia, Northern Italy* (Phd dissertation). University of Birmingham, Institute of Archaeology and Antiquity.

Keywords: Naquane National Park, Valcamonica, Brescia, northern Italy. Southern Europe. Gender. Gender relations. Male and female. *Worldcat.org*.

Binant, Pascale (2013). *Les Espaces de la Représentation: Les Peintures Rupestres de la Serra da Capivara* (Défense, présentation orale, Avril 2013, Séminaire de l'Ecole Doctorale, P. Erikson Dir.). Université Paris Ouest-Nanterre-La, Piau, Brésil.

Keywords: Serra da Capivara, Brazil. South America. *Biblio*.

Bindon, P. (1976). *The Devil's Hands: A Survey of the Painted Shelters of the Shoalhaven River Basin* (B.A. Honors Thesis). 99 pgs. The Australian National University, Department of Prehistory and Anthropology, Canberra, Australia.

Keywords: Shoalhaven River Basin, New South Wales, Australia, Australasia. Oceania. *BIBLIO, AHCBS*.

Blair, Lydna M. (1986). "Appendix" to *A New Interpretation of Archaeological Features in the California Wash Region of Southern Nevada* (Master's Thesis). 137-176, University of Nevada, Las Vegas.

Keywords: California Wash, Southern Nevada, Great Basin. United States. North America. Several sites with petroglyphs are described. *APPBNGB*.

Blanco, Rocio Vanesa (2015). *El Arte Rupestre en los Macizos del Deseado Y Somuncura: La Producción de Grabados y Pinturas entre Cazadores-Recolectores desde el Holoceno Medio* (Phd Thesis). Facultad de Ciencias Naturales y Museo, Universidad Nacional de La Plata, Argentina. Retrieved from http://www.lareferencia.info/vufind/Record/AR_33637d1dda69adfcdebfe9cefefcccd4

Keywords: Somuncura, Patagonia, Argentina. South America. Mid-Holocene. *Biblio, Internet*.

Abstract: "En esta investigación se aborda el arte rupestre desde dos perspectivas complementarias: 1) el análisis cualitativo-distribucional de motivos a nivel intra e inter regional, los cuales fueron registrados en el macizo del Deseado (Santa Cruz, Argentina) y en la porción rionegrina del macizo de Somuncura; y 2) el estudio experimental de los procesos de producción del arte rupestre documentado por otros investigadores en la primer región. Se considera válida la primera comparación debido a que ambas regiones mesetarias son ambiental y geomorfológicamente similares, resultantes de procesos volcánicos y erosivos que modelaron el paisaje. En tanto que el segundo abordaje resulta novedoso por haber evidenciado poco desarrollo, hasta el momento, en los estudios realizados en nuestro país. Los grabados estudiados en el macizo del Deseado se ajustan a las tendencias observadas en trabajos previos (Carden 2008a), aunque la principal diferencia se observa en el sitio La Marianita, en el que se empleó un soporte tobáceo ubicado en una planicie de inundación de un arroyo temporario. Por otro lado, el desarrollo y la implementación de protocolos experimentales para la replicación de motivos grabados y pintados permitieron el control minucioso de variables referidas al soporte y a los artefactos empleados, así como al trabajo y los motivos realizados. Se coincide con otras propuestas en las que se considera que, en la producción de grabados, el soporte seleccionado condiciona la técnica y los artefactos a emplear así como el diseño del motivo a realizar. La puesta a prueba de materias primas colorantes recolectadas en el macizo del Deseado permitió comprobar sus

cualidades para pintar, lo que constituye una de las primeras etapas de la cadena operativa. Además, la fabricación de los primeros artefactos para pintar (v.g., hisopos) permitió reconocer su trazo y diferenciarlo de aquellos trazos realizados con las yemas de los dedos. Al ser los motivos más abundantes en la región en estudio del macizo del Deseado, los negativos de mano recibieron especial atención durante las experiencias replicativas. Los resultados obtenidos permitieron reconocer que las variaciones en los gestos técnicos influyen en el largo del negativo obtenido, si éste es comparado con el largo real de la mano. El estudio minucioso de doce sitios con manifestaciones rupestres en el macizo de Somuncurá permite profundizar el conocimiento respecto del arte en esa región. La integración de esta información a la obtenida en estudios previos permite reconocer cierto patrón en la localización de los sitios con arte rupestre: se encuentran en espacios reparados, aprovechando superficies verticales u horizontales de bardas o aleros (entre las primeras predominan los grabados y entre los segundos las pinturas); se encuentran cercanos a lagunas o fuentes de agua temporarias, que en el pasado podrían haber funcionado como atractores de recursos y de personas convirtiéndolos en nodos o puntos de encuentro en el paisaje. Hasta el momento en el occidente de Somuncurá no se han documentado sitios con grabados, lo cual no indica que éste tipo de manifestaciones se restrinja sólo al oriente somuncureño. Asimismo, se observó una alta disponibilidad de materias primas colorantes y de soportes aunque los sitios con arte rupestre pintado en el sector occidental del macizo no son abundantes o presentan baja frecuencia de motivos. Esta situación podría ser explicada por numerosas cuestiones, entre ellas se puede mencionar: 1) el arte pintado no era común siendo pasible que pintaran otras superficies, 2) la falta de empleo de materias colorantes disponibles, 3) cuestiones tafonómicas de preservación. De la comparación inter-regional se observa que en ambos macizos se documentaron motivos pintados y grabados sobre los diferentes soportes rocosos disponibles. Los pictograbados parecen ser recurrentes en Nordpatagonia, y algunos casos fueron documentados en Somuncurá. Por otro lado, el macizo del Deseado presenta mayor variabilidad en cuanto a las técnicas tanto de grabados como de pintura, principalmente por el desarrollo de los estudios del arte rupestre desde hace cuatro décadas. En síntesis, cada uno de los macizos presenta un conjunto de características que los hace distintivos a pesar de las semejanzas ambientales y geomorfológicas. Las similitudes en el arte rupestre de ambos macizos parecen acentuarse hacia el Holoceno tardío, por la presencia de motivos correspondientes al "estilo de grecas" y del "estilo de pisadas."

Bleitz Sanburg, Dana E. (1987). The Changing Exploitation of Mammalian and Avian Food Resources at SNI 11, San Nicolas Island, California (Master's Thesis). 303-311, Dept. of Anthropology, California State University, Los Angeles.

Keywords: Cave of the Whales, CA-Sni-144, San Nicolas Island, California. United States. North America. Ethnotaxonomy. *Bancroft*.

Blomquist, Perry L. (2011). Contextualizing the Reindeer Lake Rock Art (Master's Thesis). 143 pgs. Department of Archaeology and Anthropology, University of Saskatchewan, Saskatoon, Canada. Retrieved from <https://ecommons.usask.ca/handle/10388/etd-05132011-132053>

Keywords: indeer Lake, Saskatchewan, Canadian Shield, Canada. North America. Shield Rock Art Tradition. Cree Indian. *BCSRA*, *Internet*, *OATD*.

Abstract: "The rock art that is found in the region of Reindeer Lake, Saskatchewan is part of a larger category of rock art known as the Shield Rock Art Tradition. At present, there are more than 400 known and recorded rock art sites throughout the Canadian Shield region. These sites are found over an extensive geographical area and can be found from south-western Quebec across the Shield westward, up to north-western Saskatchewan. The majority of these rock art sites are comprised of imagery that has been painted on rock surfaces. The rock art sites at Reindeer Lake, or "panels" as they are called, depict a variety of symbols and characters that portray humans, animals, anthropomorphs, ceremonies and motifs of a spiritual nature.

A variety of explanations have been proposed as to the function and meaning of rock art in general. Among the more accepted explanations are that rock art paintings were created by shamans; that they depict dreams or visions of an individual seeking medicine or participating in a vision quest/puberty rites; that they are a form of hunting magic whereby the author in capturing the animal in a painting assures capture of the animal in life; or that they serve as markers for travellers. Regardless of function and meaning, all of the rock art sites on Reindeer Lake are of immense heritage value and should be regarded as sacred locations.

Very little is known about the rock art in the Reindeer Lake regions. Before any significant analyses of their meaning can be conducted, they must first be relocated and properly documented. At present there are only a very small number of publications that document or mention the Reindeer Lake rock art.

Blundell, G. (1996). The Politics of Public Rock Art: A Comparative Critique of Rock Art Sites Open to the Public in South Africa and the United States of America (Master's Thesis). 674 pgs. Universtiy of Witwatersrand, Johannesburg, South Africa.

Keywords: South Africa. Southern Africa. United States. North America. Cultural resource management. Conservation and preservation. *Biblio*, *Internet*, *Academia.edu*, *RASESAL*, *Worldcat.org*.

Bonafini, D. (2003). Turismo Culturale e Realtà Locale del Parco di Naquane - Parco Nazionale delle Incisioni Rupestri (Tesi di Laurea). Università Cattolica del Sacro Cuore, Brescia, Italy.

Keywords: Naquane, Valcamonica, Italy. Southern Europe. Cultural resource management. Conservation and preservation. *ARBVC*.

Bonafini, G. (1927). La Valcamonica nell'Età Preistoriche e Romana (Tesi di Laurea). Università degli Studi di Milano.

Keywords: Valcamonica, Italy. Southern Europe. *ARBVC*.

Bonneau, Adelphine (2016). *Geochemical Characterization and Direct Dating of Rock Art Using Radiocarbon and Optically Stimulated Luminescence: The Case Study of Southern Africa and the Canadian Shield* (Phd dissertation). 404 pgs. Université du Québec, Montreal, Canada. Retrieved from <http://archipel.uqam.ca/8987/1/D3139.pdf>

Keywords: Southern Africa. Canadian Shield, Canada. North America. Direct dating. Radiocarbon. Optically stimulated luminescence. Pigment analysis. *Worldcat.org*, *OATD*.

Abstract: "Rock art exists all around the world. It is thought to be one of the most ancient expressions of the human mind. The artist, who created these paintings, opens a window into its world and gives the viewer a unique insight into its motivation and inspiration. Over the last 20 years or so, developments in the application of chemical, physical and geological methods have made it possible to recover the recipes used by ancient painters as well as to determine the age of the art itself. The interpretation of ancient rock art from around the world has been considerably aided by the acquisition of such data. However, there is still much to do. Palaeolithic rock art in Europe and Australia were the main beneficiaries of these developments. In other parts of the world, such as southern Africa and Canada, few dates have been obtained, and little in the way of paint characterisation studies exists.

This Ph.D. project explores direct dating of rock art from sites in southern Africa and in the Canadian Shield, using radiocarbon and optically stimulated luminescence. It introduces a new preliminary detailed characterisation of the sample to be dated, which makes it possible to select the samples which are the most likely to be successfully dated. Moreover, it reduces the necessary size of the sample. Using complementary instrumentation and methods, the characterisation results bring relative dating information if linked with superpositioning information, and where no superpositioning exists, or information is not available, they can give clues as to the composition and history of a panel or a site.

Characterisation reveals the type of carbon-based paint used, which can then be radiocarbon dated, for example, charcoal, soot, or carbon-blacks. This information is essential for understanding the age obtained. At the same time, this characterisation records the presence and estimates the proportions of radiocarbon contaminants in the samples, such as calcium oxalates, calcium carbonates and humic acids. A chemical pre-treatment can then be adapted to dissolve all the contaminants detected, checked with Fourier-Transform Infra-Red (FTIR) analysis. Using these methods, 46 dates were obtained on rock art sites from southern Africa. These include the first ever dates from rock art in Lesotho and in Botswana and constitute the largest dating project on rock art ever undertaken in this part of the world.

Optically stimulated luminescence (OSL) cannot give a definitive date for rock art, but the experiments carried out for this project proved that this technique may be applied under specific conditions: where the rock support is suitable for OSL dating, given a thick paint layer and sufficient exposure of the rock face to daylight. In the Canadian Shield, none of the dating methods was applicable. However, the precise characterisation conducted on the paints reveals different paint recipes in the same site giving new clues to reconstruct some parts of the "chaîne opératoire" of the site."

Bonomini, F. (2002). *L'Arte Rupestre in Valcamonica: La Simbologia del Cervo e il Dio Cernunnos* (Tesi di Laurea). Università Cattolica del Sacro Cuore, Brescia, Italy.

Keywords: Valcamonica, Italy. Southern Europe. Red deer, the God Cernunnos motif(s). *ARBVC*.

Bonosi, Dante (2004). *Tadrart Acacus: Arte Rupestre nei Cambiamenti Climatici fra il Tardo Pleistocene e l'Olocene*. Università di Trento, Facoltà di Lettere e Filosofia, Paleontologia e Paleoecologia, Trento, Italy.

Keywords: Tadrart Acacus, Libya. North Africa. *Worldcat.org*.

Boreson, Keo (1975). *Rock Art of the Pacific Northwest* (Master's Thesis in Anthropology). 1-61, University of Idaho.

Keywords: Idaho, Oregon, Washington, Pacific Northwest. United States. North America. Physical location and type distribution patterns. *LMRAA*, *NADB #1331684*.

Bosch, Katherine Ann (2000). *"Teaching a Stone to Talk:" A Site Management Plan for the Okotoks Big Rock* (Master's Thesis). 138 pgs. Faculty of Environmental Design, University of Calgary, Alberta, Canada.

Keywords: Okotoks Big Rock, Alberta, Canada. North America. Cultural resource management. Conservation and preservation. Visitation. Multiple use. *AATA*.

Author's abstract: "This study developed a management plan for the public use, interpretation, and conservation of the Okotoks "Big Rock." The Big Rock is one of Alberta's most frequently visited natural features. About 8 km west of the town of Okotoks, an enormous quartzite block weighing approximately 16,500 tons and measuring about 41 x 18 x 9 m sits upon the open prairie. The site of the Okotoks Big Rock has a rich and varied cultural heritage. The Archaeological Sites Inventory for Alberta lists the site as having painted red ochre drawings or "pictographs" on the rock's surface. This is tangible proof of the probable prehistoric cultural heritage of the site. In addition, over the years, the Big Rock has increased in popularity with local residents, sport enthusiasts, and tourists. Along with this growing popularity, there has been a pronounced increase in exploitation of the site, which has threatened its overall integrity. In an effort to maintain the site's integrity, the Government of Alberta designated the site a Provincial Historic Resource in 1979. But even with protective governmental legislation in place, the site continues to show signs of deterioration. Through demonstrating an understanding of the interrelationships between culture and the natural landscape and the importance of the human

connection to "place," a Site Management Plan for the Big Rock is developed that achieves an appropriate balance between public enjoyment and resource protection."

Boschin, María Teresa (2006). *Identidad, Territorialidad e Ideología de las Sociedades de Cazadores-Recolectores (3000 ap-1400 ad) de la Patagonia Argentina. Arte rupestre del Ambito Estepario Septentrional en las Subcuencas de los Arroyos Pichileufu, Comallo y Maquinchao* (Phd dissertation). Universidad de Salamanca, Departamento de Prehistoria, Historia Antigua y Arqueología.

Keywords: Arroyos Pichileufu, Comallo and Maquinchao, Patagonia, Argentina. South America. Identity, territoriality and Ideology. Internet.

Abstract: "El tema seleccionado respondió al propósito de obtener una caracterización del Arte Rupestre del norte patagónico basada en registros de sitios de la región. La historia de las investigaciones que se realizaron desde la primera mitad del siglo XX demuestra que hasta el momento, no se había elaborado una explicación de carácter regional que superara el esquema de alcance panpatagónico que fue formulado por el prehistoriador Osvaldo Menghin en la década de 1950. En especial, se carecía de un replanteo que incorporara los datos aportados por los innumerables reparos norpatagónicos con pinturas y grabados descubiertos entre los años 1961 y 2000, y que diera cuenta de las singularidades regionales. En lo fundamental, los análisis se basaban en los resultados obtenidos en la Patagonia Central con epicentro en el valle del río Pinturas, distante 700 kilómetros de la región estudiada. Así las investigaciones se orientaron a identificar los tipos de Arte, a determinar su antigüedad y su vigencia, y a aislar los rasgos regionales que fueron expresión de los límites territoriales, la identidad y la ideología de las sociedades indígenas de tiempos pre y posthispánicos. El objetivo principal de la investigación, fue alcanzar algún nivel de "lectura" de los documentos iconográficos que nos "legaron" los "antiguos". Para concretar esta propuesta fue necesario obviar la metodología tradicional de estudio del Arte Rupestre, desplazando el eje desde el enfoque descriptivo al interpretativo."

Bouakaze-Khan, Didier (2002). *L' Art Rupestre de la Corne de l'Afrique: Etude Globale dans son Contexte Archéologique et Anthropologique: Modèle d'Interprétation* (Phd dissertation). 1198 pgs. Universite de Paris 1, France.

Keywords: Horn of Africa. Internet.

Abstract: "L'objet de la thèse est d'établir un corpus de l'art rupestre de la Corne de l' Afrique, d'en déterminer un horizon spatial et temporel et de proposer un modèle d'interprétation. Un historique et un état des connaissances sur ce sujet sont présentés, après avoir abordé les questions méthodologiques. Chaque région de la Corne de l' Afrique fera l'objet d'une description aussi détaillée que les données disponibles le permettent. Une analyse thématique des figures sera proposée, dont les données seront résumées sous forme de tableaux. Le chapitre final prend en compte les données paléoenvironnementales et archéologiques pour proposer une interprétation de l' art rupestre de la Corne de l' Afrique basée sur les contraintes liées à un mode de vie pastoral. L'établissement du corpus des figures d'art rupestre de l'ensembles des sites connus en Ethiopie, en Erythrée, à Djibouti et en Somalie à partir de documents en grande majorité inédits est important pour deux raisons principales. Premièrement un catalogue complet et une brève description des sites fournissent une assistance appréciable pour les recherches futures. Deuxièmement étant donné la nature éphémère des vestiges étudiés, un enregistrement des sites assure une documentation partielle en cas de destruction des sites. Le résumé des développements historiques de l' archéologie dans la Corne et les régions voisines permettra de clarifier la raison pour laquelle les archéologues ont relégué les recherches en art rupestre dans cette région du monde à une position périphérique dans les recherches archéologiques Enfin une alternative aux études descriptives de l' art rupestre est proposée en présentant une hypothèse de travail concernant le développement du pastoralisme et de l' art rupestre dans la Corne de l' Afrique. Le modèle présente."

Boudier-Blet, Juliette (2017). *The Question of the Visibility of European Paleolithic Parietal Art: A Comparative Look at the Figure of the Horse at Combarelles I (Les Eyzies-de-Tayac, France) and at Cap Blanc (Marquay, France)* (Master's Thesis). 2 vols. 630 pgs. Université de Paris I Panthéon-Sorbonne, France. Retrieved from <http://dante.univ-tlse2.fr/id/eprint/4075>

Keywords: Combarelles I, Les Eyzies-de-Tayac, and Cap Blanc, Marquay, France. Western Europe. Horse motif(s). Paleolithic art. Intended audience. GoogleScholar.

Abstract: "It was to answer the following problem: what is the type of target audience? Is it collective, restricted or individual? What can this translate in terms of the social use of this art by Paleolithic populations? As a result of this study, visibility strategies are very different between the two sites, reflecting the multiple social uses of parietal art within the same social group. Combarelles I welcomes a small or even individual audience whereas Cap Blanc has a collective vocation."

Bourdier, Camille (2010). *Paléogéographie Symbolique au Magdalénien Moyen: Apport de l'Etude des Productions Graphiques Pariétales des Abris Occupés et Sculpté de l'Ouest Français (Roc-aux-Sorciers, Chaire-à-Calvin, Reverdit, Cap-Blanc)* (Phd dissertation). 408 pgs. Ecole Doctorale Sciences et Environments, Université de Bordeaux 1, France. Retrieved from http://ori-oai.u-bordeaux1.fr/pdf/2010/BOURDIER_CAMILLE_2010.pdf

Keywords: Roc-aux-Sorciers, Chaire-à-Calvin, Reverdit, Cap-Blanc, France. Western Europe. Paleogeography. Paleolithic art. Magdalenian. Internet.

Abstract: "Thanks to the association of rock-art and a chrono-cultural context, the occupied and decorated rock-shelters appear to be particularly appropriate to consider the spatio-temporal structuration of the Middle Magdalenian. Based on analytical tracings, the

techno-stylistic study of four rock-art sites (Roc-aux-Sorciers, Chaire-à-Calvin, Reverdit, Cap-Blanc) reveals a double process of unity and regionalization. A tradition of the Magdalenian parietal sculpture appears, in the continuity of the Solutrean sculpture. Two groups can be distinguished however. The "Roc-aux-Sorciers group" spreads from Vienne to Eastern Périgord. Inside, the analogies between the Roc-aux-Sorciers and Chaire-à-Calvin friezes raises the question of their author(s), and beyond their inhabitants. The "Cap-Blanc group" coexists in Périgord. The difference between Roc-aux-Sorciers and Cap-Blanc is also found in the archaeological material. Could these symbolic groups illustrate two socio-cultural groups? Finally, the socio-cultural function of sculptured sites is tackled through the choice of sculpture. Inside the decorated sites of Eastern Vienne, the monumental sculptured frieze of Roc-aux-Sorciers rock-shelter certainly was public art, associated with large occupations. Then the frieze would have acted as an element of social cohesion. It could also have served as a territorial mark facing other populations (La Garenne group?)."

Bovet, Lucie (2012). *L'Art Rupestre en Afrique du Sud Post-Apartheid: Un Objet Archéologique et son Traitement Muséographique* (Master's Thesis). 119 pgs. Université de Neuchâtel.

Keywords: South Africa. Southern Africa. Museography. Public interpretation. *Worldcat.org*, *Internet*.

Boyd, Carolyn Elizabeth (1998). *The Work of Art: Rock Art and Adaptation in the Lower Pecos, Texas Archaic (Mexico)* (Ph.D. Dissertation). 224 pgs. Texas A&M University.

Keywords: Lower Pecos River, Texas. Mexico. United States. North America. *LMRAA*, *Internet*.

Brady, James E. (1989). *An Investigation of Maya Ritual Cave Use with Special Reference to Naj Tunich, Guatemala* (Ph.D. Dissertation). University of California, Los Angeles.

Keywords: Naj Tunich, Guatemala. Central America. North America. Maya rock art. *ARMOCA*, *RASNW3*, *RASNW4*.

Brady, Liam M. (2005). *Painting Patterns: Torres Strait Region Rock-Art, NE Australia* (Phd dissertation). Monash University. Retrieved from <https://www.library.uq.edu.au/ojs/index.php/aa/article/view/366>

Keywords: Torres Strait, northeast Australia, Australasia. Oceania. Aboriginal rock art. *Biblio*, *Internet*.

Abstract: "This thesis examines the results from seven community-based rock art recording projects carried out in Torres Strait (northeast Queensland), in the context of inter-regional interaction. The extensive interactional sphere that links Torres Strait Islanders, Papuans and Aboriginal people from Cape York is a well-recognised feature of this dynamic region. However, despite the anthropological and post-European contact historical research conducted in Torres Strait, the study of rock art has been sorely neglected across the region. Prior to 2000, only sporadic recordings of rock art could be located in the ethnographic literature. This research project systematically recorded Torres Strait region rock art, using computer enhancement techniques, to investigate artistic patterning in the rock art record based on similarities and differences of designs across space. The use of computer enhancement as a methodological tool has allowed for a more comprehensive recording of rock paintings that have deteriorated considerably in the harsh coastal, tropical climate of Torres Strait."

The key outcomes of this project reveal that there are no consistent groupings of islands based on motif types. Rather, specific islands -Dauan, Kurriri, Pulu and Somerset - differentiate themselves from other islands in several statistical tests involving group motifs and individual motifs. Incorporation of comparative designs from portable media - decorative material culture objects and scarred designs is much more widespread than originally anticipated. A distinctive Papuan influence is clearly visible in the north with Dauan's rock art assemblage; that influence extends southwards into the mid-Western Islands but is absent in the south-Western Islands. Consequently, rock art alone cannot be an adequate indicator of inter-regional interaction in Torres Strait. Examination of the patterning of designs in rock art needs to consider the broader role of decorated material culture objects. The portable nature of such objects is a crucial element in the investigation of the artistic system in the Torres Strait region. That designs are found on more than one decorative medium in Torres Strait is symptomatic of a much larger and widespread artistic system that utilises different media for the sharing of design conventions across space."

Braga, Ariana Silva (2015). *Paisagens e Técnicas Distintas, Motivos Semelhantes. A Dispersão da Arte-Rupestre no Rio Tocantins, o caso de Palmas e Lajeado – TO, Brasil* (Tese de Doutorado em Quaternário, Materiais e Culturas). Universidade de Trás-os-Montes e Alto Douro, Vila Real, Portugal. Retrieved from <http://hdl.handle.net/10348/5549>

Keywords: Municipalities of Palmas and Lajeado, State of Tocantins, Brazil. South America. Lajeado Complex *Internet*.

Abstract: "This thesis aims to study rock-art manifestations—paintings and engravings—in the Lajeado Complex, area delimited for this research. This area encompasses in geographic terms the municipalities of Palmas and Lajeado, in the State of Tocantins, Brazil and geomorphological terms two units: the Tocantins Depression and the Residual Plateau of Tocantins. The Lajeado Complex 30 rock-art sites are currently known, five of them unpublished. All of these sites are here presented and described, among these two were selected as case studies, one site in each of the geomorphological units mentioned above: the Foz do Lajeado site with 16 unpublished engraved rocks, confluence of the Lajeado and Tocantins Rive in the Tocantins Depression and the already known Vão Grande site, in the Serra do Lajeado in the Residual Plateau of Tocantins. The analysis of both sites includes comparisons with the remaining known sites in the Lajeado Complex. The application of concepts from Rupestrian Archaeology and Landscape Archaeology took in account the relationship between rock art, archaeological context and its place in the landscape. In terms of Rupestrian Archaeology we analysed the relationship of the rock-art with the other archaeological remains, lithics and ceramics, with the aim of contextualizing it in space and time. Based on fifteen datings associated with rock-art sites in the area, we can infer that the technique to do engravings already exists in the region at least since 8000 years before present. When some of the motifs are compared to ethnographic and archaeological data, these are similar to those found in the ceramic tradition context, spanning from 2000 to 300 years before

present. Still within the Rupestrian Archaeology approach we elaborated full recordings of the sites, without selecting elements for analysis and therefore these sites are fully described and understood. Within the Landscape Archaeology approach we identified where each site is placed in the landscape by analysing at the microscale the spatial arrangement within sites, at mesoscale the geomorphological characterization of sites and at macroscale the relationships established between sites in the different landscapes.

Fieldwork based on this approach was limited by the fact that the area where engraved rocks exist has been partly flooded by a large hydroelectric dam, UHE-Lajeado, which could have contributed to a better understanding of the subjects dealt with. Rupestrian and landscape analysis provided insights, never before noticed. Because of this, a series of petrographic and chemical analysis were made with the aim of better understanding the relationship between the sites and their geological and geomorphological characteristics and additionally this allowed to understand the conservation issues of rock-art engravings and painting. The petrographic analysis resulted in better understanding of the correlation between the use of the rock surface and conservation of engravings and paintings which supports the idea that these have affinities. This analysis resulted in more information about engraving which allowed us to identify important aspects about the act of engraving. The resistance of the rock to pecking and the texture, allowed us to identify that the same technique results in two distinct styles due to the differences in the rock surface. The internal colour of the rock is different from the patina of the surface and that of the engravings, therefore these engravings were much more noticeable when they were made since they would have had the same colour as the rock interior. This widened the distance at which these could be seen and therefore widened the scale of interaction with landscape and amongst the rocks. The chemical analysis of pigment identified the main components and opens a very important window in the stylistic debate of rock-art paintings, since we observed that some of physical-chemical changes in the pigments are due to the exposure to natural agents through time and not only due to technical and stylistic choices of the painters. In the end, the wide range of hypotheses and results of this initial study provides the basis for future rock-art research in the Lajeado Complex and Tocantins in general."

Brant, Erika Marie (2009). Late Intermediate Period (A.D. 900-1450) Rock Art and Ritual Integration in the Tarapacá Valley, Northern Chile (Master's Thesis). 290 pgs. California State University, Northridge. Retrieved from <http://hdl.handle.net/10211.3/144384>

Keywords: Tarapacá Valley, northern Chile. South America. Ritual. *Worldcat.org*, *Internet*.

Abstract: "The era that followed the collapse of Tiwanaku in the south-central Andes was characterized by profound political, social, and economic changes. In contrast to the politically integrated landscape of the Tiwanaku Period, the climate of Late Intermediate Period (A.D. 900-1450) was one of political fragmentation and competing regional polities. As populations throughout this region struggled to reorganize themselves in the wake of the highland state's collapse, they also found themselves grappling with the economic and social challenges posed by drought and escalating interregional conflict. Previous studies of Late Intermediate ritual, mostly based in Peru, have been plagued by their failure to locate sites associated with ceremonial behavior. In contrast, throughout Northern Chile there is a well recognized connection between rock art, ritualism and the system of interregional exchange which reached its height during the Late Intermediate Period (A.D. 900-1450). Being as such, this paper examines petroglyph sites of the lower Tarapacá Valley as a means of understanding the role of Late Intermediate Period ritualism. Building off cross-cultural and ethnographic models, I propose that with the breakdown of center-based alliances that occurred after the collapse of Tiwanaku, new forms of ritualism emerged which facilitated access to unevenly distributed resources and served to integrate disparate populations during a period of intensified interregional exchange and demographic movement."

Bravin, Alessandra (2014). L'Art Rupestre de la Phase des Cavaliers au Maroc: Les Sites de Foum Chenna (Vallée du Draa) et du Jebel Rat (Haut Atlas). Analyse Iconographique, Thématique et Proposition de Chronologie (Thèse de Doctorat inédite). École Doctorale ED 355. Université d'Aix-Marseille.

Keywords: Foum Chenna (Vallée du Draa) et du Jebel Rat (Haut Atlas), Morocco. North Africa. Iconography. Themes. Chronology. Horsemen Period. Horsemen, horse, weapon, bridle motif(s). *Biblio*, *Internet*.

Abstract: "The first part presents the general characters of the phase known as "Libyco-Berber". After a thorough examination of the literature, the very notion of "Libyco-Berber" is analysed and recognized as being inadequate to define the phase and it is proposed a new denomination i.e. the "phase of the horsemen." Its specific characters are analysed from the point of view of the introduction of the horse in North Africa, in terms of iconography and style, all set in the historical context of Morocco's I millennium BC. The second part relates to the plateau of Tizi 'n Tirghiyet, examined on the basis of publications and through an accurate prospecting work. From this approach emerges the complexity and heterogeneity of the rock art of this area that includes not only the phase of the horsemen but also earlier phases. The methodology includes the analysis of the iconographic typical elements: the horse and harness, his weapons and the themes. The third part is devoted to the study of Foum Chenna, in the Draa Valley. It is immediately detected the homogeneity of the site although an older phase is present. The methodology for the analysis is the detailed study of individual elements that led to the identification of new themes and the discovery of new inscriptions in Libyic letters. The fourth part is devoted to the comparison between the two sites, to highlight similarities and differences, to identify elements for a chronology. The three annexes are respectively the corpus of engravings of the horsemen phase of the Rat, of Foum Chenna and the totality of the Libyan inscriptions of this site."

Bravo Gómez, Rafael (2017). Hunting Scenes in the Safaitic Rock Art of the Jebel Qurma Region. (Master's Thesis). Leiden University. Retrieved from <http://hdl.handle.net/1887/52514>

Keywords: Jebel Qurma region, Black Desert, Jordan. Middle East. Pastoralist society. Hunting scene motif(s). Oral tradition. Safaitic inscriptions. *OATD*.

Abstract: "Safaitic rock art of the Jebel Qurma region, located in the Jordan's Black Desert, was carved by the pastoralist societies that inhabited it. These societies also carved Safaitic inscriptions in the basalt boulders, which have been traditionally dated between

the 1st century BC and the 4th Century AD. This rock art, unlike the Safaitic inscriptions, has not been studied in depth. In this Master thesis I aim to study the different purposes of carving hunting scenes by these pastoralist societies. Thus, I analyse the different motifs (zoomorphic, anthropomorphic, geometric and astromorphic motifs) that made up these scenes. I also analyse two different types of hunting: individual hunting and collective hunting. The techniques that were used to carve these petroglyphs are also analysed. I will also pay attention the size of the figures and their orientation within the basalt boulders. Finally, I will mention the sites in which hunting scenes have been recorded in the Jebel Qurma region. With this information, I will argue that these hunting scenes did not represent real events but ancestral histories that might have come from the oral tradition of the pastoralist societies. I also argue that some of these scenes show hunting for sport in which the anthropomorphic figures represent values related to bravery and strength."

Brazeau, Craig E. (2007). Chronologically Dating Rock Art Elements and its Importance in the Symbolic Interpretation of Cultural Identity (Master's Thesis). 328 pgs. University of Colorado at Denver and Health Sciences Center.

Keywords: Chronology. Cultural identity. *Worldcat.org*.

Breuil-Martinez, Veronique (1993). Arte Rupestre en Zone Maya: L'Archeologie des Grottes de la Zone Puuc (Ph.D. Dissertation). Universite de Paris I, Sorbonne.

Keywords: Noax (near Yaxhom), Oxkutzcab, Yucatan and Miramora O Actun Huachap Cave, Campeche, Mexico. Central America. North America. Maya rock art. Mentions 22 caves with rock art. *ARMOCA, Internet*.

Abstract: "This thesis aims the study of the archeology of the caves in the puuc zone (yucatan, mexico) and is based on the analysis of the material collected on surface and in the excavations during 1986 and 1990. It includes 3 main parts divided in nine chapters. The introductive first part contains a geographical and archeological presentation of the area and the previous works concerning caves. The second part is dedicated to the presentation and the analysis of the archeological material (ceramics, artefacts. Rocks art, etc). The third part contains the inventory and hypothesis on the various functions of the caves, and especially on the seldom study of its running usages until now in the maya area."

Broughton, Laurie (1999). A Quantitative and Pictorial Inventory of Eight Previously Unrecorded Rock Art Sites in Culberson County, Texas (Anthropology Honors Thesis). n.p., The University of Texas at Austin, Austin.

Keywords: Balcony View, Desiat Point, Parvus Locus, Indian Cave, Pitaya Alcove, Circle Rock, Canon de los Ciervos, Copia Aquae, Indian Springs, Culberson County, Texas. Southwest. United States. North America. *LMRAA*.

Bruneau, Laurianne (2010). Le Ladakh (Etat de Jammu et Cachemire, Inde) de l'Age du Bronze à l'Introduction du Bouddhisme: Une Etude de l'Art Rupestre (Phd dissertation). 1974 pgs. Universite de Paris 1, France.

Keywords: Ladakh, Jammu, Cashmire, India. South Asia. Bronze Age. Buddhism. *Internet*.

Abstract: "Le Ladakh constitue la plus vaste, la plus élevée et la plus occidentale des régions naturelles de l'Himalaya. Bien que politiquement rattachée à l'état indien du Jammu et Cachemire, elle est géographiquement située aux confins de l'Asie Centrale, de la Chine, du Tibet et de l'Inde. Par conséquent nous pouvons présumer que cette situation privilégiée lui a conféré une importance historique majeure. Cependant, le Ladakh a fait l'objet de peu de recherches archéologiques : on compte seulement trois sondages. Le manque de données est aujourd'hui comblé par un matériel abondant, varié et fiable : l'art rupestre. Véritables créations picturales ou simples graffiti, les pétroglyphes sont des marqueurs spatio-temporels immuables, qui ne peuvent mentir ni sur leur provenance ni celle de leurs auteurs. De part leur quantité (on en connaît plusieurs milliers) et leur variété (ils illustrent des êtres anthropomorphes, zoomorphes, des monuments et des signes), ils recèlent des informations essentielles pour l'histoire du peuplement. Puisque les représentations rupestres couvrent une période s'étendant de la Préhistoire à l'époque moderne nous avons opéré un choix pour notre étude. Par une analyse comparative thématique et stylistique des images gravées nous sommes en mesure d'inscrire le Ladakh au sein du groupe des cultures des steppes à l'Age du Bronze et à l'Age du Fer ainsi que de l'identifier comme carrefour culturel pour la diffusion du Bouddhisme au Ier millénaire de notre ère. Les axes de recherches retenus s'inscrivent dans la thématique des recherches archéologiques menées actuellement en Asie centrale."

Bucher, Sandra and Verbeek, Christina (2000). Die Felszeichnungen der Region Chamangá, Provinz Flores, Uruguay (Master's Thesis. German Diploma). Fachhochschule Köln, Cologne, Germany.

Keywords: Chamangá Region, Province of Flores, Uruguay. South America. Cultural resource management. Conservation and preservation. Lichen. *AATA*.

"This master's thesis presents the first segment of the project "Preservation of Petroglyphs in Uruguay." The pictographs, located on huge granite boulders, were presumably executed by the indigenous population. The goal here is inventory and examination of the paintings in the Chamangá area of the province of Flores. A first point of emphasis in this effort is the exact localization of individual discovery sites with the aid of remote sensing data (aerial and satellite photography) and satellite geodesy (Global Positioning System, GPS). Assembly of a precise cartographic basis for documentation is stressed. A second area of emphasis is the detailed description and documentation of the paintings. Scientific examinations are used to collect information that is expected to shed light on the object's situation, especially of the granite support and its changes upon weathering. In that regard, two thematic complexes became apparent and were given special attention: colored layers on the natural rock and infestation by lichen. The results are expected to form a basis for future conservation." Abstractors: Author Abstract and Fachhochschule Köln AATA Nos.:2007-83501 and 41-2698

Buckles, William G. (1964). *An Analysis of Primitive Rock Art at Medicine Creek Cave, Wyoming, and Its Cultural and Chronological Relations to the Prehistory of the Plains* (Master's Thesis). University of Colorado, Boulder.

Keywords: Medicine Creek Cave, Wyoming, Northern Plains. United States. North America. Chronology. *RANMAB, NADB #821026, Biblio.*

Buckles, William Gayle (1971). *The Uncompahgre Complex: Historic Ute Archaeology and Prehistoric Archaeology on the Uncompahgre Plateau in West Central Colorado* (Ph.D. Dissertation). Department of Anthropology, University of Colorado.

Keywords: Uncompahgre Plateau, Colorado. United States. North America. Historic Ute and prehistoric archaeology, including rock art, see pages 1057-1138. *NMLAB (571.788 / B924u), COL, Biblio, Internet.*

Bufure, Achilles Mujunangoma (2002). *The Presentation of Doornhoek Rock Art Site, Krugersdorp District, Gauteng Province, South Africa* (Master's Thesis). 374 pgs. University of Witwatersrand, Johannesburg, South Africa.

Keywords: Doornhoek Rock Art Site, Krugersdorp District, Gauteng Province, South Africa San (Bushman) rock art. *Internet.*

Buhagar, Saad Abdulla (2006). *L'Art Rupestre du Sud-Est Libyen (Région de KUFRA). Volume 1: Texte* (Phd dissertation). 2 vols, 222 pgs. Université de Grenoble, Grenoble, France. Retrieved from file:///Users/leighmarymor/Downloads/33591_BUHAGAR_2012_archivage.pdf

Keywords: Kufra, southeast Libya, Sahara Desert. North Africa. *Internet.*

Abstract: "In the light of our analysis of the animals encountered at the five rock art sites studied in the Kufra Basin, we are able to put forward a classification of three periods : 1. A first bovidian period encountered in a number of places such as Bzima, Rebiana and Bir el-Awadel and only in the form of engravings. Not many examples of this style have been found and depictions of humans are rare. In this first period hunting scenes predominate, where bovinds, portrayed in a rather naturalistic style, are represented by several species of antelope, perhaps an elephant, and other unidentified animals. Most of the engravings from this period are located in hilly areas on the vertical walls of low cliffs. 2. The pastoral period (bovidian), found throughout the Kufra Basin, particularly the Jebel el-Uweinat region, where painted works are more numerous than engraved ones. The subjects of the engravings vary according to the sites but are mainly bovinds associated with a few depictions of humans and various wild animals. Portrayals of humans within a scene, describing for example an aspect of daily life, are rare with the exception of a few representations of trapping or hunting. Also present are numerous geometric images and impressions of animal feet, particularly at Bzima 2. The dimensions of the engravings vary according to their age, the largest appearing to be the oldest and, except at Bir el-Awadel, there is no superimposition of engravings. All types of engraving techniques have been used – incisions of various depths and widths as well as picking and pick dressing, sometimes in combination. The few paintings remaining around Kufra are small in size and only the colour red has resisted damage caused by weather. 3. The cameline period found in the el-Uweinat region, especially at Bzima and Rebiana. The rock art of this period consists entirely of engravings – no paintings of dromedaries have been discovered, in contrast to the south-west of Libya.

The engraved boulders from this period are generally found close to habitation and burial sites. Images of camels predominate, at times in groups, at times individually, and sometimes accompanied by camel drivers. Other animal species are rare whereas geometric designs regularly appear in conjunction with incised images of camels. There are numerous portrayals of scenes, often of caravans or herds of dromedaries, and in the Gara el-Mekhaze one engraving depicts armed conflict between two opposing groups of men. A few cameline engravings overlap bovidian ones, but most of the time the latter have been respected or at times unskilfully copied. The techniques used include incision, picking, pick dressing and polishing. However it is incision, a technique very easy to execute, which has been most often used. In addition, the great variety in the appearance of the engravings, and in the levels of expertise they reveal, indicates that there has been a succession of many artists expressing the product of their imagination on these boulders. No inscriptions in an ancient language have been found, but there are inscriptions in Arabic, often recent. The cameline period seems at times in our sector of study to correspond with positions of refuge for the populations concerned, probably in response to conflict, in particular raids from neighbouring territories. That is why, as at Rebiana, the sites are among fallen boulders on mountain slopes. However this is not always the case as at Bzima. The "Round Heads" style, found in the Jebel el-Uweinat, is found in our region only in the Karkour Ibrahim. Similarly, in none of the five sites studied have representations from the equidian (or caballine) period so far been found, in contrast to the Akakus region of south-west Libya where they abound. Thus a very clear difference becomes apparent between the cultures of the south-east and south-west of Libya, on either side of the Waw an Namus."

Buhrich, A. (2001). *Monitoring Visitor Behaviour at the Remote Rock Art Site of Split Rock, Laura* (B.A. Honors Thesis). School of Human and Environmental Studies, University of New England, Armadale, Australia.

Keywords: Split Rock, Laura, Australia, Australasia. Oceania. Cultural resource management. Conservation and preservation. Use of visitor books. *Biblio.*

Buhrich, Alice (2017). *Art and Identity: Aboriginal Rock Art and Deondroglyphs of Queensland's Wet Tropics* (PhD Thesis). 307 pgs. James Cook University. Retrieved from <https://doi.org/10.4225/28/5afa34cfb90e8>

Keywords: Wet Tropics World Heritage Area, North Queensland, Australia. Australasia. Oceania. Aboriginal rock art. Dendroglyphs. Academia.edu, Internet.

Abstract: "That is a cassowary foot... and we are the cassowary clan. Dugulbarra fieldworker's initial reaction to locating a Wet Tropics dendroglyph (March 2014).

Identity is a key concept in Australian rock art research. Archaeological interpretations of rock imagery recognise that motifs and their production convey information, not just about the artist, but also about the cultural and social context in which motifs were produced. Rock art studies provide a unique window into the world view of the artists that is not available through other archaeological material. Aboriginal custodians are also interested in the relationship between imagery and identity, often through a lens that does not separate the social, cultural and physical landscapes. Dendroglyphs, although rare, offer similar opportunities to explore visual expression, identity and place.

The Wet Tropics of Queensland offers a unique set of circumstances to investigate style in Late Holocene visual culture. The rock art, affected by the high humidity, was likely created relatively recently (Edwards 2007; Gunn and Thorn 1994; Ward et al. 1995) while dendroglyphs, only as old as the trees on which they are carved, are not likely to exceed a few hundred years in age (Buhrich et al. 2016). In this thesis, I explore the relationships between rock art, dendroglyphs and language in the Wet Tropics of north Queensland to understand relationships between stylistic choices and social context. My research identifies that rock art production was, and continues to be, strongly linked to cultural identity. However, in the Wet Tropics at least, language was not the main factor in determining style in either rock art or dendroglyphs. Across Australia, Aboriginal social and cultural identity was multi-faceted and individuals belonged to a complex web of intersecting identities that included language, clan, totems and moieties. While language has emerged as the most significant in post-colonial Australia, my findings suggest this may not always have been the case.

Wet Tropics Aboriginal groups have consistently voiced the need for researchers to collaborate with them in all stages of research. My research design responds to this by incorporating both formal and informed approaches through quantitative (site and motif recording) and qualitative methods (multiple interviews with relevant Aboriginal people). By combining these forms of data, the rock art and dendroglyphs can be studied within context of broader Aboriginal cultural landscapes.

Forty-five rock art sites and twelve dendroglyph sites were examined, in six language areas. While similarities identify a Wet Tropics rock art style characterised by painting as the main technique, significant differences were found between rock art styles in the eastern and western zones of the study area which, in some cases, intersect linguistic boundaries. Dendroglyphs, found in the east, where figurative designs dominate the rock art corpus, are mostly non-figurative like the western style rock art. Furthermore, dendroglyphs and rock art are found in different contexts, suggesting that, as forms of visual expression, they had distinct roles. Today, rock art sites and dendroglyphs continue to be highly significant to Aboriginal people, as part of a living cultural landscape that incorporates story places, walking tracks and ceremonial sites."

Burghard, Elizabeth R. (2004). Rock Art and the Perception of Landscape: Dinwoody Tradition Rock Art at Site 48FR311 (Master's Thesis). 148 pgs. University of Wyoming.

Keywords: Site 48FR311, Wyoming. Northern Plains, United States. North America. Dynwoody Tradition rock art. Worldcat.org.

Burrow, Kelly Daniels (2002). The Serpent Motif of Barrier Canyon: Ritual and Symbolism in Ancient American Rock Art. 220 pgs. Virginia Commonwealth University.

Keywords: Barrier Canyon, Canyonlands National Monument, Utah. Four Corners. United States. North America. Serpent (snake) motif(s). Worldcat.org.

Burton, Robert Jordan (1971). The Pictographs and Petroglyphs of Dinosaur National Monument (Master's Thesis). 99 pgs. Department of Anthropology, University of Colorado.

Keywords: Dinosaur National Monument, Utah, Colorado. Four Corners. Southwest United States. North America. Fremont rock art. Anthropomorph, zoomorph, and geometric motif(s). Typology. Style analysis. Chronology. Comparisons with material culture. Distribution. LMRAA (photo copy), NADB #922964, #5309452, #5601201 and #2000040.

Bwasiri, Emmanuel James (2009). The Management of Indigenous Living Heritage in Archaeological World Heritage Sites: A Case Study of Mongomi wa Kolo Rock Painting Site, Central Tanzania (Master's Thesis). 106 pgs. University of Witwatersrand, Johannesburg, South Africa. Retrieved from <http://wiredspace.wits.ac.za/bitstream/handle/10539/6626/Bwasiri%20dessertation.pdf?sequence=1>

Keywords: Mongomi wa Kolo Rock Painting Site, Kondoa District, Central Tanzania. East Africa. Cultural resource management. Conservation and preservation. World Heritage. GoogleScholar, Worldcat.org.

Abstract: "Mongomi wa Kolo is a hunter-gatherer rock art site within the Kondoa district of Central Tanzania. The site is part of a large group of rock art sites in Kondoa that were collectively declared a National Monument by the Antiquities Act of Tanzania, enacted in 1964 and amended in 1979. In July 2006, the World Heritage Committee inscribed the rock art of Kondoa as a World Heritage Site, acknowledging its international significance, its authentic beauty and living heritage. Mongomi wa Kolo is a focal point for regular ritual practices among the Bantulanguage speaking Warangi and Wasi/Waragwa communities in Kondoa District, Central Tanzania. The Warangi and Waragwa migrated to this area at the start of the third century. Since this time they have been using Mongomi wa Kolo for traditional ritual ceremonies. Currently, the management of Mongomi wa Kolo has sought to control the ritual

ceremonies of Warangi and Wasi/Waragwa communities because some rites are damaging the archaeology and rock paintings of the site. This control has led to a conflict between local ritual practitioners and authorities responsible for heritage management.

Management of living heritage is new to the Tanzanian cultural heritage authority. This study explores the implications of including living heritage in the management at the archaeological World Heritage Site of Mongomi wa Kolo. Examples are drawn from other World Heritage Sites that manage living heritage. Specifically this study considers how best to integrate living heritage within the management of the Mongomi wa Kolo rock painting site. It then discusses the challenges of adapting the Tanzanian Antiquities legislation to cover living heritage. This study will be achieved through a review of the history of the management of living heritage, international and national legislation protecting living heritage, and interviews undertaken with elders, traditional practitioners, communities around Kolo and nearby villages, and with staff of the Antiquities Department."

Cain, Thomas H. (1946). Petroglyphs of the State of Washington (Master's Thesis). University of Arizona, Tucson.

Keywords: Washington, northwest United States. North America. *RANMAB*.

Calvo, Maria J. (1993). El Arte Rupestre PostPaleolítico en Aragon (Tesis Doctoral). Universidad de Zaragoza, Spain.

Keywords: Aragon, Spain. Southwestern Europe. Postpaleolithic rock art. *BARAMP*.

Campbell, Colin (1987). Art in Crisis: Contact Period Rock Art in the South-Eastern Mountains of Southern Africa (Master's Thesis). 268 pgs. University of Witwatersand, Johannesburg, South Africa.

Keywords: South-Eastern KwaZulu Natal, South Africa. Lesotho, Southern Africa. Historic motif(s). *BIBLIO, LJMM, RASESAL, Worldcat.org*.

Campmajo, Pierre (2008). Les Gravures de Cerdagne (Pyrenees Orientales) de la Fin de l'Age du Fer a l'Epoque Contemporaine - Corpus - Approches Chronologique Spatiale et Culturelle (These de Doctorat Archeologie). 1240 pgs. Ecole des Hautes Etudes en Sciences Sociales, Toulouse, France.

Keywords: Cerdagne, Pyrenees Orientales, France. Western Europe. *Biblio*.

Capdeville, Eric (1985). Les Signes Tectiformes dans l'Art du Paléolithique Supérieur en Europe (Mémoire de Maîtrise). 447 pgs. Institut d'Art Préhistorique, Université de Toulouse, France.

Keywords: Europe. Paleolithic art. Geometric sign, tectiform motif(s). *Biblio, Internet*.

Carden, Natalia (2007). Estudio de las Manifestaciones Rupestres de la Meseta Central de Santa Cruz. El Area de los Zanjones Blanco y Rojo al Sur del Río Deseado (PhD Thesis). Facultad de Ciencias Naturales y Museo, University of La Plata (UNLP). Retrieved from http://www.academia.edu/2051380/Tesis_doctoral_Estudio_de_las_manifestaciones_rupestres_de_la_Meseta_Central_de_Santa_Cruz._El_area_de_los_zanjones_Blanco_y_Rojo_al_sur_del_rio_Deseado

Keywords: Central Upland of Santa Cruz, Patagonia, Argentina. South America. *Biblio, Internet*.

Abstract: "This work studies the spatial the distribution of rock art in the basins located south of river Deseado, at the Central Plateau of Santa Cruz (Argentina). The objective is to evaluate the role of rock art within hunter-gatherers' social interaction, along the peopling of southern Patagonia. With this goal, five sectors within these drainage systems are compared, considering the location of rock art in the topographies which characterize the sources, middle and lower basins. This comparison will allow to evaluate what kind of places were selected to create the different images, assuming that rock art is closely linked with the landscape, and that the landscape is a phenomenon which includes physical, social and symbolic dimensions. On a later instance these results are integrated with the information generated from the study of rock art from nearby areas. The objective is to evaluate on a regional scale which was the role of the rock art manifestations as visual communication vehicles. In this sense, this thesis proposes that during the late middle Holocene and the late Holocene, when social interaction among hunter-gatherers became more intense; the rock art could have been a very important element in the visual demarcation of territories."

Carder, Nanny (1988). Modeling the Evolution of Pastoral Rock Art in the Horn of Africa (Master's Thesis). 316 pgs. University of Georgia.

Keywords: Horn of Africa. Pastoral rock art. *Worldcat.org*.

Cardoso, Daniela Dolores Faria (2015). A Arte Atlântica do Monte de S. Romão (Guimarães) no Contexto da Arte Rupestre Pós-Paleo-lítica da Bacia do Ave - Noroeste Português (Doctoral Thesis). 370 pgs. Universidade de Trás-os-Montes e Alto Douro, Vila Real, Portugal. Retrieved from <http://hdl.handle.net/10348/4689>

Keywords: Monte de S. Romão, Guimarães, Portugal. Southwestern Europe. *Biblio, Internet*.

Abstract: "This dissertation contributes for the increase in the knowledge about post-Paleolithic rupestrian art, in outdoors, in the northwest of Portugal, namely in the Ave basin. In here there were identified two great stylistic cycles: the "Schematic" and Atlantic Arts, both from Prehistory; a third cycle with footprints and palettes, from Final Bronze/Initial Iron; a fourth cycle with new circular

motifs, from Recent Iron/Romanization, and a fifth cycle, with crosses and pentagrams, from the Middle or Modern Ages. It was also approached the hypothesis of the existence of a Paleolithic cycle, based on the Vinhas quadruped. In terms of Atlantic Art versus "Schematic" Art we considered that both traditions occupied distinct spaces. The first one concentrated to the west and to inferior elevations while the second one occurred in interior and mountainous areas, to the east, and to superior elevations at 640 m. In the Atlantic Art we can distinguish two phases, having the oldest one circular compositions and reticulated figures and, the second one, anthropomorphics and zoomorphics. Also in the "Schematic" Art we have, likewise, a first phase composed by circular motifs and reticulated figures, followed by a phase with anthropomorphics with headdresses and/or large hands. We considered the "Schematic" Art the oldest and heir of the rest of the Iberian and megalithic art, dated from the end of the V to the end of the IV millennia b.C. We took in account that, in the Atlantic Art, the number of engravings lessens from north to south. Therefore we believe, as well as other several authors, that it is linked to an intrusive phenomenon in the Iberian Northwest, having entered along the Atlantic coast from the end of the Neolithic, and beginning of the Chalcolithic. That would be the reason for it being a coastal phenomenon and that, in its initial phase, contains symbols from the old phase of the "Schematic" Art, in a process of assimilation in continuity, of new cosmologies. Accepting that they had coexisted, at least in the III millennium b.C., these two artistic cycles would have expressed distinct cosmologies and different forms of interaction of the populations with the space where they lived. For the Atlantic Art, from the S. Romão Hill study case, it was possible to place several hypothesis to know: that there would have been an engravings hierarchy, interconnected between themselves and with different meanings to the populations and destined to distinguishable audiences; that many engraving sites are in natural pathways, but also in injunction places (between the vale and the mountaintop, or between the earth and the sky) that we believe are structuring in the cosmology of the populations of this period; that from the spatial context and phenomenological observations, the water resources, the solar and seasons cycles would have been also significant in the cosmology of the Recent Prehistory. Last that the symbolism of S. Romão Hill has endured until today, although through the additions and narratives that were successively added, changing their original meanings."

Carpenter, Tina (2007). Hohokam Rock Art in Two Canyons in the South Mountains (Master's Thesis). 346 pgs. Department of Anthropology, Northern Arizona University, Flagstaff.
Keywords: South Mountain, Phoenix, Arizona. Southwest. United States. North America. Hohokam Rock Art. *Biblio, Worldcat.org.*

Carr, S. (1995). Exquisitely Simple or Incredibly Complex: The Theory of Entoptic Phenomena (Master's Thesis). University of Newcastle upon Tyne. Retrieved from <http://www.oubliette.org.uk/>
Keywords: RABDN, Internet.

From the author's Introduction: "I shall begin this study with a summary of Lewis-Williams and Dowson's 1988 theory, followed by their subsequent work. The work of others who have adopted their theory will also be included. I will then consider how this theory fits into a cognitive archaeological framework, and if it fulfils the aims and objectives of this grouping. Phosphene research will follow; this will assess the studies undertaken to date, from neurophysiological and neuropsychological sources. An assessment of the forms and availability of hallucinogens follows in Chapter IV. The ethnographic studies follow in Chapter V, including studies of narcotically-orientated societies which I have located. Chapter VI provides the evidence of entoptics from art forms of the Upper Palaeolithic, Mesolithic, Neolithic and Historic/contemporary sources. Alternative explanations are included in Chapter VII, including a comparison of British Naïve Art with Upper Palaeolithic figurative images. Finally, I shall voice some of the criticisms which have been lodged at Lewis-Williams and Dowson, and attempt to answer them. This will be followed with some ideas concerning possible future research. I hope that this study will fulfil my aims and that it will provide an interesting and constructive basis for future research."

Caruhel, Géraldine (2018). Le Concept de « Programme Iconographique » en Art Pariétal. Étude Appliquée de la Méthode de Reynaldo González à la Grotte Ornée Mayenne-Sciences (Mémoire de Master). Université de Rennes , Rennes, France.
Keywords: Mayenne-Sciences, France. Western Europe. Paleolithic art. History of research. Reynaldo González. *Biblio.*

Carvalho, Maria Fernanda Ferrato Melo de (2006). Grafismos Puros ou Ideomorfos Repetidos na Arte Rupestre do Vale do Tejo uma Perspectiva Sócio-Cognitiva (Dissertação de Mestrado em Quaternário e Pré-História). 216 pgs. Universidade de Trás-os-Montes e Alto Douro. Retrieved from <https://repositorio.utad.pt/handle/10348/96>
Keywords: Tagus Valley, Portugal. Southwestern Europe. *Worldcat.org, Internet.*

Abstract: "This research chose for study objects the pure graphisms or ideomorphs from Tagus Valley rupestrian complex. As ideomorphs are motifs that generate discussion about their representation, we intend to spotlight this question, approaching it through a socio-cognitive point of view. We demonstrate, in this research, how some research lines from scientific areas such as Neuroscience, Cognitive Psychology and Anthropology can be linked with archaeological studies in order to produce a higher understanding of this category of motifs of Rock Art. Understanding Rock Art as a product of individual creative skills regulated by socio-cultural structures, Tagus Valley ideomorphs were studied with the support of an approach that takes considers the peculiarities of each social organization that produced rock art in the complex. The relation among Man, Landscape and Sacred orientates the view to this study, whereas the cognitive process that permeates this relation. In the Tagus Valley rock art, we can verify, in the last stages of engraving, an increase of ideomorphic motifs engravings. This increased expression of pure graphisms reflects the social organization that is established among metallurgist communities. However the ideomorphic representation in the studied complex can be observed, in a smaller scale, in the first stages of engravings, which is the case of spiral."

Carver, G. (2001). An Examination of Indigenous Australian Culturally Modified Trees in South Australia (Bachelor's Honors Thesis). Department of Archaeology, Flinders University. Retrieved from http://www.flinders.edu.au/ehl/fms/archaeology_files/dig_library/theses/Carver_2001.pdf
Keywords: South Australia, Australasia. Oceania. Dendroglyph. Tree bark art. Aboriginal art. *Internet*.

Casolino, V. (1955). Le Incisioni Rupestri della Valcamonica come Documento Culturale (Tesi di Laurea). Università degli Studi di Padova.
Keywords: Valcamonica, Italy. Southern Europe. Copy on file at the Lonato Library, Brescia, Italy. *ARBVC*.

Castaneda, R. (2005). Boca de Potrerillos: Un Espacio para la Expresión y la Comunicación en la Prehistoria. Los Petrograbados com parte de un Sistema Semasiografico (Tesis de Licenciatura). Escuela Nacional de Antropología (ENAH), Mexico.
Keywords: Boca de Potrerillos, Nuevo Leon, Mexico. North America. *RASNW3, RASNW4*.

Castelleti D., José (2004). El Arte Rupestre de Nocui en el Choapa (Memoria de Título). 168 pgs. Universidad de Chile, Facultad de Ciencias Sociales, Departamento de Antropología. Retrieved from http://www.tesis.uchile.cl/tesis/uchile/2004/castelleti_j/sources/castelleti_j.pdf
Keywords: Nocui, Choapa, Chile. South America. *Internet, OATD*.

Abstract: "El siguiente es un pequeño aporte a los estudios de Arte Rupestre en la cuarta región de Chile, ya que ha ahondado en el registro del área de Nocui en el valle del Choapa, hasta hoy casi desconocida, pero por sobretodo, porque ha pretendido desarrollar una metodología enfocada al estudio del resto arqueológico en su entorno significativo y de la expresión rupestre como consensos estructurantes manejados por sus ejecutores, los habitantes prehispánicos."

Castets, Géraldine (2017). Apports de l'Analyse des Matières Colorantes et Colorées dans l'Étude Intégrée d'un Site Orné. Application au Site de Nawarla Gabarnmang (Terre d'Arnhem, Territoire du Nord - Australie): Inputs of the Analyse of Colouring and Colored Matters to the Integrated Study of a Rock Art Site. Application in Nawarla Gabarnmang site (Arnhem Lands, North Territory - Australia). (Thèse de doctorat en Doctorat Chimie). 547 pgs. Université Grenoble Alpes. Retrieved from <https://tel.archives-ouvertes.fr/tel-01900787/document>
Keywords: Nawarla Gabarnmang, Arnhem Land, Northern Territory, Australia. Australasia. Oceania. Pigment analysis. *OATD*.

Abstract: "In the making of rock art, raw colouring material is used, thus providing many artifacts related to different steps of elaboration of pictorial matter. In the case of the important rock art site of Nawarla Gabarnmang in the Jawoyn country (Arnhem Land, North Territory – Australia), excavations have revealed a large number of such artifacts. The archaeological sequence from the floor deposits, radiocarbon-dated from $\geq 48,000$ cal BP to the early twentieth century, has revealed some of the oldest known cultural deposits in Australia. The ceilings of the site contain well over 1400 still-visible paintings in multiple, superimposed layers. Countless additional paintings cover many of the rock pillars' walls. This art raises questions: is it an expression of the first humans arrived on the Australian continent 50,000 years ago, or the evidence of recent occupation periods? Characterized by a succession of overlaid motifs, which cannot be "directly" dated because of the mineralogical nature of the rock paintings' components, the determination of the age of the rock paintings represents a major issue. Through an integrated approach to the matter, the first results of the archaeological excavations enabled to study the chronology and the nature of activities, to identify the origins and transformations of the sheltered space through time, to highlight the richness and the diversity of its artistic work, as well as the abundance and the variety of the artifacts. To get a better insight into the temporality and the uses of Nawarla Gabarnmang since the first prehistoric activities until the recent periods, the analysis of the colouring and coloured matters, found in trial excavations under the painted panels on the ceilings or at the bottom of decorated pillars, allow us to rebuild the steps of the "chaîne opératoire" leading to the production of pictorial matter: from the sources of raw materials, the methods of transformation and preparation (grinding, mixing with mineral extenders and/or organic binders, heat treatment), to the application on the rock. To answer the questions raised by different artifacts, the methodological strategy includes a large range of microscopic and spectroscopic approaches. Subjected to macroscopic observations and non-invasive micro-analytical techniques along with structural techniques, as well as techniques using synchrotron radiation, the analysis of the colouring and coloured matters has revealed the variety and the complexity of mineral compounds used in the rock art of Nawarla Gabarnmang. Then, cross-referenced with archaeological, archaeomorphological and rock art studies, the physico-chemical characterization allows to suggest a chronological framework for the different superimposed layers linked to the periods of activities that marked the history of the site. The analysis of colouring and coloured matters undertaken by this thesis represents an important source of knowledge and delivers further informations to the geomorphological, archaeological and rock art studies carried out at the Nawarla Gabarnmang. The results provided by the study of these materials bring information as well on technical and behavioral evolutions, as on the cultural involvement of this site, not only in its spatial but also in its temporal dimensions."

Cavaheiro, A.C.M. (2004). Pinturas Rupestres dos Campos Gerais - Parana (Dissertation de Maitrise). MAE/USP, Sao Paulo, Brazil.
Keywords: Campos Gerais, Parana, Brazil. South America. *RASNW3*.

Cavalcante, Munique Cardoso (2015). As Pinturas da Lapa da Dança no Contexto da Arte Rupestre da Serra do Cabral – Minas Gerais - Brasil (Dissertação de Mestrado em Arqueologia Pré-Histórica e Arte Rupestre). 111 pgs. Universidade de Trás-os-Montes e Alto Douro, Vila Real, Portugal. Retrieved from <http://hdl.handle.net/10348/201>

Keywords: Lapa da Dança, Serra do Cabral, Minas Gerais, Brazil. South America. *OATD*.

Abstract: "This work presents a cognitive-processual approach to the rock art paintings in the archaeological site of Lapa da Dança located in Serra do Cabral, Minas Gerais, Brazil. This is a highly favourable site for this kind of approach since so far ninety eight archaeological sites bearing paintings have been registered in it, few of which present other kinds of human records besides the art. A singular site within the cluster of sites was chosen so that possible patterns for future classification parameters could be identified. These patterns refer to functional aspects according to the different contexts they are located in. Lapa da Dança is important since it presents the rock art paintings within its archaeological context. In order to contextualize this art, an analogy with European Paleolithic rock art is proposed based on the similarities in the themes and treatment of the paintings, particularly in what it concerns the occurrence of zoomorphic motifs presenting a tendency to realistic depictions – although locally the fauna depicted is modern. Another similarity is the low occurrence of anthropomorphic motifs, being the rare examples very schematic. Besides that a number of abstract symbols can be observed while scenes are scarce. Once the rock art sites in Serra do Cabral are almost all located in shelters instead of caves hence interacting with the landscape, concepts of Landscape Archaeology and/or Spatial Archaeology were employed in the attempted interpretation of the local rock art, bearing in mind that these sites have worked as "locations of memory". "

Cavallini, Marta S. (2014). As Gravuras Rupestres da Bacia do Baixo Rio Urubu: Levantamento e Análise Gráfica do. Uma Proposta de Contextualização (Tesis de Maestria). 307 pgs. Faculdade de Filosofia, Letras e Ciências Humanas, Museu de Arqueologia e Etnologia. Universidade de São Paulo, Brazil. Retrieved from <http://www.teses.usp.br/teses/disponiveis/71/71131/tde-21102014-161559/pt-br.php>

Keywords: Rio Urubu, Sítio Caretas, Itacoatiara – Estado do Amazonas, Brazil. South America. *Biblio, RASNWV*.

Abstract: "This thesis presents the results of research seeking to archaeologically contextualize the precolonial production of engraved rock art in the Lower Urubu River drainage (Amazonas State, Brazil). With the objective of characterizing the rock art of this region, I carried out an intensive research project at the site AM-IT-31 Caretas, which has the highest density and formal variability of rock art in the entire area. Spatial control of both the petroglyphs and other archaeological remains at the site was established to permit their complete and systematic documentation. The records were organized in a relational database, allowing for the analysis of the relationships between different sets of evidence. In order to characterize the placement of rock art within the archaeological landscape, I studied its chronological and cultural relationships with the adjoining archaeological site AM-IT-30 Pedra Chata where ceramics occur in a matrix of "dark earth". The chronology of the engravings has been correlated to the fluvial dynamics. Thanks to three dates a minimum age has been proposed for the petroglyphs and a paleoenvironmental model suggests their maximum age. Preliminary results point to site formation during the late Holocene in synchrony with ceramic period occupations. The analysis of petroglyphs indicates some homogeneity in regard to themes and graphic representation. This suggest a internal consistency in design despite some formal variability."

Cera, Claire (1977). Peintures Rupestres Prehispaniques au Mexique (Master's Thesis). University of Paris I, France.

Keywords: Chiapas, Yucatan, Mexico. Central America. North America. *ARMOCA, PAPP*.

Cervený, Nicole Villa (2005). A Weathering-Based Perspective on Rock Art Conservation (Phd Disseratation). 237 pgs. Geography Department, Arizona State University, Tempe. ISBN: 0-542-39901-6.

Keywords: Whoop-up Canyon, Wyoming, United States. North America. Physical geography. Geochemistry. Weathering. Cultural resource management. Conservation and preservation. *Internet, Biblio (cites date as 2006)*.

Červíček, Pavel (1965). Význam Patiny pro Určování Núbijských Skalních Kreseb [The Significance of Patina for Determination of Nubian Rock Pictures] (Unpublished M.A. thesis). Charles University in Prague.

Keywords: Nubia (Sudan). Africa. Patina. *PCLP*.

Chaffee, Scott Douglas (1993). Radiocarbon Dating of the All American Man and Other Rock Paintings via Low Temperature Oxygen Plasma Chemistry (Ph.D. Dissertation). 318 pgs. Texas A&M University.

Keywords: Research methodology: direct dating, oxygen plasma chemistry. *KLCB, Internet*.

Chalcraft, Jaspas Morgan (2004). Cosmopolitan Cartographies and the Colonisation of the Past: World Heritage and Rock Art in Italy and Tanzania (Phd dissertation). University of East Anglia, Norwich.

Keywords: Italy. Southern Europe. Tanzania. East Africa. *Worldcat.org*.

Challis, Sam (2003). Many Paintings, No Ethnography: Rhebok in the Art of the South-Eastern Mountains of Southern Africa (Master's Thesis). University of Oxford, England.

Keywords: Southern Africa. Rhebok motif(s). *RASNW4*.

Chalmin, Emilie (2003). Caractérisation des Oxydes de Manganèse et Usage des Pigments Noirs au Paléolithique Supérieur (Phd Thesis). 383 pgs. Université de Marne-La-Vallée. Retrieved from <https://tel.archives-ouvertes.fr/tel-00120355/document>

Keywords: France. Western Europe. Spain. Southwestern Europe. Paleolithic. Pigment analysis. Manganese oxides, heat-treatment, transmission electron microscopy, X-ray absorption spectroscopy (XANES), differential thermal analysis. *Biblio, Internet.*

Abstract: "Palaeolithic men used two main colors: red (natural hematite pure or mixed with clays) and black (charcoal or manganese oxides). These pigments could be prepared by grinding, mixing and perhaps heating. Physicochemical analyses attempt to determine the nature of the matter, its preparation mode and its provenance.

Different phases of manganese oxide are distinguished by their elemental composition, their structure and the oxidation state of Mn ion (II, III, IV). Structural transformation of manganese oxides during heat-treatment could be observed by means of TEM. Specific marks allow the distinction between natural or heat-treated manganese oxides, such as pores in bixbyite phase (Mn₂O₃).

Archaeological samples from various sites Palaeolithic in France and Spain were studied. From these analyses, new conclusions are drawn concerning the technical competence of prehistoric men. The samples from caves present both mixed and raw pigments. However black heated pigments have never been found in the studied samples.

Chandramouli, N. (1986). A Study of the Microlithic Culture and Rock Paintings at Kethavaram, Kurnool District (Master's of Philosophy Dissertation). University of Hyderabad, India.

Keywords: Kethavaram, Kurnool District, Andhra Pradesh, India. South Asia. *Biblio, RAISB.*

Charatan, K. (1998). La Pileta: A Lithophone in Its Upper Palaeolithic Context (Bachelor's Thesis). University of Wales, Lampeter.

Keywords: La Pileta, Spain. Southwestern Europe. Lithophone. Acoustics. Sound. *Biblio.*

Chase, Amy (2017). On the Emergence of Art and Symbolism: The Case of Neandertal 'Art' in Northern Spain (Master's Thesis). 145 pgs. Memorial University of Newfoundland. Retrieved from <http://research.library.mun.ca/12507/>

Keywords: El Castillo, northern Spain. Paleolithic (Pleistocene) art. Neanderthals. *GoogleScholar.*

Abstract: "The idea that Neandertals possessed symbolic and artistic capabilities is highly controversial, as until recently, art creation was thought to have been exclusive to Anatomically Modern Humans. An intense academic debate surrounding Neandertal behavioural and cognitive capacities is fuelled by methodological advancements, archaeological reappraisals, and theoretical shifts. Recent re-dating of prehistoric rock art in Spain, to a time when Neandertals could have been the creators, has further fuelled this debate. This thesis aims to address the underlying causes responsible for this debate and investigate the archaeological signifiers of art and symbolism. I then examine the archaeological record of El Castillo, which contains some of the oldest known cave paintings in Europe, with the objective of establishing possible evidence for symbolic and artistic behaviour in Neandertals. The case of El Castillo is an illustrative example of some of the ideas and concepts that are currently involved in the interpretation of Neandertals' archaeological record. As the dating of the site layer at El Castillo is problematic, and not all materials were analyzed during this study, the results of this research are rather inconclusive, although some evidence of probable symbolic behaviour in Neandertals at El Castillo is identified and discussed."

Chemayeva, N. (2010). 'Deer' Image as a Possible Differentiator of Social Groups on the Basis of Saimaly-Tash Petroglyphs (Bachelor of Arts Dissertation). Department of Anthropology, American University of Central Asia, Bishkek, Kyrgyzstan.

Keywords: Kyrgyzstan. Central Asia. Deer motif(s). Saimaly-Tash. *RASNW4.*

Chenorkian, R. (1979). Les Représentations d'Armes en Métal dans l'Art Rupestre de la Méditerranée Occidentale (Phd These de 3e Cycle). 597 pgs. Université de Provence, Aix-en-Provence.

Keywords: Eastern Mediterranean. Europe. North Africa. Metal weapons motif(s). *Biblio, BARAS (1980).*

Chiodi, C. (2003). La Rocca 22 di Foppe di Nadro. Contributi per lo Studio dell'Età del Rame nell'Arte Rupestre della Valcamonica (Tesi di Laurea). Università degli Studi di Milano, Milan, Italy.

Keywords: Rocca 22 di Foppe di Nadro, Valcamonica, Italy. Southern Europe. Copper Age. *RABVC.*

Chippindale, C. (1988). The Later Prehistoric Rock-Engravings of Val Fontanalbe, Mont Bego, Tende, Alpes-Maritimes, France (Ph.D. Dissertation). University of Cambridge.

Keywords: Val Fontanalbe, Mont Bego, Tende, Alpes-Maritimes, France. Western Europe. *Biblio.*

Chiumia, Chrissy Chimodzi (2012). Historical Amnesia: A Study into the Causes of the Disconnection Between Communities and Their Rock Art Sites at Chongoni Rock Art World Heritage Site (Master's Thesis). 208 pgs. University of Witwatersrand, Johannesburg, South Africa. Retrieved from

http://wiredspace.wits.ac.za/bitstream/handle/10539/12320/Chrissy%20Chiumia_MSc%20Research%20Report%201%20.pdf?sequence=1

Keywords: Chongoni Rock Art World Heritage Site, Malawi, East Africa. Rites and ceremonies. Chewa People. *Worldcat.org*.

Abstract: "This study examines the history by which the local communities became separated from their ancestral heritage at Chongoni World Heritage Site in Malawi and then uses this knowledge to improve the management and conservation of rock art sites in the area. It demonstrates how various forces of the distant and immediate past came into play and systematically disconnected the Chewa communities around Chongoni area from their ancestral rock shelters once used by scores of generations for many important functions such as rock painting, rainmaking ceremonies and boys and girls initiation rituals. It shows that the separation of these communities from their heritage happened gradually in various episodes spread over the past 150 years. The key factors that directly or indirectly led to the separation included the early conquest of the Chewa communities by the Ngoni and other groups; conflicts with early Christian missionaries; heavy handed policies of the British colonial government; social and political failures of the post-independent state; the rise of multiparty politics, governance and human freedoms and others. Using local evidence, I build a case for each of the mentioned factors and shows how this community is still in danger of not only being completely separated from their ancestral heritage but also losing the remaining strands of their unique traditions. The study concludes by making recommendations for instituting participatory approaches in the management and conservation of Chongoni World Heritage Site."

Chorolque, Domingo (2006). *El Arte Rupestre del Alero de Yuguente. Análisis Temático e Interacción* (Tesis de Licenciatura) en Antropología. Facultad de Humanidades y Ciencias Sociales (FHyCS), Universidad Nacional de Jujuy.

Keywords: Yuguente, Casabindo, Department of Cochinoca, Puna de Jujuy, Argentina. South America. *Internet*.

Chudliegh, L. (1981). *Aboriginal Cave Paintings in the North-East of Victoria* (Graduate Diploma Thesis). State College of Victoria, Melbourne, Australia.

Keywords: North-East Victoria, Australia, Australasia. Oceania. Aboriginal rock art. *Biblio*.

Claytor, Michael Paul (1973). *An Archeological Survey of the Bear Valley Locality, Placer and Nevada Counties, California* (Master's Thesis). 112+ pgs. California State University, Sacramento.

Keywords: Bear Valley Knoll, Bear Valley Southside, Bear Valley, Spaulding, Lake Valley, Placer County, Nevada County, California. United States. North America. Cupules, pitted boulder, circle, wavy line motif(s). Bedrock mortars. Style 1. High Sierra Abstract Representational Style 7. Martis Indian. *ALL (photo copy, less map)*.

Clegg, J. (1978). *Mathesis Words, Mathesis Pictures* (Master's Thesis). University of Sydney, Australia.

Keywords: Australia, Australasia. Oceania. *Biblio*.

Clement, Nicholas G. (2009). *Ethnographic Perspectives for Northern Shoshone Rock Art in Southeastern Idaho* (Master's Thesis). 188 pgs. Department of Anthropology, Idaho State University, Pocatello, Idaho.

Keywords: Southeastern Idaho. United States. North America. Northern Shoshone rock art. Ethnography. *Biblio, Worldcat.org*.

Coburn, Larry Winthrop (1975). *A Theoretical Framework for Investigating the Relationship of Pictographs to Mythology in the Northern Plains* (Master's Thesis). Washington State University, Pullman.

Keywords: Northern Plains. United States. North America. Spokane Indian. Vision quest, a source of power. (per David Whitley, INORA, 2000). Ethnography. *Biblio*.

Coimbra, M. Garcia (2013). *Levantamento de Sítios Rupestres da Região Centro-leste de Rondonia* (Master's Dissertation). Universidad de Sevilla, Porto Velho.

Keywords: Centro-leste de Rondonia, Brazil. South America. *RASNWV*.

Cole, N.A. (1988). *The Rock Art of Jowalbinna* (B.A. Honor's Thesis). James Cook University, North Queensland, Australia.

Keywords: Jowalbinna Station, North Queensland, Australia, Australasia. Oceania. Aboriginal rock art. *Biblio*.

Cole, Noelene Anne (1998). *Eel and Boomerang: An Archeological Study of Stylistic Order and Variability in Aboriginal Rock Art of the Laura Sandstone Province, Cape York Peninsula, Australia* (Phd dissertation). 2 vols. James Cook University, Townsville, Australia.

Keywords: Laura Sandstone Province, Cape York Peninsula, Australia, Australasia. Oceania. Aboriginal rock art. *Biblio, Worldcat.org*.

Cole, Sally J. (1989). *Rock Art Evidence for the Presence and Significance of the Katsina Cult at 13th - 14th Century Homol'ovi in the Central Little Colorado River Valley, Northeastern Arizona* (Master's Thesis). Vermont College, Norwich University.

Keywords: Homol'ovi, Little Colorado River Valley, Winslow, northeastern Arizona, southwest United States. North America. Katsina (Katchina) Cult. *Biblio*.

Collado Giraldo, Hipólito (2006). *Arte Rupestre en la Cuenca del Guadiana. El conjunto de Grabados del Molino Manzán* (Tesis Doctoral). Universidad de Extremadura.

Keywords: Cuenca del Guadiana, Molino Manzán, Extremadura, Spain. Southwestern Europe. *Dialnet*.

Abstract: "Con motivo de la construcción de la presa de Alqueva, en la zona fronteriza entre Portugal y España en el suroeste de la provincia de Badajoz, se llevaron a cabo un importante número de actuaciones arqueológicas de urgencias con el objetivo de documentar el conjunto de bienes patrimoniales que iban a quedar sumergidos. Es en ese marco de actividad en el que se desarrolló el estudio de los grabados prehistóricos del Molino Manzán, un amplio conjunto de aproximadamente 5000 motivos enmarcados en un amplio cuadro diacrónico que arranca desde el Paleolítico Superior y se prolonga prácticamente sin solución de continuidad hasta la actualidad. Este es quizá el principal valor del Molino Manzán frente a los conjuntos de arte rupestre al aire libre, ya conocidos en el resto de la Península Ibérica (Coa, Siega Verde, Domingo García), más limitados en sus secuencias diacrónicas figurativas. Además implica la ampliación hacia la cuenca del Guadiana de una serie de formas de expresión artística que hasta el momento no habían traspasado el ámbito de la cuenca del Tago.

Las características de cada uno de los grupos iconográficos desde aspectos técnicos, estilísticos y morfológicos constituye el corpus fundamentalmente de esta Tesis Doctoral, que se complementa con su contextualización arqueológica en el ámbito espacial de la cuenca del Guadiana y su integración respecto al resto de las series tradicionales del arte rupestre prehistórico peninsular."

Colotto, F. (1997). *Le Raffigurazioni di Uccelli nell'Arte Rupestre Camuna* (Tesi di Laurea). Università degli Studi di Trieste.

Keywords: Valcamonica, Italy. Southern Europe. Bird motif(s). *ARBVC*.

Colson, Alicia J.M. (2006). *An Obsession with Meaning: A Critical Examination of the Pictograph Sites of the Lake of the Woods* (Phd Thesis). 680 pgs. McGill University, Montreal, Canada. Retrieved from https://www.academia.edu/11084892/An_obsession_with_meaning_a_critical_examination_of_the_pictograph_sites_of_the_Lake_of_Woods

Keywords: Lake of the Woods, Canadian Shield, Canada. North America. *Academia.edu*, *BCSRA*, *OATD*.

Abstract: "Most researchers who study rock image sites tend to be interested in the meaning of images, even though they could obtain more empirical information about these images and their physical location. Furthermore, very little of the work done in the past on rock image sites has been systematic. In this thesis I address the dearth of detailed information on the images and their context. This thesis presents a thorough examination of the images of the twenty-seven pictograph sites in the Lake of the Woods, in the Canadian Shield. These pictograph sites were selected because they exhibit traits evident in rock image studies in other parts of the world. This study is based on data collected during three months of fieldwork conducted in 2001. Images were found on cliff faces and inside caves. New images and new sites were found and identified. Here, as elsewhere, the choice of theoretical approach influences the fieldwork, analysis, and search for meaning. Each prescribes the types of questions asked and determines the levels of understanding obtained about whichever form of archaeological evidence is being considered. The different but complementary theoretical approaches should be employed in a definite order. The same data must be examined in sequential order using these different approaches to increase the potential quantity and quality of information gained. Archaeologists should use the following sequence of approaches: culture-historical, contextual, followed by either the homological, or analogical approaches, or a combination of the latter two. Classifying and describing any image is very difficult, since the level of description given to an image affects the way in which it can be analysed, and heavily influences the possible outcome of any discussion of perceived meaning. A rigorous examination of the images of these sites was conducted to (a) identify the possible vocabulary of images, (b) determine whether combinatory, rules exist, (c) reconstitute the life history of each site, and (d) ascertain whether the images can be related to other indigenous images to determine if this can provide information about the meaning(s) of the rock images. In assessing the meaning of the rock images, the images of a few birch bark scrolls were considered, since it was posited that a detailed investigation of the scrolls, the ethnographic record, and their pictographs might provide some answers regarding the meanings of the images found on the rock faces."

Comerlato, F. (2005). *As Representações Rupestres do Litoral de Santa Catarina* (Tese apresentada como requisito parcial e último à obtenção do grau de Doutor). Programa de Pós-Graduação em História, Área de Concentração Arqueologia, Linha de Pesquisa: Sociedade, Cultura Material e Povoamento. Faculdade de Filosofia e Ciências Humanas da Pontifícia Universidade Católica do Rio Grande do Sul, Porto Alegre, Brazil. Retrieved from <https://leiaufsc.files.wordpress.com/2012/12/tese-fabiana-comerlato1.pdf>

Keywords: Santa Catarina, Brazil. South America. *Biblio*, *RASNW4*.

Abstract: "This dissertation has as its subject matter the petroglyphs of the central coastal region of the state of Santa Catarina, Brazil. This area is unique in that it holds the only known sites of engravings in the Brazilian coastline. The area under study is a 120 Km long strip of the coast and it is located between the cities of Porto Belo and Garopaba. Twenty eight sites were studied, twenty six of these are on islands. Data collected in loco was processed in laboratory and as a database, Memória Rupestre, consisting of digital images, site files, studies of compositions and relevés was created.

At first the petroglyph sites in the coast of Santa Catarina were classified as a spacetime unit which allowed researchers to identify a tradition of the representation, "Tradição Litorânea Catarinense". In order to understand this unit of analysis common features were put together. Divergent features are explained as the result of contact with different symbolic systems. The main goal of this dissertation is to assess this proposal of classification, thus I tried to investigate if the petroglyph in the coast of Santa Catarina has

enough significant recurrent features to support the attempt of building a common plastic grammar of the prehistoric populations that inhabited this region.

Having set this goal, six aspects were analyzed: geographic distribution, technique employed in the execution of the representations; categories of representation, symmetry, graphic technique and spatial organization (micro, semi-micro and macro level). After discussing the data collected, possible recurrent aspects were analyzed: the ways the petroglyphs are located and distributed; the techniques of execution; the forms of the engravings; the association (in panels and arrangements of rock-representations), and the visibility of the engravings in the context of Santa Catarina coastal region. The importance of the authorship of the petroglyph was reassessed as a key element for the understanding of the engravings. Finally, after integrating the results of the analysis carried out in the process, it was possible to contribute with a new perspective on the questions concerning petroglyphs in the coast of Santa Catarina."

Comstock, Jana M. (2012). The Rock Art of the Kaibab Plateau: Applying Legacy Data to Heritage Management (Master's Thesis). Northern Arizona University, Flagstaff. Retrieved from http://www.grandcanyontrust.org/kane/assets/KVCHA_Library/Compton_Thesis/Comstock_Thesis_Pages_1100.pdf

Keywords: Spatial analysis. Legacy data. Cultural resource management. Conservation and preservation. Glen Canyon Linear Style. Cave Valley Style. Snake Gulch. Ancestral Puebloan. Southern Paiute. *Bancroft, Google Scholar, Academia.edu.*

Abstract: "Heritage resources, non-renewable and culturally significant materials and places, provide a foundation for our collective past, present, and future. This heritage sustains both the spirit and direction for the nation as a whole and helps to maintain cultural continuity specifically for indigenous peoples. Federal heritage resources managers, primarily archaeologists, preserve and interpret these links to the past in the interest of the public and for the benefit of future generations. The in-place preservation of archaeological sites is vital to ensuring future access to culturally-significant places. The preservation process also involves protecting critical documentation about these resources. Rock art sites, which must remain in situ (in place) due to their very nature, are especially susceptible to deterioration, damage, and destruction caused by both humans and natural processes. In addition to threats to the rock art itself, the existing documentation or legacy data about these fragile resources often remains vulnerable to neglect or disregard. Federal land-managing agencies, in particular, have large amounts of legacy data about heritage resources. These data are just as valuable as the materials and places they document. I suggest that heritage resources managers use legacy data to enhance knowledge about archaeological materials and sites. This thesis outlines a preservation and analytic process applicable to all types of archaeological legacy data. The process standardizes and digitizes data for formal analysis, helps heritage resources managers to identify data gaps, and improves the management of known heritage resources. A case study of the rock art of the Kaibab Plateau, which lies on the north rim of the Grand Canyon in northern Arizona, demonstrates this methodology. This thesis examines the 261 known rock art sites of the North Kaibab Ranger District (NKR), a management area of the Kaibab National Forest, through statistical and spatial analyses. I use Geographical Information Systems (GIS) to evaluate the rock art from a landscape-based perspective. These quantitative analyses comprise both research and management variables that evaluate rock art morphology, rock art style, panel and element frequency, landscape factors, and management attributes. This analysis provides the first comprehensive investigation of a specific archaeological phenomenon across the entire Kaibab Plateau region."

Connolly, Cara D. (2011). Fertility Symbols in Rock Art: Cupules and Incised Grooves in the Lower Pecos, Texas (Master's Thesis). 103 pgs. University of Nevada, Los Vegas. Retrieved from <http://digitalscholarship.unlv.edu/cgi/viewcontent.cgi?article=1915&context=thesisdissertations>

Keywords: Lower Pecos River, Texas. Southwest. United States. North America. Fertility. Cupule, incised groove motif(s). *Biblio, Internet.*

Abstract: "Rock art at archaeological sites are often dismissed as a culturally symbolic representation that cannot be objectively or scientifically analyzed or interpreted adequately. Such dismissals are detrimental to understanding all aspects of a given culture. Although uninformed interpretations of rock art panels are counterproductive, systematic recording and the testing of different hypotheses is a valid way to begin to better understand the possible range of social functions of rock art. This research examines whether indigenous women's fertility is represented in rock art depictions, known as cupules and groove marks, in the archaeological record. Cupules are defined as a boulder or rock slab covered with small rounded depressions (cupules), usually four to six centimeters in diameter and two to three centimeters in depth. Groove marks are deeply and narrowly incised lines, usually in the shape of a "V" or "W" rarely more than a quarter-inch in depth. In this project, I systematically document and contextualize the pit and groove rock art style in the Lower Pecos, Texas. I also test whether cupules and groove marks are tied to a functional purpose with an experimental project."

Conti, A. (2012). Studio dell'Arte Rupestre della Località Caneva di Cimbergo (BS) nel Parco Regionale dell'Adamello (Tesi di Laurea). Università degli Studi di Milano, Milan, Italy.

Keywords: Caneva di Cimbergo (BS), Parco Regionale dell'Adamello, Italy. Southern Europe. *Biblio.*

Cooke, Amanda (2014). Hands on Research: The Application of the 2D:4D Ratio to Children's Hand Stencils (Master's Thesis). 164 pgs. University of Victoria, British Columbia. Retrieved from <https://dspace.library.uvic.ca/handle/1828/5593>

Keywords: Hand stencil motif(s). Children. Gender. 2D:4D ratio. *Worldcat.org.*

Abstract: "Handprints and hand stencils are a ubiquitous element of rock art. For archaeologists, they represent a window onto the lives and communities of practice of prehistoric peoples. They are a means of recognizing the individual in the archaeological record and their contribution to the production of rock art. Children represent an understudied archaeological demographic despite comprising 50% of many prehistoric populations. In this thesis, I investigate the applicability of the 2D:4D ratio for sexing children's hand stencils in a modern context. Based on a sample of 318 living children between the ages of 5 and 16 years old, I analyzed the degree of variance between the ratio derived from the soft-tissue measurements, and the ratio derived from a hand stencil created by the same child. The results of this research support my prediction that the 2D: 4D ratio cannot be used reliably to sex children's hand stencils archaeologically."

Cooney, Jessica Behrman (2014). *The Child in the Cave: The Contribution of Non-Adults to the Creation of Cave Art and Community in the Upper Palaeolithic* (Phd dissertation). University of Cambridge.

Keywords: Europe. Paleolithic art. Children. *Internet*.

Cooper, Eben Shackleton (1998). *Softcopy Photogrammetry and the Development of Field Methodologies Applied to the Recording and Analysis of Rock Art* (Master's Thesis). 212 pgs. University of Arkansas, Fayetteville.

Keywords: Documentation. Recording methodologies. Photogrammetry. *Worldcat.org*.

Corchón Rodríguez, María Soledad (2009). *Arte Rupestre Paleolítica e o Parque Arqueológico do Vale do Côa: A Paisagem dos Caçadores-Recolectores Revisitada* (Trabajo de Grado, Thesis). Universidad de Salamanca, Departamento de Prehistoria, Historia Antigua y Arqueología, Salamanca.

Keywords: Coa Valley, Portugal. Southwestern Europe. *Worldcat.org*.

Correa, Marcus Vinícius de Miranda (1994). *As Gravações e Pinturas Rupestres na Area do Reservatório da UHE-Balbina - AM* (Master's Thesis). 187 pgs. Universidade Federal do Rio de Janeiro.

Keywords: Reservatório da UHE-Balbina, Brazil, South America. *Biblio*.

Correia, Ana Clélia (2009). *Engraved World: A Contextual Analysis of Figures and Markings on the Rocks of South-Eastern Piauí, Brazil* (Phd dissertation). Newcastle University, England.

Keywords: Serra da Capivara National Park, South-Eastern Piauí, Brazil. South America. *Internet*.

Abstract: "This thesis addresses the Brazilian rock engravings of the Serra da Capivara National Park and its surroundings, which hitherto have been overlooked as a research topic. One of the aims of this study is to challenge the current understanding that some of these graphic manifestations are non-figurative. This has been achieved partly by applying a contextual approach to combination of certain motifs, and by correlating the motifs to indigenous (Gê) mythology. The imagery and markings were recorded and classified according to their form, techniques, and patterns of association. A number of approaches — cross-cultural analogies, direct historical analogy, landscape location analysis, and contextual archaeology — were used in the analysis.

The key findings are: that engravings were frequently metonymic, depicting those parts of the human body most immediately associated with sensory contact (footprint, handprint) and with the female's reproductive organ; that the limited number of animal species were not randomly chosen, but are an allusion to liminal creatures, which are also key characters in myths; that certain non-representational engravings were possibly the residues of repetitive activities related to dust quest; that only one type of relation between visibility/accessibility of site and the type/quantity of motifs and markings was perceived; that the truism about the exclusive location of the engravings by a water source was not confirmed; and that the placement of some specific and widespread motifs (bird print, vulva, groove and cup mark) at secluded and non-secluded spots could indicate gender-specific function, an assumption corroborated by the co-occurrence with certain style of paintings.

These findings prompted a revision of previously defined traditions of engraving for the area. An alternative classificatory scheme is proposed. The thesis reinforces the value of investigations regarding rock art as visual expressions of indigenous mythology/cosmology. It has implications for the debate about the ritual character of engraved forms."

Cosser, Marijke (1992). *Images of a Changing Frontier: Worldview in Eastern Cape Art from Bushman Rock Art to 1875* (Master's Thesis in Fine Art). 406 pgs. Rhodes University. Retrieved from <http://hdl.handle.net/10962/d1002196>

Keywords: Eastern Cape, South Africa. Southern Africa. San (Bushman) rock art. Worldview. 19th century British painters. *Worldcat.org*, *Internet*.

Abstract: "A discussion of the concept of worldview shows that how an artist conceives the world in his images is governed by his worldview - an amalgam of the worldview of the group of which he is a part modified by his own ideas, beliefs, attitudes, perceptions and upbringing. The author proposes that studying an artist's work can reveal his, and hence his group's, worldview and thus the attitudes prevalent when the work was produced. A brief historical sketch of the Eastern Cape to 1834 introduces the various settlers in the area. Though no known examples of Black, Boer or Khoi pictorial art are extant, both the Bushmen and the British left such records. A short analysis of rock art shows how the worldview of the Bushman is inherent in their images which reflect man's world as seen with the "inner" eye of the spirit. In white settler art, the author submits that spatial relationships changed in response to a growing confidence as the "savage" land was "civilised" and that the position, pose and size of figures - and the inclusion or exclusion

of certain groups - reflect socio-political changes. The two foremost nineteenth-century Eastern Cape artists, Thomas Baines and Frederick I'Ons, succeeded in capturing the atmosphere of Frontier life but are shown to interpret their surroundings through the rose-tinted spectacles of British Romanticism. They also reveal individuality in approach - Baines preferring expansive views while I'Ons's landscapes tend to be "closed-in", strictly following the coulisse scheme of Picturesque painting. Perhaps, the author postulates, such differences result from the very different environments, i.e. Norfolk and London, in which the two grew up. I'Ons is shown typically to use generalised landscapes as backdrops for his foreground figures, while comparing Baines's scenes with modern photographs shows that he adjusted the spacial elements of the topography as well as the temporal sequence of events to suit aesthetic considerations. Lithographed reports of his work contain even further adjustments. The author concludes that the use of Africana art as historical records must be treated with great caution."

Costa, Carlos Alberto Santos (2012). Representacoes Rupestres no Piemonte do Chapada Diamantina (Bahia, Brasil) (Doctoral Dissertation). 479 pgs. Faculdade de Letras Universidade de Coimbra, Recife, Brazil. Retrieved from <https://estudogeral.sib.uc.pt/handle/10316/21072>
Keywords: Piemonte do Chapada Diamantina, Bahia, Brazil. South America. RASNWV.

Abstract: "The object of this research are the sites of rock art representations of Piedmont in Chapada Diamantina. The initial investigation problem of the discussion of the notion of tradition in Brazilian archeology and its application in the study of representations rock in the Northeast. This path led to the finding that the geometric signs are identified partially, due to the difficulty of understanding its contents and submit forms represented universally argument against the prospect of building regional archaeological scenarios. Contrary to this understanding, this study sought to determine whether the signs identified in Piedmont geometric graphs showed significant repertoire, so as to constitute elements for construction of regional archaeological scenarios. To achieve this goal we set for the observation of the Piedmont landscape of Chapada Diamantina, when we lift data on their conformation (geotectonic, geology, soils, hydrology, climate, vegetation, paleopaisagem and current use), leading to the understanding of the sites chosen by human groups for the occupation and understanding the factors that highlight the reciprocal relationship between man and environment. On this basis, we studied the cave sites, assuming there are meanings behind the paintings and embracing the notion of grammar for the analysis of 49 archaeological sites raised. From this perspective, it was possible to indicate three graphic profiles specific to the region, probably the result of a succession of distinct periods of occupation of the territory, among which the most significant is formed almost exclusively by geometric symbols. From the case study we conclude that the representations are important sources for construction of regional archaeological panoramas, plus the data make possible to induce specific guidelines for the observation of the region and, consequently, for the future continuation of archaeological studies in Diamantina Plateau Piedmont."

Costa, P. (2010). Proyecto de Conservación de la Casa de las Golondrinas: Un Sitio Mayor de Arte Rupestre en Las Tierras Altas de Guatemala (Tesis de Maestra). 121 pgs. Universidad de San Carlos de Guatemala. Retrieved from http://biblioteca.usac.edu.gt/tesis/02/02_2925.pdf
Keywords: Casa de las Golondrinas, Guatemala. Central America. North America. Cultural resource management. Conservation and preservation. RASNW4.

Costa, Philippe (2017). Les Traditions Rupestres du Salvador: Un Art à la Charnière de la Mésoamérique et de l'Aire Intermédiaire: Partie 1 - Figures (Thèses de Doctorat, Archéologie). 451 pgs. Université de Paris 1 – Panthéon Sorbonne. Retrieved from <https://tel.archives-ouvertes.fr/tel-01686733/file/COSTAVol2.pdf>
Keywords: El Salvador. Central America. North America. Typology. GIS spatial analysis. Chronology. Cultural context. Worldcat.org.

Abstract: "The rock art of El Salvador is an original legacy rooted in all regions of the country. Rock production was supported during the pre-Hispanic era as shown in 70 sites highlighted by bibliographical research and field projects. If the Salvadorian rock art has been the subject of scientific publications at the end of the 19e century, be bad until now never given rise to synthetic study. A significant investment in research in the field enabled us to save half of the studied deposits. Stratigraphic surveys made on 11 rock art sites in El Salvador, in order to better control the framework chronological and cultural, but also beyond its borders to the Honduras. Records of visited sites helped develop a typological classification of the rock art manifestations. On the basis of the information gathered, a database was created and introduced into a system of geographic information. Thanks to this tool, the spatial analysis reveals rock art traditions -deposits with common iconographic and morphological features, whose geographical spread constitute partitioned territories. Using the archaeological information and studies of the linguistic groups, we have tried to restore the rock art traditions in their chrono-cultural context. They fit into the history of El Salvador and bring us new information about pre-Hispanic cultural borders in an area of interactions between Mesoamerica and middle area."

Crémades, Michèle (1989). Contribution à l'Etude de l'Art Mobilier du Paléolithique Supérieur du Bassin Aquitain: Techniques de Gravure sur os et Matériaux Organiques (Doctoral Thesis). 2 vols. University of Bordeaux.
Keywords: Aquitain, France. Western Europe. Paleolithic art. Mobiliary (portable) art. Engraving techniques and materials. IIA.

Crotty, Helen K. (1995). Anasazi Mural Art of the Pueblo IV Period, A.D. 1300-1600: Influences, Selective Adaptation and Cultural Diversity in the Prehistoric Southwest (Ph.D. Dissertation). University of California, Los Angeles.

Keywords: New Mexico. United States. North America. Pueblo. Kiva mural art. *Biblio*.

Cruz Berrocal, Maria (2004). Paisaje y Arte Rupestre: Ensayo de Contextualización Arqueológica y Geográfica de la Pintura Levantina (Phd dissertation). Universidad Complutense de Madrid, Facultad de Geografía e Historia, Departamento de Prehistoria, Madrid, Spain. Retrieved from <http://eprints.ucm.es/5334/>

Keywords: Levant, Iberian Peninsula, Spain. Southwestern Europe. *Internet*.

Culley, E.V. (2000). The Shaman's Inner Self: A Non-Literal Ontology Manifest in Coso Range Rock Art (Bachelor of Arts Honors Thesis). n.p., Department of Anthropology, University of Colorado, Denver. Retrieved from https://www.academia.edu/444600/The_Shamans_Inner_Self_A_Non-Literal_Ontology_Manifest_in_Coso_Range_Rock_Art

Keywords: Coso Mountains, Great Basin, California. United States. North America. Shamanism. Coso rock art. *Biblio, Academia.edu*.

Cunkelman, Sarah C. (1991). A Comparison of Two Rock Art Complexes within the Central Mojave Desert (Bachelor's Thesis). 246 pgs. California State University, San Bernardino.

Keywords: Mojave Desert, California. United States. North America. *Worldcat.org*.

Cunningham, Arnie L. (1978). Analysis of the Interrelationships of Archaeological Surface Assemblages: An Approach to Petroglyphs (Master's Thesis). University of Nevada, Las Vegas.

Keywords: 26ck1424 And 26ck1425, Red Rock Canyon, Nevada. Great Basin. United States. North America. Petroglyphs are an important part of the cultural surface assemblage. *APPBNGB*.

Curtis, Gary A. (2001). Drawing, Photography and Digital Imaging: A Comparative Study in Rock Art Recording Methodology (Master's Thesis). 320 pgs. Oregon State University. Retrieved from <http://hdl.handle.net/1957/9671>

Keywords: World. Documentation. Recording methodology. Drawing. Photography. Digital imaging. *Worldcat.org, OATD*.

Abstract: "Prehistoric rock art has intrigued and fascinated researchers from around the world for nearly 300 years. Having once been embraced for its cultural and scientific uniqueness, the study of prehistoric rock art showed promise in being able to open new doors of understanding, above and beyond the written record. In time, however, as archaeological interests gradually shifted towards large scale stratigraphic excavation and chronometric dating of artifact assemblages, the enthusiasm and promise of rock art studies were soon forgotten. Unfortunately, the gradual marginalization of rock art research in academic and professional circles has had a deleterious affect on the disciplines theoretical and scientific growth. Methods of documenting rock art have changed little in over 250 years and still involve techniques of recording that are not only invasive and inaccurate, but time and labor intensive. If rock art sites are to be effectively documented for management, conservation and scientific research prior to their destruction, then a fundamental shift in our thinking about how we approach and record rock art sites is in order. This thesis proposes a change to traditional rock art recording methods in which drawings are the status quo. In a comparative study, this thesis demonstrates that when a more judicious use of drawings is adopted in favor of photography and digital imaging, the recording process becomes more efficient and the data gathered is more accurate and less subjective. In addition, this thesis will demonstrate how photo-editing and digital imaging techniques provide and facilitate the seamless integration of photographic data into the report writing process, and provide new ways in which to view and analyze photographic data scientifically."

D'Amico, Diane H. (1977). Rock Art of the Northern Sinagua Area (Master's Thesis). 356 pgs. University of Northern Arizona, Flagstaff.

Keywords: Northern Arizona. Southwest United States. North America. Sinagua rock art. *Biblio, Worldcat.org*.

D'Huy, Julien (2018). Nouvelles Perspectives sur l'Histoire de l'Afrique: Mythologies, Arts Rupestres et Génétique (Thèse Docteur en Histoire). 2 vols, 606 pgs and 743 pgs. Université Paris 1 Panthéon-Sorbonne (Paris), France.

Keywords: Africa. Mythology. Rock Art. Genetics. *Biblio, Internet*.

Abstract: "In this dissertation, I will try to show you the interest of a phylomemetic approach of myths in the perspective of a reconstruction of the settlement of Africa, and of the globe over longterm. After an historical presentation of this methodological approach, I will argue that the myths form a distinct and largely independent class of cultural replicators whose behaviour and fidelity can rival those of genes and languages, and show that it is possible to apply computer tools used in biology to families of myths or oral traditions in an attempt to answer questions about the history of people and their migrations, or to contribute to the interpretation of archaeological remains. I will discuss common objections to the application of the phylogenetic model of myths, and highlight the extreme slowness of evolution for some of them. I will then establish a correlation between myths and gene diffusion, thanks to the construction of phylogenetic trees, a model of diffusion of peoples inside Africa and throughout the world. The first form of several oral narratives or traditions, sometimes existing prior to the Out-of-Africa process, can thus be found at the same time as a clarification on the meaning of certain archaeological remains including rock art can be brought. Results appear solid, in particular because they resist changes in the corpus and method and remain consistent with those from other approaches."

Damhuis, Stephen John (2005). *Hand Stencils: A Key to Identifying Gender at Rock Art Sites* (Bachelor's Honor's Thesis). 224 pgs. Flinders University of South Australia, Department of Archaeology. Keywords: Australia, Australasia. Oceania. Hand stencil motif(s). Gender. Aboriginal rock art. *Worldcat.org*.

Damon, Katherine A. (2012). *Theory and Interpretation in Rock Art: An Examination of the Birthing Figures of Tsagaan Salaa/Baga Oigor* (Bachelor's Honors Thesis). 140 pgs. University of Oregon, Department of Anthropology. Keywords: Tsagaan Salaa/Baga Oigor, northwestern Mongolia. East Asia. Birthing figure motif(s). *Worldcat.org*.

Dandridge, Debra E. (2012). *Overview of Conservation Treatments Applied to Rock Glyph Archaeological Sites* (Master's Thesis). Texas A&M University. Retrieved from <http://hdl.handle.net/1969.1/ETD-TAMU-2000-THESIS-D36> Keywords: Cultural resource management. Conservation and preservation. Conservation treatments. *OATD*.

Abstract: "Rock glyphs, ubiquitously referred to as rock art, are often the most highly visible components of archaeological sites. Such artifacts, therefore, are most prone to deterioration and degradation from human caused and natural elements. Conservation efforts to save the world's ancient rock glyphs have been approached from a scientific basis for only the last twenty-five years. Many site managers, both private and public, have little knowledge of, or training in, the use of treatments that can adequately preserve the glyphs in their charge. All conservation treatments should be attempted only by persons trained in appropriate conservation principles. Conservation professionals, however, are scarce worldwide. Therefore, this thesis has assembled many conservation treatments tested by professional conservators in field and laboratory environments as a reference point for what can be done to treat degradation. Due to the necessity for specific training required for successful application of treatments, this thesis does not provide directions in how to execute any of the treatments addressed. Conservation treatments are discussed in three major categories: physical, mechanical, and chemical. The conclusion identifies some areas where more research is needed."

Dandridge, Debra Elaine (2007). *Lichens: The Challenge for Rock Art Conservation* (Phd Thesis). 148 pgs. Texas A&M University, College Station, Texas. Retrieved from <http://nautarch.tamu.edu/Theses/For%20Sam/Dandridge-PhD2006.pdf> Keywords: Minnesota, Wyoming, New Mexico, United States. North America. Queensland, Australia, Australasia. Oceania. Cultural resource management. Conservation and preservation. Lichens. AATA, *Worldcat.org*.

Author abstract: "This study investigates the effects that lichens have on rock surfaces in which ancient rock art (petroglyphs and pictographs) may be found. The study area includes four sites in the United States: one quartzite site in southwest Minnesota, two sandstone sites in Wyoming, and one volcanic site in central New Mexico. One additional granitic site studied is located in northeast Queensland, Australia. A series of questions drives the pursuit of this dissertation research. 1) How does the chemistry of the rock change with weathering and how deep is the profile? 2) Do lichens cause differential chemical changes? 3) How does the chemistry of the unaltered rock influence these changes? 4) Do lichens strip the patina, or desert varnish, from the rock surfaces? The results of this research confirm from elemental chemical analyses that geochemical changes do take place in the presence of lichens. The combined mechanical and chemical processes contribute to the degradation and greater erodability of all the rock surfaces studied. Chemically, the author has demonstrated that cements that hold grains of rocks together can be dissolvable by lichen byproducts in the presence of an aqueous environment, whether the rocks are sandstone or granite. This information regarding the mechanical and geochemical processes at work in natural environments has significant practical benefit for the management, conservation, and preservation of rock art sites everywhere."

David, Bruno (1994). *A Space-Time Odyssey: Rock Art and Regionalisation in the North Queensland Prehistory* (Ph.D. Dissertation). 415 pgs. School of Social Science, University of Queensland. Retrieved from <http://espace.library.uq.edu.au/view/UQ:204518> Keywords: Cape York Peninsula, North Queensland, Australia, Australasia. Oceania. Aboriginal rock art. *Biblio, Internet*.

Abstract: "The 1980s witnessed major changes in the direction of archaeological enquiry in Australia. Until then, prehistories were largely constructed around static models based on concepts of 'traditions', where socio-cultural dynamics were usually seen in terms of changes from one relatively stable period to another. Viewed through such lenses, socio-cultural innovation was generally treated as a response to external stimuli - migration or diffusion, or as a result of environmental stress. With the works of researchers such as Hughes and Lampert and, more recently, Lourandos, these dominant interpretative frameworks changed. Some of these authors argued that Aboriginal prehistory witnessed significant alterations during the mid to late Holocene, that these changes involved demographic alterations, and that socio-political forces were instrumental to these changes. It was also suggested that these changes may have involved a re-structuring of territorial networks, although no-one had yet investigated this issue with appropriate data at hand.

A major problem nevertheless remained. A number of authors questioned the very data-bases upon which these views were based, hence placing the latter in doubt. These doubts stemmed around the argument that the apparent archaeological changes did not reflect human behavioural changes, but merely the differential preservation of archaeological materials in unstable environmental contexts.

This thesis addresses some of these issues, and is divided into two major components. The first component presents the results of new excavations, and reviews previously published archaeological data, from one part of Australia, southeast Cape York Peninsula. My aims are to determine whether or not the types of changes Lourandos and others propounded are indeed observable from the region's archaeological record. If so, do these changes represent 'real' socio-cultural trends, or are they merely the products of post-depositional taphonomic processes. I conclude that unprecedented socio-cultural changes did take place c.35(X)-2500BP, involving major increases in stone artefact, bone and ochre deposition rates and sedimentation rates. In addition, new site types began to be created, and these involved changes in settlement-subsistence strategies. Furthermore, major increases in cave painting activity are also documented at this time.

Taking this as the starting point for the second component of my thesis, I then ask if these changes also involved major modifications in the structure of prehistoric socio-cultural networks. To address this question, I investigate the distribution of rock art conventions through space and time. I conclude that during the late Pleistocene and early Holocene, rock art was relatively homogeneous, whereas during the mid and late Holocene it was highly regionalised. This regionalisation is evident in at least two levels. Firstly, there is a strong north-south division; to the north of the Walsh-Mitchell Rivers, the rock art is predominantly figurative in form, executed in infill or outline and infill, and the paintings are often created in two colours, with white being rarely used. To the south, on the other hand, the paintings are almost always monochrome, they are predominantly outlined, overwhelmingly consisting of non-figurative and track designs, and white is more common. The change-over between these two geographical blocs is sudden, showing no evidence of clinal change.

Secondly, this broad spatial division is highly regionalised. Within each zone, smaller 'stylistic' sub-regions can be identified. In the Princess Charlotte Bay and Flinders Island Group, moth-butterfly designs and zoomorphs with crescent heads are predominant (such paintings do not occur anywhere else). In the Koolburra Plateau, echidna-human therianthropes are common, but do not appear to occur to the east of the Kennedy River. At Laura, a very broad range of conventions was used, but to the immediate south, between the Palmer and Mitchell Rivers, there is a very limited range of motif forms, with the vast majority of paintings being infilled anthropomorphs showing no evidence of internal elaboration. Macropods are totally absent from this area. At Bare Hill (Davies Creek), relatively small anthropomorphs with upturned arms are common, but again these are very rare elsewhere. To the south, the Rookwood-Mungana-Chillagoe area contains very large numbers of radiating lines. Grid patterns are common at Ngarrabullgan, while at Lawn Hill, to the west of the study region proper, non-figurative designs contain numerous sinuous lines unlike those found further to the east.

I therefore conclude by suggesting that social networks became highly regionalised during the mid to late Holocene. A social model is presented to explain this process of regionalisation. It is stressed, however, that this thesis primarily aims at exploring the 'inter-regional' structure of the archaeological record, not to test possible explanatory (socio-cultural) scenarios. My concluding model is based on the conviction that social and cultural systems are historical products. To understand such systems - as well as to understand the archaeological record - we must treat social practice as continuously becoming, as resulting from socio-political processes which are themselves both products and producers of the past.

The model presented thus argues that the mid to late Holocene witnessed a regionalisation of socio-cultural networks in southeast Cape York Peninsula and beyond. This process of regionalisation is argued to have involved major changes in the configuration of social landscapes (including inter-regional behaviour), involving a 'closure' of territorial structures, after c.35(X)-2500BP. By 'closure', I mean that social interaction became more formalised. This may have acted as a means of dispute management, in response to increasing populations in north Queensland during the mid to late Holocene."

David, H. (2001). *Conservação de Arte Rupestre Pré-Histórica no Abrigo Norte do Janelao, Vale do Peruacu, MG (Dissertação de Mestrado).* EBA / UFMG.

Keywords: Abrigo do Janelao, Vale do Peruacu, Minas Gerais, Brazil. South America. Cultural resource management. Conservation and preservation. RASNW3.

David, Robert (2005). *Rock Art as Shaman's Tools: Testing and Refining Landscape Symbolism Models in the Klamath Basin (Master's Thesis).* Portland State University, Portland, Oregon.

Keywords: Klamath Basin, Oregon. Northwest. United States. North America. Shamanism. *Biblio.*

David, Robert James (2012). *The Landscape of Klamath Basin Rock Art (Ph.D. Dissertation).* 162 pgs. University of California, Berkeley.
https://www.academia.edu/7338981/The_Landscape_of_Klamath_Basin_Rock_Art

Keywords: Klamath Basin, California, Oregon. Northwest. United States. North America. Setting: Landscape. Modoc. Klamath. Shamanism. "Kiuks". Doctor. Myth. Ethnography. *Biblio, Academia.edu, RASNWV.*

Abstract: "For the past three decades, efforts to interpret Klamath Basin rock art symbols using ethnographic literature and concepts of sacred landscapes have advanced our understanding of the art. This approach, however, is limited by the assumption that the rock art symbols meant the same thing in every social and land use context. From my research of the past decade I have inferred that rock art designs are not distributed randomly across the landscape. Instead, rock art displays appear to vary predicatively across three archaeologically-defined contexts that I have identified as settlement sites, frequently used areas and special use areas. In the research presented here, I use this apparent pattern to propose a context model for the rock art of the Klamath Basin and suggest that Klamath Basin shamans situated their varied repertoire of sacred symbols within these distinctive contexts in order to structure the way people encountered and experienced them. Understanding how rock art is patterned on the landscape has led to refined interpretations in an area where relatively little rock art research has been done."

Davila Quispe, Rudy Oswaldo (2018). Descripción de las Manifestaciones Pictográficas de Oqhoruni de la Comunidad de Isivilla del Distrito de Corani-Carabaya (Tesis para optar el título profesional de Licenciado en Educación Secundaria con mención en la especialidad de Ciencias Sociales). Universidad Nacional del Altiplano (UNAP), Facultad de Ciencias de la Educación Escuela Profesional de Educación Secundaria Puno (APRH) 77 pgs. Retrieved from <http://repositorio.unap.edu.pe/handle/UNAP/10145>
Keywords: O Internet, ARPRB.

Abstract: "El presente trabajo de investigación titulada: Descripción de las manifestaciones pictográficas de Oqhoruni de la comunidad de Isivilla del distrito de Corani-Carabaya; que parte de un problema general: ¿Cómo están presentados las manifestaciones pictográficas de Oqhoruni de la comunidad de Isivilla? Con el fin de investigar la descripción de las figuras iconográficas de las manifestaciones pictográficas, que está orientado a un enfoque cualitativo de tipo no experimental, descriptivo-histórico. Con respecto a la técnica fue la observación y análisis documental con sus respectivos instrumentos, nota de apunte y la ficha de análisis bibliográfico. Los resultados alcanzados consisten en la descripción de las manifestaciones pictográficas de Oqhoruni a partir de algunas escenas que sea observado como: Figuras antropomorfas, zoomorfas y geométricas que cabe resaltar en su mayoría escenas de caza, el chaco y el caicu. Y lo que más llama la atención es que sea observado figuras geométricas, líneas paralelas de forma vertical y en los pintados los colores que sobresalen son: Rojo oscuro, anaranjado, amarillo y blanco. De esta manera se ha llegado a la conclusión, que en las manifestaciones pictográficas de figuras antropomorfas, zoomorfas y geométricas de los abrigos rocosos de Oqhoruni, son arte y obra de los hombres primitivos que nos han dejado plasmado sobre las superficies rocosas actividades reales que los rodeaba en el medio donde vivían hace miles de años atrás, por eso las manifestaciones rupestres que se encuentran en nuestra región y el país tienen un valor histórico cultural."

Davis, Charles Alan (1981). Newberry Cave: An Elko Magico-Religious Site in San Bernardino County (Master's Thesis). University of California, Riverside.
Keywords: Newberry Cave, San Bernardino County, California. United States. North America. NADB # 1061155

Davis, Christopher S. (2014). Archaeoastronomy of Terminal Pleistocene Rock Art on the Amazon River at Monte Alegre, Pará, Brazil (Ph.D. in Anthropology). 552 pgs. University of Illinois – Chicago. Retrieved from <http://hdl.handle.net/10027/19113>
Keywords: Amazon River, Monte Alegre, Pará, Brazil. South America. Archaeoastronomy. OATD.

Abstract: "This research argues that an archaeoastronomy theme characterizes many of the Late Pleistocene painted rock art images in the hills west of the city of Monte Alegre, Brazil where several positioned concentric circles effectively "track" the motion of the setting sun from southern to northern solstice throughout the year. Furthermore, Dr. Anna Roosevelt's original interpretation that a grid painting inlaid with crosshatches at the site of Painel do Pilão represents a calendar is further analyzed here. Astronomical and statistical analyses conducted for this research suggest the grid painting functioned as a tally of the daily motion of the sun for part of the year near the time of the southern solstice alignment. Excavations were also conducted below this grid image, unearthing a stone with red and yellow pigment applied to its surface, a red ochre manuport, and stone implements in stratigraphic layers containing wood charcoal that was radiocarbon dated to 13,286 to 12,736 cal yr B.P. Due to the early dates for the painted stone and red ochre, the central positioning of the grid image at Painel do Pilão, and the prime layout of the concentric circles at Serra da Lua, the "solar calendar" theme might have served as one of the earliest functions for many rock art paintings at Monte Alegre, suggesting the earliest occupants sought to geographically orient themselves to their new environment. Utilizing the solar-aligned rock paintings as landmarks, later generations could establish an astro-ecological tradition in which to plan cyclic subsistence and resource activities. Later inhabitants, inspired by the rock art, possibly personified the solar-themed paintings in their creation myths, and further evolved the function of the rock art to include animal-habitat landmarks, mnemonic landscape maps, ritual pilgrimages, and story-myth illustrations."

Davis, G. (1982). Cup and Ring Art of the Doddington Area of Northumberland (BA Thesis). University of Durham.
Keywords: Doddington, Northumberland, England. Britain, British Isles. Western Europe. Cup and ring motif(s). BNRA, RABDN.

Deacon, Vivien (2018). The Rock-Art Landscapes of Rombalds Moor, West Yorkshire: Standing on Holy Ground (Phd Thesis). 431 pgs. University of York. Retrieved from <http://etheses.whiterose.ac.uk/id/eprint/21345>
Keywords: Rombalds Moor, West Yorkshire, England, Britain, British Isles. Western Europe. Cup and ring motif(s). Includes supplementary texts and photo archive. GoogleScholar.

Abstract: "This study adopts a landscape approach to all the rock-art sites on Rombalds Moor in West Yorkshire, 252 unmoved sites, to consider views of and from the sites. British rock-art is generally believed to date from the later Neolithic to the later Bronze Age, but a case is made for it perhaps beginning in the later Mesolithic. What is known of environments for the Moor over this whole period provides a basis for a reconstruction of rock-art landscapes. A case is made for the applicability of ethnography from the whole circumpolar region to the personal construction of people's landscapes in prehistoric Britain. All sites were visited, and the sites and their views recorded, both as written records and as photographs. The data was analysed at four spatial scales, from the whole Moor down to the individual rock. Several large prominent carved rocks, interpreted as natural monuments, were found to be

visible from many much smaller rock-art sites. Several clusters of rock-art sites were identified. An alignment was also identified, composed of carved stones perhaps moved into position, and other perhaps-moved carved stones were also identified. The possibility that far-distant views might be significant was also indicated by some of the findings. The physicality of carving arose as a major theme. The natural monuments are all difficult or dangerous to carve, leading to considerations of risk, including being seen to embrace risk. Conversely, the more common, simple sites mostly required the carver to kneel or crouch down. This leads to comparisons with what is known of North American rock-art, where some highly visible sites were carved by religious specialists, and others, much smaller and inconspicuous, were carved by ordinary people. This was not an expected finding for British rock-art, and further research is indicated."

Deakin, P. (2004). Rock Art and Burial (Master's Thesis). University of Durham.

Keywords: England, Britain, British Isles. Western Europe. Rock art and burial. *BNRA*.

Delluc, B. (1974). Les Manifestations Graphiques Aurignaciennes sur Support Rocheux des Environs des Eyzies (Dordogne) (These de Doctorat de 3e Cycle). 512 pgs. Universite de Paris I, France.

Keywords: Les Eyzies, Dordogne, France. Western Europe. Aurignacian. *Biblio*.

Dempsey, Judith A. (1996). Rock Art: A History of Research in Western North America (Master's Thesis). 106 pgs. California State University, Fullerton.

Keywords: Western North America. United States. North America. Rock art studies: history of research. *LMRAA*.

Denis, J.I. (1979). The Aishalton Petroglyph Complex in the Prehistory of the Rupununi Gayanas (Master's Thesis). University of Guyana.

Keywords: Guyana. South America *Biblio*.

Dennison, H. (2003). Developing a Digital Technique with which to Record Rock Art - with Reference to Lordenshaw (BA Thesis). University of Durham.

Keywords: Lordenshaw, England, Britain, British Isles. Western Europe. Digital recording technique. Documentation. *BNRA*, *RABDN*.

DeTar, Lena (2004). The View from Battleship Rock: Rock Art, History, and Fire at Mesa Verde National Park (Master's Thesis). 82 pgs. Johns Hopkins University.

Keywords: Battleship Rock, Mesa Verde National Park, Colorado, southern Rock Mountains. United States. North America. *Worldcat.org*.

Dias Muianga, Décio José (2006). Romo Re Nguruwe. Pesquisa e Interpretacao Arqueologica da Arte Rupestre San em Manica, 1936-2006 (Licenciatura Tesis em História). 111 pgs. Universidade Eduardo Mondlane.

Retrieved

from

https://www.google.com/search?q=where+is+manica&oq=where+is+manica&aqs=chrome..69i57j0l5.3971j0j7&sourceid=chrome&es_sm=93&ie=UTF-8

Keywords: Manica, Mozambique. East Africa. San (Bushman) rock art. *Academia.edu*.

Abstract: "O presente trabalho com o título, " Romo Re Nguruwe. Pesquisa e interpretaçãoarqueológica da arte rupestre San em Manica, 1936-2006", tinha como objectivo, interpretar e documentar as pinturas rupestres San encontradas na estação arqueológica de Romo Re Nguruwe na Cidade de Manica. Neste sentido ao longo do trabalho foi constatou-se que a estação arqueológica de RomoRe Nguruwe é a única no Distrito de Manica com traços de graffiti e em perigo dedestruição. Verificouse que a degradação das pinturas rupestres na estação está associadaa factores naturais e a actividade humana. Com vista a preservar as imagens das pinturas rupestres para o futuro, documentouse detalhadamente as mesmas e a própria estação arqueológica. O estudo permitiu concluir que, as pinturas rupestres e a paisagem circundante da estação arqueológica de Romo Re Nguruwe, tinham relevância para as expressões simbólicas evalores religiosos dos San que habitaram Manica."

Diaz Gonzalez, Marlen (1986). Proyecto Recuperación Arqueologica Arte Rupestre de la Cueva de la Catedral Barrio Bayaney: Hatillo, Puerto Rico (Master's Thesis). Centro de Estudios Avanzados de Puerto Rico y el Caribe, San Juan, Puerto Rico.

Keywords: Cueva de la Catedral Barrio Bayaney: Hatillo, Puerto Rico (Antilles). Caribbean. North America. *Biblio*.

Diaz-Granados, Carol (1993). The Petroglyphs and Pictographs of Missouri: A Distributional, Stylistic, Contextual, Functional and Temporal Analysis of the State's Rock Graphics (Ph.D. Dissertation). Department of Anthropology, Washington University, St. Louis, Missouri.

Keywords: Missouri, midwest United States. North America. *Biblio*.

Dibden, Julie A. (2011). *Drawing in the Land: Rock Art in the Upper Nepean, Sydney Basin, NSW* (Phd Thesis). 2 vols. 608 pgs. Australian National University, Canberra. Retrieved from <http://hdl.handle.net/1885/155274>

Keywords: Upper Nepean, Sydney Basin, New South Wales, Australia, Australasia. Oceania. Aboriginal rock art. *Biblio, internet, Worldcat.org.*

Abstract: "The land of the Upper Nepean, with its abundance of sandstone, provided Aboriginal people with an opportunity to formulate and enact a visual language for the objectification of their ideology and social geography. Now, as in the past, this inscribed landscape resonates with its visual marks and motifs. In previous research conducted in the Sydney Basin, pigment rock art in shelters has been considered, at least implicitly, to be functionally equivalent across both space and time. The approach in this thesis has instead been developed to explore both synchronic and diachronic variability in sheltered rock art and to give consideration to the occupational and contextual diversity this represents.

The aim has been to explore rock art as embodied practice. This has focused attention and consideration on notions of experience in space, the manner of producing or crafting marks, and where and how they reside in the land. These marks are extant elements of the patterns of how humans experienced and lived in the Upper Nepean and the discourse they created with the land and each other. The analysis employs both quantitative and explicitly narrative approaches to examine the spatial and temporal dimensions of occupation. The different datasets are explored dialectically and in accordance with their geographic and environmental location in order to gain an appreciation of the experience and engagement between Aboriginal people and the land in this part of the Sydney Basin.

While the research has been conducted without the support of any direct dating or archaeological context, the methodology has, nevertheless, allowed for the discrimination of temporal diversity in spatial patterns, and concomitantly, the manner in which the land has been occupied and created as landscape over time. In order to achieve this, it has been crucial to analyse the rock markings not only in respect of their behaviour correlates, but also their material locations within geographic, environmental and microtopographic space.

The diachronic sequence evident in this body of rock art has revealed a rich and complex history of a dialogue between people and the land which, brokered by inscription in rockshelters, was mutually influencing and transformative. The thesis charts the initial use of rock art as a material technology for marking ideology and meaning onto the land, its subsequent employment within a totemic geography, and more recent service within the experience of the colonial period. The results suggest that regional bodies of rock art are likely to have been produced in accordance with a diversity of motivations and functional purposes and that significant change in the impetus to mark the land, and the choice of how and where to do so, can occur over relatively short timeframes.

It is demonstrated that the practice of marking the land in the Upper Nepean was a dynamic dialectic, both constitutive and transformative, of being and place. Over time, people drew the land into an object world which became, with ever increasing inscription and embellishment, a marked and painted landscape, both productive of, and reflecting, a complex history."

Dickman, Jeffrey Lee (1984). *Petroglyphs: Prehistoric and Historic Art: Some New Considerations* (Master's Thesis). 298 pgs. California State University, Fullerton.

Keywords: *Internet.*

Dix, Agnes S. (1979). *An Archaeological Interpretation of Rock Art in Canyon de Chelly* (Master's Thesis). Colorado State University, Fort Collins.

Keywords: Canyon de Chelly, Arizona. Southwest United States. North America. Anasazi. Navajo. *NMLAB/P 627, BIBLIO.*

Dodd, James (2011). *Rock Art: Earth, Sky and Water - A Landscape Study in Western Norway* (Master's Thesis). Department of Archaeology, University of Durham.

Keywords: Rogaland, Hordaland, Sogn and Fjordane, and Møre and Romsdal, western Norway, Scandinavia. Northern Europe. Setting: Landscape features. Relationship to water. *Academia.edu.*

Abstract: "This dissertation investigates relationships between water and the landscape location of Scandinavian rock art. The impact of geographical features of the landscape characterized by their water content on the location of rock art is contrasted with other major influences, specifically, proximity to agricultural land, intervisibility between panels, visibility of features within the surrounding archaeological context, visibility of distinctive geology, and features of the rock surface. As a foundation, the history of research concerning these aspects has been addressed within a literature review. On this established basis, all the factors listed above have been addressed during independent, detailed, investigative fieldwork conducted for this dissertation in the Summer of 2010, at forty-seven sites contained within five case study areas, selected within the regions of Rogaland, Hordaland, Sogn and Fjordane, and Møre and Romsdal. Site Survey Forms were devised, and were utilized in the recording of responses to twenty-seven separate questions, each of which examined a different aspect relating to one or more of the factors, historically identified as possible significant influences on landscape location.

Evidence collected at the case study sites suggests that the importance of water in relation to the location of rock art in Western Norway can be advanced in a number of new directions. All sites examined within the case studies are situated near at least one geographical feature characterized by water content. A preference is demonstrated for locations in proximity to lakes and the sea, in combination with the sight and or sound of running water. Such locations may have been perceived as special, liminal areas of the landscape, associated with prehistoric religion, cosmology, spiritual powers, the ancestors, death, life and rebirth. Streams in particular may have connected different levels of the cosmos, perhaps reflecting a tripartite cosmology similar to aspects of Sāmi ethnography. This original meaning may have been subjected to a number of reinterpretations and transformations within the social memories of society, during subsequent periods of prehistory.

Analysis and evaluation of individual questions within the Site Survey Forms suggests that many features of the natural and archaeological surroundings of panels have determined the location of rock art. Water is the most widely evidenced attribute connecting all the major features, and in particular, there is a very strong correlation between quartz veins running through panels, crevices in the rock surface, sight and or sound of water, and the location of rock art.

Opportunities for further investigative studies into the relationship between water and rock art are suggested, as evidenced by the discovery of a new panel by the author during fieldwork undertaken for this dissertation."

Domeris, William R. (2001). *Vanishing Eland: Underlying Concerns in the Rock Art of the KwaZulu-Natal Drakensberg* (Master's Thesis). 224 pgs. University of Witwatersrand, Johannesburg, South Africa.

Keywords: KwaZulu-Natal Drakensberg, South Africa. Southern Africa. Eland motif(s). *Worldcat.org*.

Domingo Sanz, Inés (2005). *Técnica Ejecución de la Figura en el Arte Rupestre Levantino. Hacia una Definición Actualizada del Concepto de Estilo: Validez y Limitaciones* (Phd dissertation). Universitat de Valencia, Department de Prehistòria i Arqueologia. ISBN 8437062330. Retrieved from <http://www.tdx.cat/handle/10803/10173>

Keywords: Levant, Iberian Peninsula, Spain. Southwestern Europe. Style. *Internet, Dialnet, Biblio*.

Abstract: "During more than one century of archaeological studies, and especially in Rock Art research, one of the most used criteria for the internal characterization of the archaeological record has been the concept of style. Style understood as the way of doing or the own character the author instils into his work, in which the personal interpretation is combined with the rules regulating the artistic or artisan production in a specific epoch and/or context, and conditioned by the selected technique and means.

In Levantine Rock Art studies the stylistic evolution has been traditionally establish by only taking into account the way of designing each single motif. Formal variations have been interpreted in temporary terms, since formal unity has been usually considered synonymous with synchrony and formal changes synonymous with diachrony, and it has been generally accepted that each horizon involve some functional and formal homogeneity. However, these ideas do not bear in mind the potential existence of synchronic variations in either stylistic or technical procedures, due to functional differences and/or to synchronic regional variations related to some mechanisms of identity on diverse scales. But as we have seen throughout this study, the formal evolution of Levantine motifs, and particularly of the human figures, is neither linear nor progressive, but shows a certain regional variability and a discontinuous, dynamic and variable evolution, affecting not only to the most purely formal aspects but also to the technique, thematic and composition ones.

With these premises we proceeded to the individualization of diverse graphic horizons on the basis of our regional study of the Levantine human figure, avoiding the imposition of the evolutionary patterns observed in other areas. The importance of the individualized horizons forces us to surpass the traditional consideration of Levantine art as a uniform artistic expression and to go deeply, in the future, into the spatial distribution of the individualized horizons, especially when comparing them with the archaeological register."

Domingo Sanz, Inés (2006). *Technique and Execution of Figures in Levantine Rock Art. Towards an Updated Definition of the Concept of Style: Validity and Limitations*. University of Valencia, Spain.

Keywords: Levantine, Spain. Southwestern Europe. Style analysis. *Internet*.

Abstract: "This thesis explores the concept of style in archaeology, and its past, present and future application to the study of Levantine rock art, as a way of discerning changes in the identity of the artists.

The theoretical section explores in different chapters the concepts of style and technique searching for an appropriate methodology to discern connections and disconnections in the way of representing, in order to obtain social information.

On the basis of a regional study of the Levantine human figure, the practical chapters go over 6 sites to propose a new sequence analysing form, technique, subject matter and patterns of composition. The key finding is that Levantine rock art, normally considered to be a unified whole, contains clear stylistic sequences. Furthermore, this study has important implications for current debates concerning the evolution of human behaviours in this region. For example, while Levantine rock art is characterised as dealing primarily with hunting scenes, this study demonstrates that when humans appear for the first time in the art they are not linked to hunting scenes, and that hunting themes emerge only in the middle parts of the sequence. Reference: (2005) Servei de Publicacions de la Universitat de València. (CD format). Available online at: <http://www.tdx.cbuc.es/TDX-0327106-181008/index.html>"

Domínguez García, Isabel M. (2015). *Catálogo Completo de las Estaciones con Pintura Rupestre Esquemática de la Comarca Tierras de Mérida (Sobresaliente cum Laude)*. Universidad de Extremadura, Cáceres, Extremadura, Spain.

Keywords: Comarca Tierrasde Mérida, Spain. Southwestern Europe. Survey and catalog. Schematic rock art. *Internet*.

Donnan, E. (1999). *On Recording Rock Art with Digital Image Processing. Example Chosen from Weetwood Moor* (Master's Thesis). University of Durham.

Keywords: Weewood Moor, England, Britain, British Isles. Western Europe. Digital image processing. Documentation. *BNRA*.

Dowdy, Katherine Anne (1992). Survey of Northeastern New Mexico Rock Art (Master's Thesis). 142 pgs. Texas Tech University.

Keywords: Union County Sites: Bannon #325 (LA 8123), Burchard Rock #325, Bannon #551 (LA 48887), Carrizozo Creek, Corrupa Creek (R029), Colfax County Sites: Trinchera Dike (R046), Round Mesa, Black Mesa, Palo Blanco/R54, Fernandez Christian, Farley/Chico Road, Mora County Sites: Ocate Creek/Naranjos, Wagon Mount-Salt Creek, San Miguel County Sites: Watrous-Sapello Creek, Conchas Lake, Harding County Sites: Trigg Ranch. Bueyeros, David Hill, Guadalupe County Sites: Newkirk, Las Vegas Plateau, Northeastern New Mexico. Southern Plains, United States. North America. *Worldcat.org*, *Internet*, *LMRAA* (digital download).

Drew, J. (1991). Women and Gender Relations in Australian Aboriginal Rock Art (BA thesis). 218 pgs. University of Sydney, Australia.

Keywords: Australia, Australasia. Oceania. Aboriginal rock art. Gender. *Biblio*, *Worldcat.org*.

Abstract: "Gender depiction in Australian rock art; survey of gender theory in archaeology; methodology; literature review - ethnographic accounts of the role of women, their depiction in art and participation in ritual; archaeological analysis of rock art in northern N.T., Sydney region, western N.S.W., Pilbara, Kimberley and Cape York; problems of interpretation - social and historical change; analysis of style, motif, temporal and regional patterning using multivariate techniques; analysis of art from the Wardaman, N.T., Laura (Qld.), Cobar (N.S.W.) and Sydney/Hawkesbury regions show distinctive regional styles in the depiction of female figures; interpretation of variation in terms of gender relations"

Duarte, Patrícia (2010). O Ritual e os Símbolos: A Realização dos Grafismos Rupestres na Região do Município de Camalaú (PB) (Dissertação apresentada ao Programa de Pós-Graduação). 138 pgs. Universidade Federal da Paraíba. Retrieved from <https://repositorio.ufpb.br/jspui/handle/tede/4172>

Keywords: Região do Município de Camalaú, Cariri Region, state of Paraíba, Brazil. South America. Cave rituals. Mythic structure. *OATD*.

Abstract: "This work aims to infer the relationship between the realm of myth with the production of rock graphics, ie, whether the production of these graphics are rituals linked to a mythic structure whatever, being able to express a sacred dimension. Through authors such as Eliade (1991, 1983, 2007, 2008 a, 2008 b), Leroi-Gourhan (2007), Levi-Strauss (1996, 2007, 2008), Insoll (2004), Martin (2005), among others we seek to build a theoretical framework that provides a support for the possibility of discussions undertaken between the expressions of relational cave rituals and actions that produced them. In this paper we seek to support this theme in the theoretical overview presented by the authors that were the basis for discussing the question of sacred and ritual in the theoretical universe of Archaeology. As the focus of the research was chosen the Cariri Region, in the west of the state of Paraíba, especially the municipality of Camalaú, where the two sites were analyzed. To reach the objectives proposed in this study, we used two sites: the site Roça Nova and Beira Rio both fit the requirements established by the work because they have elements where the representations linked to the Tradition in the northeast stand out, interspersed with elements of the tradition of the Agreste. It was possible to establish hypotheses of relationship that we set out to do. Using a comparative methodology and, a qualitative, we used the typological method to make comparisons between the two sets of signs of the sites. Aggregated data were collected from the contexts of insertion sites, topography, environment and spatial relationship with the water. Thus, we could demonstrate that the rite of producing rock graphics in each of the sites seem to indicate that the mythic structures vary according to the combination of graphics, distribution and typology, forms the supports with a possible relationship with other topography and ritual sites chosen at each site, even with the similarities between the proximity of the water and the techniques which they represent. Although it is not possible to identify a mythological arrangement in these sites at this time, it is demonstrated that it deals with completely different ritual moments. This leads one to suppose that this deals with a mythical structure for each group."

Dubelaar, C.N. (1984). A Study on South American and Antillean Petroglyphs (Ph.D. Dissertation). 366 pgs. Rijksuniversiteit te Leiden, Netherlands.

Keywords: Antilles. Caribbean. North America. *Bancroft*.

Dubois, Jonathan Jay (2017). Transformational Refractions of Social Messages in the Rock Art of Huánuco, Peru (Phd in Anthropology). University of California, Riverside. Retrieved from <https://search.proquest.com/openview/97af19d504ddf7cc0c1a83195b2f488e/1?pq-origsite=gscholar&cbl=18750&diss=y>

Keywords: District of Huánuco, Central Andes, Perú. South America. *GoogleScholar*, *OATD*.

Abstract: "This dissertation examines rock art from 20 sites in the District of Huánuco, in the Central Andes of Peru. The art spans the history of human occupation in the Andes, from approximately the seventh millennium BCE to the sixteenth century CE. When analyzed diachronically, the paintings elucidate changing social practices, as they relate to the relations between people and to the creation of anthropogenic landscapes. As markings on stone, pictographs served to advertise territorial connections, but also to reveal the primary importance of the land in instantiating and negotiating social relations for the Pre-Columbian peoples of Huánuco. Episodes of painting were identified through a combination of stratigraphic analysis, revealed through an examination of instances of superposition, and the existence of stylistic relationships evident in an analysis of the formal qualities of the art. Chronology was subsequently revealed using stylistic seriation, cross-dating between sites, and by analyzing the styles and motifs in comparison with art from other, more securely dated materials. This combined methodology allowed the chronological placement of the art to be determined without damaging or altering it."

The data were analyzed through the lens of Andean ethnographies and ethnohistories that relate to the themes depicted, and in combination with archaeological data from within and outside the study area. This analysis revealed the multifaceted functions of rock art, as well as illuminating some of the changing social trends and cosmological beliefs in the region. Some of the main themes that emerged from this analysis are: an early focus on animals, shifting to a focus on camelids as they were domesticated, the sharing of motifs and themes with Amazonian peoples beginning in the Late Preceramic Period (3000-1800 BCE), and a later emphasis on anthropomorphic figures that are interpreted as the founding ancestors of local social groups, beginning in the Early Intermediate Period (200-700 CE).

The dissertation demonstrates that the creation of rock art was a practice that was far more actively engaged in the initiation, documentation, and negotiation of the social arrangements of Andean people than has heretofore been acknowledged or understood."

Dubourg, Christine (1997). *Les Expressions du Naturalisme dans les Arts Graphiques du Paleolithique Superieur: Une Vision du Monde des Chasseurs Prehistoriques* (Thèse de Doctorat: Préhistoire, Géologie du Quaternaire). 786 pgs. Université de Bordeaux.

Keywords: Europe. Paleolithic art. Naturalism. *Worldcat.org*.

Dudognon, Carole (2016). *Entre Chasse et Pastoralisme, l'Art Rupestre de la Région d'Arica-Parinacota (Chili)* (Phd dissertation). 469 pgs. Université de Toulouse 2, France. Retrieved from <http://www.theses.fr/2016TOU20041>

Keywords: Arica, Parinacota, Northern Chile. South America.

Abstract: "In the far north of Chile, in the region of Arica-Parinacota, this research, centered on the study of three decorated shelters (Vilacaurani, Incani and Anocariri), aim at highlighting the socioeconomic and cultural stages of the transformation of the Andean populations in connection with the process of the animal domestication. Between 2800 and 3800 m in Andean Piedmont, the human settling seems to correspond to the ecosystem of certain species such as the guanaco and the taruca abundantly hunted during the most ancient periods. The most important testimonies of this activity, so far known, are found at the heart of shelters or on wide panels through impressive polychromatic frescoes. The artists put the accent on the animal figure, mainly Camelidae of the genus Lama (guanaco and llama) and on the representation of varied scenes such hunting, capture or grazing. These representations are significant because they evoke possible phases of the Camelid's domestication which began around 6000 BP in the central Andes (Wings, 1986 ; Wheeler et al., 1977 ; Lavallée et Julien, 1980 ; Lavallée et al., 1995) which result in the development of the pastoral societies and the economy of production in the Andean highlands. Nevertheless, mechanisms working in this transformation remain badly known. This research offers a new reading of the artistic manifestations as first source of information to understand the socioeconomic and cultural transition of the populations in the highlands. Through the study of the pictorial scenes and the impressive system of overlapping of figures, we are capable of describing the progressive sliding, both on the technical plan and the symbolism, and the transitory stages which characterize the passage of an economy mainly based on hunting to a pastoral economy."

Duhard, Jean-Pierre (1989). *Le Realisme Physiologique des Figurartions du Paleolithique Superior en France* (Thèse de Doctorat: Anthropologie-Préhistoire). 622 pgs. Université de Bordeaux, France.

Keywords: France. Western Europe. Paleolithic art. Realism. *APGODQ, Internet*.

Dupuy, Christian (1991). *Les Gravures Rupestres de l'Adrar des Iforas (Mali) dans le Contexte de l'Art Saharien: Une Contribution a l'Histoire du Peuplement Pastoral en Afrique Septentrionale du Neolithique a nos Jours* (Thesis). 2 vols., 404 pgs. Université de Provence, Aix-en Provence, France.

Keywords: Adrar des Iforas, Mali, Sahara. West Africa. *Biblio, Internet*.

Abstract: "Trois sociétés pastorales d'horizons culturels distincts sont à l'origine des trois phases de gravures rupestres de l'adras des iforas. Les auteurs de la phase ancienne faisaient partie d'une société à forte tradition d'élevage de bovins et étaient probablement initiés à l'art de graver les rochers. Ils s'exprimèrent entre la fin du vie et la fin du ive mille -naire avant notre ère sur un vaste territoire incluant les massifs de l'adras des iforas, de l'ahaggar, du tassili-n-ajjer, de l'akakous, du fezzan, du djado et du tibesti. L'identité de ces graveurs demeure énigmatique. Les auteurs de la phase moyenne faisaient eux aussi partie d'une société à forte tradition d'élevage de bovins. La plupart de leurs gravures datent du 1er millénaire avant notre ère. L'étude de leur art et de son extension géographique ainsi que la prise en compte de données relatives à la paléoclimatologie et à l'ethnologie font penser que ces graveurs étaient les ancêtres de certains groupes peuls actuels d'Afrique de l'ouest. Les auteurs de la phase finale étaient des aristocrates berbères, originaires d'Afrique du nord et ancêtres de certains groupes touaregs actuels les plus anciens de leurs gravures datent très probablement du ve siècle ap. J. -c. Ils abandonneront leur tradition d'art rupestre dans le courant du iie millénaire."

Dupuy, D. (2007). *Fragments d'Images, Images d'Fragments: La Statuaire Gravettienne, du Geste au Symbole* (Thesis de Doctorat). 3 vols. 640 pgs. Université de Provence-Aix-Marseille I.

Keywords: Europe. Paleolithic art. Gravettian. Mobiliary (portable) art. *RASNW4, Internet*.

Abstract: "Cette recherche, appliquée aux sculptures (289 pièces en calcaire, 8 en ivoire) du site gravettien de la plaine russe Kostienki 1-I pose la question du sens et de la fonction des statuettes féminines paléolithiques. L'analyse technique des sculptures, étape préalable indispensable à l'inventaire des représentations, est fondée sur trois outils principaux : l'observation de récurrences morphologiques et techniques, la reconstitution par défaut et l'expérimentation. L'étude a permis de caractériser un système technique

peu connu auparavant (la sculpture gravettienne), d'identifier de nouveaux codes de représentation et de remettre en question l'état fragmentaire de la majorité des pièces. Deux thèmes majeurs caractérisent les sculptures du site : la "gestation" et la "fragmentation" du corps féminin. L'interprétation iconographique de ces thèmes, jointe à l'analyse des indices témoins de l'usage matériel des statuettes, mène à envisager de nouvelles hypothèses fonctionnelles pour ces pièces. Cette recherche, appliquée aux sculptures (289 pièces en calcaire, 8 en ivoire) du site gravettien de la plaine russe Kostienki 1-I pose la question du sens et de la fonction des statuettes féminines paléolithiques. L'analyse technique des sculptures, étape préalable indispensable à l'inventaire des représentations, est fondée sur trois outils principaux : l'observation de récurrences morphologiques et techniques, la reconstitution par défaut et l'expérimentation. L'étude a permis de caractériser un système technique peu connu auparavant (la sculpture gravettienne), d'identifier de nouveaux codes de représentation et de remettre en question l'état fragmentaire de la majorité des pièces. Deux thèmes majeurs caractérisent les sculptures du site : la "gestation" et la "fragmentation" du corps féminin. L'interprétation iconographique de ces thèmes, jointe à l'analyse des indices témoins de l'usage matériel des statuettes, mène à envisager de nouvelles hypothèses fonctionnelles pour ces pièces."

Durieux, Jacob (2009). *Art Rupestres et Islam en Afrique: Productions, Usages, Etudes* (Phd dissertation). Université de Toulouse 2, France.
Keywords: Africa. Islam. Internet.

Echenique Palacio, César Augusto (2016). *El Paisaje Cultural de los Petroglifos de San Agustín: La Arqueología del Paisaje y la Antropología Simbólica en la Construcción del Paisaje Cultural de San Agustín - Colombia* (Magister en Antropología). 105 pgs. Universidad Nacional de Colombia, Facultad de Ciencias Humanas, Departamento de Antropología, Bogotá, Colombia. Retrieved from <http://www.bdigital.unal.edu.co/54636/1/70621872.2016.pdf>
Keywords: La Muralla, St. Augustine, Colombia. South America. Landscape setting. OATD.

Abstract: "This research aims to establish the role of the petroglyphs of La Muralla in St. Augustine, as part of prehispanic patterns of human settlement, construction of the cultural landscape. To this end, it took into account the proposed landscape archeology and anthropology symbolic methodological approach. The first to identify landscape units and their characteristics. The second to try to establish the possible semantic uses of symbolism present in the study area and its relations with other forms in the region to analyze the relationship between the landscape units and symbols identified. Considering that has not been done a systematic survey of La Muralla, the literature of settlement patterns and the use of the sites in the region was analyzed, where petroglyphs were found to relate with La Muralla, starting from the collection of database ICANH. Similarly, the literature review allowed the analysis of the landscape units, to establish an agency relationship burial sites, housing settlements and ritual sites, to propose a possible route of movement between them. The main finding was that the petroglyphs are part of the settlement patterns and cultural and social characteristics of the pre-Hispanic settlers, as they allowed them to conceptualize and communicate a number of ideas on the sites used for rituals and spiritual activities."

Echevarría López, Gori-Tumi (2015). *Secuencia y Cronología de las Quilcas o Arte Rupestre de Lima* (Tesis presentada para optar el Título Profesional de Licenciado en Arqueología). 280 pgs. Universidad Nacional Mayor de San Marcos, Lima, Perú. Retrieved from https://www.academia.edu/36229826/Secuencia_y_cronolog%C3%ADa_de_las_quilcas_o_arte_rupestre_de_Lima?fbclid=IwAR2VvD3Xr1zzmL5I0_QFeesF4aBtWUWmk1ShLqEdZqP9TgV4aduGI-e-944
Keywords: Lima, Perú. South America. Rock art. Rock features: Geoglyphs. Academia.edu.

Eggers, Françoise (2008). *Forme et Histoire Sur la Théorie de l'Art de Max Raphael (1889-1952)* (Phd dissertation). 1680 pgs. Université de Paris 4, France.
Keywords: Paleolithic art. Max Raphael. History of research. Rock Art studies. Internet.

Abstract: "The theorist and philosopher of art Max Raphael (1889-1952) bequeathed a work of a very great richness. However only a negligible part of his writings was published as well in Germany as in France and in the United States where he resided successively. The objective of this research is to show the coherence of his work at first sight eclectic, exploring fields as different as traditional painting but also the cubism, the Greek architecture, medieval architecture or constructivist, then the cave paintings and archaic art in the last years of his life. Overcoming cleavage between idealism and materialism, having conceived an empirical method of analysis of the works of art, Raphael works out this idiom which is peculiar to him where crystallize the fundamental concepts allowing, according to him, to realize of the emergence of the form in the matter and within the process of artistic creation. However deeply rooted in the German idealistic tradition, his work comes within the context of a resolutely innovative step, between hermeneutics and iconology, and prefigures in many ways the modern esthetics."

Eisenberg-Degen, Davida (2006). *Deciphering the Camel Petroglyphs of the Negev: Har Nafha Resion as a Test Case* (Master's Thesis). 314 pgs. Ben Gurion University, Beer-Sheva, Israel.
Keywords: Central Negev Desert, Israel. West Asia. Middle East. Camel motif(s). Biblio, Internet.

Eisenberg-Degen, Davida (2012). *Rock Art of the Central Negev: Documentation, Stylistic Analysis, Chronological Aspects, the Relation Between Rock Art and the Natural Surroundings, and Reflections on*

the Mark Makers Society Through the Art (Phd dissertation). 387 pgs. Ben Gurion University, Beer-Sheva, Israel.

Keywords: Central Negev Desert, Israel. West Asia. Middle East. Chronology. Style analysis. Superposition. Relative patination. Time markers in the rock art. Setting: landscape context. *Biblio, LMRAA (photo copy).*

Ellison, Jeffrey (1977). The Ozette Petroglyphs (Master's Thesis). 180 pgs. Department of Anthropology, Washington State University.

Keywords: Wedding Rock, Ozette Petroglyph site, Washington. Northwest. United States. North America. Salish rock art. *Biblio.*

Enlander, Rebecca Aroon (2013). Prehistoric Rock Art and the Cultural Landscapes of the North of Ireland: A Contextual and Interpretive Study (Phd dissertation). Queen's University of Belfast, Northern Ireland.

Keywords: Antrim, Armagh, Cavan, Donegal, Fermanagh, Londonderry, Louth, Meath. Monaghan, Tyrone counties, northern Ireland, Britain, British Isles. Western Europe. Cultural context. *Worldcat.org, Internet.*

Abstract: "This thesis presents a comprehensive review of the rock art in the north of Ireland (in the counties of Antrim, Armagh, Cavan, Donegal, Fermanagh, Londonderry, Louth, Meath. Monaghan, Tyrone). Research in this substantial geographic area sought to understand the ways in which rock art responded to the natural landscape and other archaeological remains. Through field survey, a number of new panels were identified, both in areas of known rock art, and in areas where the presence of rock art was likely (in areas of known prehistoric significance and topographically distinct part of the survey area). The positive outcome of the survey element of this research suggests that there is more rock art to be found. A combination of GIS and field observations were used to explore particular aspects of the rock art tradition, with an emphasis on geologically centred themes. The outcome of this analysis has demonstrated the presence of distinct region groups of rock art and discrete centres of carving activity, resonating with the regional variability in mortuary monuments, for instance, across extended areas of Britain and Ireland during the Neolithic. In addition, the importance of geological variability in the biographies of individual rock art surfaces and local landscapes has also been explored. Local time frames for the rock art tradition have been suggested on the basis of chronological evidence and analysis of the passage grave art tradition; a number of potentially connected regions outside of Ireland have also been tentatively explored."

Eriksson, Caroline (2016). Sublima Ristningar: Sökandet efter Bronsåldersideologi i Hällristningsområden kring Enköping, Norrköping och Skåne (Independent Thesis Advanced Level, Degree of Master, Two Years). 59 pgs. Stockholm University. Retrieved from <http://urn.kb.se/resolve?urn=urn:nbn:se:su:diva-131457>

Keywords: Enköping, Norrköping and Skåne, Sweden, Scandinavia. Northern Europe. Bronze Age. Ideology. In Swedish. *OATD.*

Abstract: "The aim of this study has been to reevaluate Bronze Age society using rock art as an archaeological material. It has also sought to question certain prevailing interpretative trends within the research of rock art; ascribing it as ritual practices, expression of a social elite and the adoption of symbols from cultures along the Mediterranean Sea. This has chiefly been made possible through the application of Slavoj Žižek's ideas about the ideological fantasy and the sublime object of ideology. The thesis proposes a connection between art and ideology. A selected sampling of rock carvings from three areas in Sweden has been made in order to further investigate the relationship between different figurative motives both at a regional level, as well as a local. This study claims that rather than having been under the control of an elite, rock art has been accessible for the majority of the population both to produce and view. The depiction of human representation as rock carving does not depict a clear social stratification. It is also argued that the idea of images displayed on the rocks having roots in the imagery of Mediterranean civilizations is a construct of current western ideology, as the symbolic connection between the cultures is tenable at best, according to this study."

Ernyey, K. (1996). The Rock 34 of the National Park of Naquane (Ph.D. Dissertation). University of Budapest, Hungary.

Keywords: National Park of Naquane, Italy. Southern Europe. *Biblio.*

Escott, Boyd John (2011). An Investigation, Using Synchrotron Radiation and Other Techniques, of the Composition of San Rock Art Paints and Excavated Pigments from Maqonqu Shelter, and Comparative Paint Data from Three Other Sites in KwaZulu-Natal, South Africa (Phd dissertation). 662 pgs. University of KwaZulu-Natal, Pietermaritzburg, South Africa. Retrieved from <https://researchspace.ukzn.ac.za/xmlui/handle/10413/7920>

Keywords: Maqonqu Shelter, KwaZulu-Natal, South Africa. Southern Africa. Pigment analysis. Synchrotron radiation. San (Bushman) rock art. *Worldcat.org, OATD.*

Abstract: "This study aimed to: 1) characterise the individual San parietal art rock art paint colours; 2) relate paint compositions to erosion susceptibility; 3) determine if paint pigments can be related to pigment samples excavated from a Shelter deposit, and/or a variety of field samples; and 4) determine if paint samples from geographically distinct sites can be distinguished on their composition. A combination of mineralogical (X-ray diffraction (XRD), synchrotron micro-XRD (μ -XRD)) and chemical (energy dispersive X-ray micro-analysis (EDX), X-ray fluorescence spectrometry (XRF), and synchrotron micro-XRF (μ -XRF)) analytical techniques were used. Maqonqu Shelter (MQ), 35 km south-east of Dundee, KwaZulu-Natal, South Africa, was the primary study site chosen as it contained both a large number of paintings, as well as a large deposit. Thirty paint (of various colours) and 3 blank wall

samples were collected using Silver Mylar tape and analysed using a combination of EDX, μ -XRD and μ -XRF techniques. Sixty two large (> 2.5 g) 'ochre' pieces were selected from the upper three layers of the deposit and analysed using XRD, XRF and EDX. A further 63 small pieces (< 2.5 g) were analysed using μ -XRD and μ -XRF techniques. To compare the MQ paint samples with potential source materials, three distinct sample sets were collected. The first included samples of the Shelter wall and surface rocks located near the painted panel (analysed by XRD, XRF and EDX). A second sample set of 17 samples was collected from the surrounding landscape (\pm 3 km radius of MQ; analysed by XRD and XRF). Their selection was based on ease of accessibility, degree of pulverulence, and perceived Fe content i.e., red and/or yellow colouration. No white sources were found. A third set of 11 samples (obtained from six sites, analysed using XRD and XRF) was collected within \pm 50 km distance of the Shelter. Their selection was based on old mining survey reports that detailed the location of Fe ore outcrops. Paint samples from three additional shelters i.e., Fergies Cave (FC), Giants Castle Game Reserve, central Drakensberg; Sheltered Vale (SV), Mount Currie District, south-western KwaZulu-Natal; and Twagwa Shelter (TW), Izingolweni District, southern KwaZulu-Natal, were collected to compare paint composition over distance. Site selection was determined according to the following criteria: 1) the shelters had to reside a significant distance away from the primary site so as to minimise any possible interaction that might have existed between the authors of the respective artworks (each site is at least 100 km distant from the other); 2) each had to be located upon a distinct geological formation so that external influences from different regions, and their possible affects on the paint samples, could be noted; and 3) the climatic regimes of each of the shelters should be relatively distinct. Fifteen paint and nine blank wall samples were collected from the three shelters (three each of red, white and blank samples; analysed using EDX, ..."

Etchegaray, M. (2004). Localidad Rupestre del A Chamanga (Flores - Uruguay). Aportes para sus Conservacion y Gestion (Tesis de Maestria, Gestion y Auditoria Ambiental). 179 pgs. Universidad de Las Palmas de Gran Canaria, La Fundación Universitaria Iberoamericana (FUNIBER).

Keywords: Chamanga, Flores, Uruguay. South America. Cultural resource management. Conservation and preservation. *Biblio.*

Ezequiel, A.M. Peixoto (2000). Mitocritica de Pinturas Rupestres (Sudeste do Piaui) (Post Graduate Dissertation in History). Universidade Federal de Pernambuco, Recife, Pernambuco, Brazil.

Keywords: Piaui, Brazil. South America. RASNW2.

Ezziani el-Hassan (2002). Approche Semiologique des Gravures Rupestres du Haut-Atlas (Maroc): Les Figures Anthropomorphes (Phd dissertation). Paris I - Pantheo-Sorbonne, France.

Keywords: Haut-Atlas, Morocco, Sahara. North Africa. Semiotics. Anthropomorphic motif(s). RASNW3, *Internet.*

Abstract: "Les gravures rupestres du Haut Atlas (Maroc) constituent un ensemble original, en marge de l'art préhistorique du Sahara. Nous avons appliqué à cet ensemble, relevé par J. Malhomme, puis par A. Rodrigue, diverses méthodes d'analyse sémiologique et structurale, destinées à mettre en évidence leur appartenance à un système graphique stable, représentatif des modes de vie et des croyances des communautés pastorales protohistoriques. L' étude a porté essentiellement sur les représentations anthropomorphes considérées comme le centre du dispositif pariétal. Une base de données regroupant 160 figures anthropomorphes, décrites par leurs caractéristiques formelles et leurs attributs, a été construite empiriquement et soumise à différentes analyses statistiques qui ont permis de structurer l'ensemble en six groupes. La valorisation du contexte (animaux, armes métalliques - poignards, haches, halberdes -, signes et objets associés, inscriptions libyco-berbères), ainsi que celles des caractéristiques techno-stylistiques et des associations récurrentes ont permis de proposer un 00^e chronologique allant du début de l'âge du bronze occidental (vers 16(X)-1800 avant J. C.) aux derniers siècles avant notre ère. Les hauts plateaux du Haut Atlas, utilisés comme pâturages d'été, se sont trouvés au carrefour d'influences sahariennes (Atlas saharien, Sud marocain) et d'influences européennes (venues notamment du Portugal)."

Faba, P. (2000). El Simbolismo de Algunas Petrograbados de Nayarit y Jalisco a la Luz de la Mitologia Hichola (Tesis de Licenciatura). Escuela Nacional de Antropologia (ENAH).

Keywords: Nayarit, Jalisco. Mexico. North America. Mythology. Huichol Indian. RASNW3.

Fairén-Jiménez, Sara (2003). Arte Rupestre y Territorio: El Paisaje de las Primeras Comunidades Productoras de las Comarcas Centro-Meridionales Valencianas (Phd dissertation). Universidad de Alicante, Spain.

Retrieved

from

<http://www.mastesis.com/tesis/arte+rupestre+y+territorio.+el+paisaje+de+las+primeras+comun:100724>

Keywords: Valencia, Spain. Southwestern Europe.

Abstract: "En esta Tesis Doctoral se aborda el análisis del proceso histórico de neolitización de las comarcas centro-meridionales valencianas, desde la perspectiva metodológica de la Arqueología del Paisaje; este marco teórico proporciona la perspectiva global e integradora que requiere el estudio de un fenómeno histórico que afectó tanto a los rasgos técnicos o económicos de las sociedades que se vieron inmersas en él como a sus fundamentos ideológicos y estructura social. En el registro arqueológico, esto se traduce en la necesidad de analizar de forma global todos los aspectos de la actividad humana en el espacio: vestigios de hábitat y otras prácticas cotidianas, pero sobre todo enterramientos y arte rupestre, que nos informan sobre los aspectos inmateriales de la vida social de estas comunidades. Las comarcas centro-meridionales valencianas constituyen uno de los focos principales en el proceso de neolitización de la Península Ibérica. Para el período comprendido entre el VI y II milenios aC disponemos en esta zona de un registro arqueológico excepcional, formado por yacimientos de hábitat de distinto tipo, yacimientos funerarios, y abrigos con arte rupestre (Macroesquemático, Esquemático y Levantino); lo cual hace de la zona de las claves para entender el asentamiento inicial y la posterior evolución de las primeras sociedades productoras en la Península Ibérica. El análisis del contexto social de uso de estos

yacimientos se ha realizado a partir de la reconstrucción de sus pautas de distribución y los factores que condicionaron su emplazamiento, mediante la aplicación de Sistemas de Información Geográfica (SIG). Mediante el uso de estas herramientas hemos podido analizar elementos como la accesibilidad, visibilidad o la explotación potencial del entorno de los distintos yacimientos, e incluso la reconstrucción de las pautas de movimiento a partir del cálculo de caminos óptimos. Como innovaciones que aporta este proyecto a los estudios históricos, puede destacarse. 1.- La voluntad de integración en un análisis unitario de los distintos componentes del registro arqueológicos; componentes que, debido a las diferencias que existen en sus rasgos formales y sobre todo en su proceso de formación, tradicionalmente han sido abordados por separado. 2.- El análisis del arte rupestre no sólo en sus aspectos formales o estilísticos (a efectos tipológicos o cronológicos), sino como un producto cultural, lo cual permite plantear una interpretación social acerca de su uso y significado. 3.- La aplicación de una metodología innovadora para la realización de los análisis espaciales, los SIG, una potente herramienta cuyo uso se ha asentado en la investigación arqueológica mundial en las últimas décadas, aunque en España aún son escasos los proyectos de investigación que contemplan su aplicación."

Farina, P. (1996). Il Motivo della "Rosa Camuna" nell'Arte Rupestre della Valcamonica (Tesi di Laurea). Università degli Studi di Milano, Milan, Italy.

Keywords: Valcamonica, Italy. Southern Europe. Camunian rose motif(s). ARBVC, Biblio.

Farmer, J.D. and Grieder, T. (1992). Style and Variation in Early Anasazi Art: The Green Mask Site in Grand Gulch, Utah (Archaic, Basketmaker Rock Art, Pictograph) (Ph.D. Dissertation). University of Texas, Austin.

Keywords: Green Mask Site, Grand Gulch, Utah. Southwest United States. North America. Anasazi. Basketmaker rock art. Mask motif(s). KCLB.

Farón-Bartels, Renata (2011). Piedras Votivas de Pampacolca. Nuevos Datos sobre Lajas Pintadas del Sur de Perú (Phd dissertation). 925 pgs. Universidad Libre, Berlin, Germany.

Keywords: Pampacolca, Perú. South America. Painted stone slabs. Mobiliary (portable) art. Biblio, Internet.

Abstract: "After analysing museum collections, studying bibliographical sources and undertaking two surface prospections at Pampacolca the author carried out the archaeological project "Lajas Pintadas de Pampacolca" (painted stone slabs from Pampacolca) in August and September 2001 with the objective of investigating these stones or rather the painted ceramic boards in more detail. The essential task set for this project consisted in obtaining artefacts from preferably undisturbed contexts at various archaeological find spots in the area surrounding Pampacolca. In fact the archaeological prospections at the four spots chosen yielded abundant and diverse material for study. The painted stone slabs together with the ceramic, metallic and other artefacts found between the slabs are casting a new light on the chronology and cultural-religious value of this type of find."

Febres Tala, Sheila Milena and Larco Calle, Claudia Sinthia (2017). Centro Eco-Turístico y Recreativo en Corire, Valle De Majes (Presentado por los Bachilleres para optar el Título Profesional de: Arquitecto). 367 pgs. Universidad Católica de Santa María, Arequipa, Perú. Retrieved from <https://tesis.ucsm.edu.pe/repositorio/handle/UCSM/6278>

Keywords: Toro Muerto, Corire, Valle De Majes, Perú. South America. Cultural resource management. Conservation and preservation. Eco-tourism. Interpretative center. Worldcat.org, Internet.

Abstract: "In Peru the rural urban reality is a consequence of the socioeconomic structure of the population. This reality generates the migratory movements from the interior of the country that produce the accelerated increase of the population and the cities, causing the growth of the same in a spontaneous way without proper planning and where the urban mass has been appropriating of the areas, without taking into account expansion spaces. This is the case of Corire, the district that counts on important natural resources as well as cultural resources. Proof of this is important vestiges such as the Petroglyphs of Toro Muerto, religious festivals, the Majes river, festivities such as the pisco festival, wine and shrimp make it a district with great tourist potential. Unfortunately this great potential is not properly disseminated, causing the progressive loss of identity, roots and cultural values so these resources are not Exploited or disseminated to a larger scale TOURISM. Added to these problems, there is a deficit of spaces dedicated to the satisfaction of tourist and recreational necessities of importance of these is vital: ✓ Child necessary for the mental and health development of the population. ✓ Favor the contact and social interaction of the population. ✓ Boost development. ✓ Ensure that people recover physical and mental energies consumed at work, which raises their individual production. As an urban proposal it is sought to create a mode "Eco-Tourist Center and recreational organization and clearly define the role and function of the sector, which shelters activities of recreation in a rural and traditional area connected directly to the population for strengthening The identity of the population through their customs, resources and their own culture, based on the principles of traditional architecture of the place in materials and volumes that allow an articulation with the different points of the place."

Fentress, Jeff B. (1992 (Jul)). Prehistoric Rock Art of Alameda and Contra Costa Counties, California (Master's Thesis). 134+ pgs. California State University, Hayward.

Keywords: Alameda And Contra Costa Counties, California. San Francisco Bay Area. United States. North America. Cupules. PCN. Stylistic typology. Hokan. Penutian. LMRAA, BSL, See BSABSR for summary.

Fentress, Jeff B. (1996). Rock Art of the Vasco Caves (CA-CCO-434/H), Los Vaqueros Project, Alameda and Contra Costa Counties, California (PhD Dissertation). 2 Vols. 88+ pgs. Sonoma State University Academic Foundation, Rohnert Park, California.

Keywords: Vasco Caves, Ca-Cco-434/H, Contra Costa County, California, with regional comparisons to: Brushy Peak, Mt. Diablo, Contra Costa County; Mokelumne River, Camanche Reservoir, Canal Cave (Ca-Cal-198), Amador and Calaveras Counties; Pate Valley, Yosemite, Mariposa and Toulumne Counties; Salado Creek (Ca-Sta-33) Stanislaus County; Ogier Ranch (Ca-Scl-48), Santa Clara County; Penn Site (Ca-Sbn-35), San Benito County; Ca-Scr-82, Santa Cruz County; Tilden Park (Berkeley), Alameda County; Exeter Rocky Hill, Tulare County; La Cueva Pintada (Ca-Mnt-256), Monterey County. United States. North America. In depth site documentation prepared for the Contra Costa Water District in partial mitigation of the relocation of Vasco Road in association with the construction of the Los Vaqueros Reservoir. Style, context and comparative analysis. *LMRAA*.

Fernandes, António Pedro Martins da Mota Batarda (2012). Natural Processes in the Degradation of Open-Air Rock Art Sites: An Urgency Intervention Scale to Inform Conservation (Phd Thesis). 609 pgs. Bournemouth University. Retrieved from http://eprints.bournemouth.ac.uk/20995/1/Fernades_A-2012-compressed.pdf

Keywords: Coa Valley, Portugal. Southwestern Europe. Cultural resource management. Conservation and preservation. Weathering.

Abstract: "Open-air rock-art forms one of the most widely distributed categories of prehistoric material culture with examples recognized across the Old and New Worlds. It is also one of the most threatened features of human heritage and is susceptible to accelerated decay as a result of anthropogenic and natural processes. Much attention has previously been given to the impact of identifiably human activities and their mitigation, but the aim of this research is to redress the balance and focus on understanding the short-, medium-, and long-term impacts of natural processes. The main objectives of research are to identify open-air rock-art natural degradation causes, create a suitable method to assess the state of conservation of any given engraved outcrop of the Cõa Valley rock-art complex and develop a urgency scale for conservation interventions. The urgency scale will be established by thoroughly examining a sample of the most – in terms of conservation – representative engraved outcrops. Since more than one thousand outcrops with rock-art still subsist today, it would be impossible to examine them all. Therefore, a sample comprising outcrops that possess most, if not all, of the variables that might affect stability and conservation state will be chosen. Some of the issues to consider are weathering and erosion of outcrops, or slope gradient and aspect of the hills where these are located. Such phenomena as biological colonization, rainwater percolation or chemical exchanges at surface level will also be analyzed. The expected end result of research is the creation of a method to determine the condition of outcrops and to identify methodically those in most urgent need of conservation. As a result, informed conservation action plans can be systematically tailored to suit specific natural conditions. Moreover, conservation interventions can be prioritized within a total universe of 1000 outcrops with rock-art."

Fernandes, José Benjamim Caema (2014). As Pinturas do Abrigo do Tchitundu-Hulu Mucai: Um Contributo para o Conhecimento da Arte Rupestre da Região (Dissertação de Mestrado em Arqueologia Pré- Histórica e Arte Rupestre). 1. 209 pgs. Universidade de Trás-os-Montes e Alto Douro, Vila Real, Portugal. Retrieved from <http://hdl.handle.net/10348/6267>

Keywords: Tchitundu-hulu Mulume, Tchitundu-hulu Mucai, Pedra da Zebra and Pedra da Lagoa, Namibe Province, Angola. South Central Africa. *Internet*.

Abstract: "The studies linked to the Angolan Archaeology carried out by various scholars over the past sixty years, in various regions of Angola, revealed the great archaeological potential the country has. The Namibe province revealed and still has been revealing a great richness in archaeological remains, with several sites (lithic industry and rock art) spread over almost all extension of the province, from the northern boundary to the southern boundary, which proves the anthropization of this territory, since very ancient times. At this stage of rock art studies, Namibe province is the region in Angola which has showed the largest number of sites. Tchitundu-hulu comprises four sites: Tchitundu-hulu Mulume (engravings exposed along the rocky surface, as well as a shelter with paintings on the hill), Tchitundu-hulu Mucai (paintings inside the shelter and engravings on the top of hill), Pedra da Zebra and Pedra da Lagoa (both with engravings). The difficulties imposed by the rigor of the desert climate, including water shortages and the (temporaly) existence of water, as well as a rich fauna and flora in the region, would have probably been some of the reasons that attracted to the site several human groups that have interacted culturally for centuries or even millennia. On the other hand the geomorphology of the region, characterized by the existence of various rock formations and rock shelters, has been another factor that contributed for the engravers and painters to leave their marks in that landscape.

Over several centuries this territory has probably been the stage of various events (political, social and cultural), resulting from human groups that converged on the site. Thus, the paintings from Tchitundu-hulu Mucai may reflect, to some extent, cultural manifestations of specific human community or result from interactions between culturally distinct groups that have used the shelter in different periods of time, leaving marks that can now reflects aspects linked to the life, history and ethnological aspects of these same communities."

The desert climate characterized by extreme variations in temperature, exposure to sunlight and other weathering, infiltration of rain water, as well as human action, have been identified as likely factors behind the deterioration we are seeing in paintings and engravings. It is necessary, for the protection and conservation, to implement measures to slow down, or even eliminate the degradation factors of rock art in the way that this well be enjoyed, not just by current generation but also by future generations. On the other hand, it is necessary to implement actions that make the rock art profitable economically, through the exploration of cultural tourism, taking into account economic and social benefits to local communities."

Fernández Donoso, M. Francisca (2016). Arte Rupestre de Conanoxa, Valle de Camarones, Extremo Norte de Chile, Andes Centro Sur (Memoria para optar al Título de Arqueóloga). 120 pgs. Universidad de Chile, Facultad Ciencias Sociales, Departamento de Antropología, Santiago.

Keywords: Conanoxa, Valle de Camarones, northern Chile. South America. Style analysis. *OATD*.

Abstract: "El arte pintado, más tarde grabado, es una de las manifestaciones simbólicas más comunes del ser humano. Existen muchas formas de abordar su estudio, no obstante es posible al entender al arte como un sistema comunicativo, diferenciar grupos a partir de sus singularidades y regularidades, pues supone compartir ciertas formas de representación en el tiempo y espacio a partir de regularidades generalmente restringidas al ámbito formal de las figuras y/o motivos. En arqueología esto ha conducido a definir estilo(s) consistentes en agrupar representaciones cuyas formas de representación presentan rasgos o atributos comunes (Weissner 1989, Conkey y Hastorf 1990)."

Fernandez López de Pablo, J. (2005). El Contexto Arqueológico del Arte Levantino en el Riu de les Coves (Castellón) (Tesis Doctoral inédita). Universitat d'Alacant, Spain.

Keywords: Riu de les Coves, Castellón, Spain. Southwestern Europe. Archaeological context. *Biblio, Dialnet*.

Abstract: "El presente trabajo aborda la contextualización arqueológica del Arte Levantino en uno de los núcleos de arte rupestre más importantes del arco mediterráneo español: el Riu de les Coves, en el Maesrazgo castellonense. Los resultados se integran en un programa de investigación más amplio que tiene por objeto el estudio y contextualización del arte rupestre en el área de estudio desde un enfoque regional. En este sentido el estudio de la secuencia arqueológica y de la evolución del poblamiento prehistórico han constituido los ejes fundamentales de la investigación a escala local. En ella se integra el estudio de más de 30m yacimientos distintos y un análisis crítico de las secuencias situaciones en el entorno inmediato (Bajo Aragón y Maesrazgo).

Estos aspectos han sido contrastados con la secuencia artística de la zona y con los principales modelos de distribución de los abrigos pintados.

Los resultados obtenidos permiten retomar la discusión general sobre los diferentes modelos de contextualización arqueológica del Arte Levantino en el arco mediterráneo, evaluando sus bases arqueológicas. En este sentido se apuesta por descincular su contextualización de la tradición epipaleolítica, marco de referencia tradicionalmente empleado. El análisis de las series líticas ha permitido, en este sentido, desechar las hipótesis que defendían un modelo de continuidad. Este cambio supone una apuesta decidida por su estudio en el marco de los procesos de transformación regionalización que ofrece el registro peninsular desde mediados del V Milenio Cal BC proyectando su evolución hacia fases evolucionadas de la secuencia neolítica (III Milenio Cal BC)."

Fernandez, Rasco (2005). El Registro Gráfico Rupestre como Fuente de Información Arqueo-Antropológica. La Caverna de Patana, Maisí, Guantánamo, Cuba (Master's Thesis in Anthropology). 142 pgs. Facultad de Filosofía e Historia, Universidad de La Habana, Havana, Cuba.

Keywords: Cuba (Antilles). Caribbean. North America. *Internet, Biblio*.

Ferrario, C. (1990). Le Figure di Oranti Schematici nell'Arte Rupestre della Valcamonica (Tesi di Laurea). Università degli Studi di Milano, Milan, Italy.

Keywords: Valcamonica, Italy. Southern Europe. Suppliant (prayer) motif(s). *ARBVC*.

Ferraro, L. (2005). Los Pizarrones: Investigación, Conservación y Difusión de Arte Rupestre en el Parque Nacional Talampaya. (Tesis de Licenciatura). Carrera de Ciencias Antropológicas, Facultad de Filosofía y Letras. Universidad de Buenos Aires.

Keywords: Parque Nacional Talampaya, Argentina. South America. Cultural resource management. Conservation and preservation. *Internet*.

Figueiredo, Sofia Catarina Soares de (2013). A Arte Esquemática do Nordeste Transmontano: Contextos e Linguagens: Texto (Phd Thesis). 1. 264 pgs. Universidade do Minho. Retrieved from <http://hdl.handle.net/1822/29085>

Keywords: Northwestern Trás-os-Montes, Bragança, Portugal. Southwestern Europe. *Biblio, Internet*.

Abstract: "The present work aims to systematically delineate recent pre-historic schematic art in northwestern Trás-os-Montes (which corresponds to the administrative district of Bragança). To achieve this, field work was carried out and methodologies were constructed which, above all else, attempted to analyze the universe of schematic art and its archaeological contexts. On one hand, both field-walking and excavation were undertaken to better understand the archaeology of the geographical area which, until now, has been understudied in Portuguese archaeology. On the other, a methodological model was constructed which tries to come close to an explanation of schematic art and its diverse meanings and purposes. The model itself is supported by different theoretical approaches subsequently applied to a statistical analyses grid, which seeks to show different correlations between the diverse variables defined for schematic art. By doing this we defined the consistent characteristics, as well as the irregularities, in the art. This study allowed the definition of two distinct groups within the twenty six sites analyzed, and for each of these groups an interpretation was sought, using as a base the main lines of discourse on prehistory used in Eastern Trás-os-Montes in the last decades.

Group I corresponds to the Neolithic period, and is analyzed within the context of the neolithization of the region, in the relations it establishes with engraved motifs as well as burial contexts, and, finally, on the role of schematic art as a factor in social cohesion throughout this large chronological period. We also tried to make sense of Group II, which corresponds chronologically to the Chalcolithic. We supported the narrative in its relations to habitational context and its increase in the representation of the human figure in various forms and on different supports. Finally, a group of sites in the Serra de Passos was analyzed as a paradigmatic example of schematic art in Trás-os-Montes over a long chronology."

Figueiredo, Sofia Soares de (2013). *A Arte Esquemática do Nordeste Transmontano: Contextos e Linguagens: Catálogo* (Phd Thesis). 2. 264 pgs. Universidade do Minho. Retrieved from repositorium.sdum.uminho.pt/bitstream/1822/29085/1/VOL_I.pdf

Keywords: Northwestern Trás-os-Montes, Bragança, Portugal. Southwestern Europe. *Biblio, Internet.*

Abstract: "The present work aims to systematically delineate recent pre-historic schematic art in northwestern Trás-os-Montes (which corresponds to the administrative district of Bragança). To achieve this, field work was carried out and methodologies were constructed which, above all else, attempted to analyze the universe of schematic art and its archaeological contexts. On one hand, both field-walking and excavation were undertaken to better understand the archaeology of the geographical area which, until now, has been understudied in Portuguese archaeology. On the other, a methodological model was constructed which tries to come close to an explanation of schematic art and its diverse meanings and purposes. The model itself is supported by different theoretical approaches subsequently applied to a statistical analyses grid, which seeks to show different correlations between the diverse variables defined for schematic art. By doing this we defined the consistent characteristics, as well as the irregularities, in the art. This study allowed the definition of two distinct groups within the twenty six sites analyzed, and for each of these groups an interpretation was sought, using as a base the main lines of discourse on prehistory used in Eastern Trás-os-Montes in the last decades.

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Findlay, Finola (1973). *The Rock Art of Cork and Kerry* (Master's dissertation). 352 pgs. University College Cork, Ireland.

Keywords: County Cork, County Kerry, Ireland, British Isles. Western Europe. *EPA.*

Firnhaber, Michael Paul (2007). *Experiencing Rock Art: A Phenomenological Investigation of the Barrier Canyon Tradition* (Phd dissertation). Department of Anthropology, University College of London, London, England. Retrieved from <http://www.thegalerii.com/Dissertation%20MPFPhD.pdf>

Keywords: Utah. Southwest. United States. North America. Barrier Canyon style rock art. *Bancroft. Internet.*

Author's abstract: "The Barrier Canyon Style of rock art is found in south-eastern Utah, United States. It is the work of Late Archaic hunter-gatherers, and dates from approximately 4000 to 1500 B.P. This painted tradition is dominated by abstracted anthropomorphic figures, often depicted life-size. The landscape is a rugged one of deep, dry canyons bordered by sheer sandstone cliffs. It is within these canyons that the rock art is found.

The methodological foundations for this study are catered to different facets of the tradition. The macro-topography of the land lends itself well to current trends in the study of rock art and landscape. The micro-topographies of individual sites are ideal subjects for phenomenological and kinaesthetic investigations of place. The large anthropomorphic motifs are best examined in terms of Alfred Gell's theories of art and agency. Metaphor theory helps find meaning in all these elements. Together, they provide an understanding of the relationships between the rock art, the landscape, and those who produced and consumed the sites and their images.

The study begins with an experiential exploration of the study area – an embodied discussion of being-in-the-land. It proceeds through a discussion of how sites are discovered and accessed, and then moves on to a smaller-scale study of the physicality of the sites and the demands placed on the visitor by their local topography. Next, the study explores the positioning of the images on the rock, examining the agentive properties of the figures, and the immediate kinaesthetic effects the images impose on the visitor.

From here, the art is explored in detail, and then a series of in-depth case studies apply the findings on a site-specific level. Finally, a concluding chapter discusses metaphors gleaned from the art and the land, and brings them together with the experiences described to provide a fuller understanding of this rock art tradition."

Fitz, William (1971). *A Report on Recently Discovered Cairns, Cave Graves, Rock Art and a Possible Dakmeh from Southeastern Iran* (Senior Honor's Thesis). 2 vols. Harvard University, Department of Anthropology, Cambridge, Massachusetts.

Keywords: Southeastern Iran. West Asia. Middle East. Rock features: Cairn, cave grave. Dakmeh. *Worldcat.org.*

Flaherty, Leanna L. (2012). Rock Art Manufacture as a Signal: An Experiment and Evaluation of the Costliness of Petroglyph Production (Master's Thesis). 143 pgs. California State University, Chico. Retrieved from https://www.academia.edu/6577836/ROCK_ART_MANUFACTURE_AS_A_SIGNAL_AN_EXPERIMENT_AN_EVALUATION_OF_THE_COSTLINESS_OF_PETROGLYPH_PRODUCTION
Keywords: Experimental petroglyph reproduction. Costly Signaling Theory (CST). *Worldcat.org, Academia.edu.*

Abstract: "This study evaluates the potential of petroglyph manufacture and the result-ing imagery as a costly signal by analyzing how well it conforms to the conditions of Costly Signaling Theory (CST), particularly to the assumption of costliness. CST attempts to explain how seemingly wasteful behavioral and morphological signals can evolve provided that these signals honestly advertise the underlying qualities of the signaler to an observer. One way that honesty can be ensured is if the signal imposes some sort of cost on the signaler. To ascertain the costs associated with petroglyph manufacture, an experiment was conducted using open-circuit indirect calorimetry to obtain accurate measurements of energetic expenditure. Subjects created a number of standardized petroglyph images using stone tools while instrumented to a metabolic cart to measure oxygen consumption and carbon dioxide production, from which energetic expenditure is derived. Two methods of petroglyph production were tested, including indi-rect pecking and direct pecking. A thorough analysis of the results of this experiment, followed by a brief examination of other factors that may contribute to energetic expenditure, indicates that petroglyph manufacture does not meet the costliness condition of CST. The results also indicate that there is no significant difference in the energetic ex-penditure of petroglyph production using the direct pecking method versus the indirect pecking method. Additionally, a mathematical technique was developed that can be used by researchers to estimate the energy expended during the production of any given petroglyph encountered in the field."

Flygare, Åke (2016). Den Norrländska Jakt - och Fångstkulturens Hällmålningar och Deras Lokalisation The Rock Paintings of the Hunter-Gatherers in the Province of Norrland, and Their Localisation Independent Thesis Basic Level (Degree of Bachelor). 28 pgs. Uppsala University. Retrieved from <http://urn.kb.se/resolve?urn=urn:nbn:se:uu:diva-295851>
Keywords: Norrland, Sweden, Scandinavia. Northern Europe. Hunting and trapping culture. Rock paintings. Survey. *OATD.*

Abstract: "The aim of this thesis is to find a couple of distinguishing features for the localisation of the rock paintings of the hunter-gatherers in Norrland. This will be done through studies of Swedish and international literature, about ancient rock-art and the belief system of the hunter-gatherers. I will make comparisons with other groups of hunter-gatherers and try to find analogies. My belief is that there must be a large number of undetected rock paintings in Norrland. They are hard to find because of overgrowth by lichen and damages due to weathering. Theretoo I feel that there hasn't been enough of structured surveys. I hope that my resulting short list of practical clues of where to find them will help: seek for them in the boreal forest area from 200 meters above the sea level to the present alpine tree line zonein close vicinity to neolithic winter dwellingsin close vicinity to pitfall trapson vertical rock walls of cliffs or boulders in close vicinity to standing water/ alternatively in a hillside in the forest the rock faces to the southon imposing natural formations try to find them in cloudy, humid weather."

Forbes, Sarah (1982). Aboriginal Rock Engravings at N'Dhala Gorge: An Analysis of a Central Australian Panaramitee Style Rock Art Site (Bachelor of Literature Thesis). Australian National University, Canberra.
Keywords: N'Dhala Gorge, Northwest Territory, Australia, Australasia. Oceania. Aboriginal rock art. Panaramitee Style. *Biblio, RASNW3, Worldcat.org.*

Ford, J.A. (2006). Painting Contact: Characterising the Paints of the South Woronora Plateau Rock Art Assemblage, Wollonong, NSW (B.A. Honours Thesis). Department of Archaeology and Anthropology, Australian National University, Canberra, Australia.
Keywords: South Woronora Plateau, Wollonong, New South Wales, Australia, Australasia. Oceania. Pigment analysis. *Biblio, Internet*

Fordred, Claire Louisa (2011). The Management and Conservation of Rock Art Sites and Paintings in the uKhahlamba-Drakensberg Park, KwaZulu-Natal, South Africa (Master's Thesis). 488 pgs. Univeristy of Pretoria, South Africa. Retrieved from <http://upetd.up.ac.za/thesis/available/etd-01162012-125112/>
Keywords: uKhahlamba-Drakensberg Park, KwaZulu-Natal, South Africa. Southern Africa. Cultural resource management. Conservation and preservation. San (Bushman) rock art. *Worldcat.org, OATD..*

Abstract: "The uKhahlamba-Drakensberg Park (UDP) is a World Heritage Site known for its cultural San heritage and its natural beauty, which is advertised as a world tourist attraction. Tourism is a debatable issue with regards to its negative and/or positive impacts on rock art along with commodification aspects. Negatively, visitation of sites increased natural deterioration of the site, the art and challenges for cultural resource management. While increased awareness of rock art conservation is a positive aspect through tourism and developments, contributes optimistically. San heritage is unique, defining our cultural identity and has the power to encourage national unification. The aim of this project is to assess the complexities of tourism developments and its immediate impacts at different rock art sites in the UDP through an analysis of management and conservation methods. The monitoring of these mentioned methods applied is important as it evaluates the effectiveness of past techniques and provides suggestions for other rock art sites. The current conditions at nine study sites in the UDP were investigated under three main criteria; deterioration of the sites and

paintings through natural and human impacts, tourism developments and management. Data collection followed principles such as; site mapping, narrative recording, graphic documentation, and is represented in evaluation tables. Results concluded that common management methods were implemented at sites to provide standard conservation practices, but every site had room for improvement. The results have led to the formulation of recommendations that can be applied at other rock art sites and can contribute to future management and conservation protocols. The study highlights the unique demands made on rock art sites by tourism and concludes with final comments and recommendations."

Formentelli, G. (2002). Localizzazione e Globalizzazione delle Ricerche Scientifiche su Internet: Il Caso delle Incisioni Rupestri in Valcamonica (Tesi di Laurea). Università Cattolica del Sacro Cuore, Brescia, Italy.

Keywords: Valcamonica, Italy. Southern Europe. Research methodology. Internet. ARBVC.

Fossati, A. (1990). Le Figure di Armati nell'Arte Rupestre dello Stile IV di Valcamonica (Tesi di Laurea). Università Cattolica del Sacro Cuore, Brescia, Italy.

Keywords: Valcamonica, Italy. Southern Europe. Weapon motif(s). Style IV. ARBVC.

Fraguas Bravo, Alfonso (2007). Del Panel a la Hegemonía Nuevas Teorías y Tecnologías para el Arte Rupestre del Noreste de Africa (Phd dissertation). 591 pgs. Universidad Complutense de Madrid, Facultad de Geografía e Historia, Departamento de Prehistoria, Madrid, Spain. Retrieved from <http://eprints.ucm.es/tesis/ghi/ucm-t29852.pdf>

Keywords: Magreb, Sahara, Nubia (Sudan), Ethiopia, Eritrea, Djibouti, Somalia, Saudi Arabia, Yemen. West Asia. Middle East. (Arabian Peninsula). North Africa. Horn of Africa. East Africa. Internet, Dialnet.

Franchomme, Jean-Marie (1987). L'Art Rupestre de Patagonie: Quelques Sites Préhistoriques du Plateau Central. Province de Santa Cruz, Argentine (Ph.D. Dissertation). 364 pgs. Université de Paris-X, Nanterre, France.

Keywords: Santa Cruz Province, Central Plateau, Patagonia, Argentina. South America. RASNW2, Internet.

Abstract: "The author presents cave art of patagonia in its geological, climatological and archeological frame works. After having presented the environment and the men, a short eminder of the latest facts of archeology allows us to understand the importance of cave art thanks to a systematic study of patagonia through time and space. The province of santa cruz, argentina, is presented through ten sites specifically studied and commented upon. Departing from a not yet defined geography, the study founds upon several dozens of square kilometers. A large prospection and the study of several sites in particular, allow to talk of a homogeneous topography. In the very inside of a site, painted caves have been situated in relation to those who remaind intact. In a same cave, walls reminding barren and those presenting various representations - even superpositions" have been mentionned. A "micro-topography" of each decorated cave let suppose that each cave with rock drawings has its own characteristics that must be replaced in a global context. Programmed excavations will allow to determine "couloured" areas and obtain nodules of coulourings situated in their micro-stratigraphy. A paddle of red land in the horizontal decapement and a nodule must be carefully treated : the first one by observation "in situ", the other through the microscop. Considering both the 19th and the 20th centuries, the ethnological litterature. . ."

Franklin, N.R. (1984). Of Macropods and Men: An Analysis of the Simple Figurative Styles (BA Honors Thesis). Department of Anthropology, University of Sydney, Australia.

Keywords: Australia, Australasia. Oceania. Figurative style. Macropods. RASNW3.

Franklin, N.R. (1992). Explorations of Variability in Australian Prehistoric Rock Engravings (Ph.D. Thesis). La Trobe University, Bundoora, Australia.

Keywords: Australia, Australasia. Oceania. Aboriginal rock art. Biblio, RASNW3.

Frederick, Ursula (1997). Drawing in Differences: Changing Social Contexts of Rock Art Production in Watarrka (Kings Canyon) National Park, Central Australia (Master's Thesis). 377 pgs. Australian National University, Canberra. Retrieved from <http://hdl.handle.net/1885/150334>

Keywords: Watarrka (Kings Canyon) National Park, Central Australia, Australasia. Oceania. Cross cultural exchange. Worldcat.org, Biblio, Internet.

Freedman, Davina Gwyneth (2011). Prehistoric Rock-Art in Scotland: One Tradition or Many? (Phd dissertation). University of Reading.

Keywords: Scotland. Britain, British Isles. Western Europe. Worldcat.org.

Abstract: "The primary aim of this thesis is to explore the contribution that aspects of identity can add to our understanding of societies in the Late Neolithic and Early Bronze Age Scotland through the carvings they produced. Through a consideration of the history of rock-art research it is established that the identities of the makers of the art have been largely neglected, except as figures in a simple evolutionary schema where they function as exemplars of 'primitives'. Subsequent developments in the field have broadened the debate by focusing on context. Others have considered other aspects of humanness through their attention to sensation and

memory, but these positions leave many questions unresolved. Moving beyond this I utilise developments in social sciences to indicate the important place of art in the expression of social and cultural identities. Drawing too on ethnographic analogies the role of art production in the development and maintenance of social relations is highlighted. Although people may share symbols which are used in order to articulate cultural meaning, these elements can also be employed in different ways which are essential to people's sense of community, tradition and identity. The rock-art repertoires of five areas in Scotland are considered and compared primarily as expressions of identity. These are rigorously analysed and differences made apparent at a number of levels. I assert here that rock-art is not a homogenous entity as assumed by some scholars and have sought to move the study of rock -art beyond those of current concerns to ones that consider the identity of the carvers."

Freitas de Carvalho Melo, Lina do Carmo (2018). *Archéologie de l'Expression: L'Impact Poétique des Scénarios Rupestres de la Serra da Capivara sur l'Invention Corporelle de l'Acteur-Performer* (Thèse de Doctorat). 486 pgs. Université Bourgogne Franche-Comté. Retrieved from <http://indexation.univ-fcomte.fr/nuxeo/site/esupversions/ba8d728c-7760-4739-b40a-f872c4de5915>

Keywords: Serra da Capivara, Brazil. South America. Poetic expression. Gesture. Scene. *Worldcat.org*, *OATD*.

Abstract: "This thesis is a cross-disciplinary study based on the reactivation of ancient gestures as an aesthetic resource that enameled the expression of performing arts. The expressive outline of the rock art of the Serra da Capivara constitutes the radiant methodological device for a choreographic research bridging continents. Practice and theory interface and question the sensory impacts of the investigated space, calling for the perception of the primordial energies to recreate dance figures, and the theatricalizing of life. The episodes of field research circumscribe a journey of reactivating and reincorporating gestures at the beginning of Art. The researcher is exposed for testing herself. On stage she problematizes the subject's expression through embodied archeology, while the research extends to the collective body of the new generation of inhabitants of the Serra da Capivara. The archaeological thought invites to dig, from another angle, aesthetic phenomenon connected to corporeality by amplifying the consciousness of the body, the one that is experienced by the actor-dancer. The analysis of thousands of figures reveals the originality of the trace preserved in the countless sites with astonishing paintings. It proposes a new point of view on the function of rock art in our time and it shows a pedagogical way of using creativity to break with the stereotyped conformist vision of the northeast Brazil. This place of debate on the origin of man is expected to be a network of artistic innovation. Body, environment and memory can melt, shift from time, considering what vibrates beyond the trace."

Fyfe, Jane (2010). *What Were They Thinking, and Why Did They Do It? An Archaeological Examination of the Social Behaviours of Europeans Expressed Through Historical Inscriptions at Two Northern Australian Rock Art Sites* BA (Hons) thesis. University of Western Australia, Perth, Australia.

Keywords: Northern Australia, Australasia. Oceania. Post contact rock art. European subjects depicted. *Biblio*.

Galindo, Jennifer L. (1997). *Scales of Human Organization and Rock Art Distributions: An Ethnoarchaeological Study among the Kumwinjku People of Arnhem Land* (Master's Thesis). University of Lincoln, Nebraska.

Keywords: Arnhem Land, Australia, Australasia. Oceania. Aboriginal rock art. Kumwinjku. Ethnoarchaeology. *Biblio*, *Worldcat.org*.

Galloway, Alison (1976 (?)). *The Painted Rockshelter of Laga Oda and its Significance in Relation to African Prehistoric Rock Art* (Senior Honor's Thesis in Anthropology). 132 pgs. University of California, Berkeley.

Keywords: Lake Oda, Ethiopia. Horn of Africa. East Africa. *Worldcat.org*.

Galt-Smith, B. (1997). *Motives for Motif(s): Identifying Aggregation and Dispersion Settlement Patterns in the Rock Art Assemblages of Central Australia* (Bachelor's Honors Thesis). 215 pgs. Department of Archaeology and Palaeontology, University of New England, Armidale, Australia.

Keywords: Central Australia, Australasia. Oceania. Aboriginal rock art. Settlement patterns. *Biblio*, *Internet* (cites 1996, *Incorrect*), *Worldcat.org*.

Gálvez Lavin, Nerea (2016). *La Construcción de la Figura Animal en el Arte Rupestre Paleolítico de la Región Cantábrica* (Doctoral Tesis). 338 pgs. Universidad de Cantabria, Santander, Spain.

Keywords: Europe. Animal motif(s). Paleolithic art. *Dialnet*.

Abstract: "La tesis titulada la construcción de la figura animal en el arte rupestre paleolítico de la región Cantábrica busca las conexiones entre los temas animales representados, los procedimientos técnicos aplicados y las partes anatómicas dibujadas. Se busca concretar unas líneas generales referentes a la manera en que se representaron las imágenes figurativas en la región Cantábrica a lo largo del Paleolítico. Para ello se han analizado 1741 figuras animales y se han distinguido dos momentos temporales, una época premagdaleniense y otra magdaleniense para valorar posibles variaciones temporales. La tesis consta de cinco capítulos. En el primero es un capítulo introductorio donde se plantea la hipótesis de partida y la metodología empleada. El segundo hace un recorrido histórico y los debates previos. El tercer capítulo analiza las variables tratadas para llegar a una propuesta. El cuarto capítulo analiza estadísticamente las variaciones cronológicas de la propuesta y las conexiones entre variables. Finalmente el quinto capítulo recoge las conclusiones."

Gárate Maidagán, Diego (2006). Analysis and Characterisation of the Rock Art in Caves with Animals Depicted by Dotted Painting. An Individual Pictorial Expression of the Cantabrian Upper Palaeolithic (Phd dissertation). Universidad de Cantabria, Spain.

Keywords: Cantabria, Spain. Southwestern Europe. Upper Paleolithic art. Animal motif(s). Dotted painting technique. *Internet*.

Abstract: "This thesis is a study of the rock art in caves with animals depicted by dotted painting, a specific pictorial expression of the Cantabrian region, within the context of the European Palaeolithic rock art."

The existence of a series of painted caves, in which an unusual technical procedure to represent animals exhibiting similar stylistic characteristics occurs repeatedly, had already been considered in earlier works of general character at the beginning of the twentieth century. Since, findings have been made sporadically until the end of the century, by which time their number had increased considerably, reaffirming their narrow geographic relation with the Cantabrian region although modifying slightly the distribution pattern and introducing some new features into the graphical pattern.

Our objective has been to specify these sets within the parietal graphic activity of the Cantabrian pre-Magdalenian period, in particular in terms of stylistic variability and chronological use. It has been possible to verify the existence of some extremely homogeneous characteristics that affect specially the caves of the central-eastern Cantabrian region. Further, the chronological data point towards a graphic tradition that develops through time, at least from the Gravettian to the Solutrean period, at which time a process of technical and iconographic polarisation around the dotted painting technique and reindeer representations culminates. The existence of such a rigid graphical expression during such a long period of time implies a similar stable social substrate with deep cultural relations and a developed capacity for the transmission of the graphical codes established by the community."

Garcês, Sara Liliana Magalhães Barbosa (2017). *Cervídeos: Símbolos e Sociedade nos Primórdios da Agricultura no Vale do Tejo* (Tese de Doutoramento em Quaternário, Materiais e Culturas). Universidade de Trás-os-Montes e Alto Douro, Vila Real, Portugal. Retrieved from <http://hdl.handle.net/10348/8305>

Keywords: Vale do Tejo (Tagus Valley), Portugal. Southwestern Europe Cervid, deer motif(s). Tagus Valley Rock Art Complex (CARVT). Upper Paleolithic art. Bronze Age. *IPTR*.

Abstract: "The present thesis aims to point out the Tagus Valley Rock Art Complex (CARVT) in a systematic and updated way. It has 12 Rock Art nucleuses along 120 km length between the Ocreza River mouth (downstream) and the Erges River valley (upstream). These nucleuses hold a set of 1636 engraved rocks with 6988 figures of several typologies that cover a timeline roughly from the Upper Palaeolithic to the Final Bronze Age. The work includes an approach of the story of the investigation of the CARVT, the context of the problematic and of the region, the analytical description of the rock engravings and the systematization of the subjects, with a specially analyze of the deer as the central figure of the CARVT. The study is guided by two main questions; a primary one: what can one understand about the occupation of the territory and the timeline of the Tagus Valley Rock Art Complex, and a methodological one: from a qualitative point of view, how different can a more exhausting study be towards other studies focused on places or rocks apparently more complex and on mainly anthropological arguments or with resort to essentially supra regional context? The conclusions answer the two questions and are complemented by the bibliography and a catalogue of the studied places."

García Díez, M. (2001). *Comportamiento Grafico durante el Paleolítico Superior en el Alto Ason* Doctoral Dissertation. Universidad de Pais Vasco, Victoria.

Keywords: Alto Ason, Cantabria, Spain. Southwestern Europe. Paleolithic art. *RASNW3*.

García Gutiérrez, Juan (2005). *Estudio Espacial de los Petroglifos del Llano de San Agustín, Valle del Río Hurtado, IV Región, Chile* (Memoria para la Obtención de Título de Arqueología). 295 pgs. Universidad de Chile, Facultad de Ciencias Sociales, Departamento de Antropología. Retrieved from http://repositorio.uchile.cl/tesis/uchile/2005/garcia_j/html/index-frames.html

<http://repositorio.uchile.cl/handle/2250/106494>

Keywords: Llano de San Agustín, Valle del Río Hurtado, IV Región, Chile. South America. *OATD*.

Abstract: "La siguiente memoria pretende abordar la temática del arte rupestre desde una perspectiva espacial que si bien no pretende desacreditar los estudios basados en la definición de estilos, sí intenta atender y descubrir puntos de vistas alternativos capaces de enfrentar las principales limitaciones de las investigaciones rupestres, como por ejemplo, su datación y adscripción cultural. Las manifestaciones rupestres constituyen quizás el componente más problemático de la disciplina a la hora de establecer cronologías. Por otra parte, se busca establecer una conexión más estrecha entre las manifestaciones rupestres y el resto de la evidencia arqueológica, considerada generalmente como más tradicional, mediante el descubrimiento y/o establecimiento del sistema de saber-poder que generó ambas manifestaciones culturales."

García Morales, María (1987). *Representaciones Zoomorfas Grabadas en el Arte Cuaternario de la Región Cantábrica* (Master's Thesis). Universidad Autónoma de Madrid. ISBN: 84-7477-156-0.

Keywords: Cantabria, Spain. Southwestern Europe. Paleolithic art. Zoomorphic motif(s). *Dialnet*.

García Robles, Maria R. (2003). *Aproximación al Territorio y el Habitat del Holoceno Inicial y Medio. Datos Arqueológicos y Valoración del Registro Grafico en Dos Zonas con Arte Levantino. La Rambla*

Caronera (Castellon) y la Rambla Seca (Valencia) (Tesi Doctoral). 346 pgs. Universidad de Valencia, Spain.

Keywords: La Rambla Caronera, Castellon and la Rambla Seca, Valencia, Spain, Europe. Holocene. Archaeological context. *Biblio*.

Garcia Sanchez, Martha (2012). La Presencia del Arte Rupestre en Burgos, Tamaulipas (Tesis de Licenciatura). Universidad Autonoma de Zacatecas.

Keywords: Burgos, Tamaulipas, Mexico. North America. RASNWW.

Garlake, Peter Storr (1992). Rock Art in Zimbabwe (Phd dissertation). 2 vols. 618 pgs. University of London. Retrieved from <http://eprints.soas.ac.uk/29499/>

Keywords: Zimbabwe (formerly Rhodesia). South central Africa. San (Bushman) rock art. Potency. *OATD*.

Abstract: "This work is based on the comparative iconographic analysis of a distinct corpus of paintings within the Later Stone Age, Bushman or San art of southern Africa. They are distinct from the rest of the paintings of the region in age, numbers, variety, complexity and density. It defines in detail the principles that determined the form of the paintings - where the primary concern was to depict objects through outline alone - and the canon - the very restricted range of subjects that were depicted. It demonstrates that the human imagery established a set of archetypes, expressing concepts of the roles of men and women in the community through a set of readily legible attributes. The art was thus in essence conceptual and, of its nature, not concerned with the individual, illustration, narrative, documentation or anecdote. Within this framework, the paintings focused on concepts of the various forms and degrees of supernatural energy or potency that all San have believed to be inherent in every person. Further studies demonstrate how large and dangerous animals, particularly the elephant, were conceived as symbols of potency and their hunting as a metaphor for trance. Compositions based on oval shapes and the dots within and emanating from them are shown to be further symbols of aspects of potency. Many recurrent and hitherto ignored motifs attached to human figures are shown to be a graphic commentary on the metaphysics of the archetypes. The study is set in the context of the archaeology of the sub-region, recent studies of San concepts, perceptions and beliefs, a review of previous research, and a critique of influential recent South African work which first integrated paintings with San beliefs."

Garmendia Conde, Aritz (2018). El Arte Rupestre en las Cuevas de Bizkaia (Master's Thesis). 115 pgs. Universidad Nacional de Educación a Distancia (España). Facultad de Geografía e Historia. Departamento de Prehistoria y Arqueología. Retrieved from http://e-spacio.uned.es/fez/eserv/bibliuned:master-GH-MTAIHAG-Agarmendia/Garmendia_Conde_Aritz_TFM.pdf

Keywords: Ventalaperra, Santimamiñe, Areatza, El Rincón, Askondo, Morgota, Lumentxa, Atxurra and Armintxe, Bizkaia, Biscay, Basque Country, Spain. Southwestern Europe. Paleolithic art. *GoogleScholar*.

Abstract: "In this work we have made a tour of the main caves of Bizkaia that have rock art paleolithic, underlining the increase of them in recent years, from knowing three to fourteen. In total, there are nine caves studied, selected for being the ones with the best state of preservation: Ventalaperra, Santimamiñe, Areatza, El Rincón, Askondo, Morgota, Lumentxa, and the newly discovered Atxurra and Armintxe. The objective of this work is to carry out a route that locates the cavities geographically and that summarizes their characteristics. In addition, the main interpretative theories on rock art are exposed, and some common features are defined that define the art of the province of Biscay, leaving open the possibility of future discoveries thanks to the studies that are being carried out in the area at present."

Gauguin, Maria (2010). From Savanna to Desert: Animal Engravings in the Changing Prehistoric Environment of the Wadi al-Hayat, Libyan Sahara. (Doctoral Thesis). University of Edinburgh. Retrieved from <http://hdl.handle.net/1842/7814>

Keywords: Wadi al-Hayat, Fezzan, Messak, Libya, Sahara Desert. North Africa. Animal motif(s). Paleoenvironment. Patina. Chronology. *OATD*.

Abstract: "Traditional stylistic classifications have not provided conclusive dates for the rock art of the Sahara, and the imagery can therefore not be placed securely in its cultural or environmental context. This thesis proposes a new methodology in which content and patina of the engravings are used to establish a chronological sequence, against the background of changing palaeo environmental conditions. This framework can then be used to explore aspects of the relationship between the rock art and the changing Holocene landscape. The engravings of the Wadi al-Hayat, which were recently recorded by the Fezzan Rock Art Project, form the basis of this research. A total of 2466 images of animals were individually analysed and entered into a database. The depicted species are shown to reflect the local fauna, and their habitats coincide with the palaeoclimatic conditions of the central Sahara. Additionally, recent geomorphological analyses of the rock surfaces of the Messak provide a chronology for the patina, and show that the formation of each type of patina was dependent on environmental conditions. Through analyses of the animal engravings, categorised according to positively identifiable species and patina types, this thesis demonstrates a direct correlation between the content (i.e. species depicted) and patina of the engravings, and the palaeoenvironment. Both content and patina of the engravings indicate a development from wet savanna to dry savanna, and finally to desert conditions, consistent with the Holocene climatic sequence. This provides a chronological framework for the engravings and places them into a palaeoenvironmental context. The locations of the engravings of each patina group also correspond to the changing lake levels of the al-Hayat palaeolake identified in previous palaeoenvironmental research projects, which in turn supports the chronology of the engravings. Through spatial analyses, the locations and landscapes preferred by the engravers for the creation of rock art can be identified, whilst the new chronological sequence allows us to explore changes in the cultural conventions that underlie the creation of the engravings. As well

as providing a chronological framework and environmental context for the engravings for the Wadi al-Hayat, the research presented in this thesis therefore has the potential to change our understanding of Saharan rock art."

Gavaldo, S. (1988). *Arte Rupestre e Cambiamento Culturale: Le Raffigurazioni Topografiche nell'Arte Rupestre della Val Camonica* (Tesi di Laurea). Università Cattolica del Sacro Cuore, Milan, Italy.

Keywords: Valcamonica, Italy. Southern Europe. Topographical representation motif(s). ARBVC.

Gay, Marine (2015). *Développement de Nouvelles Procédures Quantitatives pour une Meilleure Compréhension des Pigments et des Parois des Grottes Ornées Préhistoriques* (Thèse de doctorat de Chimie Physique et Chimie Analytique). 221 pgs. Université Pierre et Marie Curie - Paris VI. Retrieved from <https://tel.archives-ouvertes.fr/tel-01488984/document>

Keywords: Rouffignac, Font-de-Gaume, Spain. Western Europe. La Garma, Spain. Southwestern Europe. Pigment analysis. X-ray diffraction. X-ray fluorescence. Paleolithic art. *Worldcat.org*.

Abstract: The present study is a physicochemical research as well as a methodological work, carried out through the study of three Palaeolithic caves by X-ray fluorescence and X-ray diffraction. The analytical complexity behind in situ and non-invasive study of rock art, has guided our reflexion about the development of quantitative procedures of data processing, in order to adjust them appropriately to the specificity of the site and its rock art (specific constitution of the analysed pigment and conservation condition of the ornamented wall). This complexity is due to the fact that pigment layers don't cover uniformly the rock surface. Also, the layers are generally very thin. For this reason, in the pigment signal, the proportion of the physicochemical information specific to the substrate is very high. Three approaches have been tested in the caves of Rouffignac, Font-de-Gaume and La Garma to characterise their Palaeolithic rock art. The two first are located in the Périgord region in the south-west of France, the last one in the Cantabrian region of Spain. One is related to the semi-quantification of oxides which discriminate the pigment from the substrate, allowing to not taking account experimental condition parameters; the second is a semi-quantification related to Ca, in order that the contribution in the concentration of the substrate detected through the paint layer remains the same for each measurement point; the last one is based on a Monte Carlo simulations method to separate distinctly the pigment information to those from the wall. These quantitative approaches enhanced the stylistic knowledge of archaeologists, bringing new physicochemical insights into the organisation of the representations and their relationship with the others inside the cave. Also, this work is concerned by the karstic environment; incorporating a research on wall taphonomy to the pigment study. The aim is to access to a better appreciation of the pigment-wall interactions and their evolution during time, given their global environmental context."

Gentry, Melissa Ray (2008). *The Shield Bearing Warrior of Bear Gulch: A Look at Prehistoric Warrior Identify in Rock Art and Places of Power* (B.A. Thesis in Anthropology). 188 pgs. The University of Montana, Missoula. Retrieved from <https://scholarworks.umt.edu/cgi/viewcontent.cgi?referer=https://www.google.com/&httpsredir=1&article=2101&context=etd>

Keywords: Bear Gulch, 24FR2, Montana. Northern Plains. United States. North America. Shield bearing warrior motif(s). Plains Indian. Ceremonial rock art. Warrior Society. *LMRAA*.

Abstract: "Centuries ago prehistoric warriors carved and painted their identities on the sandstone cliffs of Bear Gulch 24FR002. Bear Gulch is the premier shield bearing warrior site on the Northern Plains; in fact it holds the most shield bearing warriors known on the Northern Plains at a single site. Shield bearing warrior consists of an anthropomorph with a shield for a body, a head, feet, and weapons or flags protruding out from behind the shield. At Bear Gulch there are elaborate headdresses, flags, shields, weapons, bustles, and wolf tail moccasins. Many of these elements are only found in the ethnographic literature and rarely occur in rock art. We know ethnographically these elements made up either the personal medicine bundle or were used as associated regalia suggestive of which secret military society one belonged. This is how the historic warrior identified himself and others within their society. Assuming these aspects of historic Indian life have ancient origins, perhaps these identities are reproduced in the warrior rock art though forms of relationships between elements that make up the shield bearing warrior. Also if these relationships are found in abundance at a single site, we can assume this site held socio-cultural meaning and was a place of power on the landscape."

Through statistical testing I am seeking the underlying pattern or relationships inherent in the warrior rock art of Bear Gulch. With my database of 759 shield bearing warriors with 50 variables coded in SPSS (statistical package for social sciences) I use Pearson's chi square tests to seek relationships between the shields, headdresses, flags, weapons, bustles and wolf tail moccasins. Cramer's V is utilized to assess the strength of these potential relationships. The sheer number of shield bearing warriors at Bear Gulch suggests it is a place of power. Though contextualizing the rock art with the ethnographic record and utilizing statistical methods, these warriors can hint at warrior identity and what role Bear Gulch played on the cultural landscape."

George, Leanne (2013). *Painting Postures: Body Symbolism in San Rock Art of the North Eastern Cape, South Africa* (Master's Thesis). 112 pgs. Faculty of Science, University of the Witwatersrand, Johannesburg, South Africa. Retrieved from <http://hdl.handle.net/10539/12687>

Keywords: Maclear and Barkly East Districts, Northeastern Cape, South Africa. Southern Africa. Body posture, body symbolism motif(s). Gesture. San (Bushman) rock art. *GoogleSearch*.

Abstract: "Certain postures and gestures of the human body recur in fine-line San rock art. Students of southern African rock art are introduced to a number of classic postures and features of human figures during the trance dance. The movement and posture of the

human body is significant during the ritual trance dance, yet the reasons for painting certain postures over and over again have not been discussed often. This dissertation examines the symbolic meaning behind painting certain recurring postures in the Maclear and Barkly East Districts of the north Eastern Cape Province. This thesis examines sets of similar pointing and gesturing postures of the human body in rock art, and also examines the symbolic role of recurring postures in both the ritual trance dance and rock art. I argue that the painters used these similar sets of images (and others) in rock art to actively maintain and negotiate the flow of supernatural potency from the spirit world into the body of the shaman to utilise in this world and that the images were not static depictions of fragments of the trance dance, and did not only represent the process, but were viewed as actively participating in this process."

Gerber, Creighton C. (2018). Digital Recording and Interpretation of Rock Art at Walnut Canyon National Monument (Master of Arts in Anthropology). 134 pgs. Northern Arizona University, Flagstaff, Retrieved from <https://search.proquest.com/openview/4192195e67fb25d887eaa14f2aa05e31/1?pq-origsite=gscholar&cbl=18750&diss=y>

Keywords: Walnut Canyon National Monument, Flagstaff, northern Arizona, southwest United States. North America. Documentation. Recording methodology. 3D photogrammetry, GigaPan high-resolution panoramas, 360-degree panoramas, oblique flash photography, Reflectance Transformation Imaging (RTI), high dynamic range (HDR) photography, and DStretch photo enhancement. *GoogleScholar*.

Abstract: "In this thesis, I examine how digital technology can benefit recording and interpretation methodology for archaeological rock art sites. The thesis is based on data collected at Walnut Canyon National Monument during a summer internship at the Flagstaff Area National Monuments in Arizona. Walnut Canyon is known for the Sinagua cliff dwellings that visitors can view from the trails. Though there are also many rock art panels within the monument's boundaries, the panels are still relatively unknown by archaeologists and inaccessible to visitors by both trails and lack of interpretive materials. The thesis is theoretically based in critical and multivocal approaches, which engage with power relations between professionals and nonprofessionals and add outside perspectives to archaeological interpretation, by examining how digital technology affects accessibility and public participation. To investigate how digital technology can enhance recording and interpretation of rock art, I use 3D photogrammetry, GigaPan high-resolution panoramas, 360-degree panoramas, oblique flash photography, Reflectance Transformation Imaging (RTI), high dynamic range (HDR) photography, and DStretch photo enhancement software. What I find is that the digital recording methods I use for the project have much to offer both the public and researchers. While the methods do not replace a physical visit, a virtual visit could go far beyond many interpretive exhibits. Each method has its own considerations for how to be implemented effectively, so researchers and interpreters should consider any constraints they have and only select the methods that are most effective for their project goals."

Gharaguzlu, H. (2009). The Survey and Study of Rock Art in Palang- Darreh and Sangestoon, Qom Province (M.A. Thesis). Department of Archaeology, Faculty of Human Sciences, Azad University, Tehran Central Branch, Tehran, Iran.

Keywords: Palang- Darreh and Sangestoon, Qom Province, Iran. West Asia. Middle East. In Persian. *Biblio*.

Ghasimi, T. (2006). The Survey and Study of Rock Art in Kurdistan Province (Master's Thesis). Department of Archaeology, Faculty of Human Sciences, Azad University, Tehran Central Branch.

Keywords: Kurdistan, Iran. West Asia. Middle East. In Persian. *Biblio*.

Gheco, L. (2011). Una Historia en la Pared. Hacia una Visión Diacrónica del Arte Rupestre de Oyola (Tesis para optar el grado de Licenciado en Arqueología). 171 pgs. Escuela de Arqueología, Universidad Nacional de Catamarca. Retrieved from https://www.academia.edu/6300951/GHECO_-_Una_historia_en_la_pared._Arte_rupestre_de_Oyola_Catamarca_-_TESIS_LICENCIATURA

Keywords: Oyola, Argentina. South America. *Academia.edu*, *Biblio*.

Ghosh-Biswas, Urmi (2008). The Cognitive Content of Indian Rock Art (Phd Thesis). 336 pgs. Department of Archaeology and Ancient History, Maharaja Sayajirao University of Baroda. Retrieved from <http://shodhganga.inflibnet.ac.in/handle/10603/59819>

Keywords: India. South Asia. Shamanism. Entoptics. Interpretation. *Biblio*, *Internet*.

Abstract: "The aim of this work is to test, primarily the theories of shamanism and entoptic phenomena (model established through laboratory research by Williams and Dowson) as a tool for explaining Indian rock art. Certain themes are common to shamanistic practices all over the world and interestingly those themes occur in Indian rock art too. Along with shamanism some more uses of rock art put forward by researchers are totemistic rituals (Layton 2000:179), hunting magic (Turpin 1992:295), fertility rituals and recording of astronomical events (Plog 1997:101) which has also been taken into consideration. Since the rock art of any given area may reflect more than one theme or cultural affiliation, two or more interpretations may apply."

Gilbert, Phoebe (2004). Rock Art of the Kickapoo Valley (Honor's Thesis). 178 pgs. North Central College.

Keywords: Ocooch Rock Shelter, Day Creek site, Kenny Crevice, Carved Cave, Rapture Bluff, Indian Cave, Tainter Cave, Kickapoo Valley, southern Wisconsin. Midwest United States. North America. *Worldcat.org*.

Abstract: "This thesis consists of an in-depth study of rock art in the Kickapoo Valley of Southwestern Wisconsin (fig. 1). Regional comparisons, ethnographies, and past documentation have been utilized to interpret possible meanings and purpose of the rock art, as well as to gain an understanding of rock art in the Midwestern United States. This study investigates the importance of the relative location of the rock art both within sites and between sites, and how rock art may warn of changes from secular to sacred space at sites. Secondly, this paper puts forward the hypothesis that it may have been the act of creating the rock art that was important to the cultures that produced the art, rather than the resulting image that we see today. Each of these concepts will be analyzed in the setting of Tainter Cave, since it has the largest amount of rock art of all sites studied, as well as an underground element to it."

Gillette Donna L. (1998). PCNs of the Coast Ranges of California: Religious Expression or the Result of Quarrying? (Master's Thesis). 127+ pgs. California State University.

Keywords: Alameda, Contra Costa, Fresno, Humboldt, Kern, Lake Marin, Mendocino, Santa Barbara, Santa Clara, San Luis Obispo, Sonoma and Trinity Counties, Coast Ranges, California. San Francisco Bay Area. Port Orford And Umpqua National Forest, Oregon. United States. North America. PCN. Schist quarry. Charnstone. Cupule. Cup and groove. Hokan. Geographic distribution. Technological vs. Ideological functions. History of research. *LMRAA*.

Gillette, Donna (2011). Cultural Markings on the Landscape: The PCN Pecked Curvilinear Nucleated Tradition in the Northern Coastal Ranges of California (Phd dissertation). 266 pgs. University of California, Berkeley. Retrieved from https://www.academia.edu/3430884/Cultural_Markings_on_the_Landscape

Keywords: University of California Hopland Research and Extension Center (HREC), Mendocino County, North Coast Range, California. United States. North America. Pomo Indian. Hokan language. Pecked Curvilinear Nucleated (PCN) petroglyph. Obsidian hydration dating. Setting: landscape. Baby rocks. Fertility. Cupules. *LMRAA*.

Giraud, Rachel Faye (2001). Rock art in the Matopos: Interpretation, Impact, and Identity Senior's (Honors Thesis in Anthropology). 126 pgs. University of California, Berkeley.

Keywords: Matopos Hills, Zimbabwe (formerly Rhodesia). South central Africa. *Word*

Giusto-Magnardi, Nathalie (1996). Les Bergers de Tende au XIXe Siècle et leurs Écritures Rupestres dans la Région du Mont Bego (Alpes Maritimes): Approche Ethno-Historique (Thèse de Doctorat). Université de Nice-Sophia Antipolis, UNSA, Nice, France.

Keywords: Mont Bego, Tende, France. Western Europe. *Biblio*.

Gjerde, J.M.S. (1998). A Different Use of Landscape? The Visual Landscape Study of Rock Art Styles in Hardanger, Western Norway (Master's Thesis). University of Reading.

Keywords: Hardanger, western Norway, Scandinavia. Northern Europe. Setting: visual landscape. *RASNW2*.

Gjerde, Jan Magne (2010). Rock Art and Landscapes: Studies of Stone Age Rock Art from Northern Fennoscandia (Phd dissertation). 505 pgs. University of Tromsø, Faculty of Humanities, Social Sciences and Education, Department of Archaeology and Social Anthropology, Tromsø. ISBN 978822440280, 978822440288. Retrieved from <http://munin.uit.no/handle/10037/2741>

Keywords: Ofoten and Alta in northern Norway, Kanozero on Kola Peninsula and Vyg by the White Sea in northwestern Russia, Eurasia: North Asia. Eastern Europe. Nämforsen in northern Sweden. Northern Fennoscandia. Scandinavia. Northern Europe. *Biblio, Internet, RASNWV*.

Abstract: "The thesis focuses on rock art and landscapes of the Stone Age of northern Fennoscandia, between about 10000BC until 2000BC. Five areas with rock art are selected for in-depth case studies where rock art is studied in relation to time and landscape. The five areas are Ofoten and Alta in northern Norway, Kanozero on Kola Peninsula and Vyg by the White Sea in northwestern Russia and Nämforsen in northern Sweden. Important has been studying rock art both from the west and from the east, crossing administrative borders. The rock art has been studied through new documentation during extensive fieldwork in northwestern Russia, northern Norway, northern Sweden and northern Finland. The thesis investigates how rock art interacts with the landscape at different levels, showing how natural features are intertwined with the rock art, telling the stories in the rocks. The studies suggest that the cracking landscapes of rock art included natural elements from the tiniest crack to the wider landscape. Several places, the rock art are deliberately placed in relation to the miniature landscape of the rock surface and an argument is put forward that the rock art act as geographical references to the hunter-fisher-gatherer landscape from the deliberate choice of the rock art site to the placing of the rock art on the actual rock surface. Moving back in time to the Stone Age, reconstructing lost relations of landscape, an interdisciplinary approach is advocated, where rock art are discussed in relation to circumpolar ethnographic sources to shed light to Stone Age hunter-fisher-gatherer landscapes, and geology is applied to visualize the lost relations of Stone Age hunter-fisher-gatherer landscapes in time and place."

Glinert, Jill Elaine (2008). Behavioral Implications of Rock Art along the Lower Columbia River: Rock Art Images, Ethnographies and Motivation for the Creation of Owl Iconography (Master's Thesis). 228 pgs. Prescott College, Arizona.

Keywords: Lower Columbia River, Washington, Oregon. Pacific Northwest, United States. North America. Owl motif(s). Ethnography. *Worldcat.org*.

Gold (Garfinkel), Alan P. (2005). *Linguistic Archaeology: Prehistoric Population Movements and Cultural Identity in the Southwestern Great Basin and far southern Sierra Nevada* (Phd dissertation). Department of Prehistoric Forager Ecology, University of California, Davis.

Keywords: California. Nevada. Great Basin. Southern Sierra Nevada mountains. United States. North America. Linguistic archaeology. Population movements. Cultural identity. *Internet*.

Gomes, Hugo Filipe Teixeira (2015). *Arqueometria de Pigmentos da Arte Rupestre: Caracterização Mineralógica e Técnicas de Produção na rte Esquemática da Península Ibérica Ocidental* (Tese de Doutoramento em Quaternário, Materiais e Culturas). 348 pgs. Universidade de Trás-os-Montes e Alto Douro, Vila Real, Portugal. Retrieved from <http://hdl.handle.net/10348/5686>

Keywords: Pego da Rainha, the Lapa of Coelhos, the shelters Lapedo 1, Ribeiro das Casas and Segura, whilst in Spain sites included La Calderita and Friso del Terro, Portugal. Spain. Southwestern Europe. Ndambiri shelter in Angola. South Central Africa. Roriso Gode, Ethiopia. Eastern Africa (Horn of Africa). Toca do Boqueirão da Pedra Furada and Toca do Paraguaio, Serra da Capivara, Brazil. South America. Pigment analysis. Mineralogical characterization of south-western schematic art paintings of the Iberian Peninsula. *IPTR*.

Abstract: "This thesis is the result of research carried out within the project Rupscience: Analysis of Operative Chains, Archaeometry and Rock Paintings chronology. This approach uses materials and technology primarily in Portugal and Spain (PTDC/HIS-ARQ/101299/2008) and is in conjunction with other projects such as the RupTejo: Archaeology Cave of the Tagus basin, and Pigment characterization in the Schematic Art in Portugal, in conjunction with the EraArqueologia company and other international collaborations, such as the team of EBO project, Mapping and Rock Art of the registration of Angola Midwest Zone (PTDC/HIS-ARQ/103187/2008); FUNDHAM in Brazil, and the Research and Conservation of Cultural Heritage (ARCCH) of Ethiopia. These various research projects were developed in an interdisciplinary way, applying approaches to understanding the constituents associated with chemical-mineralogical-based prehistoric pigments. These were analyzed using archaeometric analysis techniques (particularly, the application of Raman spectroscopy, the x-rays microfluorescence, electron spectroscopy, stereomicroscopes and optical microscopy).

In Portugal, a selected number of shelters where schematic rock art is located were analysed, in particular, the pigments. Sites included Pego da Rainha, the Lapa of Coelhos, the shelters Lapedo 1, Ribeiro das Casas and Segura, whilst in Spain sites included La Calderita and Friso del Terror. As part of a comparative analysis, the same methodology for extracting suitable pigment samples was applied to the Ndambiri shelter in Angola, Roriso Gode in Ethiopia and two shelters in the Serra da Capivara in Brazil (Toca do Boqueirão da Pedra Furada and Toca do Paraguaio).

Pigment assemblages have been examined with the aim of firstly characterizing the chemical-mineralogical composition and secondly, applied processes used in the preparation. Careful consideration has been also given to the choice and selection of materials used in the production of pigments. Based on the fieldwork, many panels from the various research areas were given conservation status. From the conservation fieldwork, scientists can now determine the rate of bio-degradation produced from, say, lichens and mosses. Based on long-term trials, conservation and archaeologist can now carefully treat rock art surfaces using non-invasive methods.

Archaeometric analysis on prehistoric pigment samples have yielded significant results and have assisted in our understanding with methods and techniques were used and allowed the characterization of the main components of the paintings; however, it is not easy to discover the so-called "recipes"- proportions and possible binders used.

The components identified through archaeometric analyses reveal homogeneity of raw materials used in the production of pigments, but recognized different techniques of preparation and application. The results establish that the raw materials used in reddish pigments in the Western Iberian Peninsula (representing the total sample figures in the sites analysed) were essentially comprised of iron oxides and hydroxides (hematite and goethite in particular).

In other analysed contexts (shelters in Africa and Brazil), red pigments were directly associated with iron oxides (principally hematite), but also used were different materials which produced different colour pigments (white: beeswax, calcite and clays; black: charcoal). The use of different raw materials is attributed mainly to availability of certain raw materials.

Based on laboratory work, were identified some preparation techniques such as crushing, and probable thermal heating; this latter technique could probably be applied due to the purpose of the inclusion of other substances (binders), although these have not been identified in the samples analysed in this set of sites.

This thesis is therefore intended to establish the mineralogical characterization of south-western schematic art paintings of the Iberian Peninsula and to raise questions about the preparation, production and conservation of prehistoric pigments. Within rock art studies, these scientific approaches are considered relatively new and will provide some of the answers to many of the fundamental questions on why rock art was commissioned."

Gomes, Mário Varela (2010). *Arte Rupestre do Vale do Tejo – Um Ciclo Artístico-Cultural Pré e Proto-Histórico* (Dissertação de Doutoramento, Texto Policopiado). 3 vols. 1643 pgs. Faculdade de Ciências Sociais e Humanas, Universidade Nova de Lisboa, Lisbon, Portugal. Retrieved from <http://hdl.handle.net/10362/4771>

Keywords: Vale do Tejo, Portugal. Southwestern Europe. Style. Chronology. *Biblio, Internet*.

Abstract: "Forgotten for more than two thousand years in barren solitude in the deep middle valley of the longest river course in the central-western region of the Iberian Peninsula, the rock-art of the Tagus was discovered by accident in 1971. As if by irony, three years later it would disappear almost completely under the waters of the Fratel dam. The support for the engravings are the natural schist surfaces, polished by the erosion of the river waters throughout the millennia, which line the river for sixty kilometres between the tributary streams of Erges and Ocrea. They alternate between the two banks and are concentrated in places where the rock platforms are larger. Other rock engravings were also uncovered along some of the tributaries of the Tagus (the Erges, Sever and Ocrea).

The Tagus rock-art complex has around ten thousand engravings, mostly made by direct or indirect pecking using lithic artefacts on the predominantly horizontal hard rock surfaces; sixty percent of the engravings have now been studied. They complete an artistic cycle that had begun in the Upper Palaeolithic (Gravettian-Solutrean) with rare figures and ended in the first millennium BC (Iron Age). The cycle contains six main Holocene periods of achievement. Only one inscription from early Roman times and a few others - much more modern and mostly consisting of personal names - represent the production of engravings from historic times.

The engraved images - pictograms, ideograms and psychograms - are isolated or grouped, but most are vertically or horizontally associated, sometimes forming intricate palimpsests. They express changes in the conception of life or in the dominant ideology, reflecting successive economic, social, technical and mainly religious patterns.

The 0 or archaic period of Tagus art corresponds to the Upper Palaeolithic and integrates filiform lines and a pecked horse (Ocrea). In the second period, large wild animals, some of them with segmented bodies and elegant profiles in a sub-naturalistic style, belong to hunter-gatherer societies that would prolong into early post-glacial times an economic and figurative conception of Palaeolithic tradition.

A process of growing stylisation informs animal figures with their long striped bodies, thus establishing the third artistic period which we call stylised-static. These still belong to the Epipalaeolithic, showing the continuation of an economy based on gathering and hunting wild animals.

A new period (stylised-dynamic) reveals animals with smaller dimensions than the previous ones, with some of them demonstrating a flowing vitality and movement. In this period the first anthropomorphic clearly religious manifestations, expressing mythographies and belonging to the Neolithic.

In the second half of the fourth millennium BC and during the third millennium BC, a new cultural inflow reaches the Tagus Valley, introducing schematic art and new symbols such as the sun figures which are sometimes associated in pairs as if they were large eyes (meridional period).

A symbolic wave of typically Atlantic inspiration spread widely over the Tagus Valley, already in the Bronze Age, reflecting the interest in the exploitation of non-ferrous metals (tin, gold, silver, copper) and their subsequent commerce (atlantic period). Large spirals, groups of enormous concentric circles, meandric figures and some representations of weapons are the main repertoire of this period in the schist chaos of the Tagus river banks.

The last period shows us primarily circles, representing the Sun, but accompanying foot-prints (some of them of giants), weapons, snakes (sometimes of huge dimensions) and fantastic animals, all of which denounce the presence of societies with a strong heroic ideology, characteristic of Protohistoric times (Late Bronze Age, Early Iron Age).

The end of this important cycle of peninsular rock-art and of the corresponding civilizational flourishing perhaps reflects a major cultural discontinuity provoked by the meeting of the old autochthonous Tagus river society with people of the Iron Age coming in from the outside, perhaps from the Southwestern Iberian Peninsula."

Gómez Obregón, Emerzon (2018). Quilcas de Grupos Pastoriles en la Microcuenca Alta del Río Lejiamayo –Vicos - Marcará – Áncash (Tesis para optar el título de Licenciado en Arqueología). Universidad Nacional Santiago Antúnez de Mayolo. Retrieved from file:///Users/leighmarmor/Downloads/T033_47052723_T.pdf

Keywords: Alta del Río Lejiamayo, Vicos, Marcará, Áncash, Perú. South America. Pastoral rock art. Internet, ARPRB.

Abstract: "La presente investigación de tesis trata sobre las Quilcas o Manifestaciones Rupestres de Grupos Pastoriles Tardíos (Intermedio Tardío) en la Microcuenca alta del Río Lejiamayo; situada en la Cordillera Blanca dentro del Parque Nacional Huascarán. Si bien es cierto que el Río Lejiamayo es el límite territorial de dos comunidades campesinas (Siete Imperios y Vicos), pero los abrigos rocosos con Quilcas de Lejiacocha I y Lejiacocha II se encuentra a potestad política del centro poblado de Vicos distrito de Marcará – provincia de Carhuaz – Áncash. Aunque también se pueden encontrar otros restos Arqueológicos, entonces estaríamos hablando de alguna manera u otra de un complejo Arqueológico. Entre tanto las Quilcas que se encuentran ubicadas en los abrigos rocosos de Lejiacocha I y Lejiacocha II, se describen y analizan de acuerdo a los motivos iconográficos que presentan, así mismo se comparan a las diferentes Quilcas, sobre todo estudiados en el sur del Perú (Cusco, Puno), por mostrar ciertas características iconográficas similares, ya que no se conocen para estos periodos estudios realizados en nuestra región. Se han identificado representaciones figurativas (Zoomorfas y Antropomorfas) y no figurativas (geométricos y abstractas), muchos de ellos no se pueden distinguir por los factores antrópicos y naturales; para este caso se ha utilizado el programa D-Strech y por otro lado para el foto-calco digital con el programa Inkscape, para una mejor descripción, identificación y análisis de las Quilcas y el entorno geográfico que son óptimos para el pastoreo de los camélidos como se pueden representar en los motivos iconográficos de cada sitio presentes en la Microcuenca alta del río Lejiamayo, éstas expresiones son una clara evidencia de ocupación de un grupo humano, expresando sus conocimientos y actividades culturales cotidianas. Estas manifestaciones gráficas darán un gran aporte a la investigación, para el conocimiento de las manifestaciones sociales, económicas, culturales e ideológicas de éste grupo humano"

Gómez-Barrera, Juan Antonio (1991). Grabados Rupestres Postpaleolíticos del Alto Duero (Phd Thesis). Universidad Nacional de Educación a Distancia (UNED), Spain.
Keywords: Alto Duero, Spain. Southwestern Europe. Postpaleolithic. *Dialnet*.

Gomez, L. (2010). Análisis Contextual para la Interpretación de los Petrograbados de las Islas del Lago de Patzcuaro (Tesis de Maestra en Arqueología). 203 pgs. El Colegio de Michoacan, A.C., Mexico. Retrieved from <http://www.scribd.com/doc/45717436/Tesis-Analisis-Contextual-Para-La-Interpretacion-de-Los-Petrograbados>
Keywords: Isla del Lago Patzcuaro, Mexico. North America. *RASNW4*.

González Aguiar, Begoña (2018). Los Grabados Rupestres del Suroeste de Lugo: Análisis Tecnológico (Tesis Doctoral). 652 pgs. Universidad Nacional de Educación a Distancia (UNED), Spain. Retrieved from http://e-spacio.uned.es/fez/eserv/tesisuned:ED-Pg-HHAT-Bgonzalez/GONZALEZ_AGUIAR_Bego__a_Tesis.pdf
Keywords: Pedra das Mentiras (CHM), Vilauxe-Chantada, A Escrita, Toldaos-Pantón, Petroglifo de Pesqueiras, Atán- Pantón, Petroglifo de Froxán, Figueiroá-Sober, southwest area of Lugo, Galicia, Spain. Southwestern Europe. Cup, cross, concentric circle, cup-and-ring motif(s). *Dialnet*.

Abstract: "This thesis is focused on the research about the rock art sites in the Southwest area of the province of Lugo. This area is located between two geographic features: the river and the mountains. Through the geographic and, mainly, technologic research on archaeological sites, we intend to provide a detailed knowledge about the manifestations located in the inland area of Galicia. The analysis of the technology notices all the characteristics associated with the recording work; it is an operational chain involving a series of linked steps, whose final result is the creation of a panel with engravings. The process implies the choice of the place and the support, the tools supply and, finally, the creation of the pictures. Through a morphological analysis we also delve into the motifs' stylistic characteristics and techniques, which will serve for the elaboration of a catalogue. Finally, we suggest an experimental model to be followed, with a specific modus operandi helping to obtain a greater knowledge of the technological process. The study is based on the data provided in the Southwest."

Gonzalez Colon, Juan (1984). Tibes: Un Centro Ceremonial Indígena - 1979 - 1980 Rock Art Inventory (Master's Thesis). Centro de Estudios Avanzados de Puerto Rico y el Caribe, Old San Juan, Puerto Rico.
Keywords: Tibes, Ponce, Puerto Rico (Antilles). Caribbean. North America. *Biblio*.

González García, R. (1985). Aproximación al Desenvolupament i Situació de les Manifestacions Artístiques Quaternaries: A les Cavitats del Monte del Castillo (Graduate Thesis). 547 pgs. University of Barcelona, Spain.
Keywords: Monte del Castillo, Spain. Southwestern Europe. *IIA*.

González García, Reynaldo (1996). Arte Rupestre Paleolítico: Organización Espacial y Programa Decorativo en las Cavernas de la Región Cantábrica: Cueva de La Meaza, Cueva de La Clotilde, Cueva de Santián, Cueva de Las Monedas, Cueva de La Pasiega, Cueva de Las Chimeneas, Cueva del Castillo, Cueva del Salitre (Phd dissertation). 119 pgs. Universitat de Barcelona. ISBN: 84-475-1658-X. Retrieved from <http://www.tdx.cat/handle/10803/2018>
Keywords: Cueva de La Meaza, Cueva de La Clotilde, Cueva de Santián, Cueva de Las Monedas, Cueva de La Pasiega, Cueva de Las Chimeneas, Cueva del Castillo, Cueva del Salitre, Cantabria, Spain. Southwestern Europe. *Dialnet*.

Abstract: "The initial objective of the study was to analyze the spatial distribution of palaeolithic parietal figures. The end purpose was to verify the existence of a spatial organization and a more complex phenomenon which we have termed the decorative programme. The terms identify two distinct but complementary levels of a conception through which the interior space of a cavity was used for the positioning of palaeolithic images in a manner that is neither random nor indiscriminate. This conception is based on a common iconographic tradition and on the assumption of the physical morphology of the interior of the cavern."

The basic unit of both the spatial organization and the decorative programme is the panel or parietal support, which determines the relationship of the figures with the interior space of the cave. Furthermore, it is the organizing axis of the spatial hierarchy of the cave for decorative purposes. This hierarchy is established by an existing typology of panels that tend to bear their own distinctive figures. Furthermore, the technique and the finish of these images are also generally consistent with the type of support they occupy. The existence of decorative programmes in Palaeolithic caves has made their chronological differentiation possible. This entailed comparing the radiocarbon dating (AMS) of the parietal figures found to date in the Cantabrian Corniche with the distinct types of decorative programmes found in the various caves examined in this thesis. The result of these correlations made it possible to establish a chronological sequence divided into four periods, then subdivided into different stages, which would have developed, generally speaking, between 16,500 and 10,800 (8P), during the Cantabrian Magdalenian period. This sequence does not presuppose that no earlier artwork existed, nor does it imply any concept of rectilinear development or stylistic change."

González Valencia, Amelia (1991). *Estética Rupestre en el Valle del Encanto* (Tesis, Profesor de Educación Media mención Artes Plásticas). 118 pgs. Universidad de Concepción.
Keywords: Valle del Encanto, Ovalle, Chile. South America. *Worldcat.org*.

González Zarandona, José Antonio (2013). *Rethinking Heritage: Landscape Iconoclasm in the Burrup Peninsula (Western Australia)* (Phd dissertation). 439 pgs. University of Melbourne, School of Culture and Communication.
Keywords: Burrup Peninsula, Western Australia, Australasia. Oceania. Aboriginal rock art. Cultural property. *Worldcat.org*.

Gonzalez, Brenda (2010). *Petrograbados y Pinturas Rupestres en Aguascalientes. La Grafica Rupestre y su Relación con el Paisaje* (Tesis de Maestri en Arqueologia). El Colegio de Michoacan, A.C., Mexico.
Keywords: Aguascalientes, Mexcio. North America. Setting: Landscape. *RASNW4, Biblio*.

Gonzalez, Silivia (1998). *Petroglifos de la Provincia Chiriqui* (Tesis de Licenciatura). Universidad Autonoma de Chiriqui, Panama.
Keywords: Varriles, Finca Palo Santo, Finca Ojo de Agua, Finca Tisingal, Finc Ines Valle, Volcan Region, Cerro Valeria, Finca de los Hermanos Motta, Nancito, Remedios Region, Piedra de Caldera, Boquete Region, Panama. Central America. North America. *ARMOCA*.

Goodall, Rosemary A. (1997). *Non-Destructive Techniques for the Analysis of Pigments from an Archaeological Site* (Thesis, Masters by Research). Queensland University of Technology.
Keywords: Cape York Peninsula, Queensland, Australia. Australasia. Oceania. Pigment analysis. Aboriginal rock art. Fourier transform infrared spectroscopy; Proton-induced X-ray emission; Gamma ray spectrometry; ochre; Fourier transform infrared-photoacoustic spectroscopy; PIXE; PIGME; SEM. *OATD*.

Gordenstein, Samuel Lira (2005). *Rock Art Preservation and Tourism: A Case Study in Brazil* (Master's Thesis). 214 pgs. University of Massachusetts, Boston.
Keywords: Brazil. South America. Cultural resource management. Conservation and preservation. Tourism. *Worldcat.org*.

Graham, E.R. (1981). *Myth and Symbolism in Aboriginal Art: A Structural Perspective on the Wandjinas of North West Australia* (BA Honors Thesis). 67 pgs. Anthropology Department, University of Adelaide, Australia.
Keywords: Kimberley Region, North West Australia, Australasia. Oceania. Aboriginal rock art. Wandjina (Wanjina). Mythology. "Mouthless", "injured feet" motif(s). *AHCBS*.

Granja Aguirre, Estefanía Abigail (2014). *Los Petroglifos del Catazho, Morona Santiago. Una Aproximación a su Estudio desde la Arqueología del Paisaje* (Licenciatura Tesis). 158 pgs. Pontificia Universidad Católica del Ecuador (PUCE), Quito. Retrieved from <http://repositorio.puce.edu.ec/bitstream/handle/22000/9080/TESIS%20-%20ESTEFAN%C3%8DA%20ABIGAIL%20GRANJA%20AGUIRRE.pdf?sequence=1&isAllowed=y>
Keywords: Catazho, Morona Santiago, Ecuador. South America. *RASNWV, Internet*.

Abstract: "Los petroglifos son el resultado de la presencia de un grupo cultural en determinada área. En el sector del Catazho podemos encontrar 122 petroglifos distribuidos a lo largo del río del mismo nombre, que han llegado a formar parte del entorno que, según Renfrew y Bahn (2005), son la expresión de un sistema cultural. El interés de proponer una aproximación a su estudio desde lo que se denomina "Arqueología del Paisaje" incentivó a la búsqueda de una relación, si existiera, entre los petroglifos y el medio físico, entendido como entorno. En este contexto cabe preguntarse: ¿Por qué los motivos se ubican en ciertas piedras? ¿Qué relación tienen con el entorno? ¿Podrían estar representando una posible relación con su geografía?

Como primer ejercicio de aplicación teórico- práctica se realizará una aproximación de cómo se podría estudiar los petroglifos del Catazho mediante la arqueología del paisaje, con la que podríamos acercarnos a descifrar cómo se construyó el paisaje cultural dentro del entorno o medio físico del área de Catazho. Más adelante delinearemos en el marco teórico lo que se ha considerado relevante de la perspectiva de "paisaje" dentro de este estudio para llevar a cabo el objetivo del tema. Criado indica que "la arqueología del paisaje estudia un tipo específico de producto humano (el paisaje) que utiliza una realidad dada (el espacio físico) para crear una realidad nueva (el espacio social: humanizado, económico, agrario, habitacional, político, territorial...) mediante la aplicación de un orden imaginado (el espacio simbólico: sentido, percibido, pensado...)" (Criado 1999: 6-7). Es así como nos enfocaremos en el paisaje cultural como resultado de la relación del ser humano con el entorno en el pasado. Por otra parte, según Tilley (1994) el paisaje es el resultado de la aprehensión por parte de los humanos, es así que paisaje puede ser natural y cultural. En este mismo contexto Erickson añade que los seres humanos crean, transforman y administran de forma cultural y antropogénica los paisajes para sus propósitos (Erickson 2008:158), siendo así podemos apreciar que los petroglifos son el resultado de crear, transformar, administrar elementos del entorno, en este caso, las rocas."

Grassi, G. (2004). *La Roccia 21 di Foppe di Nadro (Ceto, Valcamonica). Contributo allo Studio dell'Arte Rupestre in Valcamonica (Tesi di Laurea)*. Università degli Studi di Milano, Milan, Italy.

Keywords: Roccia 21, Foppe di Nadro, Ceto, Valcamonica, Italy. Southern Europe. *ARBVC*.

Gray, Martin Paul (2010). *Cave Art and the Evolution of the Human Mind (Master's Thesis in Philosophy)*. 124 pgs. Victoria University of Wellington. Retrieved from <http://hdl.handle.net/10063/1640>

Keywords: Western Europe. Paleolithic art. Cognition. *OATD*.

Abstract: "The discovery of cave paintings made by our Upper Paleolithic ancestors in Western Europe was an astonishing find – so astonishing, that they were originally believed to have been fakes. However, as more sites were uncovered, their authenticity was confirmed. But how could these people, who at the time of the discovery were believed to be merely dumb brutes, create such beautiful and naturalistic representations? And an even more difficult question to answer was, why? In this thesis I examine the phenomenon of Paleolithic cave art and what it might be able to tell us about the minds of the Cro-Magnon artists who produced it. I survey the paintings that have so far been discovered, as well as the processes involved in creating them. I also discuss and critique a selection of the many theories that have attempted to explain the motivation behind this radically different type of human behaviour. But due to the lack of hard evidence, none of these theories are ever likely to be fully substantiated. So a more promising line of investigation I take is to appraise the cognitive abilities Cro-Magnons would have needed to produce the paintings – and this then allows me to consider whether cave art was indicating any new cognitive development. I therefore highlight one of the effects that creating cave paintings had: it allowed information from the brain to be stored in the environment. But the manner in which this form of epistemic engineering might enhance human cognition is a hotly debated subject. I examine two theories: the extended mind hypothesis, and the theory of niche construction. In concluding this thesis, I argue that cave art seems more like an example of epistemic niche construction than a constituent of an extended mind."

Greco, M. (1984). *Renewing Reality: An Interpretive Framework for Prehistoric Pictographs: The Lower Pecos as a Case Study (Master's Thesis)*. University of Texas, San Antonio.

Keywords: Lower Pecos River, southwest Texas. Southwest. United States. North America. *Biblio*.

Green, Eileen Margaret (1987). *A Cultural Ecological Approach to the Rock Art of Southern Nevada (Master's Thesis)*. 219 pgs. University of Nevada, Las Vegas, Nevada.

Keywords: Spring Mountains. Newberry-Eldorado Mountains. Arrow Canyon-Meadow Valley. Muddy-Virgin Mountains. Southern Nevada. Great Basin. Clark County. Brownstone Canyon. Grapevine Canyon. Sifted Site. Yellow Plug. Buffington's Reservoir. Arrow Canyon. Lone Grapevine Spring. Sheep's Foot, Hidden Valley. Mouse's Tank. Atlatl Rock. Las Vegas Valley. Muddy Springs Canyon. Black Butte. Snyder Canyon. Red Spring, Calico Basin. Lone Oak Shelter. Sandstone Bluffs. Keyhole Canyon. Hiko Springs. Red Spring. Pahrnagat Valley. Aztec Tank. Halloran Springs, Fort Piute, Chalfant Canyon, California. United States. North America. Regional survey. *LMRAA*.

Green, N. (1982). *'They Draw Rude Figures on Stone. . : A Systematic Analysis of the Engravings at King Bay (Master's Qualifying Essay)*. 190 pgs. Australian National University.

Keywords: King Bay, Burrup Peninsula, Western Australia, Australasia. Oceania. Aboriginal rock art. Restricted access report. *AHCBS, Biblio*.

Greer, John W. (1995). *Rock Art Chronology in the Orinoco Basin of Southwestern Venezuela (Ph.D. Dissertation)*. Department of Anthropology, University of Missouri, Columbia. Retrieved from http://www.greerservices.com/Assets/publications_pdfs/1995_JGreer_Dissertation.pdf

Keywords: Orinoco Basin, Southwestern Venezuela. South America. Chronology. *Biblio*.

Greer, Mavis (1995). *Archaeological Analysis of Rock Art Sites in East Smith River Drainage of Central Montana (Ph.D. Dissertation)*. 403 pgs. Department of Anthropology, University of Missouri, Columbia.

Keywords: Cascade County, Meagher County, Smith River, Central Montana. United States. North America. Survey of 68 pictograph sites. Classification of elements, site function, dating. Fingerlines, handprints, smears, geometric, anthropomorphs, zoomorphs, animal tracks, abstract designs, grizzly bear motif(s). Pigment analysis (liquid vs. crayon). Central Montana Tradition. *LMRAA, BIBLIO*.

Gress Carrasco, Rocio Margarito (2008). *Voces de Roca: El Arte Rupestre del Valle del Mezquital como Fuente Historica (Tesis Licenciatura en Historia)*. Universidad Nacional Autonoma Mexico (UNAM), Mexico.

Keywords: Valle del Mezquital, Mexico. North America. *RASNW4*.

Grimaldi Clarkson, Christine A. (2014). *Rock Art, Ritual, and the Cosmos: A Landscape Investigation of CA-MRP-402 (Master's Thesis)*. 139 pgs. University of California, Merced. Retrieved from <http://escholarship.org/uc/item/2k6027zv>

Keywords: CA-Mrp-402, Mariposa County, central California. United States. North America. Archaeoastronomy. *Academia.edu, LMRAA (digital copy), Internet*.

Abstract: "This thesis interprets the role the rock art at CA-MRP-402 played in the cultural landscape for the people who created the images. Located in Mariposa County, California, this site exhibits 103 rock art panels. By combining formal landscape methods, ritual theory, ethnography, field research, and excavation, this thesis explores the activities that took place at CA-MRP-402, how this site fits into the broader cultural landscape, and why the cultural landscape of this site attracted people to mark this place. These efforts reveal that ancient Native Americans intentionally altered the landscape of CA-MRP-402 to create an astronomical observation area and generate consistent equinoctial solar and shadow alignments. This area may have afforded a type of calendar that allowed shaman astronomers to know when it was time to perform necessary rituals. Most of the rock art at CA-MRP-402 was likely created by shaman astronomers as part of their ritual interactions with the celestial beings. This study also serves to validate this multifaceted contextual approach."

Groom, Kaelin M. (2017). Rock Art Management and Landscape Change: Mixed Field Assessment Techniques for Cultural Stone Decay (Doctor of Philosophy in Environmental Dynamics dissertation). Environmental Dynamics Program, University of Arkansas, Fayetteville. Retrieved from <http://scholarworks.uark.edu/etd/1871/>

Keywords: Ozark Mountains, Arkansas, southern United States. North America. Grenada, West Indies, Caribbean. North America. Petra, Jordan. West Asia. Middle East. Cultural resource management. Conservation and preservation. Weathering. Decay. Heritage tourism. Conditions assessment. Rock art stability index (RASI). *Biblio, Internet.*

Abstract: "As tourism continues to grow as one of the world's most ubiquitous markets, the development and promotion of non-invasive techniques for cultural stone decay analysis and landscape change are vital to establishing conditional base-lines to best aid cultural heritage management (CRM) efficacy. Using rock art as a medium, this dissertation presents three independent case studies employing the Rock Art Stability Index (RASI) and repeat photography to explore the merits of mixed rapid field assessment techniques in relation to CRM and heritage tourism. While rock art is only one example of irreplaceable world heritage resources, examining how they decay and what methods can effectively quantify their change provides valuable data leading to a better understanding of human/environment interaction within the context of tourism and cultural resource management. The first case study examines the applicability of combining the two methods on rock art in the Arkansan Ozark region, showing considerable promise. The second addresses the temporal flexibility of the mixed methods on rapidly changing, and highly impacted, rock art sites on Grenada, West Indies, demonstrating the method pairing's tremendous monitoring and emergency response potential. The third case study explores adapting RASI to analyze other forms of cultural stone by employing the mixed methods on selected hewn monuments in Petra, Jordan, aptly identifying a critical disparity between appearance and stability. Ultimately, each case study exemplifies different aspects of cultural stone decay and modern challenges: from initial preliminary evaluations to assessing the impact of uninformed conservation efforts, and examining the influences of mass tourism and human interaction at heritage sites. Mixed field techniques effectively highlighted both the need for and benefits of employing such methods for rock art management, cultural stone stability, and global heritage management."

Grossmann, Carl Hector (2005). A Web-Based GIS as a Management Tool for Rock Art Sites in the Ukhahlamba-Drakensberg Park (Master's Thesis). 123 pgs. University of KwaZulu-Natal, Pietermaritzburg, South Africa. Retrieved from https://researchspace.ukzn.ac.za/xmlui/bitstream/handle/10413/3409/Grossmann_Carl_2005.pdf?sequence=1&isAllowed=y

Keywords: Ukhahlamba-Drakensberg Park, South Africa. Southern Africa. San (Bushman) rock art. Cultural resource management. Conservation and preservation. GIS data management. *Worldcat.org, Internet.*

Abstract: "The importance of managing and conserving cultural heritage can not be overemphasised. It is this realisation that has prompted the United Nations Educational, Scientific and Cultural Organisation (UNESCO) to declare identified sites of cultural importance as World Heritage Sites. The uKhahlamba-Drakensberg Park (UDP) was declared such a site in 2000, with its natural properties and cultural heritage as the criteria for inscription. The cultural heritage centres on the vast quantity of rock art that is renowned for its quality and diversity of subject. It is an important consideration for future generations to have the opportunity to view and understand this rich history and culture. There are increasing human and natural impacts on this non-renewable resource and to minimise these impacts and thus ensure the longevity of the resource it is necessary to develop a multi faceted selection of management and conservation tools. This realisation led the Programme of Geomatics, University of KwaZulu-Natal to conceptualise a project to develop a web-based Geographical Information System (GIS) specifically aimed at assisting in the management and conservation of rock art sites for the Valley of Pools in the Cathedral Peak Conservation Area of the UDP. Data for the project was captured in the field using Global Positioning System (GPS), digital camera and video camera as well as conventional hardcopy documentation. Existing digital spatial data and descriptive data were also collected from relevant stakeholders and a commercial organization. A pilot spatial database was then developed using ArcGIS@9 and Microsoft Access@, and later tested using a set of integrated simulated queries reflective of routine questions that users may request. Upon obtaining satisfactory responses to the queries, the integrated database was migrated and authored in ArcIMS@9 where it was further tested, and subsequently access was given to selected external professionals, both nationally and internationally, from various backgrounds, for evaluation purposes. Feedback from this process was favourably obtained."

Grove, Margaret Julia (1998). An Iconographic and Mythological Convergence: Gender Motifs in Northern Australian Aboriginal Rock Art (Ph.D. Dissertation). 388 pgs. California Institute of Integral Studies.

Keywords: Northern Australia, Australasia. Oceania. Aboriginal rock art. Gender motif(s). *LMRAA, Internet.*

Guber, Sonja (2004). Das Bild als Aussage: Philosophische Betrachtungen zu den Bronzezeitlichen Felsritzungen in Bohuslän, Schweden (Master's Thesis in Philosophy). 70 pgs. Justus-Liebig-Universität. Retrieved from <http://www.wissen-online.com/stonewatch-intro/media/download/sc%2002.pdf>
Keywords: Bohuslan, Sweden, Scandinavia. Northern Europe. Bronze Age. In German. *Internet*.

Guedes, Carolina Machado (2014). A Semantica dos Signos na Arte Rupestre (Phd Thesis). 352 pgs. Universidade de Sao Paulo, Brazil. Retrieved from <http://www.teses.usp.br/teses/disponiveis/71/71131/tde-28112014-150709/pt-br.php>
Keywords: Cidade de Pedra, Rondonópolis / MT and Pão de Açúcar/ AL, Brazil. South America. Semantics. RASNWW.

Abstract: "In the last few decades Cognitive Archaeology has been gaining with a fruitful interdisciplinary approach, on joining efforts with Evolutionary Psychology and Neuroscience, delivering with this debate appearance of the so called Neuroarchaeology. In our thesis we propose to analyse some rock art sites from the regions of Cidade de Pedra, Rondonópolis / MT and Pão de Açúcar/ AL from two perspectives: the analysis of the panel organizations seeking to identify the relations that exists between the painted units and the symbolic organization produced by these constructs associations. Thus we discuss issues of human cognition xviii from the articulation of the sciences of knowledge, Cognitive Archaeology and our object. Therefore we will also work with issues concerning the structures of rock art panels and the structures of human cognition, discussing also the cultural specificities and the universals behaviours."

Guffroy, Jean (1979). Les Pétroglyphes de Checta, Valle du Chillon-Perou (Ph.D. Dissertation). 2 volumes. 540 pgs. Universite de Paris, France.
Keywords: Checta, Valle du Chillon, Lima, Perú. South America. RASNW2, ARDP, Biblio.

Guichon, Francisco (2012). Representaciones Rupestres del Sector Norte de la Meseta del Strobel: Escalas Espaciales y Tendencias Temporales (Tesis de Licenciatura de Antropologia con Orientacion en Arqueologia). 138+ pgs. Universidad Nacional del Centro de la Provincia de Buenas Aires.
Keywords: Meseta del Strobel, Patagonia, Argentina. South America. *Academia.edu, Biblio*.

Abstract: "Este trabajo de tesis se centro en el estudio de las dinámicas poblacionales de grupos cazadores recolectores de Patagonia meridional durante el Holoceno tardío (principalmente), en relación al análisis de las representaciones rupestres. Se busco problematizar las estrategias de uso diferencial de espacios altos asociado a la movilidad de los grupos humanos, así como la circulación de información como elemento constituyente de las adaptaciones humanas. De este modo, esta problemática es abordada a partir del análisis de representaciones rupestres grabadas. Se intenta aportar al desarrollo de las investigaciones desde una escala de análisis local, lo que implica un cambio en relación a investigaciones anteriores (orientadas generalmente a escalas más amplias)."

Guidon, Niéde (1984). L'Art Rupestre du Piauí dans le Conteste Sudamericain. Une Premiere Proposition Concernant Methodes et Termiologie (These, Doctorat d'Etat en Lettres et Sciences Humaines). 1200 pgs. University of Paris, Pantheon-Sorbonne.
Keywords: Piauí, Brazil. South America. *Biblio, BRRNB*.

Güimil López, Bárbara (2016). Análisis de las Alteraciones de Petroglifos en el Concello de Pontevedra - Eficacia de los Sistemas de Catalogación, Impactos Actuales y Soluciones para la Gestión Futura (Trabajo Fin de Estudios). 87 pgs. Escuela Superior de Conservación y Restauración de Bienes Culturales de Galicia. Retrieved from https://www.academia.edu/31558071/An%C3%A1lisis_de_las_alteraciones_de_petroglifos_en_el_concello_de_Pontevedra_-_Eficacia_de_los_sistemas_de_catalogaci%C3%B3n_impactos_actuales_y_soluciones_para_la_gesti%C3%B3n_futura
Keywords: Pontevedra, Galicia, Spain. Southwestern Europe. Culture resource management. Conservation and preservation. Survey. Archival records. *Academia.edu*.

Abstract: "This paper presents an investigation about the petroglyphs of Pontevedra's town Council. Based on the data collected in the inventory of archaeological heritage of the Xunta, the author noted that some had disappeared from the 80s and others still exist. She tried to locate these latter in the field with the coordinates indicated on the inventory record and made a comparison between the state of conservation noted in the catalogue and the reality. Using the results, she developed a critique of the record card and improvement solutions are proposed."

Gunn, R.G. (1984). Aboriginal Rock Art of the Grampians -- the Drawing Phase (Bachelor's of Education Arts and Crafts Thesis). 294+ pgs, CAE, Melbourne, Australia.
Keywords: Grampians, Australia, Australasia. Oceania. Aboriginal rock art. *Worldcat.org*.

Gunn, Robert George (2016). Art of the Ancestors: Spatial and Temporal Patterning in the Rock Art of Nawarla Gabarnmang, a Major Jawoyn Cultural Site on the Arnhem Land Plateau (Phd Thesis). 1081 pgs. Monash Indigenous Center, Monash University. Retrieved from https://figshare.com/articles/Art_of_the_ancestors_Spatial_and_temporal_patterning_in_the_rock_art_of_Nawarla_Gabarnmang_a_major_Jawoyn_cultural_site_on_the_Arnhem_Land_plateau/5028098

Keywords: Nawarla Gabarnmang, Arnhem Land Plateau, Australia, Australasia. Oceania. Aboriginal rock art. Jawoyn Culture. Spatial and temporal patterns. Morelli method. Harris Matrix. D-stretch. Superimposition. *Biblio, Internet.*

Abstract: "The thesis develops and applies a new systematic approach to the archaeological recording of rock art. Using the Arnhem Land rock art site of Nawarla Gabarnmang, which has over 1400 images and a 50,000 year cultural history, the study combined DStretch enhancement, Harris Matrices and the Morellian Method to successfully identify and document the individual images to establish the spatial and temporal structure of the site's art history."

Gutiérrez Alonso, Aroa (2017). Representación Morfométrica de Grabados y Petroglifos: Nuevas Tecnologías y Procesos en el Tratamiento Digital de Imágenes RGB (Doctoral Tesis). 261 pgs. Universidad Politécnica de Madrid . Retrieved from <https://doi.org/10.20868/UPM.thesis.47745>

Keywords: Valley of Tamanart, Morocco. North Africa. Cave of the Casares, Guadalajara, Laguna Tinaja de Las Lagunas de Ruidera, Ciudad Real, Spain. Southwestern Europe. Digital enhancement. *Dialnet.*

Abstract: " Digital image processing techniques integration with archeology for the study and documentation of petroglyphs and rock paintings is the present research line, which allows image study to be improved and delved into. This PhD thesis describes the design and experimental application of a new non-invasive methodology to study hidden engraving and morphology petroglyphs by digital image processing techniques. The methodology, based on image processing algorithms and developed in the so-called visible spectrum range (400nm – 700nm), is applied to one laboratory piece and two archeologically highly valuable rock art case studies: Tamanart Valley (Morocco) and Casares Cave (Guadalajara, Spain), as well as to engravings from Tinaja Lagoon, at Ruidera Lagoons (Ciudad Real, Spain). The results obtained demonstrate the potential of the proposed digital processing and provide information which could not be documented using traditional techniques."

Gutiérrez Lanza, Danna Massielle and López Novia, Harry de Jesús (2015). Propuesta de Intervención Paisajística para la Creación de la Ruta Turística Petroglifos de Nanda en el Municipio de Masaya, Nicaragua para el Año 2015 (Tesis de Pregrado, Licenciatura en Ecología y Recursos Naturales, Arquitectura). 188 pgs. Universidad Centroamericana., Managua, Nicaragua.

Keywords: Ruta Turística Petroglifos de Nanda, Municipio de Masaya, Nicaragua. Central America. North America. Cultural resource management. Conservation and preservation. Tourism. *OATD.*

Abstract: "Se elaboró una propuesta de intervención paisajística, para el sitio Petroglifos de Nanda, a través del diseño arquitectónico de infraestructura turística de bajo impacto en la zona sur del departamento de Masaya; con el fin de potenciar las actividades del lugar."

Gutiérrez Martínez, María de la Luz (2013). Paisajes Ancestrales. Identidad, Memoria y Arte Rupestre en las Cordilleras Centrales de la Península de Baja California (Tesis de Doctorado). Escuela Nacional de Antropología e Historia, Mexico, D.F.

Keywords: Cordilleras Centrales de la Península de Baja California, Mexico. North America. Great Mural Style. *RASNWW.*

Gutiérrez Martínez, María de la Luz, and García-Uranga, Baudelina (1990). Análisis Contextual de Pintura Rupestre: Un Caso de Estudio en la Baja California (Tesis de Licenciatura en Arqueología, inédito). Escuela Nacional de Antropología e Historia, SEP - INAH.

Keywords: Baja California Sur, Mexico. North America. Great Mural Style. *Biblio.*

Gutiérrez Saitua, Renata (2015). Arte Rupestre Incaico en la Cuenca del Choapa: Transformaciones y/o Continuidades Espaciales de los Petroglifos Diaguita-Inca en el Valle de Illapel y Chalinga, IV Región (Memoria para optar al título de Arqueóloga). 224 pgs. Universidad de Chile, Facultad de Ciencias Sociales, Departamento de Antropología, Santiago, Chile. Retrieved from <http://repositorio.uchile.cl/handle/2250/136513>

Keywords: Valle de Illapel y Chalinga, IV Región, Choapa Diaguita Inca (Inka). *OATD.*

Abstract: "Se ha planteado que uno de los logros del imperio Incaico a la hora de anexar nuevos territorios es que éste optaba por aplicar estrategias de ocupación diferenciales de acuerdo a las características de las comunidades locales (Bray 2008; Llagostera 1976; González 2004b, 2006; González y Bray 2008; Hyslop 1986, 1990; Morris 1991, 1995; Rostworowski 1999; Troncoso y Pavlovic 2006; Troncoso et al. 2004a y 2008). Así, lo que guía la intervención del inca y la interacción con la población local estaría ligado con los mismos intereses de éste sobre el espacio que quiere dominar y las particularidades de las comunidades locales que habitan en el área de interés del inca. Es así, como el Tawantinsuyu se materializa de diversas formas a lo largo de su territorio, pero

siempre manteniendo los códigos o formas clásicas de "hacer" y que definen su "ser", que caracteriza la esencia incaica, y que permite, finalmente, que su presencia sea reconocida en diferentes regiones donde éste se manifiesta."

Gutierrez, M.L. and Garcia-Uranga, B. (1990). *Análisis Contextual de Pintura Rupestre: Un Caso de Estudio en la Baja California* (Tesis de Licenciatura en Arqueología). Escuela Nacional de Antropología e Historia, Mexico, D.F.

Keywords: Baja California, Mexico. North America. RASNW4.

Gutierrez, Manuel (1995). *L'Art Pariétal de l'Angola* (Phd dissertation). 1184 pgs. Université de Paris 1, France.

Keywords: Angola. South Central Africa. Internet.

Abstract: "Les vestiges archéologiques d'âges et de natures diverses connaissent une importante extension en Angola. Parmi ces temoins du passé le pays présente une importante carte de sites de gravures et de peintures rupestres. Du fleuve Zaïre au fleuve Cunene l'art pariétal se trouve représenté sur au moins 34 sites. Les sujets représentés sont "naturalistes" (site no 1), géométriques avec prédominance de cercles (sites no 7,8,9) ou bien des sites "mixtes" avec des sujets "naturalistes" et abstraits conjugués (région sud-ouest) la chronologie de l'art pariétal n'est pas encore établie avec précision. Néanmoins des indices comme la présence des objets européens et des datations 14c permettent d'élaborer une tentative de chronologie relative. Des datations AMS 14c permettent d'affirmer qu'au moins un site du sud-ouest aurait 2000 ans d'ancienneté. L'interprétation des œuvres peintes ou gravées est complexe. L'existence des sujets, actuels, graves, peints, ou dessinés sur le sable, dont une signification est connue permet d'avancer des hypothèses sur l'éventuelle signification de certaines figures ou situations de ces vestiges du passé de l'Angola."

Gysels, Kristin (2000). *Environmental Analysis for Conservation of Museum Objects and Prehistoric Cave Paintings* (Ph.D. Dissertation). 217 pgs. Universitaire Instelling Antwerpen.

Keywords: Cultural resource management. Conservation and preservation. Environmental analysis. Internet.

Hahndiek, Cuan Thomas (2014). *Of Pigments and Paint: Quantifying Ochre and Rock Art in the Cederberg* (Western Cape, South Africa) (Master's Thesis). University of Cape Town Faculty of Science Department of Archaeology, Cape Town, South Africa. Retrieved from <http://hdl.handle.net/11427/13152>

Keywords: De Hangen, Andriesgrond and Diepkloof, Cederberg, Western Cape, South Africa. Southern Africa. San (Bushman) rock art. Pigment analysis. Ochre. Worldcat.org, OATD.

Abstract: "This dissertation quantifies and compares the mass of the ochre assemblages and the surface area of rock paintings from the same sites based on colour classification from the Later Stone Age assemblages of three rock shelters, De Hangen, Andriesgrond and Diepkloof in the Western Cape, South Africa. This work begins to bridge the gap that exists between the excavated archaeology and the examination of rock paintings which has been primarily focused on the iconography. The colours present in the rock art are quantified using a standardised colour system. A preference is shown for saturated 10R hues, based on the Munsell classification, in the fine line and handprinting rock art traditions, whilst the colonial era paintings may illustrate a more ad hoc approach, an interpretation bolstered by survey analysis. The colours of the ochres from the excavated assemblages do not match the colours seen in the rock paintings, the colours of the ochres being clustered more toward 2.5YR and 5YR Munsell hues. The concept of "ghost ochre" has been proposed in order to describe those ochres, in the colours shown to be preferentially used in the rock art, that have been utilised in their entirety and are accordingly absent from the archaeology. A proposed cause for this is that the primary ochre processing strategy employed by the inhabitants may have been that of pulverisation rather than grinding. Some experimental hearths were conducted to examine possible colour changes in buried ochres, and these samples were analysed by colorimetric means and by X-ray diffraction. Ultimately it has been demonstrated that the relationship between ochre and rock paintings from the same site is more complex than has been previously assumed. The findings in this thesis have implications for future research in rock art studies and analyses of LSA and MSA ochre assemblages."

Halanoca Mamani, Mishell (2018). *Interpretación de los Petroglifos del Abrigo Rocoso de Lenzora, Lampa-2018* (Tesis presentada para optar el Título Profesional de: Licenciada en Educación Secundaria con Menciones en la Especialidad de Ciencias Sociales). 72 pgs. Universidad Nacional del Altiplano, Puno, Perú.

Retrieved from http://repositorio.unap.edu.pe/bitstream/handle/UNAP/8958/Halanoca_Mamani_Mishell.pdf?sequence=1&isAllowed=y

Keywords: Lenzora, Lampa, Perú. South America. GoogleSearch.

Hale, John Patrick (2010). *Rock Art in the Public Trust: Managing Prehistoric Rock Art on Federal Land* (Phd dissertation). 252 pgs. University of California, Riverside. Retrieved from <http://escholarship.org/uc/item/6042z0fk#page-18>

Keywords: United States. North America. Cultural resource management. Conservation and preservation. Federal lands. Internet, RASNWV, LMRAA (digital download).

Abstract: "Cultural resource management conducted by the United States government revolves around the concept of proper stewardship of the land and the resources contained therein. By definition, stewardship means to take proper management for the

good of the items entrusted. Practically, however, stewardship is a set of cultural resource management practices that seeks to manage the cultural resources that fall within the bounds of federally-managed lands, consistent with the perceived needs and desires of the public at large. Rock art is a unique and valuable resource that can and should be inventoried, recorded, protected, researched, and used to educate the public on the past lifeways of native peoples who occupied the United States in the pre-contact era. While the federal government has had some success in rock art management programs on public lands, for the most part federal land managers have historically disenfranchised Native Americans by minimizing their input into management practices of archeological resources, including rock art. This dissertation analyzes the salient aspects of managing rock art sites on federally-administered land, and argues for a more comprehensive, inclusive, and effective management strategy that is inclusive of Native Americans. For effective rock art site management, historians, archeologists, and land managers must focus on three main goals in management strategy: more actively and effectively incorporating Native Americans in the management process, taking a multidisciplinary approach to site management that incorporates concepts of landscape and cultural heritage principles, and maximizing the potential for rock art sites as an educational tool to teach about Native American lifeways, practices, and philosophies."

Hamann, D. L. (1988). A Regional View of Hohokam Rock Art (Master's Thesis). Department of Anthropology, Arizona State University, Tempe.

Keywords: Southern Arizona, southwest United States. North America. Hohokam rock art. *Biblio*.

Hambelton, Karla Lucille (2011). Scratched Petroglyphs in the Bennett Hills, Idaho (Master's Thesis in Anthropology). 219 pgs. Portland State University. Retrieved from http://pdxscholar.library.pdx.edu/open_access_etds/329

Keywords: Bennett Hills, Idaho. Great Basin. United States. North America. Scratched petroglyphs. *OATD*.

Abstract: "This study examines rock art sites containing scratched petroglyphs in the Bennett Hills, Idaho. Despite their research potential, scratched petroglyphs have received little attention in rock art research or literature. This study contributes valuable data to scratched rock art research and the corpus of rock art research in general. Two samples of ten scratched petroglyph sites were examined and recorded for a total of twenty petroglyph sites. Using formal and contextual research methods, multiple attributes of scratched petroglyphs are identified and analyzed. The formal qualities of scratched petroglyphs are examined to define the extent and to characterize the motif assemblage. Formal qualities were also studied to test hypotheses concerning the relationship between scratched and pecked petroglyph styles and associations between scratched petroglyphs and other archaeological phenomena. The contexts of scratched petroglyphs are studied on site and landscape scales to identify correlations with other archaeological phenomena and environments. The formal analyses revealed that there are more scratched petroglyphs in the Bennett Hills than records and literature currently indicate. Few site records document the presence of scratched petroglyphs, although as a result of this analysis it appears to be ubiquitous in the Bennett Hills. It is possible that scratched petroglyphs are under recorded in other locales as well, and that further investigations may identify a greater frequency of scratched petroglyphs throughout the Great Basin. Proper identification of scratched petroglyphs may alter how these properties are evaluated and in turn how they are managed. The Bennett Hills encompass a limited and unique assemblage of scratched petroglyph motifs that are dissimilar to petroglyphs manufactured using other techniques. This is significant in that it helps support the idea that scratched petroglyphs are distinct. Rather than just an alternative method to pecking, scratched petroglyphs serve a unique function that is different from and independent of pecked petroglyphs. Contextual analyses indicated that scratched petroglyphs are located in patterned and significant associations with artifacts, features, environments, and landscapes. The contextual analysis suggested that scratched rock art was produced in a public context in close proximity to subsistence related activities, perhaps in association with resource gathering events. There are various hypotheses that deal with the interaction between scratched and pecked petroglyph styles. Scratched petroglyphs occur both independent of and in association with other pecked petroglyph styles, although scratched petroglyphs do not commonly occur with any one pecked motif. When scratched and pecked petroglyph styles overlap scratched petroglyphs are always later than and superimposed over earlier pecked petroglyphs. Data was collected to test three hypotheses concerning the intention of association between scratched and pecked petroglyphs. It does not appear that scratched petroglyphs serve to obliterate earlier pecked petroglyphs or function as a sketch that would be pecked later. There is evidence that some scratched petroglyphs enhance earlier pecked petroglyphs however, this hypothesis cannot sufficiently describe the range of patterns and associations found in the Bennett Hills scratched petroglyph assemblage. Hypotheses suggesting associations between scratched rock art and other archaeological phenomena were also examined. The association between scratched petroglyphs and scratched stones is deserving of further research. It may also be too soon to dismiss the association between scratched petroglyphs and quartz. The examination of scratched petroglyphs in the Bennett Hills provides a unique insight into the minds of the makers of these petroglyphs, contributing valuable data our knowledge of the prehistoric peoples of the Bennett Hills and surrounding areas."

Hammond, J.W. (2016). Yam Culture in Arnhem Land: An Analysis of Cultural Life Related to Diocorea Yams from the 'Yam Figure' Rock Paintings to the Present Day (Master's Thesis). University of New England, Armidale, New South Wales, Australia. Retrieved from https://www.researchgate.net/publication/303966476_Yam_Culture_in_Arnhem_Land_An_analysis_of_cultural_life_related_to_Dioscorea_yams_from_the_'Yam_Figure'_rock_paintings_to_the_present_day

Keywords: Arnhem Land, Northern Territory, Australia, Australasia. Oceania. Aboriginal rock art. Yam culture. Yam motif(s). *Biblio*. ResearchGate.

Abstract: "The Round Yam and the Long Yam have been present in Arnhem Land since at least the mid-Holocene. Whilst there have been ethnobotanical and ethnological studies of the role of these yams in Arnhem Land society, there have been few studies focussed on the cultural contribution of yam rock art to Arnhem Land societies over time. By considering 171 yam rock art sites containing 993 motifs, this thesis uses the most extensive collection available to date. The scale of the dataset permits a wider range of yam rock art motifs to be considered than previously and allows a finer gradation of some categories of motif. This study determines the relative

incidence of various categories of motif, assesses their spatial distribution and examines the evidence for their relative temporal location in the sequence of Arnhem Land art periods. The results are analysed in the context of findings from climatic, archaeological, palaeobotanical and ethnological studies relevant to the region. The findings show that rock art in the Yam Figure style, related to the Round Yam, is abundant (984 motifs). There is a statistically significant concentration of motifs in the Jim Jim map area of Arnhem Land Plateau, consistent with movements of coastal populations to and onto the Plateau as they were displaced by rising sea levels around 7000 BP. I postulate roles for recurring motifs, particularly the association of the Round Yam and Rainbow snake and the ubiquitous string motifs, in the social responses to these changes. Yam Figure style art disappeared from the rock art record, probably around 4000 BP, but Round Yam ceremonies were still practiced till the 1980s. By contrast, there are only nine Long Yam rock art motifs in the dataset, they are widely dispersed across Arnhem Land and analysis in this study indicates recent origin. Long Yam culture is strong today, particularly amongst the Yolngu people of East Arnhem Land, but creation of rock art has been displaced by rendition on media such as bark, canvas and fabrics. The thesis concludes that yams have played practical and symbolic roles in the lives of people in Arnhem Land from at least the mid-Holocene. The prehistoric record shows a greater influence of the Round Yam, whereas contemporary records indicate that the Long Yam is now the more dominant cultural entity in Arnhem Land."

Hampson, Jamie (2004). The Presentation and Management of Public Rock Art Sites in Northern Australia and Southern Africa (Master's of Philosophy Thesis). University of Cambridge, Cambridge, England.

Keywords: Northern Australia, Australasia. Southern Africa. Oceania. Cultural resource management. Conservation and preservation. *Biblio*.

Hampson, Jamie G. (2011). Rock Art Regionalism and Identity: Case Studies from Trans-Pecos Texas and Mpumalanga Province, South Africa (Phd dissertation). Department of Anthropology, University of Cambridge, Cambridge, England.

Keywords: Trans-Pecos, Texas. United States. North America. Mpumalanga Province, South Africa. Southern Africa. Regional comparisons. *Biblio*, *Worldcat.org*.

Hann, Don (2012). The Walls of Time: The Significance of Landscape to Upper John Day River Rock Art Draft (Master's Thesis). Malheur National Forest, John Day, Oregon.

Keywords: Upper John Day River, eastern Oregon. Northwest. United States. North America. Landscape: setting. *Biblio*.

Harlow, M.A.B. (1967). A Detailed Study of the Rock Art of Some Sites in Basutoland, with Special Attention to the Identification of a Stylistic Succession (Master's Thesis). 183 pgs. University of London.

Keywords: Basutoland. Africa. *Biblio*.

Harper, Sam (2010). A Conversation Palimpsest: Clustering and Extreme Heterogeneity in the Rock Art of Deep Gorge on the Burrup Peninsula, Dampier Archipelago, WA (Unpublished BA Honors Thesis). 166 pgs. Australian National University, Canberra. Retrieved from https://www.researchgate.net/profile/Sam_Harper4/publication/277560452_A_Conversation_Palimpsest/links/556d428f08aeab777223212f/A-Conversation-Palimpsest.pdf

Keywords: Deep Gorge, Burrup Peninsula, Dampier Archipelago, Western Australia, Australasia. Oceania. Clustering. Heterogeneity. Palimpsest. *Biblio*.

Abstract: "This thesis looks at the spatial and stylistic symboling behaviour visible in the rock art of Deep Gorge on the Burrup Peninsula, Dampier Archipelago, Western Australia. The richness and extreme stylistic heterogeneity of the petroglyphs corresponds with a resource-rich zone in an otherwise arid environment, providing a focus locale marked by multiple archaeological signatures. The curation of this art complex over time shows an ongoing conversation, where the patterning of the art suggests the encoding of cultural information, opening up the potential of rock art research to interpret the interaction between a social group and the landscape."

Harrison, James (2004). Rock Art Boundaries: Considering Geographically Limited Elements within the Pecos River Style (Master's Thesis). 143 pgs. Department of Anthropology, Texas A&M University, College Station. Retrieved from <http://hdl.handle.net/1969.1/501>

Keywords: Pecos River, Texas. United States. North America. Typology. *Biblio*, *Worldcat.org*, *Internet*.

Abstract: "This thesis examines six prominent Pecos River Style rock art anthropomorph attributes to determine if they are found in limited geographic districts of the Lower Pecos Region. Both Boyd (2003) and Turpin (2004) have suggested that spatially-segregated motif distributions exist in the rock art and that these patterns are important in understanding regional prehistoric hunter-gatherer lifeways during the Archaic Period. This study verifies that the feather hip cluster motif is geographically limited, identified only in the neighboring Seminole and Painted Canyon systems. As part of this spatial analysis, the previously undocumented principle of intersite stylistic traditions is introduced. Possible explanations for these anthropomorph attributes are also discussed. Finally, structural analyses of the six attributes are presented."

Hartley, Ralph J. (1989). Variability in Content and Context of Aboriginal Rock Art on the Northern Colorado Plateau (Ph.D. Dissertation). University of Colorado.

Keywords: Colorado Plateau, Arizona, United States. North America. *NADB #5603182*

Hathaway, B. (1998). Digital Image Processing and its Application to Recording Rock Art (BA Thesis). University of Durham.

Keywords: England, Britain, British Isles. Western Europe. Digital image processing. Documentation. *BNRA, RABDN*.

Hatte, E. (1984). An Analysis of the Rock Art in the Peak Range, Queensland Central Highlands (Master's Thesis). 132 pgs. Division of Prehistory, Latrobe University, Melbourne, Australia.

Keywords: Peak Range, Queensland, Australia, Australasia. Oceania. Aboriginal rock art. 5 sites are dominated by hand stencil motif(s). *AHCBS*.

Haubt, Robert Alexander (2016). The Global Rock-Art Database: Centralizing Heritage Data Collections using a Collaborative, Information Structure and Data Visualization Approach in an Open Source Application. (Phd Thesis). 299 pgs. Griffith University, School of Humanities, Languages and Social Science, Queensland, Australia. Retrieved from <http://hdl.handle.net/10072/367148>

Keywords: Australia. Australasia. Oceania. Rock art database. Curation. *Internet*.

Abstract: "The Rock-Art Database (RADB) is a non-for profit online project at PERAHU, Griffith University in Australia. It seeks to improve theory and practice in the digital curation of rock-art data through building a centralized global rock-art heritage hub. Through the use of new technologies the database explores new ways to look at rock-art information and explores the potential within its digital curation. The system can be accessed on the World Wide Web at <http://www.rockartdatabase.com>. Australia alone features over 100,000 rock art sites, important heritage places for Indigenous and non-Indigenous peoples and a testament to over 10,000 years of human activity, including interactions with other peoples and the environment. Many of these sites have not been documented or recorded and are threatened by natural and cultural agents. It is becoming increasingly important to develop conservation models for the protection and preservation of sites. Indigenous cultural heritage in particular is difficult to manage on a local government level due to complex human / time / environment relationships and the importance of intangible cultural heritage. Currently no centralized Australian or global database system exists to curate, present and promote rock-art. This project aims to fill this gap by exploring the potential of collaborative approaches, information structure and visualization of semantic and rich- media formats using Australian rock-art heritage as examples for a centralized global platform."

Havre, Grégoire van (2015). Interações: Análise da Complexidade no Registro Rupestre do Vale do Ventura, Morro do Chapéu, Bahia (Tese de Doutorado submetida ao Programa de Pós-graduação em Arqueologia). 329 pgs. Universidade Federal de Pernambuco – UFPE, Recife. Retrieved from <https://repositorio.ufpe.br/handle/123456789/16265>

Keywords: Vale do Ventura, Morro do Chapéu, Bahia, Brazil. South America. Complexity. Interactions. *OATD*.

Abstract: "Nesta tese, a teoria da complexidade é introduzida para o estudo das interações presentes no registro rupestre do Vale do Ventura, no município de Morro do Chapéu, Bahia. Para explorar esta variabilidade, este estudo procura uma definição mais precisa da representação humana, utilizando dois instrumentos pouco aproveitados em arqueologia brasileira: a análise das redes e a análise de correspondência múltipla. A pesquisa se apoia em redes bimodais para a análise do material com base em dois grupos de variáveis, morfológicas e geométricas. Além da análise da topologia, esta tese analisa a dispersão dos dados com uma série de medidas de coesão. A aplicação destas ferramentas permite identificar certas características gráficas como marcadores de identidade. Interações são então definidas quando diversos marcadores estão representados em uma única cena. O estudo deste fenômeno, em duas escalas diferentes, local e regional, permite abordar a existência de um sistema real do qual o registro rupestre é o testemunho. Propomos então de considerar algumas destas manifestações como vestígios de uma esfera de interações estendendo-se em várias áreas arqueológicas da região Nordeste. Este trabalho se orienta, portanto, em dois eixos: de um lado, a tese apresenta ferramentas metodológicas, qualitativas e quantitativas, que permitem considerar a variabilidade dos vestígios na escala do sítio arqueológico. Por outro lado, a pesquisa propõe um mecanismo concreto para estudar uma série de relações observadas em escala maior, e repensar a natureza dos contatos dentro e entre as populações de caçadores-coletores pré-históricos que ocuparam o Nordeste do Brasil."

Hayward, John Arthur (2016). Reading the Signs: Depictions of People and Things in the Rock Art of Mirarr Country, Northern Territory, Australia (Ph.D. Dissertation). 369 pgs + appendices, Australian National University. Retrieved from <http://hdl.handle.net/1885/112467>

Keywords: Mirarr Country, Northern Territory, Australia. Australasia. Oceania. People, material culture motif(s). Mirarr Gunwarddebin Aboriginal rock art. *OATD*.

Abstract: "This thesis focuses on rock art paintings from western Arnhem Land and, specifically, those depicting human figures interacting with material culture items - people and things. Previous researchers have found that some of the earliest depictions of the human figure in this region, which are thought to date back to over 10,000 years ago, are often shown with spears, boomerangs and large headdresses. The intense association that people had with things has been an ongoing theme for artists throughout the history of rock art, continuing through to the middle of the twentieth century. How such paintings are interpreted is dependent upon the viewpoint of the observer. Traditionally, rock art has been associated with hunter gatherer cultures and has, therefore, been

interpreted as depictions of these activities. In my study, I move beyond these generalisations to provide a more detailed, social interpretation of people and things in rock art. Rather than assuming that artefacts are just functional and technological objects, I consider them as meaningful things in both a social and art context, and evaluate the choices that artists made when constructing a composition of human figures with material culture as having meaningful significance. These ideas are explored through semiological and materiality frameworks, as well as incorporating first-hand recordings from ethnographic collections as comparative data, which add to a more nuanced understanding of the material culture items depicted in rock art."

Hedges, Ken (1970). An Analysis of Digueno Pictographs (Master's Thesis). San Diego State College.

Keywords: San Diego County, California. United States. North America. Digueno pictographs. See page 78, ethnographic account linking creation of rock art to altered states of consciousness, (per David Whitley, 1994). *LMRAA, WELLM, BIBLIO*.

Heimlich, Geoffroy (2014). L'Art Rupestre du Massif de Lovo (République Démocratique du Congo) (Thesis). Université Libre de Bruxelles/Université de Paris I, Panthéon/Sorbonne, Bruxelles/Paris. Retrieved from <http://www.theses.fr/2014PA010625>

Keywords: Massif de Lovo, Democratic Republic of Congo. Central Africa. *Biblio*.

Abstract: "Unlike richly documented Saharan or Southern African rock art, those in Central Africa are still largely unknown. This region differs from the previous ones by the importance of a non-figurative painted and engraved art. In most cases, their meaning remains obscure. At the level of the sub-region, the Democratic Republic of Congo is however known for a long time for its rocky sites. My research relates to Bas-Congo, the most westerly region of the present Democratic Republic of the Congo. . ."

Henry, Leila (2010). Rock Art and the Contested Landscape of the North Eastern Cape, South Africa (Master's Thesis). 180 pgs. University of the Witwatersrand, Johannesburg, South Africa. Retrieved from <http://wiredspace.wits.ac.za/bitstream/handle/10539/8307/Leila%20Henry%20MA%20Dissertation.pdf?sequence=1>

Keywords: North eastern Cape, South Africa. Southern Africa. San (Bushman) rock art. Fine line and non- fine line rock art. *Biblio, Internet, Worldcat.org, RASNWV*.

Abstract: "The north Eastern Cape is well known for its exceptional fine-line rock art. Recently, two non-fine-line traditions have been identified in the high mountains of this region. These corpora of rock art formed part of the interaction between San and non-San individuals in the creolised context of the nineteenth century. My discovery of further non-fine-line rock art, on the inland plateau, offers an opportunity to better understand the development of non-fine-line rock art and the role it played in relations between different groups. I argue that these three corpora of non-fine-line rock art are chronological variants of a single tradition, which I label the Type 2 tradition. The development of this tradition is associated with the breakdown of independent San-led bands and their loss of control of the space of painting, which became a contested landscape as multi-ethnic groups vied for political influence in the region and access to the San spirit world that would aid in their raiding prowess."

Hernández Pérez, M. (1973). Grabados Rupestres del Archipiélago Canario (Phd dissertation). Universidad de La Laguna, Tenerife.

Keywords: Canary Islands (Spain). North Africa. *Biblio*.

Hernandez, D. (1998). Prospección Arqueologica y Levantamiento de Petroglifos en el Municipio de Itagui (Tesis/Informe de Tesis, Antropologo). Universidad de Antioquia, Facultad de Ciencias Sociales y Humanas, Departamento de Antropologia, Medellin, Colombia.

Keywords: Municipio de Itagui, Colombia. South America. *RASNW4*.

Hernandez, N. (2013). Imágenes del Cristianismo Otomi: El Arte Rupestre de El Cajon de Hidalgo (Tesis de Licenciatura) en Historia. UNAM.

Keywords: El Cajon de Hidalgo, Mexico. North America. *RASNWV*.

Herrera Maldonado, Daniel (2012). Estudio del Sitio de Arte Rupestre "La Cantera", Valle del Rio Tepehuanes, Durango. Una Aproximación a la Representación del Cosmos Chalchihuiteno (Tesis que para Optar el Título de Licenciado (A) en Arqueología). 285 pgs. Escuela Nacional de Antropología e Historia, Mexico, D.F.

https://www.academia.edu/10604530/ESTUDIO_DEL_SITIO_DE_ARTE_RUPESTRE_LA_CANTERA_VALLE_DEL_R%3C%8DO_TEPEHUANES_DURANGO_UNA_APROXIMACI%C3%93N_A_LA_REPRESENTACI%C3%93N_DEL_COSMOS_CHALCHIHUITE%C3%91O

Keywords: La Cantera, Valle del Rio Tepehuanes, Durango, northern Mexico. North America. Chalchihuites cosmos. *Academia.edu*.

Hess, Darren (2004). Identification of Microbes in Oxalate Rich Prehistoric Rock Art Coatings and Investigation of Microbial Oxalate Production (Honors Thesis). Arkansas State University.

Keywords: Southwestern Texas. Southwest United States. North America. Oxalate coatings. Microbes. *Worldcat.org*.

Hewitt, I. (1991). Prehistoric Rock Motifs in Great Britain: An Appraisal of their Place in the Archaeological Record with Specific Reference to Northumberland (Thesis). Bournemouth University.
Keywords: Northumberland, England, Britain, British Isles. Western Europe. *Biblio, BNRA, RABDN.*

Hoerman, Rachel (2016). Utilizing Rock Art to Trace Human Migration: Case Studies from Sarawak, Malaysian Borneo (Ph.D. Dissertation). University of Hawaii, Manoa. Retrieved from URL: <http://hdl.handle.net/10125/51602>
Keywords: Sarawak, Malaysian Borneo. Southeast Asia. Migration. Austronesian Painting Tradition. Austronesian Engraving Style. OATD.

Abstract: "This study uses rock art as a proxy to track human movement on Borneo during the poorly understood "Neolithic" peopling of Island Southeast Asia, c. 6 - 2 ka. This pivotal time period involved major population movements and the advent of agriculture; it also brought with it new "Neolithic" material culture throughout the region. Rock art is a neglected archaeological data source in Southeast Asian archaeology, and Borneo's rock art holds great potential for studying modern human movement and symbolic behavior. This dissertation inventories the breadth and depth of Bornean rock art and generates a techno-chronological timeline for Bornean rock art to establish a basis for delineating endemic and intrusive rock art design systems from the Paleolithic through modern periods. It evaluates the Bornean presence of two diagnostically "Neolithic" rock art traditions found elsewhere in Island Southeast Asia and the Pacific: the Austronesian Painting Tradition (APT) and Austronesian Engraving Style (AES). Multiple synchronic and diachronic rock art practices are described, including a distinctly Bornean version of the APT and a single instance of the AES that expand our understanding of the Bornean and Southeast Asian archaeological narratives. This work additionally underscores the continued utility of stylistic analysis, relative dating and long-term, innovative rock art conservation in archaeological research."

Holmgren, Stefan (1996). Hällristningsvård - en översikt (Conservation of Rock Engravings: A Survey) (Master's Thesis). Göteborgs Universitet, Institutionen för Kulturvård, Göteborg, Sweden.
Keywords: World. Cultural resource management. Conservation and preservation. In Swedish. AATA.

Abstract: Gives a short international survey with the intent of comparing methods used in rock art conservation and protection worldwide, especially the conservation of rock engravings. The different types of methods are discussed, from very basic protective measures and minor conservation work to more extensive intervention, such as consolidation of the stone surface and protective shelters. In order to avoid mistakes, it is important to be aware of previous experiences. Every project, including those that failed, are of value to rock art research if full details of the failures are independently assessed and made available. This thesis can be used in discussion of the future management of rock engravings in Sweden." Abstractor: Charlotte Hanner Nordstrand AATA Nos.:1996-51117 and 33-1938

Holt, Deb (2014). Sex & Gender: An Archaeological Analysis of Rock Art of the Northwest Kimberley (Master of Arts Thesis). Department of Archaeology, University of New England, Armidale, Australia.
Keywords: Northwest Kimberley, Western Australia, Australasia. Oceania. Aboriginal rock art. Sex. Gender. *Biblio.*

Honoré, Emmanuelle (2013). L'Appropriation de la Nature par l'Homme au Sahara Égyptien (Gilf el-Kebir) au cours de l'Optimum Holocène: The Appropriation of Nature by Man in the Egyptian Sahara (Gilf el-Kebir) during the Holocene Optimum (Thèse de Doctorat en Archéologie). Université de Paris 1, Panthéon-Sorbonne. Retrieved from <http://www.theses.fr/2013PA010693>
Keywords: Gilf el-Kebir, Wadi Sūra II, Egypt. North Africa. Half-human half-animal beasts motif(s). Therianthrope. OATD.

Abstract: "With its foothills carved by numerous dry valleys, the sandstone plateau of the Gilf el-Kebir has been used as a refuge area in the Eastern Sahara during the Holocene optimum, from around 8000 to 4000 Be. Archaeological data allow understanding the daily practices and also the medium- and long-term strategies of the groups who settled in the region. Housing and mobility, management of resources and procurement and organization of the activities are all witnesses of the relationship of man to his environment, and how he uses it for his needs. In the Gilf el-Kebir, the appropriation of nature is reflected in the material and conceptual fields. During the VIth millennium BC, the adoption of cattle pastoralism involves changes both in domestic economies and in social and symbolic life. In the northwestern shelters, rock art translates into images the conception that the painters and the engravers had of their own place and role among their environment. The atypical representations of half-human half-animal beasts take part in our understanding of the process for socializing nature."

Horta, Andrei Isnardis. (2009). Entre as Pedras: As Ocupações Pré-Históricas recentes e os Grafismos Rupestres da Região de Diamantina, Minas Gerais (Phd dissertation). 278 pgs. University of São Paulo. Retrieved from <http://www.teses.usp.br/teses/disponiveis/71/71131/tde-24072009-111435/>
Keywords: Diamantina, Minas Gerais, Brazil. South America. Style. Chronology. Archaeological context. Lithics. OATD.

Abstract: "The region of Diamantina, in Minas Gerais, has a large rock paintings assemblage and rich artefactual assemblages, and structures from the last 1.500 years of human occupation. This research explores the both archaeological features: the occupations of the later pre-colonial period and the rock art. Trying to put together intra and inter-site studies, we intent to identify systems of

landscape building. In the later human occupation, there are many lithic artifacts, in different kinds of sites, that are studied here with the use of two basic concepts: technological organization and chaîne opératoire. The rock art is explored through stylistic and chronological approaches. We also explore the ways of diachronical interactions and graphic construction among the paintings."

Hoyos, María de (2012). *Cuerpos Imaginados. Variaciones en la Representación de la Figura Humana en el Arte Rupestre de la Zona Valliserrana del Noroeste Argentino* (Tesis para Optar al Doctorado en Arqueología). Facultad de Filosofía y Letras, Universidad de Buenos Aires, Argentina.

Keywords: Zona Valliserrana, northwest Argentina. South America. Human motif(s). *Biblio*.

Hoyt, Audra (2007). "History in the Trees: The Basque Arborglyphs of Idaho and "The Grove" on Grove Street" (Master's Thesis). Boise State University, Boise, Idaho.

Keywords: Idaho. United States. North America. Arborglyph. Dendroglyph. Tree bark carving. Basque sheepherder. *Internet*.

Huang, Hsin-yea Cindy (2018). *Tracing Ice Age Artistic Communities: 3D Modeling Finger Flutings in the Franco-Cantabrian* (Master's Thesis). 130 pgs. University of Victoria. Retrieved from <https://dspace.library.uvic.ca/handle/1828/10498>

Keywords: Franco-Cantabria, France, Spain. Southwestern Europe. Paleolithic art. Finger fluting motif(s). Documentation. 3D model. *GoogleScholar*.

Abstract: "Finger flutings are lines and markings drawn with the human hand in soft cave sediment in caves and rock shelters throughout southern Australia, New Guinea and southwestern Europe, dating back to the Late Pleistocene. Analysis of these markings can reveal characteristics of the creators, such as age, sex and group sizes. However, despite a comprehensive method of study, data collection is still reliant on in field measurements and is often constrained by physical challenges within the caves. Advances in technology allow us to record archaeological data in three dimensions. Creating 3D models of finger fluting panels would allow for off-site measurements and other forms of detailed analysis. In this thesis, I test three different 3D scanning techniques, photogrammetry, tripod structured light scanning, and handheld structured light scanning, to determine the most appropriate method for the documentation of finger flutings based on factors such as portability, cost, efficiency, accuracy, as well as other challenges present in cave and rock shelter settings. I created replica fluting panels in three different media and created 3D models of them. I then compared measurements taken from the panels in person to measurements taken from the 3D-scanned models to see if there is statistically significant difference between the models and the panel. The results of my experiment show that 3D models of finger fluting panels are accurate representations of the experimental panels and that photogrammetry is the technique that best meets the requirements of finger fluting research."

Huang, Jennifer K.K. (2006). *Rock-Art Clusters of Baby Canyon Pueblo: The Question of Multiple Cultural Traditions in a Perry Mesa Settlements* (Master's Thesis). 56 pgs. Arizona State University, Tempe.

Keywords: Baby Canyon, Perry Mesa, Agua Fria National Monument, Phoenix, Arizona. Southwest. United States. North America. Cultural traditions, clusters, habitation, pueblo, multiple cultures, panel inclination, panel facing, element size, element frequency, migration. *Internet, LMRAA*.

Huet, Thomas (2005). *Etude des Gravures Protohistoriques de la Zone des Lacs (zones I, II, III et V) de la Région du Mont Bego, Tende, Alpes-Maritimes* (Master's Thesis). 132+ pgs. Université de Nice - Sophia Antipolis. Retrieved from http://tel.archives-ouvertes.fr/docs/00/71/53/86/PDF/BIB_35_Bego_Thomas_Huet.pdf

Keywords: Zone des Lacs (zones I, II, III et V) de la Région du Mont Bego, Tende, Alpes-Maritimes, France. Western Europe. GIS. GPS. Geological context. *Academia.edu, Internet*.

Abstract: "This work focuses on the lower part of sector of Les Merveilles in Mount Bego region. Some 650 engraved rocks and 6,800 engravings which are situated in this area had been studied for the first time with a GIS. Principal results consist in the cartography of specific concentrations of engraved themes in different geographic localities, significant verticality of fringed figures supports, horizontality of reticulated figures and praying figures, etc."

Huet, Thomas (2012). *Organisation Spatiale et Seriation des Gravures Piquetées du Mont Bego. Vol. 1 Texte* (Phd dissertation). 1-338, Université de Nice-Sophia Antipolis. Retrieved from http://tel.archives-ouvertes.fr/docs/00/71/22/90/PDF/Texte_Bego_TH.pdf

Keywords: Mont Bego, Alps, France. Western Europe. Neolithic. Bronze Age. Bell Beakers. GIS. Statistics. *Academia.edu, Biblio*.

Abstract: "This work consists mostly in a geographic and statistical approach concerning central tendencies (distributions, means, standard deviations, etc.) of some 20 000 pecked figurative engravings of mount Bego's region (Alpes-Maritimes, France). For the first time, combined use of GIS and statistical analysis (factorial analysis, multiple comparison tests, etc.) is employed in order to relate geographic proximities with iconographic similarities between engraved rocks and engravings. Classifications are automated; effects of seriation and partition are highlighted. The use of statistical tests (Dunn's test, etc.) allows giving a precise sense of what is "significant", a term sometimes applied abusively to comment engravings distribution. Thus, interpretations are relegated to the congruent part of analysis. Concurrently with geostatistical analysis, an inventory and a revision of superimpositions of engravings is

realized. The study of superimpositions indicates that weapons engravings (daggers and halberds) are among the most recent. On the contrary, fringed figures (anthropomorphic) seem to be within the most ancient ones. The reassessment of the archaeological finds enables identifying precise periods of occupation of the site, stressing the abundance of elements referring to the recent phase of Chassey Culture and late Bell Beakers and Early Bronze age transition, a part of them could be related to earlier stages."

Huet, Thomas (2012). Organisation Spatiale et Seriation des Gravures Piquetees du Mont Bego. Vol. 2 Annexes (Phd dissertation). 339-735, Universite de Nice-Sophia Antipolis. Retrieved from http://tel.archives-ouvertes.fr/docs/00/71/22/90/ANNEX/Annexes_Bego_TH_part1.pdf

Keywords: Mont Bego, Alps, France. Western Europe. Neolithic. Bronze Age. Bell Beakers. GIS. Statistics. *Academia.edu*.

Abstract: "This work consists mostly in a geographic and statistical approach concerning central tendencies (distributions, means, standard deviations, etc.) of some 20 000 pecked figurative engravings of mount Bego's region (Alpes-Maritimes, France). For the first time, combined use of GIS and statistical analysis (factorial analysis, multiple comparison tests, etc.) is employed in order to relate geographic proximities with iconographic similarities between engraved rocks and engravings. Classifications are automated; effects of seriation and partition are highlighted. The use of statistical tests (Dunn's test, etc.) allows giving a precise sense of what is " significant ", a term sometimes applied abusively to comment engravings distribution. Thus, interpretations are relegated to the congruent part of analysis. Concurrently with geostatistical analysis, an inventory and a revision of superimpositions of engravings is realized. The study of superimpositions indicates that weapons engravings (daggers and halberds) are among the most recent. On the contrary, fringed figures (anthropomorphic) seem to be within the most ancient ones. The reassessment of the archaeological finds enables identifying precise periods of occupation of the site, stressing the abundance of elements referring to the recent phase of Chassey Culture and late Bell Beakers and Early Bronze age transition, a part of them could be related to earlier stages."

Huet, Thomas (2012). Organisation Spatiale et Seriation des Gravures Piquetees du Mont Bego. Vol. 3 Atlas (Phd dissertation). 62 pgs. Universite de Nice-Sophia Antipolis. Retrieved from http://tel.archives-ouvertes.fr/docs/00/71/22/90/ANNEX/Atlas_Bego_TH.pdf

Keywords: Mont Bego, Alps, France. Western Europe. Neolithic. Bronze Age. Bell Beakers. GIS. Statistics. *Academia.edu*.

Abstract: "This work consists mostly in a geographic and statistical approach concerning central tendencies (distributions, means, standard deviations, etc.) of some 20 000 pecked figurative engravings of mount Bego's region (Alpes-Maritimes, France). For the first time, combined use of GIS and statistical analysis (factorial analysis, multiple comparison tests, etc.) is employed in order to relate geographic proximities with iconographic similarities between engraved rocks and engravings. Classifications are automated; effects of seriation and partition are highlighted. The use of statistical tests (Dunn's test, etc.) allows giving a precise sense of what is " significant ", a term sometimes applied abusively to comment engravings distribution. Thus, interpretations are relegated to the congruent part of analysis. Concurrently with geostatistical analysis, an inventory and a revision of superimpositions of engravings is realized. The study of superimpositions indicates that weapons engravings (daggers and halberds) are among the most recent. On the contrary, fringed figures (anthropomorphic) seem to be within the most ancient ones. The reassessment of the archaeological finds enables identifying precise periods of occupation of the site, stressing the abundance of elements referring to the recent phase of Chassey Culture and late Bell Beakers and Early Bronze age transition, a part of them could be related to earlier stages."

Hugo, David (1974). The Pre-Historic Rock Art of New Guinea and Island Melanesia (B.A. Honor's Thesis). University of Queensland, Australia.

Keywords: Papua New Guinea. Western Melanesia. Oceania. *Biblio*.

Hunter, Douglas William (2015). Stone of Power: Dighton Rock, Colonization and the Erasure of an Indigenous Past (Phd Dissertation in History). 512 pgs. York University. Retrieved from <http://hdl.handle.net/10315/30045>

Keywords: Dighton Rock, Taunton River in Massachusetts, New England, northeast United States. North America. Colonization. *OATD*.

Abstract: "This dissertation examines the historiography of Dighton Rock, one of the most contested artifacts of American antiquity. Since first being described in 1680, the forty-ton boulder on the east bank of the Taunton River in Massachusetts has been the subject of endless speculation over who created its markings or "inscription." Interpretations have included Vikings, Phoenicians and visitors from Atlantis. In its latest incarnation the rock is celebrated in a dedicated state park museum as an artifact of a lost Portuguese explorer, Miguel Corte-Real. I accept the Indigenaity of its essential markings, which has never been seriously contested, and show how antiquarians and scholars into the twentieth century pursued an eccentric range of Old World attributions. I contend that the misattribution of Dighton Rock (and other Indigenous petroglyphs, as well as the so-called Mound Builder materials) has been part of the larger Euro-American/Anglo-American colonization project and its centuries-long conceptualization of Indigenous peoples. As with colonization itself, the rock's historiography is best understood through the criteria of belonging, possession and dispossession. The rock's historiography not only reflects that colonization project and its shifting priorities over time, but its interpretation has also played a significant role in defining and advancing it. By disenfranchising Indigenous peoples from their own past in the interpretations of Dighton Rock and other seeming archaeological puzzles, colonizers have sought to answer to their own advantage two fundamental questions: to whom does America belong, and who belongs in America?"

Huntley, Jillian (2014). Messages in Paint: An Archaeometric Analysis of Pigment Use in Aboriginal Australia Focusing on the Production of Rock Art (Phd dissertation). viii + 56 pgs + 210 pgs. University of

New England, Archaeology and Palaeoanthropology. Retrieved from <http://e-publications.une.edu.au/1959.11/18123>

Keywords: Australia, Australasia. Oceania. Aboriginal rock art. Pigment analysis. Synchrotron X-ray Diffraction, Micro Computed Tomography and Scanning Electron Microscopy to explain and evaluate pXRF. *Worldcat.org, Internet, Biblio.*

Abstract: "Anthropogenically modified pigments are held to be some of the earliest, most unambiguous and persistent evidence for behavioural modernity, frequently (and often tenuously) invoked as material expression of symbolic thought and action. Recent finds, increases in the sophistication of analytic techniques and theoretical frameworks have renewed interest in ochre, reflected by a spike in actualistic studies, investigations of pigment morphology and geochemistry. Archaeological studies continue a bias towards Pleistocene pigments, while archaeometric research continues to focus on ochre from known source locations, and in Australia, ethnographically documented mines. Here I take a different tack, targeting Holocene ochres, focusing on pigments with at least one known, indisputably symbolic function- the production of rock art. As part of the physical and metaphorical (cultural) landscape, rock art offers a unique pigment archive as it remains in the location in which it was created. A decade since the first published application of portable X-ray Fluorescence (pXRF) to rock art there has been an absence of critical scrutiny and methodological development. Aiming to redress this, I use conventional and Synchrotron X-ray Diffraction, Micro Computed Tomography and Scanning Electron Microscopy to explain and evaluate pXRF. I develop novel methods of using geochemical data to identify paint mineralogy (including differentiating between paints of the same colour), recognise the chemical signatures of taphonomy and compare ochres from excavated contexts with rock art. Interpreting the resultant elemental profiles relies on understanding the complex taphonomy of pigments and the chemical expression of non-cultural phenomena, something not adequately addressed previously. This work therefore offers a non-invasive means by which large scale studies of archaeological pigments can be undertaken."

Hurtado Guzmán, Angel Ramiro (2015). Señalización Turística para los Petroglifos de Catazho en la Comunidad de San José, Cantón Limón Indanza (Bachelor Thesis). 284 pgs. Universidad de Cuenca, Facultad de Ciencias de la Hospitalidad Carrera de Turismo. <http://dspace.ucuenca.edu.ec/handle/123456789/22804>

Keywords: Catazho en la Comunidad de San José, Cantón Limón Indanza, Ecuador. South America. Cultural resource management. Conservation and preservation. Tourism. Signage. *Worldcat.org.*

Abstract: "The present monograph is a proposed tourist signs for an important group of Petroglyphs Catazho located in the community of San Jose in the canton Limon Indanza including the roads and trails for observation and visit this archaeological resource. This research is divided into three chapters. The first chapter develops the basics of rock art and brings together relevant information the Petroglyphs Catazho, the diagnosis of the location area and defines the area of the tourist signs according to existing roads and trails observation. The second chapter contains the topographical survey of trails and trails for observation and visit the Petroglyphs Catazho; the road Indanza - San José - San Miguel de Conchay which crosses the area from north to south, the road to the community of San Rafael on a stretch of 200 meters, the old mule San Jose - Centro de Acopio and access to Campo Alegre Recreation Area. And the collection of information of the petroglyphs located together with to the aforementioned routes and trails. And in the third chapter develops the proposal of signage to be applied according to the guidelines of the Manual Signaling Tourist Ministry of Tourism of Ecuador in accordance to Routes and trails, petroglyphs and specific information including conceptualization, technical characteristics and application costs."

Hykkerud, Martin Kristoffer (2006). The Rock Paintings of Williston. An Interpretative Study of Rock Art, Rituals and the Landscape in Which They are Created (Master's Thesis). 61 pgs. University of Tromsø. Retrieved from <http://munin.uit.no/handle/10037/1606?show=full>

Keywords: Williston district, Northern Cape, South Africa. Southern Africa. Geometric finger painting motif(s). Khoekhoen San (Bushman) rock art. *Academia.edu, OATD.*

Abstract: "The Williston district in Northern Cape, offers an exciting and new contribution to the rich world of rock art in South Africa. The paintings found here are solely geometric finger paintings, with a variety of different images and motifs. There are possible connections between these paintings and the initiation ceremonies of the Khoekhoen, once pejoratively known as the Hottentots. The main motif and link between the rock art and these rituals, is the so-called 'apron motif'."

These images show a resemblance to Khoekhoe and Bantu women's ceremonial aprons, aprons that are known from ethnographic sources to have been worn both in daily life, and during different rituals, especially those connected to initiation into different social places and states. We know that during girls initiations, the girl was considered to be holding an extremely potent, powerful and potentially dangerous force. Because of this force, the girl was to be introduced to the so-called 'Watersnake', to ensure the creatures goodwill, and in a special ceremony this introduction was made. In this ritual the girl was, among other things, painted in geometric symbols.

From the rock art data gathered during my fieldwork in the Karoo, the dry area in the interior South Africa in which the Williston district is located, several patterns can be drawn out. First of all, the landscape features are almost identical in all the sites. There seems to be a prerequisite of closeness to water for these paintings to have been made, as almost all are made in very short distance from rivers and waterholes. As the Karoo is a very dry place, the presence of water is a vital and special element of the landscape, and our understanding of it. The sites have a very varied number of images in them, ranging from just one to over two hundred separate images. The images are varying in quality, from figures faded almost entirely, to figures that look almost completely new. The enormous amount of imagery and the varying quality of the paintings, points to some sites as being used for a long time.

In combination with what we know from ethnographic sources, exploring the rock art sites offers a good start into unmasking the secrets of the geometric rock art. With a theoretical background based on space/place theory, the paintings can be seen as a performance more than a product. Used in combination with theory surrounding rites of passage, we can utilize the notion of these sites as arenas for ritual practice as an interpretation. This is based on their landscape characteristics and the nature of the rituals conducted in relation to these characteristics. It is my belief that research conducted into the widely shared beliefs concerning the Watersnake and its connection to girls initiation ceremonies, will further enhance our understanding of these images."

Hyland, Justin Robert (1997). *Image, Land, and Lineage: Hunter-Gatherer Archaeology in Central Baja California, Mexico* (Ph.D. Dissertation). 550 pgs. University of California, Berkeley.

Keywords: Cueva Pintada, Cueva Soledad, Cueva Blanca 27, Los Corralitos, Punta Coyote, Costa Sur 5, San Juan, Sierra de San Francisco, Central Baja California. Mexico. North America. Peninsular Rock Art Traditions. Great Mural Tradition: Sierra de San Francisco Sub-style, San Borjitas Sub-style, La Trinidad Sub-style, Southern Semi-Abstract Sub-style, Northern Outliers. Setting: Landscape. *LMRAA*.

Ignacio, Elaine (2009). *Toca do Pinga do Boi (Serra da Capivara, Piauí)* (Master Dissertation) in "Prehistoric Archaeology and Rock Art". Tomar Vila Real, Instituto Politecnico de Tomar, Universidade de Trás-os-Montes e Alto Douro.

Keywords: Toca do Pinga do Boi, Serra da Capivara, Piauí, Brazil. South America. *Biblio*.

Ignácio, Elaine (2009). *A Representação de Cervídeos no Complexo Rupestre do Parque Nacional Serra da Capivara: Morfologias, Sintaxe e Contextos Arqueológicos* (Dissertação de Mestrado em Quaternário e Pré-História). 2 vols. 170 pgs + CDRom. Universidade de Trás-os-Montes e Alto Douro, Vila Real, Portugal.

Keywords: Toca do Pinga do Boi, Parque Nacional Serra da Capivara, Brazil. South America. Cervid, deer motif(s). *Internet*.

Abstract: "The morphological analysis of the deer paintings made possible the identification of a restricted set of themes. The syntax of these themes suggested the organization of the themes in two main sets: the scenes with human presence and the ones without it. In the first group, it is possible to identify three themes: the isolated deer (the theme of identity of the base), the deer in double representation (that illustrates three basic units of the deer's behavior: the conjugation of both sexes, the maternal relationship and the two males, which may be seen as a confrontation between them) and the deer in group (representation of the social unity of the deer). In the second group, it is possible to identify two hunting related themes: the hunt (the group of humans relationing themselves with the group of deer) and the anthropomorphous carrying a deer (a symbiotic image by excellence). If we try to articulate the different themes, we understand that they rely on a detailed comprehension of the deer's behavior in their relationship with the humans, in other words, the different themes illustrate the essential moments of the relationship that we may name as symbiotic: the deer are the sustenance and identity component of humans and the humans are the guarantee of the deer's preservation. The anthropomorphous which carries the deer is an element that crowns this relationship.

*In this work there are 4 sequential chapters which make possible to have a visual understanding of the information quoted above. It has been chosen an archaeological site, the Toca do Pinga do Boi, in which all the 131 painted deer were analyzed in detail (chapter II), realizing a database which can be consulted in the impressed Volume II and in digitized format in the CD attached. We selected compositions which represent the different themes and compared them with composition from other 48 archaeological sites from the National Park Serra da Capivara (chapter IV). We present contextual information associated with the Physiographic and cultural aspects of that area (chapter I) and describe minutely the behavior deer's behavior, especially of the *Blastocerus dichotomus*, known as "veado galheiro" or "cervo do pantanal". There were found fossil evidences of that specie that allowed the realization of faunistic and paleoenvironmental co-relations (chapter III). The Rock-art study orientates us in the understanding of prehistory.*

In archaeology the interdisciplinary research guarantees coherent results, relations at different levels are observed, presenting a knowledge beyond the one of that specific trace, but of the man and his socio-cultural-economic relations in that time."

Ijäs, Mikko (2017). *Fragments of the Hunt. Persistence Hunting, Tracking and Prehistoric Art* (Doctoral Dissertation). 228 pgs. Aalto University. Retrieved from <https://aaltodoc.aalto.fi/handle/123456789/26894>

Keywords: Kalahari Desert. Southern Africa. Transformation. Hallucination. Hunting. *OATD*.

Abstract: "Two million years ago, our ancestors were running down antelope on the African savanna. Instead of relying on complex weaponry, they relied on endurance and they chased their prey until it died. This process often derailed the hunters' consciousness into transformation hallucinations. Studying the last hunter-gatherers of the Kalahari Ijäs was able to establish a connection between the hallucinations, trance ceremonies, and the imagery depicted in rock art. Ijäs claims that some of the earliest examples of visual depictions could be explained through the experiences of the persistence hunters. Ijäs has titled the visible evidence as the 'fragments of the hunt', which are not just depictions of hunting, but allegories, such as adoration of the animal's grace, transformation imagery, depictions of tracks, and images of running people. In this multidisciplinary thesis Ijäs covers several fields of inquiry including psychology, archaeology, art history, ethnography and paleoanthropology."

Ilgner, Wayne Arthur (1995). *Radiocarbon Dating of Pictographs Using Low-Temperature Oxygen-Plasma Chemistry* (Texas, Pecos River Style) (Ph.D. Dissertation). 128 pgs. Texas A&M University.

Keywords: Pecos River, Texas. Southwest. United States. North America. Radiocarbon dating. Oxygen-plasma chemistry. *Internet*.

Iliadis, Georgios Ioannou (2006). The Figure of the Horseman in Philippi Rock Art in East Macedonia (Greece). Rock 1, 2, 3 and the Rock of "Mana" (Dissertação de Mestrado em Arqueologia Pré-Histórica e Arte Rupestre). Universidade de Trás-os-Montes e Alto Douro, Vila Real, Portugal. Retrieved from <http://hdl.handle.net/10348/171>

Keywords: Philippi, Macedonia, Greece. Southern Europe. Horseman, horse, rider motif(s). *Internet*.

Abstract: "The present work is concerned in recording, studying and analyzing the figures of the horsemen in Philippi rock art. The current figures are the dominant in the cluster Prophet-Helias and "MANA". The horsemen will be developed as unique figures and a preliminary iconographical comparison will be attempted. Although, efforts to date the petroglyphs have been carried out, still setting a more secure chronological frame for the art is considered by the author the next challenge in the very new beginning in rock art research in North Greece."

Iliou, Joseph (1982). L'Art Rupestre du Versant Méridional des Monts des Ksour (Atlas Saharien - Algérie) (Thesis) 2 vol. 252 pgs; 183 pgs. Université de Paris I: Panthéon-Sorbonne, France.

Keywords: Ksour, High Atlas, Algeria. North Africa. *Worldcat.org, Internet*.

Illera, C.H. (1994). Contenido Simbolico de las Pinturas Rupestres del Valle del Mezquital (Master's Thesis). Escuela Nacional de Antropología, Mexico.

Keywords: Valle del Mezquital, Mexico. North America. RASNW2, *Biblio, RASNW4*.

Imalwa, Emma (2016). Analysis of the Management of Twyfelfontein World Heritage Site, Namibia (Tese de Doutoramento em Quaternario: Materias e Culturas). 219 pgs. Universidade de Trás-os-Montes e Alto Douro, Vila Real. Retrieved from <http://hdl.handle.net/10348/191>

Keywords: Twyfelfontein World Heritage Site, Namibia. Southern Africa. Cultural resource management. Conservation and Preservation. Cultural heritage sites. Conservation, visitor management, interpretation, and stakeholder involvement and documentation management. *Internet*.

Abstract: "Cultural heritage sites designated as World Heritage are amongst key tourism attractions in the world. Visitor use of World Heritage Sites has strained the capabilities of heritage organizations to protect and present the outstanding universal values for which a site was inscribed onto the World Heritage List. Recognition of the challenges facing World Heritage Sites has forced an assessment of their management and the recognition for better knowledge about their status and the effectiveness of their management strategies. In addition the management of these sites is crucial as they have an economic basis in tourism and have an academic function in safeguarding the heritage database. Like most African countries, Namibia has recognised the importance of sustainably managing its cultural heritage resources to ensure its transmission to future generations. While the notion of sustainability forms a vital part of decision making for any cultural heritage project, the balance between the present and future uses of cultural heritage sites are often complicated by political, social and economic considerations. Cultural heritage management in Namibia has primarily been concerned with research of rock art sites and other archaeological sites and the preservation of such sites and other monuments by means of heritage legislation. While the research on the archaeological record of Namibia has been instrumental in documenting the archaeological heritage of the country, such research has shed very little light on the complexities of managing cultural heritage sites.

The study explores the management of cultural heritage resources in Namibia using Twyfelfontein World Heritage Site as an example. The site was inscribed onto the World Heritage List in 2007 for its exceptional rock art heritage. With more than two thousand images, the site has the largest concentration of rock art engravings in southern Africa. Twyfelfontein is one of the most visited rock art sites in southern Africa with up to 50 000 visitors a year, a figure comparable to the Niaux Cave in France. The site's management is a crucial issue, as the site does not only have to conform to national management guidelines but also international ones like the World Heritage Convention.

Rock art tourism is a highly vulnerable heritage of broad public interest, only sustainable within an effective management framework. Given that many view World Heritage Sites as models of managerial excellence and learning platforms for managers of other protected areas, it is therefore assumed that if effectively and efficiently managed there is a significant opportunity for Twyfelfontein to impact the state of conservation of other cultural protected sites in Namibia. The main objective of the study is to analyze the approach to the management of Twyfelfontein as a cultural heritage resource. In particular the thesis aims to present an overview of how Twyfelfontein is managed by the National Heritage Council and the challenges faced by the institution in executing its mandate for better conservation and utilisation of the site. The study recommends the evaluation of five management processes namely: conservation, visitor management, interpretation, and stakeholder involvement and documentation management. These five management processes represent some of the main issues presented by international organizations such as UNESCO, but also because they respond to sustainable principles of managing World Heritage sites. The five management processes along with their selected indicators were evaluated according to a developed set of criteria. The field of cultural heritage is abundant of specialized literature as well as various charters and conventions, and it is on the basis of a number of these that the indicators for the present evaluation were developed. The study is also informed by the opinions of three heritage practitioners and the local community through a series of interviews. In addition to that, the opinions of the local tour guides and visitors were also sought after through a completion of two different questionnaires.

The analysis reveals that the challenges facing the management of Twyfelfontein World Heritage Site is mainly an institutional problem. It appears that the National Heritage Council has no clear criteria guiding its decisions on the management of the site and other rock art sites in the country. Site management is weak which stems from a failure to fully recognise the significance of the site

past its economic value and failure to introduce new heritage management practices. The thesis also reveals that heritage as a concept on its own is not sustainable. The site has to be managed as part of a larger complex cultural environmental context. The success of the site will depend to a great extent on strategic planning, management structures that promote research and stakeholder involvement."

Iriarte Cela, Mercedes (2016). Estudio de Materiales Pictóricos de Arte Rupestre en Europa, África, América y Asia Mediante Microespectroscopía Raman (Doctoral Tesis. Licenciada en Ciencias Químicas). 221+ pgs. Departamento de Ciencias y Técnicas Fisicoquímicas, Facultad de Ciencias. Universidad Nacional de Educación a Distancia (UNED), Madrid, Spain. Retrieved from http://e-spacio.uned.es/fez/eserv/tesisuned:Ciencias-Miriarte/IRIARTE_CELA_Mercedes_Tesis.pdf
Keywords: Europe. Africa. America. Central Asia. Pigment analysis. *Dialnet*.

Isnardis, A. (2004). Lapa, Parede, Painel - Distribucao sas Unidades Estilisticas da Grafismos Rupestres do Vale do Rio Peruacu e Suas Relacoes Diacronicas (Alto - Medio Sal Francisco, Minas Gerais) (Dissertacao de Mestrado). MAE/USP, Sao Paulo, Brazil.
Keywords: Rio Peruacu, Sao Francisco, Minas Gerais, Brazil. South America. *Biblio, RASNW3, RASNW4*.

Isnardis, Andrei (2009). Entre as Pedras - as Ocupacoes Pre-Historicas Recentes e os Grafismos Rupestres da Regiao de Diamantina, Minas Gerais (Thesis / Dissertation). 250 pgs. Universidad de Sao Paulo, Sao Paulo, Brazil. Retrieved from file:///C:/Users/Leigh/Downloads/tde_Andrei_Isnardis_Horta.pdf
Keywords: Diamantina, Minas Gerais, Brazil. South America. *Internet, RASNW4*.

Abstract: "The region of Diamantina, in Minas Gerais, has a large rock paintings assemblage and rich artefactual assemblages, and structures from the last 1.500 years of human occupation. This research explores the both archaeological features: the occupations of the later pre-colonial period and the rock art. Trying to put together intra and inter-site studies, we intent to identify systems of landscape building. In the later human occupation, there are many lithic artifacts, in different kinds of sites, that are studied here with the use of two basic concepts: technological organization and chaine operatoir. The rock art is explored through stylistic and chronological approaches. We also explore the ways of diachronical interactions and graphic construction among the paintings."

Itambu, Makarius Peter (2014). The Rock Art of Iringa Region, Southern Tanzania (Master's Thesis). 120 pgs. GRIN Verlag GmbH. ISBN-10: 3656766754 ISBN-13: 978-3656766759.
Keywords: Iringa Region, southern Tanzania. East Africa. *Internet*.

Abstract: "The rock art of Iringa Region was firstly reported by Prof. Pamela Willoughby who led a research team that discovered important archaeological occurrences including Middle Stone Age (MSA), Later Stone Age (LSA) with animal and human remains, rock art and Iron Age sites. Based on their research objectives and other constraints no detailed study was conducted on the rock art. This research conducted in Iringa Region aimed to survey, document and record in detail the rock art sites. It discovered two new rock painting sites and also studied two sites that were discovered in 2006 by Willoughby and her team. The rock art of Iringa belongs to two rock art traditions: Hunter-forager and Bantu-speaking art traditions, the former is dominated by naturalistic animal and human figures executed in dark-red pigment while the latter consist of schematic animal and human figures as well as geometric designs executed in white colour. The comparative study show that the rock art of south, central and north central Tanzania share same traditional motives. It was revealed in this that only two rock-shelters with rock paintings are well preserved, the rest are in a poor state of preservation. The major threats affecting these priceless and none renewable resources include the anthropomorphic, natural agents. These rock paintings need to be preserved for future generation because of their cultural, scientific and economic values. The rock art of Iringa Region was firstly reported by Prof. Pamela Willoughby who led a research team that discovered important archaeological occurrences including Middle Stone Age (MSA), Later Stone Age (LSA) with animal and human remains, rock art and Iron Age sites. Based on their research objectives and other constraints no detailed study was conducted on the rock art. This research conducted in Iringa Region aimed to survey, document and record in detail the rock art sites. It discovered two new rock painting sites and also studied two sites that were discovered in 2006 by Willoughby and her team. The rock art of Iringa belongs to two rock art traditions: Hunter-forager and Bantu-speaking art traditions, the former is dominated by naturalistic animal and human figures executed in dark-red pigment while the latter consist of schematic animal and human figures as well as geometric designs executed in white colour. The comparative study show that the rock art of south, central and north central Tanzania share same traditional motives. It was revealed in this that only two rock-shelters with rock paintings are well preserved, the rest are in a poor state of preservation. The major threats affecting these priceless and none renewable resources include the anthropomorphic, natural agents. These rock paintings need to be preserved for future generation because of their cultural, scientific and economic values."

Jackson, Melissa S. (2010). Bracketing the Age of the Great Gallery Rock Art Panel in Horseshoe Canyon, Utah by OSL Dating of Associated Alluvial Terraces (Undergraduate Honors Thesis). 43 pgs. Utah State University, Logan, Utah. <http://digitalcommons.usu.edu/cgi/viewcontent.cgi?article=1052&context=honors>
Keywords: Horseshoe Canyon, Utah. Four Corners. United States. North America. Optically stimulated luminescence dating (OSL). Barrier Canyon Style. *Worldcat.org, Internet, Biblio*.

Abstract: "Barrier Canyon Style rock art (BCS) is a unique rock art style indigenous to the middle Colorado Plateau that is of an unknown age and formed by a combination of wall preparation, rock pecking, and application of multiple pigments. It is characterized by broad-shouldered, mummy-like figures that commonly lack limbs and facial details but are accompanied by animated and realistic representations of animals. The age of BCS art remains unknown in spite of attempts to radiocarbon date accessory brush fibers in the mineral-based pigment. Yet a range of age hypotheses exist, from as young as 1600 AD to as old as the initial peopling of the continent, all based on stylistic comparisons to other rock art and figurines. This study attempts to constrain the age of BCS art by optically stimulated luminescence dating (OSL) alluvial terraces that have demonstrable cross-cutting stratigraphic relations to the type BCS rock art panel, the Great Gallery. Horseshoe Canyon, in Canyonlands National Park of southwestern Utah, contains a series of preserved alluvial terraces that record the burial and exposure of the alcove that now hosts the BCS Great Gallery, bracketing the window of time when it was physically possible to create the art. This type panel must be younger than the erosional time period between deposition of the T2 and T1 alluvial terraces when the alcove wall became exposed. Alluvial samples from the highest exposed and preserved T2 terrace in the drainage were collected in metal tubes and analyzed using the single-aliquot regenerative (SAR) protocol of Murray and Wintle (2000). Dose-rates were calculated from bulk sediment samples using the methods of Aitken (1998) and adjusted for local shielding of cosmic radiation by bedrock overhangs. Results from several of the alluvium samples exhibit partial bleaching issues common in ephemeral stream deposits, requiring a minimum age model analysis. Age estimates produced in this study suggest that it was not physically possible."

Jackson, Peter Jonathan (1989). *An Investigation into the Prehistoric Cup and Ring Engravings of the British Isles, with Reference to Galicia* (Phd dissertation). 311+ pgs. Middlesex University, London, England. Retrieved from <http://eprints.mdx.ac.uk/13408/>

Keywords: Ireland. Britain. British Isles. Western Europe. Galicia, Spain. Southwestern Europe. Cup-and-ring motif(s). OATD.

Abstract: "This thesis is concerned with the prehistoric Cup and Ring engravings which are found on the natural rock in the British Isles and Ireland, it also refers to the similar petroglyphs in Galicia. The aim is to investigate a number of avenues of approach to the art, some well trodden and others relatively unexplored. A careful consideration is given to the concept of art, both in its use in Western society, and with reference to other simpler social groupings. The use of analogy is examined, since ethnological material is referred to and used later in the study. The literature on the Cup and Ring engravings is analysed in some detail for the evaluation and extraction of ideas which may have been overlooked or have become more relevant today. The dating of Rock Art tends to be elusive. Most relevant criteria which may relate to the forming of a chronology for the Cup and Rings has been examined, re-evaluated, and conclusions drawn. Various approaches to recording and methodology are analysed in relation to the material being studied; questions of objectivity and preservation are raised. In order to pursue the explanation of the Cup and Rings a little farther beyond the descriptive level; a structural approach is taken in this study. A spatial analysis of the symbols and their grouping or setting leads to the identification of triadic or diadic structures, these are then used to identify the basic principles underlying the cultural and social background. Following from other anthropological studies a grammatical syntax is developed for the Cup and Rings; this is then used to suggest a way forward for the forming of a typology based on criteria which avoids the use of the subjective process of identifying shapes and symbols. Various hypotheses suggest how the identified types might relate to subcultural groupings or chronological development. Finally some further possible avenues of study which stem from the ideas in this thesis are suggested."

James, Daniel Scott (2010). *Stepping from Winkler's Shadow: An Analysis of Supposed Female Anthropomorphs in the Rock-Art of the Dakhleh Oasis Region in the Egyptian Western Desert* (Master's Thesis). 630 pgs. Monash University. Centre for Archaeology & Ancient History, Clayton, Australia.

Keywords: Dakle Oasis, Western Desert, Egypt. North Africa. Hans Winkler. History of research. Female anthropomorph motif(s). Gender. Worldcat.org.

Abstract: "Just over 70 years ago Dr Hans Alexander Winkler, working as part of the Sir Robert Mond Desert Expedition, discovered a unique series of rock-art images in the Dakhleh Oasis region of the Egyptian Western Desert. These images, described as representations of human 'females' and later depictions of 'goddess' or 'fertility' figurines, are characterised by an exaggerated lower body that is often decorated, contrasted by an upper body that is relatively ill-defined. Despite the obsolete nature of many aspects of Winkler's work, his interpretations of these 'female' figures in the Dakhleh Oasis region have persisted in the literature and research of those working in the area since Winkler's untimely passing in World War II. This thesis examines a corpus of published and unpublished 'females' and adopts a systematic, transparent and replicable series of analyses following contemporary rock-art methods in an attempt to objectively determine: whether these rock-art images are anthropomorphic, can they be sexed and are they divine in nature?"

Jansson, Jenny (2016). *De Könlösa Människorna: En Undersökning om de Mänskliga Hällristningsfigurerna utan Tydliga Könsmarkeringar* (Independent Thesis Basic level, Degree of Bachelor). Uppsala University. Retrieved from <http://urn.kb.se/resolve?urn=urn:nbn:se:uu:diva-296033>

Keywords: Sweden, Scandinavia. Northern Europe. Genderless human motif(s). Bronze Age. OATD.

Abstract: "This essay explores the reason behind the sexless human figures depicted in rock carvings from the Bronze Age in Scandinavia, to understand why they are sexless while others have indicated sex markers, and to investigate which theories about them are the most reliable - are they sexless by purpose, or are they women, men, children or are they a third gender? This interdisciplinary study with archeology and gender research will discuss and analyze human figures with non distinct sex markers from 10 pictures of rock carvings from Scandinavia with the purpose to understand the lack of sex markers such as phallus and long hair. The ambition of this essay is that a study of this kind will deepen the general knowledge of the subject of rock art and possibly contribute to the discussion about the Bronze Age society's view of gender. The result and discussion of this study have shown that several earlier theories about the sexless human figures could be confirmed, for example that small mostly sexless human figures are

children but that they are not a specific indicator of sex and that shamans are depicted in ceremonies, but that not all sexless human figures should be interpreted as shamans. The discussion also contradicted a few of the earlier theories, for example the theory that weapons always indicate male sex and that the lack of it indicates female sex, and that all human figures on ships should be interpreted as male even if they do not have any sex markers. The sexless human figures are still a mystery, but this study have lead to the conclusion that they are sexless by purpose and that sex markers such as phallus and long hair are indicators of masculinity and femininity, not the biological male and female sex."

Jansson, Jenny (2018). Mellan Älvor och Offerblod: En Undersökning om Skålgroparnas Uppkomst och Betydelse i det Fornnordiska Landskapet (Masteruppsats i Arkeologi). 110 pgs. Uppsala University. Retrieved from <http://urn.kb.se/resolve?urn=urn:nbn:se:uu:diva-353028>
Keywords: Sweden, Scandinavia. Northern Europe. Cup mark motif(s). Origin. Purpose. Resident agrarian. Geographic Information System. OATD.

Abstract: "The cup marks are the most common form of rock art in Scandinavia and they have been dated from the Mesolithic to the Migration period. In Sweden they are mostly found in the southern parts of the country. They are believed to generally have been made by permanently resident agrarian people from the Bronze age. The question about the cup marks origin and purpose is one of the unanswered questions in Scandinavian rock art research, which this essay has had the goal to answer with a holistic, statistical analysis based on all the registered cup marks in Sweden. Furthermore, the cup marks have been investigated in correlation with other ancient remains to see if there are patterns in the landscape that could indicate the cup marks purpose. The analysis confirmed that most of the cup marks probably where made by a permanent resident agrarian people on land mostly close to water, and that there seems to have been central places in the south of Sweden where different ancient remains have been made in clusters. No uniform meaning about the cup marks could be found with this method, but the research showed that with more detailed research about cup mark sites combined with a wider perspective about the entire cup marks placings in the landscape, new research will probably be able to get closer to an answer about the cup marks purpose and use in the Norse landscape."

Jaworski, M. (2012). Landscape, Art, Artists and Audience: A Spatial Analysis of the Rock Art at Wanmanna, Pilbara, Western Australia (BSc Honors Thesis). School of Social Sciences, University of Western Australia, Crawley.
Keywords: Wanmanna, Pilbara, Western Australia, Australasia. Oceania. Setting: landscape. Spatial analysis. Internet.

Abstract: "Located 75 km from Newman in Western Australia, just off the Port Hedland Road, is a rock art assemblage site known as Wanmanna. Prior to this study the site had not been surveyed and recorded despite the fact that it is situated within the Pilbara, a region that is famous as being home to one of the richest petroglyph areas in Australia. There is large and diverse assemblage of rock art present at this site. A comprehensive recording of this site took place in early 2012, and this thesis is focused on the analysis of the rock art recorded with regards to a number of factors which may have influenced the placement and distribution of rock art within the site. Throughout the analysis a number of patterns were identified regarding a number of landscape features of the site. These patterns are examined and the potential meanings are explored."

Johnson, Melissa R. (2004). Changing Times, Changing Techniques: The Spatial Analysis of an Aboriginal Rock Art Site with a Geographical Information System Master's of Applied Science (GIS) (Dissertation). 480 pgs. Department of Geomatics, The University of Melbourne, Melbourne, Australia. Retrieved from http://dtl.unimelb.edu.au//exlibris/dtl/d3_1/apache_media/L2V4bGlicmlzL2R0bC9kM18xL2FwYWN0ZV9tZWRpYS8yOTAxNTI=.pdf
Keywords: Euriowie region of far-western New South Wales, Australia, Australasia. Oceania. Geographical Information System (GIS). Spatial analysis. Biblio, Worldcat.org. OATD.

Abstract: "The use of geographic information systems (GIS) by many disciplines has grown incrementally in the last decade. One field that has been particularly receptive to its application is that of archaeology. As a discipline, archaeological research is renowned for incorporating expertise from other disciplines, such as botany, geography, geology and chemistry. GIS has been used in a wide variety of archaeological projects including the spatial analysis of landform use (landscape archaeology), stone artefact analysis, as well as historic and maritime sites."

In the field of rock art research, methods for recording, analysing and interpreting art, as well as the sites and complexes containing it, are constantly undergoing development and refinement. Current techniques include, but are in no way restricted to, the extrapolation of spatial components in studies of both regional and intrasite analyses through the use of statistics. Analyses of this type provide a great deal of assistance in the interpretation of the rock art designs, sites and complexes but are restricted when questioning the spatial organisation present.

An intrasite analysis of a petroglyph site with a GIS was developed in order to act as an example of the ways in which this type of technology may be incorporated into a research design. The analysis of the rock art complex in the Euriowie region of far-western New South Wales, Australia, demonstrates that a GIS can effectively be used to conduct spatial analysis of a rock art site. The methods developed within the project, in particular those relating to the integration of the GIS, are discussed in detail and the appropriateness of the application as both a data management and data analysis tool is described."

Johnson, Robyn L. (1998). A Stylistic Analysis of Pictographs and Petroglyphs in Hells Canyon (Master's Thesis). 81 pgs. University of Montana. Retrieved from <https://scholarworks.umt.edu/cgi/viewcontent.cgi?referer=https://www.google.com/&httpsredir=1&article=4789&context=etd>

Keywords: Hells Canyon, Idaho, Oregon and Washington, defined as the upper reach of the Lower Snake River between the confluence of the Power and the Salmon Rivers, northwest United States. North America. Style analysis. *Internet, OATD.*

Abstract: "The purpose of this study was to determine the presence or absence of stylistic boundaries along the Snake River from the Hells Canyon Dam to the confluence of the Grande Ronde based on the analysis of the element content of pictograph and petroglyph sites and to determine if a unique rock art style could be identified in Hells Canyon. Given Hells Canyon's location between the Great Basin and Columbia Plateau culture regions, it was postulated that attributes from both regions would be present and possibly recombined to form a style endemic to Hells Canyon."

The results of this study indicated that no distinctive clusters of rock art attributes exist in Hells Canyon and stylistic boundaries based on stylistic variations could not be indicated. Instead, evidence of both Great Basin and Columbia Plateau rock art attributes were found throughout the project area including some forms that appear unique to Hells Canyon."

Johnston, Iain Gray (2018). The Dynamic Figure Art of Jabiluka: A Study of Ritual in Early Australian Rock Art (Ph.D. Dissertation). Australian National University. Retrieved from <http://hdl.handle.net/1885/148425>

Keywords: Jabiluka, Mirarr Country, western Arnhem Land, northern Australia. Australasia. Oceania. Dynamic Figure, material culture motif(s). Ritual. Scenes. Aboriginal rock art. *OATD.*

Abstract: "This thesis is an investigation of ritual practice in the Dynamic Figure rock art of Jabiluka in Mirarr Country, Australia. Painted across western Arnhem Land, Dynamic Figure art constitutes the earliest easily recognisable body of rock art in this region of northern Australia. Despite its antiquity, its most striking attributes are the extremely detailed depictions of human figures with a plethora of material culture, that are engaged in a range of narrative scenes. This thesis explores how the material culture, scenes and other attributes of Dynamic Figure art are acutely associated with ritual and the insights this rock art provides into past ritual behaviour. The highly detailed work of Dynamic Figure artists has enabled the identification of ritual indicators derived from archaeological and anthropological investigation of ritual practice. These ritual indicators provide insights into aspects of the esoteric and actual performative forms of ritual behaviour. These detailed depictions also provide further insights into people's lifeways, revealing evidence about society, gender, initiation and material culture during the period of Dynamic Figure art production. In this thesis, I demonstrate the value of rigorous analysis and investigation of one type of rock art from a defined study area, in contrast to previous studies in the region with broad spatial and temporal boundaries. This focused approach incorporates the multi-vocal sources available in northern Australia to consider inquiries not possible of broader studies. The Dynamic Figure art of Jabiluka demonstrates the significance of ritual places, headdresses and aspects of both continuity and discontinuity in art production in northern Australia and further highlights the significance of rock art to understand ritual practice and people's past lifeways."

Johnston, Susan Ann (1989). Prehistoric Irish Petroglyphs: Their Analysis and Interpretation in Anthropological Context (Ph.D. Dissertation). 827 pgs. University of Pennsylvania.

Keywords: Ireland, British Isles. Western Europe. Cupmark, cup-and-ring, linear motif(s). *LMRAA, Bibli, EPA, RABDN.*

Jones Jr., Bernard M. (1979). Prehistoric Indian Rock Art in Southern and Baja California (Master's Thesis). 55 pgs. California State University, Long Beach, California.

Keywords: Southern California. Baja California. Mexico. United States. North America. Art heritage education. Art appreciation for elementary school students and teachers. *LMRAA.*

Jones, Doug (2015). Ritual and Religion in the Ohlone Cultural Area of Central California (Master's Thesis). 166 pgs. San Jose State University, California. Retrieved from <https://doi.org/10.31979/etd.8pq6-ynq5>

Keywords: Chitactac Adams Heritage Site, Gilroy, Circle-of-Circles, Santa Teresa Hills, San Jose, central California, United States. North America. Ohlone rock art. Ritual uses. *OATD.*

Abstract: "This thesis is an analysis of aspects of ritual and religion based upon reports from archaeological sites throughout the historical territory of the Native American peoples grouped by ethnographers under the term Ohlone, as well as other relevant sources of ethnographic, historical, and biographical information. Through research and review of recorded site documentation, as well as consultation with local archaeologists, three sites which clearly and extensively represent aspects of Ohlone religious life were identified and described in detail. This included type sites for mortuary practices, rock art, and cosmology/archaeoastronomy. The compilation and analysis of this material generated important information regarding an as-yet poorly understood aspect of prehistoric life in the Central California area, as well as potentially providing insight into the role of ritual and religion in California more generally."

Jones, E. Timothy (2004). *Petroglyphs in Context: Ritual Functions of Cupule Petroglyphs in the Southern North Coast Ranges, California* (Master's Thesis in Cultural Resources Management). Sonoma State University, Rohnert Park, California.

Keywords: North Coast Ranges. Sonoma County, Napa County, Marin County, California. United States. North America. Cupules. Ritual. Structuralism. *Bancroft*.

Jones, Tim E.H. (1974). *The Aboriginal Rock Paintings of the Churchill River* (Master's Thesis). 217 pgs. University of Saskatchewan, Saskatchewan, Canada. Retrieved from <http://hdl.handle.net/10388/etd-10182007-073337>

Keywords: Churchill River, northern Saskatchewan, Canada. North America. Algonkian (Cree) rock art. Algonquian. *Biblio, BCSRA, Worldcat.org, Internet, LMRAA* (digital download).

Abstract: "This study is a comparative examination of the age, authorship and interpretation of aboriginal rock painting sites situated on the shores of the Churchill River of northern Saskatchewan and Manitoba. The twenty presently known sites were recorded in the years 1965, 1966, 1967 and 1969 by the author. The study combines written descriptions of the sites and their settings with reproductions of the symbols found at each site. Techniques for recording and reproducing rock paintings, developed during the course of the field studies, are described. Geographical and stylistic relationships of the paintings to other rock painting occurrences in the Canadian Shield are examined. Data derived both directly and indirectly from native Indian residents of the area is incorporated, along with historical observations on the occurrence and interpretation of the paintings. Several sets of the Churchill River paintings are at least 150 to 200 years old, while others may be considerably more recent. Specific dates of origin cannot presently be assigned to most of the sites; the potential applicability of various dating techniques is discussed. Evidence given supports an Algonkian (undoubtedly Cree) inspiration and authorship for these rock paintings, with religious observance being the basic motivation for their creation."

Jones, Tristen (2017). *Disentangling the Styles, Sequences and Antiquity of the Early Rock Art of Western Arnhem Land* (Phd Thesis). School of Culture, History and Language, College of Asia and the Pacific, The Australian National University. Retrieved from <http://hdl.handle.net/1885/118219>

Keywords: Western Arnhem Land, Australia, Australasia. Oceania. Aboriginal rock art. Style. Chronology. Northern Running Figure style. Large Naturalistic style. X-ray style. Pleistocene (Paleolithic) – Holocene transition. *Internet, ResearchGate*.

Abstract: "The rock art of western Arnhem Land represents one of the largest corpuses and most complex ancient cultural records in ancient Australia, with both the rock art and the broader archaeological landscape amongst the oldest Indigenous occupied landscapes in the country (David et al. 2013; Clarkson et al. 2015; Roberts et al. 1990, 1993, 1994). While both the archaeology and aspects of the rock art have been rigorously studied, the early rock art of Arnhem Land rock art largely remains disarticulated from the archaeological record owing to its unknown antiquity (Langley and Taçon 2010). The inability to temporally link rock art sequences to the archaeological record has thus limited the capacity of rock art researchers to inform and engage in disciplinary debates regarding the social nature and the cultural complexity of Indigenous societies in the deep past. This issue remains the greatest limitation of rock art research (Ross et al. 2016).

This thesis aims to reevaluate and test the validity of the previously proposed stylistic sequences and their assumed antiquity (Brandl 1973; Chaloupka 1993; Chippindale and Taçon 1998; Lewis 1988) with particular reference to the early to middle periods of western Arnhem Land rock art (Chippindale and Taçon 1998; Wesley et al. in press). It aims to anchor the stylistic chronology and our current understanding of western Arnhem Land rock art to the broader regional archaeological record through the production of absolute chronometric age constraints for selected rock art styles. The rock art styles subject to stylistic analysis and radiocarbon dating include; the Northern Running Figure style, the Large Naturalistic style, and the early X-ray style. By producing chronometric information regarding the timings of the emergence and disappearance of key rock art styles, a revised chronology for the early to middle periods can be proposed. This revised stylistic chronology for early to middle period rock art enables a combined re-evaluation of both the archaeology and the rock art in the region, thus consolidating our understanding of the social nature, function and cultural context of rock art production in western Arnhem Land throughout the Pleistocene – Holocene transition."

Jongh, J. de (1999). *Ethnography in Archaeological Interpretation of Southern African and Northern Australian Rock Art* (Master's of Philosophy Dissertation). Department of Archaeology, University of Cambridge.

Keywords: Southern Africa. Northern Australia, Australasia. Oceania. San (Bushman) rock art. Aboriginal rock art. Ethnography. *Biblio*.

Jopela, Albino Pereira de Jesus (2010). *Traditional Custodianship of Rock Art Sites in Southern Africa: A Case Study from Central Mozambique* (Master's Thesis). 286 pgs. University of the Witwatersrand, Johannesburg, South Africa.

Keywords: Central Mozambique. Malawi, Matopo Hills, Zimbabwe (formerly Rhodesia). South central Africa. East Africa. Cultural resource management. Conservation and preservation. Traditional custodianship. *Worldcat.org, RASNWV, Biblio*.

Jordan, Leigh (1995). *Petroglyphs of the Southern North Coast Range: A Study of Style and Meaning* (Master's Thesis in Cultural Resources Management). 307 pgs. Sonoma State University, Rohnert Park, California.

Keywords: Humboldt, Mendocino, Lake, Sonoma and Trinity Counties, North Coast Range Mountains, California. United States. North America. Hokan. Yukian. Pomo. Schist. Cupule. PCN. Incised-line (grooves). Pit-and-groove. Complex-rock sites. Fertility. Baby rock. Initiation. Ghost religion. Kuksu religion. Author cites Barrett (1952:386), "A Central Pomo myth depicts the creation of genital- shaped forms on rocks by Bird People, a race of supernatural beings that inhabited the earth prior to man. This may explain the use of PCN glyphs in fertility rituals." Also Gifford and Keoeber (1937:537), "On top of Lower Lake (Koi) was smooth rock several feet in diameter. Young boys (10 to 12 years old) of 'each generation' went there and made lines with obsidian pick". Ethnography LMRAA (PHOTO COPY).

Justamand, Michel (2007). *O Brasil Desconhecido: As Pinturas Rupestres de São Raimundo Nonato, Piauí* Tese (Doutorado em Ciências Sociais). 212 pgs. Pontifícia Universidade Católica de São Paulo (PUC-SP). Retrieved from <https://tede2.pucsp.br/handle/handle/3832>

Keywords: Serra da Capivara National Park, São Raimundo Nonato, Piauí, Brazil. South America. Northeast Tradition. OATD.

Abstract: "This paper intends to present a Brazilian past known by few people, engraved rock paintings throughout Brazil's territory. For that, we focused our research on rock paintings found in The Serra da Capivara National Park, close to São Raimundo Nonato city in PI, an abundant source of information. As part of the history of our ancient society, these rock paintings made thousands of years ago tell the story of hunters and gatherers groups. Voicing their wishes, needs, beliefs and feelings, the paintings speak for their people. These paintings show how people related among themselves and with other groups, they are similar to an instruction's manual because they taught people at that time how to live, and now, are part of our cultural patrimony. They show the place's fauna and flora. A strong dynamism can be seen in running, walking, hunting, sex and juggling scenes allowing us to know a little bit about their lifestyle. The paintings are divided in three rock traditions known as the Northeast, Agreste (dry land), and Geometric. Most of them are part of the Northeast group which has there its main point of propagation. The evidences studied are the trail of our own history and contribute to build our national identity. Exposed for millions of years, they were only shown publically about 30 years ago, thanks to the archeologist Niède Guidon who created The Serra da Capivara National Park and the American Man Museum Foundation, both known internationally to protect the history of our country. It is also maintained by the Foundation schools, workshops, training centers to instructors and teams to protect the Park. The paper shows that rock paintings inspired a number of artists in Art History, including some in the São Raimundo Nonato area. Current artists and buyers are mentioned. It is also presented a connection between pre-historical rock paintings and the mural art seen nowadays. . ."

Kaache, B. (1999). *Archeologie de l'Art Rupestre: Indications Chronologiques, Environnementales et Culturelles de la Faune Iconographique. Applications aux Zoomorphes de Tazzarine et Msissi (Sud Marocain)* (Phd dissertation). 2 vols. 209 pgs. Universite de Provence, Aix-en-Provence, France.

Keywords: Tazzarine and Msissi, southern Morocco. North Africa. Zoomorph, animal motif(s). *Biblio.*

Kaache, Bouchra (1999). *Archeologie de l'Art Rupestre: Indications Chronologiques, Environnementales et Culturelles de la Faune Iconographique: Application aux Zoomorphes de Tazzarine et Msissi (Sud Marocain)* (Thèse de Doctorat). 3 vols. 648 pgs. Université de Aix Marseille 1.

Keywords: Tazzarine and Msissi, southern Morocco. North Africa. Animal (fauna), zoomorph motif(s). Chronology. Environment. Culture. *Worldcat.org.*

Abstract: "Les gravures rupestres de tazzarine-msissi (anti-atlas oriental, maroc) sont des representations schematiques. Elles constituent un ensemble riche en zoomorphes et signes, mais pauvre en anthropomorphes et armes. Cette etude essaie d'analyser plus particulierement les zoomorphes et de les inserer dans leur contexte chronologique, culturel et environnemental grace a une demarche pluridisciplinaire. La determination taxinomique, bien qu'elle soit difficile lorsque les sujets sont extremement schematiques, revele la presence d'une majorite de faune sauvage liee a des traditions cynegetiques. La presence de scenes d'affut et de pieges conforte cette hypothese. Le bestiaire grave a plusieurs affinites avec la faune neolithique de certains sites du sahara. Ces affinites refletent le realisme des zoomorphes et legittiment les interpretations qui s'y rapportent. Ainsi, la presence d'un taux eleve d'especes du biotope aride serait la reproduction visuelle d'une partie de la biocenose environnante aux graveurs ; cette derniere vivait dans un milieu semi-aride, favorable toutefois a la survie des pachydermes. Si les zoomorphes permettent de fixer 4000 b. P. Comme limite chronologique superieure de cet assemblage de gravures, ils demeurent incapables de determiner la limite inferieure a cause de la persistance de certains animaux. La thematique associee vient combler cette lacune ; elle livre une chronologie assez large allant du neolithique jusqu'aux periodes protohistoriques. Les analogies avec le sahara occidental, sahara central, sahara meridional et l'atlas saharien permettent de reconnaitre un ensemble tazinien homogene au niveau technique et thematique. Ces analogies sont a mettre en correlation avec la mobilite des populations liee aux fluctuations climatiques holocenes."

Källblad, Emma Jane (2002). *Charactered Through Body and Art: An Interpretive Study from Central Indian Rock-Art* (Ph.D. Thesis). University of Cambridge.
<https://ethos.bl.uk/OrderDetails.do?uin=uk.bl.ethos.620621>

Keywords: Central India. South Asia. *ETHOS.*

Karimi, F. (2004). Research on Iran Engravings, Relying on Samples from "Qom" and Meimand" City of Babak (Master's Thesis). Archaeology Department, Tehran University, Tehran, Iran.
Keywords: "Qom" and Meimand" City of Babak, Iran. West Asia. Middle East. *Biblio*.

Karlsson, Cecilia (2007). Visioner på Hällar: Teorin om Förändrat Medvetandetilstånd på Sydskandinaviska Hällristningar under Bronsåldern (Independent Thesis Advanced Level, Degree of Magister). 39 pgs. University of Kalmar, School of Human Sciences. Retrieved from <http://urn.kb.se/resolve?urn=urn:nbn:se:hik:diva-18>
Keywords: Southern Africa. United States. North America. Scandinavia. Northern Europe. San (Bushman) rock art. Lakota Sioux rock art. Trance. Altered States of Consciousness. Bronze Age. *OATD*.

Abstract: " In this paper I discuss the theory of altered states of consciousness. Some of the rock art of the san-people in southern Africa and the lakota people in South Dakota, USA have been inspired by experiences during trance. The question is if some of the rock art in southern Scandinavia also have been inspired by trance experiences, and if archaeological scientists by investigating this theoretical view might find a better understanding as far as the Bronze Age in Southern Scandinavia is concerned."

Kayuni, Nchimunya Martha (2017). Towards an Understanding of the Late Pleistocene and Holocene Assemblages through the Shiwa Ng'andu Rock Art in Zambia (Master of Arts in Archaeology). 146 pgs. University of Zambia, Lusaka, Zambia.
Keywords: Zambia. South Central Africa. Shiwa Ng'andu. Archaeological context. Excavations. *OATD*.

Abstract: "Rock art is much more than mere decorations or reflections of everyday concerns or daubing of figures for idle pastime but a reflection of past people's relation with their environment. This study examines Shiwa Ng'andu Rock Art of in the context of the Late Pleistocene and Holocene hunter-gatherer activities. It reveals that rock art and stone tool making were two aspects of the hunter-gatherer lifestyle that took place synchronously. The study has established that the paintings of rock art at Shiwa Ng'andu belong to the later stages of the Nachikufan period. The study has also established that the Shiwa Ng'andu rock art had a direct link to the BaTwa rock art of central Africa belong to the schematic art zone whose sites were attributed to the Late Stone Age and the others to the Early Iron Age period. The Shiwa Ng'andu rock art like many others provides a rich historical, cultural and ritual significance. This is because of the application of colour and use of realistic and abstract forms (of the red tradition) and a truly artistic conception of the ideas which most deeply moved the minds of the people who made the paintings. The study highlights the connection between rock art in the region and various challenges in the interpretation of the rock art. The rock art did not only have an aesthetic appeal to the artist, but acts of cultural significance too. The study concludes by demonstrating that the social theory in rock art interpretation of Shiwa Ng'andu was based on the premise that the major point in making rock art was to communicate societal concerns and principles. The production of art was embedded in the social, political, economic, and religious circumstances of the whole community. This was also the context for the consumption of the art. The rock art was intelligible to the viewers because it fell within the broader framework of symbolism and experience of the wider society in which it was done."

Kechagia, Hermione (1995). Semiotique Visuelle et Art Rupestre: Application sur un Corpus ed Namibie (Phd dissertation). 522 pgs. Universite de Toulouse 2, Toulouse, France.
Keywords: Namibia. Southern Africa. Semiotics. *Biblio*, *Internet*.

Kestering, Celito (2001). Registros Rupestres na Área Arqueológica de Sobradinho (Dissertação de Mestrado). 225 pgs. Universidade Federal de Pernambuco (UFPE), Recife, Brazil.
Keywords: Brazil. South America. Sobradinho. *Biblio*.

Khaled, Fatma Zohra (2015). La Représentation du Bubale Antique dans l'Art Rupestre de l'Atlas Saharien (Algérie): The Representation of the Antique Buffalo in the Rock Art of Saharan Atlas (Algeria) (Thèse de doctorat en Archéologie spécialité Préhistoire, Protohistoire Paléoenvironnement Méditerranée-Afrique). Université Paul Valéry – Montpellier III. Retrieved from <http://www.theses.fr/2015MON30070>
Keywords: Saharan Atlas, Algeria. North Africa. Bubale Antique motif(s). Chronology. *OATD*.

Abstract: "Among the carved animal figures that appeared in North Africa during prehistory, the antique buffalo, omnipresent throughout the Saharan Atlas during the Neolithic, features prominently. Our study focused on 141 of these hartebeest engravings, spread over the various links constituting the Saharan Atlas of which 79 have been studied by us on the spot. This study consolidates and analyses data scattered in multiple works, to which are added our discoveries which have enriched the record and expanded the spatial distribution of these engravings. This wealth is not only quantitative, it is also qualitative. This important spring stylistic, thematic and technical highlights the regional schools and Saharan influences. Our research has allowed a better understanding of the stylistic and iconographic traditions of figuration of this animal and allowed us to situate them in their chrono-cultural and geographical context. The representations of the antique buffalo whose developed some forms, involved in defining cultural provinces, reveal the investment and the choice of artists in a varied bestiary that was represented differently depending on the region and atlasque schools."

Khalil, Carole Lynn (1979). Dating of Mimbres Valley Rock Art by Comparative Methods (Master's Thesis). 226 pgs. University of California, Los Angeles.

Keywords: New Mexico. Southwest United States. North America. Mimbres. Jornada-Mogollon rock art. Dating. *Worldcat.org*.

Khan, M. (1988). The Prehistoric Rock Art of Northern Saudi Arabia: A Synthetic Approach to the Study of Rock Art from Wadi Damm, Northwest Tabuk (Ph.D. Dissertation). University of Southampton, United Kingdom (England).

Keywords: Wadi Damm, Northwest Tabuk, Saudi Arabia. Arabian Peninsula. *KLCB*.

Khanthakan, Phatraphi (1979). Prehistoric Rock Art of Khao Chan Ngam, Sikhio District, Nakhon Ratchasima Province (Bachelor of Arts Dissertation). Silpakorn University, Bangkok, Thailand

Keywords: Khao Chan Ngam, Sikhio District, Nakhon Ratchasima Province, Thailand. Southeast Asia. *Biblio*.

King, A.G. (1998). Superpositioning and the Art of Fallen Rock, Junction Shelter, Didima Gorge, KwaZulu Natal (BSc Honors Thesis). University of the Witwatersrand, Johannesburg, South Africa.

Keywords: Fallen Rock, Junction Shelter, Didima Gorge, KwaZulu Natal. South Africa. Southern Africa. Superimpositioning. *Biblio*, *RASNWV*.

King, Helen Jean (2001). Interpreting Shoshone Cosmology: Rock Art Symbolism, Metaphor and Meaning (Master's Thesis). 123 pgs. University of Texas, Arlington.

Keywords: McKonkie petroglyph site, Dry Forks, Utah. Southwest. United States. North America. Wind River Shoshone cosmology. Sun Dance. Peyote ceremony. Native American interpretation. Contemporary ethnographic data. Metaphor. *LMRAA*, *Worldcat.org*.

Kirchner, Liselore (1957). Jungpalaeolithische Handdarstellungen der Franko-Kantabrischen Felsbilderzone: Ein Versuch ihrer Deutung unter Beruecksichtigung Ethnographischer Parallelen (Doctoral Dissertation). 147 pgs. Universität Bern.

Keywords: Cantabria, Spain. Southwestern Europe. France. Western Europe. Paleolithic art. Hand motif(s). *Worldcat.org*, *Internet*.

Klarich, Elisabeth A. (1999). Camelid Depictions from the Site of Quelcatani, Peru: Rupestral Art of Hunters or Herders? (Master's Thesis). Department of Anthropology, University of California, Santa Barbara, California.

Keywords: Quelcatani, Perú. South America. Camelid motif(s). *ARDP*, *Biblio*.

Klassen, Michael A. (1995). Icons of Power, Narratives of Glory: Ethnic Continuity and Cultural Change in the Contact Period Rock Art of Writing-On-Stone (Master's Thesis). Trent University, Peterborough, Ontario, Canada.

Keywords: Writing-On-Stone, Alberta, Canada. North America. *Biblio*.

Kleinitz, Cornelia Phd Dissertation(2006). Dialogues in Stone: Past and Present Engagements with Rock Art in Sub-Saharan Mali, West Africa (Thesis) 2 vol. 866 pgs. University College, London, England. Retrieved from <http://discovery.ucl.ac.uk/1446432/>

Keywords: Songo, Mali. West Africa. Successive use. Palimpsest. Circumcision. *Academia.edu*, *Internet*.

Abstract: "Rock art remains a tangible part of landscapes for hundreds or thousands of years due to its fixation in space and its potential durability, making it especially valuable in understanding synchronic and diachronic processes of human symbolic engagement with their landscapes. The accretional nature of rock art at sites and in wider landscapes, embodying visible traces of meaningful past human (or ancestral or supernatural) action at specific places, has provoked reactions and response by successive populations. Many rock art sites show evidence of continuous and discontinuous use over considerable periods of time, and many, if not most rock art sites have undergone additions or modifications of pictographs and/or petroglyphs after an initial marking event. Rock art sites often appear to have been attributed significance by their successive users and may have been modified to suit changing perceptions and uses of these places and the wider landscapes. Rock art site- and landscapes are thus 'updated' and transformed during successive marking episodes. Over time they have evolved into palimpsests of 'past' and 'present' marks and marked places. Rock art making and use is, consequently, a dynamic process reflecting changing attitudes to and understandings of places and landscapes.

Under these premises the present study introduces and discusses a regional sample of one of the least known bodies of rock art on the African continent, that of sub-Saharan Mali. Based on a substantial corpus of newly recorded rock art from the Baoulé-Bakoye region of south-western Mali detailed descriptions of motifs in their site and landscape contexts are provided according to a consistent set of definitions and terms. The discussion of this rock art corpus focuses on the use of graphic symbolism and space at rock art sites in synchronic and diachronic perspectives, including issues of access and audiences, which hint at differences in social contexts of marking. The process of transforming or 'updating' of symbolic landscapes over time is followed in this study by discussing the 'life-histories' of rock art panels, sites and landscapes in the study region. 'Life-histories' of rock art sites comprise an initial marking event (which may have been triggered by a pre-existing importance attached to the particular locality) as well as often multiple subsequent marking events and episodes. The latter may include a variety of reactions to existing rock art, such as modifications of

motifs, or the addition of new pictographs or petroglyphs to existing panels, sometimes in superimposition or juxtaposition to existing motifs. Such palimpsests thus inform about changing perceptions and uses of past markings and marked places in the past.

Sub-Saharan Mali in addition provides a rare example of a contemporary rock art tradition, that of the Dogon people of the Bandiagara region in the centre of the country, which informs us not only about the social contexts of rock art making and use, but also illustrates interrelationships between symbolically marked places and the construction of personal and group identities. A case study of the Dogon circumcision rock shelter at Songo, where marking and re-marking takes place in a ritual context, follows the lifehistory of this site over the past century on the basis of a photographic documentation. Songo consequently provides a contemporary example of the dynamic nature and temporality of rock art making and use. It also shows how additions to and modifications of rock art sites in turn influence and transform human engagement with these localities over time.

This thesis thus goes beyond the common stylistic approach to rock art in sub-Saharan West Africa, highlighting the dynamic nature of rock art making and use. It introduces contextual and in particular landscape approaches to the recording and study of rock art in sub-Saharan West Africa, while also considering almost a century of documentation and discussion of the rock art imagery. The thesis challenges current understandings of the character, age-range and the presumed social and cultural contexts of rock art in sub-Saharan Mali, and proposes new hypotheses as to the historical and archaeological contexts of this diverse rock art corpus in a diachronic perspective."

Klem, Per Gierløff (2010). Study of Boat Figures in Alta Rock Art and Other Scandinavian Locations: With a View to Elucidate Their Construction, and Discuss the Origin of the Nordic Boat (Master's Thesis). 98 pgs. University Of Oslo, Oslo, Norway. Retrieved from <https://www.duo.uio.no/bitstream/handle/10852/23059/Per-Klem-komplett.pdf?sequence=1&isAllowed=y>
Keywords: Alta, Norway. Scandinavia. Northern Europe. Boat motif(s). Nordic boat. *Worldcat.org, Internet.*

Abstract: "The thesis supports a theory that the first boats in Northern Scandinavia were wooden boats developed from the dugout - with ancestors from the East. Interpretation of - and research on boat figures in rock art have been reviewed from the first attempts of interpretation were made in 1828. The resulting conclusions and theories have been discussed. Boats from the circumpolar region as well as boats from other cultures have been studied and compared to prehistoric boats in Scandinavia. The oldest boat figures in Alta rock art have been compared with similar figures in Vyg, Lake Onega, Nämforsen and Slettnes. The analysis of 80 boat figures in Alta show a remarkable consistency of principles in construction for each of the five generations I have chosen. It is also and a clear development of design through Mesolithic, Neolithic, Bronze Age and Pre Roman Iron Age. The Bronze Age figures have a marked similarity to carvings associated with the Hjortspring boat. Finally the thesis analyzes what I believe to be the most important features of the Hjortspring boat from the point of view of its inheritance."

Klimowicz, Janis (1988). A Structural Analysis of Prehistoric Incised Stones from Southern Nevada (Master's Thesis). University of Nevada, Reno.
Keywords: Southern Nevada. Great Basin. United States. North America. Portable rock art. Incised stones. Structural analysis; rules or "grammar of design". *APPBNGB, Biblio.*

Kolvenback, Rachel (1999). Infrared Photography at Arnold Cave (Undergraduate Senior Thesis). Department of Sociology and Archaeology, University of Wisconsin, LaCrosse, Wisconsin.
Keywords: Arnold Cave, Driftless Area, Mississippi Valley, southwest Wisconsin. Upper Midwest. United States. North America. Documentation. Infrared photography. *Biblio.*

Konoske, Ashley Anderson (2006). The Archaeology and Rock Art of Rock Creek, Northwestern Nevada (Master's Thesis). 257 pgs. University of Nevada, Reno. Retrieved from <https://search.proquest.com/openview/43fd6d68ccd27f87aa48f31428da4687/1?pq-origsite=gscholar&cbl=18750&diss=y>
Keywords: Rock Creek, northwestern Nevada, Great Basin. United States. North America. Archaeology and rock art. *Internet, Biblio.*

Koolmatrie, Jacinta (2019). Rock Art and Yura Malka: A Study on the Relevance of Archaeological Rock Art Practices and Theories from Adnyamathanha Perspectives (Master's Thesis). Flinders University, College of Humanities, Arts and Social Sciences.
Keywords: Malkai, Adnyamathanha Yarta (Land), Australia. Australasia. Oceania. Aboriginal rock art. Aboriginal knowledge. *Worldcat.org.*

Abstract: "This thesis specifically examined the differences and similarities between Adnyamathanha understandings of Yura malka (Aboriginal markings) and archaeological theories about symbolic communication. Malkai, a rockshelter located in Adnyamathanha Yarta (Land) has been included in this research as a case study. Theories and practices surrounding symbolic communication have demonstrated that archaeologists aim to attain an objective perspective of rock art that is achieved through the employment of quantitative and occasionally qualitative methods. Using this framework, Malkai's motifs were placed into classifications. The results of this analysis show a high percentage of geometric motifs, particularly linear. An analysis of the use of coloured pigments at Malkai identified that red ochre was favoured. Adnyamathanha understandings were explored through yarns with Adnyamathanha people. Themes from these yarns related to their experiences of being at Yura malka places, meanings of motifs and narratives connected to these places involving ancestors from living memory and non-living memory. -- There are clear distinctions between Adnyamathanha

understandings and archaeological theories and practices. Malkai shows that understanding narratives and how people connect with place can inform research to a greater extent than archaeological methods alone. The disconnection between Indigenous peoples and their heritage in research often allows for an absence of these narratives. Integrating these narratives in the research recognised that who a communicator is and who the receiver is determines what Yura malka is produced. Understanding how Malkai has been used in the past also explains the over representation of geometric motifs and the colour red. This thesis demonstrates that an understanding of Adnyamathanha knowledge of place is necessary for archaeological research. Solely relying on archaeological evidence has the ability to disconnect Indigenous peoples from their heritage; however, enabling Indigenous understandings to be privileged in research can ultimately maintain and enhance these connections."

Krause, Linda A. (1996). *The Visual Systems Theory: Rock Art as an Integretive [sic] Mechanism in Prehistoric Hunter-Gatherer Networks (Featuring the Crystal Wash Site Complex in South-Central Nevada)* (Master's Thesis). 354 pgs. Hunter College, Department of Art.

Keywords: Crystal Wash site, South-central Nevada, Great Basin, United States. North America. *Worldcat.org*.

Kristiansen, Heidi (2018). *Å Bruke Fortiden: Helleristninger i Sverige som Eksempel på Kulturarv og Dens Bruk* (Bachelor of Arts Thesis). 38 pgs. Uppsala University, Disciplinary Domain of Humanities and Social Sciences, Faculty of Arts, Department of Archaeology and Ancient History. Retrieved from <http://www.diva-portal.org/smash/record.jsf?pid=diva2%3A1215834&dsid=-2909>

Keywords: Sweden. Scandinavia. Northern Europe. Bronze Age. *GoogleScholar*.

Abstract: "The aim of the essay is to investigate rock art in Sweden as a cultural heritage. The material in the essay is rock art. The method is a literature study that compiles and analyzes other researchers' views of the material (rock art). I limit the essay to rock art in Sweden. The essay has 3 questions: 1 How can cultural heritage be used? 2 Which laws protect rock art? 2 Are there archaeological traces of the fact that the rock art continued to have significance after no new rock art were created? The theoretical point of departure of the essay is historical perspective. The physical traces of the past are seen as different functions and have different meanings for different periods of time. The result of the essay is that rock art are seen as memories preserved in physical form (in books) and the actual ritual to punch the pictures or that performing rituals are seen as bodily preserved memory for example memorial ceremonies. The Heritage Board of Sweden works with the protection of culture, with knowledge dissemination and knowledge building, conservation and care authority work and archaeological assignments. County Administrative Board is responsible for protecting, informing and protecting the regional cultural environment as building and settlements, ancient objects and churches, cultural landscapes and industrial history sites. The Heritage Law determines the protection of valuable buildings such as ancient monuments, ancient finds, church cultural monuments and some cultural objects. The rock art form Stone Age may have affected where new rock art were placed under the Bronze Age, which affected the location of Rockies during the younger Bronze Age. Recent visits created a movement pattern in the landscape that may have lived and structured peoples activities also after the tradition of making new pictures had ceased. Rock art premises may have affected where new rock art were placed during the early Bronze Age, which affected the location of Rockies during the younger Bronze Age."

Kurian, Benny (2009). *The Rock Art of Anjunad Valley (with Special Reference to Naturalistic Depictions)* (Unpublished Dissertation of Diploma in Archaeology). Centre for Heritage Studies. 67 pgs. Tripunithura.

Retrieved from https://www.academia.edu/15319944/Dissertation_for_One_year_Diploma_in_Archaeology_-_CHS-2008

Keywords: Anjunad Valley, Kerala, India. South Asia. *BibliO, Academia.edu*.

Labadie, John Antoine (1994). *The Effect of Concrete Advance Organizers on Elementary Student's Responses to Iconographic and Stylistic Aspects of the Lower Pecos Pictographs* (PdD. Dissertation). 156 pgs.

Keywords: Lower Pecos River, Texas. Southwest. United States. North America. Education. *Internet*.

Lacalle Rodríguez, Raquel (2009). *Arte, Mito y Religión en la Prehistoria* (Phd Thesis). Universidad de Sevilla, Spain.

Keywords: Europe. Paleolithic art. Rock features: Megalithic art. *Dialnet*.

Abstract: "La Tesis Arte, Mito y Religión en la Prehistoria versa sobre una interpretación simbólica del arte de las culturas del Paleolítico Superior y del Megalitismo europeos, a partir de un análisis comparado sobre fuentes míticas, iconográficas y etnográficas, permitiéndonos identificar y trazar el origen de determinados símbolos y mitos."

Lage, W. (2014). *As Gravuras Rupestres do Sitio Bebedinha, Buriti dos Montes-Piaui: Documentacao, Analise da Linguagem Visual e Levantamento sobre o Estado Geral de Conservacao* (Master's Dissertation). UFPI, Teresina, Brazil.

Keywords: Bebedinha, Buriti dos Montes, Piaui, Brazil. South America. *RASNWV, Internet*.

Lahelma, A. (2000). *Landscape of the Mind. A Contextual Approach to Finnish Rock Art* (Master's Thesis). Department of Archeology, University of Helsinki, Finland.

Keywords: Finland. Scandinavia. Northern Europe. RASNW3.

Lahelma, Antti (2008). *A Touch of Red : Archaeological and Ethnographic Approaches to Interpreting Finnish Rock Paintings* (Doctoral dissertation). ISKOS. 15. 279 pgs. Institute for Cultural Research, University of Helsinki. Retrieved from <http://hdl.handle.net/10138/19406>

Keywords: Lakes Päijänne and Saimaa, Finland, Finlandia. Northern Europe. Ethnography. Stick-figure human, elk, boat, handprint and geometric sign motif(s). History of research. Critical review. OATD.

Abstract: "Approximately 125 prehistoric rock paintings have been found in the modern territory of Finland. The paintings were done with red ochre and are almost without exception located on steep lakeshore cliffs associated with ancient water routes. Most of the sites are found in the central and eastern parts of the country, especially on the shores of Lakes Päijänne and Saimaa. Using shore displacement chronology, the art has been dated to ca. 5000 – 1500 BC. It was thus created mainly during the Stone Age and can be associated with the so-called 'Comb Ware' cultures of the Subneolithic period.

The range of motifs is rather limited, consisting mainly of schematic depictions of stick-figure humans, elks, boats, handprints and geometric signs. Few paintings include any evidence of narrative scenes, making their interpretation a rather difficult task. In Finnish archaeological literature, the paintings have traditionally been associated with 'sympathetic' hunting magic, or the belief that the ritual shooting of the painted animals would increase hunting luck. Some writers have also suggested totemistic and shamanistic readings of the art.

This dissertation is a critical review of the interpretations offered of Finnish rock art and an exploration of the potentials of archaeological and ethnographic research in increasing our knowledge of its meaning. Methods used include 'formal' approaches such as archaeological excavation, landscape analysis and the application of neuropsychological research to the study of rock art, as well as ethnographically 'informed' approaches that make use of Saami and Baltic Finnish ethnohistorical sources in interpretation.

In conclusion, it is argued that although North European hunter-gatherer rock art is often thought to lie beyond the reach of 'informed' knowledge, the exceptional continuity of prehistoric settlement in Finland validates the informed approach in the interpretation of Finnish rock paintings. The art can be confidently associated with shamanism of the kind still practiced by the Saami of Northern Fennoscandia in the historical period. Evidence of similar shamanistic practices, concepts and cosmology are also found in traditional Finnish-Karelian epic poetry. Previous readings of the art based on 'hunting magic' and totemism are rejected. Most of the paintings appear to depict experiences of falling into a trance, of shamanic metamorphosis and trance journeys, and of 'spirit helper' beings comparable to those employed by the Saami shaman (noaidi). As demonstrated by the results of an excavation at the rock painting of Valkeisaari, the painted cliffs themselves find a close parallel in the Saami cult of the 'sieidi', or sacred cliffs and boulders worshipped as expressing a supernatural power.

Like the Saami, the prehistoric inhabitants of the Finnish Lake Region seem to have believed that certain cliffs were 'alive' and inhabited by the spirit helpers of the shaman. The rock paintings can thus be associated with shamanic vision quests, and the making of 'art' with an effort to socialize the other members of the community, especially the ritual specialists, with trance visions. However, the paintings were not merely to be looked at. The red ochre handprints pressed on images of elks, as well as the fact that many paintings appear 'smeared', indicate that they were also to be touched – perhaps in order to tap into the supernatural potency inherent in the cliff and in the paintings of spirit animals."

Lambert, Arnaud (2011). *Olmec-Style Art, Rock Art and Social Practice in the Complex Societies of Mesoamerica* (Phd dissertation). 436 pgs. Brandeis University, Waltham, Massachusetts. ISBN: 9781249869986 1249869986.

Keywords: Mexico, Mesoamerica (Central America). North America. Olmec rock art. *Worldcat.org*.

Lander, Faye E. (2014). *An Investigation into the Painted Sheep Imagery of the Northern Ukhahlamba-Drakensberg, Kwazulu-Natal, Southern Africa* (Master's Thesis). 251 pgs. University of Witwatersrand, Johannesburg, South Africa. Retrieved from <http://wiredspace.wits.ac.za/handle/10539/15146>

Keywords: Northern Ukhahlamba-Drakensberg, Kwazulu-Natal, South Africa. Southern Africa. Painted sheep motif(s). *Biblio*.

Abstract: "This thesis presents data collected during the 2012 and 2013 recording of painted sheep imagery from five painted rock shelters in the northern Drakensberg, KwaZulu-Natal, South Africa. Through studying the micro- and macro-context of these paintings, I try to understand their presence in the rock art here. Paintings of sheep are believed to have been made by San hunter-gatherers and thought to be relatively old. Using multiple strands of evidence from the rock art, the excavated record, ethnographies, and drawing on human-animal theory, I explore when the sheep were painted, whose sheep were painted and for what reason."

Lange, Allison (2006). *A Regional Analysis of Prehistoric Rock Art Sites in Iowa and Juneau Counties, Wisconsin* (Master's Thesis). 400 pgs. University of Wisconsin - Milwaukee, Milwaukee, Wisconsin.

Keywords: Iowa County, Juneau County, Wisconsin. Midwest. United States. North America. Regional analysis. *Internet, Worldcat.org*.

Lankester, Francis David (2012). *Predynastic & Pharaonic Era Rock-Art in Egypt's Central Eastern Desert: Distribution, Dating & Interpretation* (Ph.D. Dissertation). 406 pgs. Durham University, England. Retrieved from <http://etheses.dur.ac.uk/5909/>

Keywords: Central Eastern Desert, Egypt. North Africa. Dating. Interpretation. Naqada culture funerary context. Hunting. OATD.

Abstract: "The aim of this thesis is to examine the rock-art of Egypt's Central Eastern Desert in order to outline the petroglyphs' distribution and influences on their location, to date them, and to explore the reasons why they were created. The area is notable for the presence of boat petroglyphs, along with images of people and a wide range of fauna, in the middle of the desert many miles from the Nile and Red Sea. Since Hans Winkler's pioneering work in the 1930's, the corpus covering the whole of the area has been considerably increased due to work from the 1980's to the present, thanks mainly to the Eastern Desert Survey (EDS) and the Rock Art Topographical Survey (RATS).

The construction of a comprehensive corpus enables an analysis of the distribution of the approximately 4000 images, the dating of a significant majority of the rock-art sites and interpretation of the reasons for their creation. Many of the petroglyphs were probably made in the early predynastic period: Naqada I c to II a/b (which scholars generally date from 3750 to 3650 BCE), and often show hunting scenes associated with boats, or even have vessels integrated within them. As the spatial analysis carried out in this work demonstrates, these motifs are often located in shaded locations and, especially in the south of the survey area, near to the entrances to side wadis. In contrast, the smaller numbers of dynastic and Greco-Roman images are usually situated on routes to the mines and quarries of the Eastern Desert, as well as to the Red Sea.

This thesis also proposes a new approach to the interpretation of boats and the figures with arms raised and incurved above the head. As opposed to common scholarly practice where they have previously been interpreted by retrospective comparison with pharaonic themes, I pursue a synchronic approach to interpretation, placing the predynastic motifs in Naqada culture funerary context linked to hunting as an elite activity. The later rock-art is divided between pharaonic images related to mining and quarrying expeditions, and horse and camel riders pictured in unique conflict scenes."

Larach, P. (2010). Estudio de los Contextos Arqueológicos de un Sitio de Arte Rupestre. Los Mellizos, Curso Superior de Illapel. (Memoria para Optar al Título de Arqueólogo, Master's Thesis). Universidad Internacional, SEK, Santiago, Chile.

Keywords: Los Mellizos, Illapel, Chile. South America. Archaeological context. *Biblio.*

Larose, Thomas Earl (2001). The Petroglyph Sites of Bellows Falls and Brattleboro, Vermont (Ph.D. Dissertation). Virginia Commonwealth University.

Keywords: Bellows Falls, Brattleboro, Vermont. New England. United States. North America. *Biblio.*

Le Quellec, Jean Loïc (1992). Le Symbolisme de l'Art Rupestre du Sahara Central hèse de doctorat en Anthropologie. Université Paris 1 Panthéon-Sorbonne, Paris, France.

Keywords: Algeria, Libya, central Sahara Desert. North Africa. Chronology. Typology. Interpretation. Styles. *Worldcat.org, Internet.*

Abstract: "On the one hand, preliminaries relate on sign definition, typology and interpretation, on the other hand, investigate chronological problems, interpretation of different styles and use of comparative ethnology. Then several motives are scrutinized : animals, human figures, sexual scenes, relations man-animal, signs (radnetzen, ovals, footprints, spirals, meanders, circles, "water-bearers", traps). Each motif forms the subject of a geographical survey followed by a critical review of the assumptions previously exposed in the literature and, should the occasion arise, new hypotheses are discussed. In central Sahara, many rock-pictures finally appear as various local realizations connected to a common symbolical universe."

Leach, C. (2003). How the Prehistoric Rock Carvings of Northumberland and Rombalds Moor have Degraded over the Last 150 Years (BA Thesis). University of Durham.

Keywords: Northumberland, Rombalds Moor, England, Britain, British Isles. Western Europe. Cultural resource management. Conservation and preservation. *BNRA, RABDN.*

Leadabrand, Carl Dennis (2005). Supernatural Artists: The Shamanic Factor in Rock Art (Master's Thesis). 248 pgs. San Diego State University, California.

Keywords: Shamanism. *Worldcat.org.*

Ledesma, Rossana Elizabeth (2010). El Arte Rupestre en el Sur del Valle Calchaquí (Salta, Argentina). Estudio Deterritorialidad por Medio de Marcadores Gráficos (Phd dissertation). Dep. Historia I y Filosofía, Universidad de Alcalá, Madrid, Spain.

Keywords: Sur del Valle Calchaquí (Salta, Argentina. South America. *Biblio, Internet, RASNW4 (gives date 2009).*

Abstract: "La Tesis Doctoral plantea un análisis de la configuración de un espacio tradicional en el Valle de Calchaquí, Salta, Argentina) a través del análisis combinado de las evidencias artísticas rupestres, poblacionales y paleoeconómicas del final de la época Prehispánica (Periodos Formativo y Desarrollos Regionales). Se describe un modelo de estructuración territorial en la que las grafías rupestres se articulan como el lementos básicos en la delimitación del territorio, formando, junto a hábitat y necrópolis, una malla significativa que jerarquizó las actividades de explotación y tránsito en dicho espacio."

Lee, Georgia (1986). *Easter Island Rock Art: Ideological Symbols as Evidence of Socio-Political Change* (Ph.D. Dissertation). University of California, Los Angeles.

Keywords: Easter Island (Rapa Nui), Polynesia. Oceania. (Chile. South America). Socio-political change. *Biblio*.

Lee, Justin Kim (1991). *Visitors to Aboriginal Art Sites in National Parks* (Bachelor's Thesis). 150 pgs. University of Sydney, N.S.W., Sydney, Australia.

Keywords: Mootwingee and Kuringai Chase National Parks, Australia, Australasia. Oceania. Cultural resource management. Conservation and preservation. Visitors. Tourism. Aboriginal rock art.

Abstract: "Thesis which examines visitation to rock art sites in Mootwingee and Kuringai Chase National Parks; management practices at the sites; analysis of visitors; discussion of management practices in relation to visitors; are outcomes effectively achieved; community involvement in management of sites and tours of sites."

Lee, Sang-Mog (2003). *Les Gravures Rupestres du Site de Bangu-Dae dans la Partie Méridionale de la Péninsule Coréenne* (Phd dissertation). Museum Nation d'Histoire Naturelle, Paris, France.

Keywords: Korean Peninsula, Korea. East Asia. *Internet*.

Abstract: "In the Korean peninsula there is now 14 known rock art sites: they only have engravings obtained by pecking or scraping. Most of the sites have been noted over the last thirty years; before, only one site was known, mentioned in old texts from the XVIIth century. There types of sites can be distinguished from their material context and the environment surrounding them : vertical walls on the edge of a river, open air rocks, the slabs of dolmens or menhirs. The site of Bangu-dae is on the left bank of the Taewa, which runs east and joins the Sea of East. The site is like a cliff measuring around 3 m high and 10 m wide. Most of the engraved faces, of smooth reddish sandstone, are oriented toward the north. 231 representations, of which 170 figures are identifiable and 61 motifs unidentifiable, are observable. Representations of cetaceans are the most frequent, being 19, 9 % of the figures. There are also 25 artiodactyls, 23 carnivores, 6 tortoises, 3 birds, 2 pinnipeds, 2 fish, etc. From the abundant representations of marine animals, the site seems to be in close relation with hunter-fishers, attributed to the Neolithic era (between 6000 B. C. And 1000 B. C.)."

Leite, Marinete Neves (2004). *A Subtradição Seridó de Pintura Rupestre: Um Estudo da Identidade Humana* (Dissertação de Mestrado em História). 145 pgs. Centro de Filosofia e Ciências Humanas, Universidade Federal de Pernambuco, Recife, Brazil. Retrieved from <https://repositorio.ufpe.br/handle/123456789/7828>

Keywords: Rio Grande do Norte, Parque Nacional Serra da Capivara, Brazil. South America. Nordeste Tradition. Subtradition Seridó. Human motif(s). *Biblio, Internet*.

Abstract: "No contexto da Pré-história do Nordeste, o referencial deste trabalho é a Tradição Nordeste de pintura rupestre. As pesquisas já realizadas sobre as composições gráficas desta Tradição têm gerado um acervo de informações que serve de base para estabelecer perfis gráficos dos grupos humanos estudados. Este contexto informativo permite o confronto de resultados, a partir de estudos comparativos entre as subtradições Várzea Grande, localizada no Parque Nacional Serra da Capivara, no sudeste do Piauí, e Seridó, localizada ao sul do Rio Grande do Norte, na região do vale do Seridó. Como objetivo pretende-se confirmar a presença de pinturas rupestres da subtradição Várzea Grande PI, em sítios da subtradição Seridó RN. Através da análise dos grafismos humanos nas dimensões técnica, temática e cenográfica visa identificar as formas de apresentação gráfica das representações humanas típicas da subtradição Seridó, e que a diferencia no contexto regional da Tradição Nordeste. Os registros rupestres são considerados como códigos de comunicação relacionados a apresentação social dos grupos humanos pré-históricos e, portanto, estão inseridos em um sistema de comunicação social. A escolha das representações humanas como objeto de estudo baseia-se nesta abordagem, e considera o fato de que as formas de apresentação gráfica das figuras humanas na pintura rupestre são elementos de caracterização cultural, pois indicam as formas de apresentação social dos autores dos registros gráficos. A pesquisa se desenvolveu a partir do estudo das representações humanas pintadas nos sítios rupestres Mirador, Casa Santa, Xique-Xique I e Xique-Xique II, localizados na microrregião do Seridó no Rio Grande do Norte, e pertencentes a subtradição Seridó. O Mirador é um sítio referência pela densidade pictural e existência de superposições demonstrativas dos momentos gráficos nos quais as representações humanas foram realizadas. Como resultado da pesquisa, foram identificadas as formas de apresentação gráfica dos registros humanos típicos da subtradição Seridó traçando um perfil preliminar das representações humanas dos sítios rupestres estudados. E Constatou-se a presença de representações humanas rupestres no Seridó (RN), com características de apresentação gráfica da subtradição Várzea Grande (PI)."

Lemaitre, S. (1994). *Les Peintures Rupestres Amerindiennes du Quebec: Essai d'Etude Ethno-Archeologique* (Master's Thesis). 2 volumes. Faculté de Philosophie et de Lettres, Université Libre de Bruxelles, Brussels, Belgium.

Keywords: Quebec, Canadian Shield, Canada. North America. *Biblio, BCSRA*.

Lemaitre, Serge (2004). *Kekeewin ou Kekeenowin, Les Peintures Rupestres de l'Est du Bouclier, Canadien* (Phd dissertation). Faculté de Philosophie et Lettres, Université Libre de Bruxelles, Brussels, Belgium.

Keywords: Canadian Shield, Quebec, Canada. North America. Kekeewin. Kekeenowin. Algonquin. Algonkian. *Biblio*.

Lenington, Walter L. (1995). Anthropomorphic Figures of Nine Mile Canyon (Master's Thesis). Department of Anthropology, Brigham Young University, Provo, Utah.
Keywords: Nine Mile Canyon, Utah. Southwest. United States. North America. Anthropomorphic motif(s). *Biblio*.

Leo, Maria Domenica (2000). The Pictographs of the Middle Fork of the Salmon River. An Interpretation of Style and Function (Master's Thesis). Department of Anthropology, University of Moscow, Idaho.
Keywords: Middle Fork of the Salmon River, central Idaho. Northwest. United States. North America. Tukudeka, Mountain Shosone rock art. *Biblio*.

Lerma Rodríguez, Félix Alejandro (2009). Las Manos de la Cueva del Ermitano, El Salvador. Indagaciones Espaciales en Arte Rupestre (Tesis de Maestría). Universidad Nacional Autónoma de México, Facultad de Filosofía y Letras, México, D.F.
Keywords: Cueva de Ermitano, El Salvador. Central America. North America. Hand motif(s). *RASNW4, Internet*.

Lerma Rodríguez, Félix Alejandro (2014). Presencias en la Roca: El Arte Rupestre de la Gruta del Espíritu Santo, El Salvador (Phd Thesis). 477 pgs. Universidad Nacional Autónoma de México. Retrieved from <http://132.248.9.195/ptd2014/marzo/098206027/Index.html>
Keywords: Gruta del Espíritu Santo, El Salvador. Central America. North America. *RASNWV*.

Lesnak, Theresa A. (1995). An Interdisciplinary Investigation of the Pictographic Images in Quetico Provincial Park, Ontario, Canada (Master's Thesis). Governors State University, University Park, Illinois.
Keywords: Quetico Provincial Park, Ontario, Canada. North America. *Biblio, BCSRA*.

Leuta, Tsepang Cecillia (2009). Evaluating the Rate of Rock Art Deterioration in the uKhahlamba-Drakensberg Park, KwaZulu-Natal (Master's Thesis). 210 pgs. University of Pretoria, Pretoria, South Africa. Retrieved from <http://hdl.handle.net/2263/30594>
Keywords: Battle Cave, uKhahlamba-Drakensberg Park, KwaZulu-Natal, South Africa. Southern Africa. San (Bushman) rock art. Cultural resource management. Conservation and preservation. Deterioration. Weathering. *Worldcat.org, OATD*.

Abstract: "One of the key reasons for the uKhahlamba-Drakensberg Park's status as a World Heritage Sites due is the abundance of rock art there. Unfortunately, through time, much of the rock art heritage in the Park is being lost through natural rock weathering processes, the decay of pigments and through the actions of people. The fragile art heritage is non-renewable and, therefore, requires specialized management. In a case study, specific San paintings from Battle Cave study area were analysed using scanned and digital photographs with Geographic Information Systems software. Older images were compared with more recent ones and this was utilised to classify pigment colours and quantify the amount of deterioration that has taken place overtime. Various methodologies were applied to classifying the images, and it was found that manual digitising provided the best means for quantifying the amount of deterioration. A detailed analysis was undertaken of a feline painting at Battle Cave, as it had the best quality images that could be dated. Results showed that white pigment in the painting degraded more rapidly than the ochre colours. Visual analysis suggests that the damage to the figure is predominantly through pigment decay and through the granular disaggregation of the rock surface. Where pigments were applied to what were clearly weathered rock surfaces, the change was greatest over the 40-year intervening period between images analysed. The methodology utilised in this study can be utilised to evaluate the rate of decay of rock art and is, therefore a useful tool for determining priorities with regard to the conservation of San paintings. In addition, the rate of deterioration is useful for evaluating and quantifying the contribution of rock weathering to landscape evolution."

Lewis-Williams, J.D. (1977). Believing and Seeing: Symbolic Meaning in Southern San Rock Paintings (Phd dissertation). 369 pgs. University of Natal, Durban, South Africa.
Keywords: Game Pass, Fulton's Rock, Main Caves, Upper Meibidwane, the Krantzes, Cleopatra, Camp Shelter, Giant's Castle, Kamberg, South Africa Advance Post, Lesotho. Southern Africa. San (Bushman) rock art. Symbolic art. *Biblio, RASESAL*,

Lewis, B. (2003). Approaches Towards Culturally Sympathetic Presentation and Preservation of Aboriginal Rock Art Sites in the Sydney and Blue Mountain Regions (Master's Thesis). University of Leicester. Keywords: Sydney, New South Wales, Blue Mountains, Australia, Australasia. Oceania. Aboriginal rock art. Cultural resource management. Conservation and preservation. *Biblio*.

Lewis, D. (1983). Art, Archaeology and Material Culture in Arnhem Land (B.A. Honors Thesis). 61 pgs. Australian National University, Canberra, Australia.
Keywords: Arnhem Land, Australia, Australasia. Oceania. *Internet*.

Lewis, Darrell (1990). They Meet Up at 'Bilinara': Rock Art in the Victoria River Valley (Master's Thesis). 2 vols. Australian National University, Canberra, Australia. Retrieved from <http://hdl.handle.net/1885/116993>
Keywords: Victoria River, Australia, Australasia. Oceania. Aboriginal rock art. Ethnography. *Internet, Worldcat.org*.

Abstract: "The past few years has seen the emergence of a critical assessment of the relationship between the ethnographer and the society being studied (for example see Agar 1984; Marcus and Fisher 1986). One result has been the recognition that 'ethnographies are a function of the different traditions of ethnographer, group, and intended audience' (Agar 1984: 783). I believe it appropriate to include here a summary of the traditions, influences and chance events that led me to ethno-archaeology and shaped the methodology I used."

Li, Ran (2010). Characterization of the Binders in the Rock Art of Cueva La Conga, Nicaragua (Master's Thesis). 94 pgs. Eastern Michigan University, Ypsilanti, Michigan. Retrieved from <http://commons.emich.edu/theses/311>

Keywords: Cueva La Conga, Nicaragua. Central America. North America. Pigment analysis. Binders. Radiocarbon dating. Mass spectrometry. *Worldcat.org*.

Abstract: "Cueva La Conga is the only known painted cave in Nicaragua, in a part of that country about which little is known archaeologically. The rock art, which includes carved rock formations as well as paintings and handprints, may provide clues about the past people and culture of this area. Archaeologists want to know if the paintings were influenced by the Maya to the north, or the Caribbean cultures to the east, or were a purely indigenous development. Determining the age of the paintings will help to understand the possible cultural relationships between known cultures and the rock art of Cueva La Conga. None of the rock art of Nicaragua has been dated before. To radiocarbon date the red, yellow, and purple images, an organic binder must have been used, and that binder has persisted to this day. If this is true, it can be extracted and dated using accelerator mass spectrometry to determine the ¹⁴C content. We are using thermally assisted hydrolysis/methylation-gas chromatography-mass spectrometry (THM-GC-MS) to study the composition of the paints to determine if any binder material remains to be dated. We will compare the compositions of the paint and unpainted limestone to determine if a reliable date is likely to be obtained. This is the first comprehensive study where the chemical characterization of the paint was considered in the sampling of the rock art to be dated. We will describe the inherent difficulties of reconciling good analyses with preservation of these irreplaceable and at-risk cultural materials."

Libmann, P.F.E. (1979). Le Mouton dans les Gravures et les Peintures Rupestres de l'Afrique du Nord et du Sahara (Ecole Veterinaire Thesis). 48. 76 pgs. Toulouse, France.

Keywords: Sahara. North Africa. Sheep motif(s). *SARS, BARAS*.

Lim, Imogene Letitia (1992). A Site - Oriented Approach to Rock Art: A Study from Usandawe, Central Tanzania (Ph.D. Dissertation). Department of Anthropology, Brown University, Providence, Rhode Island.

Keywords: Usandawe, Tanzania. East Africa.. *Biblio, Worldcat.org*.

Lima, Taís Vargas (1996). Gravuras Rupestres no Estado do Rio Grande do Sul: Processo de Documentação e Educação para sua Preservação e Valorização (Dissertação de Mestrado). Pontifícia Universidade Católica do Rio Grande do Sul, Porto Alegre, Brazil.

Keywords: Rio Grande do Sul, Brazil. South America. Cultural resource management. Conservation and preservation. *Biblio*.

Lima, Taís Vargas (2005). Estudo das Representações Rupestres do Rio Grande do Sul / Brasil (Tese de Doutorado). 163 pgs. Pontifícia Universidade Católica do Rio Grande do Sul, Porto Alegre, Brazil. Retrieved from <http://livros01.livrosgratis.com.br/cp020532.pdf>

Keywords: Rio Grande do Sul, Brazil. South America. *Biblio*.

Limaverde, Rosiane (2006). Os Registros Rupestres da Chapada do Araripe, Ceara - Brasil (Dissertacao de Mestrado). Universidade Federal de Pernambuco, Recife, Brazil.

Keywords: Chapada do Araripe, Ceara, Brazil. South America. *RASNW4, Internet*.

Abstract: "This work presents the rock registers of the Chapada of the Araripe, Ceará, Brazil. It is treated to identify the social groups authors of the registers for the establishment of a graphical identity in the area, through a boarding theoretician-metodológica who understands these graphical manifestations as particular systems of social communication. Our objective is to contribute for identification of ethnic groups that if had related with the environment of the Chapada of the Araripe, in the context of the dispersion of the different manifestations of rock registers, today searched in the Northeast of Brazil. We intend to carry through the study of the registers of the Chapada one of the Araripe from a small farm where are gifts painted engravings, in the attempt to establish comparative studies for its positioning in the context of the study of these searched traditions already."

Linares Málaga, Eloy (1974). El Arte Rupestre en el Sur del Perú, Introducción al Estudio de los Petroglifos de Toro Muerto (Tesis para optar el grado de Doctor). Programa Académico de Historia y Antropología. II. 177 pgs. Universidad Nacional de San Agustín, Arequipa, Perú.

Keywords: Toro Muerto, southern Perú. South America. *Biblio, ARDP*.

Linares Málaga, Eloy (1974). *El Arte Rupestre en el Sur del Perú, Introducción al Estudio de los Petroglifos de Toro Muerto* (Tesis para optar el grado de Doctor). Programa Académico de Historia y Antropología. I. 298 pgs. Universidad Nacional de San Agustín, Arequipa.
Keywords: Toro Muerto, southern Perú. South America. *Biblio, ARDP.*

Lindsay, Audrey K. (2015). *Perspectives on Pictographs: Differences in Rock Art Recording Frameworks of the Rattlesnake Canyon Pictograph Panel* (Master's Thesis). 182 pgs. Department of Anthropology, Northern Arizona University, Flagstaff, Arizona. ISBN: 9781321929058. Retrieved from <https://pqdtopen.proquest.com/doc/1710075393.html?FMT=AI>
Keywords: Rattlesnake Canyon (41VV180), Lower Pecos Canyonlands, southwestern Texas, southwest United States. North America. Documentation methodology. Recording techniques. Pecos River Style. *Biblio.*

Abstract: "Rock art documentation often draws from a range of recording perspectives, in which each framework facilitates different recording goals, preconceptions, and methods. As a result, each recording project collects different types of information from a rock art panel. The intricate and visually striking rock art murals painted on rockshelter walls in the Lower Pecos Canyonlands of southwestern Texas demand and benefit from the application of artistic, avocational archaeological, and professional archaeological documentation frameworks. This research provided a case study that analyzed different recording projects of the Rattlesnake Canyon mural (41VV180), a Pecos River style pictograph panel located in the Lower Pecos Canyonlands. I applied a critical theoretical framework and the concept of "capta" to review and analyze the rock art documentation perspectives, methods, and materials collected from three major recording projects of the Rattlesnake Canyon mural. I focused on projects completed by artist Forrest Kirkland, the Texas Archeological Society (TAS) avocational archaeological Rock Art Task Force (RATF), and an illustration of the Shumla Archaeological Research and Education Center's (Shumla) recording process, to examine differences between artistic, avocational archaeological, and professional archaeological recording frameworks and methods."

Ling, Johan (2008). *Elevated Rock Art. Towards a Maritime Understanding of Rock Art in Northern Bohuslän, Sweden* GOTARC Serie B 49, (Phd dissertation). Göteborgs Universitet/University of Gothenburg, Goteborg, Sweden. Retrieved from <http://hdl.handle.net/2077/17240>
Keywords: Bohuslän, Sweden, Scandinavia. Northern Europe. Bronze Age. Ship (boat) motif(s). *RASNW4.*

Abstract: "The main focus of this dissertation is the issue of how Bohuslän rock art and landscape may be perceived and understood. Since the Bronze Age, the landscape has been transformed by shore displacement but in the research tradition this has attracted very little attention. Furthermore, due to a misunderstanding of shore displacement but also to certain ideas about the character of Bronze Age society, rock art research in Tanum has drawn much of its inspiration from the present agrarian landscape. The perception of the landscape has not been a major issue. This thesis accordingly aims to shed light on the process of shore displacement and its social and cognitive implications for the interpretation of rock art in the prehistoric landscape. The findings clearly show that in the Bronze Age, the majority of rock art sites in Bohuslän had a very close spatial connection to the sea. These conditions make it possible to apply new perspectives to Bohuslän rock art. Much rock art analysis focuses on the contemplative observer and elaborates this theme. The more direct activities related to rock art are seldom fully considered. I therefore discuss the basic conditions for the production of rock art and then move on to discuss social theory and approaches to image, communication, symbolism and social action, related to the palpable social forms of the reading of rock art. When considering rock art, it is the social praxis in the landscape that is of primary importance. Moreover, since Oscar Almgren there has been a tendency to picture the groups in Bohuslän as passive and immobile agriculturalists, performing rituals on the rocks. However, the sparse evidence points instead to a more complex pattern of utilisation and social praxis. The general location and content of the Bronze Age remains indicate a tendency towards the maritime realm, which seems to have included both socio-ritual and socio-economic matters of production and consumption. The thesis emphasises that Bronze Age groups in Bohuslän were highly active and mobile. The numerous configurations of ship images on the rocks could indicate a general transition or drift towards the maritime realm. Marking or manifesting such transitions in some way may have been important and it is tempting to perceive the rock art as traces of such transitions or positions in the landscape. All this points to a maritime understanding of Bronze Age rock art in northern Bohuslän. Keywords: Rock art, Bronze Age, Scandinavia, Bohuslän, maritime praxis, terrestrial, thought style, shore displacement, seascape, social praxis, iconic order, social position, social transition"

Lippiello, Lauren Elizabeth (2012). *Landscapes of Ancient Egyptian Religion: Rock Art as Indicator for Formal Ritual Spaces during the Formative Stage of the Egyptian State* (Phd dissertation). 868 pgs. Yale University, Princeton, New Jersey.
Keywords: Egypt. North Africa. *Worldcat.org.*

Lipsett, Katherine A. (1990). *Pictographs in Northern Saskatchewan: Vision Quest and Pawakan* (Master's Thesis). Department of Anthropology and Archaeology, University of Saskatchewan, Saskatoon, Canada.
Keywords: Saskatchewan, Canada. North America. Vision quest. Pawakan. Rocky Cree Indian. *BCSRA.*

Abstract: "Pictographs in northern Saskatchewan have been linked to the vision quest ritual by Rocky Cree informants. The intent of this thesis is to examine the Rocky Cree religious belief system, through ethno-historic documentation and contemporary ethnography, in order to attribute meanings to pictographs. Elderly native informants in communities close to pictograph sites were interviewed concerning their knowledge of traditional religious beliefs, the vision quest and the cultural function of pictographs. By formulating

an understanding of traditional Rocky Cree religious beliefs it is possible to discover what 'dreamers' were experiencing during the vision quest and what they dreamt of. The physical characteristics and psychological profile of the spirits, which might have appeared to the dreamer as his guardian spirit, must be reconstructed, since pictographs were visual representations of what was witnessed in the vision quest. Informant knowledge has allowed for the analysis of pictographs and a greater understanding of individual meanings and their cultural context in traditional Rocky Cree religion."

Lishiko, Billiard Berbbingtone (2004). *The Politics of Production of Archaeological Knowledge: A Case Study of the Later Stone Age Rock Art Paintings of Kasam, Northern Zambia* (Master's Thesis). 434 pgs. University of the Western Cape, Cape Town, South Africa. Retrieved from <http://hdl.handle.net/11394/1411>

Keywords: Kasam, Northern Zambia (formerly Northern Rhodesia). South central Africa. Cultural resource management. Conservation and preservation. Heritage. *Worldcat.org*, *Internet*, *OATD*.

Abstract: "The main purpose of this study was to investigate and examine the politics in the production of archaeological knowledge especially in rock art, at academic, heritage institutions and national and global level. It aims to trace and examine the development and movement of particular hypotheses or interpretations and their appropriateness in the study and management of rock art heritage in southern Africa."

Liwosz, Chester R. (2018). *Benchmarks: Ontological Considerations at Two Mojave Desert Petroglyph Labyrinths* (Phd Dissertation in Anthropology). 564 pgs. University of California, Santa Cruz. Retrieved from <https://escholarship.org/uc/item/8zs5292m>

Keywords: CA-INY-3074, CA- INY-1634, Little Lake, Death Valley, Inyo County, Mojave Desert, California. United States. North America. Archaeoacoustics. Ethnography. Oral traditions. Hunting. Religious practice. Numic. Landscape setting. Archaeoastronomy. *GoogleScholar*.

Abstract: "Developments in archaeological practice facilitate the following innovative approaches to investigating ethnographically informed, multisensory phenomenologies of visual culture and landscape in the northern Mojave Desert. Synonymous with the hotly debated and widely publicized southwestern Great Basin, this region hosts a remarkably prolific rock art tradition that has featured prominently in discourses of archaeological methods, theories, and culture histories. While much of the debate derives data from the volcanic Coso Range, evidence available from neighboring mountain and valley systems often goes ignored. With project areas at both the foot of the Coso Range and in the vicinity of Death Valley, my research incorporates into this conversation new data and overlooked literature to provide new perspectives on important transitional areas between Precontact cultural zones."

My experimental and interdisciplinary approach demonstrates principles which promise to democratize archaeological practice while simultaneously harnessing the analytical potential of emerging methods now available in the digital age. These new, non-invasive methods exemplify culturally sensitive approaches to digital heritage management, as the archaeology discipline continues to cope with rising to meet its legal and ethical obligations established in recent decades. Compelling evidence from integrating quantifiable visual, acoustical, and spatial data with multidisciplinary theoretical frameworks, and indigenous oral traditions provides remarkable new insights into population histories, religious practices, and Native American cosmologies. These insights establish grounds on which to improve methods and theoretical applications in archaeological approaches to landscape, visual culture, acoustics, and astronomy, and mark an important step towards multivocality. In expanding the knowledge of Numic iconography and verbal symbolism, and extending the boundaries of the petroglyphs discourse to important interregional intermediaries, this project is uniquely situated to address dynamic processes in linguistic and ideological systems among a immense, multicultural interaction sphere spanning from coastal California through the American Southwest, and into Mesoamerica."

Ljunge, Magnus (2007). *Att Lyssna till det Tysta: Fenomenologisk Teori och Hållbilder vid Motala Ström* (Independent Thesis Advanced Level Degree of Magister). 58 pgs. University of Kalmar, School of Human Sciences. Retrieved from <http://urn.kb.se/resolve?urn=urn:nbn:se:hik:diva-20>

Keywords: Motala Ström, Norrköping, Sweden. Scandinavia. Northern Europe. Landscape setting. Rock art studies. Chris Tilley. Maurice Merleau-Ponty. Interpretation. *OATD*.

Abstract: "The survey takes its starting point in a critical evaluation of recent phenomenological approaches to rock art in landscape studies, foremost the works of Chris Tilley. The purpose is to present a phenomenological theory, based on the philosophy of Maurice Merleau-Ponty, which includes both motives, places and landscapes in a holistic interpretation. Bronze age rock art around Motala ström and the city of Norrköping is used to exemplify the theoretical discussion. When presenting the framework, emphasis is being laid on the bodily experience of rock art and place through the process of phenomenological intersubjectivity."

Lohman, Nicole E. (2015). *Critical Analysis of Four Low-Cost Petroglyph Sketching Methods at Petrified Forest National Park, Arizona* (Master's Thesis). 224 pgs. Northern Arizona University, Flagstaff, Arizona.

Keywords: Petrified Forest National Park, Arizona, southwest United States. North America. Documentation. Sketching. *Internet*.

Long, Patricia M. (2002). *North Atlantic Rock Art on the Dingle Peninsula, Co. Kerry* (Master's Thesis). 131 pgs. Department of Archaeology, University College Cork, Ireland.

Keywords: Dingle Peninsula, County Kerry, Ireland, British Isles. Western Europe. *Worldcat.org*.

Lopatta, Andrea (2009). Hausdarstellungen auf Felsbildern des Valcamonica (Master's Thesis). 98+ pgs. Albert-Ludwigs-Universität, Freiberg, Germany. Retrieved from https://www.academia.edu/4155495/Hausdarstellungen_auf_Felsbildern_des_Valcamonica
Keywords: Valcamonica, Brescia, Italy. Southern Europe. Typology. House, building motif(s). *Academia.edu*.

Lopes, Cristina Maria Grilo (2012). A Arte Rupestre da Gruta do Escoural no Contexto Europeu e a sua Musealização (Tese de Mestrado, Património Público, Arte e Museologia). 88 pgs. Universidade de Lisboa, Faculdade de Belas Artes, Lisbon, Portugal. Retrieved from https://repositorio.ul.pt/bitstream/10451/9972/2/ULFBA_TES664.pdf
Keywords: Gruta do Escoural Portugal. Museu de Mação; Museu de Altamira (Cantábria, Spain); Gruta de La Pileta (Málaga, Spain); Região de Valcamonica (Brescia, Italy); Vale do Rio Côa (Portugal); Gruta de Niaux (France). Southwestern Europe. Western Europe. Southern Europe. Paleolithic art. European context. Museum (Interpretive centers). *OATD*.

Abstract: "The pillars that support the theoretical analysis of research is a cognitive approach of rock art in the cave located at Escoural, Montemor-o-Novo, Portugal. For the context of rock art in this cave is used the method of analogy with some of the main European Paleolithic rock art sites based on similarities in the treatment and themes of paintings and engravings. The figures inside the cave undertaken the Upper Paleolithic, with relative dating between 25,000 BC and 12,000 BC, we can find stylistic parallels with some french, spanish and italian archaeological sites. Morphologically, the cave consists of thirty galleries and several halls and corridors, arranged on multiple levels. The representation of the engravings and paintings are divided into two main groups, one consisting of zoomorphic motifs, which is especially horses and oxen, and other with geometric abstract signs. We know that all Paleolithic art uses a relatively narrow color range, we note here that artists used to do horses and oxen mainly with black pigment, while in the compositions of signs and lines the red was used. A draw off, firm and secure limits are around the engravings. The musealization of rock art sites in Europe will be the focus of analysis here. How preserves, promotes and integrates itself in today's society, the first expression of symbolic representations undertaken by Homo sapiens. For a more coherent systematization in the matters described herein had been introduced some relevant research lines that can be include in the Archaeology of Landscape."

López Mamallacta, Domingo Silverio (1994). Los Petroglifos y las Cuevas en el Proceso de Formación de un Shaman (Tesis Pontificado). Universidad Católica del Ecuador, Facultad de Ciencias de la Educación, Departamento de Historia y Geografía.
Keywords: Ecuador. South America. Shaman. *Biblio*.

López Payer, Manuel Gabriel (1988). La Pintura Rupestre en Sierra Morena Oriental (Colección Tesis Doctorales). 74/88. Editorial Universidad Complutense, Madrid, Spain.
Keywords: Andalucía, Sierra Morena Oriental, Spain. Southwestern Europe. *BARAMP*.

López-Montalvo, Esther (2005). Análisis Interno del Arte Levantino: La Composición y el Espacio a partir de la Sistematización del Núcleo Valltorta-Gasulla (Doctoral Tesis). 634+ pgs. Universitat de València, Servei de Publicacions, València, Spain. ISBN 978-84-370-6756-8. Retrieved from <http://roderic.uv.es/handle/10550/15181>
Keywords: Valltorta-Gasulla, Castellón, Spain. Southwestern Europe. Levantine rock art. Scene composition. *Dialnet*.

Abstract: "One of the most relevant features of the Levantine Rock Art is the repeated occupation of the rock shelters as place of representation. The multiplication of phases or decorative campaigns, with different manners of approaching the design of the figures, their distribution in the graphic space and, even, the own represented subject matters are, undoubtedly, an exponent of a changeable reality who is precise to decipher."

The Levantine panels enclose the reading of a process of use and socialization of these spaces as places of representation throughout a still vague period of time. These paintings are, definitively, the graphical reflex of the dynamics of occupation, control and movement in the territory of different groups that, nevertheless, seem to share an artistic common tradition. Our work departs from a regional conception in the analysis of these rock art manifestations, and pays special attention to Valltorta-Gassulla valley (Castellón), where near thirty levantine rock art shelters are documented. This artistic concentration and its geographical position, close to the Levantine area of Teruel and the South of Catalonia, award to the nucleus Valltorta-Gassulla an out-standing protagonism at the moment of analyzing the sequence of the different artistic horizons and their dynamics and expansion in the most immediate territory.

With this aim, a formal criteria has been applied on the analysis of the human figure depiction which it has allowed to delimit and to characterize the different phases or artistic horizons in the decorated rock shelters of Valltorta-Gassulla. The results obtained show a new technical and more complex dimension of the Levantine artist. Elements like the punctual alteration of figures place in a composition, the significant use of the accidents of the wall or the differential consideration of the graphical space show a previous reflection, a succession of seemingly ruled gestures that signify a slow valuation of the wall as graphical space and a process of representation more complex than traditionally it had been supposed."

Lopez, E. and Velaquez, A. (2009). Aproximación al Estudio Iconografico de las Manifestaciones Rupestres en el Municipio de Tamesis, Antioquia (Tesis/Informe de Tesis, Antropologo). Universidad de Antioquia, Facultad de Ciencias Sociales y Humanas, Departamento de Antropologia, Medellin, Colombia. Keywords: Municipio de Tamesis, Antioquia, Colombia. South America. *RASNW4*.

Loumpet-Galitzine, Alexandra (1994). Essai Méthodologique pour une Approche Diachronique et Comparée de la Forme, du Sens et de la Fonction des Représentations Rupestres Schématiques d'Afrique Equatoriale (Phd dissertation). 630 pgs. Universite de Paris 1, France. Keywords: Equatorial Africa. *Internet*.

Abstract: "Equatorial african rock art have for a long time been expressed through sketches influenced by western perception of forms. Including the mastery of technique and esthetics, the concept of art is therefore the basis of a knowledge and a method used in prehistory. Cultural evolutionism moreover, helps to correlate the concept of art and the notion of progress. As such, the paintings and engravings of equatorial africa have been influenced by ideological approaches of the major paradigm of "prehistoric art", in relation to the perfection criteria conveyed through art on the one hand, and through the presumed situation of those who produce them within the scale of the stages of cultural evolution, on the other hand. Current critical reviews tend to relativize an approach that is largely permanent. It seems however possible, through an explicit interdisciplinarity, to propose a different methodological based on graphic communication systems. The analysis scheme adopted include semiotic, anthropology as well as the history of art. Its main objective is to modify the values given to rock art and to try to organize available data into a hierarchical structure. A methodological essay on the structural relationship between meaning, form and function is hence suggested for the rock art of equatorial africa."

Loumpet-Galitzine, Alexandra (1986). Le Thème des Armes dans l'Art Rupestre d'Afrique Centrale, Élément d'une Interprétation Archéologique et Ethnographique (Mémoire de Maîtrise: Archéologie). 110 pgs. Université de Paris 1-Panthéon, Sorbonne, France. Keywords: Central Africa. Weapon motif(s). *Worldcat.org*.

Louw, Christian Arno (2016). Interpreting Superimposition in the Rock Art of the Makgabend of South Africa's Limpopo Province (Master's Thesis). 228 pgs. University of the Witwatersrand, Johannesburg, South Africa. Keywords: Limpopo Province, South Africa. Southern Africa. Makgabend. Superimposition. *Worldcat.org*.

Lozada Toledo, Josué (2010). Espacio Social y Grafica Rupestre en la Sima del Copal, Ocozoautla, Chiapas (Tesis de Licenciado). Escuela Nacional de Antropología e Historia, Mexico, D.F. Keywords: Sima del Copal, Ocozoautla, Chiapas, Mexico. Eastern Mesoamerica. North America. *RASNW4*.

Lundy, Doris Marion (1974). The Rock Art of the Northwest Coast (Master's Thesis). Simon Fraser University, Burnaby, British Columbia, Canada. Retrieved from <http://summit.sfu.ca/item/4415> Keywords: Yakutat Bay in the Gulf Of Alaska south to The Dalles on the Columbia River, Washington. Northwest Coast. United States. North America. Regional survey. Tlingit. Tsimpian. Haida. Bella Coola. Kwakiutl. Nootka. Coast Salish. Chinook. *LMRAA (PARTIAL PHOTO COPY, PAGES 1-227), KBORE, NADB #925232*.

Lymer, Kenneth John (2002). Animals, Art and Society: Rock Art and Material Culture in Ancient Central Asia (Phd dissertation). University of Southampton, England. Keywords: Central Asia. *Internet, RAISB (gives date as 2004 in error)*.

Lynch, Mark Barry (1978). The Namoratunga Cemetery and Rock Art Sites of Northwest Kenya (Ph.D. Dissertation). 744 pgs. Michigan State University, East Lansing. Keywords: Northwest Kenya. East Africa. Funeral rites and ceremonies. *CRARA, Internet, Worldcat.org*.

Mabulla, Ibrahim Audax (2014). Making Sense of a Fragmentary Past: The Rock Art of Simiyu Region, Lake Victoria Basin, Tanzania (Master Erasmus Mundus em Quaternario e Pré-História, Dissertação Final). 148 pgs. Instituto Politécnico de Tomar – Universidade de Trás-os-Montes e Alto Douro. Retrieved from https://www.academia.edu/10357324/Making_Sense_of_a_Fragmentary_Past_The_Rock_Art_of_Simiyu_Region_Lake_Victoria_Basin_Tanzania Keywords: Kijashu in Maswa GR, Gululu in Mwiba Ranch, Nyungu in Makao WMA and Butimba in nearby village of Sungu, Maswa Game Reserve (GR), Makao Wildlife Managed Area (WMA), Mwiba Ranch, Simiyu, Lake Victoria Basin, Tanzania. East Africa. Hunter-Forager, Red Geometric Art tradition, Bantu-Language Speaker Art tradition, Olpul Art tradition. *Academia.edu*.

Abstract: "Rock art researches in Tanzania have concentrated in regions known since pre- and post-colonial eras. These include central, north-central and Lake Victoria Basin (LVB). In LVB, the focuses of rock art researches have been in Bukoba (Kagera) and

Mwanza regions. Recently, such researches have been expanded to Mara region. Many of these pre- and post-colonial rock art studies are devoid of recent digital techniques to record, document and analyze the paintings. In order to correct the geographic imbalances in rock art researches, this study was conducted in a recently defined region of Simiyu in LVB. This study area was selected for survey, recording and documentation following brief reports by game rangers about the possible existences of rock paintings in Maswa Game Reserve (GR), Makao Wildlife Managed Area (WMA), Mwiba Ranch and nearby areas. The study was conducted for three weeks. Methodologically, the study combined use of informants and traditional archaeological surveys in recovering the sites. A total of four sites were recorded and documented. Given time, logistic and financial constraints, the use of informants proved to be the most productive method that yielded three of the four rock art sites. These rock sites include Kijashu in Maswa GR, Gululu in Mwiba Ranch, Nyungu in Makao WMA and Butimba in nearby village of Sungu. The study shows that Simiyu region contains rock paintings that belong to three major rock art traditions (see Mabulla and Gidna 2014). These include Hunter-Forager, Red Geometric (H-F, RG) Art tradition occurring at Kijashu and Nyungu rock art sites, Bantu-Language Speaker Art tradition at Butimba site and Maasai Olpul Art tradition occurring at Gululu site. The later is historic while the former are prehistoric. Of the two prehistoric rock art traditions, H-F, RG is considered the oldest (Masao 1979; Anati 1986; Mabulla and Gidna 2014). At Kijashu and Nyungu, the H-F, RG paintings are characterized by concentric circles with externally radiating rays, circles with externally radiating lines or "sun-like" designs, circles and semi-circles with internally vertical lines, bands of lines arranged in row, "stick" human figures, wild animals, birds, and reptiles. These are painted in monochrome and in fine lines possibly using brushes. Moreover, they are depicted in semi-naturalistic and stylized styles and in shades of dusky-red, light red and orange colours. The Bantu-Language Speaker Art is represented by geometric designs, reptiles and stylized human figures and/or cattle brands. These are crudely painted in monochrome using fingers and all in dirty-white colour. The Maasai 'Olpul' Art tradition is represented by semi-naturalistic human figures, wild animals, domestic animals and weapons. These are painted in monochrome and biochrome shades of dusky-red and black colours.

Detailed analysis of Kijashu site using ImageJ (DStretch Plugin) and Photoshop C5 identified four phases of painting. The first is represented by concentric circles with externally radiating lines, few wild animals, 20 small human figures and three human figures that are interpreted to represent a family (father, mother and child), all in dusky-red colour. The second phase is represented by the majority of wild animals and birds, all in light-red colour. The third phase is represented by abundant "stick" human figures some of which are attenuated and others in forward-bending positions, all in light-red colour. The last painting phase is represented by geometric designs, all in orange colour. The long-range survival and sustainability of the sites and paintings are threatened by both anthropogenic, physical and biological agents. The states of preservation of the sites and paintings range from fair, good to very good. Accordingly, some these sites are suitable for public displays and archaeo-tourism. Nonetheless, this study calls for the establishment of site management plans and training of heritage guides before they are opened for public displays and archaeo-tourism. Also, the study recommends integrating the local communities in the management and displays of the sites and that the local communities should benefit from the accrued revenues from archaeo-tourism. Lastly, the study recommends conducting fresh researches to record, document and analyze old and new rock art sites and paintings using the available state of the art digital techniques."

MacLeod, Ian Donald (2005). *Chemistry and Conservation of Shipwrecks and Rock Art* (Phd dissertation). 2 vols. University of Melbourne, Faculty of Science, Australia.

Keywords: Australia, Australasia. Oceania. Cultural resource management. Conservation and preservation. *Worldcat.org*.

Magalhaes, S.M.C.A. (2011). *Arte Rupestre no Centro-Norte do Piauí: Indícios de Narrativas Icônicas* Tese (Doutorado em História). Universidade Federal Fluminense, Niterói, Brazil.

Keywords: North-central Piauí, Brazil. South America. *Biblio*.

Magar, Valerie (2001). *Les Peintures Rupestres de la Basse Californie. Archeologie et Conservation de la Cueva del Raton* (Phd dissertation). 2 vols. 348 pgs. Universite de Paris I Pantheon-Sorbonne, France.

Keywords: Cueva de Raton, Sierra de San Francisco, Baja California, Mexico. North America. Great Mural Style. *Biblio*, *RASNW4*, *Internet*.

Abstract: "Cette thèse porte sur la Cueva del Raton, un des deux cent sites contenant des peintures rupestres de très grand format que l'on retrouve dans la Sierra de San Francisco, au centre de la Basse Californie (Mexique). Ce site se trouve dans une région géographiquement et culturellement isolée, dont le contexte archéologique est encore mal connu. Ce travail présente donc tout d'abord une synthèse des connaissances actuelles sur cette région, puis à travers une étude systématique de la Cueva del Raton, apporte de nouvelles données concernant la possibilité d'interpréter ces peintures. Un enregistrement complet du site a été effectué en utilisant plusieurs techniques ; en particulier, l'utilisation de la photogrammétrie, a permis d'effectuer un relevé très précis du site. L'observation minutieuse des peintures, couplée à l'utilisation de diagrammes de Harris, a permis l'obtention et le relevé de données très précises concernant la superposition des peintures. - Trois périodes distinctes de peintures ont ainsi pu être mises en évidence pour la première fois; cette analyse stratigraphique a été renforcée par les résultats obtenus au cours de l'analyse des pigments, qui indiquent des techniques picturales différentes pour les trois périodes. L'étude du site a également permis de cerner de façon générale les processus d'altération qui y ont lieu. Des traitements indirects de conservation sont ensuite proposés. Les actions tendent surtout à vouloir conserver, sans les altérer à travers des traitements de restauration, ces vestiges encore peu étudiés ; l'emphase est donc placée sur un suivi du site, ainsi que des actions qui tournent autour de la gestion de cette région. - De nombreuses lacunes persistent pour permettre une connaissance profonde des peintures rupestres de la Sierra de San Francisco; cette étude sur la Cueva del Raton apporte de nombreuses données, encore dispersées mais qui permettent de bâtir dans le futur un cadre archéologique plus précis."

Magongo, Miliswa (2012). Ripples of Empowerment?: Exploring the Role of Participatory Development Communication in the Biesje Poort Rock Art Recording Project (Master's Thesis). 134 pgs. University of KwaZulu-Natal, Durban, South Africa. Retrieved from <http://hdl.handle.net/10413/9898>

Keywords: Biesje Poort, South Africa. Southern Africa. Khoisan (bushman) rock art. Cultural resource management. Conservation and preservation. Community development. *Worldcat.org, Internet.*

Abstract: "This research focuses on a rock art recording process as a possible social development project from a Communication for Participatory Development perspective. The study is part of and builds on the wider National Heritage Council-funded Biesje Poort: KhoiSan rock art recording project. The wider project's overall objective is "to alert and assist the local authority to the presence of a KhoiSan Heritage resource/s in their area of jurisdiction and assist in developing its educational and tourism potential" (NHC/Lange 2010, proposal). One of the project's secondary objectives is to transfer skills in the recording and representation of the rock engravings and broader cultural landscape via GPS mapping to members of a present day KhoiSan community in the Northern Cape, as well as to young researchers from a variety of educational institutions in South Africa. My research explores and documents the role of participatory communication in the project including its promotion of skills transference, empowerment, and the level of participation amongst all participants. In doing so, the research investigates the dialogue, power relations and research negotiation between members of the multicultural and multidisciplinary research team. Data is gathered via participant observation and face-to-face interviews that is then analysed against participatory development communication principles as outlined in models such as Communication for Participatory Development (Kincaid & Figueroa, 2009), and strategies such as Participatory Action Research (PAR). Findings generated from this study reveal that in spite of all challenges encountered by participants the intended project objectives were met. This study further provides an insight into other possible research outcomes that could be achieved by implementing a participatory communication research with multicultural and multidisciplinary participants. Taking into account the possible influence that this research's contextual dynamics could have exerted on the outcomes, recommendations have been made that further research be undertaken on a broader scale to provide more definitive evidence of using this approach. Further recommendations are made that dialogue, and skills acquisition or transference, be at the heart of every participatory communication."

Magrini, M.A. (1986). Antropomorfi Schematici e Loro Significato Magico-Religioso nelle Incisioni Rupestri della Valle Camonica (Tesi di Laurea). Università Cattolica del Sacro Cuore, Brescia, Italy.

Keywords: Valcamonica, Italy. Southern Europe. Schematic anthropomorph motif(s). *ARBVC.*

Mahudi, H. (2008). The Use of Rock Art in Understanding of Socio-Economic Activities and Cultural Values: The Case of Matongo-Isanzu in Iramba District, Tanzania (Master's of Art Dissertation). University of Dar es Salaam.

Keywords: Matongo-Isanzu in Iramba District, Tanzania. East Africa. Cultural resource management. Conservation and preservation. *Biblio.*

Mailland, E. (2003). La Roccia 29 di Foppe di Nadro: Contributo per lo Studio dell'Arte Rupestre dell'Età del Ferro in Valcamonica (Tesi di Laurea). Università degli Studi di Milano, Milan, Italy.

Keywords: Roccia 29, Foppe di Nadro, Valcamonica, Italy. Southern Europe. *ARBVC.*

Mallen, Lara (2008). Rock Art and Identity in the North Eastern Cape Province (Master's Thesis). 154 pgs. University of the Witwatersrand, Johannesburg, South Africa. Retrieved from <http://wiredspace.wits.ac.za/bitstream/handle/10539/5968/Lara%20Mallen%20MA%20Dissertation.pdf?sequence=1>

Keywords: North Eastern Cape Province, South Africa. Southern Africa. *Biblio, RASNW4, GoogleSearch.*

Abstract: "A new and unusual corpus of rock art, labelled as Type 3 imagery, forms the focal point of this dissertation. Type 3 art is found at twelve known sites within the region once known as Nomansland, in the south-eastern mountains of South Africa. It is significant because it differs from the three major southern African rock art traditions, those of San, Khoekhoen and Bantu-speakers in terms of subject matter, manner of depiction and use of pigment. The presence of Type 3 art in Nomansland raises questions about its authorship, its relationship to the other rock art of the area, and the reasons for its production and consumption, which I consider in this dissertation. I argue that this corpus of art was made in the late nineteenth century, probably by a small, multi-ethnic stock raiding band. I consider the inception of this rock painting tradition, and the role of the art in the contestation and maintenance of identity."

Malone, Melissa Ann (2006). Bridging the Gap in Dry Fork Canyon: Combining Archaeology and Ethnography for a More Comprehensive Understanding of Fremont Rock Art (Master's Thesis). 107 pgs. University of Texas, Arlington, Texas.

Keywords: Dry Fork Canyon, Ashley Creek, Vernal, Utah, Southwest United States. North America. Archaeological context. Ethnography. *Worldcat.org.*

Abstract: "The research conducted for this paper utilized the two anthropological subfields of archaeology and ethnography in an effort to create a more holistic understanding and record of rock art found in the Dry Fork and Ashley Creek canyons of Vernal, Utah.

This thesis will present the results of both fields of study in a combined format so that the rapidly deteriorating concrete data is preserved for posterity along with a contemporary Native interpretation and usage of the materials studied."

Mamani Mamani, Ameguin Dennis (2017). Descripción e Interpretación de las Artes Rupestres de Pisacoma, en las Cuevas y Abrigos Puno (Tesis para optar el Título profesional de Licenciado en Educación con Mención en la Especialidad de Ciencias Sociales). 81 pgs. U, Puno, Perú. Retrieved from <http://repositorio.unap.edu.pe/handle/UNAP/7761>

Keywords: Pisacoma, Puno, Perú. South America. Vicuñas, guanacos and llamas, hunting scene, dancer, daily life motif(s). *Internet, ARPRB.*

Abstract: "At present the country does not take importance of old manifestations, day by day they deteriorate these beautiful drawings either by the nature or by factor of the man; with the research work is intended to suggest to the regional and central government to take importance these manifestations. The methodology of the research used is descriptive which will allow observing, describing and interpreting. With the help of the unstructured interview and the document analysis sheet, the conclusions will be reached. The rock art of the district of Pisacoma are expressions of our ancestors difficult to understand in their real dimension, has an undeniable pictorial unity and an artistic style usually naturalistic. Since these are in constant deterioration. On walls and murals, there are in many quantities images of all sizes of cave paintings, all of which do not correspond to a single epoch. That is, the images would have been made at different times. As well as hunters, gatherers, dancers, etc. As far as content is concerned, the study of the caves and rocky coats that represented the hunting scene of vicuñas, guanacos and llamas. As well as they represented their daily life, the custom they had or some ceremonies that they performed at that time."

Manetsi, Thabo (2002). Rock Art Packaged as a Heritage Product: A Critical Analysis Based on the Use of Rock Art in the Process of Cultural Tourism at Bushmans Kloof (Bachelor's Honor Thesis). 90 pgs. University of Cape Town, South Africa.

Keywords: Bushmans Kloof, South Africa. Southern Africa. San (Bushman) rock art. Cultural resource management. Conservation and preservation. Cultural tourism. *Worldcat.org.*

Manhire, Anthony Hugh (1981). Rock Art of the Sandveld (Bachelor's Honors Thesis in Archaeology). 188 pgs. University of Cape Town, South Africa.

Keywords: Sandveld, South Africa. Southern Africa. *Worldcat.org.*

Marchi, E. (1994). La Roccia 20 di Redondo (Capo di Ponte). Contributo allo Atudio dell'Arte Rupestre Camuna dell'Età del Ferro (Tesi di Laurea). Università degli Studi di Milano, Milan, Italy.

Keywords: Roccia 20 di Redondo, Capo di Ponte, Italy. Southern Europe. *ARBVC, Biblio.*

Marchy, S. (1996). Etude des Peintures Rupestres d'Aire Soroba (Rep. du Mali) Certificat de Spécialisation du Department d'Anthropologie. Université de Geneve, Switzerland.

Keywords: Aire Soroba, Mali, Sahara. West Africa. *Biblio.*

Marín Vallejo, Juan Santiago (2011). Diseño de un Catálogo de Vectores de los Petroglifos de Catazho Presentes en el Cantón Limón Indanza (Bachelor Thesis). 99 pgs. Universidad de Cuenca, Facultad de Artes – Escuela de Diseño, Cuenca, Ecuador. Retrieved from <http://dspace.ucuenca.edu.ec/handle/123456789/3140>

Keywords: Catazho, Cantón Limón Indanza, Amazonia, Ecuador. South America. Design catalog. *Worldcat.org, Internet.*

Abstract: "La presente tesina tiene por objetivo rescatar la gráfica amazónica representada en los petroglifos de la zona de Catazho en el cantón Limón Indanza, con esto se pretende en cierta forma rescatar importancia de los petroglifos, así como dar a conocer la riqueza gráfica presente en el mismo y en la Amazonía. Desde hace algunos años se ha empezado, en una escala muy baja, a tratar de promover el estudio sistemático de estos petroglifos, pero todavía no existe algún trabajo que se haya dedicado al 100% al estudio de estos petroglifos. Este trabajo parte de una recopilación fotográfica de la zona, para explotar las formas y figuras que se encuentran desde hace miles de años y que nadie, ya sea por la geografía de la zona o por la poca importancia que se le ha dado al Oriente, le ha dado el tratamiento que este lugar se merece, y este trabajo concluye con la elaboración de un catálogo de vectores tanto digital como impreso."

Marshall, Natasha (2019). A Formal Analysis of Rock Art in Kuuku I'yu Ngaachi, Cape York Peninsula, Australia (Master's Thesis). 150 pgs. Flinders University, College of Humanities, Arts and Social Sciences. Retrieved from <https://flex.flinders.edu.au/file/a5982584-2ea4-478f-82d4-d24c9318bfd2/1/Natasha%20Marshall%20Kuuku%20I'yu%20thesis.pdf>

Keywords: Kuuku I'yu Ngaachi, Cape York Peninsula, Queensland, Australia. Australasia. Oceania. Aboriginal rock art. *Worldcat.org.*

Abstract: "The recent rediscovery of rock art within the homelands of the Kuuku I'yu people (Northern Kaanju) in the northern Cape York Peninsula highlands, Queensland, Australia, has prompted the Chuulangun Aboriginal Corporation to survey, study and

conserve these sites. As a part of that cultural heritage management work, this thesis has the following aims: to characterise elements of rock art in Kuuku I'yu country and local trends; to examine relationships between motif types and distribution and the landscape in which they were placed; to undertake an inter-regional comparison to determine whether or the extent to which Kuuku I'yu rock art has similarities with adjoining regions and finally to establish a relative chronology for rock art in Kuuku I'yu Ngaachi. This thesis presents a formal analysis of the key features of the Kuuku I'yu rock art assemblage, as well as a comparison with rock art in the wider Cape York Peninsula, specifically in the south-eastern Peninsula including Laura, Ngarrabullgan, Koolburra Plateau and Bonny Glen. Comparison is made to the landmark 1995 regional variability study by Bruno David and David Chant to determine whether Kuuku I'yu rock art conforms to David and Chant's extant model, or whether it is a further example of regional variability in the Peninsula. -- As a project initiated by the Chuulangun Aboriginal Corporation on behalf of Kuuku I'yu custodians, this thesis seeks to assist with research to understand this newly documented body of art through archaeological techniques such as digital recording, formal analysis and comparative analysis."

Martel, Alvaro Rodrigo (2010). Arte Rupestre de Pastores Y Caravaneros: Estudio Contextual de las Representaciones Ruprestres Durante el Periodo Agroalfarero Tardío (900 d.C. - 1480 d.C.) en Noroeste Argentino (Phd dissertation). 275 pgs. Universidad de Buenos Aires, Argentina. Retrieved from https://www.academia.edu/3059355/Arte_rupestre_de_pastores_y_caravaneros_estudio_contextual_de_las_representaciones_ruprestres_durante_el_periodo_Agroalfarero_tardio_900_d.c._-1480_d.c._en_el_Noroeste_argentino

Keywords: Northwest Argentina. South America. Biblio, Academia.edu.

Martín Bohorquez, Sandra and Otalora Villada, Amalia Nathaly (2015). Comparación De Fotogrametría Terrestre y Escaner Laser En Pictogramas. Caso de Estudio: Zona Canoas en la Vereda El Charquito del Municipio de Soacha (Tesis de Pregrado). 160 pgs. Facultad del Medio Ambiente y Recursos Naturales, Universidad Distrital Francisco Jose de Caldas. Retrieved from <http://hdl.handle.net/11349/6527>
Keywords: Canoas Zone in the El Charquito the municipality of Soacha, department of Cundinamarca, Colombia. South America. Documentation. Research methodology. Terrestrial laser scanner. Photogrammetry. GoogleScholar.

Abstract: "The main objective was to make a comparison with terrestrial laser scanner and photogrammetric methods for pictograms in Canoas Zone in the El Charquito the municipality of Soacha. It was determined through various methods: obtaining ground photographs, scanning 3D laser scanner with referencing spheres of control and georeferencing of the area using GPS positioning - RTK, the tracing, taking measurements and mapping coordinates 24 points visible in the highlights pictograms was made. each survey was analyzed obtaining two 3D models and developed comparison, 4 orthophotos (two IR and two standard) using 2 test of the American Society for Photogrammetry and Remote Sensing and adjustment of the survey data with RTK,

Based on the results the laser scanner is not a good element to document rock art because it does not provide a good color image, measures pictographs were taken without much certainty, a comparison of the model with photographs as the amount taken in the scene saw these become clearer."

Martín-Sánchez, Pedro M. (2012). Las Manchas Negras de la Cueva de Lascaux: Origen, Evolucion y Caracterización de un Brote Fungico (Phd dissertation). 266 pgs. Universidad de Sevilla, Spain. ISBN: 978-84-695-3499-1. Retrieved from <http://digital.csic.es/handle/10261/61914>

Keywords: Lascaux, Dordogne, France. Western Europe. Cultural resource management. Conservation and preservation. Fungus. Microbiology. Deterioration. Biblio.

Abstract: "La cueva de Lascaux, descubierta en 1940, conserva un conjunto de pinturas rupestres y grabados compuesto por más de 1.900 figuras de animales y signos geométricos del Paleolítico Superior. En 1963 fue cerrada al público cuando se descubrió que las paredes presentaban, debido a la iluminación artificial, abundantes colonizaciones del alga unicelular Bracteacoccus minor. En 2001, el hongo Fusarium solani hizo saltar de nuevo las alarmas cuando empezó a extenderse rápidamente por toda la cavidad. Para frenarlo, se decidió aplicar tratamientos muy agresivos utilizando el biocida cloruro de benzalconio, antibióticos y cal viva. Tras las primeras aplicaciones, surgieron, en diciembre de ese mismo año, las primeras manchas negras en las paredes. A partir de 2006, el brote adquirió mayor importancia, desarrollando un crecimiento explosivo y convirtiéndose en lo que es hoy la principal amenaza para las pinturas rupestres. La gravedad del problema motivó que en 2008 se volviese a aplicar un tratamiento basado en biocidas semejantes a los del año 2001. A mediados de 2009, el Ministerio de Cultura y Comunicación francés concedió un proyecto de investigación al Instituto de Recursos Naturales y Agrobiología de Sevilla (IRNAS-CSIC), en colaboración con el Institut National de la Recherche Agronomique de Dijon (Francia), para estudiar el brote de las manchas negras de la cueva de Lascaux. Los principales resultados obtenidos en este proyecto se detallan en la presente Tesis Doctoral, cuyos objetivos principales fueron: la caracterización de las comunidades fúngicas asociadas a las manchas negras y la identificación de los principales hongos responsables de este fenómeno, consiguiendo establecer las causas que han favorecido su desarrollo. Los estudios realizados han permitido aislar y describir dos nuevas especies de hongos, Ochroconis lascauxensis y Ochroconis anomala, responsables de las manchas negras que invadieron las paredes y bóvedas de la cueva. Asimismo, se ha diseñado y aplicado un protocolo de detección y cuantificación específica de la especie mayoritaria, O. lascauxensis. Otros experimentos demostraron la implicación de la melanina producida por O. lascauxensis en la formación de las manchas negras, y el papel que juegan los colémbolos de la especie Folsomia candida en la dispersión de manchas en la cueva. Los resultados de este trabajo indican que el uso continuado, entre los años 2001 y 2004, del cloruro de benzalconio no fue lo efectivo que debiera haber sido, ya que si bien redujo la proliferación de F. solani, por el contrario, favoreció la diversidad fúngica. Los hongos que actualmente colonizan las paredes son mayoritariamente levaduras negras de la familia Herpotrichiellaceae y la especie Acremonium nepalense, distintos a los de los años 2007 y 2008, y confirman que se produjo una rápida sucesión de hongos entre los años 2008 y 2011. Se ha demostrado que el origen de las manchas negras es diferente según

el sustrato donde aparecen: sobre la roca caliza se deben a la acumulación de melanina fúngica, y sobre los sedimentos arcillosos se producen fundamentalmente por la deposición biogénica de óxidos de manganeso, proceso en el que está implicada la especie A. nepalense."

Martínez Bea, Manuel (2006). Variabilidad Estilística y Distribución Territorial del Arte Rupestre Levantino en Aragón: El Ejemplo de La Vacada (Castellote, Teruel) (Phd dissertation). Universidad de Zaragoza, Zaragoza, Spain.

Keywords: La Vacada, Castellote, Teruel, Aragon, Spain. Southwestern Europe. Levantine rock art. Style. Distribution. *Worldcat.org*.

Martínez Celis, Diego (2012). Lineamientos para la Gestión Patrimonial de Sitios con Arte Rupestre en Colombia como Insumo para su Apropiación Social (Tesis de Maestría en Patrimonio Cultural y Territorio). 254 pgs. Pontificia Universidad Javeriana, Bogotá, Colombia.

Keywords: Colombia. South America. Cultural resource management. Conservation and preservation. *Biblio*.

Martínez Gonzalez, R. (2000). Análisis Interpretación del Arte Rupestre en la Cueva del Rio San Jeronimo (Tesis de Licenciatura). Escuela Nacional de Antropología, Mexico, D.F..

Keywords: Cueva del Rio San Jeronimo, Mexico. North America. RASNW2.

Martínez i Rubio, Trinidad (2010). Evolució i Pautes de Localització de l'Art Rupestre Post-Paleolític de Millares (València) i el seu Entorn Geogràfic Comarcal. Aproximació al Territori de de l'Art (Phd dissertation). 568 pgs. Universitat de València. Departament de Prehistòria i Arqueologia. ISBN: 9788437080734. Retrieved from <http://hdl.handle.net/10803/59597>

Keywords: Millares, Valencia, Spain. Southwestern Europe. *Biblio*.

Abstract: "Because of the intrinsic characteristics of Rock Art have been established four scales of analysis which allow to differentiate processes based on different features: (1) technical (2) stylistical, (3) compositional and (4) locational. This latter scale is based on the relationship between rock art sites and other elements sharing space (archaeological sites or physical elements of the landscape). The aim is to explain the construction of the landscape (adaptation, identification, -political and mental- appropriation and modification of the space by a specific society at a given time) from the rock art by the different socio-cultural realities involved, from a diachronic perspective. Under these methodological assumptions Rock Art sites located in Millares (Valencia) have been analyzed. These sites are found between two important Rock Art nuclei such as rock art sites in the Canal de Dos Aguas and the concentration of sites in the Barranco Moreno and the Cuevas de la Araña in Bicorp. From the analysis of motifs and their location it has been distinguished four major horizons: the Levantine Rock Art from which has been established (based on stylistic criteria) an internal sequence; the Old Schematic Art, associated to Neolithic groups; the Schematic Art with a vague chrono-cultural affiliation and, finally, an Historical Art characterized by the variety of contexts."

Martínez Perelló, María Isabel (1998). La Pintura Rupestre Esquemática en Extremadura Suroriental: La Sierra de la Moraleja: "Los Buitres" (Phd dissertation). Universidad Nacional de Educación a Distancia.

Keywords: Sierra de la Moraleja: "Los Buitres", southeast Extremadura, Spain. Southwestern Europe. Schematic rock art. *Dialnet*.

Abstract: "En esta tesis se analizan las manifestaciones rupestres esquemáticas del área oriental de la Comarca de la Serena, en la provincia de Badajoz, son 58 abrigo los localizados en sus tierras, 35 de los cuales permanecían inéditos. Para ello se realiza en primer lugar un estudio del medio físico en el que se integran, una historia de la investigación y se realiza un completo corpus de los 4910 motivos pintados que se encuentran en ellos, con abundante documentación gráfica y detalladas descripciones. A continuación se efectúan análisis tipológicos, cuantitativos y estadísticos, así como técnicos. También se estudian los paralelos con otras manifestaciones de zonas próximas y se realizan aproximaciones a su significado. Se finaliza tratando su contexto arqueológico y el tema de la descripción cronológico-cultural. Un capítulo dedicado a la conservación, otro a las conclusiones generales y una amplia bibliografía cierran este trabajo."

Martínez, J. (1997). La Pintura Rupestre Esquemática de las Primeras Sociedades Agropecuarias. Un Modelo de Organización en la Península Ibérica (Ph.D. Dissertation). Universidad de Granada, Spain.

Keywords: Iberian Peninsula, Spain. Southwestern Europe. Schematic Style. RASNW2, *Biblio*.

Martins, Andrea Cristina Rodrigues (2014). A Pintura Rupestre do Centro de Portugal. Antropização Simbólica da Paisagem Pelas Primeiras Sociedades Agro-Pastoris (Tese de Doutoramento, texto policopiado). 1. 390 pgs. Universidade de Algarve. Retrieved from <http://sapientia.ualg.pt/bitstream/10400.1/6833/1/Tese%20Andrea%20Martins%20-%20Vol.%20I.pdf>

Keywords: Portugal. Southwestern Europe. Schematic rock art. Neolithic. Chalcolithic. *Biblio*.

Abstract: "The main objective of this dissertation is an attempt at understanding the conceptual mechanisms which drove human groups to mark certain places by means of schematic rock art during Neolithic and Chalcolithic times. Several clusters of painted rockshelters from the central region of the Portuguese territory were studied: Abrigo do Ribeiro das Casas (Almeida), Abrigo de

Segura (Idanha-a-Nova), Abrigos do Pego da Rainha (Mação), Abrigo do Lapedo (Leiria), Lapa dos Coelhoos (Torres Novas), Lapa dos Louções (Arronches), Igreja dos Mouros (Arronches) and Abrigo Pinho Monteiro (Arronches).

The analysis of formal characteristics and production techniques (including an archaeometric approach to pigments) enabled some considerations on the methodology followed when the paintings were produced. The study of each site's location details resulted in the definition of four site location patterns which, along with the systematic description of motifs and their interconnection, allowed for a two-phase periodization of the paintings. The first phase is characterized by the iconography of the transition from foraging communities to early agro-pastoral groups. This iconography still features some aspects of Palaeolithic imagistic, besides large sized zoomorphs and anthropomorphs with formal characteristics, and should be considered a "pre-schematic art". The consolidation of agro pastoral systems, along with sedentarization and socioeconomic complexification, caused deep changes in landscape anthropization schemes and in the collective conceptual world, which originated depictions reduced to the most basic elements, i.e. totally schematic. A transmutation of motifs into ideograms occurs, initiating the second phase – the "ideographic schematic art"; its chronology ranges from Final Neolithic to Early Bronze Age. According to several scholars, the Iberian schematic art ought to be seen as a very heterogeneous process resulting from the dynamics of the communities that produced it. Therefore, it can only be analyzed on a broad regional scale. Thus, the referred periodization should be applied only to this dissertation's geographical study area, for the time being."

Martins, Andrea Cristina Rodrigues (2014). A Pintura Rupestre do Centro de Portugal. Antropização Simbólica da Paisagem Pelas Primeiras Sociedades Agro-Pastoris (Tese de Doutoramento, texto policopiado). 2. 162 pgs. Universidade de Algarve. Retrieved from <file:///C:/Users/Leigh/Downloads/Tese%20Andrea%20Martins%20-%20Vol.%20II.pdf>
Keywords: Portugal. Southwestern Europe. Schematic rock art. Neolithic. Chalcolithic. *Biblio.*

Abstract: "The main objective of this dissertation is an attempt at understanding the conceptual mechanisms which drove human groups to mark certain places by means of schematic rock art during Neolithic and Chalcolithic times. Several clusters of painted rockshelters from the central region of the Portuguese territory were studied: Abrigo do Ribeiro das Casas (Almeida), Abrigo de Segura (Idanha-a-Nova), Abrigos do Pego da Rainha (Mação), Abrigo do Lapedo (Leiria), Lapa dos Coelhoos (Torres Novas), Lapa dos Louções (Arronches), Igreja dos Mouros (Arronches) and Abrigo Pinho Monteiro (Arronches).

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Martins, C.P. (2008). Arte Rupestre de Angola, um Contributo para o seu Estudo Numa Abordagem à Arqueologia do Território (Dissertação de Mestrado em Arqueologia Pré-Histórica e Arte Rupestre). 236 pgs. Instituto Politécnico de Tomar e Universidade de Trás-os-Montes e Alto Douro. Retrieved from https://repositorio.utad.pt/bitstream/10348/155/1/msc_capsmartins.pdf
Keywords: Angola. South Central Africa. *Biblio.*

Abstract: "The Republic of Angola is a country in south-central Africa with a territory of 1 246 700 km², bordering Namibia to the south, Democratic Republic of the Congo to the north and northeast, Zambia to the east and with a west coast along the Atlantic Ocean. The enclave province of Cabinda has a border with the Republic of the Congo and the Democratic Republic of the Congo. Angola has a vast and diverse archaeological wealth, but barely studied in recent decades due to the conflict that has been devastating the country for almost thirty years. This country had a singular human evolution over the millennium – the occupation of desert places, the mixing of different ethnic cultures and the adoption of Bantu people's culture. Archaeological traces as buildings in stone (e.g. tombs, walls) lithics' artefacts, rock art, ceramics, metallurgy and some fossils were made known mainly during the twentieth century, until the middle of the 70's. However, the principal subject of this work is rock art. A view of the Angolan artistic events, shows that they go far beyond the rock art; many other (masks, body paintings, for example) are given to know through the reports of the first Europeans to come to that country, and by the traces which were found (e.g.: Fragments of sculptures or pipes). The rock art manifests itself in the form of painting and engraving, very diversified either on the motif that it presents, the chronology or the places where it appears – open-air or in shelters. There are 34 sites listed, although some require confirmation and there are others to be added.

This work aims to be the beginning of an investigation that from now on will be developed in Angolan territory. In this sense, it involves the development of a specific research project to be presented to the competent authorities. This project involves a continuous and systematic search of the Angolan archaeological heritage, which will lead to its preservation and will increase people's knowledge about it."

Martins, Cristina Augusta Pombares da Silva (2015). *Ndalambiri e a Arte Rupestre do Ebo, Kwanza Sul, Angola: Tempo, Espaço e Gentes Numa Paisagem Cultural* (Tese de Doutoramento em Quaternário, Materiais e Culturas). 2 vols, 604 pgs. Universidade de Trás-os-Montes e Alto Douro, Vila Real, Portugal. Retrieved from <http://hdl.handle.net/10348/5532>

Keywords: Ndalambiri's site,, Ebo, in Kwanza Sul Province, Angola. South Central Africa. Cultural landscape. *Internet*.

Abstract: "This thesis is the result of an archaeological research focused on the study of rock art from Ebo, in Kwanza Sul Province, Angola. The region of Ebo is, in landscape matters, dominated by granite inselbergs that disrupt from the peneplain, which is flanked by mountains. The communities from the region, despite a marked and progressive integration into the national system, still live largely according to traditional canons, personified in the chief ("Soba") of each village. Archaeologically, the region comprises several shelters with rock paintings, tombs, lithic, ceramics and ancient paths, materials that testify the remote human presence in the region. The intersection of these three dimensions represents a unique Cultural Landscape. This study focuses on the Ndalambiri's shelter, which presents rock paintings classified as a National Monument. This important shelter is related with the territory and, in particular, with the other painted shelters around. This is the first systematic study of the region. There were two fieldwork campaigns carried by us (2012 and 2013), from which it was possible to collect much of the data that based this work, including the recording of shelters with rock paintings, historical and anthropological framework of the region, its geomorphological characteristics and important issues about conservation and characterization of the paintings pigments. The methodology was adapted and selected in order to adjust to the intended objectives, but always taking into account the maximum preservation of the paintings, using non-invasive methods. It was organized the pictorial corpus of Ndalambiri's site, which includes the tracing of all its rock paintings (more than 1000 painted figures), a capital resource for the country that has one of its national monuments cataloged and in position to be publicized, nationally and internationally (publications, conferences, exhibitions). The study contains a number of perspectives for future research, particularly regarding the relevance of female rituals in the processing of certain panels, the specific functionality of the various shelters or cultural nature of Phase I (eventually attributed to hunter-gatherer communities). Four main phases were identified as a result of the chronological study of the paintings. The shelter of Ndalambiri, which appears to be a central place in the region, has only paintings of the phase II to phase IV, which clearly represents farming communities and, at least some from the phase III, metallurgists. This is consistent with the notion that defines the logic of a central position, which is more relevant in complex societies. We estimate that the work will allow, on one hand, further monographic research in the region and, on the other, to start a classification process as World Heritage Cultural Landscape, under the criteria I (creative genius) and criteria III (unique testimony of a cultural tradition)."

Martorell Briz, Ximo (2019). *Arte Rupestre en el Macizo del Caroig (Valencia). El Abrigo de Voro como Paradigma* (Tesis Doctoral). Universidad de Alicante.

Keywords: Abrigo de Voro, Macizo del Caroig, Valencia, Spain. Southwestern Europe. *Dialnet, Biblio*.

Abstract: "La cuenca del río Júcar se ha mostrado como un territorio de extraordinario interés para el estudio del Arte Rupestre, tanto en su cabecera en Cuenca, donde se localiza el célebre conjunto de pinturas de Villar del Humo, como al atravesar el macizo del Caroig, ya en las provincias de Valencia y Albacete, pues durante el Neolítico e inicios de la Edad de los Metales confluyen en esta accidentada área geográfica influencias de diversos ámbitos, principalmente mediterráneos, pero también del interior peninsular, el septentrion o el sudeste. En estas tierras, definidas por M. Bader (2004) como una de las zonas principales de Arte Levantino del ARAMPI, desde antiguo son incorporados a la investigación destacables yacimientos de hábitat, como la Ereta del Pedregal en Navarrés o la Cueva de la Cocina en Dos Aguas, y de Arte Rupestre, entre ellos el Abrigo de Tortosilla en Ayora, las Cuevas de la Araña en Bicorp o el Cinto de las Letras en Dos Aguas, que forman parte de un numeroso conjunto de estaciones que han sido dadas a conocer a lo largo de más de 100 años de exploraciones y estudios, si bien en demasiadas ocasiones sus publicaciones se han llevado a cabo de manera escasa o fragmentaria.

Motivación de la tesis y metodología.

En el marco de este contexto general de investigación se planteó esta Tesis doctoral que partía con el objetivo básico de documentar y estudiar el Abrigo de Voro y el resto de conjuntos pictóricos localizados en el río Grande, un afluente de segundo grado del río Júcar que en su recorrido de dirección SO-NE cruza prácticamente todo el macizo del Caroig. En este espacio se conocían desde 1972 el mencionado Abrigo de Voro y el Abrigo del Garrofero, situados en los términos municipales de Quesa y Navarrés respectivamente. Los trabajos que hemos desarrollado han permitido reestudiar estos yacimientos, que con anterioridad habían sido presentados por J. Aparicio y estudiados parcialmente por el propio J. Aparicio y J. G. Morote (2006). Junto a estos conjuntos, se han estudiado los otros 11 sitios que, por el momento, componen la agrupación de yacimientos rupestres del río Grande, algunos de los cuales ya se habían dado a conocer en parte en trabajos anteriores (Martorell Briz, 2009; Martorell Briz y Barciela González, 2013-2014), mientras que otros, descubiertos con posterioridad, han sido presentados ahora. A una escala mayor, también se ha podido efectuar un inventario general del Arte Rupestre del macizo del Caroig, al que se ha aportado una treintena de conjuntos inéditos, de cronologías prehistóricas e históricas, que hemos descubierto en los términos municipales de Ayora, Bicorp, Dos Aguas, Enguera, Millares, Navarrés, Quesa y Tous, donde ya se conocían numerosas estaciones, y en los de Alzira, Antella y Llombai, en los que por el contrario no se tenía noticias sobre la existencia de este tipo de yacimientos. La visita sistemática a todos los conjuntos rupestres del macizo del Caroig ha permitido, entre otras cosas, fijar con precisión su localización, determinar qué tipos de artes albergan y cual es su estado de conservación.

En esta investigación se han aplicado metodologías concretas según las distintas escalas arqueológicas necesarias para abordar el estudio del Arte Rupestre y el territorio. El trabajo parte de la contextualización paisajística y arqueológica del macizo del Caroig, y, seguidamente, se centra en el estudio en profundidad del Abrigo de Voro. Sus pinturas han sido documentadas mediante calcos digitales elaborados a partir de fotografías de alta calidad y, en algunos casos, con una visualización mejorada de los pigmentos a

través del software de código abierto ImageJ y su extensión DStretch. El estudio del estilo y el ambiente etnográfico de sus pinturas ha permitido profundizar en aspectos relativos a la cronología y la autoría del Arte Levantino, uno de los problemas más controvertidos en la investigación del Arte prehistórico del mediterráneo peninsular.

Seguidamente, se ha realizado la documentación y estudio del resto de conjuntos rupestres que se localizan junto a Voro en el río Grande. La mayoría de estos yacimientos -9 de 13- han sido localizados en las prospecciones arqueológicas que venimos desarrollando desde el año 2008, permaneciendo inéditos hasta ahora, a excepción del yacimiento conocido como Cuevas Largas. Abrigo II que publicamos junto a la Dr. Virginia Barciela en la revista *Recerques del Museu d'Alcoi*, 23 (Martorell Briz y Barciela González, 2013-2014). Asimismo, todos estos conjuntos del río Grande han sido integrados en un SIG y analizados desde una perspectiva meso-espacial.

Finalmente, la actualización del inventario de sitios con Arte Rupestre del macizo del Caroig y su entorno geográfico próximo, y la elaboración de un catálogo básico de los mismos, realizado a partir del vaciado sistemático de la bibliografía existente y su revisión mediante las visitas que hemos hecho a todos los conjuntos, ha permitido, entre otras cosas, ordenar y unificar bajo un mismo formato la información que ya existía con anterioridad a este trabajo, y, por otra parte, aportar las primeras referencias acerca de los nuevos descubrimientos que hemos realizado fuera del río Grande, principalmente en el sector septentrional del núcleo del Caroig. Esta puesta al día ha elevado hasta 188 el registro de enclaves con manifestaciones rupestres de la zona."

Martos Lopez, L. (2010). Cuevas de la Region Central-Oriental de la Peninsula de Yucatan: Un Análisis desde la Perspectiva Simbolica (Tesis Doctoral). Escuela Nacional de Antropología e Historia, Mexico, D.F.

Keywords: Yucatan, Mexico. Eastern Mesoamerica. North America. RASNW4.

Marulanda, Rolando (2009). Archaeology and Religion in the Central Andes: Rock Carving during the Final Horizon (Fourteenth-Sixteenth Centuries AD): Fuerte de Samaipata, Archaeological Context, Structural and Comparative Analyses (Phd dissertation). Paris 1, Panthéon-Sorbonne, Paris, France.

Keywords: Fuerte de Samaipata, in Eastern Bolivia. South America. Internet.

Abstract: "Fuerte de Samaipata, in Eastern Bolivia, was a local capital in the Inca era, the study of which (and of its material records) enabled us to set up a relative regional chronology, which was used as the basis for the interpretation of the patterns in the main temple.

The study of nineteen new sites and nearly 5000 pieces of pottery allowed us to confirm a complex local development which testify to many interactions between the Andean area, the Amazonian basin and the Chaco region, along with the north-western part of Argentina, especially during the Middle Horizon and Late Intermediate periods (600 BC and beginning of the fifteenth century AD). Regarding Fuerte, both formative and later remains seem to bear testimony of much more ancient human activity than has been suspected so far.

Fuerte de Samaipata carved rock was the object of an exhaustive analysis which allowed us to identify circulatory ways, to have a detailed view of the carved blocks composing the monument. The presence of human groups in Fuerte before the arrival of the Incas, the discovery of other sites with carved structures and the comparison with the same type of rocks in the imperial capital (Cuzco) confirm a pre-Inca work on the surface on the rocks.

Symbolic complexes are represented, such as those of the Feline, the Snake, the Worship of Ancestors, the Cycle of Water, or the Fertility. In the case of Samaipata, their part in the carved blocks opens new vistas to interpretation and allows a genuine approach to this kind of monument."

Mas Cornella, Marti (1998). Las Manifestaciones Rupestres Prehistóricas en las Sierras que Bordean la Antigua Laguna de la Janda (Campo de Gibraltar, Cadiz) (Ph.D. Dissertation). Universidad Nacional de Educación a Distancia (UNED).

Keywords: Laguna Janda, Campo de Gibraltar, Cadiz, Spain. Southwestern Europe. RASNW2.

Masao, Fidelis Taliwawa (1976). The Later Stone Age and the Rock Paintings of Central Tanzania (Ph.D. Dissertation). 499 pgs. Simon Fraser University, British Columbia, Canada. Retrieved from <https://core.ac.uk/download/pdf/56367690.pdf>

Keywords: Central Tanzania. East Africa. Four rock shelter sites compared, all with later stone age tool assemblage artifacts in proximity to rock paintings. LMRAA (1 pg. ABSTRACT), Worldcat.org, OATD.

Masnata, E. (2003). Età del Bronzo e del Ferro nell'Arte Rupestre della Valcamonica: La Roccia 4 di Foppe di Nadro (Ceto) (Tesi di Laurea). Università degli Studi di Milano, Milan, Italy.

Keywords: Roccia 4, Foppe di Nadro, Ceto, Valcamonica, Italy. Southern Europe. Bronze Age. Iron Age. ARBVC.

Masserano, M. (2003). Le Incisioni a Tecnica Lineare nell'Arte Rupestre Camuna (Tesi di Laurea). Università degli Studi di Trieste.

Keywords: Valcamonica, Italy. Southern Europe. ARBVC.

Mateo Saura, Miguel Ángel (2012). Estudio Bibliométrico de la Producción Científica sobre la Pintura Rupestre Postpaleolítica en España. Arte Levantino y Pintura Esquemática (1907-2010) (Tesis Doctoral). 315 pgs. Universidad de Murcia. Retrieved from <http://hdl.handle.net/10201/29946>

Keywords: Spain. Southwestern Europe. Levantine rock art. Schematic rock art. Post Paleolithic. History of research. Bibliometrics. Bibliography. Dialnet.

Abstract: " Prehistoric rock art in general, and especially post-Palaeolithic rock painting, conforms one of the most relevant elements of the Spanish Prehistory, and at the same time one of the most relevant controversial fields of investigation due to the lack of knowledge related to essential questions such as their chronology or meaning. After more than a century of investigations on post-Palaeolithic rock painting in Spain, being produced more than 2.000 bibliographic references, we believe that it is the right moment to deal with, from bibliometric parameters, the analysis of this production in order to evaluate the results of the scientific activity. This doctoral thesis gathers the results obtained after applying several bibliometric indicators to that scientific production, both regarding its own production as well as its authorship."

Mathews, M. (1996). Mental Maps and Maps of Stone: Interpretations of Prehistoric Rock Art Sites in Galloway (Master's Thesis). University of Reading.

Keywords: Galloway, Scotland, Britain, British Isles. Western Europe. Interpretation. Maps. RABDN.

Mathpal, Y. (1978). Prehistoric Rock Paintings of Bhimbetka (Phd Thesis). University of Poona.

Keywords: Bhimbetka, India. South Asia. RAISB.

Matorg, Helena (2011). Arte Rupestre en el Popocateptl: El Abrigo de Texcalpintado (Master's Thesis). 135 pgs. Universidad Nacional Autónoma de México. Retrieved from https://www.academia.edu/2567166/Arte_rupestre_en_el_Popocateptl_el_abrigo_de_Texcalpintado

Keywords: Abrigo de Texcalpintado, Popocateptl, México. North America. Iconography. Academia.edu.

Matos, Francisco de Assis Soares de (2015). Os Antropomorfos no Registro Rupestre do Semiário Paraibano: Caracterização das Representações na Microregião do Cariri Ocidental (Master's Dissertation). 182 pgs. Centro de Filosofia e Ciências Humanas, Universidade Federal de Pernambuco (UFPE), Recife, Brazil. Retrieved from <http://www.repositorio.ufpe.br/handle/123456789/14029?show=full>

Keywords: Municipality of Camalaú. Cariri Ocidental Paraibano, Brazil. South America. Graphic types. Spatial distribution. RASNWV.

Abstract: "This research analyzes 84 prehistoric anthropomorphic representations in the microregion of Cariri Ocidental paraibano, more specifically in the municipality of Camalaú, aiming to show their graphical forms of presentation and their relationships with environmental context. Ten sites were analyzed with presence of rock art, inserted in two drainage basins, the Monteiro and the Paraíba River. There is a remarkable hydrographic frontier between the two drainage systems, formed by the Rajada, Caroá e Lamarão mounts. In this context, two sites are in Monteiro River drainage network and eight in the Paraíba River. Through the classification of 84 representations, based on the three dimensions which characterize the graphic phenomenon: theme, scenography and technique, 14 graphic units was defined. These units have similar characteristics to the forms of graphical presentation already determined for the Northeastern Brazil, in addition to presenting specific presentation forms to the research area. The anthropomorphic representations are restricted to the drainage network of the Paraíba River, related to their particular environmental characteristics. Anthropomorphic representations were not observed in Monteiro River watershed. This shows the preferences of spatial choice for these representations in the research area arising from social and / or natural choices of the painters."

Maura Mijares, Rafael (2005). Las Manifestaciones Rupestres Prehistóricas en las Cuencas de los Ríos Turón y Guadalteba, Málaga (Phd dissertation). 750 pgs. Universidad Nacional de Educación a Distancia.

Keywords: Turón and Guadalteba, Málaga, Spain. Southwestern Europe. Dialnet.

Abstract: "En esta tesis se aborda el estudio de las manifestaciones rupestres paleolíticas de la Cueva de Ardales y de las postpaleolíticas encuadradas en el Guadalorce medio, desde una base documental exhaustiva, profundizando en las características intrínsecas de dichas manifestaciones y aportando detallados análisis técnicos, temáticos, estilísticos, espaciales y morfológicos, teniendo siempre en cuenta el objetivo final del mismo, que consiste en una serie de inferencias de carácter cultural y cronológico derivadas directamente de la aplicación sistemática de estas metodologías. La incorporación de la informática ha supuesto el desarrollo de métodos muy fiables, ofreciendo la posibilidad de elaborar los corpus documentales expuestos de forma íntegramente digitalizada y permitiendo que en ningún momento se establezca contacto físico con estos frágiles documentos. También se definen convencionalismos de representación íntimamente relacionados con las técnicas de ejecución primitivas, de forma que las reproducciones finales sirven, además, como referentes técnicos, incluyendo el soporte si se considera vinculante. Aplicando una metodología simple de inducción, contraste y deducción, se plantean multitud de hipótesis relacionadas con las técnicas de ejecución, tanto de los motivos grabados como de los pintados, siendo confirmadas o refutadas a posteriori. En este estudio desempeña un papel esencial la toma de macrofotografías, concediéndose, así mismo, gran importancia a la experimentación. En cuanto al arte paleolítico de la Cueva de Ardales se suman 32 nuevos motivos figurativos y alrededor de 280 signos a los ya conocidos. Destaca el

hallazgo de 18 zoomorfos, 10 antropomorfos, 1 mano negativa y 3 positivas. En total se recogen 945 motivos distribuidos en 228 paneles artísticos."

Mauran, Guilhem (2016). Rock Paintings and Microorganisms: A New Insight on Escoural Cave (Mestrado em Arqueologia e Ambiente: Ciencia dos Materiais Arqueologicos). 186 pgs. Universidade de Évora. Retrieved from <http://hdl.handle.net/10174/20606>

Keywords: Escoural Cave, Alentejo, Portugal. Southwestern Europe. Paleolithic art. Cultural resource management. Conservation and preservation. Pigment analysis. Deterioration by microorganisms. OATD.

Abstract: "European cave art is of tremendous importance to understand the cultural traditions of the Upper Palaeolithic (35 000 – 10 000 BP) populations. Indeed, Prehistoric communities performed numerous cave paintings all over Western Europe. Understanding these artworks should provide a better knowledge of these early cultural aspects. Although numerous studies have been carried out to analyse the materials used by those communities, nothing has been done on the techniques' palette of Escoural Cave's representations. The present work aims at providing the very first data about the techniques and materials used by the Prehistoric to perform the cave paintings of Escoural (Alentejo, Portugal), and the microorganisms possibly endangering this unique parietal art. In situ observations coupled with an extensive micro-sampling and micro-destructive analyses allowed to characterize the coloured material and the way they were applied on the walls of the cave. Both red and black pigments present major composition's disparities among the different paintings and drawings, supporting a more complex occupations' chronology than what was earlier thought. The Palaeolithic paintings have suffered deterioration from environmental conditions and include chemical, mechanical and aesthetic alterations, possibly as a result of fungal activity. The standard techniques for biological assessments used in these contexts provided important insights on the diversity of the microbial population, though they have accuracy limitations. To understand the extent and viability of the existing microbiota, DNA quantification and biomarkers analyses, such as desidrogenase activity were performed and correlated with ergosterol amounts."

Mawk, Elmo Joe (1999). Reexamination of Ancient DNA in Texas Rock Paintings (Ph.D. Dissertation). 110 pgs. Texas A&M University.

Keywords: Texas. Southwest. United States. North America. Pigment analysis. DNA. Internet.

Mayer, Laura (2013). Conservation of Rock Art: Towards a Digital Future (Master of Arts Curatorship). 66 pgs. School of Culture and Communication, University of Melbourne. Retrieved from https://www.academia.edu/27954345/Conservation_of_Rock_Art_Towards_a_Digital_Future_Unpublishe_d_Masters_thesis_

Keywords: Lascaux, Chauvet, France. Western Europe. Cultural resource management. Conservation and preservtion. Heritage. Digital preservation. Virtual archaeology. Academia.edu.

Abstract: "Prehistoric rock art is in a constant state of deterioration. Previous efforts to conserve rock art from environmental destruction and human interference are no longer adequate in preserving the proliferation of rock art in the natural environment. Conserving rock art now requires professionals in several related fields to extend previous pictorial records and record rock art sites before they vanish from the natural world. This thesis will investigate if the use and application of digital technology in the field of rock art conservation provides an authentic and effective method of preserving rock art for the future through the use of digital imaging and virtual reality."

Maynard, Lesley (1976). An Archaeological Approach to the Study of Australian Rock Art (Master's Thesis). 255 pgs. University of Sydney, Australia. Retrieved from <http://hdl.handle.net/2123/6654>

Keywords: Australia, Australasia. Oceania. Aboriginal rock art. The role of rock art as an archaeological artifact. "In 1976 Lesley Maynard published a paper called An archaeological approach to the study of Australian rock art which divided Australian rock art into three main styles: Panaramitee, simple figurative and complex figurative. . . . This point of view is no longer widely accepted by the archaeological community. Panaramitee Style - Wikipedia." https://en.wikipedia.org/wiki/Panaramitee_Style Biblio, AHCBS, RASNW3, OATD.

Abstract: "Survey of ethnographic and archaeological literature on Australian rock art; dating and chronology of art; methods of analysis (critique of F.D. McCarthy and alternative method); Laura rock art described and subjected to quantitative analysis; analysis of other ancient rock art sites across Australia and tentative chronology proposed."

Mazel, Aron D. (1981). Up and Down the Little Berg: Archaeological Resource Management in the Natal Drakensberg (Master's Thesis). 293+ pgs. University of Cape Town. Retrieved from <http://hdl.handle.net/11427/18471>

Keywords: Natal Drakensberg, South Africa. Southern Africa. Cultural resource management. Conservation and preservation. Survey. Documentation. Condition assessment. OATD.

Abstract: "The overriding aim of this project was to obtain accurate and detailed information on the rock art and associated Late Stone Age deposits that occur in the rockshelters of the Natal Drakensberg. The emphasis though, was undoubtedly to be rock art. These data were primarily intended for management planning but are also of importance as pure research and permanently stored data. Therefore the project was principally aimed at the following: 1. establishing accurately the localities of as many rock art and other archaeological sites that occur in the Natal Drakensberg. 2. to record fully these sites. The nature of the recording is discussed

later. 3. to assess the quantity, quality and general value of the paintings at each site and their condition with regard to natural degradation and vandalism. 4. to gather the basic information essential to devise conservation measures. 5. to make recommendations as to the steps necessary to conserve the paintings. This would include identifying 'bench mark' sites with a view to keeping track of the influence of conservation measures, visitor usage, and natural degradation of the art. 6. the provision of data for future research."

Mbewe, Richard (2009). Engraved Rocks at Boomplaats Farm: Farmer Settlement Rock Engravings of Mpumalanga Province, South Africa (Master's Thesis). 110 pgs. University of Witwatersrand, Johannesburg, South Africa. Retrieved from <http://hdl.handle.net/10539/5943>

Keywords: Boomplaats Farm, Mpumalanga Province, South Africa. Southern Africa. *GoogleScholar*.

Abstract: "The Rock Art of southern Africa represents the single most informative surviving artifact of the social and symbolic lives of many hunter-gatherers, herders, farmers and settlers who have lived and marked our land. Unlike many other forms of archaeology, rock art has always been in the public domain and of late has become a defining element of social identity. Farmer settlement engravings based on concentric circles joined by meandering lines are particularly intriguing images in southern African Iron Age rock art tradition. This study focuses on a large engraved Iron Age site on the farm Boomplaats 29 JT in Lydenburg District, Mpumalanga province, republic of South Africa. This site contains a variety of engravings ranging from concentric circles, animal motifs, drilled holes, spread-eagle designs and a Mhele/ Morabaraba game board. Although the general characteristics and overall distribution of this art are known, the issue of authorship of this art is till unknown. This research, therefore, goes deeper into both the historical and archaeological evidence from Mpumalanga province to investigate and ascertain the authors of these engravings. This study hopes to advance our knowledge of this art by focusing on the specific issue of authorship, and examining the relationship between the engravings and settlement ruins in the area."

McCarthy, Daniel F. (1993). Prehistoric Land-Use at McCoy Spring: An Arid-Land Oasis in Eastern Riverside County, California (Master's Thesis). University of California, Riverside.

Keywords: CA-Riv-132, CA-Riv-4577, CA-Riv-4600, CA-Riv-4601, CA-Riv-4607, McCoy Tank, Riverside County, Palen-McCoy Wilderness, Colorado Desert, California. United States. North America. Petroglyphs. Indigenous trails. *Biblio, Internet*.

McCartney, M. (2003). Rock Carvings from Traprain Law (Undergraduate Dissertation). Queen's University, Belfast, Ireland.

Keywords: Traprain Law, East Lothian, Scotland, Britain, British Isles. Western Europe. *RABDN*.

McCleary, Timothy P. (2008). Ghosts on the Land: Apsaalooke (Crow Indian) Interpretations of Rock Art (Phd dissertation). 277 pgs. University of Illinois, Urbana - Champagne.

Keywords: Montana. Northern Plains. United States. North America. Crow Rock Art. Apsaalooke (Crow) Indian. Indigenous interpretations. *Biblio, Internet*.

Abstract: "Ominous messages are described as being made by the souls of deceased human beings, called ahpalaaxawaalaatuaa/ghost writings. Ghosts are thought to change these narrative images to describe the future of the viewer or his or her group. These images are located in caves, overhangs and narrow coulees. Historically these areas were sometimes visited by warriors who wished to see the outcome of future military activities. Today these sites are purposely avoided. The two Native categories of rock art are not mutually exclusive, but they are usually defined as one or the other based primarily on their location in the landscape."

McClintock, Thomas W. (2016). Documentation and Technical Study of Torqua Cave (Master's Thesis in Conservation of Archaeological and Ethnographic Materials Conservation). 70 pgs. University of California, Los Angeles. Retrieved from <http://www.escholarship.org/uc/item/22k3n9bc>

Keywords: Torqua Cave, Santa Catalina Island, southern California, United States. North America. Documentation. Condition assessment. Technical analysis. Portable X-ray fluorescence and fiber optic reflectance spectroscopy. *OATD*.

Abstract: "This study represents original documentation, condition assessment and technical analysis of Torqua Cave, a significant rock art site on Santa Catalina Island located off the coast of Southern California. Documentation techniques include the use of DStretch®, an image enhancement technique that assisted in the revelation of roughly 60 previously unrecognized images and markings, and the production of a three-dimensional model using Agisoft Photoscan, which has assisted in visualizing the shelter in ways previously impossible due to restrictions of the terrain. The local environment, including temperature and relative humidity of Torqua Cave was monitored for a total of five months and data were compared to a nearby weather station to assess potential correlations. Scientific analysis to investigate the state of conservation of the pictographs and rock support was performed using primarily non-invasive techniques such as portable X-ray fluorescence and fiber optic reflectance spectroscopy, which were complemented by X-ray diffraction analysis of a few microsamples. Gypsum and calcium oxalates could be identified as the primary contributors to the various weathering patterns. Based on the interests of stakeholders, recommendations are made for the preservation of the site including future monitoring and environmental survey."

McClure Jr., Richard H. (1984). Rock Art of the Dalles-Deschutes Region: A Chronological Perspective (Master's Thesis in Anthropology). 190 pgs. Department of Anthropology, University of Washington, Pullman.

Keywords: Dalles-Deschutes Region, Columbia River, Klickitat County, Washington. Sherman, Wasco, And Gilliam Counties, Oregon. The Dalles, John Day River, Mill Creek. Northwest United States. North America. Interior plateau culture. Rock art and cultural sequence. Chronology. Dating. Site inventory. Tsagiglalal motif. *LMRAA (PHOTO COPY)*

McDonald, Alison Meg (1992). Indian Hill Rock Shelter and Aboriginal Cultural Adaptation in Anza-Borrego Desert State Park, Southeastern California (Ph.D. Dissertation). 858 pgs. University of California, Riverside.

Keywords: Ca-Sdi-2537, Indian Hill, Anza-Borrego Desert State Park, San Diego County, California. United States. North America. La Rumorosa Style. Kumeyaay Indian. *Biblio, Internet.*

McDonald, J. (1994). Dreamtime Superhighway: An Analysis of Sydney Basin Rock Art and Prehistoric Information Exchange Ph.D. Thesis. 2 vols. Australian National University, Canberra, Australia. Retrieved from <https://openresearch-repository.anu.edu.au/handle/1885/7511>

Keywords: Sydney Basin, New South Wales, Australia, Australasia. Oceania. Aboriginal rock art. Dating. *Biblio, MWRBRAD, OATD.*

Abstract: "The research examines prehistoric rock art which occurs in the Sydney region in coastal south-eastern Australia. The rock art is located in two distinct contexts provided by the sandstone bedrock which defines this region. Engravings, or petroglyph, sites occur in open locations. In rockshelter locations the art consists of drawings, stencils, paintings and engravings. The principal aim of this thesis is to define a model for cultural interaction which can describe a prehistoric art system. The basis for this proposed model is information exchange theory. By perceiving art and 'style' from a functional perspective it is possible to view the region's art as a conduit for the expression of social affiliations. Depending in the level of interaction- individual, local, regional – different types of information about social interaction might be expected. Patterns in stylistic variability are examined, with three possible sources of variability being investigated. The effects of medium, diachronic change and synchronic variability are all considered. The contemporaneity of art and occupation evidence is also investigated across the region. Four rock shelter art sites were excavated for this purpose. Using information exchange theory, as has been developed ethnographically, it is argued that varying levels of stylistic heterogeneity reveal different types of social information. Higher levels of stylistic homogeneity demonstrated by prehistoric art can be interpreted in terms of larger-group cohesion. In the Sydney region, complex patterns in the levels of variability in both contexts demonstrate the nature of the contacts between language groups, as well as areas where the stresses resulting from these contacts may have been the greatest. It is argued that the rock art in the Sydney region functioned as a prehistoric information superhighway. Through stylistic behaviour, groups around the region who are not in constant verbal contact with each other were able to communicate important social messages and demonstrate both broad-scale group cohesion and within-group distinctiveness."

McMah, L. (1965). A Quantitative Analysis of the Aboriginal Rock Cavings in the District of Sydney and the Hawkesbury River (B.A. Honor's Thesis). University of Sydney, Australia.

Keywords: District of Sydney and the Hawkesbury River, New South Wales, Australia, Australasia. Oceania. Aboriginal rock art. *Biblio.*

McNew, Judith Ann (1997). Rock Art Studies in Broad and Valles Canyons, Southern Doña Ana County, New Mexico (Master's Thesis). 394 pgs. New Mexico State University, Las Cruces, New Mexico.

Keywords: Broad Canyon, Valles Canyons, southern Doña Ana County, New Mexico. Southwest United States. North America. *Worldcat.org.*

Medeghini, E. (1996). Rilievi di Carattere Antropologico sulla Continuità dei Siti e dei Culti Religiosi in Valle Camonica dalla Preistoria ai Giorni Nostri (Tesi di Laurea). Università Cattolica del Sacro Cuore, Brescia, Italy.

Keywords: Valcamonica, Italy. Southern Europe. *ARBVC.*

Medici, Tom (2019). Branding the Copper Age. A New Framework for Interpreting Depictions of Copper Daggers on Anthropomorphic Stelae and Rock Art in the Alpine Region (Master's thesis in World Archaeology). 115 pgs. Leiden University, The Netherlands. Retrieved from <http://hdl.handle.net/1887/70632>

Keywords: Alpine region. Chastel- Arnaud, Mont Bego, France. Western Europe. Central Europe. Trentino, Lunigiana and Valle Camonica and Valtellina. Saint-Martin-de-Corléans (Aosta) and Petit-Chassuer (Sion). Italy. Southern Europe. Dagger motif(s). Rock art. Rock features: Stelae. Funerary context. Copper age. *OATD.*

Abstract: "The scarce evidence of copper daggers from the third millennium BC in the Alpine region clashes with the numerous representation of metal daggers on anthropomorphic statue-menhirs and other forms of megalithic art. The identification of a particular recurring type of copper daggers in these representations has led to their attribution to those produced in the context of the Remedello Culture in the central area of the Po' plain, Italy. How was it possible that this type of dagger appeared over such a vast region during the considerable time-span comprised from 3000 and 2500 BCE? Why was the Remedello-dagger specifically employed? In order to tackle these questions a framework based on branding has been theorised. Following the steps of David Wengrow (2008) and Samuel Becker (2015), the concept of branding has been used to explain the repetition of standardised design conveying some underlying information and its application in different contexts. The establishment of a prototype of the Remedello-dagger brand has been followed by its identification in the archaeological record of the Alpine region. The analysis of the evidence

comprised statue-menhirs alignments in Trentino, Lunigiana and Valle Camonica and Valtellina. The evidence of funerary megalithic sites at Trentino, Lunigiana and Valle Camonica and Valtellina. These contexts have been seen as representative of different employments of the Remedellian brand, which marked human (male) bodies, funerary contexts and the landscapes of rock-art complexes. The reason behind this long-lasting form of religious branding has been connected to its link to the newly introduced technology of metallurgy. Copper metalwork through the Remedellian brand was the base of a shared, cross-cultural identity in the Alpine region in the first half of the third millennium BCE."

Meijer, V. (2012). Continuity and Change in Polynesian Visual Symbolic Systems: An Inter-Island Comparison of the Context of Turtle Motifs on Natural and Anthropogenic Stone in Polynesia (Master's Thesis). Department of Comparative Art and Archaeology, University College London Institute of Archaeology.

Keywords: Polynesia. Oceania. Turtle motif(s). RASNVV.

Meikeljohn, K.I. (1994). Aspects of the Weathering of the Clarens Formation in the Kwazulu / Natal Drakensberg: Implications for the Preservation of Indigenous Rock Art (*Doctor of Philosophy in the Department of Geography*). 293 pgs. University of KwaZulu-Natal, Pietermaritzburg, South Africa. Retrieved from: http://ukzn-dspace.ukzn.ac.za/bitstream/handle/10413/11284/Meiklejohn_Keith_I_1994.pdf?sequence=1&isAllowed=y

Keywords: Main Cave, Giant's Castle, and Battle Cave, Injasuti Valley, Clarens Formation, Natal Drakensberg, South Africa. Southern Africa. San (Bushman) rock art. Cultural resource management. Conservation and preservation. Weathering. Geomorphology. Microclimates. *Biblio, RASESAL, OATD.*

Abstract: "The Clarens Formation in the KwaZulu/Natal Drakensberg, South Africa, contains some of the World's finest examples of rock art. This heritage is fast disappearing primarily as a result of natural weathering processes. A lack of knowledge of rock weathering mechanisms has resulted in the limited success of attempts to preserve these paintings. In an attempt to elucidate the operative weathering processes, a range of microclimatic, rock temperature, rock moisture, rock chemistry and rock property data were monitored.

Results indicate the rock thermal and moisture regime are crucial to the weathering of the Clarens Formation. In shelters, where most Bushman paintings are found, the rock moisture regime is the most important control on weathering processes. At exposed sites there is also the potential for thermal stress fatigue as the rapid rates of temperature change may exceed 2°C.min⁻¹. The major active weathering processes in the study area are: solution, chemical alteration of minerals, hydrolysis, crystallisation pressures from precipitating salts, together with hydration and dehydration of rock minerals, precipitates and clays. Weathering enlarges the existing pores of the sandstone, so that moisture intake and movement is increased. A more dynamic moisture regime allows for increased rock weathering, and the acceleration of the rate of breakdown. Given the high microporosity of the Clarens Formation (>80%) it will be difficult for rapid moisture changes to occur deep below the rock surface. The rock weathering processes that cause the deterioration of rock art therefore, take place at, or close to, the rock surface.

As no methods for the preservation of rock art in southern Africa have been developed, there is a need for more research in the future. It is recommended that contemporary management of rock art, in the absence of suitable methods for its preservation, needs to neutralise the effect of environmental changes, such that rock weathering processes are minimised. While considerable international research towards preserving stone buildings has been undertaken, little has been achieved with respect to establishing preservation techniques for indigenous rock art. The most suitable agents for preventing building deterioration are silanes. These minimise the influence of moisture and may also be used for rock art preservation. The future existence of indigenous rock art in the KwaZulu/Natal Drakensberg depends on the development of techniques for its preservation."

Meister, Conny (2014). Handprints of the Western Cape: Recording, Measuring, Identifying (Master's Thesis). 316 + 342 pgs. University of Cape Town Faculty of Science Department of Archaeology, Cape Town, South Africa. Retrieved from <http://hdl.handle.net/11427/8586>

Keywords: Handprint motif(s).

Abstract: "The handprints of the western Cape of South Africa are a common phenomenon, yet remain one of the most unexplored and intriguing features within the rock art of this country. Known to occur mainly in the western Cape of South Africa, they represent a different style, class, and hence meaning of rock art. This dissertation is an approach to answer questions concerning the emergence and meaning of handprint-making in the western Cape. Through experiments, statistical analysis and hypotheses testing in the field on the original handprints, a different approach towards recording rock art, and in particular handprints, was investigated. One of the main aims is to examine whether we can distinguish between individual handprints and therefore individual people, and between groups of people and clusters of handprints of the same person. This examination will hopefully provide us with the opportunity to answer questions concerning the authorship of the handprints, as well as questions concerning the relationship between archaeological deposits and the rock art of the same sites. We might see whether the conceptions of previous researchers in the interpretation of their data were correct, and what remains indeterminable. To achieve this goal and truly understand the meaning and the reasons behind the making of the handprints, a methodology and technique needed to be established which allowed for highly accurate recording and later assessment of the measurements of archaeological handprints. For this reason, I chose to digitally obtain the data with close-range photogrammetry. This technique offered a fast and efficient way of creating sets of measurable data for further analysis."

Mendiola Galván, Francisco (1994). Petroglifos y Pinturas Rupestres en el Norte de Sinaloa (Tesis de la Licenciatura en Arqueología). 508 pgs. Escuela Nacional de Antropología (ENAH), Mexico, D.F.
Keywords: Sinaloa, Mexico. North America. *Biblio, RASNW3.*

Mendoza Straffon, Larissa (2004). Análisis Historiográfico del Contexto Arqueológico de los Grandes Murales de Baja California. Reflexiones sobre su Situación Crono-Cultural (Tesis, Licenciado en Arqueología). ENAH, INAH, SEP, Mexico. Retrieved from http://www.academia.edu/5898099/Analisis_Historiografico_del_Contexto_Arqueologico_de_los_Grandes_Murales_de_Baja_California_Reflexiones_sobre_su_situacion_crono-cultural
Keywords: Baja California Sur, Mexico. North America. Great Mural Style. Cohchimi. *Biblio.*

Meninato, Irene (2008). Arte Rupestre en Tastil: Un Estudio Reinterpretativo (Tesis de Licenciatura) en Antropología. Universidad Nacional de Salta, Salta, Argentina.
Keywords: Tastil, Departamento de Rosario de Lerma, Provincia de Salta, south-central Andes, Argentina. South America. *Internet.*

Messmacher, Miguel (1965). Las Pinturas Rupestres del La Pintada. Un Enfoque Metológico (Tesis de Maestría en Arqueología). Escuela Nacional de Antropología e Historia, Instituto de Antropología e Historia, Mexico.
Keywords: La Pintada, Chihuahua, Mexico. North America. *PAPPM, Biblio.*

Mezec, B. (1989). A Structural Analysis of Late Stone Age Petroglyphs at Vingen, Norway (Unpublished Master's Dissertation). University College London, England.
Keywords: Vingen, western Norway. Scandinavia. Northern Europe. *Biblio.*

Mguni, S. (1997). The Evaluation of the Superpositioning Sequence of Painted Images to Infer Relative Chronology: Diepkloof Kraal Shelter as a Case Study (BA Hons Thesis). University of Cape Town, South Africa.
Keywords: Diepkloof Kraal Shelter. South Africa. Southern Africa. San (Bushman) rock art. Superimposition. Chronology. *Biblio, RASNWV.*

Mguni, S. (2002). Continuity and Change in San Belief and Ritual: Some Aspects of the Enigmatic 'Formling' and Tree Motifs from Matopo Hills Rock Art, Zimbabwe (Master's Thesis). 217 pgs. University of Witwatersrand, Johannesburg, South Africa.
Keywords: Matopo Hills, Zimbabwe (formerly Rhodesia). South central Africa. San (Bushman) rock art. Formling, tree motif(s). *RASNW3, RASNW4, Worldcat.org.*

Mguni, Siyakha (2014). Using the Archive to Formulate a Chronology of Rock Art in the South-Western Cape, South Africa (Phd dissertation). 275 pgs. University of Cape Town Faculty of Science Department of Archaeology, Cape Town, South Africa. Retrieved from https://open.uct.ac.za/bitstream/item/9479/thesis_sci_2014_mguni_s.pdf?sequence=1
Keywords: South-Western Cape, South Africa. Southern Africa. Chronology. *Worldcat.org, OATD.*

Abstract: "With absolute dating still limited, relative chronologies remain useful in contextualising painting interpretations. This study vouches for the archival capacity of rock art and hence the archival perspective can be used to analyse paintings sites to build a framework their chronological and interpretative formulations. The sequence of paintings in the south-western Cape is customarily accepted to span hunter-gatherer phase from over 10,000 B.P.; then herding/pastoralism from ca. 2,000 B.P., and finally the historical-cum-colonial period several centuries ago. Several painting traditions with distinct depiction manners and content are conventionally linked to these periods. This study does not replace but evaluates this schema in order to refine the diverse hunter-gatherer, herder and colonial era painting contexts and history. Using superpositions as one of my analytical tools, the notion of datum aided the referencing and correlation of layered image categories into relative sequence. Visible differences occur between painting traditions, but indistinguishable within a single tradition. Some themes such as elephants, fat-tailed sheep, handprints and possibly geometric forms and dots were found to occur in various levels, even as parts of different traditions. Such divergences were analysed through the archival concept of respect des fonds to clarify graphic variations through the chronology. Probing other sources of information revealed that change from earlier to later imagery phases reflected shifts in the socio-economic, cultural and political circumstances of the region. These histories through time are indicated by the choice and sustenance of particular thematic subjects although their meaning and form changed. The ensuing sequence and interpretation of selected painted themes is a descriptive template reflecting the organic character in the creation, the order of painting phases and cultural continuities and disjunctions in the use of symbolism. This agenda in part reviews the changing social and historical landscape in order to understand variation of painting over time and to project possible interpretative transformations in the sequence. Painting sequences and cultural (dis)continuities are thus intricately entwined and can be disentangled through an analysis that uses the recursive relationship between the archaeological, ethnographic, and historical sources. This amalgamated approach has the ability to produce historicised

past narratives and contextual image meanings. The chronology can be understood through first accepting the social, economic, political, and cultural subtleties of painting production."

Mich, Kerri (2000). A Spatial Analysis of Petroglyph Locations at Petroglyph National Monument (Master's Thesis). University of New Mexico, Albuquerque.

Keywords: Petroglyph National Monument, West Mesa, Albuquerque, New Mexico. Southwest. United States. North America. *Biblio*.

Middleton, Emily S. (2013). Paleoinian Rock Art: An Evaluation of the Antiquity of Great Basin Carved Abstract Rock Art in the Northern Great Basin (Master's Thesis in Anthropology). 258 pgs. University of Nevada, Reno.

Keywords: Northern Great Basin. United States. North America. Abstract motif(s). *Worldcat.org*.

Milani, Jennifer (2010). Unveiling Rock Art Images: A Pilot Project Employing a Geophysical Technique to Detect Magnetic Signatures (Master's Thesis). 159 pgs. Department of Archaeology, Flinders University, Adelaide, Australia. Retrieved from http://www.flinders.edu.au/ehl/fms/archaeology_files/dig_library/theses/Jennifer%20Milani.pdf

Keywords: Australia, Australasia. Oceania. Magnetic susceptibility meter to resolve layers of ochre paint. Aboriginal rock art. *Internet*.

Abstract: "The use of geophysical techniques in archaeology has become widespread, however these methods have rarely been applied to rock art research. There is a need to record and document rock art images as they face deterioration from environmental, industrial and human impacts. This project trials the use of a magnetic susceptibility (MS) meter to non-invasively detect and spatially resolve ochre rock art images. Ochre is frequently used in rock art production and previous research in other contexts has shown that it emits a MS signature due to its inherent magnetic characteristics. These ochre images can be hidden behind silica or carbonate crusts or may deteriorate over time limiting their visibility. The rock art images that lie behind such crusts are likely to be protected from weathering and are amenable to dating using such techniques as uranium-series and radiocarbon accelerator mass spectrometry (AMS).

This research demonstrates that, if present in sufficient abundance, red ochre can be imaged and spatially resolved with a MS meter when applied to a rock face in a variety of geological environments. The type of binder used, pre-application heating or the rock type does not appear to have a significant effect on the viability of the technique. More important to the success of a survey is the equipment setting, spatial resolution of the survey and the use of a correction to control instrument drift. Imaging ochre beneath a proxy crust was trialled without success; however this is attributed to poor survey design rather than a fundamental problem with the technique. The success of this trial demonstrates the validity of continuing investigations in the emerging field of rock art geophysics and highlights the importance of future trials on field sites."

Miller, Teresa Ann (1977 (Jul)). Identification and Recording of Prehistoric Petroglyphs in Marin and related Bay Area Counties (Master's Thesis). 103 pgs. San Francisco State University, California.

Keywords: Coast Ranges. Bay Area. Marin, Sonoma, Humbolt, Lake, Mendocino, Napa, Contra Costa, Alameda, San Mateo, San Francisco, And Santa Clara Counties. Northern California. United States. North America. PCN. Cupules. Baby and rain rocks. Setting: geographic and geologic features which when occurring, are predictive of the likely presence of PCNs. *LMRAA, NADB #1189462*.

Millerstrom, S. (1990). Rock Art of the Marquesas Islands, French Polynesia: A Case Study of Hitiheu Valley, Nuku Hiva (Master's Thesis). 258 pgs. California State University, California.

Keywords: Hitiheu Valley, Nuku Hiva, Marquesas Islands, French Polynesia. Oceania. *Biblio, Worldcat.org*.

Millerstrom, Sidsel N. (2001). Images Carved in Stones and Settlement Patterns Archaeology in Hitiheu Valley, Nuku Hiva, the Marquesas Islands, French Polynesia. (Ph.D. Dissertation). University of California, Berkeley.

Keywords: Hitiheu Valley, Nuku Hiva, the Marquesas Islands, French Polynesia. Oceania. Settlement patterns. *Biblio, RASNW3*

Minolfi, D. (1985). Il Disco Solare nella Religione degli Antichi Camuni (Tesi di Laurea). Università degli Studi di Verona.

Keywords: Valcamonica, Italy. Southern Europe. *ARBVC*.

Mitchell, Suzanne (2006). Minding the Gap: An Exploration into the Social Landscapes of Rock Art at Stuart Lake/Nak'al Bun, British Columbia (Master's Thesis). 202 pgs. University of Northern British Columbia, Canada.

Keywords: Stuart Lake/Nak'al Bun, British Columbia, Canada. North America. Social landscape. *Internet, RASNW4*.

Mitchell, Suzanne (2015). *At the Water's Edge: An Integration of Ethnographic and Archaeological Methods in the Study of Rock Art in Northern Central British Columbia, Canada* (Phd dissertation). University of Leicester. Retrieved from <http://hdl.handle.net/2381/32448>

Keywords: Northern Central British Columbia, Canada. North America. Ethnography. Archaeological context. *GoogleScholar*.

Abstract: "Pictographs occur frequently in the landscapes of northern central British Columbia, but they have received modest academic attention. As a result, there is limited understanding of rock art as social practice and its significance within larger cultural landscapes. This research integrates First Nations traditional knowledge with archaeological data in order to investigate the waterscape context and iconography of pictographs across three First Nations traditional territories. The insights into the rock markings provided by First Nations elders offer important informed perspectives about the images and the landscape that, when combined with archaeological data and formal analytical processes, enable the study of the social understanding of rock art and its context within the expansive territories of this region."

Mock, Shirley Boteler (1987). *The Painted Pebbles of the Lower Pecos: A Study of Medium, Form and Content* (Master's Thesis). 191 pgs. University of Texas, San Antonio.

Keywords: Lower Pecos River, Texas. Southwest. With comparisons to Europe, South Africa, California, Great Basin. United States. North America. Portable rock art: painted pebbles. Charnstone. Power. Typology. Ethnography. Metaphor. *LMRAA, RCSL (PHOTO COPIES)*.

Mokhanya, Sello (2008). *Mt. Moorosi's Past and Present: Interpreting San Rock Art at MTM 1 Site in the Quthing District of Lesotho* (Master's Thesis). 134 pgs. University of Witswatersrand, Johannesburg, South Africa. Retrieved from

<http://wiredspace.wits.ac.za/bitstream/handle/10539/6965/2008%20Sello%20V100%20without%20extra%20refs%2030i%20to%20print..pdf?sequence=1>

Keywords: MTM 1 Site, Mt. Moorosi, District of Lesotho. Southern Africa. San (Bushman) rock art. *RASNW4, Internet*.

Abstract: "The most significant challenge facing rock art research in Lesotho is to provide meaning to San rock paintings that abound in the country. In the past rock art researchers in Lesotho appear to have focused on site identification and documentation. While there are many sites that needed to be interpreted, this challenge was made more difficult by the Euro-centric approach of many researchers. In the absence of reliable interpretive theories, the challenge of finding meaning in San rock paintings remains a forlorn hope. Drawing on San ethnography and neuropsychological research, approaches that have been demonstrated as useful interpretive tools in southern Africa, I take up this challenge of interpreting a San rock art site from Lesotho. While concerned with one site known as MTM 1 in south-eastern Lesotho, in the Quthing District, I use an ethnographic approach and neuropsychological research as tools for understanding paintings at MTM 1. In using these two approaches to interpret rock paintings, it becomes evident that San rock art in this region can best be understood through the use of these approaches. This work, then contributes to the few efforts by previous researchers to interpret rock paintings in Lesotho."

Mol, Linda (2011). *Sandstone Weathering, Electrical Resistivity Tomography, and the Deterioration of San Rock Art in the Golden Gate Highlands National Park, South Africa* (Phd dissertation). University of Oxford, England. Retrieved from <http://ora.ox.ac.uk/objects/uuid:e73c62d5-5dbb-4fb9-abe5-3de53efe5ced>

Keywords: Golden Gate Highlands National Park, South Africa. Southern Africa. Cultural resource management. Conservation and preservation. Weathering. Deterioration of sandstone. Electrical Resistivity Tomography. *Wordcat.org, Internet*.

Abstract: "Electrical Resistivity Tomography (ERT) is a novel technique which can be used to build up a 2D pseudo-section of resistivity distribution of a porous material. Here, it is used to visualise internal moisture regimes by measuring the resistivity distribution of transects within sandstone, inferring that high resistivity equals low moisture content and vice versa. This method was used to perform two intermediate complexity laboratory tests; the first one to determine high-resolution, multi-scale drying patterns of sandstone, the second to determine capillary ingress of moisture within a sandstone block and the influence of temperature on moisture distribution. It was found that moisture behaviour showed far more complex patterns than previously acknowledged. A new model is therefore proposed which describes the influence of increased near-surface temperatures on capillary rise. This series of tests bridge the gap between field observations and mathematical models, as well as confirm the validity of ERT as a geomorphological tool."

This research was continued by investigating the role of internal moisture in sandstone weathering using the Golden Gate Highlands National Park (GGHNP), South Africa as a case study. The ERT data was correlated with Equotip (rock surface hardness) and Protimeter (rock surface saturation) measurements. Seven sites were investigated, which showed that there is a non-linear correlation between rock surface hardness and internal moisture patterns. In addition, annual change measurements confirmed that the fluctuating patterns of internal moisture can be correlated to strengthening or weakening of the rock surface. This research therefore proposes two new conceptual weathering models. The first correlates 'optimal moisture content' to rock surface strength. The second correlates the development of shelters and changing weathering patterns to the non-linear interaction between case hardening and internal moisture. This new approach to sandstone weathering can be incorporated into conservation methods, as rock surface loss is one of the main causes of the San Rock Art deterioration observed in the GGHNP."

Molyneaux, Brian Leigh (1977). Formalism and Contextualism: A Histiography of Rock Art Research in the New World (Master's Thesis). Department of Anthropology, Trent University, Petersberg, Ontario, Canada.

Keywords: Formalism, Contextualism. Histiography. *BIBLIO*, *NADB* #925235, *BCSRA*.

Monney, J. (2015). Les Miroirs Imparfais: Pour une Approche Anthropologique de l'Art Rupestre (Thesis) University of Paris, Nanterre, France. Retrieved from <http://www.theses.fr/2015PA100013>

Keywords: Gard-Ardèche-Hérault region, France. Western Europe. Paleolithic art. Ethnography. *Biblio*.

Abstract: "Of all the questions that still agitated and agitated for a long time the field of research in rock art, the most fundamental is undoubtedly that of its meaning or, more exactly, of the production of its meaning. How, in general, can we account for the existence of rock images on the walls of certain Western European caves, but also how to make sense of the conditions that prevailed in their formation? Starting from almost a century of debate in prehistoric archeology through the use of ethnographic accounts to interpret European paleolithic parietal art, the thesis presented here opens up a broader reflection on the nature of objects and experiences that are used in archeology to account for past events. She questions as follows: (a) the nature of available ethnographic accounts, including an inventory of 795 cases. It also addresses (b) the methods of construction of archaeological data through the example of the Palaeolithic ornate caves of the Gard-Ardèche-Hérault region. Finally, it questions (c) the place of subjectivity in the process of creating knowledge about the past. Each time, the need for a return to the individual is emphasized, whether it is the individual as an ethnographic case (fruit of a meeting between two people), the archaeological individual (the rock entity) or still the individual-seeker as a subject. Through a discussion of the relation to time, to the notion of phenomenon or to otherness, this thesis is thus devoted to analyzing the implications of an expression on the past and creation."

Monteleone, Sue Ann (1994). Rock Art in Context: The Pictographs of Eleana Range, Southern Nevada (Master's Thesis). 133 pgs. University of Nevada, Reno.

Keywords: Pahute Mesa. Amonia Tanks (26NY5.29). Cot Cave (26Ny3058). Bighorn Sheep (26N6960). Jailhouse Shelter (26Ny3187). 26NY928. 26Ny4919. Lean-to Site (26Ny4481). 25Ny4920. Captain Jack Shelter (26Ny2670). Southern Nye County. ELEANA RANGE, SOUTHERN NEVADA. GREAT BASIN. United States. North America. Nine Pictograph sites. Abstract geometric style. Sites are associated with habitation and domestic life, not with secret, segregated shamanic rituals. Similar to girl's puberty ritual. Women are suggested to be more greatly involved with rock art than previously recognized. *LMRAA*. *BIBLIO*.

Montesinos Calap, María (2013). Estudio Petrográfico de las Areniscas con Petroglifos de la Formación Arcillas de Morella (Els Ports, Castellón): Aplicaciones en la Conservación Preventiva (Tesis de Máster). 139 pgs. Universitat Politècnica de València.

Keywords: Arcillas de Morella Formation, Els Ports, Castellón, Spain. Southwestern Europe. Cultural resource management. Conservation and preservation. *Worldcat.org*, *Internet*.

Montoya, Ines Elvira (1974). El Arte Rupestre en la Zona de Suacha y su Relación con la Ceramica y la Orfebreria Muisca (Tesis Uniandes). Bogota, Colombia.

Keywords: Suacha, Colombia. South America. *Biblio*.

Moodley, Shona (2004). Koma: The Crocodile Motif in the Rock Art of the Makgaberg Plateau, Limpopo Province, South Africa (Master's Thesis). University of the Witwatersrand, Johannesburg, South Africa.

Keywords: Makgaberg Plateau, Limpopo Province, South Africa. Southern Africa. San (Bushman) rock art. Crocodile motif(s). *Biblio*.

Morales, E. (2005). Las Manifestaciones Rupestres como Proceso de Comunicación: El Caso de las Pinturas de Tenampulco, en Zautla, Puebla (Tesis de Licenciatura en Arqueología). Escuela Nacional de Antropología e Historia, INAH-SEP, Mexico.

Keywords: Tenampulco, Zautla, Puebla, Mexico. North America. *RASNWV*.

Morales, Reinaldo, Jr. (1998). Nordeste Paintings: The Case for a Pan-Archaic American Rock Art Tradition (Arizona, Utah, Texas, Brazil) (Master's Thesis). 111 pgs. Virginia Commonwealth University, Richmond. Retrieved from https://www.academia.edu/2017278/Nordeste_Paintings_The_Case_for_a_Pan-Archaic_American_Aesthetic_MA_Thesis_Virginia_Commonwealth_University_1998

Keywords: Arizona, Utah, Texas. Brazil. South America. United States. North America. Pan-archaic tradition. "This thesis argues that a unified painting tradition was shared throughout Archaic period American rock art, characterized by depictions of elongated anthropomorphs." (motifs). Barrier Canyon Style. Grand Canyon Polychrome Style. Pecos River Style. Nordeste Tradition. Baja Great Mural Style. *LMRAA*, *Internet*, *Biblio*, *Academia.edu*.

Morales, Reinaldo, Jr. (2002). The Nordeste Tradition: Innovation and Continuity in Brazilian Rock Art (Ph.D. Dissertation). Virginia Commonwealth University, Richmond. Retrieved from

https://www.academia.edu/2017276/The_Nordeste_Tradition_Innovation_and_Continuity_in_Brazilian_Rock_Art_PhD_Dissertation_Virginia_Commonwealth_University_2002

Keywords: Brazil. South America. United States. North America. Nordeste Tradition. Bibliography. *Biblio, RASNW3, Academia.edu.*

Morandi, R. (1985). *La Roccia Istoriata n. 23 di Foppe di Nadro in Valcamonica* (Tesi di Laurea). Università degli Studi di Firenze, Firenze, Italy.

Keywords: Roccia 23, Foppe di Nadro, Valcamonica, Italy. Southern Europe. *ARBVC.*

Moreira, José António Maia (2018). *Podomorfos na Fachada Ocidental do Noroeste de Portugal, entre os Rios Douro e Minho* (Tese de Mestrado, Mestrado em Arqueologia). 331 pgs. Universidade do Minho, Instituto de Ciências Sociais. Retrieved from https://www.academia.edu/36992341/Moreira_J._2018_.Podomorfos_na_fachada_ocidental_do_Noroeste_de_Portugal_entre_os_rios_Douro_e_Minho._Braga_Universidade_do_Minho._low_quality_

Keywords: Rios Douro e Minho, northwest Portugal. Southwestern Europe. Foot print (shoeprint) motif(s). *Academia.edu.*

Abstract: "The main objective of this dissertation is to increase knowledge about footprints in the northwest of Portugal. In order to carry out this investigation it was necessary to delineate and resort to several methodologies, among them, the preparatory work in the office; the bibliographic analysis; the archaeological prospection and the study and discussion of the obtained results. In this region of the country, 219 footprints were engraved, which are distributed on 34 outcrops in 30 different sites. These engravings are mostly located between 200 and 700 m, in well-irrigated and easily accessible areas. Usually, the scope of vision over the landscape is ample from the outcrops with footprints. These outcrops are, for the most part, of considerable proportions, but not very striking in the surroundings. For the northwest, two large groups of footprints were individualized, barefoot and shod, with some differentiating details within the footwear, which led to the creation of some subgroups. It is also known that most footprints in the northwest represent small feet, that is, under 23 cm in maximum length. These are organized in pairs as well as isolated. They assume different orientations, although there is a clear tendency towards the northwest. As for the techniques used, these were basically the low relief, per percussion followed of abrasion. The engraving of these rock art motifs in the portuguese northwest may have arisen at the end of the Chalcolithic period, beginning of the Bronze Age, reaching its peak during the latter period and ending at the beginning of the Iron Age. It is also hypothesized that these places might had been related to rituals of passage to the adult state, associated with the "journey" or "pilgrimage", performed at certain times of the year, especially during the summer solstice, which also materializes the importance of celestial cults associated with these rites."

Morocco, Elio Mamani (2017). "Significado Cultural de las Pinturas Rupestres de Tantamaco en Macusani, como Medio Didáctico para la Enseñanza de la Historia Rgional (Maestra e Educación. Mención en Didáctica de las Ciencias Sociales). 180 pgs. Universidad Nacional del Altiplano, Puno, Perú.

Keywords: Tantamaco in Macusani, Perú. South America. Camelid, tauruca, textile, zigzag motif(s). *Internet, ARPRB.*

Abstract: "The research thesis, as a general objective: To substantiate the cultural significance of the cave paintings of Tantamaco in Macusani, as a teaching medium for the teaching of regional history. In the conceptual framework it is based on scientific arguments based on theoretical approaches to rock art. The research methodology is a qualitative type of phenomenological design, where the meaning of the rock paintings of Tantamaco - Macusani is interpreted; In this regard, Hernandez, Fernandez and Baptista (2014) state the following: "(...) explore, describe and understand (...) can be so varied" (p.493). For the archaeological exploration, instruments such as: the field diary were used; logbook and mechanical recording devices; The following murals of cave paintings have been identified and interpreted: Ch'illijitira I; Ch'illijitira II; Chilcu Uno- Jatun Pata I; Chilcu Uno Jatun Pata II; Chilcu Uno - Jatun Pata III; Chilcu uno - Jatun Pata IV; Siñalakuy K'uchu, respectively. The theme of the pictographic representations of the rock art of Tantamaco, corresponds to the hunting of camelids; Camelidae in flight; tarucas in tropillas and textile activity; demonstrates that the sites of rock art were painted through the course of several historical periods."

Morón, Camilo (2007). *Escrito en la Roca: Mito y Petroglifo en Falcón* (Memoria de Grado para optar al título de Magister Scientiae en Etnología, mención Etnohistoria). Universidad de Los Andes, Facultad de Humanidades y Educación, Escuela de Historia, Maestría en Etnología, Mérida, Venezuela.

Keywords: Estado Falcón, Venezuela. South America. *Biblio.*

Morris, David Roger Neacalbánn McIntyre (2002). *Driekopseiland and The Rain's Magic Power: History and Landscape in a New Interpretation of a Northern Cape Rock Engraving Site* (Master's Thesis). 273 pgs. University of the Western Cape, Cape Town, South Africa. Retrieved from <http://hdl.handle.net/11394/151>

Keywords: Driekopseiland, Riet River, Northern Cape, South Africa. Southern Africa. Rain, magic power. History and landscape. *Biblio, RASNW3, RASNW4, OATD.*

Abstract: "The rock engraving site of Driekopseiland, west of Kimberley in the Northern Cape is distinctively situated on glaciated basement rock in the bed of the Riet River, and has a wealth of over 3500 engravings, preponderantly geometric images. Most other sites in the region have greater proportions of, or are dominated by, animal imagery. In early interpretations, it was often considered that ethnicity was the principal factor in this variability. From the 1960s the focus shifted more to establishing a quantitative definition of the site, and an empirical understanding of it within the emerging cultural and environmental history of the region."

Morris, David Roger Neacalbánn McIntyre (2012). *Rock Art in the Northern Cape: The Implications of Variability in Engravings and Paintings Relative to Issues of Social Context and Change in the Precolonial Past* (Ph.D. Dissertation). 273 pgs. University of the Western Cape, Cape Town, South Africa. Retrieved from <http://hdl.handle.net/11394/3716>

Keywords: Wildebeest Kuil, Northern Cape, western Kimberley, South Africa. Southern Africa. KhoeSan (Bushman) rock art. *Biblio, OATD.*

Abstract: "This thesis follows and builds upon a previous study at the rock engraving site of Driekopseiland (Morris 2002). The earlier findings are here contrasted with another site in the area, namely Wildebeest Kuil, as a means to highlight the variability which is a feature of the rock art of the Northern Cape as a whole. The main thrust of the thesis, which refers to a number of other rock art sites in the region, is to model the implications of this variability relative to social context and history in the precolonial past. Significant empirical obstacles, particularly the difficulties associated with dating rock art, render some aspects of the enterprise intractable for the time being. But opportunities are pursued to advance and evaluate ideas as to the social mechanisms and processes which might be implicated in the making and re-making of images on rock and in the generation of the diversity that is manifest in the rock art as it is found today. Whereas other approaches have tended to explain difference relative to social entities such as 'cultures' or 'ethnic groups', this thesis offers, as a point of departure, a critique of received concepts, reconsidering some of the fundamental metaphors and assessing the elaboration of analogies that have been used in the past. It proposes that better theoretical footholds might be those that explain variability relative to process and movement. It invokes Tim Ingold's concept of a meshwork of dynamic relationships of people immersed in the world, of 'entanglements' that refer to multiple mechanisms that might explain how rock art has changed in place and time. The pertinence of these ideas is shown with reference to specific instances in the Northern Cape. As a parallel weave in this study, there is a concern over the social role of archaeology, with discussion on the burgeoning salience of rock art beyond the academy, in the heritage and tourism sectors and amongst descendants of the Khoean. The thesis gives consideration to the role of museums and research in terms of "heritage in practice," and seeks to develop a discourse in which, following Alexander, "everything can be perceived as changing and changeable" – an underlying theme throughout the study. The thesis does not bring empirical closure to the topic but suggests a programme for future engagement, having opened up and shown the relevance of wider theoretical insights for addressing the variability in the rock art of the Northern Cape.

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Morwood, Michael John (1979). *Art and Stone: Towards a Prehistory of the Central Queensland Highlands* (Ph.D. Dissertation). 402 pgs. The Australian National University, Canberra, Australia. Retrieved from <http://hdl.handle.net/1885/11009>

Keywords: Central Queensland Highlands, Australia, Australasia. Oceania. Aboriginal rock art. Rock art and archaeological excavation. *Biblio, AHCBS, RASNW3.*

Abstract: "This thesis explores the potential of a multi-attribute approach to the prehistory of central western Queensland. Two artefacts of Aboriginal culture are examined in detail stone tools and rock art. For the stone analysis, excavated assemblages from four rockshelter sites are used to define regional changes in central western stone-use over the past 11,000 years. Spatial patterning of artefactual material within sites is also described and related to site use-structure and specific, depositional processes. The results of the sequential and spatial analyses are then compared with those obtained from , other sites in the area, particularly Kenniff and Cathedral Caves. A three-part sequence is defined for Central Queensland and related to general patterns of change in Australian Aboriginal stone use. The analysis of rock art in Central Queensland is based on information from 92 recorded art sites. The history of previous work on the art of the region is briefly outlined and the details of the art recording and classification systems given. A variety of techniques is used to define a relative, then a dated artistic sequence which spans a minimum of 4,200 years. Synchronic variation within broadly contemporaneous art assemblages is used in conjunction with contextual evidence to suggest the former role of rock art in local Aboriginal culture. The implications of sequential change in several aspects of the artistic system are discussed in a wider context, with particular reference to evidence from other areas of Queensland and to general models for change in Australian Aboriginal rock art. In the conclusions, the results of the stone and rock art analyses are compared, contrasted, and common explanatory mechanisms advanced."

Mosquera Perugachi, Andrés Alexander (2014). *Análisis Icónico de los Petroglifos de Catazho – (Morona Santiago)* (Licenciatura Tesis). 108 pgs. Pontificia Universidad Católica del Ecuador (PUCE), Quito, Ecuador. Retrieved from <http://repositorio.puce.edu.ec/bitstream/handle/22000/9504/TESIS%20ANDRES%20MOSQUERA.pdf?sequence=1&isAllowed=y>

Keywords: Catazho, Morona Santiago, Ecuador. South America. Typology. *Internet.*

Abstract: "En la presente investigación concebimos a la cultura material como un hecho externo a las conciencias individuales, debido a que planteamos que los petroglifos de Catazho fueron realizados por individuos que formaban parte de un grupo social que tenía convenciones específicas para intercambiar y hacer inteligibles los mensajes que se transmitían entre sus miembros. Así, los

petroglifos en este trabajo son entendidos como representaciones visuales compuestas por signos, los cuales a su vez forman parte de un sistema en el cual se interrelacionan. Este es un sistema de comunicación en el que existen reglas y leyes que regulan las combinaciones de los elementos, las cuales aseguran que se llegue a un fin, la comunicación. El análisis de la combinatoria de elementos, a través de un modelo teórico nos ha permitido establecer 4 grupos de relaciones básicas presentes en el conjunto de petroglifos de Catazho. Por lo tanto, las relaciones entre grabados responden a un conjunto de reglas para la combinación entre unidades significativas (grabados) que permiten las relaciones solo de ciertos elementos en contextos espaciales específicos de las rocas. Por ejemplo, la relación que hemos denominado ser humano – serpiente, ocurre entre motivos identificados como posibles seres humanos y cuerpos y líneas serpentiformes. Lo cual contrasta con la prohibición para fijar motivos identificados como mono con motivos serpentiformes. Es decir, hemos identificado patrones de inclusión y exclusión para plasmar motivos en los petroglifos, lo cual responde a un ordenamiento lógico de los grabados en las piedras."

Mott, David (1999). *Aboriginal Rock Engravings of the Panaramitee Hills* (B.A. Honors Thesis). 138 pgs. Department of Archaeology, Flinders University of South Australia. Retrieved from https://ehlt.flinders.edu.au/archaeology/departament/publications/PDF%20Theses/02-06-09/Mott_Aboriginal%20rock%20engravings%20FINAL.PDF

Keywords: Panaramitee Hills, South Australia, Australasia. Oceania. Aboriginal rock art. *Biblio, Internet.*

Abstract: "A great deal of the rock art in the Panaramitee region of South Australia has been described in detail. This thesis takes a further step to analyse the data that are recorded in a more archaeologically useful fashion. By investigating the patterning in the rock art complex at the Panaramitee Hills this research has established the existence of meaningfully placed motifs. Due to a dearth of ethnographic evidence this thesis steers away from interpretive conjecture regarding the meaning of the art and attempts to find commonalities in the placement of the art in relation to its geographic context and to other bodies of rock art in the area.

The complete survey of all natural and cultural features of the landscape allowed a formal analysis of spatial patterning of the art. The fieldwork involved the tracing of motifs onto large sheets of polythene plastic. This method enabled a swift recording of the engravings ensuring minimal disturbance to the sites that are considerably exfoliated due to environmental erosion. This method of recording also enabled the spatial patterning of the motifs at each separate outcrop to be analysed efficiently away from the site. Motifs were transferred to digital images. By counting and measuring motif types, noting the direction of motifs in the landscape and recording common associated motifs the analysis contributes to the question of whether a strictly archaeological approach can shed any light on the level of significance of engravings and associations between engravings.

This research contributes to an established body of Australian research into the Panaramitee rock art style. Thirty separate outcrops within three major complexes were identified and subjected to detailed analysis. The sites were previously unrecorded."

Motta, Rimara (2018). *Os Grafismos Geométricos do Complexo Arqueológico Serra das Paridas, em Lençóis, Bahia: Identificação dos Padrões Gráficos* Dissertação (Mestrado em Arqueologia). 208 pgs. Universidade Federal de Sergipe, Laranjeiras. Retrieved from <http://ri.ufs.br/jspui/handle/riufs/9393>

Keywords: Serra das Paridas Archaeological Complex, Lençóis, Bahia, Brazil. South America. Geometric Tradition. Grammar of the signs. *GoogleScholar.*

Abstract: "Throughout almost forty years of research on Rock Art in Brazil, many studies have already contributed to the current scenario of well-established regional traditions. However, concerning what is known as geometric elements, initially included in the generic Geometric Tradition, there are still many aspects to be discussed. These nonfigurative elements cover all the reasons that were not assigned into the other existing traditions in the Brazilian Northeast and became a single category of analysis that, by now, does not reach the symbolic complexity imbricated in the aforementioned motifs. Dealing with this panorama, this mastership thesis analyzed the geometric signs starting from the notion of grammar, which understands the rupestrian records as a symbolically constructed social communication. Following an alternative model to traditional theoretical-methodological perspectives, we aimed a typological identification of the signs and their symbolic associations. In order to accomplish this, the research used as corpus the geometric paintings present in the four rock art sites that form the Serra das Paridas Archaeological Complex, located in the city of Lençóis, Chapada Diamantina, Bahia. In this sense, we used the technical detailing based on the identification of the traces, colors, shapes and graphical compositions of the paintings, to investigate the existence of possible graphic repertoires that point out the existence of a symbolic grammar of the signs."

Moya Cañoles, Francisca (2015). *Variabilidad Tecnológica en las Pinturas Rupestres de la Cuenca Hidrográfica del Río Limarí* (Memoria para optar al Título de Arqueóloga). 129 pgs. Universidad de Chile, Santiago. Retrieved from <http://repositorio.uchile.cl/handle/2250/136567>

Keywords: Río Limarí, Chile. South America. Documentation. Rock paintings. *OATD.*

Abstract: "La prehistoria del Norte Semiárido se caracteriza, entre otras cosas, por un amplio registro de arte rupestre en el que destacan múltiples bloques con petroglifos, los que se concentran principalmente en espacios cordilleranos. A este registro se suman una serie de bloques con pinturas, estudiados superficialmente por la disciplina, no obstante han sido reportados en múltiples publicaciones (Ampuero 1966; Ampuero y Rivera 1971a; Cervellino 1985; Iribarren 1959, 1973a, 1973b; Jackson et al. 2002; Mostny y Niemeyer 1983; Rivera y Cobo 1996; Troncoso et al. 2008.) Una parte importante de los bloques pintados se ubica en torno a la cuenca hidrográfica del río Limarí. . ."

Moyer, David (1999). Examining Variation in Shield Bearing Warrior Rock Art (Master's Thesis). 103 pgs. University of Montana, Missoula, Montana. Retrieved from <http://scholarworks.umt.edu/cgi/viewcontent.cgi?article=3304&context=etd>
Keywords: Montana. Northwestern Plains. Rio Grande, New Mexico. Utah. United States. Milk River, Alberta, Canada. North America. Shield bearing warrior motif(s). Uinta Fremont. *Biblio., Worldcat.org, Internet.*

Abstract: "Archaeologists have debated the meaning and cultural affiliation of the shield bearing warrior rock art motif for over 100 years. Discussions have traditionally sought to explain the origination and diffusion of the motif as the work of a single cultural group. However, the wide spatial and temporal distribution of the motif as well as the content of some of the panels, suggest that shield bearing warrior figures were likely made by several past and present tribal entities throughout its long period of usage. While assessing the cultural affiliation of rock art is difficult, local and regional variation within the shield bearing warrior motif may provide clues toward the identity of their makers, as different groups might have depicted shield bearing figures in different ways and contexts. Chi-square independence tests are used to test hypotheses about the nature of this variation through the creation of a data set encompassing 171 figures from four regions of western North America. Each test is designed to objectively and quantitatively measure variation in head shape, shield design, headdresses, the occurrence of historic material culture, objects protruding from behind shields, and the number of anthropomorphs in association with these figures.

Results suggest a remarkable degree of similarity between the four regions regarding the ratio of vertically to horizontally divided shields, the use of simple shield designs associated with historic material culture, and the number of head extensions. The geographic variation which does exist appears to be between the Uinta Fremont area and the other regions. Further examination suggests that figures from the western portion of the Uinta area have high frequencies of geometrically shaped heads and no shield extensions while those along the eastern boundary of the region appear to conform with frequency values of the other regions. While these overall similarities could be interpreted as the work of a single cultural group, the evidence strongly refutes this, suggesting instead that shield bearing warriors were a common Plains phenomena which held similar meaning to several cultural groups."

Mubaiwa, Fitzroy (2018). Unmasking the Rock Art of Chivi Area in Masvingo Province (Bachelor of Arts in Archaeology, Cultural Heritage and Museum Studies Honors Degree). 48 pgs. Midlands State University. Retrieved from <http://ir.msu.ac.zw:8080/xmlui/bitstream/handle/11408/3392/R141520N.pdf?sequence=1&isAllowed=y>
Keywords: Charimira, Sedza and Madya, Chivi area, Masvingo Province, Zimbabwe (formerly Rhodesia). South central Africa. Survey. *GoogleScholar.*

Abstract: "Rock art studies have always been a key source of information to archaeologists in a bid to reconstruct past life societal practices. Most scholars argue that the execution of rock art was a means of documenting the social, economic and political activities. Studying rock art sites therefore provide a detailed insight in to the activities that were done by prehistoric communities at a global view. In order to understand the meaning behind rock art, one has to first of all document the rock art motifs so as to better analyse the depicted motifs. Documentation of rock art sites in Zimbabwe has been focused on the already known rather than searching for new sites that can provide more information. This research gap was covered by the identification of new rock art sites in Chivi area in Masvingo. The objectives of the study which were to locate, document, characterize and assess the condition of rock art sites was achieved by adopting the descriptive research design which acted as the bridge between the research questions and the results. A total number of 3 sites were located namely Charimira, Sedza and Madya. The documentation of sites was done making use of photography as well as G.P.S coordinates for mapping of the area. Characterisation of the motifs identified within the panels was done with aspects as style, association and pigment analysis being achieved. The rock art sites are well preserved though little needs to be done with regards to graffiti as it is a human induced factor. The overall aim of the study was therefore achieved as 3 rock art sites were located and documented adding new information to the already available rock art sites in Zimbabwe."

Muianga, Décio (2007). Episodes and Relationships in the Rock Art of HOR-1, Clocolan Berg, Free State, South Africa (Bachelor of Arts Honours Thesis). 109 pgs. University of the Witwatersrand, Johannesburg, South Africa. Retrieved from https://www.academia.edu/4697425/Muianga_2007_Episodes_and_relationships_in_the_Rock_Art_of_HOR-1_Clocolan_Berg_Free_State_South_Africa
Keywords: HOR-1, Clocolan Berg, Free State, South Africa. Southern Africa. San (Bushman) rock art. *Academia.edu.*

Abstract: "The existence of rock art in Clocolan Berg is known, large shelters and denselysthelters has been the centre of attention of researchers in the place of smaller sites.HOR-1 is one of these small sites with rock art well preserved and with interesting combination of superimposed images. This dissertation provides an interpretation of the images and focus in the process of building a panel by adding images. These processes suggest that by adding images in a panel for some kind of reason, enrichedthe panel not with images but with other symbolic, metaphorical and social designs."

Muianga, Décio (2013). Rock Art and Ancient Material Culture of Cahora Bassa Dam, Tete Province, Mozambique (Master's Thesis). 158 pgs. University of the Witwatersrand, Johannesburg, South Africa. Retrieved from https://www.academia.edu/5239936/Rock_Art_and_Ancient_Material_Culture_of_Cahora_Bassa_Dam_Tete_Province_Mozambique
Keywords: Cahora Bassa Dam, Tete Province, Mozambique. East Africa. San and Ba Twa cultural boundaries. *Academia.edu.*

Abstract: "Southern Africa is known for its fine brush painted San rock art that extends from the Southern Cape up to the Zambezi River. North of the Zambezi San rock art stops and the Schematic art zone begins. The latter art is dominated by geometric designs, which were termed Red Geometric Tradition Art and arguably 'BaTwa' groups culturally akin to modern -day Pygmy groups were the authors of this art. No examples of San rock art are known North of the Zambezi. No examples of Red Geometric Tradition art and Nachikufan tools are known south of Zambezi. Although it is easy to walk across the Zambezi because it is often very shallow, it appears to have been a hunter-gatherer frontier. This dissertation considers the nature of this boundary or frontier in the Cahora Bassa Dam area. Theoretical writings on boundaries and borders suggest hypotheses on how the Zambezi River may have operated as a boundary. The results of this research demonstrate that two hunter-gatherer groups with different archaeological signatures occupied both banks of the Zambesi in the the Cahora Bassa Dam area, and that the idea of the Zambezi River being a border separating San and BaTwa hunter-gatherers needs to be re-evaluated in the light of the evidence presented."

Muir, A.L. (1996). *A Biography of Place: The Petroglyphs of Easter Island* (B.A. Honors Thesis). Australian National University, Canberra, Australia.

Keywords: Easter Island (Rapa Nui). Polynesia. Oceania. (Chile. South America). *Internet*.

Mulvaney, K. (2010). *Murujuga Marni - Dampier Petroglyphs: Shadows in the Landscape, Echoes across Time* (Phd Thesis, submitted). 2 vols., 339 pgs. University of New England, Armidale, Australia.

Keywords: Dampier Archipelago (Murujuga Marni), Burrup Peninsula, Western Australia, Australasia. Oceania. Ngarda-ngarli Aboriginal rock art. Chronology. Stylistic convention. Motif subject, technique and form. Superimposition. Extinct fauna (thylacene) motif(s). *Biblio, Worldcat.org*.

Mulvaney, Ken (2015). *Murujuga Marni - Rock Art of the Macropod Hunters and Mollusc Harvesters* CRAR+M Monograph Series. 339 pgs. Center for Rock Art Research + Management, Western Australia University. ISBN: 9781742 586007.

Keywords: Dampier Archipelago (Murujuga Marni), Burrup Peninsula, Western Australia, Australasia. Oceania. Ngarda-ngarli Aboriginal rock art. Chronology. Stylistic convention. Motif subject, technique and form. Superimposition. Extinct fauna (thylacene) motif(s). *LMRAA*.

Abstract: "The Dampier Archipelago, located on the northwest coast of Australia, is dominated by intrusive igneous fractured-block formations on which an estimated one million petroglyphs have been etched. Figurative and non-figurative images are portrayed in the Dampier rock art, the most common being geometric motifs (some 40 percent). Anthropomorphic and zoomorphic subjects represent approximately 25 percent each, while spooromorphic images account for just 10 percent of the petroglyph corpus. These track-like motifs are dominated by bird and, to a lesser extent, macropod-type track shapes. In hunter-forager societies this is not unexpected, for the importance of spoor recognition is vital. It is in the pattern of human foot (and hand) motifs that divergence is evident, which may be explained in terms of emic behaviour. Depiction of hand and feet elements is relatively common on anthropomorphic figures. It is, however, the stand-alone portrayal of the human foot-track that changes the way we interpret the rock art. In Australia, many animal track motifs are diagnostic to species, playing a role in training (both subsistence and ritual). With the foot design, there is less anatomical exactness rendered. One explanation for this may be found in the mythological narrative attached to the specific image. Such knowledge is not always available, leaving open the option of meaning as an imprint of a track or a personal marker. Or perhaps is it conveying a sacred association and lore? Analysis of the human-foot motif within the Dampier Archipelago rock art assemblage suggests this dualism of purpose. Correct toe number is important when anatomical exactness of foot shape is lacking. Non-standard toe number is used when signalling an other-than-human foot print, such as cult-hero, or 'clever-man'. Toe number ranges from three to eight, with five the most frequent. Footprints occur as a single element, in pairs and as trails or clusters. In some cases associated motifs on the same panel support the mythic interpretation."

Munson, Marit K. (2002). *On Boundaries and Beliefs: Rock Art and Identity on the Pajarito Plateau* (Ph.D. Dissertation). 315 pgs. University of New Mexico, Albuquerque.

Keywords: Pajarito Plateau, New Mexico. Southwest. United States. North America. *Biblio, internet*.

Muzquiz Pérez-Seoane, Matilde (1988). *Análisis Artístico de las Pinturas Rupestres del Gran Techo de la Cueva de Altamira [Recurso Electrónico]: Materiales y Técnicas: Comparación con Otras Muestras de Arte Rupestre Santillana del Mar, Santander* (Phd dissertation). 466 pgs. Facultad de Bellas Artes, Universidad Complutense de Madrid, Spain. Retrieved from <http://eprints.ucm.es/6518/1/TESIS.pdf>

Keywords: Altamira, Santillana del Mar, Santander, Spain. Southwestern Europe. Artistic analysis. Paleolithic art. *Internet, Dialnet*.

Muzzolini, A. (1983). *L'Art Rupestre du Sahara Central, Classification et Chronologie. Le Boeuf dans la Préhistoire Africaine* (These de Troisième Cycle). 2 vols. 608 pgs. Université de Provence, L.A.P.M.O., Aix - Marseilles, France.

Keywords: Algeria, Central Sahara. North Africa. Classification. Typology. Chronology. Cattle. Bovine (Bovid). Neolithic. Domestication. *SARS, LMRAA, BARAS*.

Namono, Catherine (2004). *Dikgaatwane tsa Basadi: A Study of the Link between Girl's Initiation and Rock Art in the Makgaberger Plateau, Limpopo Province, South Africa* (Master's Thesis). 226 pgs. University of the Witwatersrand, Johannesburg, South Africa.

Keywords: Makgaberger Plateau, Limpopo Province, South Africa. Southern Africa. Girl's initiation. RASNW3, *Biblio*, RASNW4, *Worldcat.org*.

Namono, Catherine (2010). *Surrogate Surfaces: A Contextual Interpretive Approach to the Rock Art of Uganda* (Phd dissertation). 642 pgs. University of the Witwatersrand, Johannesburg, South Africa.

Keywords: Uganda. East Africa. *Worldcat.org*.

Nankela, Alma Mekondjo (2017). *Rock Art and Landscape: An Empirical Analysis in the Content, Context and Distribution of the Rock Art Sites in Omandumba East and West, Erongo Region-Namibia* (Phd dissertation). Muséum National d'Histoire Naturelle, Paris, France.

Keywords: Omandumba East and West, Erongo Region-Namibia. Southern Africa.

Abstract: "Much of the research into rock art in Namibia has focused on the Brandberg, Spitzkoppe and Twyfontein mountains. These are national and World Heritage sites in central Namibia where the largest densities of prehistoric rock art sites have been recorded. Very little attention has been given to another key rock art area in central Namibia - the Erongo Mountains. The central objective of this study is to establish whether the spatial distribution of rock art in Omandumba in the Erongo Mountains has a density comparable to those other well-researched sites. It is hoped that this research will add values to the existing body of knowledge about rock art in Central Namibia. To achieve this, this study adopted a contextual approach to the study of rock art in relation to its landscape. The landscape approach considers a number of variables, namely, its spatial distribution, the possible target audience, accessibility, elevation, proximity to water sources and animal trails, aspect/orientation, the placement and visibility of rock art sites in the landscape. For our purposes, an interdisciplinary framework was adopted: data obtained from archaeology, bioarchaeology, ethnography, ethno-history, geology, geography, paleoenvironment, GIS and zooarchaeology have been applied to investigate the rock art sites in relation to their contexts, this to better understand their spatial distribution. In addition to the spatial variables, the study further studied the morphological aspects of both paintings and engravings, and determined their overall state of preservation. The study has also established the sources and geographical origin of the raw materials used in the production of rock paintings. These were extracted from three contexts namely: archaeological sequences, geological and by means of in situ analyses of pigments from suitable rock painting sites. The chronological sequences of painted figures were also established. The contextual data for this study were collected through a systematic surveys and documentation of rock art that was carried out in field campaigns of 2014 and 2016 in Omandumba East and West farms in the Erongo Mountains, Namibia. In total, 60 rock painting sites containing 70 rock painted panels were recorded. In addition, a rock-engraving site containing 50 engraved panels was also recorded."

Nash, G.H. (1998). *Northern Hunter/Gatherer European Rock Art and Spanish Levant Rock Paintings: Social and Political Perspectives* (Ph.D. Dissertation). University of Wales.

Keywords: Northern Europe. Spain. Southern Europe. RASNW2.

Nash, George (2008). *Northern Hunter / Fisher / Gatherer. European Rock-Art and Spanish Levantine Rock Paintings. A Study in Performance, Cosmology and Belief* (Phd dissertation). 364 pgs. Norwegian University of Science and Technology, Faculty of Arts/Department of Archaeology and Religious Studies, Trondheim, Norway. ISBN: 9788247185582 824718558X 9788247185612 824718561X.

Keywords: Northern Europe. Spain. RASNW4, *Internet*.

Navarro Genie, Rigoberto (1989). *Art Rupestre du Versant Pacifique du Nicaragua* (Thesis). Université de Paris I, France.

Keywords: Nicaragua. Central America. North America. ARMOCA.

Nazar, C. (2003). *Parque Arqueológico La Tunita. Puesta en Valor Integral del Arte Rupestre de la Sierrade Ancasti, Provincia de Catamarca, República Argentina* (Tesis para optar por el grado de Magíster en Conservación del Patrimonio). Universidad Internacional de Andalucía, Spain.

Keywords: Parque Arqueológico La Tunita, Sierra de Ancasti, Provincia de Catamarca, Argentina. South America. Cultural resource management. Conservation and preservation. *Internet*, *Biblio*.

Ndlovu, Ndokuyakhe (2005). *Incorporating Indigenous Management in Rock Art Sites in KwaZulu-Natal* (Master's Thesis). 82 pgs. Rhodes University. Retrieved from <http://hdl.handle.net/10962/d1002652>

Keywords: KwaZulu-Natal, South Africa. Southern Africa. San (Bushman) rock art. Cultural resource management. Conservation and preservation. Indigenous intellectual property. Heritage. Visitor access. *Biblio*, *OATD*.

Abstract: "The majestic mountains of the uKhahlamba Drakensberg, formed many millennia ago were home to the Bushmen(1) or San people. They lived at these mountains for thousands of years before they were colonised by the Bantu speakers and the Europeans. Academic writings for many years have perpetuated the thinking that Bushman people were largely extinct. The dominance of this view in the academic writings was encouraged by historical evidence that Europeans and Bantu speakers hunted

and killed Bushmen over the last several centuries. Researchers argue that the extermination of the Bushmen was because they were less human in the eyes of the foreigners, due to cattle raiding. There is still some element of this thinking amongst today's academics, although research in the last decade is questioning this thinking.

The question of whether descendants do exist is relevant to issues of rights of access to ancestral sacred sites, in particular rock art sites. At present, access to rock art sites is granted on qualification as an authentic fee-paying tourist (or affordability) rather than on group rights to a cultural heritage resource (cultural rights). Based on this, I argue that access to rock art sites is based on qualification rather than by right. This is largely driven by an approach that emphasises the physical conservation and financial sustainability of a site, rather than its spiritual maintenance. It has become clear that the interests in rock art by tourists and Bushman descendants are distinct from each other. Tourists have an aesthetic significance for rock art while Bushmen descendants have a spiritual significance for the paintings. Beyond any doubt, the physically based and financially driven approach has brought new challenges to today's Bushmen descendants, whom in reaffirming their identities now have a new challenge to overcome. Not only are the rock art sites physically threatened but also they have lost much of their spiritual powers. Their fate lies in the hands of heritage officers who must determine access rights to the painted shelters.

Both the National Heritage Resources Act and the KwaZulu-Natal Heritage Act acknowledge living heritage. However, the existence of this heritage is judged against the physical approach to rock art management. If the practises of descendants are perceived to be a threat to the rock art, they will not be approved. The case of the Duma is a classic example. Prior to the ritual ceremony at Game Pass Shelter, Kamberg, they were informed of the minimum standards for opening a rock art site to public and rules of how people should behave while visiting painted shelters. While it was evident that there are problems with the two approaches, the spiritual and physical approach, discussed in the thesis, it is important that solutions are identified. I do not believe that one approach on its own will be good enough, for reasons discussed in the thesis. Instead, the two approaches should be implemented together to compliment each other by identifying common grounds. I provide strategies as to how I believe that such a common ground can be reached. In addition, I provide my own analytical thinking as to how these strategies can be achieved."

Neal, Leticia A. (2010). *Moving Beyond Boundaries: Fremont and Anasazi Archaeology and Rock Art in Southeastern Utah* (Master's Thesis). 277 pgs. University of Nevada, Reno, Nevada. Retrieved from <https://scholarworks.unr.edu/handle/11714/4323>

Keywords: Southeastern Utah. Southwest. United States. North America. Fremont rock art. Anasazi rock art. Archaeology. *Biblio, Worldcat.org.*

Abstract: "Southeastern Utah was occupied by groups for whom movement, abandonment, and resettlement was a way of life. Although the Fremont and the Anasazi are often conceptualized as distinct cultural traditions, underlying similarities in lifeways are embodied in their use and conception of the landscape in the Moab area. The Colorado River is often used to demarcate the boundary between the Fremont and the Anasazi. Generally, Fremont rock art styles and sites are located north of the Colorado River, while Anasazi rock art styles and sites are south of the Colorado River. The distribution of Anasazi and Fremont sites, ceramics, and rock art imagery indicate social interaction and a fluctuating border as people, pots, and rock art imagery moved across this frontier. Rock art, in conjunction with other lines of archaeological evidence, provides a unique opportunity to explore the dynamic relationships among communities.

The archaeology around Moab and south into San Juan County indicates that the strongest source of Ancestral Puebloan influence was from people of Mesa Verde heritage, a result of migration into southeastern Utah. In contrast to this pattern, there is a high frequency of Fremont or Fremont-like rock art. I propose that the stylistic expressions found in rock art are a result of cultural transmission where some cultural variants were preferentially adopted over others and in turn symbolically displayed in rock art."

Neff, Loy C. (1990). *The Rock Art of Tsirege, New Mexico* (Master's Thesis). 476 pgs. Wichita State University, Dept. of Anthropology.

Keywords: Tsirege, New Mexico. Southwestern United States. North America. *Worldcat.org.*

Nemlaghi, Anass (1998). *Approche Geomicrobiologique des Processus d'Alteration et de Bioconstruction des Surfaces d'Art Rupestre en Asie Centrale (Kazakhstan & Siberie Meridionale* (Phd dissertation). 281 pgs. Universite de Paris 1, France.

Keywords: Russia, Siberia. Eurasia: North Asia. Eastern Europe. Kazakhstan, Central Asia. Cultural resource management. Conservation and preservation. Biodeterioration. *Internet.*

Abstract: "Adapting the techniques of natural sciences to archaeology, especially in rock art investigations, provides valuable information on the mechanisms of alteration and biosedimentary deposits affecting the wall surfaces in central asia (south of siberia and kazakhstan). Chemical analyses of mangano-ferruginous patina and carbonated concretions, occurring on the petroglyphs, suggest an external origin of their constituents. Scanning electron microscopy (sem) reveals constant interactions of mineral substances with organic ones. The abundance of micro-organisms supports a biogenic origin of these accretions. Geomicrobiological experiments imply bacteria activity in the biomineralisation process, different bacterial populations isolated from natural patina and carbonated deposits have shown their ability to precipitate manganese oxides or calcite in the culture medium. In this work, we have focused on the study of the formation of black patina, the most common form of coating occurring on wall surfaces. The results of this study suggest a theoretical model which uses both physico-chemical and biological processes to create a solution with an enhancement mn:fe ratios and biological process to precipitate iron and manganese through an enzymatic or non enzymatic oxidation. Mastering physico-chemical properties of patina and biochemical agents which control its final deposition is particularly relevant to paleoclimatic interpretations and rock art dating."

Nesbitt, Paul E. (1968). Petroglyphs of the Snake River (Master's Thesis). Washington State University, Pullman, Washington.

Keywords: Snake River, Idaho. Northwest. United States. North America. *KBORE*.

Nesbitt, Paul Edward (1972). A Stylistic Analysis of Aboriginal Plateau Rock Art and its Relationship to the Intermontane Region (Phd dissertation). 586 pgs. University of Calgary, Canada. Retrieved from <http://hdl.handle.net/1880/14264>

Keywords: Canada. North America. *Worldcat.org*.

Netto, Carlos Xavier de Azevedo (2001). A Arte Rupestre no Brasil: Questões de Transfêrencia e Representação da Informação como Caminho para Interpretação (Tese, Coutorado em Ciencia da Informaçã.o). 198 pgs. Universidade Federal do Rio de Janeiro, Rio de Janeiro, Brazil. Retrieved from <http://repositorio.ibict.br/bitstream/123456789/684/1/carlosnetto2001.pdf>

Keywords: Brazil. South America. History of research. Rock art studies. *Biblio, Internet*.

Abstract: "The issue of rock art representation has been preoccupying the archeologists whom discuss this cultural manifestation long ago. This preoccupation is manifested on the registration techniques of the rock panels as well a the forms of communication the information obtained on studies of this phenomenon. The present study aims to discuss the ways of representation the Rock Art utilized by the Brazilian archeologists and if it is possible to establish interpretative relationships since the representations done. Therefore, this study was conceived based on the concepts of the classificatory units of Rock Art in Brazil, which has as principle the function of transference of the observed information between peers of the Brazilian Archeologist community. Filled with the theoretic and methodological subsidies of Information Science, as long as this is a information problem, the semiotics fundaments and the representation theory were consulted to handle with the proposed object. It was possible to observe the categorization of this concepts (e.g. analytical, synthetic and interpretative), highlighting the synonymy problems and the polissemia which were identified and that the rock art interpretation is inherent to the ways which the information about this manifestation is represented, confirmed by the category identification of interpretative concepts."

Nhamo, Ancila (2005). Out of the Labyrinth: An Inquiry into the Significance of Kudu in San Rock Art of Zimunya, Manyikaland, Eastern Zimbabwe (Master's dissertation). University of Bergen.

Keywords: Zimunya, Manyikaland, Eastern Zimbabwe (formerly Rhodesia). South central Africa. San (Bushman) rock art. Kudu. *Biblio*.

Nhamo, A. (2014). Characterizing Hunter-Gatherer Rock Art: An Analysis of Spatial Variation of Motifs in the Prehistoric Rock Art of Zimbabwe (Phd Thesis). History Department, University of Zimbabwe.

Keywords: Zimbabwe (formerly Rhodesia). South central Africa. Spatial variation observed in execution of motifs may indicate cultural identity. *Biblio*.

Nicolau Romero, Armando (2002). Los Petroglifos del Cerro de los Chichimecas: Elementos para la Documentación y AnálisisArqueológico de un Sistema de Comunicación Grafica Rupestre (Tesis de Licenciatura). Escuela Nacional de Antropologia (ENAH), Mexico. Retrieved from https://www.academia.edu/39895849/LOS_PETROGLIFOS_DEL_CERRO_DE_LOS_CHICHIMECAS

Keywords: Cerro de los Chichimecas, Mexico. North America. *RASNW3, Biblio, Academia.edu*.

Nieves, Ana Cecilia (2007). Between the River and the Pampa: A Contextual Approach to the Rock Art of the Nasca Valley (Grande River System, Department of Ica, Peru) (Master's Thesis). 344 pgs. University of Texas, Austin, Texas. Retrieved from

[http://books.google.com/books?id=nAhQEj1UJFQC&pg=PR11&lpg=PR11&dq=Between+the+river+and+the+pampa:+a+contextual+approach+to+the+rock+art+of+the+Nazca+Valley+\(Grande+River+system\),&source=bl&ots=is_iDK4qgY&sig=RTPbnYuBQSjbK8_vLGUW82pEDsE&hl=en#v=onepage&q=Between%20the%20river%20and%20the%20pampa%3A%20a%20contextual%20approach%20to%20the%20rock%20art%20of%20the%20Nazca%20Valley%20\(Grande%20River%20system\)%2C&f=false](http://books.google.com/books?id=nAhQEj1UJFQC&pg=PR11&lpg=PR11&dq=Between+the+river+and+the+pampa:+a+contextual+approach+to+the+rock+art+of+the+Nazca+Valley+(Grande+River+system),&source=bl&ots=is_iDK4qgY&sig=RTPbnYuBQSjbK8_vLGUW82pEDsE&hl=en#v=onepage&q=Between%20the%20river%20and%20the%20pampa%3A%20a%20contextual%20approach%20to%20the%20rock%20art%20of%20the%20Nazca%20Valley%20(Grande%20River%20system)%2C&f=false)

Keywords: Nazca (Nasca) Valley, Grande River System, Department of Ica, Perú. South America. *Biblio, OATD*.

Abstract: "This dissertation applies the contextual approach, as outlined by Patrick Carmichael, to the rock art of the Nasca Valley (Grande River System, Department of Ica, Peru). This approach uses different sources of information so as to construct a basic, indigenous framework within which to view and interpret the subject matter of an art object for which there is no written information due to its age. In this dissertation, I used information about the local environment and archaeology, as well as the art historical methods of formal and iconographic analyses. Comparative information was provided through ethnographic analogy to Andean myths and practices. Data for this study was gathered in a rock art survey that was carried out during the spring of 2000. This survey covered the lower part of the Nasca valley, downriver from the site of Cahuachi and southwest from the Nasca Pampa, site of the greatest concentration of geoglyphs in the south coast. Information about the location, orientation, and the relationship to

archaeological and natural features, gathered in the survey, are examined in order to provide informed hypotheses about Nasca Valley rock art's function and use. The study reveals that rock art sites may have marked points of transition in the natural and cultural landscape. A concern for water is also suggested by the location and orientation of the rock art, and petroglyphs that display evidence of liquid pouring may also relate to local water sources. Using a study of form and iconography, rock art motifs in the Grande River System are separated into types and groups according to similarities to datable, portable art and to geoglyphs, providing a tentative time frame for their making. In the Nasca Valley, one period of petroglyph making activity is contemporary to Paracas Cavernas and another dates to the Early Intermediate Period (Nasca). On the upper valleys such as Palpa, Aja, and Santa Cruz, petroglyph-making activity seems to be largely associated to Paracas Necropolis and there does not seem to be Nasca rock art at those locations. With this contextual information at hand, I provide a re-evaluation of the Nasca Mythical Killer Whale motif, which is depicted in two Nasca Valley rock art sites. I propose using a new name for this motif: The Aquatic Composite Being. The location and iconography of this motif's petroglyphs provide additional information that contributes to our understanding of the meaning of this motif in Nasca art."

Nihildas, N. (2014). Archaeology of the Anjunad Valley, with Special Reference to the Megaliths and Rock Art, Idukki District, Kerala (Phd in Archaeology). 299 pgs. Deccan College Post Graduate and Research Institute. Retrieved from <http://shodhganga.inflibnet.ac.in/handle/10603/22701>

Keywords: Idukki District, Kerala, India. South Asia. Rock art and Rock features: Megaliths. *OATD*.

Nissen, Karen Marie (1982). Images of the Past. An Analysis of Six Western Great Basin Petroglyph Sites (Ph.D. Dissertation in Anthropology). 704 pgs. University of California, Berkeley.

Keywords: Carson Desert, Fallon, Western Nevada. Grimes Point, Nv-Ch-3. Picnic Cave Nv-Ch-603. Nv-Ch-71. Fish Cave, Nv-Ch-20. East Walker River, Nevada. Nv-Ly-1. Owens Valley, California. Red Canyon, Ca-Mno-. (north of Bishop). United States. North America. Site surveys. Analysis in relation to hunting hypothesis. *LMRAA*, *NADB* #925236.

Nobbs, M. (1995). Aboriginal Painters of the Olary District of South Australia (Submitted for Master's Thesis). The Flinders University, South Australia.

Keywords: Olary District, South Australia, Australasia. Oceania. Aboriginal rock art. *Biblio*.

Nobre, Luís (2006). Arte Rupestre Pré- Histórica da Margem Esquerda do Rio Erges (Dissertação de Mestrado). Instituto Politécnico de Tomar – Universidade de Trás-os-Montes e Alto Douro, Vila Real, Portugal.

Keywords: Rio Erges, Portugal. Southwestern Europe. *Biblio*.

Nolan, Marianne Louise (1999). North Atlantic Rock-Art: A Study of the Louth/Monaghan Region (Master's Thesis). 176 pgs. University College Cork, Department of Archaeology, Cork, Ireland.

Keywords: Louth/Monaghan Region, Ireland, Britain, British Isles. Western Europe. *Worldcat.org*.

Norder, John William (2003). Marking Places and Creating Space in Northern Algonquian Landscapes: The Rock-Art of the Lake of the Woods Region, Ontario (Phd dissertation). University of Michigan, Ann Arbor, Michigan.

Keywords: Lake of the Woods region, Ontario, Canada. North America. Algonquian. Algonkian. *Biblio*, *Internet*, *RASNWV*.

Abstract: "The research presented here addresses issues in the socio-cultural production of pictographic rock-art in the Lake of the Woods region of northwestern Ontario, Canada. The majority of previous research has worked to define pictographic rock-art, images painted on cliff faces and other rock outcrops, in the context of historically and ethnographically documented religious and cosmological belief systems of northern Algonquian Indians. Drawing from a diverse body of theoretical perspectives including landscape archaeology, information theory, and hunter-gatherer mobility and land tenure research, this study takes the perspective that pictographic rock-art had functions in addition to those previously suggested for the region. Some of the possible functions examined include territorial marking, trail marking, resource marking, marking of socially defined roles, identification of places of aggregation on the landscape, structuring of social interactions, and the marking of social identity at various levels within the society. Given this number of potential functions, four site types were proposed that communicated information regarding one or more of these functions: General Multiple Function, General Single Function, Specialized Multiple Function and Specialized Single Function. The site types were defined using a combination of the Shannon information measure and ethnographically defined image categories found among historic Algonquian groups. When mapped onto the study region, the distributions of these sites indicated patterning suggestive of several of the proposed functions. In particular, it provided support for the hypothesis that pictographic rock-art sites served to structure the social landscape by facilitating population movements across the landscape and to indicate and define forms of social interactions related to land tenure and social exchange. Of note is the observation that within the sample no pictographic sites were identified that served exclusively secular functions."

Nunes, Vera Regiane Brescovici (2013). Um Olhar Imagético sobre a Pintura Rupestre em Dois Sítios Arqueológicos no Município São Desidério (BA Dissertação, Mestrado em Ciências Humanas e da Terra). 99 pgs. Pontifícia Universidade Católica de Goiás, Goiânia. Retrieved from <http://tede2.pucgoias.edu.br:8080/handle/tede/2247>

Keywords: Morro do Sol and Pedras Brilhantes or Morro dos Tapuias, São Desidério, Bahia. Brazil. South America. OATD.

Abstract: "This study has as objective make a descriptive analysis in graphics rock found in archaeological sites Morro do Sol and Pedras Brilhantes or Morro dos Tapuias, located in the São Desidério city, in Bahia. In the city, can be found four others sites with identification of paintings and rock carvings. The descriptive analysis of the images was performed from a macro understanding of the visual panel, to then through strategic cuts in the images, conduct analysis to achieve the objective. The description was based in studies conducted in other Brazilian regions, from authors who develop jobs in the area, like others deloped in state of Bahia, performed by researchers at the Universidade Federal da Bahia. Contributing to locating, identifying and cataloging the remains rock. The analysis was performed from the photographs produced on site and methodology proposal for Comerlato in 2007."

Nyland, Astrid J. (1999). Rock Art as Social Practice, Through the Reuse of Place (Master's Thesis in Archaeology and Prehistory). 62 pgs. University of Sheffield. Retrieved from https://www.academia.edu/7147414/Rock_Art_as_a_social_practice_through_the_reuse_of_place_MA_Shelfield_1999

Keywords: Europe. Setting: place. Social practice. RASNW2, Academia.edu.

Abstract: "Rock art as it is argued here, is a dynamic form of expression, worked and reworked, existing and changing over a long period of time. This long lasting tradition, the reuse of places and consistency in imagery strongly suggest a strategic production and use of rock art as a social practice, communicating information about the world on specially chosen places. The similarities of images, placing new rock art close to older images, in one case on top of them, suggests that the people could have felt and stressed the link between their predecessors. In this thesis ten localities in the region of Møre og Romsdal has been surveyed and are discussed in relations to the above mentioned themes. Cultural differences and similarities in a over regional perspective will also be addressed, looking at cultural contacts in a period of great changes as the southern culture that had adopted farming expanded northwards."

O'Connor, Blaze Valeska (2006). Inscribed Landscapes: Contextualising Prehistoric Rock Art in Ireland (Phd Thesis). 342 pgs. University College, Dublin, Ireland. Retrieved from <http://hdl.handle.net/10197/3703>

Keywords: Inishowen Peninsula, Donegal, the Louth/Monaghan area, and the Dingle Peninsula, Kerry, Ireland, British Isles. Western Europe. Landscape context. Distribution. Atlantic rock art. Cup-and-ring motif(s). RABDN, RASNW4, Worldcat.org, Internet.

Abstract: "This study addresses the landscape context of Atlantic rock art, comparing three study areas in Ireland; the Inishowen Peninsula, Donegal, the Louth/Monaghan area, and the Dingle Peninsula, Kerry. Recent dating evidence is reassessed, suggesting a Late Neolithic terminus ante quem for the practice and a potentially earlier origin, with related traditions continuing into the Bronze Age. A combination of field observations and GIS analyses reveals that a complex range of landscape features, as well as taphonomic and survey biases, have influenced the known rock art distribution. At the regional level geological formations, topography, wetlands and soil types played a role in structuring general distribution. Within these areas, rock art appears to cluster on particular topographical features, outcrop formations, distinctive soil zones, and specific viewpoints or 'hidden' parts of the landscape. This echoes recent landscape theory that such distinctive places were actively used to enhance certain experiences and activities. A pilot study into motif analysis is conducted using an innovative recording method combining photogrammetry and epigraphic survey, and three new approaches to classification. By linking these classifications to the GIS, subtle variations across the landscape are also investigated. The collation of survey and excavation evidence indicates that in these areas rock art was located in relative proximity to prehistoric settlement, yet frequently removed from contemporary monument complexes. This suggests that many panels may have formed foci for 'everyday' ritual activity by broad and unrestricted social groups, contrasting with the proposed specialist nature of megalithic art. Within each study area a distinction between dispersed panels and regional clusters is identified, the latter situated in removed locales, demonstrating that different panels played different roles. One of the regional clusters formed the focus for further field investigations. By employing a high-resolution data collection method, a geophysical survey identified a wide range of low visibility archaeological features across the site. Following this, excavation (the first at an in situ rock art site in Ireland) demonstrated that the features dated to the Early and Middle Neolithic, as well as later periods. The various contextual studies presented here suggest that rock art research can be approached as a way of accessing the complexities of different social relationships and identities in the past, and that the practice of carving may have played a key role in the maintenance of social memory."

O'Neill, Mary Alice Sills (1973). The Cultural Context of Prehistoric Rock Art in Western Cundinamarca, Columbia (Ph.D. Dissertation). 222 pgs. University of California, Riverside.

Keywords: Western Cuninamarca, Colombia. South America. HLH, Biblio.

O'Nuallain, S. (1978). Megalithic Monuments in Munster (Ph.D. Dissertation). University College Dublin.

Keywords: Munster, Ireland, British Isles. Western Europe. Rock features: megalith. EPA.

O'Regan, G. (2007). Wahi Tapu and Rock Art: An Intra-Site Analysis of Two Southern Maori Rock Art Shelters (Master's Thesis). University of Auckland, New Zealand.

Keywords: Wahi Tapu, New Zealand, Australasia. Oceania. Maori rock art. RASNW4.

O'Regan, Gerald (2016). *He Ana, He Whakairo: Examining Māori Belief of Place Through the Archaeological Context of Rock Art* (Phd dissertation). 240 pgs. University of Auckland, New Zealand. Retrieved from <http://hdl.handle.net/2292/29841>
Keywords: New Zealand, Australasia. Oceania. Maori rock art.

Abstract: "There is a historical tension between archaeologically and traditionally informed Māori perspectives in the management of Māori archaeological heritage. A central concern is the extent to which past beliefs that Māori held about particular places can be examined by archaeological methods and therefore factored into archaeological assessments of sites. This research investigated the extent to which such beliefs can be archaeologically recognised in two of New Zealand's most notable rock art localities. It proposed that the way Māori conceived of places may be archaeologically visible in the positioning of the marks they made. A multi-scalar examination of the archaeological context of the rock art localities involved re-evaluation of imagery and test excavations at rock shelters, and reviews of the surrounding archaeological, historical and land use histories. These provided an understanding of the formational processes that have resulted in the surviving archaeological record. This in turn provided the basis to assess the contexts of rock art and the extent to which spatial patterns of association indicative of past belief can be demonstrated as contributing to that formation. In a few cases where the spatial arrangements of rock art figures and other features did allow ancestral associations to be suggested and a ritual deposit to be recognised, these were considered in relation to insights of a traditional Māori view informed by ethnographic and ethnohistorical accounts. More generally, however, preservation issues at one or more of the different spatial scales confounded the demonstration of such patterns. Comparison between the Taupō and South Canterbury study areas demonstrate how those issues impact on the record, and how the application of current archaeological assessment practices are unlikely to provide the scope to scientifically demonstrate the role of belief in shaping that record. The tension arising from how archaeological method can factor belief into assessments of such Māori heritage places is likely, then, to remain unresolved."

Ocharán Ibarra, José Ángel (2017). *Santuarios Rupestres Ibéricos del Sureste Peninsular* (Doctoral Tesis). 2 vols. 1267 pgs. Universidad de Alicante. Departamento de Prehistoria, Arqueología, Historia Antigua, Filología Griega y Filología Latina. Retrieved from <http://hdl.handle.net/10045/74633>
Keywords: Murcia, southeast Spain. Southwestern Europe. *Dialnet*.

Ochatoma Paravicino, Jose Alberto (1994). *Cosmologia y Simbolismo en las Pinturas Rupestres del Valle del Mezquital* (Master's Thesis). Escuela Nacional de Antropología e Historia, Mexico.
Keywords: Valle del Mezquital, Mexico. North America. Cosmology. *RASNW2, Biblio, RASNW4*.

Officer, K.L.C. (1984). *From Tuggerah to Dharawal: Variation and Function within a Regional Rock Art Style* (B.A. Honor's Thesis). The Australian National University, Canberra, Australia.
Keywords: From Tuggerah to Dharawal, Australia, Australasia. Oceania. Aboriginal rock art. *Biblio*.

Officer, K.L.C. (1993). *Style and Graphic: An Archaeological Model for the Analysis of Rock Art* (Phd dissertation). Australian National University, Canberra, Australia.
Keywords: Australia, Australasia. Oceania. Style analysis. *Internet*.

Öhrström, Britt-Marie (2019). *Gudinna, Vinna eller Prästinna: Vad Visar de Kvinnliga Hällristningarna i Bohuslän* (Independent Thesis Basic level, Degree of Bachelor). 30 pgs. Uppsala University. Retrieved from <http://urn.kb.se/resolve?urn=urn:nbn:se:uu:diva-386157>
Keywords: Tanum, Bohuslän, Götaland, Sweden, Scandinavia. Northern Europe. Goddess, woman, female motif(s). Interpretation. *Internet*.

Abstract: "Tanum, is situated in the north part of Bohuslän in Sweden and is the most famous area of Rock Art of the world. It's now a World Heritage since 1994. More than 100 000 images are carved on the rocks near by the sea. Archaeologists believe that carved feet and cupmarks can date from mesolithic and neolithic. During bronze age the sealevel was 15-20 meters higher. Carvings of humans can date from the beginning of bronze age around 1800, period I, but during late bronze age 1000-300 bc, period III-V, motives of humans became more common. Of all the 4154 carvings of human figures, only a few of them, about 45 figures, can be identified as woman. This study will try to answer why there are so few carvings of woman, what the carvings of female figures shows on the rocks and in what context are they carved? Is the female figures an image of a goddess, a woman or a priestess? Can the carvings tell us something about the woman's life during the bronze age?"

Oliveira Castelo Branco, Helena David de (2008). *Contribución a la Conservación del Arte Rupestre Prehistórico* (Phd dissertation). Universitat Politècnica de València. Departamento de Conservación y Restauración de Bienes Culturales - Departament de Conservació i Restauració de Béns Culturals, Valencia, Spain. Retrieved from <http://dialnet.unirioja.es/servlet/busquedas?t=rupestre&db=1&td=TES&fi=&ff=&idi=0>
Keywords: Peruacu Caverns National Park, Minas Gerais, Brazil. South America. Cultural resource management. Conservation and preservation. Pigments. Binders. *Internet, Dialnet*.

Abstract: "The prehistoric rock art and its surroundings consist of an important heritage to be registered, studied and preserved. This research is fruit from the necessity to amplify the knowledge above the paintings composition, with the objective to realize, with maximum security, preservation interventions. This doctoral thesis collects the results obtained by an experimental study devoted to characterize the physical-chemical behavior of a few organic substances, probably used by prehistoric humans, as binders on the rock paintings and the behavior of fixative products applied in the conservation. For the realization of the assays paintings simulations have been prepared with five pigments (red and yellow from iron oxide, white from kaolin, black from manganese oxide and charcoal from wood) and eleven natural organic substances (jatobá and pine resin, pequi and babaçu oil, copaiba balsam, gum arabic, pork fat, blood, urine, egg and water), and dried pigments. The dyes prepared with these products were applied on the limestone specimens. Four paints fixatives were also assayed: Paraloid B72, Primal AC33, Estel 1000 and lime water. The simulations have been observed to determine the variations of structure, morphology, color, adherence to the rock substrate and the resistance, before and after the accelerated ageing assays (UV radiation, temperature and humidity, and saturated atmosphere with SO₂). Analyses were concluded by FTIR, Py-GC/MS, SEM/EDX, VMP, Visible Spectrophotometry, Micro-chemical Analyses and Optic Microscopy. The results obtained in the experiments of lab have been compared with real samples, extracted from the rock paintings of the Parque Nacional Cavernas do Peruaçu, Minas Gerais, Brazil, and make evident the presence of organic materials from animal source used at the dyes composition. In relation to fixative product the Paraloid B72, presented good results concerning the application, fixation the paint layer and stability thorough to the accelerate ageing."

Olivier, Marcelle (2011). Geometric Rock Art along the Luanga Valley Escarpment, Zambia, and its Relationship with the Later Stone Age in Southern and South-Central Africa (Phd dissertation). University of Oxford, England. Retrieved from https://www.academia.edu/1279879/Geometric_rock_art_along_the_Luangwa_Valley_escarpment_Zambia_and_its_relationship_with_the_Later_Stone_Age_in_southern_and_south-central_Africa
Keywords: Luanga Valley Escarpment, Zambia (formerly Northern Rhodesia). South central Africa. Geometric motif(s). Worldcat.org, Academia.edu.

Abstract: "This thesis explores the tradition of red geometric rock art from Zambia and its association with Later Stone Age (LSA) archaeology. A number of new rock art sites belonging to this tradition located along the Luangwa Valley, Zambia were recorded during fieldwork, and are herein presented and described. In addition to providing a record of these images, it addresses the contention that red geometric art from south-central Africa was executed by LSA foragers who, through economic and socio-cultural change associated with their acquisition of livestock in this region, became a culturally ubiquitous migratory parent-group for the LSA herder communities recognised from the interior and coastal areas of southern Africa. The thesis evaluates the current direction of research by providing a clear assessment of the archaeological evidence cited in support of the proposed origins and authorship of this tradition. Comparisons between imagery from South Africa, Malawi, and Zambia indicate that observable similarities do not provide conclusive evidence for an intimate connection, while an overview of the Zambian Early Iron Age and an analysis of lithic inventories from published, dated LSA sites suggest that there is at present no faunal, ceramic or lithic evidence to confirm the theory that southern African herders, who according to Smith & Ouzman (2004) and Eastwood & Smith (2005) executed the red geometric art, originated in Zambia. Finally, aspects of local ethnohistory are explored, concluding that the current hypothesis assigning its authorship to a culturally and possibly genetically ubiquitous peoples labelled the 'Batwa' (e.g. Smith 1995, Smith 2006) is liable to inaccurate interpretation. The thesis concludes that, as we have yet to provide a definitive proof of authorship of the red geometric tradition, researchers should proceed more cautiously in attributing the art to an extensive (and often contentious) cultural framework such as the origins of LSA pastoralism."

Olmos Aguilera, M. (1998). Les Représentations de l'Art Indigène dans le Nord-Ouest de Mexique (Ph.D. Thesis). Ecole des Hautes Études, University of Paris.
Keywords: Northwest Mexico. North America. RASNW2, RASNW4, Biblio.

Olojede, Ayodeji (2016). Investigating Image Processing Algorithms for Provision of Information in Rock Art Sites Using Mobile Devices (Master's Thesis in Computer Science). 117 pgs. University of Cape Town. Retrieved from <http://hdl.handle.net/11427/23783>
Keywords: Southern Africa. Computer science. Mobile devices. Image processing. OATD.

Abstract: "The term cultural heritage spaces incorporates places, objects and practices of cultural and historical significance. Examples include the Southern African rock art heritage sites. Rock art is an archaeological term used to describe man-made markings on stones. Studies have revealed that visitors to rock art sites usually do not understand the meaning of the rock art artefacts they are looking at due to a lack of descriptive information necessary to frame the artefact in the proper cultural and historical context. Instead, rock art sites offer humans as tour guides. One problem observed with human tour guides is that they often do not provide enough information about the artefact and they also do not answer questions to the satisfaction of most visitors. Also, human guides are a limited and expensive resources and do not always provide a personalized experience for each visitor.

Therefore, in this research, an alternate interpretation mechanism that gives visitors a personalized interaction with rock art artefacts is proposed. We introduce Heritage Vision, a mobile guide application that enables visitors to take a picture of a rock art artefact of interest and automatically presents information about the artefact to the visitor. This is done via a content based image retrieval system with the aid of image processing. We investigate 3 image processing algorithms for digital recognition of rock art images on mobile devices. The ubiquitous nature and recent technological advances has made mobile devices the preferred medium. Image processing algorithms such as Scale Invariant Feature Transform (SIFT), Speeded-Up Robust Features (SURF) and Oriented Fast and Rotational Brief (ORB) have been incorporated in a mobile guide prototype and their performance has been evaluated. Performance evaluation has revealed that the ORB algorithm has a better and acceptable performance over the SIFT and SURF

algorithms. A user experiment was performed to evaluate the usability of the application prototype using SUMI (software usability measurement inventory) and the result obtained shows a SUMI global scale (perceived quality of use) score of above average, suggesting that such a solution is feasible."

Orr, Cynthia K. (1996). Rock art of Tsankawi (Master's Thesis). 304 pgs. Witchital State University.

Keywords: Tsankawi, Bandelier National Monument, New Mexico. Southwest United States. North America. Rio Grande rock art style. *Worldcat.org*.

Osliisly, Richard (1992). Préhistoire de la Moyenne Vallée de l'Ogooué (Gabon) (Thèse de Doctorat: Histoire). 2 vols. 389 pgs. Université de Paris - I Pantheon - Sorbonne, Paris, France.

Keywords: Moyenne Vallée de l'Ogooué, Gabon. Central Africa. *Worldcat.org*

Abstract: "The Ogooue middle valley is a country particularly with a high palaeoclimatic samples and prehistoric remains content. The study of terrace deposits including lithic industries (osa and msa), stone-lines with picks (msa) and clayey recovery with microlithic industry (lsa), provide an approach of the continental quaternary palaeoenvironment. The neolithic stage (3500-2300 bp) is characterized by the first potters arrival. Since 2500 bp, the bantou metalworkers supplant them and engrave abstract and schematic representations of a rock art."

Ouzman, S. (1993). Thaba Sione: Place of Rhinoceroses and Rock Art (Bachelor's (Honors) Dissertation). Wits University.

Keywords: Thaba Sione. South Africa. Southern Africa. Rhinoceros motif(s). *Biblio*.

Pace, May Fairfax Nichols (1996). Radiocarbon Dating of a Pictograph and a Shell Mask Gorget (Master of Science in Chemistry). Texas A&M University.

Keywords: United States. North America. Radiocarbon dating. Pictograph. Shell mask gorget. *MNA*.

Pacl, Eric John (2012). Valley of Fire Petroglyphs: A New Perspective on an Old Idea (Master's Thesis). 74 pgs. University of Nevada, Las Vegas. Retrieved from <http://digitalscholarship.unlv.edu/thesesdissertations/1604>

Keywords: Valley of Fire State Park, Moapa Valley, southern Nevada. United States. North America. Setting: Elevation in relation to present ground level. *Internet*.

Abstract: "This research paper proposes to enhance the approach used in the interpretative methods of petroglyphs, in particular those located in the Valley of Fire State Park in Southern Nevada. Along with the actual content, the contextual element of elevation, in relation to ground level, will be used in an analysis of the petroglyphs located in the park. Intermittently throughout the park petroglyphs are visible at various elevations, from current ground level to the top of the rock formations several hundred feet vertically. It is this contextual element of elevation that will be key in the attempt to begin interpreting both function and meaning. The conceptual framework begins with the idea that different members of society created petroglyphs for their purposes in particular places. In other words, the "who" (socially defined) is in direct relationship with "where" the petroglyphs were produced. Analysis will divide the elevation or vertical plane into distinct levels and compare the petroglyphs in each level in an attempt to answer who created them from a social perspective and for what purposes. Specifically, I will investigate the hypothesis that the petroglyphs found at the highest elevation levels are associated primarily with shamanistic activities; that those in the middle elevation levels are associated primarily with hunting activities and rituals; and that those in the lowest elevation levels are associated primarily with everyday, or domestic, activities."

Palacio Pérez, Eduardo (2016). Construcción y Transformación del Concepto de Arte Paleolítico: Las Bases Teóricas de una Idea (Doctoral Tesis). 348 pgs. Universidad de Cantabria, Santander, Spain.

Keywords: Europe. History of Research. Paleolithic art. *Dialnet*.

Abstract: "This doctoral dissertation constitutes a critical reflection on the way in which Palaeolithic images were conceptualized from the end of the 19th century to the last decades of the 20th century. From the standpoint of the history of ideas and the history of mentalities, I examine two different periods in the history of the conceptualization of Paleolithic images. In the first place, I study the origins of the concept of Paleolithic art as this idea was formulated at the end of the nineteenth century and the first half of the twentieth century (1864-1958). In the second place, I analyze the moment in which the so-called "structuralists" archaeologists established a new paradigm that oriented the interpretation of Paleolithic images from 1960s to 1980s. In short, my work seeks to explore how a number of Western conceptions on "art" and "primitive" people established a theoretical framework that oriented research on Paleolithic art from 1864 to 1985."

Palacios Díaz, Mario Arturo (2010). Aguascalientes Prehispánico. Las Pinturas Rupestres de el Ocote (Dissertation, Licenciado en Historia). 107 pgs. Universidad Autónoma de Aguascalientes, Centro de Ciencias Sociales y Humanidades, Departamento de Historia. Retrieved from https://www.academia.edu/8758980/Aguascalientes_prehisp%C3%A1nico._Las_pinturas_rupestres_de_El_Ocote

Keywords: El Ocote, Aguascalientes, México. North America. Mesoamerica. *Academia.edu*.

Palacios Jiménez, Denesy (2000). Áreas Estilísticas y Contenidos Iconográficos en el Arte Rupestre de Huánuco: Yacatoma y Quilla Rumi (Alto Huallaga), y Shiqui (Alto Marañón) (Tesis para optar el grado de Magíster en Arqueología). 343 pgs. Pontificia Universidad Católica del Perú (PUCP), Lima, Perú.

Keywords: Huánuco: Yacatoma, Quilla Rumi (Alto Huallaga), and Shiqui (Alto Marañón), Perú. South America. *ARDP*, *Worldcat.org*.

Pandey, S.K. (1969). Painted Rock Shelters of Madhya Pradesh with Special Reference to Mahakoshal (Ph.D. Dissertation). Sugor University, Sugor.

Keywords: Mahakoshal, Madhya Pradesh, India. South Asia. *LMRAA*, *RAISB*.

Paoli, P. (1992). Art Pariétal et Sociétés Pastorales: Le Cas du Tassili-n-Ajjer (Master's Thesis). University Paris X, Nanterre.

Keywords: Tassili-n-Ajjer, Algeria, Sahara. North Africa. Pastoral rock art. *Biblio*.

Parrillo, James J. (2017). Paleo Journey: An Interactive Paleolithic Cave Art Experience. Using the User Experience (UX) Design Process to Develop An Interactive and Immersive Paleolithic Cave Art Exhibit Suitable for Children Between Five (5) and Seven (7) Years Old (Master of Fine Arts. School of Design), Rochester Institute of Technology. Retrieved from <https://scholarworks.rit.edu/theses/9653>

Keywords: Europe. Paleolithic art. Interactive, tactile museum exhibition. Primary education. Visual-spatial development in children. *OATD*.

Abstract: "Most European caves containing Paleolithic cave art paintings (dating from approximately 10,000 – 50,000 years BP) are no longer accessible to the general public, and their visitor centers often require lengthy travel for tourists. In addition, the interactivity associated with these exhibits largely focus upon computer screens, and not a tactile interface. This Thesis project seeks to create a prototype of a tactile interface on a mock cave surface using projection mapping and motion tracking. In developing this exhibit, the user experience (UX) design process was used as a methodology for defining, researching and co-designing for a particular user segment. While this Thesis only focuses on the users between the ages of five (5) to seven (7) years old, it can be used as a model for other user segments. In researching and testing prototypes with children from this age cohort, it was determined that young children have visual-spatial development issues that hinder their ability to identify common animals in static cave art such as lions, rhinos and bison. After viewing the same cave art animals in motion graphics, 100% of all children were able to correctly identify the animal types."

Passos, Jose Afonso de Moreas Bueno (1978). Alguns Petroglifos em Mato Grosso, com Apendice sobre Outros do Paraguay e Bolivia (Tese de Livre Docencia Defendida na Universidade de Sao Paulo). Universidade de Sao Paulo, Brazil.

Keywords: Mato Grosso, Brazil. Paraguay. Bolivia. South America. *BSARB*, *Biblio*.

Patterson, Carol (2003 (Jul)). Form Follows Function: Gesture in Rock Art of Hawai'i and Australia (Phd dissertation). 327 pgs. James Cook University, Queensland, Australia. Retrieved from <https://researchonline.jcu.edu.au/1568/>

Keywords: Hawai'i. Australia, Australasia. Oceania. Gesture language. Aboriginal rock art. *Biblio*, *Carol Patterson Library*, *Internet*.

Abstract: "Nonverbal communication is inclusive of posture, gesture and proxemic behaviour that is major part of human communication. Therefore, can we observe the gestures, postures and proxemic arrangements displayed in anthropomorphic figures in rock art structured in a way that we can identify patterns and relationships? This thesis sets out to investigate whether these elements displayed in anthropomorphic figures are just random displays or if they are purposeful and reflect cultural symbolic systems. This thesis is not concerned with meaning, but rather patterns that may be meaningful when compared to similar patterns in the ethnography. The systematic analysis examines the rock engravings of selected sites on the island of Hawai'i, Polynesia, and paintings in rock shelters of the Cape York Peninsula, Australia. The methodology is applied to two different culture areas, (Hawaii and Australia), where the subsistence strategies are different (agriculture vs. hunter/gatherer), and where the medium is different (painting and engraving). The purpose is to sample areas where anthropomorphic figures are prevalent and are important within the indigenous tradition of each area."

This thesis examines the gestural, postural and proxemic patterns displayed in anthropomorphic figures through a process of triangulation employing three different approaches: the gathering of ethnographic information from the culture considered responsible for the paintings or engravings, conducting convenient sampling of anthropomorphic figures from selected sites and building an empirical database, and the application of a structural analysis to a selected panel of figures from each study area.

Form is divided into categories of body types in each study area: T shape, Stick, Triangle Solid, Triangle Empty and Triangle Open in Hawai'i and; Stick, Full Bodied Stick, and Full Body in Australian. In both culture areas these body types operate as separate modes within a formal visual communication system. Distinct information is conveyed through a selection of form that is limited to these disparate body types. Body forms are not random, but seem to have an underlying structure which dictates their use. Gestures and postures are not random but are found in repetitive patterns that suggest purposeful use.

Plasticity is defined by the topographic characteristics that include engraved outline, solidly pecked-out forms, single-line figures and various colour pigments. All of these textural and physical topographical techniques encode meaning.

Proxemic arrangements are used to encode meaning by controlling the spatial relationships between figures within a composition. Cultural definitions of distance define personal and intimate space, as well as private or public space. Patterns emerge from the proxemic arrangements of repeating figures in the Hawaiian example, that mirror cultural constructs such as genealogy and kinship. Similarly, in Australia, the proxemic patterns reflect mortuary ceremonies and totemic relationships.

By taking this approach, a better understanding of the patterns and structures embedded within the visual displays by each culture can emerge. This information can then draw upon the similar structures in the ethnographic literature to formulate a better understanding of the rock art.

The evidence provided by the two study areas reveal cultural constraints and rules as to how individual figures are presented in rock art in terms of their form, gesture, plasticity and spatial arrangement. The grouping of anthropomorphic figures follows formal patterns depending on the cultural relationships and the intended meaning. Future studies of anthropomorphic figures in rock art could adopt the model of systematic analysis developed here to better understand the nature of symbolic systems in different parts of the world. Studying structures and patterns found in gestures, postures and proxemic arrangements can provide an avenue to the primary 'function' of a visual communication system, which is encapsulated into the 'form', that inevitably follows."

Paulson, Barbara (1998). Kokopelli in Southwestern Rock Art (Bachelor's Thesis). 30 pgs. University of Wisconsin -- La Crosse.

Keywords: Southwest United States. North America. Kokopelli motif(s). *Worldcat.org*.

Pavlidis, L. (1998). Close Range Photogrammetry and Multi-Spectral Techniques Applied to Aboriginal Rock Art (Fourth Year Thesis). Department of Geomatics, University of Melbourne, Australia.

Keywords: Australia, Australasia. Oceania. Documentation: Photogrammetry. *Biblio*.

Payen, Louis (1962). Prehistoric Rock Art of the Northern Sierra Nevada (Master's Thesis in Anthropology). 97+ pgs. Sacramento State College, Sacramento, California.

Keywords: Northern Sierra Nevada, California. Garner Cave, Richardson Springs, Concow Lake, Clear Creek Cave, Sugar Loaf Mountain, Berry Creek, Foreman Creek, Powell Creek, Bangor, Butte County. Campbells Lakes, Last Chance Creek #1 and #2, Bird Creek, Gold Lake, Plumas County. Hawley Lake #1 and #2, Badenaugh Canyon, Kyburtz Flat, Sardine Point, Sardine Valley #1, #2, #3 and #4, Sierra County. Donner Summit, Donner Summit Overlook, Donner Lake, Meadow Lake, Grouse Ridge, Scotts Flat, Nevada County. Cisco Grove #1 and #2, Donner Peak, Chickering Estate, Upper American River, Pine Hurst, Wabena Creek, Martis Valley #1 and #2, Doty Ravine, Ophir, Auburn Ravine, Rocklin, Bell Ranch, Rocky Ridge, Placer County. Carson Creek #4, #3 and #2, Little Deer Creek, Deer Creek #2, #3, #1 and #4, Sacramento County. Carson Creek #1, Ben Bolt #3, #2 and #1, Indian Creek #1 and #2, Squaw Hollow Creek #1 and #2, El Dorado County. Volcano, Bamert Cave, Coyote Cave, Sandstone Cliff, Horseshoe Cliff, Low Ceiling Cave, Shallow Cave, Tree Stump Cave, Old Barn Cave, Canyon Cave, East Canyon Wall, Mokelumne River, Water Line Cave, High Cliff Shelter, Pestle Cave, China Gulch Cave, Stick Figure Cave, Picture Cave, Charmstone Cave, White Rockshelter, Snake Point, Amador County. Cemetery Caves, Bottle Glasscave, Ten Line Caves, Canal Caves, Cook Ranch #1, Cook Ranch Mesa #2, #3, #4, #5 and #6, Camanche Creek Cave, Camache Creek #2, 1880cave, Jesus Maria Creek, Dead Horse Flat #1 and #2, Horseshoe Bend, Melones, Rancheria De Rio Estanislao, Calaveras County. Snow Ranch, Farmington, La Grange, Stanislaus County. Toullock Reservoir, Pate Valley. Yosemite Valley #1, Indian Caves, Yosemite Valley #2, Bridalveil Creek #1 and #2, Exchequer Dam, Merced River, Brushy Creek, Dead Man Creek, Illinois Hill, Dutchman Creek, Copper Mountain, Mariposa County. Merced #1 and #2, Merced County. Bidwell, Mccable Creek, Rocky Point #1 and #2, Oregon Gulch, Union Bar, Las Plumas, Table Mountain, Nance Canyon, Butte County. San Domingo Creek, Goodwin Dam, Calaveras County. Two Mile Bar, Tuolumne County. Mountain Springs School, Butte County. Bear Creek, Merced County. United States. North America. Regional survey. Petroglyphs, pictographs, pit-and-groove, cupules. Classic for the region. *LMRAA (PHOTO COPY)*, *BSL*, See *BSABSR for summary*, *RCSL*, *NADB #1200330*.

Pearce, D.G. (2001). Harris Matrices in Southern African Rock Art: Maclear District, Eastern Cape Province (BSc Hons Thesis). University of the Witwatersrand, Johannesburg, South Africa.

Keywords: Maclear District, Eastern Cape Province, South Africa. Southern Africa. San (Bushman) rock art. Harris matrix. Superimposition. Sequence. Chronology. *Biblio*, *RASNW3*, *RASNWV*.

Pearce, D.G. (2002). The Tierkoof Burial Stones: The Art and Context of Painted Stones in the Eastern Cape, South Africa (Unpublished Master's Thesis). 294 pgs. University of Witwatersrand, Johannesburg, South Africa.

Keywords: Tierkoof, Eastern Cape, South Africa. Southern Africa. Burial stones, Mobiliary (portable) art. *RASNW3*, *RASNW4*, *Internet*, *Biblio*.

Pecci Tenrero, Hipólito (2014). El Arte Rupestre Postpaleolítico en la Campiña Segoviana: El Conjunto de Domingo García (Tesis Doctoral). 444 pgs. Universidad Nacional de Educación a Distancia (España). Facultad de Geografía e Historia. Departamento de Prehistoria y Arqueología. Retrieved from http://e-spacio.uned.es/fez/eserv/tesisuned:GeoHis-Hpecci/PECCI_TENRERO_Hipolito_Tesis.pdf

Keywords: Campiña Segoviana, Domingo Garcia, Segovia, Spain. Southwestern Europe. Horse and rider motif(s). *Dialnet*.

Abstract: "En la localidad de Domingo García, aproximadamente a unos cuarenta kilómetros al Noroeste de Segovia, se presentaba un conjunto de grabados rupestres al aire libre, de los que ya se habían tenido las primeras referencias en 1929 de la mano de Tuñón Mallada, si bien, no tardaron en caer de nuevo en el olvido, hasta que, cuarenta y un años después el Comandante de Artillería Gozalo Quintanilla volvió a sacarlos a la luz. Las representaciones abarcaban diferentes ciclos erono-culturales, siendo la fase más nítida un claro periodo paleolítico, ya que junto a él se mostraban un gran número de figuras postpaleolíticas sin filiación y datación clara, objeto de estudio desde los últimos lustros del siglo XX. Las dificultades para ahondar en el conocimiento de los grabados se evidencian en la falta de yacimientos cercanos, por lo que en estos últimos años se han puesto en práctica investigaciones centradas en las características intrínsecas de las propias representaciones, revelando diferentes testimonios y argumentos sobre su cronología."

Peña Salinas, Daniela (2014). *Negrura de Lluvia entre Dioses: El Arte Rupestre de El Boyé* (Tesis de Licenciatura) en Historia. 246 pgs. UNAM, Universidad Nacional Autónoma de México, México, D.F. Retrieved from https://www.academia.edu/10905256/NEGRURA_DE_LLUVIA_ENTRE_DIOSES_EL_ARTE_RUPESTRE_DE_EL_BOY%C3%89

Keywords: El Boyé, municipio de Huichapan, Hidalgo, México. North America. RASNWV, Academia.edu.

Abstract: "La tesis se centra en el estudio particular del sitio de arte rupestre El Boyé, ubicado en el municipio de Huichapan, Hidalgo. Conocido como el lugar de la negrura de lluvia, El Boyé se encuentra íntimamente ligado con uno de los númenes más importantes de la cosmovisión otomí: la Maka Bok'ya."

Enmarcado por las vertientes de los ríos Huisfí y Terrero. El Boyé expresa en imágenes la gestación de un nuevo pensamiento religioso, en donde encontramos una alusión constante al sacrificio para propiciar la fertilidad. Las pinturas rupestres estudiadas oscilan entre el Posclásico Tardío, colonial y moderno. La presencia de basamentos piramidales con templo doble o la representación de la fiesta del Xócoitl huetzi y motivos celestes asociados a las Serpientes de Lluvia, convergen en el mismo espacio que las representaciones de iglesias, caballos y nobles indígenas ataviados con vestimentas españolas.

El objetivo de la tesis es demostrar la forma en que la pintura rupestre otomí encontró un espacio en donde reinterpretar y enriquecer su propia historia, en la que convergen dos tradiciones que a la par del tiempo se funden en una misma. En la investigación, se profundizó en el estudio de los elementos que hacen único al sitio, las garzas. La reinterpretación del mito ancestral de la cacería del venado y su asociación con Cristo, en El Boyé se transforma en la cacería de las garzas, rodeadas de un misticismo que nos remite a Aztlán; el lugar de origen, la blancura, y la fertilidad; que se transforma en una escena inminente de sacrificio. Es así, como la pervivencia del santuario, permitió a dicha comunidad transcribir en imágenes la continua recreación de su cosmovisión y vida ritual, que dio lugar al cristianismo otomí vigente hasta nuestros días."

Peña Santos, A. de la (1978). *El Arte Rupestre Gallego al Aire Libre. Estado Actual Problema y Modelo para su Estudio por Comarcas Naturales: La Península de Morrazo en Pontevedra* (Tesis de Licenciatura). Departamento de Historia 1, Universidade de Santiago de Compostela.

Keywords: Morrazo, Pontevedra, Galicia, Spain. Southwestern Europe. Biblio.

Pendegraft, Signa W. (2008). *Ground Stone and Pecked Rock: Rock Art on the Pah Rah Uplands, Washoe County, Nevada* (Master's Thesis). 237 pgs. University of Nevada, Reno. Retrieved from https://www.academia.edu/6188280/Ground_Stone_and_Pecked_Rock_Rock_Art_on_the_Pah_Rah_Uplands_Washoe_County_Nevada

Keywords: Pah Rah uplands, Washoe County, Nevada, Great Basin. United States. North America. Internet, Academia.edu.

Abstract: "The archaeological context of the High Basins, southern Pah Rah Range, Washoe County, NV, is analyzed—primarily the rock art data (petroglyphs). Petroglyphs have an advantage of being a durable residue of cultural activity not lost through excavation or collecting activities. The disadvantage is that no absolute dating methods have yet gone past the trial stages. One relative technique that can be used to assign a cultural timeframe to sites with petroglyphs is motif analysis. Munsell color system repatination data and actual imagery were looked into to deduce likely activities surrounding and timeframes of use of the area's resources. Likely exploitation of these resources was by seasonal task groups beginning in early Spring focusing on plant resources. This is not denied by prior investigations; nonetheless, the rock art has been associated with hunting magic and said to have preceded the period when evidence of seed processing becomes abundant (Delacorte 1997), in late components after 600 B.P. This conclusion distances the domestic context in direct association with the rock art—a context also found in other western and northern Great Basin areas (Ricks 1995; Woody 2000)—temporally and by marginalization. House rings and grinding equipment presided in the area, along with a generalized lithic tool kit, thus task group composition suggests the prehistoric presence of women and children through all components, not just the late component. The petroglyphs are archaeological features strongly associated with the house rings and some concentrated milling areas. The seasonal upland field camps comprised part of the marsh and upland exploitation prevalent in the Great Basin (Janetski and Madsen 1990)."

Penton, Elizabeth Malott (1990). *The South Beune Valley (Perigord, France): A Spatial Analysis of Magdalenian Engraved and Painted Caves (Cave Paintings)* (Ph.D. Dissertation). 251 pgs. The University of North Carolina, Chapel Hill.

Keywords: South Beune Valley, Perigord, France. Western Europe. Paleolithic art. Magdalenian. Spatial analysis. Internet.

Pereira, Edithe das Silva (1996). Las Pinturas y los Grabados Rupestres del Noroeste de Para - Amazonia - Brazil (Ph.D. Dissertation). 2 Volumes. Departamento de Arqueologia y Prehistoria, Universidad de Valencia, Brazil.

Keywords: Notheast of Para, Amazonia, Brazil. South America. *Biblio, RASNW2.*

Perez Merced, Carlos A. (1996). Los Petroglifos de la Colección del Instituto de la Cultura Puertorriquena (Master's Thesis). Centro de Estudios Avanzados de Puerto Rico y Caribe, San Juan.

Keywords: Instituto de la Cultura Puertorriquena, Puerto Rico (Antilles). Caribbean. North America. *Biblio.*

Perham, G.F. (1985). Mud and Stone: A Technological Analysis of a Quartz Industry in North East Victoria (BA Honors Thesis). 151 leaves. Archaeology Department, La Trobe University, Bundoora, Victoria, Australia.

Keywords: Mudgeeongga 2, North East Victoria, Australia, Australasia. Oceania. Replicate studies relating to quartz flaking industry includes summary of aboriginal rock art at the site. *AHCBS.*

Pessis, Anne-Marie (1987). Art Rupestre Préhistorique: Premiers Registres de la Mise en Scène (Ph.D. Thesis). 502+ pgs. University de Paris X, Nanterre.

Keywords: Brazil. South America. *Biblio, Internet.*

Abstract: "At the southeast of piaui state exist the most important concentration of rock art sites of brazil. Among the variety of rock registers existing in this area, one of the most interesting is the nordeste tradition. Its main characteristic is the presence or figures representing facts of ceremonial and day-to-day life of the most ancient american men. These graphic registers had been dated by vestiges founded on several and different archeological levels. A french-brazilian staff works over this corpus and has developed a procedure for study this visual registers based on the identification of graphic presentation systems which characterize diverse peoples who lived and accomplished this graphic practice. This work deals with a methodological approach for rock art study which aim is to bring out the specific graphic presentation components of each systems. By components we designate thematic identification figures and presentation variables. Among the variables we can mention the time and space graphic representations, the distances establishment, depth representations, treatment of postures, gestures and culturels attributes and hierarchy granted to these components. The macroanalyse of de site boqueirao do sitio da pedra furada illustrate this proposal. Founded on the study of several sites representatives of stylistic classes the whole nordeste tradition is studied. The conclusion presents some hypotheses for the microanalyse of 260 sites uncovered in this area."

Petrognani, Stephane (2009). De Chauvet a Lascaux, Approche Critique des Ensembles Ornes Ante-Magdaleniens Franco-Iberiques (Phd dissertation). 301 pgs. Universite de Nanterre, Paris, France. Retrieved from

https://www.academia.edu/15204321/PETROGNANI_S._2009_De_Chauvet_%C3%A0_Lascaux._Approche_critique_des_ensembles_orn%C3%A9s_ant%C3%A9-magdal%C3%A9niens_franco-ib%C3%A9riques_Th%C3%A8se_de_Doctorat_de_l_Universit%C3%A9_Paris_Panth%C3%A9on_Sorbonne_274_p

Keywords: Lascaux, Dordogne, Chauvet, Ardeche, France. Western Europe. Paleolithic art. *Biblio, Internet, Academia.edu.*

Abstract: "La modélisation de l'art paléolithique par André Leroi-Gourhan, dans les années 1960, s'est heurtée ces dernières années aux découvertes d'ensembles ornés comme Cosquer, Chauvet ou Cussac, respectivement en 1991, 1995 et 2000. L'investissement techno-stylistique et les âges de certaines figures de ces cavités ont participé à la remise en question d'un système reste l'absolue référence pendant près de quarante ans. Ces nouvelles découvertes ont ouvert la voie à une nouvelle perception des dispositifs pariétaux « anciens », impliquant leur réexamen critique. Dans la mesure où les Aurignaciens de Chauvet n'avaient pas de limite technique, leurs choix thématiques et stylistiques revêtent une importance décisive."

Phillips, L. (2006). A Study and Analysis of Visitor Books at the Art Gallery and Cathedral Cave Sites, Carnarvon Gorge Section, Carnarvon National Park (Unpublished Industrial Placement Report, Bachelor of Environmental Management, Natural Systems and Wildlife). Gatton, Australia. ISSN: 2058-0446.

Keywords: Art Gallery and Cathedral Cave Sties, Carnarvon Gorge Section, Carnarvon National Park, Queensland, Australia, Australasia. Oceania. Aboriginal rock art. Cultural resource management. Conservation and preservation. Visitor books. *Biblio.*

Pick, Laura (2010). Māori Rock Art: A Survey of the Variability of Rock Art in the North Island of New Zealand Master's Thesis, Anthropology. 374 pgs. University of Auckland, Auckland, New Zealand.

Keywords: North Island of New Zealand, Australasia. Oceania. Maori rock art. *Worldcat.org, RASNWV.*

Pietersen, Colette Mavis (1995). The Writing is on the Wall: Extending Rock Art Research Beyond the Rock Face (Bachelor's Honors Thesis in Archaeology). 130 pgs. University of Cape Town, South Africa.

Keywords: South Africa. Southern Africa. *Worldcat.org.*

Pilavaki, Stella (2011). Recording and Interpreting a Rock Art Complex Situated in Northern Greece: A Tripartite Approach (Phd dissertation). 345 pgs. University College London (University of London), England. Retrieved from <http://discovery.ucl.ac.uk/1336208/>

Keywords: The Confluence of Rivers – Mt Menikion: Site Simvoli, Site Aggitis Canyon, Site Aistrati, Petroto, The west ridges of Mt Pagaeon: Site Rodolivos, Site Mikro Souli – Nea Fili, Site Paleokomi, Site Lakkovikia 1 (Kladniakos), Site Lakkovikia 2 (Profitis Ilias), Site Lakkovikia 3, Site Lakkovikia 4, The south ridges of Mt Pagaeon: Site Podochori 1, Site Podochori 2, Site Podochori 3, Site Mesoropi, Site Paleo Hortokopi, Ridge Plagia: Site Plagia, Mt Simvolos, Site Grammeni Petra, Site Stefania, The southwest ridges of Mt Lekani: Site Krinides, Site Philippi, Site Krioneri, Site Zygos, Site Rema Paleas Kavalas, Site Palea Kavala, Northern Greece. Southern Europe. *Worldcat.org, Internet.*

Abstract: "This dissertation adopts an innovative tripartite approach in recording and reaching an adequate understanding of a hitherto untheorised and under-investigated rock art complex situated in Northern Greece. Post-structuralism and phenomenology form the theoretical ground on which this study is founded. It phenomenologically explores a set of experiences not restricted to vision but related to a multi-sensory, bodily engagement with the art and the land in which it exists. It also examines the structuring of the motifs in relation to their location in the landscape in order to identify possible patterns indicative of the social actions that generated them and of which they are the material traces. The parameters of this art are then placed and assessed against what is known about the cultural background of the makers from historical sources. This study demonstrates that the conceptual and the experiential are inextricably linked, and thus structuralism and phenomenology are not mutually exclusive as has been often thought. The third aspect of my approach, namely the use of historical literature, allows assessment of the way that structures of meaning might relate to a specific cultural context. The overall aim of this thesis is to evaluate the role that the decoration of rocks may have played in the social construction of landscapes and the constitution of the social self."

Pinto, Lourenco Casamiro (2012). A Site-Specific Approach to Interpreting Rock Art and Interaction in the Southern Region of the Eastern Cape Province, South Africa: The Case of Xoro Gwai Rock Shelter (Master's Thesis). University of Witwatersrand, Johannesburg, South Africa.

Keywords: Xoro Gwai Rock Shelter, Eastern Cape Province, South Africa. Southern Africa. San (Bushman) rock art. *GoogleScholar.*

Abstract: "Studies of San rock art in southern Africa have appealed to researchers for specificities of individual rock art sites in order to counter the prevailing practice of conceptualising San rock art as a homogenous entity. This research attempts to analyse social interaction through looking at diverse ethnographies and how such ethnographies can reveal information regarding one rock art site. Individual rock art sites like Xoro Gwai can start to unravel the nuanced, diverse and complex nature of San religious beliefs and rites and how these beliefs were affected or influenced by social contact with other social formations."

Piombardi, D. (1987). Le Figure di Aratro nelle Incisioni Rupestri della Valcamonica (Tesi di Laurea). Università degli Studi di Milano, Milan, Italy.

Keywords: Valcamonica, Italy. Southern Europe. Plow (agriculture) motif(s). *ARBVC, Biblio.*

Pittman, Kari Marie (2013). Between Rock Art and Graffiti: Identifying Culture Change and Ethnic Interactions in the Borderlands of Southeastern Colorado Using a Customized Geospatial Typology (Master's Thesis). 214 pgs. University of Colorado, Colorado Springs.

Keywords: Pinon Canyon, southeastern Colorado. United States. North America. Rock art and graffiti. Cultural geography. *Worldcat.org.*

Polkowski, Paweł Lech (2015). Sztuka Naskalna Jako Element Krajobrazu Kulturowego Oazy Dachla / Rock Art as an Element of Cultural Landscape of the Dakhleh Oasis (Phd dissertation). Uniwersytet im. Adama Mickiewicza w Poznaniu. Retrieved from <http://hdl.handle.net/10593/14009>

Keywords: Dakhleh Oasis, Western (Libyan) Desert, Egypt. North Africa Animism. Palimpsest. *OATD.*

Abstract: "The subject of the following work refers to a meaning of rock art in the landscape of the Dakhleh Oasis (Egypt) throughout the millennia. To be able to present different categories of petroglyphs and their significance in past social realities the theoretical considerations regarding the landscape definition are presented in a first place. In this work the assumptions underlying the interpretation are characteristic for postprocessual archaeology and the concept of relational ontologies, especially the animistic approach."

Rock art understood as a tool for taming the landscape is the subject of the chapter 6 dedicated to the Dynastic and Graeco-Roman petroglyphs. The prehistoric pictures form the subject considered in the chapter 5, in which they are conceptualized as an element of the animistic world of the hunters-gatherers. The last part of the work concerns the biographical character of the rock art landscapes and the changeability of their meanings as the consequence of their biographies. Several appendices containing the classifications of selected motifs were added at the end. The basis for the presented studies is the fieldwork conducted by the author between 2012 and 2014."

Porteri, F.M. (2001). Influssi del Mondo Etrusco nelle Incisioni Rupestri della Valcamonica (Tesi di Laurea). Università Cattolica del Sacro Cuore, Brescia, Italy.

Keywords: Valcamonica, Italy. Southern Europe. Etruscan influence. *ARBVC*,

Preece, Mary E., (1982). *Aboriginal Art and Culture in Victoria: A Focus on Mythology and Rock Art* (Bachelor of Education, Arts and Crafts Thesis). 192 pgs. CAE, Melbourne, Australia.

Keywords: Victoria, Australia, Australasia. Oceania. Aboriginal rock art. Mythology. *Worldcat.org*.

Prins, Margueritha (2005). *The Primordial Circle: The Prehistoric Rock Engravings of Redan, Vereeniging* (Phd in History). 307 pgs. School of Basic Sciences, Vaal Triangle Faculty, North-West University. Retrieved from <http://hdl.handle.net/10394/12801>

Keywords: Redan, Vereeniging, Guatang, South Africa. Southern Africa. Animal, geometric, circular motif(s). Khoekhoen herder. Circle (archetype). *OATD*.

Abstract: "Redan in the Vereeniging area is the only major rock engraving site in Gauteng. On the rock face of an isolated sandstone outcrop, 273 enigmatic images have been engraved. A few of these images represent animals; however, the vast majority are totally non-representational. They are geometrically constructed and are predominantly circular in shape. No two images are identical. The age of the engravings is not known and no archaeological research or scientific dating has ever been undertaken at the site. Similar sites further north in the Kimberley area have been dated and are believed to be between 150 and 8400 years old. In order to establish a historic-cultural context for the engravings, it was necessary to review the entire prehistory and history of the area. This was a daunting task as the area is relatively under-researched and resources are limited. During this vast time-span, the southern Highveld was sporadically inhabited by a succession of indigenous peoples. In 1823 and during the Difaqane, the area across the Vaal River, the transVaal, was penetrated for the first time by missionaries. At least 10 different ethnic and cultural groups were encountered, including a substantial number of Korana (a division of the Khoekhoen). The site has a long and chequered history, varying from the enthusiastic efforts of a few concerned individuals, to the apathy and disinterest of the official bodies concerned. Relevant facts have been included in the study. In spite of its status as a declared national monument, the site has become progressively more neglected. Sandstone is extremely friable and this, together with the heavy industrial pollution of the area, is causing the rock surface to exfoliate at an alarming rate. A grave cause for concern is the possibility that the engravings will eventually be completely obliterated. This concern was the initial motivation for the present study; to record these enigmatic images as effectively and expediently as possible in order to have a permanent record that will continue to give access to the information present in the engravings, long after their extinction. Each of the 273 images was subsequently photographed, electronically scanned and recorded on CD Rom for reproduction and archival purposes. These CDs are available on request. The traditional belief in a San hunter-gatherer authorship for both rock paintings and rock engravings, is currently being contested. Recent research is pointing increasingly to a Khoekhoen herder origin for the rock engravings of southern Africa. As the present study progressed and on closer inspection of the engravings, it indeed appeared that the rock engravings of Redan were in all probability of Khoekhoe origin. The next logical step was to attempt to determine the meaning of these enigmatic images. The probable origin of the engravings, and the wide-spread occurrence of predominantly circular imagery, dictated that an inclusive and holistic interpretative approach be adopted. The principles embodied in Amheim's (1956, 1970, 1986, 1988) theory of 'visual thinking' and the phenomenological approach of Norberg-Schulz (1971, 1975, 1979) proved to be the most fruitful. Finally, the study is an attempt towards a further understanding of the burgeoning human capacity to express an idea or experience in pictorial form, and the primacy of the circle in 'early art'"

Pugin, James Malcolm (2016). *Locating the Rock Art of the Maloti-Drakensberg: Identifying Areas of Higher Likelihood Using Remote Sensing* (Master's Thesis). 372 pgs. University of Witwatersrand, Johannesburg, South Africa.

Keywords: Maloti-Drakensberg, South Africa. Southern Africa. Remote sensing. Distribution. *Worldcat.org*.

Purcell, A. (1994). *Carved Landscapes: The Rock Art of the Iveragh Peninsula* (Master's Thesis). 195 pgs. University College Cork, Cork, Ireland.

Keywords: Iveragh Peninsula, County Kerry, Ireland, British Isles. Western Europe. *EPA*, *Worldcat.org*.

Purshotam, Amrit (2015). *Automatic Indexing of South African Rock Art Images* (Master's Thesis). 180 pgs. University of the Witwatersrand, Johannesburg, South Africa.

Keywords: South Africa. Southern Africa. Indexing. *Worldcat.org*.

Quichimbo Tigre, Sergio and Galarza Rodríguez, Bolivar (1997). *El Arte Rupestre en San Jose del Cantón Limón Indanza, Provincia de Morona Santiago* (Bachelor Tesis in Historia y Geografía). 210 pgs. Universidad de Cuenca, Ecuador.

Keywords: San Jose del Canton Limon Indanza, Provincia de Morona Santiago, Ecuador. South America. *RASNWV*, *Internet*.

Quinnell, M.C. (1976). *Aboriginal Rock Art in Carnarvon Gorge, South Central Queensland* (Master's Thesis). 261 pgs. University of New England, Armidale, Australia.

Keywords: Carnarvon Gorge, South Central Queensland, Australia, Australasia. Oceania. Aboriginal rock art. Regional survey. 44 rock art sites. *BIBLIO*, *AHCBS*.

Quispe Herrera, Mary Solanchis (2018). Conocimiento Iconográfico de las Pinturas Rupestres de Lenzora en los Estudiantes de la Institución Educacional Secundaria Juan Bautista Dueñas de Lampa (Tesis para optar el título profesional de Licenciada en Educación Secundaria con mención en la Especialidad de Ciencias Sociales). Universidad Nacional del Altiplano Facultad Ciencias de la Educación, Escuela Profesional de Puno, Perú.

Keywords: Lenzora, Perú. South America. Cultural resource management. Conservation and preservation. Education. *Internet, ARPRB.*

Abstract: "The research entitled "Iconographic Knowledge of the Lenzora Rock Paintings in the students of the Juan Bustamante Dueñas de Lampa Secondary Educational Institution-2016", where research has as a problem the importance of the cultural vestiges left by our ancestors that this must be known by the student population and citizens in general. Identifying and describing the different scenes of the cave paintings, highlighting the importance. The majority of teachers do not consider the importance of the cultural vestiges left to us by our ancestors, it has been proposed as a general objective: to determine the iconographic knowledge of the Lenzora cave paintings in students at the Juan Bustamante Dueñas Secondary Educational Institution, the justification for The thesis, background and methodology of the research is descriptive of an exploratory (diagnostic) type. The techniques and instruments used for this research work have been: the survey with the questions questionnaire which is applied to all students of the aforementioned institution with the intention of knowing exactly the level of knowledge they possess. Later, the following conclusion is reached: The level of iconographic knowledge of the Lenzora rock paintings in the students of the Juan Bustamante Dueñas Secondary Educational Institution is deficient since in all the items, the frequencies and the percentages of the answers are incorrect , being a fundamental issue in local, regional history and of great importance for the population of Lampa district."

Rabitz, Mette Tarp (2013). Dokumentation af Helleristninger - En Kritisk Analyse og Diskussion af Dokumentationsmetoderne (Master's Thesis). 111 pgs. Kobenhavns Unifersitet, Copenhagen, Denmark. Retrieved from <http://www.metterabitz.dk/wp-content/uploads/2013/05/Dokumentation-af-helleristninger-Mette-Tarp-Rabitz-Rev02.pdf>

Keywords: Tanum, Bohuslan, Sweden. Skjebjerg, Norway. Scandinavia. Northern Europe. Documentation methodology. *Academia.edu.*

Rachad, Madiha (1994). L'Art Rupestre et son Contexte Prehistorique au Yemen dans la Region de Saada (These de 2e Cycle). 365 pgs. Univ. de Paris I-Sorbonne, Paris, France.

Keywords: Saada, Yemen, West Asia. Middle East. (Arabian Peninsula). *RASNW2, Biblio, Internet, Worldcat.org.*

Abstract: "New prehistoric discoveries in the yemen and the context of rock art at jabal makhroug and wadi robia in the saada area are the object of a doctoral thesis by ms madiha rachad. This first study of the rock art of northern yemen is very important for stting up the chronology of the roc-art and also for the whole prehistory of yemen. Since 1989 we have undertaken a study on all the sites around saada, en larged by a wide prospection. Connected with the survey and the recording of the rock art it was necessary to start classic research upon its archaeological context. Scouring brought to light oven-like structures containing lithic tool material associated with faunal remains belongin to buffalo and aurochs. These fire-places have been dated by c (charcoals) at 6250+90 bp. The oldest engravings show mainly a large bovinæ looking like buffalo or aurochs; the presence in the archaeological level of their fossil bones close to such depiction seems to confirm their antiquity. This strengthens then presumption that the buffalo painters were the buffalo hunters themselves. This hypothesis is very important for setting up the chronology of the rock-art and also for the whole prehistory of yemen. This research even is only in its early stages, has already produced results significant enough to allow the prospect of future fruitful campaign of study. Which will shed light on existing."

Radillo Rolón, Diana Paulina (2012). Individuos Activos en la Práctica Rupestre de los Grupos Serranos de Nuevo León (Tesis para optar por el grado de Maestra en Arqueología). Escuela Nacional de Antropología e Historia.

Keywords: Nuevo Leon, Mexico. North America. *Biblio.*

Raffel, Michelle (1991). Contextual and Symbolic Approach to Chumash Rock Art (Senior Honors Thesis). 86 pgs. University of California, Berkeley.

Keywords: South-central California. United States. North America. Chumash rock art. *Worldcat.org.*

Ragazzi, G. (1984). La Danza Rituale nelle Incisioni Rupestri della Valcamonica (Tesi di Laurea). Università Cattolica del Sacro Cuore, Milan, Italy.

Keywords: Valcamonica, Italy. Southern Europe. Dance motif(s). *RABVC.*

Rainsbury, M.P. (2002). Mimi and Gwion: An Investigation into the Links Between Dynamic Figures of Arnhem Land and Bradshaw Figures of the Kimberley (Master's thesis). Durham University, Durham.

Keywords: Arnhem Land, Kimberley, Australia, Australasia. Oceania. Dynamic Figure, Bradshaw motif(s). *Biblio.*

Rainsbury, Michael P. (2009). River and Coast: Regionality in North Kimberley Rock Art (Phd dissertation). 445 pgs. University of Durham.http://etheses.dur.ac.uk/2540/1/2540_551.pdf?UkUDh:CyT

Keywords: North Kimberley, Western Australia, Australasia. Oceania. Aboriginal rock art. Regionality. Distribution. *Biblio, Internet, Worldcat.org.*

Abstract: "The aim of this thesis is to examine regionality in the rock art of the north Kimberley, Western Australia. The region is renowned for its art of polychrome Wandjina figures, totemic ancestors and creators of the land for modern West Kimberley people. Underlying them are smaller, elegantly painted human figures. These are Bradshaw Figures or the Gwion Gwion as they are increasingly being called. The figures are decorated as if for dancing with waist mounted tassels, sashes and elaborately decorated headdresses, and an elaborate stylistic chronology has been prepared for the Kimberley art sequence. What is missing from the literature and what this thesis aims to fulfil, is knowledge of regionality and changes in the distribution of the body of art. Some the earliest art is from what I term the Early Phase and is thought to date to a time of aridity near the height of the ice age in Australia. Successive art periods may have occurred at times of changing climate as sea levels rose at the end of the ice age and the ensuing flooding of the exposed coastal plain. The sea level and the shoreline only stabilised in its present day position, and the present climate and environment settled to its current conditions, around 6500 years ago. I argue that the different styles of art and different locations selected in which to paint are related to the situation in the period of flux, when the inhabitants of the Kimberley were affected by changes, including the changes in their territory due to rising sea levels. Two geographically distinct areas were selected which would have been different at the time of painting of the earlier art, one being a river and the other, the coast, as at the time of painting the elegant figures, with retreating shorelines, it would have been inland. My research shows that the painters of Middle Phase art oscillated between permanent water and more transient sources, an effect influenced by their experience of ancient changes in climate."

Ramírez Moreno, Pedro Pablo (2017). *Teoría del Arte de las Sociedades de Cazadores, Pescadores y Recolectores en Andalucía* (Doctoral Tesis). 355+ pgs. Universidad de Sevilla. Departamento de Prehistoria y Arqueología. Retrieved from <https://idus.us.es/xmlui/handle/11441/71026>
Keywords: Andalucía, Spain. Southwestern Europe. Art theory. Paleolithic art. *Dialnet.*

Abstract: "Abstract: El territorio actual de Andalucía cuenta con un excelente conjunto de yacimientos rupestres prehistóricos de cuevas y abrigos naturales que contienen grafías paleolíticas y postpaleolíticas. Los estudios realizados en esta zona geográfica tienen una gran tradición historiográfica, desde que se puso en evidencia los primeros descubrimientos de arte rupestre realizados por Henri Breuil, Hugo Obermaier y W. Verner en la Cueva de la Pileta. Los trabajos científicos de numerosos equipos revisando las estaciones rupestres y descubriendo nuevos hallazgos, han ido desvelando el maravilloso legado cultural y patrimonial que nuestros ancestros fueron configurando en el territorio durante miles de años. La investigación de estos hallazgos y su puesta en valor han conseguido poner al arte rupestre del sur de la Península Ibérica en el mismo nivel de reconocimiento que las regiones clásicas del Paleolítico Superior Europeo. En el asunto que nos ocupa, exponemos un trabajo sobre el origen y el desarrollo de la imaginaria prehistórica desde el estudio de las formaciones económico-sociales, que en el caso del Paleolítico Superior, son las sociedades pretribales compuestas en su organización social por cazadores, recolectores y pescadores. El arte, producto de sus modos de vida y de producción, lo entendemos como un medio de expresión ideológica de sus modos de vida humanos y de su conciencia social. Desde la propuesta teórica y metodológica de la Arqueología Social, en el trabajo realizamos una exposición de los procesos históricos que acontecieron en la Prehistoria en el sur de la Península Ibérica y que estuvieron vinculados con el nacimiento y desarrollo del arte, en las sociedades de bandas del Paleolítico Superior. Además se exponen los procesos de transformación estilística sucedidos en el Epipaleolítico que culminaron en el Neolítico, con el Arte Esquemático Típico, debido a los cambios en los modos de vida y de producción que dieron lugar a la formación económico-social tribal. En la investigación abordamos diferentes planos de estudio del Arte Prehistórico con la aplicación de varias disciplinas de las Ciencias Humanas: a través del ámbito filosófico con la Estética en el Arte y el ser humano como creador y productor, desde los procesos cognitivos con la Psicología del Arte y la creatividad, y con la Pedagogía con la Educación por el Arte, estudios que complementamos con la Sociología y la Lingüística. Además, profundizamos en diferentes aspectos sociales que apenas se han tratado en los estudios prehistóricos y que consideramos esenciales para la comprensión de las relaciones sociales humanas. Uno de los más interesantes es el asunto del arte infantil paleolítico, que está avalado por las evidencias arqueológicas que se están documentando en varios sitios rupestres de los territorios franceses y en numerosos puntos de la Península Ibérica. En el argumento, destacamos la cueva como un espacio social, cultural y cunial de estos grupos humanos, junto con el valor pedagógico y la influencia que debió de ejercer la imaginaria prehistórica sobre los jóvenes en su formación personal y en sus conocimientos para estar preparados para la lucha ante la vida."

Ramírez Quiroga, Alexander Mauricio (2015). *Petropintura. La Piedra como Soporte Perenne. Proceso de Creación Estética, a partir de una Reflexión de los Vestigios Patrimoniales* (Licenciatura Artes Visuales). 93 pgs. Universidad Tecnológica de Pereira. Facultad de Bellas Artes y Humanidades, Pereira, Colombia. Retrieved from <https://docplayer.es/74004836-Petropintura-petropintura-la-piedra-como-soporte-perenne-proceso-de-creacion-estetica-a-partir-de-una-reflexion-de-los-vestigios-patrimoniales.html>
Keywords: Natural Regional Park, municipality of Santa Rosa de Cabal, Risaralda, Colombia. South America. *Worldcat.org, Internet.*

Abstract: "This is a sustained data collection from observation, research and analysis in relation to the petroglyphs of the Natural Regional Park marked in the municipality of Santa Rosa de Cabal, Risaralda and aims to a cultural approach to the reader through four important aspects: 1. A photographic record of the petroglyphs that were observed in the study site, subsequent measurement and analysis of its design, to create a body of work. 2. The development of an artistic work through drawing, painting and sculpture; thus consigning the work as a cultural synonymous with our deep roots in pre-Columbian art. 3. the development of this research stems creating a research proposal "painting and stone carving" inspired by the rock art, located on the banks of rivers and rock shelters, where the manufacturing process, myth, history and magic show about being sensitive to the environment around them, it is understood by this exploration a little group logic and thinking of our ancestors raizal Quimbaya.c4. Through the work will make a disclosure that was oriented towards the preservation of the cultural heritage of the nation."

Ramirez, S. (2014). La Pintura Rupestre en San Miguel Tequixtepec, Oaxaca. Memoria Visual en la Mixteca Alta (Tesis de Maestria en Historia del Arte). UNAM, Mexico.
Keywords: San Miguel Tequixtepec, Oaxaca, Mexico. North America. *RASNWV*.

Ramos, A.C. (1995). O Sitio Pre-Historico Rupestre Pedra do Alexandre em Carnauba dos Dantas, Ro Grande do Norte: Estudo dos Pigmentos (Post Graduate Dissertation in History). Universidade Federal de Pernambuco, Recife, Pernambuco, Brazil.
Keywords: Pedra do Alexandre, Carnauba dos Dantas, Ro Grande do Norte, Brazil. South America. Pigment analysis. *RASNW2*.

Randolph, Joseph E. (2001). The Aboriginal Rock Art of the Lake Owyhee Reservoir, Oregon (Master's Thesis). 244 pgs. University of Wisconsin, Milwaukee.
Keywords: Owyhee Reservoir, Malheur County, Oregon.Great Basin. United States. North America. *Biblio, Worldcat.org*.

Rasolondrainy, T.V.R. (2011). Archaeological Study of the Prehistoric Rock Paintings of Ampasimaiky Rock Shelter, in the Upper Onilahy, Isalo Region, Southwestern, Madagascar. (Master's Thesis). University of Dar es Salaam.
Keywords: Ampasimaiky Rock Shelter, in the Upper Onilahy, Isalo Region, Southwestern, Madagascar. East Africa. *Biblio*.

Ray, Melissa Marie (2007). The Shield Bearing Warrior of Bear Gulch: A Look at Prehistoric Warrior Identify in Rock Art and Places of Power (Master's Thesis). Department of Anthropology, University of Montana, Missoula. Retrieved from http://etd.lib.umt.edu/theses/available/etd-05112007-121422/unrestricted/Final_thesis.pdf
Keywords: Bear Gulch, 24FR2, Montana. Northern Plains. United States. North America. Shield bearing warrior motif(s). *Biblio, Internet*.

Abstract: "Centuries ago prehistoric warriors carved and painted their identities on the sandstone cliffs of Bear Gulch 24FR002. Bear Gulch is the premier shield bearing warrior site on the Northern Plains; in fact it holds the most shield bearing warriors known on the Northern Plains at a single site. Shield bearing warrior consists of an anthropomorph with a shield for a body, a head, feet, and weapons or flags protruding out from behind the shield. At Bear Gulch there are elaborate headdresses, flags, shields, weapons, bustles, and wolf tail moccasins. Many of these elements are only found in the ethnographic literature and rarely occur in rock art. We know ethnographically these elements made up either the personal medicine bundle or were used as associated regalia suggestive of which secret military society one belonged. This is how the historic warrior identified himself and others within their society. Assuming these aspects of historic Indian life have ancient origins, perhaps these identities are reproduced in the warrior rock art though forms of relationships between elements that make up the shield bearing warrior. Also if these relationships are found in abundance at a single site, we can assume this site held socio-cultural meaning and was a place of power on the landscape. Through statistical testing I am seeking the underlying pattern or relationships inherent in the warrior rock art of Bear Gulch. With my database of 759 shield bearing warriors with 50 variables coded in SPSS (statistical package for social sciences) I use Pearson's chi square tests to seek relationships between the shields, headdresses, flags, weapons, bustles and wolf tail moccasins. Cramer's V is utilized to assess the strength of these potential relationships. The sheer number of shield bearing warriors at Bear Gulch suggests it is a place of power. Though contextualizing the rock art with the ethnographic record and utilizing statistical methods, these warriors can hint at warrior identity and what role Bear Gulch played on the cultural landscape."

Razo Canuto, J. Carlo del (2008). Icamole: Signos, Textos y Horizontes en el Arte Rupestre de Nuevo Leon (Tesis Licenciatura). Escuela Nacional de Antropologia e Historia.
Keywords: Icamole, Nuevo Leon, Mexico. North America. *RASNW4*.

Re, A. (2010). Representaciones Rupestres en Mesetas Altas de la Provincia de Santa Cruz. Circulación de Información en Espacios de Uso Estacional (Phd Thesis). Facultad de Filosofia y Letras, Universidad Nacional de Buenos Aires, Argentina.
Keywords: Santa Cruz, Argentina. South America. *Biblio*.

Recalde, M.A. (2001). Representaciones Rupestres en el Departamento San Alberto. Aproximación al Problema Estilístico como Evidencia de Circulación de Información (Tesis de Licenciatura). Universidad Nacional de Cordoba, Argentina.
Keywords: Department of San Alberto, Argentina. South America. *Biblio*.

Rector, Carol (1976). Rock Art of the East Mojave Desert . 52 pgs. University of California, Riverside.
Keywords: East Mojave Desert, California. United States. North America. Review of 56 rock art site records with field checks at 20 of these. *APPBNGB. UCLARAA (on file)*.

Reese, Ronnie Lynn (1994). DNA Studies of the Ancient Paint Binder/Vehicles Used in Lower Pecos Rock Art Pictographs (Seminole Canyon, Texas) (Ph.D. Dissertation). 169 pgs. Texas A&M University. Keywords: Seminole Canyon, Pecos River, Texas. Southwest. United States. North America. Pigment analysis. DNA. *Internet*, *AATA*, *Worldcat.org*.

Author abstract: "Radiocarbon dating has shown that Pecos River style pictographs on the walls of Seminole Canyon, Texas are about 3,000 to 4,200 years old. The author extracted ancient DNA from two of these pictographs and subjected it to polymerase chain reaction (PCR) and phylogenetic analysis to aid in the identification of the organic binder/vehicle(s) used by the painters. Little DNA is expected to remain in a painting after several millennia; any small fraction that might survive would probably be seriously degraded. PCR has the capacity to amplify sequences from badly degraded DNA. The author amplified and sequenced a 106 base-pair fragment from the highly conserved histone 4 gene and phylogenetically compared the pictograph-derived sequences to known sequences from varied vegetable and animal sources to determine the origin of the organic binder/vehicle. He used negative controls (no DNA added) and positive controls (known DNA) to assure that he was amplifying ancient DNA in the paint fragments, and not contaminating DNA from other sources. The sequences obtained revealed that the organic binder/vehicle was definitely from a mammal, probably an ungulate (hoofed animal)."

Rettig, D. (2005). El Espacio entre Imágenes. La Conjunción de Dos Prácticas Expresadas en Boca de Potrerillos, Nuevo León. Un Estudio de la Gráfica Rupestre (Tesis de Licenciatura). Escuela Nacional de Antropología (ENAH), México. Keywords: Boca de Potrerillos, Nuevo León, México. North America. *RASNW3*, *RASNW4*.

Reyes Carrillo, V. (2000). La Interpretación Chamanica en el Sitio de la Proveedora, Sonora (Tesis de Licenciatura). Escuela Nacional de Antropología (ENAH), México. Keywords: La Proveedora, Sonora, México. North America. Shamanism. *RASNW2*, *RASNW3*, *Biblio*.

Ribeiro, Loredana (2006). Os Significados da Similaridade e do Contraste entre os Estilos de Arte Rupestre: um Estudo Regional das Pinturas e Gravuras do Alto-Médio São Francisco (Phd dissertation). 359 pgs. Museu de Arqueologia e Etnologia, São Paulo, Brasil. Retrieved from <http://www.teses.usp.br/teses/disponiveis/71/71131/tde-11082006-111750/pt-br.php> Keywords: Alto-Médio São Francisco, Brazil. South America. Regional styles comparison. *Worldcat.org*, *Internet*.

Abstract: "This work is the result of a research in rock art stylistics and space analyses of about one hundred shelters from the region of Alto-médio São Francisco (north of the Brazilian state of Minas Gerais and southwest of the state of Bahia), with the objective of elaborating a chrono-stylistic relative picture of the regional rock-art register that could support correlational studies of stratigraphics and successory stylistics sequences. The analyses developed were based on the existing rock art classifications of Central Brazil and region (Agreste, São Francisco, Nordeste and Complexo Montalvânia traditions), and were aimed at discussing the operationality of the given classificatory methodology and the interpretative reach of these categories of analysis. The stylistics and space diachronic analyses resulted in the definition of diverse successive styles, some of them possibly contemporaries. The successory stylistic sequence was compared to the regional stratigraphic sequence using the absolute and relative datings available as bollards to develop an initial rock-art periodization of the northern region of the state of Minas Gerais. This periodization – still hypothetical, once the available datings are related to only two of the twelve identified styles – shows that the middle Holocen rock art stands for several associated styles that cannot be surely organized in a successory sequence and that might have been practiced at the same time. The study of the stylistic variation in its graphical, temporal and spacial aspects (in small and great scale) has showed that styles that are considered distinct because of thematic criteria in fact interconnect and articulate each other in other dimensions. The observation of relevant differences between styles, as well as of oppositions between the thematic attributes of localization in the shelters and the shelters in the regional landscape, suggests the simultaneous existence of complementary thematic repertoires in the middle Holocen rock art, composing a complex system of visual representations. The study suggests that, instead of improving the organization of the rock art register, the use of rock-art traditions as a parameter for analysis makes this organization more difficult, in as much as it directs the research to standards of similarity. In analyses focused in these standards, the contrasts and the differences between expressions are masked and dimmed. Thematically distinct stylistics expressions can be connected in important and complementary ways, making it necessary to investigate the relations between styles characterized by distinct thematic characteristics and to evaluate their oppositions and dissimilarities before attributing them to distinct traditions."

Ribeiro, Nuno Miguel da Conceição (2014). Manifestaciones de Arte Rupestre en las Cuencas Hidrográficas de los Ríos Ceira, Alva y en las Áreas Limítrofes de las Cuencas Hidrográficas de los Ríos Zêzere y Rio Unhais (PhD – Tesis). Book I to XIII. Salamanca University, Spain. Retrieved from <http://hdl.handle.net/10366/125504> Keywords: Ríos Ceira, Alva, Zêzere and Unhais, Portugal. Southwestern Europe. *Biblio*.

Abstract: "El tema de esta tesis surgió como la secuencia lógica de un proceso que se inició en junio de 1998 cuando el autor comenzó los trabajos de investigación en la región del centro norte de Portugal. Con el descubrimiento del primer sitio de arte rupestre, en julio de 1998, en Gois, en el marco de los trabajos de la Carta Arqueológica, surgieron de inmediato algunas interrogantes: Serían conocidos los sitios de «Pedra Letreira» y las tres losas gravadas del complejo de la «Piedra Riscada» por el arqueólogo Castro Nunes, en los años 50 del siglo XX, aislados en toda esa área del río Ceira? Y, sería cierto, que no existieron casi vestigios arqueológicos en esta parte de las «Beiras», un área que abarcaba varios municipios, en especial Arganil y Pampilhosa de

la Sierra. Sería conocido el arte rupestre asociado a otros monumentos, descubiertos en la región desde los años 50 del siglo XX, como los monumentos de («Moinhos de Vento» y «Lomba do Canho».) en Arganil, y «S. Pedro Dias» en Vila Nova de Poiares. Se documentó todo el proceso de investigación así como los resultados encontrados en este trabajo de investigación. Se buscó hacer distintos análisis estadísticos del conjunto observado; cuantificación de motivos presentes; elaboración de una tabla de símbolos que caracterizan este contexto; observación de horizontes y 46 posibles relaciones astronómicas, y posibles relaciones con los principales marcos en el paisaje y en el horizonte, como las montañas. Se señalan los estudios más importantes hechos en la región antes de 1998,"

Ricks, Mary Francis (1995). A Survey and Analysis of Prehistoric Rock Art of the Warner Valley Region, Lake County, Oregon (Ph.D. Dissertation). 247 pgs. Portland State University, Oregon.

Keywords: Warner Valley Region, Lake County, Oregon. United States. North America. Survey of 117 sites. High correlation found between rock art sites and upland areas which support plant communities important for their root harvest., and with lowland native grass communities. *LMRAA*.

Riddel, Marvin J. (1972). A Survey of Polynesian Rock Art (Master's Thesis). 344 pgs. University of Auckland, New Zealand.

Keywords: Polynesia. Oceania. *Worldcat.org*.

Ridges, M. (1995). An Investigation into the Aboriginal Rock-Art Paints of the Selwyn Ranges Region in North West Queensland (BSc Honors Thesis). Department of Archaeology and Palaeoanthropology, University of New England, Armidale, Australia.

Keywords: Selwyn Ranges Region, North West Queensland, Australia, Australasia. Oceania. Aboriginal rock Art. Pigment analysis. *RASNW2, Internet*.

Abstract: "It has become well established that minute quantities of organic matter can be extracted from rock paints and dated using radiocarbon methods. Many of these dates have been used to suggest the antiquity of painting. This has led to discrepancies emerging between these dates and rock art chronologies determined using other dating techniques. Some researchers are now questioning how accurately the age of a painting can be determined by measuring the radiocarbon age of its organic contents. It was the proposition of this thesis that the analysis of prehistoric rock paints requires a greater emphasis on understanding the organic environment of a painting. It is believed that this would promote an understanding of the origin and history of substances found within rock paints. Specific organic substances could then be extracted and isolated from the paints for the purpose of radiocarbon dating, the age of these substances being more easily argued as having a similar antiquity as the act of painting."

This study was a baseline study, establishing that organic matter was present in the paints, that the amount of organic matter could be quantified and that different types of organic matter could be identified in different paints. An important aspect of this thesis was also to investigate the organic content of materials associated with the paintings, and the act of painting. Thus the organic composition of the supporting rock substrate, mineral skins forming on the rock surface and an ochre pigment source were also investigated. Analysis of the paints' organic environment in the Selwyn region shows that sufficient organic material for radiocarbon dating was present in several paints that did not utilise a charcoal-based pigment. Importantly, it was also demonstrated that the organic material in these paints can have a multitude of origins. This implies that methods which seek to radiocarbon date the entire organic content of a paint, are not accurate indicators of a painting's age. The resulting radiocarbon measurement will be an average of the different history of each organic substance, and is unlikely to reflect the actual antiquity of the painting.

This thesis concluded by suggesting that the analysis of the organic environment of rock paints is an equally important aspect of dating paintings, as the dating itself. It is suggested that the adoption of a methodology that seeks to characterise the organic composition of rock paints, before radiocarbon dating is considered, will lead to better approaches to determining the age of rock paintings by using their organic constituents."

Rifkin, Riaan Francois (2006-2007). Identity Engraved: Artistic Endeavour and Ethnic Entities in Central South Africa (Master's Thesis). 768 pgs. University of Witwatersrand, Johannesburg, South Africa. Retrieved from <http://wiredspace.wits.ac.za/handle/10539/6090>

Keywords: Ethnoarchaeology. Ethnicity. San (Bushman) rock art. *Internet*.

Abstract: "Ethnicity has been a focus of socio-scientific research for at least three decades, but for the greater part of that period it has been virtually ignored by archaeologists. As a result, many researchers remain committed to an essentialist approach to ethnicity. The reluctance to respond to such views by taking up more explicitly the dynamic and situational approaches to identity, as is currently underway in anthropology and sociology, arise from several sources, which undeniably also include the political. Ultimately, though, the essential reason is practical. The literature demonstrates that ethnicity and ethnic identity are slippery concerns in contemporary societies, let alone in pre-historic social contexts. Rock art presents an opportunity for assessing assumptions about identity consciousness. It provides a category of material culture for the establishment of historical and chronological records of multi-cultural interaction and ensuing episodes of adaptation and change. Engraved art is a source of information on past societies, subsistence strategies and, most importantly, on the development of cohesive social systems and social consciousness. Artwork is the most obvious example of symbolic storage outside the human mind, yet it is not universally practised by hunter gatherers and it cannot therefore be used as the sole criterion for recognising modern symbolism, modern behaviour, and ethnicity. Given this ambiguity with regards the function of rock art in the demarcation of territorial boundaries and in the construction of social and ethnic identities, an exploration of additional spheres of ethnic conception and assertion may illuminate the

question of how San hunter gatherers conceived and conveyed their respective identities. This investigation into the association between art and ethnicity is founded upon the conviction that the complexity of social identity must be explored on a dynamic continuum that allows for interface between varied social factors. Notions concerning the ethnic orientation of social groups are represented, either unconsciously or purposefully, in socio-cultural spheres as diverse as territoriality, subsistence economy, language, religion, and also aesthetic and artistic cultural patterns. This study of the relationship between conceptions of identity and engraved art aspires to augment the existing understanding of the origins of processes of identity-formation, how such processes operate, and how they may be manifest in material cultural contexts."

Rincon Montero, Sahira Eugenia (2004). La Pintura Rupestre en Puente Nacional, Veracruz (Tesis de Licenciatura en Antropología, Facultad de Antropología). 219 pgs. Universidad Veracruzana, Mexico. Retrieved from https://www.academia.edu/7575709/Pintura_Rupestre_en_Puente_Nacional_Veracruz
Keywords: Puente Nacional, Veracruz, Mexico. North America. RASNWW, *Academia.edu*.

Rissolo, D. (2001). Ancient Maya Cave Use in the Yalahau Region, Northern Quintana Roo, Mexico (Phd dissertation). University of California, Riverside.
Keywords: Yalahau Region, northern Quintana Roo, Mexico. North America. Maya. RASNW3.

Rivadossi, M. (1992). I Labirinti nelle Incisioni Rupestri della Val Camonica come Parabola dell'Educazione (Tesi di Laurea). Università Cattolica del Sacro Cuore, Brescia, Italy.
Keywords: Valcamonica, Italy. Southern Europe. Labyrinth motif(s). *ARBVC*.

Roberts, R. (2004). Conservation of British Rock Art. Roughing Linn as a Paradigm (BA Thesis). University of Durham.
Keywords: Roughing Linn, Northumberland, England, Britain, British Isles. Western Europe. Cultural resource management. Conservation and preservation. *BNRA, RABDN*.

Robins, M.R. (1997). Modeling San Juan Basketmaker Socio-Economic Organization: A Preliminary Study in Rock Art and Social Dynamics (Master's Thesis). Department of Anthropology, Northern Arizona University, Flagstaff.
Keywords: San Juan River, Utah, Four Corners, Southwest. United States. North America. San Juan Basketmaker rock art. Social dynamics. RASNW2.

Robinson, D.W. (2006). Landscape, Taskscape, and Indigenous Perception: The Rock-Art of South-Central California (Phd Thesis). University of Cambridge.
Keywords: South-Central California. United States. North America. Chumash rock art. *Biblio*.

Rocchetti, A.M. (2010). Arte Rupestre de la Sierra de Comechingones. Provincia de Córdoba (Tesis de Doctorado). Facultad de Filosofía y Letras, Universidad Nacional de Buenos Aires, Argentina.
Keywords: Sierra de Comechingones, Provincia de Córdoba, Argentina. South America. *Biblio*.

Rodrigo Rojas, Wilbert and Huarcaya Quispe, Francisco (2003). Investigación Arqueológica en Arte Rupestre de Mant'o Molino, Chawaytiri y Wayoq'ari. Una Introducción a su Estudio (Tesis para obtener el Título Profesional de Licenciados en Arqueología). 263 pgs. Universidad Nacional de San Antonio Abad del Cusco. Facultad de Ciencias Sociales. Departamento Académico de Antropología, Arqueología y Sociología.
Keywords: Mant'o Molino, Chawaytiri and Wayoq'ari, Peru. South America. *ARDP, Biblio, BMRAP*.

Rodrigue, Alain (1997). Les Gravures Rupestres du Haut Atlas Marocain. Typologie, Analyse, Essai de Chronologie (Ph.D. Dissertation). 2 vols. 565 pgs. Université d'Aix en Provence, France.
Keywords: High Atlas, Morocco. North Africa. Typology. Chronology. *Biblio*.

Rodríguez Bejar, Carlos (2016). Medios de Comunicación Prehispánicos el Caso paneles de Mant'o Lares (Tesis para optar al título Profesional de Licenciado en Arqueología). 255 pgs. Facultad de Ciencias Sociales. Departamento Académico de Arqueología. Carrera Profesional de Arqueología, Universidad Nacional San Antonio Abad del Cusco (UNSAAC), Cusco, Perú.
Keywords: Mant'o Lares, community of Mantinga, district of Lares, province of Calca, region of Cusco, Perú. South America.

Abstract: "La presente tesis es una investigación que tiene por objetivo encontrar la función y rol activo de las pinturas rupestres dentro de la sociedad que las plasmo, comprobando de forma científica que un panel de Mant'o fue concebido como un medio de comunicación pre-hispanico . Para este fin se escogió el sitio arqueológico de Mant'o ubicado en la comunidad de Mantinga, distrito de Lares, provincia de Calca , region del Cusco , donde se tiene registrado 4 paneles de pintura rupestre. En la primera parte de la

tesis se encuentra las Generalidades, donde desarrollo la ubicación de Mant'o, tanto geografico como politico, seguidamente se habla de la geografia, donde vemos la importancia de la cordillera de los andes y la diversidad de espacios y/o paisajes que este ocasiona. Tambien se toca el tema de los camelidos sudamericanos por ser el motivo grafico, plasmado en los paneles de pintura rupestre."

Rodríguez Cerron, Marítza (2006). Arte Rupestre en el Departamento de San Martín (Tesis para optar el Título de Licenciado en Arte). 302 pgs. Universidad Nacional Mayor de San Marcos, Lima, Perú. Retrieved from file:///Users/leighmarymor/Downloads/Rodriguez_cm.pdf

Keywords: Aucapata (Moyobamba), los petroglifos de Inkaiko, Sinami (El Dorado), Bello Horizonte (San Martín) y Cunchihuillo (Mariscal Cáceres), San Martín, Peru. South America. *OATD*.

Rodríguez López, Francisco Iván (2014). Representación 3D de Petroglifos: Propuesta de Metodología de Modelización de los Grabados del Valle de Tamanart, Marruecos (Master's Thesis in Ingeniería Geodésica y Cartografía). 75 pgs. Universidad Politécnica de Madrid. Retrieved from <http://oa.upm.es/30703/>

Keywords: Tamanart, Morocco. North Africa. Documentation. Computer 3D modeling. Closed range photogrammetry. *OATD*.

Abstract: "3D modeling has been implemented in the last years as one of the best ways to document historical and cultural heritage. In particular, referring to petroglyph documentation it is specially interesting to its study and dissemination. Nowadays, there are several methods to obtain this 3D models that implies different kinds of instruments, like laser-scanners or photographic cameras and computer hardware and software. In the present Master's Dissertation it is intended to obtain a general vision of this methods, as well as propose a methodology using closed range photogrammetry, based in the needs of a specific project: Tamanart Project, in Morocco. For this purpose two tests are made, one of them in laboratory and the other in the Museo Arqueológico Nacional, to check the feasibility of this methodology and their future applications."

Rodríguez Mendoza, Lisbeth and Catalán Santos, Elisabeth (2000). Petroglifos de las Cuevas de Llamachayoq (Excavaciones Arqueológicas) Chumbivilcas-Cusco (Tesis para obtener el Título Profesional de Licenciados en Arqueología). 247 pgs. Universidad Nacional de San Antonio Abad del Cusco. Facultad de Ciencias Sociales. Departamento Académico de Antropología, Arqueología y Sociología.

Keywords: Cuevas de Llamachayoq, Chumbivilcas-Cusco, Peru. South America. *ARDP*.

Rodríguez Mota, Francisco Manuel (2003). Abstracción Somática: Una Aproximación a la Interpretación de la Importancia del Cuerpo Humano en un Grupo de Pinturas Rupestres de Nacozari de García, Sonora (Tesis Licenciatura en Antropología Física). 146 pgs. ENAH, Mexico.

Keywords: Nacozari de García, Sonora, Mexico. North America. Human body motif(s). *Biblio*.

Rodríguez Mota, Francisco Manuel (2011). Representaciones Rupestres como Posibles Indicadores del Paisaje Cultural en el Municipio de La Piedad, Michoacán: Una Propuesta (Master's Thesis). 176 pgs. El Colegio de Michoacán., La Piedad, Michoacán, México. Retrieved from https://www.academia.edu/26313780/Representaciones_rupestres_como_posibles_indicadores_del_paisaje_cultural_en_el_municipio_de_La_Piedad_Michoac%C3%A1n_Una_propuesta

Keywords: Municipio de La Piedad, Michoacán, Mexico. North America. Cultural landscape. *Biblio, Academia.edu*.

Abstract: "In this master's degree tesis the author analyses some rock art sites with paintings and petroglyphs in order to establish if some factors like the altitude, the near water streams and some other factors were determinant in the time the rock art was made."

Rodríguez, F. (2003). Una Aproximación a la Interpretación de la Importancia del Cuerpo Humano en un Grupo de Pinturas Rupestres de Nacozari de García, Sonora (Tesis de Licenciatura). Escuela Nacional de Antropología (ENAH), Mexico.

Keywords: Nacozari de García, Sonora, Mexico. North America. *RASNW3*.

Rogério Candelera, Miguel Angel (2011). Técnicas de Análisis de Imágenes para la Documentación Integral de Pintura Rupestre (Phd Thesis). 425 pgs. Universidad de Sevilla, Departamento de Prehistoria y Arqueología. Retrieved from <https://idus.us.es/xmlui/handle/11441/45112>

Keywords: La Hoya (cueva de Altamira, Santillana del Mar, Cantabria); Cueva de Altamira (Santillana del Mar, Cantabria); Muriecho L (Colungo, Huesca); La Coquinera II (Obón, Teruel), Spain. Faia (Cidadelhe, Valle del Côa, Portugal. Southwestern Europe. Documentation. Analytical techniques. *Dialnet*.

Abstract: "Este trabajo incide en la aplicación de técnicas de teledetección de objeto cercano, en especial las comprendidas en el análisis digital de imágenes, a la documentación integral de la pintura rupestre. El trabajo presenta un capítulo introductorio en el que se centra el objeto de estudio, el arte rupestre de la Península Ibérica, tanto desde el punto de vista tipológico, como desde las cronologías absoluta y relativa y sus características técnicas: caracterización de pigmentos y aglutinantes. Dentro de este apartado, se pasa revista a los factores de deterioro de la pintura rupestre, entendiendo las manifestaciones rupestres como subsistemas

abióticos integrantes de sistemas naturales complejos. Siguiendo este enfoque sistémico, se describe el concepto de documentación integral. Un segundo capítulo se dedica a la parte biótica de los sistemas naturales con arte rupestre por su especial significación con respecto a la conservación de las manifestaciones parietales. El tercer capítulo se dedica a la metodología de análisis digital de imágenes empleada para acercarse al objetivo de la documentación integral de las manifestaciones rupestres. Las técnicas empleadas implican la aplicación de filtros digitales, la aplicación de técnicas de descorrelación de los niveles digitales de las imágenes (Análisis de Componentes Principales), elaboración de imágenes en falso color, implementación de algoritmos de clasificación digital de tipos supervisado, no supervisado y mixto y vectorización automática de resultados. El capítulo 4 presenta cinco casos de estudio: Elaboración de calcos digitales de un panel en la sala de La Hoya (cueva de Altamira, Santillana del Mar, Cantabria); Monitorización de manchas de origen microbiano en diferentes puntos de la cueva de Altamira (Santillana del Mar, Cantabria); Mejoras en la visualización de los motivos en el abrigo Levantino de Muriecho L (Colungo, Huesca); Diferenciación de fases en la realización de los paneles en el abrigo de La Coquinera II (Obón, Teruel) y Diferenciación de cubiertas y elaboración de calcos digitales en el yacimiento al aire libre del Núcleo de Arte Rupestre de Faia (Cidadele, Valle del Côa, Portugal). Un último capítulo resume las conclusiones obtenidas a lo largo del estudio."

Romain, Odile (1991). *Les Gravures du Mont Bego. Etude des Gravures d'Armes: Typologie, Attribution Culturelle et Datation* (Thèse de Doctorat). 246 pgs. Museum National d'Histoire Naturelle, Paris, France.
Keywords: Mont Bego, Tende, Maritime Alps, France. Western Europe. Weapon motif(s). Cultural attribution. Dating. *Biblio*.

Romero, E. (2002). *Catalogo de Pinturas Rupestres en el Municipio de Paso de Ovejas, Veracruz* (Tesis de Licenciatura). Escuela Nacional de Antropología (ENAH), Mexico.
Keywords: Paso de Ovejas, Veracruz, Mexico. North America. RASNW3.

Romero, Guadalupe (2012). *Arte Rupestre y Circulación de Información en Ambientes Áridos. Los Grabados Prehispánicos del Noreste de San Juan* (Tesis de Licenciatura). Facultad de Filosofía y Letras de la Universidad de Buenos Aires, Argentina.
Keywords: Northeastern San Juan, Argentina. South America. *Biblio*.

Ross, June (1997). *Painted Relationships: An Archaeological Analysis of a Distinctive Anthropomorphic Rock Art Motif in Northwest Central Queensland* (BA Honors Thesis). Department of Archaeology and Paleoanthropology, University of New England, Armidale, Australia.
Keywords: Leichhardt, Argylla and Selwyn Ranges, Northwest Central Queensland, Australia, Australasia. Oceania. Aboriginal rock art. Anthropomorphic motif(s). *Biblio*, RASNW3, RASNW4, *Internet* (cites 1999).

Abstract: "This thesis presents a detailed description of a painted rock art assemblage focussed on a distinctive anthropomorphic motif from 60 sites in the Leichhardt, Argylla and Selwyn Ranges of the northwest Queensland highlands. The anthropomorphic motif was found to occur in two different but standardised forms, each located in different geographic contexts. The contexts and discrete distribution of this motif suggests that it may have been used to signal group identity. The standardisation of its form and its differentiation from the art of neighbouring areas further suggests that its use may have been related to a process of boundary maintenance."

Ross, June (2003). *Rock Art, Ritual and Relationships: An Archaeological Analysis of Rock Art from the Central Australian Arid Zone* (Phd. Dissertation). School of Human and Environmental Studies, University of New England, Armidale, Australia.
Keywords: Central Australia, Australasia. Oceania. Aboriginal rock art. *Biblio*.

Ross, Michelle Antonia (2000). *Test Excavations at Three Mid-Elevation Rock Art Sites, Warner Valley, Oregon* (Master's Thesis). 194 pgs. Department of Anthropology, Washington State University, Pullman, Washington.
Keywords: Warner Valley, Oregon. United States. North America. Archaeological context. Excavation. *Biblio*, *Worldcat.org*.

Rossi, Alana M. (2010). *An Archaeological Re-Investigation of the Mulka's Cave Aboriginal Rock Art Site, near Hyden, Southwestern Australia* (Master's Thesis). School of Communications and Arts, Edith Cowan University, Perth, Australia.
Keywords: Mulka's Cave near Hyden, Southwestern Australia. Australasia. Oceania. Archaeological context. *Internet*.

Abstract: "Mulka's Cave is a profusely decorated hollow boulder at The Humps, a large granite dome near Hyden, 350km southeast of Perth. The importance of the artwork has been recognised for 50 years. Test excavations in 1988 yielded 210 mainly quartz artefacts assignable to the Australian Small Tool phase and a radiocarbon date of 420±50 BP from just below the lowest artefact found. The artwork was recorded in detail in 2004. The recorder considered the radiocarbon date to be 'anomalously young' because most of the artwork is in poor condition, suggesting that it was made 3000–2000 years ago. Other dated rock art sites in southwestern Australia came into use 4000–3000 BP. The excavators argued that the site was fairly insignificant, while the rock art researcher thought the profusion of motifs (452) made it a site of some significance. The main aim of this study was to investigate these conflicting claims by reinvestigating how Mulka's Cave had been used by Aboriginal people in the past."

This research became possible because local tourist organisations obtained federal funding to install an elevated walkway outside the cave in 2006. Under Section 18 of the Aboriginal Heritage Act 1972 (AHA), 12 of the 34 postholes required were excavated and artefacts were collected from all the ground surfaces to be impacted. Subsequently, under Section 16 of the AHA, four small 50cm x 50cm testpits were excavated around the site: outside the cave entrance, on The Humps and in the Camping Area, a sheltered spot where the Traditional Owners had camped as children. Analysis focused on the numbers and types of stone artefacts recovered. The artefacts excavated in 1988 were also reanalysed. Five radiocarbon dates were obtained, which suggested that people began visiting the Camping Area (and using ochre) about 6500 BP, making Mulka's Cave one of the oldest radiometrically dated rock art sites in southern Western Australia. The artefact data from Mulka's Cave were compared to those from these other sites.

The low artefact discard rate and high proportion of retouched/formal tools found at Mulka's Cave may indicate that the site was used differently from the other sites, but the data are problematic. Most (70%) of the handstencils in Mulka's Cave can be attributed to adolescents, possibly boys, which may also suggest that the site had ceremonial significance; perhaps as a focus for male initiation rituals. The artefact data do not support this hypothesis, however. There is no evidence of spatial patterning in artefact type or frequency across the site, which would be expected if the cave had had a ritual function. Instead, the Camping Area, Walkway Area and Mulka's Cave itself seem to have been used similarly.

It was concluded that, given the scarcity of free-standing potable water in the surrounding region and the presence at The Humps of two capacious gnammas (rockholes), people probably visited the site when the gnammas were full. At Mulka's Cave, they may have added to the corpus of rock art and carried out other ceremonial business, but there is no archaeological evidence for the latter. It was concluded that much more research needs to be undertaken in this neglected part of the semi-arid zone before the significance of Mulka's Cave can be properly assessed and its place in the archaeological record of southwestern Australia determined."

Rovátkay, Julius (2004). Felskunst in Nicaragua unter Berücksichtigung der Verschiedenen Dokumentationstechniken. / Arte Rupestre en Nicaragua, Teniendo en Cuenta las Diferentes Técnicas de Documentación (Master's of Arts Thesis). 114 pgs. Fachbereich Geschichts- und Kulturwissenschaften der Freien Universität Berlin am Lateinamerika-Institut. Retrieved from <http://www.stonewatch.de/media/download/sc%2001.pdf>

Keywords: Nicaragua. Central America. North America. Documentation. Recording methodology *Internet*.

Rowe, Marvin W. (1991). Radiocarbon Dating of Prehistoric Rock Paintings (Ph.D. Dissertation). 231 pgs. Texas A&M University.

Keywords: Radiocarbon dating. *Internet*.

Royer, Emily (2011). Le Site Rupestre du Rocher a l'Oiseau: Palimpseste Patrimonial (Master's Thesis). 131 pgs. Université du Québec a Montreal. Retrieved from <http://www.archipel.uqam.ca/4565/1/M12304.pdf>

Keywords: Canadian Shield, Canada. North America. Algonkian (Algonquian) rock art. RASNWV, *Internet*, BCSRA.

Abstract: "L'un des plus éloquents sites rupestres enregistrés du Bouclier canadien, le Rocher à l'Oiseau, souffre de vandalisme depuis plusieurs décennies. Plus que jamais, il est urgent de préserver les témoins à l'ocre rouge du paysage culturel ancestral des Premières nations qui témoignent de sa particularité. Par ailleurs, des résidents et les groupes autochtones de la région réclament des mesures de protection pour ce lieu historique de la rivière des Outaouais. Cette ancienne voie de communication importante pour les peuples qui occupaient le Bouclier canadien avant l'arrivée des premiers Européens tout comme ce monument naturel sont encore aujourd'hui fréquentés, quoique à d'autres fins. C'est avec l'intention de sauvegarder ces motifs marqués sur cette impressionnante falaise par ceux que l'on croit être des ancêtres des Algonquiens actuels, que cet effort de recherche conjugue les outils de diverses disciplines dont l'histoire de l'art, l'ethnohistoire, l'archéologie, l'anthropologie, la sémiologie et la phénoménologie. L'analyse contextuelle ainsi élaborée considère autant l'environnement naturel du site, que ses singularités physiques, que la culture autochtone à qui l'on en attribue la création, que les récepteurs provenant de sociétés autres et qui visitent ce site depuis l'arrivée des explorateurs européens dans la vallée de l'Outaouais. Le Rocher à l'Oiseau est alors érigé au statut de véritable palimpseste patrimonial."

Rubio Blaya, Manuela (1995). Arte Rupestre Levantino Figuras Zoomorfas (Doctoral Tesis). Universidad de Alicante. Facultad de Filosofía y Letras.

Keywords: Spain. Southwestern Europe. Levantine rock art. Zoomorph motif(s). *Dialnet*.

Abstract: "La amplitud del marco espacial y temporal del arte levantino, pone de manifiesto la existencia en el ámbito del mismo, de culturas diferentes e incluso dentro de un mismo horizonte cultural de facies distintas. En un intento por delimitar estas, los estudios de fauna han sido utilizados para establecer modelos económicos, paleoambientales o cronológicos. En nuestro caso se estructuró el trabajo con diferentes niveles y metodologías y entre los resultados alcanzados cabe destacar el carácter individualista de este arte, la ausencia de parámetros unificadores y el uso de convencionalismos formales amplios, el particular comportamiento de algunos animales y el fraccionamiento del territorio en grupos de abrigos con características propias y distribuidos en dos grandes áreas separadas por el río Júcar quedando al margen algunos abrigos por situación marginal o por presentarse aislados y situados entre diversos grupos."

Rubio i Mora, Albert (2012). *El Yacimiento Arqueológico de El Ratón. Una Cueva con Pinturas en la Sierra de San Francisco (Baja California Sur, México). El Mural Pintado (Tesis Doctorado)*. 513 pgs. Universitat de Barcelona. Departament de Prehistòria, Història Antiga i Arqueologia, Spain. Retrieved from <http://hdl.handle.net/10803/113766>

Keywords: El Ratón, Sierra de San Francisco, Baja California Sur, México. North America. Great Mural Style. OATD.

Abstract: *"In a previous proposal of this work, we set out five aims which have been developed throughout the present research. These are described below. 1) Recording of the mural painting The visual recording of the mural painting consisted of making a digital carbon copy of the mural using the Photoshop software and with aid of the DStretch plugin. Using this visual record, we have identified 194 motifs of various classes, animal figures, humans, schematic and abstract designs, scattered over five sections in the cave. All of these motifs have been reproduced to scale on the general copy and located in the planimetry of the cave. Additionally, we have compiled a special database for researching the rock art of the Baja California central mountain ranges, or sierras. The aim is to create a resource of standardised descriptions that will allow researchers to compare the formal qualities of the motifs at both the intra- and inter-site levels. In this study, we have included the description of the database and its use, as well as documentation of the data from El Ratón Cave in individual records for each figure. 2) The creation process of the mural The work of recording the painted mural has been useful to establish the order of superimposition of the overlapping figures, which has revealed a chromatic stratigraphy. Determining the order of superimposing images is not without its problems, particularly due to the difficulty of perceiving the pigment background, the colour overlay, and the repainting and modification of the motifs. Using this information, we have been able to establish the sequence of the creation process of the mural. To reconstruct this process, we have also taken into account the composition and formal properties of the figures. The result reveals seven consecutive phases of the painting process. We have detailed the aspects of the record upon which the reconstruction of the work process is based so that it can be assessed. We suggest more specific studies that include making thin prints of some mural sections to corroborate the superimpositions. Finally, we have contrasted our proposal of sequential painting phases at El Ratón with the phases suggested by R. Viñas for La Pintada. We concluded that certain forms which characterize the consecutive phases at La Pintada follow the same pattern at El Ratón. This is better appreciated in the evolution of the profile of the bodies and the position of the quadruped's feet. 3) Chrono-cultural context For a long time, the Great Murals were considered a relatively homogeneous phenomenon linked to the Comondú culture, which belongs to the latter period of the Baja Californian prehistory. According to the observations made in several rock art sites, our research team noticed that the sequential pictorial phases of some of the panels seemed to contradict that initial assumption and showed that, to the contrary, the painting tradition of the central mountain ranges of Baja California had a long time depth. The recording of La Pintada by R. Viñas and our own research at El Ratón corroborate the hypothesis that there are different painting events in the mural tradition which reflect cultural changes in a long diachronic process. R. Viñas has distinguished various internal phases within the Great Murals. Based on the analysis at La Pintada, he has suggested four Great Mural phases, one pictorial period that includes novel motifs that keep to the elements of the Great Murals, which he has called Great Mural Tradition, and a final phase dominated by schematic and abstract motifs, which is formally removed from the Great Murals. This scheme coincides with our observations at El Ratón, where phases 1 to 3 clearly correspond with the Great Murals, phases 4 and 5 belong to the Great Murals Tradition, and 6 to 7 move away from that tradition. Nevertheless, this proposal is only an initial scheme and the rock art of Baja California is too complex to think that this trend will remain unchanged as more painted sites are recorded. The final phases of the rock art of Baja California belong to the peoples that inhabited the peninsula when the European pioneers arrived. A more pressing issue is to establish the age of the initial and intermediate phases. The direct dates obtained from the paintings suggest an age going back to the early Archaic. The most reliable date, obtained from figure no. 41, the puma, at El Ratón Cave (4,845 ±60 BP) is coherent with the range of those dates. However, the issue is not completely resolved. Future dating projects should have well-defined aims. We suggest that radiocarbon dates should concentrate on relating specific figures to the phases of the relative chronology derived from our observations, in order to make sense of the creation process and create a data set that may be compared across mural sites. In the case of El Ratón, our recording can help towards the selection of motifs that could be used for sampling, to test the sequence of pictorial phases. 4) Analysis of the mural's visual composition The analysis of the visual composition of the mural has thrown light on the associations among figures or internal elements of the paintings, which we interpret as the codes of the mural's language. To create such codes, the artists seem to have used the iconographic motifs, forms, colours, image overlaps, symmetry relations, location in space, visual lines, sequences, attitude and situation of the motifs. These codes may be identified by their recurrence, contrast, or opposition and become evidently meaningful in the total composition. The codified associations allow us to identify the themes represented in the mural and to distinguish differences between those associations across the various phases. As the research of the murals moves forward we will be able to establish the geographical distribution and historical depth of such codes so that they will become a component that will aid in clarifying the history of the Great Murals of Baja California. We may also be able to observe whether the codes are similar or different across the sierras of San Francisco, Guadalupe and San Borja, in order to obtain a general picture of the Great Mural phenomenon. 5) The function of Cueva del Ratón The painted caves of sierra de San Francisco have often been considered as 'aggregation sites'. These type of sites, initially defined for the European Palaeolithic, are locations where a numerous group of people convene to carry out a series of rituals and social activities. Thus, they are characterized by a short but intensive occupation. This would somehow be reflected in the archaeological record, leaving some traces of the seasonality that generally typifies such gatherings. Furthermore, the aggregation site should comply with certain conditions to allow the concentration of a large number of attendants, and it should contain portable ritual objects and decorated panels that show singular elements and general motifs. In our opinion, not all painted caves in the region of the Great Murals had the same function. This observation is based on the obvious differences between the various types of painted caves that are known in Sierra de San Francisco. For example, a cave like La Pintada – with over a thousand figures, varied themes, a mural with several creation phases and a large extension – is not the same as the small crevices scattered across the various cliffs with only a few paintings, or the medium-sized rock shelters that contain panels with relatively few figures and one theme. For now, we do not have a fixed set of criteria to categorise the different types of painted caves, or the aggregation sites. In the case of El Ratón Cave, we have contrasted our data against the data from the sites of La Pintada, La Serpiente and El Porcelano, and we have been able to observe certain meaningful similarities and differences. First, the caves of La Pintada and El Ratón are big and both have a gallery that would allow the gathering of a large group of people. La Serpiente cave is a cliff crevice that can allow access to only a small number of people, and El Porcelano is a medium-sized cave with not much space for a gathering. If these morphological characteristics are seen side by side with the properties of each site's*

paintings, we observe that El Ratón and La Pintada share several common traits, whereas this is not the case with La Serpiente and El Porcelano. The caves of El Ratón and La Pintada both show a considerable range of stylistic properties and techniques, an extensive colour palette and iconographic repertoire, to the point that their percentages are quite similar. In contrast, El Porcelano and La Serpiente show a great internal homogeneity of stylistic properties and techniques, an almost monotone colour palette, and little iconographic variety. That is to say, the formal properties of each site's paintings are very homogeneous, although very different between them. Furthermore, El Ratón and La Pintada reflect a long creation process with different painting phases and numerous superimpositions. The characteristics of just four painted caves are not enough to embody the complex archaeological phenomenon that is the Great Mural rock art of Baja California. However, our observations can guide our search for such criteria. Provisionally and presumably incompletely, we suggest certain characteristics that may define the aggregation sites in the sierra de San Francisco: - Large sites that allow the gathering of a great number of people. - Murals that show considerable variability of techniques, styles, colours, and motifs. - The creation process will have a long time depth and will show several work phases. - Are likely to depict a main theme that will be expanded upon in successive painting stages, and in some cases, new themes will be added. In contrast to the large sanctuaries, there are sites with paintings that portray a singular theme, painted in one single historical moment. Even if these sites were sometimes used continuously over time their murals were not extended or modified. We think that these sites may have been used to celebrate more private rituals or were painted with a very particular aim. Regarding the archaeological sediment, we must point out that the painted caves of the Baja Californian sierras have a poor stratigraphy and the number of excavations has been scarce. For this reason, we can not make any suggestions as to how the sediment of the painted caves would differ from that of aggregation sites. In any case, we will mention that at El Ratón we have not been able to identify any relevant accumulation of archaeological material apart from a concentration of objects aligned to the cave wall. We also recorded some peculiar combustion structures whose function, we believe, may be related to the rituals that were carried out at this rock sanctuary. In addition, the theme depicted at El Ratón Cave has a series of similarities with mythological subjects documented in the ethnography of the cultural region. This allows us to suggest an interpretive reading of the mural in regards of astronomical topics related to the solstices, and consequently to the myth of the seasonal rebirth and cyclic continuity. This suggestion requires a more detailed study that should include in situ observation of the mentioned dates – especially, the summer solstice- and archaeoastronomic calculations that include the historical period we want to research. --- Finally, we present this study of El Ratón mural as a contribution to the global study of the Great Murals, and with it we hope to open a scholarly discussion. We believe that to move forward in this field we need extensive records of the murals and an individual analysis that can be tested afterwards. To this aim we need to develop recording methods that allow us to make reasonable comparisons. We will keep working towards that end."

Rubio, Manuela (1993). *Arte Rupestre Levantino: Figuras Zoomorfas* (Phd dissertation). Facultad de Filosofía y Letras, Universitat d'Alacant. Retrieved from <http://www.mastesis.com/tesis/arte+rupestre+levantino-3A+figuras+zoomorfas.:50513>
Keywords: Spain. Southwestern Europe. Levantine rock art. Zoomorph motif(s). *Biblio.*

Abstract: "La amplitud del marco espacial y temporal del arte levantino, pone de manifiesto la existencia en el ámbito del mismo, de culturas diferentes e incluso dentro de un mismo horizonte cultural de facies distintas. En un intento por delimitar estas, los estudios de fauna han sido utilizados para establecer modelos económicos, paleoambientales o cronológicos. En nuestro caso se estructuró el trabajo con diferentes niveles y metodologías y entre los resultados alcanzados cabe destacar el carácter individualista de este arte, la ausencia de parámetros unificadores y el uso de convencionalismos formales amplios, el particular comportamiento de algunos animales y el fraccionamiento del territorio en grupos de abrigos con características propias y distribuidos en dos grandes áreas separadas por el río Júcar quedando al margen algunos abrigos por situación marginal o por presentarse aislados y situados entre diversos grupos."

Rudner, I.E. (1981). *Khoisan Pigments and Paints and Their Relationship to Rock Paintings* (Master's Thesis). 420 pgs. University of Natal.
Keywords: South Africa. Southern Africa. Paint. Pigment. Khoisan San (Bushman) rock art. *BRANL, RASESAL (cites date as 1980).*

Ruiz López, Juan Francisco (2006). *Las Pinturas Rupestres en la Serranía de Cuenca: Análisis, Revisión y Crítica del Concepto de Estilo en las Manifestaciones Plásticas Postpaleolíticas* (Phd dissertation). Universidad Nacional de Educación a Distancia.
Keywords: Serranía de Cuenca, Spain. Southwestern Europe. Style. Postpaleolithic. *Dialnet.*

Abstract: "En los últimos años se viene haciendo evidente que las estructuras clasificatorias fundamentadas en el estilo no alcanzan a explicar muchas de las problemáticas del arte prehistórico postpaleolítico ibérico. La dicotomía entre naturalismo y esquematismo y su traducción en los estilos tradicionales no dan respuesta a la amplia diversidad formal constatable en cada uno de ellos. La concepción normativista sobre la que se fundamentan supone la aceptación implícita de los principios teóricos de la escuela histórico-cultural que equipara estilo y cultura, en una relación unívoca genética y cronológica que pretende que los estilos de arte postpaleolítico son emanaciones absolutas de determinadas formaciones socioculturales incompatibles entre sí, y situadas en etapas evolutivas sucesivas. El objetivo de esta tesis ha sido intentar la superación de estas problemáticas partiendo del análisis de un núcleo de arte rupestre concreto, el conjunto de la Sierra de las Cuerdas (Cuenca), en el que se ha efectuado la documentación ex novo de 40 abrigos. Se intenta reintroducir el estilo como herramienta interpretativa, por medio de una concepción del mismo basada en su caracterización actual, y por tanto, considerándolo una herramienta activa elegida por sus autores para expresar un contenido concreto, y con unos fines claramente delimitados, y como tal, sujeto a un permanente cambio y adecuación a las necesidades específicas de sus autores, que lo mantendrán en uso en la medida en que cumpla de una manera eficaz el objetivo que se pretende alcanzar. Bajo esta perspectiva la existencia de distintos estilos no implica que necesariamente coexistan culturas diferentes en un determinado territorio, de modo sincrónico o diacrónico, sino que por el contrario su existencia podría estar indicando una segmentación funcional, o bien, la presencia de alguno de los diversos niveles de uso presentes en cualquier estilo."

Ruiz Redondo, Aitor (2014). Entre el Cantábrico y los Pirineos: El Conjunto de Altxerri en el Contexto de la Actividad Gráfica Magdaleniense (Phd Thesis). 539 pgs. Universidad de Cantabria. Retrieved from <http://repositorio.unican.es/xmlui/handle/10902/5378>

Keywords: Altxerri, Gipuzkoa, Cantabria, Spain. Southwestern Europe. Paleolithic art. Magdalenian. *Dialnet*, *RASNWV*.

Abstract: "In the first part of this dissertation, is introduced the analysis of Altxerri parietal ensemble (Gipuzkoa, Spain), one of the most important from Late Magdalenian (14,500-11,500 BP) in the Iberian Peninsula. The analysis includes thematic, technical, stylistical and spatial characteristics of the graphic remains of the cave. In the second half, some key points in an understanding of graphic activity in the Late Magdalenian in Cantabrian Spain are analysed. As a corpus, a representative sample of the ensembles dated in this period it is selected: in total 9 ensembles and 499 graphic units. In the analysis of these other parietal ensembles, the same methodology employed to analyse Altxerri it is used and the same characteristics are studied. In summary, in the course of this dissertation a large rock art assemblage (Altxerri) is analysed and act as the starting point for an approach to the characteristics of graphic activity in its same period in Cantabrian Region."

Rushing, Brett J. (2004). A Contextual Analysis of PCN Petroglyphs in Marin and Southern Sonoma County. (Master's Thesis). Department of Anthropology, San Francisco State University, San Francisco, California.

Keywords: Sonoma County, Marin County, San Francisco Bay Area, California. United States. North America. PCN petroglyph. *Internet*.

Russell, T. (1997). Sequencing Rock Paintings: The Application of the Harris Matrix to Rock Art at Main Caves North, Giant's Castle Game Reserve, KwaZulu Natal (BSc Hons Thesis). University of Cape Town, South Africa.

Keywords: Main Caves North, Giant's Castle Game Reserve, KwaZulu Natal. South Africa. Southern Africa. San (Bushman) rock art. Harris matrix. Superimposition. Sequence. Chronology. *Biblio*, *RASNW4*, *RASNWV*.

Rust, Catharine (2008). Meta-Tourism, Sense of Place and the Rock Art of the Little Karoo (Phd Thesis in Geography and Environmental Studies). Stellenbosch University. Retrieved from <http://hdl.handle.net/10019.1/1187>

Keywords: Little Karoo, Western Cape, South Africa. Southern Africa. Myth of the watermeide. Survey and documentation. Therianthrope motif(s). *OATD*.

Abstract: "The subject is the rock art within the region known as the Little Karoo in the Western Cape that lies between the coastal plain and the Greater Karoo, penned in geographically by the Langeberg in the south and the Swartberg in the north. During a ten year site survey of 150 sites with rock art, content and details of the rock art images have been recorded on site forms and where possible traced on polyester film and photographed. The sites tend to be small with, on average, fewer than 50 images, but then 7 sites have more than 100 images per site. The sites are located mostly in ravines in the mountainous areas. Few sites with rock art have occupation deposits. Human figures in the rock art, predominantly male, are most commonly represented. Other images are animals, such as eland, smaller antelope, elephants, felines, canids and therianthrope figures of half-human, half-animal forms. Finger dots, handprints and geometric or non-representational marks are present in the rock art sample as well. The art can be linked to shamanistic experiences in altered states of consciousness. A number of depictions are interpreted as part of rainmaking ritual and the significance of the symbolism of water. There are resemblances in content and style to the rock art in the Hex River Valley, the Cederberg, and south of the Langeberg, on the coastal plain, but some imagery point to a variation more specific to the Little Karoo. These are rare rock art depictions of a combination of human head and upper torso with ichthyoidal lower limbs, at times reminiscent of bird-like human figures. Verbatim accounts recorded of stories and sightings of numinous watermeide (water maidens) at waterholes and rivers of the Little Karoo and correlations drawn with research on similar folklore in the Northern Cape and elsewhere make a traditional link between these regions. The myth of the watermeide takes on a therianthrope nature in form, that of half-human half-fish, reminiscent of the well-known westernized mystical concept of mermaid features; a description popular in the vernacular. The described form of the watermeide espouses a connection to the uniqueness of the rock paintings of therianthrope figures with distinctive fishtail and human shoulders, head and arms. A connection with explanatory accounts of rock paintings and folklore recorded in the Oudtshoorn district more than a hundred years ago, recorded information of stories and myths of mystical water creatures in the Northern Cape, and verbatim accounts of the watermeide, is made to suggest a basis for interpretation of the therianthrope nature of some of the rock art imagery in the Little Karoo. The rock art is produced in a space and a time frame that may be related to that of the current stories of the watermeide."

Rust, René (2000). The Rock Art of the Anysberg Nature Reserve, Western Cape: A Sense of Place and Rainmaking (Master's Thesis). 238 pgs. University of Stellenbosch. Retrieved from <http://hdl.handle.net/10019.1/52016>

Keywords: Anysberg Nature Reserve, Western Cape, South Africa. Southern Africa. Rainmaking. Place. San (Bushman) rock art. Shamanism. *Worldcat.org*, *Internet*.

Abstract: "The Anysberg Nature Reserve is a block of mountainous terrain comprising 44 515 ha in the Little Karoo of the Western Cape. There are approximately 50 known rock art sites within its boundaries. During a two-year site survey details of the rock art images were recorded on forms and, where possible, by tracing and photography. The sites tend to be small with fewer than 50

images per site and are located in narrow kloofs, mostly on the Anysberg. Few sites have occupation deposits. The main interest has been the interpretation of the images. Human figures, predominantly male, are most commonly represented. Other images are animals, such as eland and elephants, antelope, felines and therianthropes, as well as non-representational marks. There are clear resemblances in content and style to the rock art in the Hex River Valley, the Cederberg and the Western Cape generally. The art can be linked to shamanistic experiences in altered states of consciousness. A number of depictions can be interpreted as part of rainmaking rituals."

Sá, Sofia Andreia Carneiro de (2015). Turismo Arqueológico: Um Projeto de Valorização da Arte Rupestre no Vale do Lima (Dissertação de Mestrado em Património e Turismo Cultural). 203 pgs. Universidade do Minho. Retrieved from <http://hdl.handle.net/1822/40716>

Keywords: Lima valley, Portugal. Southwestern Europe. Cultural resource management. Conservation and preservation. Cultural Tourism. OATD.

Abstract: "The cultural tourism has been greatest demand by tourists as way to takes up their spare times. At this demand connect other important elements of each zone including handicraft, gastronomy, landscape, among others. In this case study, the Lima valley, we examined a great wealth of cultural and environmental heritage. However is in the scope of Schematic and Atlantic Rock Art that we developed this work. In this way Rock Art arise as touristic resource here set up as way to developing the regional tourism and as a result improve internal revenues. This project includes creation of one route, essentially in rural areas, that form the «Rock Art Route of the Northwest». For this to materialize the work was divided into three stages: initial work office, where secondary sources and cartographic sources were consulted; fieldwork that led to the archeological exploration, and finally, the advanced working office where they were gathered all the information, created SWOT analysis and drawn the planning and implementation of the courses. In this route we create four pedestrian paths. All paths can be made by different ways of locomotion and are associated to hiking which, represent an opportunity for sustainable economic to develop in rural areas. The main objectives of this study undergo transform the rock art in a cultural tourism product by linking the sites already valued by other sites, thereby contributing to the diversity of tourism products in the region, contributing to the creation of sustainable products, to extend the stay of tourists in the valley of Lima and contribute to local and regional development at the economic social and cultural level. The "Route", as well as memory and local identity, enables the discovery of archaeological and intangible heritage."

Sale, K.M. (1992). Make 'Em Bright - Aboriginal Re-Making of Rock Art in Past and Present Australia (Bachelor's Honors Thesis). University of Sydney, Sydney, Australia.

Keywords: Australia, Australasia. Oceania. Cultural resource management. Conservation and preservation. Repainting. Biblio, Internet.

Abstract: "This thesis investigated the Aboriginal practice of re-marking rock art. The re-doing of a particular act can be recognised in a range of different activities in the archaeological and ethnographic records. The re-doing of rock art has been identified as an important part of the artistic activities of some Australian Aboriginal groups (e.g. Elkin 1930. 1952; Crawford 1968; Blundell 1975, 1982; Mowaljarlai 1992; Mowaljarlai et al. 1987, 1988).

The primary aim of the research is to provide an overview of the occurrence of Aboriginal re-marking in prehistoric and historic Australia, and thereby provide a background to the contemporary re-marking of sites by Aboriginal people. Equally important was the synthesis of available information into a coherent form which will provide a comprehensive reference collection for on-going research. The data used in the analysis is derived from archaeological research, ethnographic studies and contemporary Aboriginal people. Data is organised onto sheets, each containing information (site name, geographic location, reference, photographic documentation, and details of the remarking event) on an individual site, group of sites, region and for state. The 108 data sheets are located in Appendix 2 (Volume 2).

A review of terms used in the literature to refer to re-doing rock art revealed the inconsistencies and inadequacies of present definitions and concepts. The term 're-marking' is adopted, in recognition that the re-doing of rock art is not confined solely to paintings, but may also apply to stencils, drawings and engravings. Remarking refers to the re-doing of single painted and engraved marks.

It is proposed that the major criterion for defining re-marking is one of spatial association, and a preliminary typology which considers scale, technique and association (between new and existing marks) is constructed as a baseline for further research. Four components are identified as basic to the re-marking activity: medium, technique, process and results.

Analysis of the available archaeological evidence identifies the physical aspects of remarking. Issues examined include site formation processes, methods of identifying remarked surfaces (e.g. visual, technical), and geographical and temporal (prehistoric, historic, contemporary) distributions of remarked sites in Australia. There is archaeological evidence for re-marking in all mainland states of Australia, with a focus of activity in northwest Australia. Further, there is a demonstrated tradition of re-marking in some areas (e.g. the Kimberley, Western Australia, Arnhem Land, Northern Territory) which may date from as early as 6000 BP (based on stylistic analysis of a site near Jim Jim Creek, Arnhem Land).

The ethnographic evidence, based primarily on information provided by Aboriginal informants, focuses on the social aspects of the re-marking activity. This provides insight into the reasons for re-marking (e.g. 'tapping' into the Dreaming power, increase, sorcery magic), responsibilities for re-marking (primarily men/senior custodians), gender issues, and other functions of re-marking (e.g. reinforcing cultural group identity, enabling co-operative hunting). The ethnographic and contemporary evidence suggests that re-marking is related to the expression of relationships between Aboriginal people, the landscape and the Dreaming; and between

Aboriginal and non- Aboriginal people. There are also implications for the notion that re-marking may provide a medium for expressing socio-cultural change.

The issues concerning contemporary Aboriginal perceptions of re-marking, and their uses of this activity today are raised in two case studies: the 1987 Gibb River Re-painting Project, Kimberley, Western Australia and current re-marking by Aboriginal people in New South Wales. While there is a differing emphasis on the re-marking activity as revival (southeast Australia) and as continuity (northern Australia), both examples stress the importance of re-marking in ensuring the survival of Aboriginal culture and identity, and as a strong political statement regarding the rights of Aboriginal people to continue practicing their cultural activities as custodians of the land and sites. As David Mowaljarlai (Mowaljarlai and Peck 1987:72) stated: the Ngarinyin have been fighting to keep the culture for many years ... We know we are on the right track and believe the work done (re-painting) has brought our culture one step closer to survival.

The research demonstrates a valuable approach to investigating rock art as a means of exploring Aboriginal cultural practices and beliefs in the past, and provides a strong basis for addressing cultural heritage issues concerning the activity of re-marking rock art in the present."

Salinas Hernández, Fernando (2012). Danzar para Curar. Las Representaciones Antropomorfas Rupestres del Semidesierto Guanajuatense y su Función Terapéutica (Tesis que para obtener el título de: Licenciado en Arqueología). 290 pgs. Universidad Veracruzana, Facultad de Antropología. Retrieved from https://www.academia.edu/7032301/Danzar_para_curar._Las_representaciones_antropomorfas_rupestres_del_semidesierto_guanajuatense_y_su_funcion_terapeutica
Keywords: Guanajuato, Gran Chichameca, Mexico. North America. Anthropomorph motif(s). *Academia.com*.

Salvio, Vanessa Linke (2008). Paisagens dos Sítios de Pintura Rupestre da Raia de Diamantina - MG (Dissertação de Mestrado). Universidade Federal de Minas Gerais, Belo Horizonte.
Keywords: Diamantina, Minas Gerais, Brazil. South America. *RASNW4, Internet*.

Salvio, Vanessa Linke (2014). Os Conjuntos Gráficos Pre-Históricos do Centro e Norte Mineiros; Estilos e Territórios em uma Análise Macro-Regional (Doctoral Dissertation). 258 pgs. Museu de Arqueologia e Etnologia, Universidade de São Paulo, São Paulo, Brazil. Retrieved from <http://www.teses.usp.br/teses/disponiveis/71/71131/tde-24092014-142602/pt-br.php>
Keywords: North of Minas Gerais, Brazil. South America. Style. Territory. Regional analysis. *RASNWV*.

Abstract: "In a forty years period of archeological researches in the Center and in the North of Minas Gerais, in which rock art was contemplated, a scenario of an almost uninterrupted researched areas was created. In these areas, the parietal graphics traces were organized in sets, using the great classificatory unities, usual in archaeology, communicating with the notions of style and tradition. This research compared the graphical sets of some regions of the north and center of Minas Gerais, making use of typological analyses and thematic associations, aiming to discuss the filiations of the sets in wide classificatory categories and the design of some possible territories. In order to achieve it, sets of primary and secondary data were utilized, the ones that are available in the dissertations, thesis, articles and collections of Museu de História Natural da Universidade Federal de Minas Gerais and in dialogs between concept and style, and others associated to the methodological reflection, sighting an approach between the anthropological and archaeological bibliographic production."

Samaniego Bordiu, Blanca (2013). El Esquematismo en el Arte Prehistórico de la Península Ibérica (Tesis Doctoral). 433 pgs. Universidad Complutense de Madrid. Facultad de Geografía e Historia, Departamento de Prehistoria, Madrid, Spain. Retrieved from <https://eprints.ucm.es/23150/1/T34816.pdf>
Keywords: Spain. Southwestern Europe. Schematic rock art. Graphic semiotics. *Dialnet*.

Abstract: "The understanding of prehistoric art is expounded upon three intellectual grounds -formal, contextual and theoretical-, each of them with their own mechanisms, which play a role in the drawing of interpretative hypotheses. The constant search for patterns properly reflects how this rational process is in fact the classification supervised by the researcher's training, with different results depending on the sample The present thesis proposes a formal analysis based on the laws of form recognition (Gestalt), which is in turn derived from the principles of Graphic Semiotics. Thus, we have mainly resorted to the texts about Schematic by Joan Costa (1998) and Charles Sanders Peirce (1991-1998).

The benefit of this research tool is to provide a common analytical reference to be applied to concepts such as iconicity and schema. It is also proper to understand that the praxis of visual production is subject to the same recognition laws and provides a basis from where the cultural component acts. In this view, our aim is to articulate the visual language formation process in archaeological contexts, i.e. how it gradually acquired the features of formalised language. The contextual argumentation is built with functional categories about what is represented as it refers to a type of knowledge. The definition of its inferential scope allows categorisation aside from the original discourse as a measure of the resolution capacity of the method, which is tested in the paintings of Los Letreros rock shelter (VélezBlanco, Almería).

Consequently, a series of specific issues is discussed: firstly, resorting to the study of materials regarding the outcome of symbolism in the Middle Palaeolithic; secondly, the onset of the Upper Palaeolithic in Western Europe with the genesis of symbolic forms in vulvar

signs and painted hands of Aurignacian and Gravettian chronologies; and thirdly the transition between the Epipalaeolithic and the Neolithic in the dynamics established between sites of the Spanish Levant through the schemas inferred in the Cueva de la Vieja rock shelter (Alpera, Albacete) as well as in the westernmost area through an engraved plaque from the Dolmen de las Colmenas (Montehermoso, Cáceres). In order to place the chronocultural framework of the selected case studies, a database of calibrated radiocarbon datings is here provided: DBIberia.xls, compatible with the CalPal 2007 program.

It is possible to categorise sign experiences in different social settings avoiding objectifying references to authorship. Furthermore, in some cases, the participation of a witness of the original experience can be deducted, constituting an active element in our understanding of the prehistoric visual language. The reflection on the ontological condition of symbolic production, inspired on Eugenio Trias Sagnier's texts, stimulated our interest in the subject's experience in prehistoric endeavours, either when the sign matter allows the deduction of an ethical-pragmatic, existential or ideological transcendence, or when the archaeological material facilitates the categorisation of the context of a symbolic event into one of these fields. So, in order to discriminate between the transcendental act and the cultural mechanism of its repetition, models of the original production and the series are postulated on a theoretical basis. The potential of this perspective is developed resorting to the concept of limit-sign, whereas its resolution capacity is discussed in the case studies."

Samanta, Madhulika (2000). A Study of Three Painted Rock Shelter Sites (Keoti Kund, Gaddi Hill and Govindgarh) of Rewa District. M.P. (Phd dissertation). Department of Archaeology, Deccan College Post Graduate and Research Institute, Pune, India.

Keywords: Keoti Kund, Gaddi Hill and Govindgarh, Rewa District, Madhya Pradesh, India. South Asia. RAISB.

Samuila, Ezra Rabo (2014). A Study of Rock Paintings in Bauchi and Jigawa States (Master's Thesis in Art History). 104 pgs. Ahmadu Bello University, Zaria, Nigeria. Retrieved from <http://kubanni.abu.edu.ng/jspui/bitstream/123456789/5832/1/A%20STUDY%20OF%20ROCK%20PAINTINGS%20IN%20BAUCHI%20AND%20JIGAWA%20STATES.pdf>

Keywords: Bauchi and Jigawa States, Nigeria. West Africa. Internet.

Abstract: "Globally, rock paintings are age-long art forms that have revealed the activities of early humans in the respective sites. This is similar to the rock paintings in Bauchi and Jigawa States of Nigeria. The Study of Rock Paintings in Bauchi and Jigawa States is carried out to: Identify the imageries that constitute the rock paintings in Bauchi and Jigawa states, investigate specific similarities and differences that exist between the rock paintings of Bauchi and Jigawa States, examine the socio-cultural functions of the paintings and engravings, see the paintings and engravings in Bauchi and Jigawa states and document same. All the rock paintings that were identified in the selected areas were discussed and analyzed, and subsequently documented. In the course of the study also, it was discovered that there were similarities and differences in the imageries, styles and colours used in executing the rock paintings. Again, the study revealed that, the rock paintings in Bauchi and Jigawa States served various functions such as: magical, religious and ceremonial purposes. At present, the dwellers no longer participate in ceremonies that are linked to the rock paintings due to their current faith. It was confirmed that, these rock paintings actually exist and the sites are good for tourism activities. The tourism sector should integrate same in their program to help boost tourism in Nigeria. Most of the rock paintings are badly defaced either by human activities of bad weather, while some of the rock paintings sites are not fenced, and some, have no tour guides. Hence, the researcher recommends that Nigerian Government and non-governmental organizations should sponsor researchers to work more in depth in the area of rock paintings in Nigeria. Also, they should put in place, measures that will protect the fast deterioration of Rock Paintings in Bauchi and Jigawa States. Walls or fences should be built in all the rock painting sites. All roads leading to the rock paintings should be reconstructed, tarred and guides/workers be appointed on all the rock painting sites."

Sánchez Gómez, J.L. (1983). El Conjunto Rupestre de Solana del Molinico, Socovos (Albacete) (Tesis de Licenciatura). 194 pgs. Universidad de Murcia, Spain.

Keywords: Solana del Molinico, Socovos, Albacete, Spain. Southwestern Europe. BARAMP.

Sanchez Salas, Felicitas Berenguela (2014). Estudio Iconografico y Relacion Cultural de los Petroglifos del Complejo Arqueologico de Sillustani Distrito de Atuncolla - Provincia de Puno (Trabajo de Investigacion para optar el Titulo Profesional de Licenciada en Arqueologia). 185 pgs. Universidad Católica Santa María, Arequipa, Perú. Retrieved from <https://tesis.ucsm.edu.pe/repositorio/bitstream/handle/UCSM/3570/79.0115.TH.pdf?sequence=1&isAllowed=y>

Keywords: Petroglyphs Archeological Complex of Sillustani Distrito de Atuncolla, Provincia de Puno, Perú. South America. Worldcat.org, Internet.

Abstract: "Describes the development of this work, analyzed and explained on the basis of archaeological scientific knowledge in this iconography Petroglyphs Archeological Complex of Sillustani , Atuncolla District , Province of Puno, these are significant elements within the current environment and so were during preHispanic times , play a decisive role in the socio- cultural heritage of the region ,so we try to explain its importance to generations to serve as a legacy of heritage that enhances the identity of our people . We begin this paper pose a theoretical and practical approach in conjunction with an operational approach to give exposure compliance work, as iconographic traces should be understood from the rational perspective thus able to describe them in their true magnitude and the Rock Sites be understood from the micro (reasons) to the macro (landscape) to achieve through this identification, not only their physical location and boundaries in order to obtain quantifiable data, but as part of its recognition as a

complex cultural event of a society that respected their dead and wanted to communicate with their deities through rock engraving in the rock iconography representing the feelings of a society that wanted to leave a testimony regarding maintaining its cultural landscape of the burden symbolic significance of implicit and indigenous territory in his capacity to remain in situ. We carry a description of the petroglyph site , and its spatial and temporal relationship with natural elements and social partners , we ended doing an explanation of the petroglyphs and the place they occupied in the production of social life of local groups during the period Late Horizon . (1450 - 1532 d.c.)."

Sánchez Salas, Felicitas Berenguela (2014). Estudio Monográfico y Relación Cultural de los Petroglifos del Complejo Arqueológico de Sillustani, Distrito de Atuncolla, Provincia de Puno (Tesis para optar el título profesiona de Licenciada en Arqueología) Universidad de Santa Mariam, Facultad de Ciencias y Tecnologías Sociales, Arequipa, Peru.
Keywords: ARPRB.

Abstract: "Describes the development of this work, analyzed and explained on the basis of archaeological scientific knowledge in this iconography Petroglyphs Archeological Complex of Sillustani , Atuncolla District , Province of Puno, these are significant elements within the current environment and so were during pre-Hispanic times , play a decisive role in the socio- cultural heritage of the region , so we try to explain its importance to generations to serve as a legacy of heritage that enhances the identity of our people . We begin this paper pose a theoretical and practical approach in conjunction with an operational approach to give exposure compliance work, as iconographic traces should be understood from the rational perspective thus able to describe them in their true magnitude and the Rock Sites be understood from the micro (reasons) to the macro (landscape) to achieve through this identification , not only their physical location and boundaries in order to obtain quantifiable data , but as part of its recognition as a complex cultural event of a society that respected their dead and wanted to communicate with their deities through rock engraving in the rock iconography representing the feelings of a society that wanted to leave a testimony regarding maintaining its cultural landscape of the burden symbolic significance of implicit and indigenous territory in his capacity to remain in situ. We carry a description of the petroglyph site , and its spatial and temporal relationship with natural elements and social partners , we ended doing an explanation of the petroglyphs and the place they occupied in the production of social life of local groups during the period Late Horizon . (1450 - 1532 d.c.)."

Sanger, Kay K. (1987). Carneros Rocks: Rock Art at a Cultural Boundary (Master's Thesis). 106 pgs. University of California, Los Angeles.
Keywords: Carneros Rocks, CA-Ker-161, Kern County, California. United States. North America. Chumash, Salinan, Yokuts rock art. Biblio, LMRAA (photo copy)

Sanou, Yves (2017). L'Art Rupestre des Régions Nord et Ouest du Burkina Faso: Approches Archéologique et Historique: Perspectives de Mise en Valeur (Phd dissertation). Pantheon, Sorbonne, Universite Paris 1, France. Retrieved from <http://www.theses.fr/2017PA01H096>
Keywords: Burkina Faso. West Africa. Cultural resource management. Conservation and preservation. Archeoethnography. OATD.

Abstract: "This thesis focuses on the rock art sites of Burkina Faso, as much in terms of the scientific analysis of their graphic content as their protection and promotion. Early populations have immortalized themselves through magnificent pictorial evidences on the rock formations found in the north and west of the country. The north, part of the Sahelian region, includes the rock engraving sites discovered in Pobe-Mengao, Arbinda and Markoye. The west, an area of relatively dense vegetation, includes rock engravings and paintings found in Borodougou, on the outskirts of Toussiana, in Kawara, Douna, Tamassari and Negueni. Given the present understanding of Burkinabe rock art, the systematic study of the Pobe-Mengao and Toussiana sites has become essential to this research. The rock art found in these two regions is studied from an archaeological perspective (typology, distribution, quantitative and qualitative analysis, chronology) as well as a historical and ethnographical point of view (field surveys conducted among the people living near the rock art sites, the relation between these sites and the current populations). Combining these two approaches has enabled collection of important information pertaining to these unique ancient traces. In addition to the analysis and understanding of these priceless and irreplaceable fragile treasures, this study marks the opening of their protection and promotion which no doubt holds an important bearing upon the territorial dynamics and cultural development of the country."

Sansoni, Umberto (1977). Le Figurazioni Umane a Grandi Mani nella Problematica Magico-Religiosa delle Incisioni Rupestri della Valcamonica (Tesi di Laurea). Università degli Studi di Bologna.
Keywords: Valcamonica, Italy. Southern Europe. Human figure with large hand motif(s). ARBVC.

Santos da Rosa, Neemias (2012). Contribução para o Estudo do Complexo de Arte Rupestre do Vale do Tejo (Portugal): O Sítio Cachão do Algarve (Master Erasmus Mundus em Quaternario e Pré-História). 261 pgs. Instituto Politécnico de Tomar – Universidade de Trás-os-Montes e Alto Douro (Departamento de Geologia da UTAD – Departamento de Território, Arqueologia e Património do IPT).
Keywords: Cachão do Algarve, Vale do Tejo, Tagus River, Portugal. Southwestern Europe. Experimental archaeology. Study of latex molds. Internet.

Abstract: "This thesis aim to conduct a study on the engravings of Cachão do Algarve, which is considered one of the most important rock art sites of the Tagus Rock Art Complex. Taking into account, however, that the site has been submerged since the end of the 70's due to the construction of the Fratel and Cedilho dams, the reseach that we conduct is reached through the latex moulds produced on

those prehistoric engravings. In this context, we directed a tipological classification of the figures, to organize the corpus and analyse its technical aspects comparing with the results obtained through a experimental archaeology work hypothesizing about its possible technological process of production."

Santos Estévez, M. (2004). Petroglifos y Paisaje Social en la Prehistoria Reciente del Noroeste Peninsular (Tesis Doctoral). Facultad de Filosofía y Antropología Social, Universidad de Santiago de Compostela, Spain.

Keywords: Northwest Spain. Southwestern Europe. Iron age. Bronze Age. *Biblio.*

Santos Junior, Valdeci (2005). Os Registros Rupestres da Area Arqueologica de Santana (R) (Master's Thesis). Universidade Federal de Pernambuco, Instituto de Ciencias Humanas: Programa de Pos-Graduacao em Arqueologia.

Keywords: Santana, Brazil. South America. *Biblio.*

Santos Souza, Vanessa (2013). Particularities and Similarities of Rock Art of the Mundo Novo Farm in Canindé de São Francisco-SE (Dissertação, Mestrado em Arqueologia). Universidade Federal de Sergipe. Retrieved from http://bdtd.ufs.br/tde_busca/arquivo.php?codArquivo=1375

Keywords: Mundo Novo Farm in Canindé de São Francisco-SE, Xingós Region located between the states of Alagoas, Bahia and Sergipe, Brazil. South America. *OATD.*

Abstract: "Xingós Region located between the states of Alagoas, Bahia and Sergipe has a big archeological heritage and since the 80s researches have been made in order to enrich the data related to the local pre-historical man. From these initial researches, 15 sites were studied with rock art between the states of Alagoas and Sergipe, where it was found out that the sites show a theme particularity among the sites with difficult insertion to the rupestrian traditions. However, through new diggings, a great number of sites with rupestrian records were identified. On this particular research, the sites of the uptown region of Xingó were classified, the plateau region, so it was observed that there are in the area some groups of rock art, among these ones, the one which is in Sergipe territory, located at Mundo Novo Farm, in the county of Canindé de São Francisco. From these initial researches, some questions came up in relation to the particularity and the peculiar identity rock art in Xingó. The Mundo Novo Farm, object of study of this research, presents a repertory with themes in common with the rest of the region, the same way that also shows particular and unique elements, what suggests that the area of study may have been a place of continuity and cultural consolidation."

Santos, Ana Filipa Castanheira (2014). A Laje da Churra (Pâço, Carreço, Viana do Castelo). Estudo Monografico de um Lugar Gravado (Master's Thesis). 126 pgs. Universidade do Minho, Braga. Retrieved from <http://repositorium.sdum.uminho.pt/handle/1822/30420>

Keywords: Laje da Churra, Pâço, Carreço, Viana do Castelo, northwest Portugal. Southwestern Europe. Open air rock art. *Internet, Biblio.*

Abstract: "In the Portuguese northwest, the archaeological vestiges are vast, especially regarding open air rock art. On the coast, north of Viana do Castelo, the space is full of engraved places that in the past marked and or celebrated their surroundings and promoted identity of such communities. One of these places is Laje da Churra. Located at the base of the western facade of Santa Luzia Mountains, between the mountains and the sea, this place is situated on a land prone to water accumulation, near Fonte Quente stream. Surrounded by houses, and partially destroyed by walls that divide properties and a small road, Laje da Churra corresponds to a granite outcrop of approximately 400m², well detached from the soil. With a soft incline to the south and a more accentuated pendent's to east and west, this rock surface was engraved with a large number of different thematic motifs. The objectives of this study focused on trying to understand the biography of this place and comprehend the symbolic and social importance that it had to the communities that lived in this coastal area. We developed various investigation methodologies to reach these goals. We made a prospection on the surrounding area and studied the engraved outcrop. This was focused on cleaning, graphic tracing and photographic recording of the engravings, and an archaeological excavation on the adjacent area, east of the outcrop. We paid more attention to the physical characteristics of the outcrop and its surroundings. We also used, Geographic Information Systems, so we could understand the spatial relationship to other places and perform the simulation of its visualisation area. Of the 1170 engravings, the different motifs, techniques and overlaps suggests that this place was used and re-used, especially by communities that lived in this area between the Neolithic / Chalcolithic and Iron Age, even though there are some elements of the historic period. The relationship between motifs and the outcrop characteristics, mainly it's shape, sun exposure, and the proximity to waters, indicate that a dialog existed and there was an intention of engraving specific motifs to certain points of the rock surface. Also, we put the hypothesis that a certain manner in the movement of audiences existed, and in such a way that all the engravings at Laje da Churra could be observed. These two characteristics make us put the hypothesis that we are facing a ceremonial place. We also believe that the visibility from Laje da Churra to its surroundings is a little restricted, being locked to most quadrants and only opened to agricultural areas, abundant in water lines that run into the sea, therefore the agriculture and fertility were important for the communities that engraved in Churra. Regarding the visibility and inter-visibility of this place to others dated the same period, we understand that there is diminutive visibility among them. The only visible sites are the funerary monument Cova da Moura dated Late Bronze Age, and Castro of Montedor or Monte da Gandra dating from the Iron Age, maybe this place was intentionally "hidden"."

Santos, Thalison dos (2013). Rock-Art of Toca Do Paraguaio: A Morpho-Technique Approach (Master's of Art Dissertation). 1. 123 pgs. Universidade de Trás-os-Montes e Alto Douro. Retrieved from <https://comum.rcaap.pt/handle/10400.26/6015>

Keywords: Toca Do Paraguaio, Piauí, Brazil. South America. Morphology. Technique. Hut, pottery, basketry motif(s). *Biblio, Internet.*

Abstract: "This work approaches the rock-art of Toca do Paraguaio (Piauí, Brazil) as the result of compositions between universal morpho-technique features. These features emerge according to the interacted morpho-technique axes (morphology and technique), during the process of materialization of ideas, conducted by the authors. This thesis looked for the morphotechnique history of 939 paintings of Toca do Paraguaio with the objective of identifying Identities, from the particularities of the morpho-technique history the paintings showed. Through the application of this model it was possible to suggest a minimum of identities that could have painted the site. In the interpretation of the paintings, it was identified a possible depiction of a hut (the only one in Capivara), as well as paintings carrying objects that could be interpreted as pottery or basketry. Considering these interpretations, it was possible to establish a chronological marker according to the estimated ages that these technologies appeared in the region. This work also contextualized stratigraphically and chronologically the other types of materials found in the site, like the lithic tools, the ceramic fragments, the human, faunal and vegetal remains."

Santos, Thalison dos (2013). Rock-Art of Toca Do Paraguaio: A Morpho-Technique Approach (Master's of Art Dissertation). 2, 47 pgs. Universidade de Trás-os-Montes e Alto Douro. Retrieved from <https://comum.rcaap.pt/handle/10400.26/6015>

Keywords: Toca Do Paraguaio, Piauí, Brazil. South America. Morphology. Technique. Hut, pottery, basketry motif(s). Tracings of panels. *Biblio, Internet.*

Abstract: "This work approaches the rock-art of Toca do Paraguaio (Piauí, Brazil) as the result of compositions between universal morpho-technique features. These features emerge according to the interacted morpho-technique axes (morphology and technique), during the process of materialization of ideas, conducted by the authors. This thesis looked for the morphotechnique history of 939 paintings of Toca do Paraguaio with the objective of identifying Identities, from the particularities of the morpho-technique history the paintings showed. Through the application of this model it was possible to suggest a minimum of identities that could have painted the site. In the interpretation of the paintings, it was identified a possible depiction of a hut (the only one in Capivara), as well as paintings carrying objects that could be interpreted as pottery or basketry. Considering these interpretations, it was possible to establish a chronological marker according to the estimated ages that these technologies appeared in the region. This work also contextualized stratigraphically and chronologically the other types of materials found in the site, like the lithic tools, the ceramic fragments, the human, faunal and vegetal remains."

Sanzogni, M.R. (1996). Il Simbolismo delle Raffigurazioni Palmari e Podaliche nelle Incisioni Rupestri della Valle Camonica con Alcune Applicazioni di Carattere Antropologico e Didattico (Tesi di Laurea). Università Cattolica del Sacro Cuore, Brescia, Italy.

Keywords: Valcamonica, Italy. Southern Europe. Palm, foot motif(s). *ARBVC.*

Sapwell, Mark Andrew (2014). Art of Accumulation: The Role of Rock Art Palimpsests in Fennoscandia 4500-1200 BC (Phd dissertation). University of Cambridge.

Keywords: Sweden, Scandinavia. Karelia, Russia. Northern Europe. Palimpsest. Superposition. *Internet.*

Saville, Dara (2001). Regional Variations of Kachina Iconography in Eastern Pueblo Rock Art (Master's Thesis). 276 pgs. University of New Mexico, Albuquerque.

Keywords: New Mexico. Southwest. United States. North America. Eastern Pueblo rock art. *Biblio, Worldcat.org.*

Sawatalee, S. (1998). Rock Art Painting in Pang Mapha District, Mae Hong Son Province (Unpublished B.A. Thesis). Silpakorn University, Bangkok, Thailand.

Keywords: Pang Mapha District, Mae Hong Son Province, Thailand. Southeast Asia. In Thai. *RASNW4.*

Scaramelli, Franz (1992). Las Pinturas Rupestres en la Parguaza: Mito y Representación (Tesis del Grado, B.A. Thesis). Departamento de Antropología, Universidad Central de Venezuela, Caracas.

Keywords: Parguaza, Venezuela. South America. *Biblio.*

Schaefer, Jordan Lee (2018). Decisions Set in Stone: Spatial Analyses of Ozark Rock Art Sites, Elements, and Motifs with GIS (Master of Arts in Anthropology). 160 pgs. University of Arkansas, Fayetteville, Arkansas. Retrieved from <http://scholarworks.uark.edu/cgi/viewcontent.cgi?article=4353&context=etd>

Keywords: Salem Plateau, Ozark Mountains, Arkansas, southern United States. North America. Archaeology, Cosmology, Geographic Information Systems, Mississippian Art, Spatial Analysis. Distribution. *GoogleScholar.*

Abstract: "This thesis uses Geographic Information Systems (GIS) to spatially analyze rock art distributions in the Salem Plateau section of the Arkansas Ozarks. Statistical tests, such as chi-square and t-testing, are applied to provide an objective view of rock art

patterning in relation to the overall landscape. The data collected from these methods allow one to discern the locational preferences for rock art, which potentially reveal cultural details about the people involved with its creation. Multiple analytical perspectives are applied throughout, initially focusing on comparisons with expected values and random points. Later statistical tests use bluff shelter distributions as reference data for understanding rock art location selection. The final analysis compares motif distributions with each other to see whether certain designs tend to appear in different contexts than others. Results suggest that bluff shelter distributions serve as better comparative data, as they reveal which environmental variables are unique to rock art. These primarily include southern-facing aspects, ease of accessibility from mounds, proximal distance from streams, orientation toward winter solstice phenomena, and occasionally strong viewsheds. An analysis of motifs indicates a duality between geomorphic shapes, both basic and celestial, and more "earthly" designs, such as terrestrial animals. Another observation suggests that certain anthropomorphic rock art were reserved for accessibility, while others were placed in relatively secluded locations. The results presented in this thesis potentially shed light on rock art locational preferences, as well as the meanings or activities behind their designs."

Schmidt, Lynn Woodward (1974). *An Investigation into the Origin of a Prehistoric Palauan Rock Art Style* (Master's Thesis). 174 pgs. California State University, Long Beach, Long Beach, California.

Keywords: Palau. Micronesia. Oceania. *Worldcat.org*, *RASNWV*.

Schneider, Erinn Dayle (2003). *Rock Art in Southern Saskatchewan* (Master's Thesis). 168 pgs. University of Saskatchewan, Canada. Retrieved from <https://ecommons.usask.ca/handle/10388/etd-03052009-135851>

Keywords: Crowstand Effigy, St. Victor Petroglyphs, Cabri Lake Petroglyph, Leader Petroglyph, Hazlet Pictographs, Herschel Petroglyphs, Swift Current Petroglyph, Gouldtown and Wood River Petroglyphs, two Last Mountain Lake boulders, Riverhurst Petroglyph, Roche Percee Petroglyphs and Weyburn Petroglyph, Saskatchewan, Canada. Northwestern Plains. North America. Northern Plains Style. *Worldcat.org*, *Internet*.

Abstract: "Prior to the completion of this thesis entitled Rock Art in Southern Saskatchewan very little information regarding rock art in the southern region of the province had been compiled in one place. The purpose of this thesis is to collect information about important rock art sites in southern Saskatchewan and to record the rock art and its current condition. In addition, the rock art of the area is placed in the broader context of Northwestern Plains rock art and interpretations for the rock art found in Saskatchewan are made. Also included is a review of rock art styles found across the Northwestern Plains as defined by Keyser and Klassen (2001), including illustrative examples as well as extensive photographic material and drawings of the sites in southern Saskatchewan. Sites include Crowstand Effigy, St. Victor Petroglyphs, Cabri Lake Petroglyph, Leader Petroglyph, Hazlet Pictographs, Herschel Petroglyphs, Swift Current Petroglyph, Gouldtown and Wood River Petroglyphs, two Last Mountain Lake boulders, Riverhurst Petroglyph, Roche Percee Petroglyphs and Weyburn Petroglyph. Rock Art in Southern Saskatchewan provides a comprehensive volume on rock art in the region allowing other researchers access to the depth of rock art in the province. It also refines the current knowledge of how and where Saskatchewan rock art fits into the larger picture of artistic activity on the Northwestern Plains."

Scott, Noel E. (1976). *The Context of Aboriginal Art: An Examination of the Shelter Paintings of Cannon Hill and Nourlangie Rock* (Bachelor of Education Thesis). Melbourne State College, Melbourne, Australia.

Keywords: Cannon Hill and Nourlangie Rock, Queensland, Northern Territory, Australia, Australasia. Oceania. Aboriginal rock art. *Worldcat.org*.

Scott, V.N. (2012). *Interpretations of Ritual in the Rock-Art of Kanchanaburi Province and Uthai Thani Province, Thailand* (Master's Thesis). School of Oriental and African Studies, University of London, England.

Keywords: Kanchanaburi Province and Uthai Thani Province, Thailand. Southeast Asia. *RASNWV*.

Scott, Victoria N. (2019). *A Phenomenological Study of the Prehistoric Rock Art Tradition of central-western Thailand* (Ph.D Dissertation). University College London.

Keywords: Central-western Thailand. Southeast Asia. Phenomenology, art and agency, and metaphor.

Abstract: "This study investigates the untheorised rock art tradition of prehistoric central-western Thailand. Of the research undertaken in the region, its rock art is generally dealt with within a processual framework of analysis; its contextual attributes are largely ignored. Phenomenology, art and agency, and metaphor form the theoretical foundations on which this study is grounded. It phenomenologically explores relationships between the rock art, the landscape and the human body in respect of the ways in which the human subject engages, corporeally and sensorially, with the rock art and its surroundings. The study then goes on to analyse the art in detail, exploring the possible significance and meanings attached to the motifs. Metaphor theory assists in finding meaning in all of these aspects. Finally, an ethnographic analysis explores how the rock art and landscape are negotiated by contemporary occupiers of the region. These lines of enquiry offer a deeper understanding of the relationships between the rock art, the landscape and of those who produced, engaged and interacted with the sites and their images. Through a multi-sensory and bodily engagement with the rock art and landscape this study reveals that the rock art of central-western Thailand are the material traces of a prehistoric cosmological belief system that was actively incorporated into their rock art tradition, the experiential qualities of the landscape, rock art sites and their images."

Searight, Susan (2001). The Prehistoric Rock Art of Morocco: A Study of its Extension, Environment and Meaning (Phd dissertation). 333 pgs. Bournemouth University. Retrieved from <http://eprints.bournemouth.ac.uk/381/>

Keywords: Morocco. North Africa. Internet, LMRAA (Digital download).

Abstract: "This study aims to examine all aspects of Moroccan rock art and place it in an archaeological and environmental context. Almost 300 sites are now known but few have been studied fully. This work is the first overall analysis to be attempted. Data on climatic changes during the Holocene period, together with archaeological and faunal reports, provided the necessary background to the rock art. The distribution of engraved and painted sites in Morocco is very uneven. Animals were the most frequent themes, but a review of all the sites revealed great site and subject diversity. Four main types of engravings were identified, their characteristics described and their distribution plotted. Climatic fluctuations, new animal species, the introduction of metal weapons, the chariot and writing established a chronological framework. A critical appraisal of these events led to a tentative chronology for Moroccan rock art, thought here to have started around 2500 bc."

The situation of rock art sites showed that they were chosen for very specific reasons, some of them by nomadic pastoralists. Viewing rock art as a medium of communication, it was proposed that the images were messages defining territories, proclaiming ownership or commemorating heroes or battles. The images may have two levels of meaning: one easily understood by members of the group and by outsiders, the second, symbolic, less obviously comprehensible.

Moroccan rock art was not an isolated phenomenon in north Africa. The rock art of Algeria, Libya and Mauritania showed both similarities and differences, implying a cultural link, albeit tenuous, between these countries.

Available archaeological, environmental and rock art data revealed striking differences in information availability between north and south Morocco. Archaeological research has established a chronological and cultural framework in northern Morocco, to which rock art adds nothing. On the other hand, rock engravings of metal weapons are almost the only evidence of a Moroccan Bronze Age. In southern Morocco, the distribution of rock art sites reveals intensive human activity in an area little known from excavation. Rock art, archaeology and environment are thus related. In this study to produce a comprehensive picture of the past."

Sebastian-Lopez, Maria (2011). Geografía del Arte Rupestre: Herramientas Espaciales y TIG para el Análisis de la Distribución Territorial del Arte Levantino y Esquemático en Aragón (Phd dissertation). Universidad de Zaragoza.

Keywords: Aragón, Spain. Southwestern Europe. Levantine rock art. Schematic rock art. Biblio.

Seda, P.R.G. (1998). A Caca e a Arte: Os Cacadores - Pintores da Serra do Cabral, Minas Gerais (Ph.D. Dissertation). Universidade Federal de Rio de Janeiro, Rio de Janeiro, Brazil.

Keywords: Serra do Cabral, Minas Gerais, Brazil. South America. RASNW2.

Sepulveda, Ma. Guadalupe de Witt (1984). Petroglifos en la Sierra del Antrisco, Mina, N.L., México (Tesis de Licenciatura). Universidad Autónoma de Nuevo León, Mexico.

Keywords: Sierra El Antrisco, Mina, Nuevo León, Mexico. North America. Biblio.

Sepúlveda, Marcela (2006). Rock Art and Iconography in the Río Salado Basin (Northern Chile) during the Late Intermediate Period (850-1450 AD) / Art Rupestre et Iconographie dans le Bassin de la Rivière Salado (Nord du Chili) durant la Période Intermédiaire Tardive (850-1450 apr. J.-C.) (Phd dissertation). Paris 1, Panthéon-Sorbonne, France.

Keywords: Río Salado Basin, Atacama Desert, northern Chile. South America. Late Intermediate Period. Internet, RASNW4, Worldcat.org.

Abstract: "Research conducted during the past ten years on rock art in the Río Salado Basin (Atacama desert, northern Chile) shows the existence of several representation styles for the Formative Horizon (1500 BC- AD 850) and the Late or Incan Horizon (AD 1450-1550).

The study considers 14 cave art sites, whose archaeological remains and dating are attributed to the Late Intermediate Period (AD 850-1450), allowing us to characterise and identify the presence of styles for this period, whose rock art manifestations have not been studied specifically until now.

For this work, we used the combination of various approaches: - an iconographic and stylistic approximation in order to characterise categorically the images and to identify the panel compositions, - a contextual approach, from the study of the associated archaeological remains and the dating performed at the rock art sites, and - finally, the study of the rock paint pigments in order to evaluate the technology used in the realisation of these representations.

This study offers, therefore, a more global vision of the rock art in the Río Salado Basin, ultimately trying to reconstitute their use and function linked to the sociocultural and historical processes of the Late Intermediate Period."

Sharpe, K.E. (2003). Rock Art and Rough Outs - An Exploration of the Sacred and Social Landscape in a Prehistoric Lakeland Valley (Master's Thesis). Department of Archaeology, University of Durham.

Keywords: Lakeland Valley, England, Britain, British Isles. Western Europe. *RABDN*.

Sharpe, K.E. (2007). *Motifs, Monuments & Mountains: Prehistoric Rock Art in the Cumbrian Landscape* (Phd Thesis). 3 vols., 519+ pgs. Department of Archaeology, University of Durham. Retrieved from <http://etheses.dur.ac.uk/1362/>

Keywords: Cumbria, northwest England, Britain, British Isles. Western Europe. Landscape setting. Archaeological context. Inter-regional comparisons. *RABDN*, *RASNW4*, *Internet*.

Abstract: "This thesis presents a comprehensive review and analysis of the prehistoric rock carvings in the county of Cumbria in NW England. It builds upon Beckensall's Prehistoric Rock Art in Cumbria (2002), focussing on a substantial study area with diverse topography, and seeking to understand the rock art in relation to the natural landscape and known archaeology, and in the context of rock art traditions in neighbouring regions. Systematic evaluation of the database resulted in the exclusion of several panels of 'rock art', which were determined to be of geological origin. Additional panels were sought by increasing public awareness and through direct field-survey, and six new panels were documented. Further examples were identified from literature sources, and all were collated in a revised dataset. From the landscape characteristics of known panels, predictive theoretical models were developed, and areas matching these models were field-surveyed. These demonstrated that the upland rock art tradition of NE England does not appear to cross into Cumbria, and that a very different, outcrop-based practice occurred in the central valleys. GIS was used to explore the updated dataset for relationships between rock art, topography, and archaeology. Three groups of panels with shared characteristics were further investigated, focussing on the materiality of the carved rocks, their accessibility within the landscape, their potential social and religious dimensions, and their extended biographies within multiple contexts. Connections with seasonal expeditions for the procurement of stone were explored and the notion of natural route-ways applied to account for the location of rock art at key communication nodes. Concepts of 'natural monuments' and 'ancestral art' were also considered, with topographical elements such as rivers and mountains, and natural features like fissures and solution hollows, argued to be integral to a social and sacred landscape, which was signified and enhanced by rock carvings."

Shepard, Richard Starr (1996). *Luiseno Rock Art and Sacred Landscape in Late Prehistoric Southern California* (Master's Thesis). 83 pgs. University of California, Los Angeles.

Keywords: Riverside County, San Diego County. California. United States. North America. Luiseno Indian. Rock art site distribution and relation to sacred (cultural) landscape features. Gender. *LMRAA*, *Biblio*, *Worldcat.org*.

Shock, Myrtle P. (2002). *Rock Art and Settlement in the Owyhee Uplands of Southeastern Oregon* (Bachelor of Philosophy Thesis). 79 pgs. University of Pittsburg, Pennsylvania. Retrieved from <http://shockfamily.phpwebhosting.com/Myrtle/shockbphiltext.pdf>

Keywords: Owyhee Uplands, Oregon, Great Basin. United States. North America. Nine sites documented and catalogued. *Biblio*.

Abstract: "Petroglyph sites in the Owyhee uplands of Malheur County, Oregon were documented. Dimensions of the petroglyph panels and individual designs were measured. Associated archaeological features and landscape were noted. All known archaeological sites in the Owyhee uplands were cataloged. Petroglyph sites were analyzed in relation to their location in the landscape and to their associated archaeological features. The distribution of all archaeological sites was compared to the distribution of petroglyph sites and other factors such as vegetation, elevation, and distance to perennial water. Eighty-four percent of petroglyph sites were located within 1500 meters of a perennial water source. Petroglyph sites were associated with archeological features and analyzed based upon their role in the regional settlement system. Three distinct types of sites were identified: mesa top, riverine, and water tub. Petroglyph sites were associated with resource procurement activities. The nine petroglyph sites that shared the traits of being on the mesa, associated with rock features and near perennial water sources were sites for hunting and plant gathering. The petroglyphs at one site were dated to over 4000 years based on analysis of features similar to those at the other nine sites and a recent lava flow."

Short, Susan Alice (1998). *When the Animals Still Danced: Animal Images in Mimbres Pottery and Petroglyphs* (Ph.D. Dissertation). 510 pgs. University of Minnesota.

Keywords: Pony Hills, Three Rivers, New Mexico. Southwest. United States. North America. Animal motif(s) in rock art imagery compared to Mimbres pottery motifs. Jornada-Mogollon rock art. *LMRAA*, *Internet*.

Shults, Regina Barbara (1985). *Mountain Lions, Humans, and Gods in the Pecos Pictographs* (Master's Thesis). 222 pgs. Department of Art and Art History, University of Texas, Austin.

Keywords: Pecos River, Texas, southwest United States. North America. *Biblio* (In the references appended to an article by Jessica Christie found in *Expressions* No. 8 (2015) she cites herself as the author of this thesis, dated 1986 - Google Books cites Regina Barbara Shults as the author, 1985).

Silva, Daniela Cisneiros (2008). *Similaridades e Diferenças nas Pinturas Rupestres Pré-Históricas de Contorno Aberto no Parque Nacional Serra da Capivara - PI* (Thesis). Universidade Federal de Pernambuco (UFPE), Recife, Brazil.

Keywords: Paraque Nacional Serra da Capivara, Piaui, Brazil. South America. *Internet*.

Silva, J.P. da (2004). *Pinturas Rupestres: Estruturas e Representacoes em Minas Gerais e na Bahia* (These de Doctorat). UERJ, Rio de Janeiro, Brazil.

Keywords: Minas Gerais and Bahia, Brazil. South America. *RASNW3*.

Silva, Luciano de Souza (2012). *Padrões de Apresentação Ceenas Coletivas de Violênciahumana nas Pinturas Rupestres Pré-históricas da Área Arqueológica do Parque Nacional Serra da Capivara-PI*. (Dissertação de Mestrado submetida ao Programa de Pós-Graduação em Arqueologia). 135 pgs. Universidade Federal de Pernambuco. Retrieved from [ttp://repositorio.ufpe.br/handle/123456789/19062](http://repositorio.ufpe.br/handle/123456789/19062)

Keywords: Parque Nacional Serra da Capivara, Brazil. South America. Scenes of human violence motif(s). *OATD*.

Abstract: "O presente trabalho teve como objetivo caracterizar, estabelecer relações e verificar os padrões de apresentação nas cenas de violência humana das pinturas rupestres da área arqueológica do Parque Nacional Serra da Capivara –PI. A pesquisa foi desenvolvida a partir das revisões bibliográficas, levantamento de campo, preenchimento de protocolos e análises imagéticas das cenas de violência. Buscando realizar comparações. Foram selecionadas cenas com recorrências nas formas de apresentação, tratando cada uma como unidade micro analítica, seguindo parâmetros temáticos, técnicos e cenográficos de análises. A correlação das análises dos dados descritivos das cenas, junto com o contexto arqueológico de cada sítio permitiu caracterizar as particularidade e fazer inferência aos padrões de apresentação das cenas de violência humana da Área Arqueológica da Serra da Capivara."

Silva, M.M. de C. (2002). *O Grafismos Rupestres do Abrigo do Poseidon: Desordem e Crono-Estilística na Arte Rupestre do Alto-Medio Sao Francisco (MG)* (Dissertation de Maitrise). IFCH / UNICAMP, Campinas, Brazil.

Keywords: Abrigo do Poseidon, Alto-Medio Sao Francisco, Minas Gerais, Brazil. South America. Stylistic chronology. *RASNW3*.

Silva, R.A. (1999). *Os Registros Rupestres do Ceara: As Contribuicoes de Vaijantes, Eruditos, Históriadores e Ethnologicos* (Post Graduate Dissertation in History). Universidade Federal de Pernambuco, Recife, Pernambuco, Brazil.

Keywords: Ceara, Brazil. South America. *RASNW2*.

Silva, S.B. da (2001). *Etnoarqueologia dos Grafismos Katingang: Um Modelo para a Compreensao das Sociedades Proto-Je Meridionais* (These de Doctorat). FELCH / USP, Sao Paulo, Brazil.

Keywords: Katingang. *RASNW3*.

Simpson, A. (2003). *The Use of Photomodeler for Recording Rock Art* (Bsc Thesis). University of Durham.

Keywords: England, Britain, British Isles. Western Europe. Documentation. Photomodeler. *BNRA, RABDN*.

Simpson, A. (2004). *Recreating Rocks: The Potential of Three-Dimensional Laser Scanning for the Recording of Rock Art* (Master's of Science Thesis). University of Durham.

Keywords: England, Britain, British Isles. Western Europe. Documentation. Three - dimensional laser scanning. *BNRA, RABDN*.

Sinclair, J. (1980). *An Examination of the Rock Art Galleries at Stag Creek, Northern Territories*. Department of Fine Arts, Darwin Institute of Technology.

Keywords: Stag Creek, Northern Territories, Australia, Australasia. Oceania. Aboriginal rock art. *Biblio*.

Singh, V. (1987). *Rock Art of Sagar District, Madhya Pradesh* (Ph.D. Dissertation). Deccan College, Pune.

Keywords: Sagar District, Madhya Pradesh, India. South Asia. *Biblio, RAISB*.

Skala, Aurora Anne; McLaren, Duncan Stewart and Nowell, April (2015). *Heiltsuk and Wuikinuxv Rock Art: Applying DStretch to Reveal a Layered Landscape: A Case Study on the Central Coast, British Columbia, Canada* (Master's Thesis). University of Victoria (B.C.), Department of Anthropology. Retrieved from

https://www.academia.edu/17281435/Heiltsuk_and_Wuikinuxv_rock_art_applying_DStretch_to_reveal_a_layered_landscape_a_case_study_on_the_Central_Coast_British_Columbia_Canada

Keywords: River's Inlet/Owiken Lake (Wuikinuxv Territory, near Oweekeno village), and Roscoe Inlet (Heiltsuk Territory, near Bella Bella), Central Coast, British Columbia, Canada. North America. Photo digital enhancement. DStretch. Heiltsuk and Wuikinuxv Nations' territories. *Worldcat.org, Academia.org*.

Abstract: "This archaeological community-engaged research focuses on locating, recording, photographing, and classifying, rock art (pictographs and petroglyphs) designs within Heiltsuk and Wuikinuxv Nations' territories. The two areas are on the Central Coast of British Columbia, Canada: River's Inlet/Owiken Lake (Wuikinuxv Territory, near Oweekeno village), and Roscoe Inlet (Heiltsuk

Territory, near Bella Bella). By listening to stories and visiting rock art locations its deep history and significance can begin to be comprehended. Throughout this research 58 rock art sites were visited and over 900 designs were categorized into nine types. Within this context I consider the feasibility and benefits of digital contrast adjustment of photographs using DStretch, a plugin created for ImageJ, that renders visible faint traces of pigment which can not be seen with the naked eye. Additionally, the potential of underwater archaeology (scuba diving) for the discovery and recording of rock art sites is explored."

Sloat, Lori C. (2010). Pictographs of the Lower Pecos, Texas: Patterns of Rock Art on the Landscape (Master's Thesis). 272 pgs. Northern Arizona University, Flagstaff.

Keywords: Lower Pecos River, Texas. New Mexico. Southwest United States. North America. Distribution. Landscape: setting. *Worldcat.org*.

Sluga, G. (1966). Ricerche sulle Incisioni Rupestri della Valcamonica: Le Figure di Armati (Tesi di Laurea). Università degli Studi di Trieste.

Keywords: Valcamonica, Italy. Southern Europe. Weapon, warrior motif(s). *ARBVC, Biblio*.

Smith, B.W. (1995). Rock Art in South-Central Africa. A Study Based on the Pictographs of Dedza District, Malawi and Kasama District, Zambia (Ph.D. Dissertation). Cambridge University, Cambridge, England.

Keywords: Dedza District, Malawi and Kasama District, Zambia (formerly Northern Rhodesia). South central Africa. East Africa. *Biblio*.

Smith, C. (1989). Designed Dreaming: Assessing the Relationship between Style, Social Structure and Environment in the Art of Aboriginal Australia and Prehistoric Europe (BA Honors Thesis). Department of Archaeology and Paleoanthropology, University of New England, Armidale, Australia.

Keywords: Australia, Australasia. Europe. Oceania. Aboriginal rock art. Paleolithic art. *Biblio*.

Smith, C. (1994). Situating Style: An Ethnoarchaeological Analysis of Social and Material Context in an Australian Aboriginal Artistic System (Ph.d. Thesis). Department of Archaeology and Paleoanthropology, University of New England, Armidale, Australia.

Keywords: Australia, Australasia. Oceania. Aboriginal rock art. *Biblio*.

Smith, Helene Denise (1990). Art Historical Analysis of the Petroglyphs at Three Rivers, New Mexico (Master's Thesis in Art History). University of Colorado.

Keywords: Three Rivers, New Mexico. Southwest United States. North America. Art history. Jornada-Mogollon rock art. *Database contributor*.

Smith, Helene Denise (1998). The Rock Art of Abo Pueblo: Analysing a Cultural Palimpsest (Ph.D. Dissertation). 300 pgs. University of New Mexico, Albuquerque, New Mexico.

Keywords: Salinas Pueblos (Abo, Gran Quivira and Quarai), Abo Pass, between the Manzanos Mountains and the Los Pinos Hills, Salinas Pueblo Missions National Monument, New Mexico. Southwest. United States. North America. Setting: Placement in the landscape. Style. Chronology. Comparisons to regional pottery, to Gran Quivira mural designs. Pueblo Rock Art. Southern Plains cultures. Tompiro.

Smith, Herman A. (1978). A Preliminary Analysis of Selected Pictographs from Northwestern Nuevo Leon and Northeastern Coahuila, Mexico (Master's Thesis). Department of Anthropology, University of Texas, Austin.

Keywords: Nuevo Leon, northeastern Coahuila, Mexico. North America. *Biblio, PAPP*.

Smith, Howard Norman (1974). A Survey and Stylistic Analysis of Rock Art in the San Juan Basin (Master's Thesis). Eastern New Mexico University, Portales, New Mexico.

Keywords: San Juan Basin, New Mexico. Southwest. United States. North America. Style analysis. *Biblio, Worldcat.org*.

Smith, L. (1983). What's in the Size of a Macropod? A Study of Variance in Prehistoric Pictures from the Mangrove Creek Area (B.A. Honors Thesis). University of Sydney, Australia.

Keywords: Mangrove Creek area, Australia, Australasia. Oceania. Aboriginal rock art. *Biblio*.

Smith, Robert Ian (2015). Neolithic Rock-Art in the North of Europe: Structures, Discourses and Agency (Phd dissertation). 392 pgs. University of Liverpool. Retrieved from https://livrepository.liverpool.ac.uk/2018533/1/SmithRob_march2015_2018533.pdf

Keywords: Jämtland (Northern Sweden), Scandinavia. Northern Europe. Cumbria (North West England), Britain, British Isles. Western Europe. Neolithic rock art. Cup, circle motif(s). *Internet*.

Abstract: "Archaeology involves creating meaningful narratives of prehistoric societies, using only the remains of their material culture. This study focuses on Neolithic rock-art in two very different regions – Jämtland (Northern Sweden) and Cumbria (North West England) – seeking to explore, directly, the 'meaningfulness' of this art. During the Neolithic period in Britain (c. 4000-2400 BC) and Northern Sweden (c. 4000-1800 BC), rocky outcrops were elaborated either by pecking :description designs (Britain) or by carving and painting animal and human representations (Northern Sweden). Prehistoric rock-art in Britain and Scandinavia is usually understood and made 'meaningful' in relation to one, or a combination of, methodological approaches: it may be understood as part of the landscape (experienced through the human body (phenomenology)), or given meaning in light of ethnographic evidence. All of these approaches, however, ignore the subtle ways in which the rock-art itself was structured. The study, presented here, employed three methodological approaches in order to attempt to understand rock-art in a new and, arguably, more meaningful way. Firstly, a structure- based approach involved establishing the primary methods that the carvers used to create meaningful rock-art narratives. Secondly, a discourse- based approach was used to uncover how these basic design forms were articulated, to allow communication and dialogue of Neolithic ideas into the sphere of social practice (discourse being an attempt to identify themes within the rock-art narratives, which act as intermediaries between structure and agency). Finally, the third agency- based approach blends structure with discourse (agency allowed meaningful social action to occur during the Neolithic). The structure-based approach in Cumbria revealed that the art of the central fells region was based on the manipulation of natural and cultural cups or circles into linear patterns. This is in contrast with the approach in eastern Cumbria, where the reverse was found- with lines being manipulated into circular shapes. In Jämtland, the fundamental structure of the art was based on the division of elk into both male/female and moving/stationary categories. The results of the discourse methodology revealed that three themes dictated the style of rock-art carvings during the Neolithic, in both Cumbria and Jämtland; naturalistic, stylised and :description. The agency approach concluded that the visual statements made using the rock-art were examples of agents' changing relationship with the natural world and the resources it contained- especially the quarrying of stone for axes. Metaphorically, it is argued that the three changing discourses of rock-art were a reflection of the changing relationship people had with the quarrying of stone and its exchange. One of the main implications of this research is the finding that there is still a place for investigating rock-art and material/visual culture. Furthermore, using the methodological approach of this research, we are in a position to explore some of the deeper dimensions of visual culture, and its relationship to social structure and agency, in the Neolithic."

Smuts, Katie (1999). *Painting People: An Analysis of the Depiction of Human Figures in a Sample of Procession and Group Scenes from the Rock Art of the South Western Cape, South Africa* (Master's Thesis). 158 pgs. University of Cape Town, South Africa.

Keywords: South Western Cape, South Africa. Southern Africa. Human figure, procession, group scene motif(s). *Worldcat.org*.

Soares Meneses Lage, Maria Conceicao (1990). *Estude Archeometric de l'Art Rupestre du Sud-est du Piaui, Bresil* (Phd Dissertation in Archeology). 407 pgs. Universite de Paris 1-Pantheon, Sorbonne, Paris.

Keywords: Southeast Piaui, Brazil. South America. Archaeometry. *Internet*, *Worldcat.org*, *BRRNB*.

Soler i Subils, Joaquim (2007). *Les Pintures Rupestres Prehistoriques del Zemmur (Sahara Occidental)* (Phd dissertation). 688 pgs. Documenta Universitaria, Universitat de Girona, Girona, Spain. ISBN: 978-84-96742-12-3. Retrieved from <http://hdl.handle.net/10803/7838>

Keywords: Zemmur, Western Sahara, North Africa. In Catalanian. Regional overview. *Biblio*, *Internet*, *OATD*.

Abstract: "The goal of the PhD is to study the rock-paintings of the Zemmur (Western Sahara). The Zemmur is a hilly area with many rock-shelters, which are pierced in the slopes of his sedimentary, low, flat and long hills. These paintigs were discovered in 1995 when the staff of the Ministry of Culture of the Sahrawi Democratic and Arabic Republic show them to a team of archaeologists and anthropologists from the Girona's University. The continued research campaigns have provided the data for this research, that is, 2734 images found in 130 rock-shelters of 5 different sites: Uad Ymal, Wadi Kenta, Rekeiz Ajahfun, Rekeiz Lemgasem and Asako. The hypothesis to contrast along this reserach were two. The first was that in the Zemmur several painting styles existed. The second was that most of these styles belong to prehistoric ages. Both have been verified as true and several arguments have been presented in order to support them.

The research developed in making photos to the paintings, scanning, reproduce and study them. The study consisted in describing the paintigs, classify them in styles and dating the styles. The classification has been done in basis a morphological an technical criteria. After that, the images have been assigned to several styles, which had also been defined by morphotechnical criteria. The existence of these styles, and so the verification of the first hypothesis, is deduced from the presence of morphotechnical recurrences in the representations. Later those styles have been arranged in basis to the superpositions of images. The sequence of the five indentified styles, from the most ancient to the most recent, is: Dancers', Shaped, Stroked, Dark Figures, and Linial.

At the end an attempt to date those styles has been done. Previous analisis had proven that radiometric datations were not possible due to the lack of organical remains in the paintigs. However the depictions of weapons, animal beings and texts have been useful in proving that most of these images belong to prehistoric ages, as our second hypothesis proposed. Finally we have reached the conclusion that the Dancers' style is dated, in a very aproximate way, between 3800 and 3200 years before us, as the depictions of halberds prove. The Lineal style, the most recent, dates between 2400 and 2000 years before us because the presence of lybico-berber texts and the absence of camels. The Shaped, Stroked and Dark Figures styles should be between 3200 and 2400.

Besides those conclusions, one of the most important results from this research has been the creation of the corpus of prehistorical rock-paintigs of the Zemmur, with thousands of reproduced images. So this research, besides having a great historical interest and bringing new data, should be useful to manage this archeological heritage."

Solís Delgado, Mónica (2015). La Pintura Rupestre en el entorno de la Laguna de la Janda: Sierra del Niño (Cádiz). Cambio Cultural, Arte y Paisaje (Tesis Doctoral). 823 pgs. Universidad Nacional de Educación a Distancia (España). Facultad de Geografía e Historia. Departamento de Prehistoria y Arqueología. Retrieved from http://e-spacio.uned.es/fez/eserv/tesisuned:GeoHis-Msolis/SOLIS_DELGADO_Monica.pdf
Keywords: Laguna de la Janda: Sierra del Niño, Cádiz, Spain. Southwestern Europe. *Dialnet*.

Abstract: "El arte rupestre de las sierras que bordean la antigua Laguna de la Janda cuenta con una amplia diversidad de manifestaciones gráficas prehistóricas caracterizadas por sus singularidades estilísticas, temáticas y técnicas, tanto es así que su clasificación y cronología ha originado acalorados debates y controversias, generando diversas posturas, desde las que lo enmarcan dentro del Arte Esquemático (Acosta, 1982), hasta líneas de investigación que encuentran demasiados matices diferenciadores, lo que llevó a la individualización de sus manifestaciones postpaleolíticas bajo la denominación de Arte del Tajo de las Figuras (Baldellou, 1989) (Mas Cornellá, 2000, 2005). Partiendo de que la zona fue ininterrumpidamente habitada desde el Solutrense, no existiendo un hiato cultural, como ocurre en otras zonas de la Península Ibérica, durante el Epipaleolítico/Mesolítico, se ha desarrollado de una metodología integral de estudio e investigación de las manifestaciones de Sierra del Niño, elaborada desde el planteamiento de que la acción plástica contiene sus propios marcadores culturales (Conkey, 1989). El estudio e interpretación del arte de Sierra del Niño intenta desentrañar la compleja singularidad del arte rupestre de las sierras que bordean la antigua Laguna de la Janda, reflejo por tanto de una también compleja y más que probable diversidad cultural."

Solomon, Anne Catherine (1989). Division of the Earth: Gender, Symbolism, and the Archaeology of the Southern San (Master's Thesis). 207+ pgs. University of Cape Town, South Africa. Retrieved from <http://hdl.handle.net/11427/21818>

Keywords: South Africa. Southern Africa. San (Bushman) rock art. Gender. Fertility. Spatial organization. Non-realistic perspectives. Male dominance. Human figure, thin red line fringed with dots, elephants in boxes, therianthrope figure, androgynous figure, eland motif(s). RASESAL, *Internet*.

Abstract: "Gender studies in various disciplines, particularly anthropology, have shown that the opposition of masculine : feminine is commonly used to structure other cultural contrasts, and that the representation of this opposition in cultural products is in turn implicated in the cultural construction of gender content. This bidirectional problematic, supplementing the more limited critique of gender 'bias' and masculinist models, is the focus of this research into archaeological materials. Rock art is the principal archaeological 'trace' analysed. Because the impetus to gender studies comes principally from the critical standpoint of feminism, analyses of gender and gendering in archaeological materials are evaluated in the context of gender issues in the present day, in terms of archaeological 'reconstructions' as legitimising the existing gender order. Theoretical influences include feminism, hermeneutics, marxism, (post)- structuralism, semiotics, and discourse theory. Aspects of language, and, particularly, the oral narratives of various San groups - the /Xam, G /wi, !Kung, Nharo, and others - are examined in order to establish the way in which masculinity and femininity are/have been conceptualised and differentiated by San peoples. This is followed by an assessment of the manner of and extent to which the masculine: feminine opposition informs narrative content and structure. The analysis of language texts permits an approach to the representation of this opposition in non-language cultural texts (such as visual art, space). Particular constructions of masculinity and femininity, and a number of gendered contrasts (pertaining to form, orientation, time, number, quality) are identified. Gender symbolism is linked to the themes of rain and fertility/ continuity, and analysed in political terms, according to the feminist materialist contention that, in non-class societies, gender opposition is potentially the impetus to social change. Gender(ing) is more fundamental to San cultural texts than has been, recognised, being present in a range of beliefs which are linked by their gender symbolism. I utilise a 'fertility hypothesis', derived from a reading of the ethnographies, in order to explain various elements of Southern African rock art. Well-preserved (thus relatively recent) paintings, principally from sites in the Drakensberg and south-western Cape, were selected. Features interpreted via this hypothesis include: images of humans, the motif of the thin red line fringed with white dots, 'elephants in boxes', therianthrope figures, and 'androgynous' figures, including the eland. The spatial organisation of the art, the significance of non-realistic perspectives, and the problem of the numerical male dominance of the art are also interpreted from this standpoint. The analysis permits critique, of the theorisation of gender and ideology in rock art studies, and of the biophysical determinism implicit in current rock art studies, in which attempts are made to explain many features of the art by reference to trance states, altered consciousness and neurophysiological constitution. Rain, rather than trance, is proposed as the central element of San ritual/religious practices. Finally, the treatment of (or failure to consider) gender(ing) in the archaeological record is situated in relation to contemporary gender ideologies, in the contexts of archaeological theory and practice."

Solomon, Anne Catherine (1995). Rock Art Incorporated: An Archaeological and Interdisciplinary Study of Certain Human Figures in San Art (Phd dissertation). 228 pgs. University of Cape Town, South Africa.. Retrieved from <http://hdl.handle.net/11427/21817>

Keywords: KwaZulu Natal, Drakensberg, South-west Cape, South Africa. Southern Africa. Zimbabwe (formerly Rhodesia). South central Africa. San (Bushman) rock art. Mythic woman motif(s). Death and regeneration. Argues against the shamanic interpretation for San rock art. RASESAL, *Worldcat.org*, *OATD*.

Abstract: "Understanding a widespread motif in San rock art - a human figure depicted in frontal perspective with distinctive bodily characteristics - is the aim of this study. A concentration of these figures in north eastern Zimbabwe was first described by researchers in the 1930s and subsequently, when one researcher, Elizabeth Goodall, described them as 'mythic women'. Markedly similar figures in the South African art have received little attention. On the basis of fieldwork in the KwaZulu-Natal Drakensberg, the south western Cape (South Africa) and Zimbabwe, and an extensive literature survey, a spectrum of these figures is described. In order to further understanding of the motif, existing interpretive methods and the traditions which inform them are examined, with a

view to outlining a number of areas in need of attention. It is argued that analysis of rock art remains dependent on a range of dualistic notions which may be linked to retained structuralist ideas. It is suggested that the dominant model in rock art research, in which the rock art is seen as essentially shamanistic, perpetuates distinctions between mind and body, myth and ritual, and sacred and profane, while in its search for general truths concerning the rock art, and its central focus on iconography, the model retains traces of linguistic structuralism. It is proposed that the 'mythic woman' motif, with its gendered and sexual characteristics, is not well accounted for by reference to southern San ritual and religious practice alone. Drawing on contemporary theories concerning temporality and embodiment, it is argued that the motif is better understood in relation to recurrent themes of death and regeneration in San mythology and oral narratives, with shamanistic practice enacting related themes. The motif may be seen as representing San history in terms of culturally specific temporal schemes arising from San experience of the world. The 'ethnographic method', by means of which San accounts are used to illuminate features of the art, is reassessed and extended. Hermeneutic theories are drawn upon in order to address questions regarding the way in which ethnographies and art may be mutually illuminating, and to account for the inevitability of multiple interpretations arising from the situated process of reading or viewing. Prominent themes, images and devices in San myth and oral narrative are discussed in an attempt to move beyond a narrowly iconography-centred approach and in order to account for devices and stylistic features of San arts which are evident in both verbal and visual media. Implications of the research for investigating an archaeology of gender, and the writing of San history, are discussed."

Soukopova, Jitka (2011). The "Round Head" Rock Art in the Central Sahara (Thesis). 2. 199 pgs + CDRom, University of Bristol, Faculty of Fine Arts, Department of Archaeology and Anthropology, Bristol, England.

Keywords: Central Sahara. North Africa. Round Head motif(s). *Biblio, Worldcat.org.*

Sousa, M.C. de (2009). Estudo de Pigmentos Prehistóricos Dos Sítios: Pedra Furada dos Picos I e Letreiro do Ninho do Urubu (Dissertation). Universidade Federal do Piauí (UFPI), Teresina, Piaui, Brazil.

Keywords: Pedra Furada dos Picos I and Letreiro do Ninho do Urubu, Piaui, Brazil. South America. Pigment analysis. *Biblio.*

Spears, Anita (2004). The Documentation of a Prehistoric Rock Art Site on Pine Mountain in Southeastern Kentucky: An Archaeological Contextual Approach (Master's Thesis). 124 pgs. University of Tennessee, Knoxville. Retrieved from https://trace.tennessee.edu/utk_gradthes/3325

Keywords: Pine Mountain, Kentucky, southern United States. North America. Documentation. Archaeological context. *Worldcat.org.*

Abstract: "This thesis project was designed to document a previously unrecorded prehistoric rock art site in Eastern Kentucky and to examine the application of a contextual approach to determine the site's placement in a regional culture history. The site consisted of 59 recorded petroglyphs located on boulders and cliff walls above and below a natural waterfall. As the in-situ petroglyphs were not dated by conventional rock art dating methods, the collection of physiographic, geologic, and culture historic data was combined with archaeological survey data to present a contextual picture of the open-air rock art site. As no other sites had been recorded in the immediate vicinity, this was an opportunity to explore the application of a contextual approach and to determine the validity of the approach to the documentation of rock art sites. In conclusion, the application of a contextual approach alone did not provide definitive placement of this rock art site in a regional culture history; however, the collected contextual data did provide logical inferences concerning site cultural affiliation and chronology. It also revealed an absolute need for regional comparative rock art datasets based on contextual site characteristics."

Sprengelmeyer, Rebecca (2006). The Rock Art of Big Room Cave (Bachelor's Thesis). 68 pgs. University of Wisconsin -- La Crosse, Wisconsin.

Keywords: Big Room Cave, Winona County, Minnesota. Upper Midwest United States. North America. *Worldcat.org.*

Srivastava, Rosalind A. (2000 (?)). An Archive Collection of Charley (Clayton) Howe Photographs 1947-1972 (Master's Thesis). San Jose State University, San Jose.

Keywords: California. Nevada. United States. North America. Photographic archive of Charley Howe donated to the Archaeological Survey Association of Southern California in 1976 consists of 1600 negatives (including hundreds of California rock art images). Includes a 99 page index of the collection. *Biblio.*

Stansfield, Silvia (1997). A Journey into the Rock Art of the North of Chile (Graduate Diploma Topic in Archaeology Thesis). 102 pgs. Flinders University of South Australia, Department of Archaeology, Adelaide, Australia.

Keywords: Northern Chile. South America. *Worldcat.org.*

Steelman, Karen Lynn (2004). Non-Destructive Radiocarbon and Stable Isotopic Analyses of Archaeological Materials Using Plasma Oxidation (Phd dissertation). Texas A&M University. Retrieved from <http://hdl.handle.net/1969.1/2739>

Keywords: Toca do Serrote da Bastiana, Brazil. South America. Ignatievskaya Cave, Russia. North Asia. Arnold/Tainter Cave, Wisconsin, Midwest, United States and Little Lost River Cave No. 1, Idaho Great Basin, United States. North America. Direct dating. Radiocarbon and stable isotopic analyses. Plasma oxidation. *OATD.*

Abstract: "Plasma oxidation, an alternative to combustion, is shown to be a non-destructive method for obtaining radiocarbon dates on perishable organic artifacts. Electrically excited oxygen gently converts organic carbon to carbon dioxide. Radiocarbon measurements are then performed using accelerator mass spectrometry. Because only sub-milligram amounts of material are removed from an artifact over its exposed surface, no visible change in fragile materials has been observed, even under magnification. Materials in this study include: Third International Radiocarbon Intercomparison (TIRI) sample B (Belfast pine); Fourth International Radiocarbon Intercomparison (FIRI) optional samples; six different materials from a naturally mummified baby bundle from southwest Texas; and peyote from Shumla Caves, Texas, and Cuatro Ci??negas, Mexico. Continuing previous research in the Rowe laboratory, a primary application of plasma oxidation has been its use to date rock art at archaeological sites around the world. This dissertation includes dates for: Toca do Serrote da Bastiana, Brazil; Ignatievskaya Cave, Russia; partially buried megalithic monuments, Spain; Arnold/Tainter Cave, Wisconsin; and Little Lost River Cave No. 1, Idaho."

Stephenson, Christine M. (2000). *Women, Gender Relations and Rock Art in Aboriginal Australia* (Master's Thesis). 248 pgs. Northern Arizona University, Flagstaff.

Keywords: Australia, Australasia. Oceania. Aboriginal rock art. Women. Gender. *Worldcat.org*.

Stevens, Edward (1974). *Alaskan Petroglyphs and Pictographs* (Master's Thesis). University of Alaska, Fairbanks, Alaska.

Keywords: Alaska. United States. North America. *BIBLIO, NADB #1044033*.

Stevenson, Judith (1995). *Man - the - Shaman: Is it the Whole Story? A Feminist Perspective on the San Rock Art of Southern Africa* (Master's Dissertation). 158 pgs. University of the Witwatersrand, Johannesburg, South Africa.

Keywords: Southern Africa. San (Bushman) rock art. Feminism. Gender. Male. Female. Social roles. *Biblio, RASNW4, Internet, RASESAL*.

*Abstract: "Ethnographic accounts show that both shamanic and gender rituals play a critical role in San culture. Although 30% of the women and 50% of the men become shamans, the literature investigating San rock art frequently defines 'Man-the-Shaman' and minimizes the feasibility of female depictions of this important social role. Prior rock art research has tended to separate shamanic and gender processes to the impoverishment of both. This dissertation investigates the symbolic connections between these two social spheres, and argues that they are inseparable.

 Through this examination of gender and shamanic roles in San society this dissertation argues that metaphors reflect these two social spheres. It also argues that metaphors are a way of life which are expressed both in reality and non-reality. With these points in mind, it investigates the role of men and women as related to San rock art through social roles."*

Steyn, Anna Catharina (1980). *Rock Paintings on the Farm Kleintheespruit* (Master's Thesis). University of South Africa.

Keywords: Farm Kleintheespruit, South Africa. Southern Africa. San (Bushman) rock art. *Internet*.

Steyn, Ruan (2014). *Portable X-ray Fluorescence and Nuclear Microscopy Techniques Applied to the Characterisation of South African Rock Art Paintings* (Master's Thesis). 172 pgs. Stellenbosch University, Stellenbosch, South Africa. Retrieved from <http://hdl.handle.net/10019.1/86541>

Keywords: South Africa. Southern Africa. Pigment Analysis. Portable X-ray Fluorescence and Nuclear Microscopy. *Worldcat.org, OATD*.

Abstract: "Non-destructive portable X-ray Fluorescence (pXRF) and Particle Induced X-ray Emission (PIXE) were used to measure the elemental concentration of rock art fragment paintings. For pXRF the Amptek Silicon Drift Detector (SDD) and Niton XL3t spectrometers were used to perform the measurements. These two spectrometers use different spectrum analysis methods. The Peak Deconvolution (PD) analysis method is used for the Amptek SDD and an Inverse Overlap Matrix (IOM) method is used for the Niton XL3t spectrometer. The pXRF methods were validated by using alloys, coins and rock standards. The validation is important to establish if the pXRF technique is properly understood and used and to advance the investigation to more complex rock art paintings, with heterogeneous and layered properties. The elemental concentrations obtained for the Standard Reference Materials (SRMs), which were used for the validation, were in good agreement with that of the known concentration of the SRMs. The two rock art fragments which were analysed from the Mount Ayliff and Ha Khotso caves were part of larger rock art painting prior to it being naturally exfoliated from the rock. For the Mount Ayliff rock art, seven paint points, two unpainted rock (varnish) point adjacent to the paint and the back of the rock were analysed. The colour of the paint ranged from black, shades of brown and shades of red. The black paint is due to manganese or charcoal. The red colour is due to iron oxide and the red-brown colour is due to Hematite (a type of ferrous oxide) [1]. For the Ha Khotso fragment the paint on the front of the rock and the rock substrate (back of the rock) were analysed. For the Mount Ayliff rock art fragment the results for both pXRF spectrometers indicated that the elemental concentration was uniform across the fragment. This is due to the formation of a uniform layer of minerals such as silica and calcium introduced by the seepage of water through the cracks of the cave. Therefore no correlation could be established between the colour of the rock art paint and the elements detected, as was found with the work done by Peisach, Pineda and Jacobson [1]. For the Ha Khotso rock fragment a relation between the Ca composition and the cream colour of the rock art paint was established. Both the PIXE and pXRF techniques were used to identify the compound concentrations of the Ha Khotso rock art fragment. The comparison between the two techniques highlights the complexity of rock art paint analysis. The results from the PIXE elemental mapping indicated the non-uniform distribution of the elements in the analysed region. From the rock art fragment measuring the analysed points 5 times and obtaining the same results, indicated that the particle size and inhomogeneities did not have much effect on the compound

compositions. In order to obtain high accuracy results with pXRF, sound scientific methodology with specific knowledge and expertise, not only about the XRF technique, but also about the...

Steynberg, Peter John (1988). A Survey of San Paintings from the Southern Natal Drakensberg (Master's Thesis in Fine Arts). 131 pgs. Rhodes University. Retrieved from <http://hdl.handle.net/10962/d1004918>
Keywords: Southern Natal Drakensberg, South Africa. Southern Africa. San (Bushman) rock art. *OATD*.

Abstract: "The study of San rock art has undergone several different phases in approach to the interpretation of art. Two approaches are currently in use. The first emphasises the art as narrative or literal representations of San life and its proponents may be called the "art for art's sake" school. Adherents to the second approach make detailed use of the San ethnography on the belief system of these people and are highly critical of the literalists because they provide no such context. The second approach has rapidly gained ascendancy and replaced the "art for art's sake" school over the last twenty years. The watershed came with the researches of Vinnicombe (1967) in the southern Drakensberg and Maggs (1967) in the Western Cape who both embarked upon programs of research which had quantification and numerical analysis at their core, so that they could present "...some objective observations on a given sample of rock paintings in a particular area..." in order to compare and contrast paintings from geographically different areas. What Vinnicombe's numerical analyses clearly showed was that the eland was the most frequently depicted antelope and that it must have played a fundamental role "...in both the economy and the religious beliefs of the painters...", which opened up the search for what those beliefs might be and how they could be related to the rock art itself. In order to understand what the rock art was all about it was recognised that researchers had to meaningfully contextualise the art within the social and religious framework of the artists themselves. Without the provision of such a relevant context, as many different interpretations of the paintings could be made as there were people with imaginations. Such a piecemeal approach provides a meaningless jumble of subjective fancy which tells us something about the interpreters but nothing about the rock art. It is unfortunate that the advent of this explicitly social and anthropological approach marks the end of the amateur as a serious interpreter of San rock art, for the juxtaposition of the ethnography with the rock art requires a proper training in which the intricacies of symbol and metaphor can be recognised."

Stiles, Michael (1993). Plant Communities Associated with a Chumash Rock Art Site (Bachelor's Thesis). 38 pgs. California Polytechnic State University, San Luis Obispo, California.
Keywords: South-central California. United States. North America. Chumash rock art. Environmental setting: Flora, plants. *Worldcat.org*.

Story, Amanda Eileen Maria (2006). The Didima Rock Art Centre: A Critical Evaluation of the Intersections of Tourism, Heritage Conservation, and Visual Communication (Master's Thesis). 186 pgs. University of KwaZulu-Natal, Pietermaritzburg, South Africa. Retrieved from <https://www.semanticscholar.org/paper/The-Didima-Rock-Art-Centre-%3A-a-critical-evaluation-Storey/7e80de4ae0e7b735896ab65fbdca44c6c261b88c>
Keywords: Didima Rock Art Centre, Cathedral Peak, southern Drakensberg, KwaZulu-Natal, South Africa. Southern Africa. Cultural resource management. Conservation and preservation. Heritage. Interpretive center. Tourism. San (bushman) rock art. *Worldcat.org*, *OATD*.

Abstract: "This dissertation critically evaluates the intersections of tourism, heritage conservation, and visual communication by exploring the display materials and Museology within the Didima Rock Art Centre, at Cathedral Peak, southern Drakensberg, KwaZulu-Natal. The text consists of three chapters. The first chapter introduces rock art and current research and conservation concerns in relation to heritage and rock art. The second chapter serves as an introduction to the Didima Rock Art Centre. A discussion raises important issues about visual communication in regard to the representation of the Southern San and rock art as material culture both in this museum context. Chapter three investigates and analyses the museum practices that have been used as a visual communication within the Centre by discussing methods that have been used in the museum and its auditorium. A conclusion follows that summarizes the candidate's findings regarding museum display within the Centre, and its impact on tourism and heritage conservation in relation to the Southern San and rock art."

Style, P. (2009). Polished Axes, Petroglyphs and Pathways. A Study of the Mobility of Neolithic People in Cumbria (Unpublished Undergraduate Thesis). University of Central Lancashire.
Keywords: Cumbria, northwest England. Britain, British Isles. Western Europe. Cupule motif(s). Associated with pathways, axe quarries. *Biblio*.

Suárez Ubillus, Mónica (2012). El Canido: Cazadores de Camélidos y Pinturas Rupestres de Vilavilani. Una Aproximación a la Ocupación Humana Araica y Formativa en Palca, Departamento de Tacna, Perú (Tesis para optar el título profesional de Licenciada en Arqueología). 264 pgs. Universidad Nacional Federico Villareal, Lima, Perú.
Keywords: Vilavilani, Palca, Tacna, Peru. South America. *RASNWV*, *ARPRB*.

Sukham, A. (2010). The Dating of Ancient Rock Arts in Southern Thailand (Master's Thesis). Department of Archaeology, Silpakorn University, Bangkok, Thailand.
Keywords: Southern Thailand. Southeast Asia. In Thai. Dating. *RASNW4*.

Sundstrom, Linea (1989). *Rock Art of the Southern Black Hills: A Contextual Approach* (Ph.D. Dissertation). 613 pgs. University of Kansas.

Keywords: Southern Black Hills, South Dakota, United States, North America. (Also published by Garland, 1990, ISBN: 0824068335 as a volume in their *The Evolution of North American Indians* series, xv, 422 pgs). *Biblio*.

Susino, G.J. (1999). *Microdebitage and the Archaeology of Rock Art: An Experimental Approach* (MSc Thesis). 196+ pgs. Department of Archaeology, University of Sydney, Australia. Retrieved from <http://hdl.handle.net/2123/606>

Keywords: Mutawintji National Park, Broken Hill and the Sydney region, NSW Australia. Australasia. Oceania. Microdebitage. Dating. Archaeological context. *Internet*.

Abstract. "The search for a reliable and non-invasive technique for the dating of rock art has produced an array of different, localised, and limited techniques. This is one of them. Still in its experimental stage, the recognition of quartz microdebitage produced by the pecking of engravings is the aim of this project. This investigation aims to establish whether microdebitage from rock engravings can be distinguished from other sediments. Analysis of microdebitage from rock engraving experiments was used to determine the difference between experimental and naturally derived particles. This research discusses methodology, and applications for the recognition of quartz grain features, derived from experimental and natural material from Mutawintji National Park (Broken Hill, NSW, Australia) and the Sydney region (NSW Australia). A three-step process was devised for this research: What features occur on non-cultural quartz grains? What features occur on rock engraving quartz grains? Are they different? Can rock engraving quartz microdebitage be identified under natural conditions? Microdebitage from rock engravings was examined using optical and scanning electron microscopy to identify diagnostic attributes, with the objective of assessing the potential of microdebitage for spatial and temporal archaeological investigation. Characteristics of the quartz grains in the microdebitage were compared with quartz from differing environments. The observation of diagnostic features on quartz grains made it possible to discriminate between microdebitage from rock engravings and the natural soil background. This knowledge may be applied to excavated material from archaeological sites, for identifying episodes of rock engraving and other lithic activity in temporal relation to other evidence of cultural activity."

Swain, Charles R. (1975). *A Survey of the Trail Lake Petroglyphs* (Master's Thesis). University of Wyoming, Laramie.

Keywords: Trail Lake, Wyoming, United States, North America. *RABNPV*, *Biblio* (gives author's name as Swaim).

Taçon, P.S.C. (1989). *From Rainbow Snakes to 'X-ray' Fish: The Nature of the Recent Rock Painting Tradition of Western Arnhem Land, Australia* (Ph.D. Dissertation). 439 + 70 pgs. Australian National University, Canberra, Australia. Retrieved from <http://www.theseus.fi/handle/10024/3772>

Keywords: Western Arnhem Land, Australia, Australasia. Oceania. Aboriginal rock art. Rainbow Snakes (serpent). X-ray fish motif(s). *Biblio*, *Internet*.

Abstract: "Painting on rock shelter walls has occurred in Western Arnhem Land for thousands of years and continued frequently until just over twenty years ago when the last major rock artist of the region passed away. Many of the most recent paintings were produced within the lifetime of Aboriginal elders living in the area today. Not only are the circumstances under which some paintings were produced remembered but also myths and stories associated with these and older paintings are recalled. Much can be learned about the meaning, importance and production of rock art from these Aboriginal people and this is one of the few areas in the world where such information is still available. In this study the most recent forms of rock painting are examined from both an archaeological and ethnographic perspective. In particular, paintings with internal or 'x-ray' features are scrutinized as it is these that are most visually striking for Europeans and hold the most meaning for contemporary Aborigines. It is argued that they are part of a much larger artistic tradition and that they developed in situ. Most, however, were produced in recent, freshwater times and changes through time are documented. Regional variants are also isolated and changes in the art are compared and contrasted with changes in the archaeological and environmental records of the region. Paintings of fish were found to be most frequent and important and their relationship to metaphysical beliefs is discussed. Various species are identified and the artistic conventions used to distinguish them are explained. The importance of the Rainbow Snake and depictions of this Being is reviewed and it is argued that paintings in rock shelters played a fundamental role in the expression and affirmation of the traditional belief system. Some forms of painting had other functions as well, such as providing a 'historic' record of past events, and these are outlined. It is concluded that many paintings could be used for more than one purpose and that many levels of meaning could be encoded into some forms, especially those with internal detail. It is also concluded that it was important to distinguish species in the art as this allowed people to use the paintings to illustrate ideas, experiences or myths more effectively when story telling. For the more traditional Aboriginal people of Western Arnhem Land art is not only an expression of their belief but also is an expression of life. Art is a part of life and need not be distinguished from it. The paintings reveal complex notions about the nature of Aboriginal existence, experience and metaphysics as well as the economic and religious importance of various animals within it. By studying the art and examining how it is interrelated with myth, ritual and belief a more thorough understanding of abstract concepts such as the 'Dreaming' and 'Rainbowness' is attained. Furthermore, the importance of expressing Ancestral, 'Rainbow' power visually becomes apparent as it is this that adds life to creatures and potency to paintings."

Tamara Lázaro, Anival Lincol (2017). *Las Representaciones Pictográficas Formativas de Macashca-Huaraz, Región Ancash* (Tesis para optar eil Titulo de Licenciado en Arqueología). 236 pgs. Universidad Nacional Santiago Antúnez de Mayolo, Ancash.

Keywords: Macashea-Huaraz, Region Ancash, Peru. South America. *Biblio*.

Tan, N.H. (2014). Painted Sites, Sacred Sites: An Examination of Religious Syncretism in Southeast Asia Through Rock Art Site Usage. Volume 1 (Phd Thesis). Australian National University.
Keywords: Southeast Asia. RASNWV.

Tan, N.H. (2014). Painted Sites, Sacred Sites: An Examination of Religious Syncretism in Southeast Asia Through Rock Art Site Usage. Volume 2: Rock Art Images and Tracings (Phd Thesis). Australian National University.
Keywords: Southeast Asia. RASNWV.

Tanzi, L. (1993). La Roccia degli Armati di Pescarzo di Cemmo. Contributo alla Periodizzazione e alla Interpretazione dello Stile IV dell'Arte Rupestre Camuna (Tesi di Laurea). 1-334, Università degli Studi di Milano.
Keywords: Armati di Pescarzo di Cemmo, Italy. Southern Europe. EPA, ARBVC, Biblio.

Taruvinga, Pascal (1995). Domboshava Rock Art Site: Implications on Preservation and Related Documentation (Honors Dissertation.) History Department, Archaeology Unit, University of Zimbabwe.
Keywords: Domboshava, Zimbabwe (formerly Rhodesia). South central Africa. Cultural resource management. Conservation and preservation. Biblio.

Tauvernon, Michel (1992). Les Peintures Rupestres des Tetes Rondes au Tassili N'Ajjer (Sahara Central). Approche Globale de la Question (These) de l'Universite de Paris I Pantheon - Sorbonne. 515 pgs. Universite de Paris I Pantheon, Sorbonne, France.
Keywords: Tassili n'Ajjer and Acacus, Algeria, Sahara Desert. North Africa. Round Head motif(s). Biblio, Internet.

Abstract: "Spécifique des Tassili N'Ajjer et Acacus (Sahara central), généralement vu comme intercalé entre les périodes bubaline et bovidienne, l'art des têtes rondes a connu un regain d'intérêt récent de la part de divers auteurs, certains remettant en cause la totalité de la chronologie habituellement reconnue par l'art rupestre saharien. A partir d'un corpus de 1659 figures, une approche méthodologique fondée sur une typologie descriptive et l'usage de techniques statistiques aboutit à définir 5 phases successives au sein des têtes rondes et autorise à en envisager une sixième, plus ancienne. L'évolution de la faune permet d'établir que ces cinq phases recouvrent une séquence climatique interaride complète et, en corrélation avec des données paléoclimatiques et archéologiques disponibles, conduit à placer les têtes rondes avant le premier aride holocène. Des comparaisons avec d'autres phases rupestre mettent en évidence des éléments culturels communs avec le groupe bovidien dit Iherentahilahi, mais peu de relations avec les autres groupes boviens, l'art bubalin et l'univers des chasseurs défini par Leclan et Huard. L'analyse de l'évolution des éléments constitutifs de l'art des têtes rondes permet de constater que cette société est en cours de néolithisation et qu'elle manifeste des comportements intellectuels évolués, liés à la perception, non seulement d'un environnement naturel, social et mythique, mais aussi du temps : l'art des têtes rondes apparaît comme une véritable narration de leur évolution telle qu'ils pouvaient eux-mêmes la concevoir."

Tauveron, Michel (1992). L'Art Rupestre des Tetes Rondes au Tassili n'Ajjer (Sahara Central). Approche Globale du Probleme (Thèse de doctorat en Préhistoire). 1030 pgs. Univeriste de Paris 1, Paris, France.
Keywords: Tassili n'Ajjer, Algeria, Sahara Desert. North Africa. Round Head motif(s). Internet.

Abstract: "Specifique des tassili n'ajjer et acacus (sahara central), generalement vu comme intercale entre les periodes bubaline et bovidienne, l'art des tetes rondes a connu un regain d'interet recent de la part de divers auteurs, certains remettant en cause la totalite de la chronologie habituellement reconnue par l'art rupestre saharien. A partir d'un corpus de 1659 figures, une approche methodologique fondee sur une typologie descriptive et l'usage de techniques statistiques aboutit a definir 5 phases successives au sein des tetes rondes et autorise a en envisager une sixieme, plus ancienne. L'evolution de la faune permet d'etablir que ces cinq phases recouvrent une sequence climatique interaride complete et, en correlation avec des donnees paleoclimatiques et archeologiques disponibles, conduit a placer les tetes rondes avant le premier aride holocene. Des comparaisons avec d'autres phases rupestre mettent en evidence des elements culturels communs avec le groupe bovidien dit iherentahilahi, mais peu de relations avec les autres groupes boviens, l'art bubalin et l'univers des chasseurs defini par leclan et huard. L'analyse de l'evolution des elements constitutifs de l'art des tetes rondes permet de constater que cette societe est en cours de neolithisation et qu'elle manifeste des comportements intellectuels evolues, lies a la perception, non seulement d'un environnement naturel, social et mythique, mais aussi du temps : l'art des tetes rondes apparait comme une veritable narration de leur evolution telle qu'ils pouvaient eux-memes la concevoir."

Taylor, L. (1979). Ancestors into Art: An Analysis of Pitjanjatjara Kulpidji Designs and Crayon Drawings (BA Honor's Thesis). 113 pgs. Australian National University, Canberra.
Keywords: Central Australia, Australasia. Oceania. Aboriginal rock art. Semiotics. AHCBs.

Tegarden, Andrew

(2005). Big Bend Abstract Petroglyphs in Perspective: Seven Sites in the Southern Big Bend Region of Texas (Master's Thesis). Sul Ross State University. ISBN: 0-542-33018-0.
Keywords: West Texas. Southwest. United States. North America. Diablo Dam Petroglyph Style . Desert Abstract Petroglyph Style. *Internet*.

Temkin, Judith (1966). Saharan Rock Art and its Implications for Prehistoric Culture Contact (Senior Honors Thesis). 2 vols. Harvard University. Department of Anthropology, Cambridge, Massachusetts.
Keywords: Sahara Desert. North Africa. *Worldcat.org*.

Tenconi, M. (2005). Studio e Catalogazione della Roccia n. 9 del Parco Nazionale delle Incisioni Rupestri di Capo di Ponte Località Naquane in Valle Camonica (Tesi di Laurea). Università degli Studi di Pavia.
Keywords: Roccia n. 9, Parco Nazionale delle Incisioni Rupestri, Capo di Ponte, Naquane, Valcamonica, Italy. Southern Europe. *ARBVC*.

Terlep, Michael L. (2012). A Spatial and Stylistic Analysis of Cup and Channel Petroglyphs from the Arizona Strip (Master's Thesis). 304 pgs. Northern Arizona University, Flagstaff. Retrieved from https://www.academia.edu/35696390/A_SPATIAL_AND_STYLISTIC_ANALYSIS_OF_CUP_AND_CHANNEL_PETROGLYPHS_FROM_THE_ARIZONA_STRIP
Keywords: Arizona Strip, Utah, Arizona. Southwest. United States. North America. Cup and channel motif(s). *Biblio, Academia.edu*.

Abstract: "This thesis examines the spatial distribution and stylistic variability of cup and channel petroglyphs from the Arizona Strip region of the northern Southwest. The age, origin, and function of the enigmatic bedrock petroglyphs have fascinated archaeologists for decades. The petroglyph size, up to 2 m (6 ft) long, and placement at prominent points contributes to the intrigue of cup and channel glyphs. Previous hypotheses for the age and function of the petroglyphs include prehistoric navigational markers to water sources, solstice markers, and historic tar burners. Some residents of the Arizona Strip region even suggest the petroglyphs functioned as prehistoric sacrificial shrines. Using geographical information systems (GIS) and formal archaeological and landscape methods I investigate the distribution, placement, stylistic variability, and age of cup and channel petroglyphs. I also compare cup and channel glyphs to similar rock art in the northern Southwest. Through these data I evaluate multiple hypotheses for the cultural affiliation and function of the petroglyphs. Using rock art dating techniques, spatial distribution, and association to archaeological sites, I conclude that cup and channel petroglyphs date between the Basketmaker II and Pueblo II periods (500 BC-1150 AD). Based on patterns in petroglyph design, placement, and location, I argue that cup and channel glyphs functioned as ceremonial water channels."

Thomas, A.M. (1998). Spit of the Serpent: An Ethographic and Scientific Analysis of White Pigments Used in Wandjina Rock Art, Kimberley, Australia (BA Honors Thesis). Department of Archaeology and Palaeoanthropology, University of New England, Armidale, Australia.
Keywords: Kimberley, Australia, Australasia. Oceania. Aboriginal rock art. Wandjina (Wanjina). Pigment analysis. *Biblio*.

Thomas, Trudy (1981). The Rock Art of the Monitor Valley, Nevada (Master's Thesis). Columbia University, New York.
Keywords: Monitor Valley, Nevada. Great Basin. United States. North America. *Biblio*.

Thompson, L. (1987). A Matter of Style: A Stylistic Analysis of the Human Figures in the Rock Art of the Laura Region (B.A. Honors Thesis). Australian National University, Canberra.
Keywords: Laura Region, Cape York Peninsula, Australia, Australasia. Oceania. Style analysis. Human motif(s). *Internet*.

Thompson, Thomas Lyn (1993 (Jun)). Rock Art Site Management and Design Theory on Public Lands with Application to Petroglyph Point, Lava Beds National Monument, California (Master's Thesis). Department of Landscape Architecture, University of Oregon, Eugene.
Keywords: Petroglyph Point (Ca-Mod-1), Lava Beds National Monument, Modoc County, California. United States. North America. Conservation and preservation. Cultural resource management. Historic landscape architecture. Modoc. Klamath. *LMRAA*.

Thurston, Linda (1991). Entoptic Imagery in People and Their Art (Master of Arts Thesis). +/- 106 pgs. Gallatin Division of New York University. Retrieved from <http://home.attbi.com/~markk2000/thurston/thesis.html>
Keywords: Australia, Australasia. Oceania. Entoptic imagery. Trance states. Hallucination. Shamanism. David Lewis-Williams. Dreamtime. *Internet*.

Tidemann, Kathryn (2002). Mimbres Rock Art: A Graphic Legacy of Cultural Expression (Master's Thesis). 288 pgs. Texas A&M University. Retrieved from <http://anthropology.tamu.edu/papers/Tidemann-MA2002.pd>

Keywords: Nan Ranch Ruin, (aka Hinton Ruin 78-1, LA 15049, and LA 2465). Mimbres River Valley, Grant County, Southwest New Mexico. Southwest. United States. North America. Mimbres rock art. Cultural, spatial, temporal, contexts. Reserve petroglyph style. Desert Mogollon style. Jornada Mogollon. Mimbres. Tlaloc, mask motif(s). *Bancroft*.

Abstract: "Rock art abounds along the Mimbres River banks and drainage tributaries reflecting the rich cultural remains of the ancient Mimbres people. The Mimbres are a well established cultural group who lived in southwest New Mexico and northern Mexico from A.D. 200 and A.D. 1150. Physical remains of pithouses, pueblos, irrigation systems, artifacts, and rock art have survived the years to provide clues for contemporary understanding of this prehistoric culture and society. Knowledge of the symbolism and belief system has eluded understanding or remained sketchy as a result of examining only physical remains. Based on the hypothesis that by studying the archaeological record and the established characteristics of cultures with origins similar to those of the Mimbres, then assumptions can be made and applied to the understanding of the symbolism, purpose, and use of the rock art for the Mimbres. Specific to this study is the rock art adjacent to and within a one and one-half mile radius of the NAN Ranch Ruin. Research reveals how the rock art of the NAN Ranch Ruin connects to: 1) cultural context to other regional systems, 2) spatial context within the landscape, 3) temporal context with respect to Mimbres development, and 4) symbolic context, tying the rock art to its environment and revealing it as a living part of the universe as it fits into the world view of those who created it."

Tinoco, P. (2004). Petrograbados de Copandaro y Alvaro Obregon, Michoacan (Tesis de Licenciatura). Escuela Nacional de Antropología (ENAH), Mexico.

Keywords: Copandaro y Alvaro Obregon, Michoacan, Mexico. North America. *RASNW3*.

Tissera, Luis Esteban (2014). Arte Rupestre y Espacio Público en las Sierras de Córdoba (Argentina). Construcción del Paisaje y Reproducción Social en la Localidad de Achalita (Tesis Final de Licenciatura). Facultad de Filosofía y Humanidades. Universidad Nacional de Córdoba, Argentina.

Keywords: Achalita, Sierras de Córdoba, Argentina. South America. *Biblio*.

Tobias Jr., R. (2010). A Arte Rupestre de Jequitai entre Práticas Gráficas "Padronizadas" e Suas Manifestações Locais: Interseções Estilísticas no Sertão Mineiro (Dissertação de Mestrado). Universidade Federal de Minas Gerais, Belo Horizonte, Brazil.

Keywords: Jequitai, Brazil. South America. *RASNW4*.

Tognoni, Emanuela (1992). La Rocca 57 del Parco Nazionale di Naquane e le Rappresentazioni di Capanne nell'Arte Rupestre Camuna (Tesi di Laurea). Università degli Studi di Milano, Milan, Italy.

Keywords: Rocca 57, Parco Nazionale di Naquane, Valcamonica, Italy. Southern Europe. Hut (cabana) motif(s). *Biblio*.

Tokioka, K. (1992). Rock Art of Escalante Canyon: Quantitative Analysis of Rock Art Elements of Glen Canyon (Master's Thesis). 462 pgs. Northern Arizona University, Flagstaff.

Keywords: Escalante Canyon, Glen Canyon. Utah. Arizona. Southwest. United States. North America. *Biblio, Worldcat.org*.

Tomasic, Patricia (2000). The (De)construction of 'Indianness' at Writing-On-Stone Provincial Park (Master's Thesis). 290 pgs. Concordia University, Art History Department, Montreal, Canada. Retrieved from <https://spectrum.library.concordia.ca/1233/1/MQ54349.pdf>

Keywords: Writing-on-Stone Provincial Park, Alberta, Canada. North America. Stereotypes. *Worldcat.org, Internet*.

Abstract: "This thesis surveys the role which 'Indianness' has played at rock art sites in Canada. The emphasis is on how the generally negative colonial creation of 'the Indian,' especially after Confederation, has penetrated non-Native opinion in entertainment, which helped spread 'the Indian' image through the general public, and science, which helped to 'confirm' the image. By looking particularly at Writing-On-Stone Provincial Park in southern Alberta, some of the issues addressed are: why 'the Indian' was required in Canada, how this image became accepted, how Writing-On-Stone deals with this image in its interpretation and what changes have evolved in rock art research in the latter part of the twentieth century."

Topp, T. (2009). Value of the San Rock Art in the uKhahlamba Drakensberg World Heritage Site (Master's Thesis). 84 pgs. University of Klagenfurt, Austria. Retrieved from http://www.sosparks.org/downloads/project%20descriptions/San%20Rock%20Art/value_rockart_UDP_WHS.pdf

Keywords: uKhahlamba Drakensberg, South Africa. Southern Africa. Cultural resource management. Conservation and preservation. Visitor survey. Monetary value. Cultural tourism. *Biblio*.

Torregrosa Giménez, Palmira (2000). La Pintura Rupestre Esquemática en el Levante de la Península Ibérica (Phd dissertation). Universidad de Alicante. Departamento de Prehistoria, Arqueología, Historia Antigua, Filología Griega y Filología Latina. Retrieved from <http://hdl.handle.net/10045/4080>

Keywords: Levant, Iberian Peninsula, Spain. Schematic rock art. *Internet, biblio*.

Toscano, I. (2014). Análisis del Emplazamiento Territorial de los Petroglifos de la Frontera de las Provincias de Los Rios y Bolivar (Licenciatura Tesis). Pontificia Universidad Católica del Ecuador (PUCE), Quito, Ecuador.

Keywords: Provincias de Los Rios y Bolivar, Ecuador. South America. *RASNWV*.

Travers, M.E. (2015). Continuity and Change: Exploring Stylistic Transitions in the Anthropomorphic Figures of the Northwest Kimberley Rock Art Assemblage and the Varying Contexts of Rock Art Production (Phd Thesis). Department of Archaeology, University of New England, Armidale, Australia.

Keywords: Northwest Kimberley, Australia, Australasia. Oceania. Style analysis. *Biblio*.

Trejo Malfaz, María Jesús (2014). Las Primeras Manifestaciones Artísticas como Recurso en Educación Primaria: Las Pinturas de Altamira (Master's Thesis, Grado de Educación Primaria). 61 pgs. Universidad de Valladolid. Facultad de Educación de Palencia. Retrieved from <http://uvadoc.uva.es/bitstream/10324/7011/1/TFG-L809.pdf>

Keywords: Altamira, Santander, Spain. Southwestern Europe. Primary education. *Worldcat.org*.

Abstract: "Art is something unique to our species. Art is a way of expressing ourselves, identify and communicate through symbolic images. In this paper I intend to demonstrate the importance of picture Upper Paleolithic, particularly those found in the Altamira Museum, as a resource for the stage of elementary education and more specifically in the area of knowledge of the natural, social and cultural environment for learning history and art education students. Start from the importance of culture as a strategy for an inclusive and intercultural education."

Troncoso Meléndez, Andrés (2006). Arte Rupestre en la Cuenca del Rio Aconcagua: Formas, Sintaxis, Estilo, Espacio y Poder (Phd Dissertation). Department of História I, Universidad de Santiago de Compostela, Spain.

Keywords: Cuenca del Rio Aconcagua, Spain, Europe. Spatial analysis. Style. *Biblio, RASNW4*.

Tropea, E. (2006). Expresiones Artísticas Tardías en el Ecotono Bosque-Estepa. El Caso de Cuatro Sitios con Arte Rupestre en la Localidad de Cholila (Comarca Andina del Paralelo 42°), Patagonia Argentina (Tesis de Licenciatura en Ciencias Antropológicas). Facultad de Filosofía y Letras, Universidad de Buenos Aires, Argentina.

Keywords: Cholila, Comarca Andina del Paralelo 42°, Patagonia, Argentina. South America. *Internet*.

Trovadini, G. (1986). Monumenti di Pietra nella Preistoria dell'Europa Mediterranea (Tesi di Laurea). Università Cattolica del Sacro Cuore, Brescia, Italy.

Keywords: Mediterranean, southern Europe. *ARBVC*.

Trovadini, R. (1998). Lo Sviluppo Economico della Valle Camonica dall'Età della Pietra all'Età dei Metalli: Le Incisioni Rupestri (Tesi di Laurea). Università Cattolica del Sacro Cuore, Brescia, Italy.

Keywords: Valcamonica, Italy. Southern Europe. Stone Age. Metal Age. *ARBVC*.

Trujillo Tellez, Judith (2008). Arqueometría de Pinturas Rupestres la Piedra de la Cuadrícula (Suacha, Cundinamarca, Colombia): Contribución al Estudio de la Tecnología del Arte Prehistórico (Dissertação de Mestrado em Quaternário e Pré-história). Universidade de Trás-os-Montes e Alto Douro. Retrieved from <http://hdl.handle.net/10348/191>

Keywords: La Piedra de La Cuadrícula, Soacha, Cundinamarca, Colombia. South America. Archaeometry, *Biblio, Internet*.

Turner, Claire (2012). An Interpretation of Rock Art Imagery from the Brandberg/Daures, Namibia (Master's Thesis). 460 pgs. University of Witwatersrand, Johannesburg, South Africa. Retrieved from <http://hdl.handle.net/10539/11795>

Keywords: Brandberg, Daures, Namibia. Southern Africa. Giraffe and giraffe-snake conflation motif(s). *GoogleSearch, Worldcat.org*.

Abstract: "Whilst there has been extensive cataloguing of the rock art of the Brandberg/Dâures Massif in Namibia there has been comparatively little interpretative work done on the masses of rock art imagery located there. Many of the images remain unexplained or misunderstood. Some imagery has been interpreted but without the necessary ethnographic and theoretical frameworks that should accompany such interpretations. This dissertation seeks to resolve some of the interpretative problems that exist regarding the art in the area. It focuses on a particular set of imagery — giraffes and giraffe-snake conflations— and interprets the significance of these images. In doing so it uses a theoretical framework rooted in the study of the body and tackles issues relating to the current use of ethnography in rock art research and the Later Stone Age in general. The conclusions reached demonstrate that by using this approach different and far more applicable interpretations can be reached, particularly with regard to the set imagery central to this dissertation."

Turner, J. (1981). *Murujuga: A Spatial Analysis of the Engraved Rock Art of Withnell Bay* (BA Honors Thesis). University of Western Australia, Perth.

Keywords: Withnell Bay, Murujuga, Dampier, Western Australia, Australasia. Oceania. Spatial analysis. *Biblio*.

Turner, K. (2008). *Two-Chooks Through Time: The Use of Rock Patination as a Chronological Indicator from Petroglyphs Recorded on the Burrup Peninsula, Dampier Archipelago, Western Australia* (B.A. Honors Thesis). The Australian National University, Canberra, Australia.

Keywords: Burrup Peninsula, Dampier Archipelago, Western Australia, Australasia. Oceania. Patination. Chronology. *Internet*.

Turpin, Solveig A. (1982). *The Archaeology and Rock Art of Seminole Canyon: A Study in the Lower Pecos River Region of Southwest Texas* (Ph.D. Dissertation). 271 pgs. University of Texas, Austin, Texas.

Keywords: Seminole Watering Hole (41VV72), Fate Bell Annex (41VV73), Fate Bell Shelter (41VV74), Black Cave (41VV76), Vaquero Shelter (41VV77), Panther Cave (41VV83), 41VV201, Seminole Canyon State Historical Park, Val Verde County, Lower Pecos River, Texas. Southwest. United States. North America. Pecos River Style. Red Monochrome Style. Red Linear Style. Painted Pebble Style. Historic Period Rock Art. Rock Features: stone alignments, stone circles, oblong cairns, cairns and stone circles, stone hearths, rock wall. Quarries. Setting: Spatial and chronological patterning of sites *LMRAA. BIBLIO*.

Upshaw, Emily SoRelle (1972). *Palo Duro Rock Art: Indian Petroglyphs and Pictographs* (Master's Thesis). 218 pgs. West Texas State University, Canyon, Texas.

Keywords: Palo Duro Canyon, Texas Panhandle. Southwest United States. North America. *Biblio, Worldcat.org*.

Urbaniak, Timothy Rostov (2014). *Historic Inscriptions of the Northern Plains: Identity and Influence in the Residual Communication Record* (Phd dissertation). 293 pgs. University of Montana. Retrieved from <https://scholarworks.umt.edu/etd/4410>

Keywords: Northern Plains. United States. North America. Historic emigrant inscriptions. *RASNWW, Internet*.

Abstract: "During the 19th and 20th centuries, emigrants on the Northern American Plains engaged in a communication behavior that left messages carved, incised, and painted onto the physical landscape. Often mingling with indigenous pictographs and petroglyphs known as "rock art," the emigrants' messages are called "historic inscriptions" and exist in the form of names, dates, text, and ideographs. This information referred to here as "residual communication" represents archaeological evidence of individuals and groups who influenced and transformed environments and histories in the American West. The goal of this dissertation is to examine historic inscriptions on the Northern Plains to explore how these communication elements convey individual identities, group identities, and cultural values during a period of sudden and drastic transitions in the region. This dissertation research asserts that historic inscriptions are an unexplored cultural resource that can provide information about topics such as cultural identity, the importance of self, and are literal signatures of colonialism via superimposition atop Northern Plains rock art. While many publications have examined the intricacies of rock art, this dissertation is the first of its kind to systematically examine the data potential of historic inscriptions on the Northern Plains as a cultural resource."

Vaccaro, V. (1993). *Southern San Rock Painting: Meaning and Function* (Master's Thesis). University of the Witwatersrand, Johannesburg, South Africa.

Keywords: Cobham State Forest, southern Drakensberg, South Africa. Southern Africa. San (Bushman) rock art. Art history approach. Questions the equivalency between visual images and linguistic interpretations. *RASESAL*.

Vaillancourt, Pascale (2003). *Étude Archéologique et Ethnohistorique d'un Site Rupestre (EiGf-2) à Tracés Digitaux au Lac Némiscau, Territoire Cri, Jamésie* (Master's of Arts Thesis). Département d'Histoire, Université Laval. Retrieved from <http://theses.ulaval.ca/archimede/meta/20920>

Keywords: (EiGf-2), Lac Némiscau, Canadian Shield, Canada. North America. Cree (Cri) Indian. *BCSRA*.

Abstract: "Ce mémoire se veut l'étude complète d'un site rupestre (EiGf-2) à tracés digitaux au lac Némiscau, en territoire cri, Jamésie. Actuellement, il s'agit du seul site du genre connu de la communauté scientifique en territoire cri et sa position particulièrement septentrionale par rapport aux autres sites rupestres à tracés digitaux du Québec, soulève de nombreuses questions. À l'aide des sources archéologiques et ethnohistoriques recueillies au site EiGf-2 et à travers les données disponibles à propos des sites rupestres du Bouclier canadien et de l'univers algonquien qui entoure ce phénomène, nous allons tenter de comprendre comment le concept de site rupestre a été appliqué en territoire cri et sous quels aspects le site EiGf-2 s'intègre et se dissocie des autres sites rupestres de tradition algonquienne du Bouclier canadien."

Valadares do Amaral, Marília Perazzo (2007). *Os Sítios de Registros Rupestres de Buique, Venturosa y Pedra (PE) no Contexto da Geopaisagem* (Dissertação de Mestrado, Master). Universidade Federal de Pernambuco, Recife, Brazil.

Keywords: Buique, Venturosa and Pedra, Brazil. South America. *RASNW4, Internet*.

Abstract: "O presente trabalho propõe estudar os sítios com pinturas rupestres nos domínios geoambientais dos municípios de Venturosa; Pedra e Catimbau (Distrito do município de Buique) - PE; observando possíveis padrões de escolha desses no cenário geopaisagístico das regiões. Estabelecendo uma inter-relação entre os elementos naturais da paisagem (no sentido físico e biótico) com o antrópico através dos diferentes sítios com pinturas rupestres; procurou-se determinar quais componentes seriam mais relevantes para observar tais relações e suas possíveis recorrências no âmbito paisagístico das regiões. A ausência de estudos relacionando a tipologia e localização dos sítios à paisagem natural; nos municípios pesquisados; foi determinante para desenvolver pesquisas acerca deste tema. A relação entre a paisagem dos espaços estudados; tendo em vista as transformações ocorridas ao longo do tempo; com os sítios arqueológicos permite ao pesquisador compreender a dinâmica da adaptação do homem ao meio e da escolha dos sítios podendo estar relacionada aos aspectos da paisagem. As análises dos sítios de pinturas rupestres no contexto da geopaisagem foram principiadas com a delimitação de cinco variáveis de estudo necessárias; nesse trabalho; para observar as relações existentes entre sítios arqueológicos e paisagem natural das áreas. As análises da geologia e geomorfologia permitiram observar o contexto da paisagem dos sítios; observando suas características locais e do entorno. A variável altimétrica; relacionada com as formas de relevo e o clima; permite observar como os sítios se apresentam nas diferentes cotas e as possíveis influências nas estruturas naturais dos sítios e morfologia das pinturas. A distribuição espacial e análise dos registros rupestres foram preponderantes para a obtenção dos resultados das pesquisas; uma vez que permitiram observar como os sítios de pinturas rupestres estão distribuídos na paisagem e as similitudes observadas na escolha dos locais dos sítios nas áreas de Venturosa e Pedra contrastando com as observadas em Catimbau em função; principalmente; das particularidades da geopaisagem das regiões."

Valdez-Tullett, Joana (2010). A Gravura na Arte Esquemática do Noroeste Peninsular. O Caso do Monte de Góios (Lanhelas, Caminha) / The Schematic Rock Art Engraving on the Northwest Iberia. The Case of Monte de Góios (Lanhelas, Caminha) (Dissertação de Mestrado, Mestrado em Arqueologia). 218 pgs. University of Porto. Retrieved from <https://www.rcaap.pt/detail.jsp?id=oai:repositorio-aberto.up.pt:10216/55524>

Keywords: Monte de Góios, Lanhelas, Caminha, Portugal. Southwestern Europe. Schematic rock art. *Academia.edu*, *OATD*.

Abstract: "In Northwestern Iberia we recognize the existence of two different styles of Rock Art. On one hand, facing the Atlantic Ocean, the homonym Atlantic Rock Art spans through the bedrocks from the northern lands in Galicia to the Portuguese river Vouga. On the other hand once crossed the mountains that separate the coastal and the interior territories, the figures in the stones gain a new appearance. Regarding the academic tradition the main prevailing idea is that a great number of representations belong to de designated Schematic Rock Art. If in the Atlantic Rock Art we can detect mainly complex circular compositions, as well as animals and weapons in Galicia, carved on low rocks, the known Schematic Art reveals a new graphic conception, also visible upon the usage of a morphologic variety of rocks and different figures that share a schematic tendency frequently based on the human image, which sometimes reaches the simple shape of a cross. The tradition is known to us by the means of open air sites, natural rock shelters and megalithic tombs.

At some point, in space and time, the two traditions eventually converge. How did this interaction interfere with the societies to whom these styles are related and the world around them? What can we learn through Rock Art, about the communities using these representations and the audience to whom it was intended? Concerning the social interaction between the two pre-historic communities, how important is the meeting of the two Rock Art traditions and its reach on the Northwest Iberia? What does Rock Art reveal about these communities, mainly concerning its relation and understanding of the territory and the use of the outcrops, whether they are indistinct upon the topography, prominent or hidden shelters? These are the subjects of our discussion.

Although Rock Art was frequently considered a minor subject in Archaeology, now-a-days we recognize the importance of its study concerning a broader knowledge of the societies who used this artistic resource, their social activities and experiences, as well as their symbolisms."

Valdez-Tullett, Joana (2017). Design and Connectivity: The Case of Atlantic Rock Art (Phd dissertation). 2 vols. 712 pgs. University of Southampton. Retrieved from <https://eprints.soton.ac.uk/426895/>

Keywords: Portugal. Spain. Southeastern Europe. Ireland, England, Britain, Scotland, British Isles. Western Europe. Circle, cup mark, wavy line motif(s). Neolithic. *IPTR*.

Abstract: "Circles, cup-marks and wavy lines are some of the most emblematic motifs associated with Atlantic Rock Art. The term 'Atlantic' was only introduced in the 1940s and is used throughout this thesis as it reflects the widespread distribution of the prehistoric assemblage of rock art, but also the geographic scope of this investigation. This particular iconography is known from Portugal, through to Spain, Ireland, England and up to Scotland, sharing a number of characteristics. Prior to the use of this expression, Atlantic Art was known by a variety of designations that demonstrate the fragmented character of its historiography and the regional nature of investigations. In 1997 Bradley's study introduced a turning point in investigations, with an inter-regional approach and the premise of Landscape Archaeology. This contrasted with traditional studies, more focused on the motifs and creation of typologies, failing to view Atlantic Art holistically, as a socially meaningful practice. In this thesis I set out to investigate differences and similarities of Atlantic Art. I define what its quintessential characteristics are beyond the motif typologies, and identify regional variations. Contextualizing these similarities and deviations, I assess the social and cultural implications of its creation and use. In each one of my five study areas (one in each country), I subjected empirical data to a three-scale investigation: i) Graphic - to study the motifs, ii) Sensorial - to study the rock medium and iii) Environmental - to study the landscape placement. These were developed under principles of Relational Ontology and Assemblage Theory, combining a multi-scalar methodology with a dynamic perspective of the data, explored through a detailed categorical scheme and its analysis with a Presence/Absence Matrix (PAM), spatial analysis carried out with GIS and Social Network Analysis (SNA) to relate and explore the differences and similarities, relationships and connectivity between the study areas. Concepts of developmental psychology and cultural transmission were used to

posit that the tradition spread through methods of teaching. Contextualizing the tradition chronologically, it became clear that it formed another transformative processes that characterised the Neolithic."

Valdovinos, V. (2014). Rostros en la Montana: Arte Rupestre en Tlayacapan y Amatlan, Morelos (Tesis de Maestria en Historia del Arte). UNAM, Mexico. Retrieved from https://www.academia.edu/9600580/Rostros_en_la_monta%C3%B1a_Arte_rupestre_en_Tlayacapan_y_Amatl%C3%A1n_Morelos

Keywords: Tlayacapan y Amatlan, Morelos, Mexico. North America. RASNWV, Academia.edu.

Abstract: "La importancia del rostro en Mesoamérica ha sido estudiada por varios investigadores, de tales estudios me interesa resaltar dos aspectos: el rostro humano como aquel que otorga individualidad y porta la esencia del ser, y por otro lado el rostro divino, como aquel que concreta el concepto de divinidad en una figura antropomorfa. En este caso quiero traer a la discusión los rostros revestidos de lo sobrenatural insertos en el arte rupestre de Tlayacapan, Morelos; así como la importancia ritual del paisaje, pues los rostros no aparecen de manera casual en el mismo, sino que responden a características de éste, que son utilizadas o resaltadas por la pintura ejecutada en dicho espacio. El paisaje y su relación con la pintura es fundamental, pues otorga pistas para entender cómo se relacionaron los habitantes de la región en otras épocas con su entorno, cómo lo sacralizaron y se integraron al lugar de acuerdo a la cosmovisión de una época."

Valencia Cruz, Daniel J. (1992). El Arte Rupestre en Mexico (Tesis de Licenciatura). Escuela Nacional de Antropología e Historia, Mexico City, Mexico.

Keywords: Mexico. North America. CIHPA, Biblio.

Valenzuela Reyes, Daniela (2004). Imágenes sobre Piedra y Tierra: Las Sociedades del Valle de Lluta, Períodos Intermedio Tardío y Tardío (Memoria para optar al Título Profesional de Arqueóloga). 238 pgs. Universidad de Chile, Santiago, Chile. Retrieved from <http://www.repositorio.uchile.cl/handle/2250/113365>

Keywords: Valle de Lluta, Provincia de Arica, I Región de Tarapacá, northern Chile. South America. OATD.

Abstract: "Esta memoria para optar al título profesional de arqueóloga tiene por objeto contribuir a la discusión y conocimiento de los períodos prehispánicos tardíos de la subárea de Valles Occidentales, particularmente en lo que se refiere al contexto social y funcionamiento interno de las sociedades de esta época. Esto se aborda a través de la integración de una nueva línea de análisis, el arte rupestre, marginalmente considerado en las reconstrucciones histórico-culturales de la zona. El estudio se focaliza en el arte rupestre del valle de Lluta (19° S), Provincia de Arica, I Región de Tarapacá. Este estudio pone énfasis en entender el lugar que ocupó el arte rupestre en el contexto social de las poblaciones que habitaron el valle de Lluta durante el Intermedio Tardío y Tardío (ca. 1100-1450 d.C.). La hipótesis de trabajo que guía este estudio asume que el arte rupestre refleja aspectos sociales significativos de sus artífices y/o usuarios en la medida que se inserta en contextos culturales, sociales e históricos particulares. Estos aspectos explicarían su producción y usos. Entonces, el estudio del arte rupestre debería revelar información acerca de las sociedades prehistóricas del área de estudio, particularmente de aquellos ámbitos sociales donde el arte rupestre participó significativamente. Para llevar a cabo este estudio, se propuso un enfoque "contextual" del arte rupestre, esto es, tratarlo no aisladamente sino con relación al resto de la evidencia arqueológica (p.e. cerámica, patrones de asentamiento, arquitectura). En la descripción de este rasgo, se exploró sus características espaciales, considerando los distintos sectores de la zona baja de la cuenca. Asimismo, se incorporó, en un nivel básico, la variable formal del arte rupestre. La metodología incluyó una primera etapa de prospección y registro de sitios de arte rupestre y una segunda fase de procesamiento de los datos que incluyó tres niveles: descriptivo: elaboración de un catastro general de sitios de arte rupestre del valle de Lluta; analítico: análisis formal básico y espacial del arte rupestre, análisis comparativo entre el arte rupestre y el resto de la evidencia arqueológica; e interpretativo: integración de todas las variables estudiadas con miras a identificar patrones y abordar el problema de estudio."

Valenzuela, D. (2007). Arte, Tecnología y Estilo: Propuesta Teórica Metodológica para el Estudio de la Producción en Grabados Rupestres (Master's in Anthropology Thesis). Universidad de Tarapaca, Arica, Chile.

Keywords: South America. Experimental reproduction. Internet, RASNW4, Biblio.

Valenzuela, Daniela (2013). Grabados Rupestres y Tecnología. Un Acercamiento a Sus Dimensiones Sociales, Valle de Lluta, Norte de Chile (Tesis para optar al grado académico de Doctora en Antropología). 395 pgs. Universidad Católica del Norte, Arica - San Pedro de Atacama, Chile. Retrieved from https://dspace.conicyt.cl/bitstream/handle/10533/93750/VALENZUELA_DANIELA_2276D.pdf?sequence=1

Keywords: Lluta Valley, Arica, coastal Atacama Desert, northern Chile. South America. Techniques (methodology) of petroglyph production. Biblio, Internet.

Abstract: El problema de investigación de esta tesis (Capítulo 1) es caracterizar la tecnología de producción de los grabados rupestres, comprender sus dimensiones sociales, contribuir a un mejor entendimiento de la prehistoria local y avanzar en las relaciones entre tecnología y prácticas sociales durante los períodos Intermedio Tardío (ca. 1000-1400 d.C.) y Tardío (ca. 1400-1540 d.C.) en el sector chaupiyunga del valle de Lluta (18°S 70°W), en los Valles Occidentales exorreicos en la costa del Desierto de

Atacama, norte de Chile. Específicamente, se busca describir la tecnología de producción de los grabados rupestres y determinar los factores ambientales, físicos y sociales que influyeron en las decisiones tecnológicas. Se contrasta la hipótesis de que las diversas etapas de la cadena operativa estuvieron condicionadas, diferencialmente y con distintas escalas, por factores externos (ambientales, físicos) e internos (condicionantes sociales tales como conocimiento tecnológico y funcionalidad/uso del arte rupestre). Esta investigación se basó en el estudio arqueológico de 105 paneles y 575 figuras provenientes de 7 sitios del sector chaupiyunga del valle de Lluta, seis de los cuales son aldeas habitacionales y uno un lugar ceremonial caravanero.

Los antecedentes arqueológicos (Capítulo 2) caracterizan a los períodos Intermedio Tardío y Tardío por el desarrollo de la Cultura Arica, un conjunto de sociedades segmentarias que, aunque no conformaron una unidad política, formaron parte de una tradición cultural común. En el valle de Lluta, comprendió a comunidades con una economía mixta agromarítima, y patrones de asentamiento y arquitectónicos y relaciones de interacción, diferenciales. Durante el Período Tardío, la presencia Inka se manifiesta con variaciones en los distintos segmentos del valle, expresado en bienes muebles importados y en una serie de datos menos conspicuos pero que muestran evidentes alteraciones en el modo de vida, aunque sin un impacto visible en la arquitectura. El arte rupestre de estos períodos muestra también diferencias entre los distintos sectores del valle, advirtiendo una amplia variabilidad en forma y tipos de sitios. En el chaupiyunga se observa la mayor variabilidad formal y espacial, lo que es coincidente con otros ítems de la cultura material de los períodos. De acuerdo con la perspectiva teórica adscrita (Capítulo 3), la tecnología se define como un proceso de acción sobre materia, que incluye conocimiento y práctica e involucra elecciones arbitrarias de técnicas, acciones físicas y materiales que no son dictadas meramente por la función sino que integran parte de un sistema simbólico más amplio (p.e. Lemonnier 1992, Dobres y Hoffman 1994). Paralelamente, se reconoce la importancia de la materialidad en la estructuración de las prácticas sociales (p.e. Miller 1998, 2005), de modo que la tecnología, en tanto factor esencial en la constitución material de los artefactos, tiene plena injerencia en el mundo cultural más allá de sus relaciones con la subsistencia y medioambiente. Consecuentemente, la tecnología de grabados rupestres es un fenómeno intrínsecamente social, que no sólo alude a las técnicas de grabado como piqueteado o incisión, sino que contiene un amplio espectro de decisiones tecnológicas estructuradas en una cadena operativa, desde la selección del lugar, pasando por la selección del soporte, del panel, de las herramientas, de las técnicas de grabado, de los tratamientos de superficie, hasta la decisión de plasmar motivos con formas y modos de composición particulares. La metodología (Capítulo 4) define una serie de expectativas arqueológicas de los factores que influyen la cadena operativa: factores externos, conocimiento tecnológico, condiciones sociales y funcionalidad del sitio. Estas expectativas determinaron el registro y el estudio del proceso tecnológico así como el análisis de los contextos arqueológicos asociados al arte. Los siete sitios investigados fueron estudiados desde una perspectiva arqueológica contextual, esto es, el estudio de las imágenes rupestres (en tres escalas de análisis: sitio, panel y figura) fueron tratadas con relación a su entorno espacial y a su contexto arqueológico asociado (a partir de la recolección superficial y excavaciones estratigráficas). Los resultados descriptivos de los sitios estudiados (Capítulo 5), incluyen las características espaciales e iconográficas del arte rupestre y el contexto arqueológico del arte, abordando la función y cronología de cada yacimiento. El arte rupestre del sitio ceremonial caravanero, Cruces de Molinos (LL-43), se caracteriza por el predominio de motivos figurativos, esencialmente camélidos, realizados mediante piqueteado y con tratamiento de superficie areal, con una alta frecuencia de figuras en escenas, y en yuxtaposición y superposición. El sitio se asocia a un sistema de huellas caravaneras y el depósito excavado revela restos arqueofaunísticos de alpaca posiblemente ofrendados, fechados en 1046-1091 cal. d.C. Su arte rupestre parece ser consecuencia de varios eventos durante un lapso continuo pero relativamente acotado, comprendidos durante el Intermedio Tardío y Tardío. Sora Sur (LL-19) es una aldea de recintos circulares de piedra con bloques grabados dispersos en el área doméstica. Todas las figuras son abstractas, principalmente cúpulas y chacras, realizadas mediante horadación y tratamiento de superficie areal. En las excavaciones realizadas se identificó una ocupación del Intermedio Tardío y otra del Tardío. En general, no hay grandes diferencias en las clases de evidencias entre ambos períodos, predominando la recolección terrestre, cultígenos y desechos. Las fechas AMS obtenidas de los estratos del Intermedio Tardío se sitúan entre cal. 1313 y 1388 d.C. y entre 1418 y 1573 años cal. d.C. de los estratos del Período Tardío. Recintos Millune Oeste (LL-23) es un conjunto habitacional pequeño que contiene un panel grabado en el que predominan las figuras abstractas simples, grabadas mediante piqueteado, con tratamiento de superficie areal o lineal. Se excavó un depósito poco denso y sin materiales diagnósticos, junto al bloque grabado, que reveló una ocupación asignable al Período Tardío, con restos de fauna terrestre y desechos líticos, fechada por AMS entre 1431 y 1460 cal. d.C. En Poblado Millune (LL-21), una aldea compleja con bloques grabados junto a viviendas y gollqas, el arte rupestre se compone de figuras abstractas simples, primariamente cúpulas, realizadas mediante horadación y tratamiento de superficie areal. El depósito excavado contenía una ocupación asignable al Período Tardío, del que se obtuvieron tres fechas AMS entre 1418 a 1497 años cal. d.C., indicando un lapso corto de ocupación. Los materiales recuperados incluyen desechos, cerámica (Pulidos ambas Caras, Charcollo y San Miguel), instrumentos y núcleos."

Valle, Raoni Bernardo Maranhão (2012). *Mentes Graníticas e Mentes Areníticas - Fronteira Geo-Cognitivas nas Gravuras Rupestres do Baixo Rio Negro, Amazonia Setentrional* (Doctoral Dissertation). 1. 131 pgs. Museo de Arqueologia e Etnologia, Universidade de Sao Paulo, Sao Paulo, Brazil. Retrieved from <http://www.teses.usp.br/teses/disponiveis/71/711131/tde-12042013-163726/pt-br.php>

Keywords: Between Old Ayrão village and Branco river's mouth, at the lower Negro river basin, Western Brazilian Amazon, Rio Negro, Amazonia Setentrional, Brazil. South America. Jurupari myth-ritual complex. RASNWV, Internet.

Abstract: "This research presents a preliminary study about the petroglyphs from a sample area between Old Ayrão village and Branco river's mouth, at the lower Negro river basin, Western Brazilian Amazon. They comprise a corpus of open air and underwater Rock Art sites, fifteen (15) up until now, located on sandstone and granite riverine boulders and outcrops. Given the absence of archaeological stratified deposits, these sites can neither be excavated nor unequivocally related to adjacent ceramic sites in the survey area (which remains a possibility to be tested). Thus, they are bound in contextual isolation, lacking spatial as well as chronological control, remaining as outsiders of the archaeological record. The area presents geological variability (contact between crystalline Guiana shield and Amazon sedimentary basin) as well as hydrographical variability (confluence among Negro, Branco, Jauaperi, Unini and Jaú rivers). We propose that this environmental set contributes to the graphical variability we are detecting inside the rock art corpus (suggesting discrete corpora), which indicates possible chronological and cultural distinctions in the prehistoric authorship of these petroglyphs. Indeed, the preliminary knowledge of the actual geological context of the survey area, as

well as its major fluvial confluence, has led us to first postulate the hypothesis of stylistic variability which was confirmed in the first contact with these petroglyphs. This, in fact, constitutes the first concrete result of our research, the identification of a multi-stylistic rock art zone in the Negro's basin, which we think is deeply related to the environmental set of the survey area, which in its turn was partially responsible for the establishment of different cultural groups, and the development of different cultural ways of representing the cognizable world (visible and invisible) into discrete strategies of visual thinking on the basin along the Holocene. Among the current approaches to rock art study we have chosen to apply two different but complementary general methods, *Formal and Informed*, as a dialectical reflexive conjunct. The first part of the text is committed to the formal method. Under this token, we are considering the petroglyphs (and pictographs) like prehistoric systems of visual thinking and communication, quasi-linguistically organized graphic-symbolic codes, of the authors' communities. Focus on rock art under this scope (as a variable, or resultant, of human past behavior, culturally organized, inserted in the environment - archaeological record) is a profitable strategy in order to identify and measure formal material characteristics of rock art assemblages, which, we believe, can lead to the identification of discrete sets of structured graphical patterns that, hypothetically and simplistically, could be related to the socialcognitive profiles of those communities. So, we are applying a set of theoretical constructs, basically derived from semiotics, visual anthropology and cognitive archaeology, to the analysis of visual symbolic codes, holding our attention on the graphic signifier (the material object) and avoiding the interpretation of specific meanings over the form (guessing signified concepts deriving from iconic resemblances between forms and "real things" in the non-Indian archaeologist's cosmology). By material signifier in rock art we comprehend those material aspects such like technique, morphology, thematic, syntactical combinations and compositions, taphonomy and other geo-environmental variables. The second approach, informed method, is devoted here to a tentative interpretation of one of the stylistic profiles identified; comparing some of its distinctive iconic patterns to the Upper Negro River Myth-Ritual Complex of Jurupari, devised as a multi-ethnic religious complex that hypothetically pervaded the entire basin during pre-colonial times. We are suggesting by the present evidence that these cultural manifestations (Jurupari and this specific rock art corpus), separated in time-space, could be related to a same system of expressive, ideological and cognitive phenomena in the past, with a specific locational insertion in the surveyed area. So, if identifying forms (formal disambiguation), and classification (ordering of graphic-spatial patterns) of observed differences among forms are converted into the spinal cord of this research, the second part is, nevertheless, equally important in the way it provides a rudimentary tentative of looking to rock art through Amerindian eyes and test the potential of ethnographic meta-representations to illuminate archaeological reasoning about rock art phenomena in the Negro's basin. That is, an interpretive approach targeting some sort of explanation beyond the non-indigenous formal stylistic constructs (but, what remains to be tested in the area is the rock art analysis directly through Amerindian prefrontal cortex, a kind of neural-cognitive otherness experiential approach, which would imply, for future experiments, in direct participative observations, possibly involving an Indian specialist and archaeologist's Caapi - B. caapi - consumption for perceptual and ontological purification and subsequent observation of petroglyphs and dialogue among them and the rocks)."

Valle, Raoni Bernardo Maranhão (2012). *Mentes Graníticas e Mentes Areníticas: Fronteira Geocognitiva nas Gravuras Rupestres do Baixo Rio Negro, Amazônia Setentrional* (Tese de Doutorado). 1. 660 pgs. Universidade de São Paulo, Museu de Arqueologia e Etnologia - MAE, Programa de Pós-Graduação em Arqueologia. Retrieved from <http://www.teses.usp.br/teses/disponiveis/71/71131/tde-12042013-163726/pt-br.php>

Keywords: Rio Negro, Jurupari myth-ritual complex, Amazônia Setentrional, Brazil. South America. Jurupari myth-ritual complex. Worldcat.org, Internet.

Abstract: This research presents a preliminary study about the petroglyphs from a sample area between Old Ayrão village and Branco river's mouth, at the lower Negro river basin, Western Brazilian Amazon. They comprise a corpus of open air and underwater Rock Art sites, fifteen (15) up until now, located on sandstone and granite riverine boulders and outcrops. Given the absence of archaeological stratified deposits, these sites can neither be excavated nor unequivocally related to adjacent ceramic sites in the survey area (which remains a possibility to be tested). Thus, they are bound in contextual isolation, lacking spatial as well as chronological control, remaining as outsiders of the archaeological record. The area presents geological variability (contact between crystalline Guiana shield and Amazon sedimentary basin) as well as hydrographical variability (confluence among Negro, Branco, Jauaperi, Unini and Jaú rivers). We propose that this environmental set contributes to the graphical variability we are detecting inside the rock art corpus (suggesting discrete corpora), which indicates possible chronological and cultural distinctions in the prehistoric authorship of these petroglyphs. Indeed, the preliminary knowledge of the actual geological context of the survey area, as well as its major fluvial confluence, has led us to first postulate the hypothesis of stylistic variability which was confirmed in the first contact with these petroglyphs. This, in fact, constitutes the first concrete result of our research, the identification of a multi-stylistic rock art zone in the Negro's basin, which we think is deeply related to the environmental set of the survey area, which in its turn was partially responsible for the establishment of different cultural groups, and the development of different cultural ways of representing the cognizable world (visible and invisible) into discrete strategies of visual thinking on the basin along the Holocene. Among the current approaches to rock art study we have chosen to apply two different but complementary general methods, *Formal and Informed*, as a dialectical reflexive conjunct. The first part of the text is committed to the formal method. Under this token, we are considering the petroglyphs (and pictographs) like prehistoric systems of visual thinking and communication, quasi-linguistically organized graphic-symbolic codes, of the authors' communities. Focus on rock art under this scope (as a variable, or resultant, of human past behavior, culturally organized, inserted in the environment - archaeological record) is a profitable strategy in order to identify and measure formal material characteristics of rock art assemblages, which, we believe, can lead to the identification of discrete sets of structured graphical patterns that, hypothetically and simplistically, could be related to the socialcognitive profiles of those communities. So, we are applying a set of theoretical constructs, basically derived from semiotics, visual anthropology and cognitive archaeology, to the analysis of visual symbolic codes, holding our attention on the graphic signifier (the material object) and avoiding the interpretation of specific meanings over the form (guessing signified concepts deriving from iconic resemblances between forms and "real things" in the non-Indian archaeologist's cosmology). By material signifier in rock art we comprehend those material aspects such like technique, morphology, thematic, syntactical combinations and compositions, taphonomy and other geo-environmental variables. The second approach, informed method, is devoted here to a tentative interpretation of one of the stylistic

profiles identified; comparing some of its distinctive iconic patterns to the Upper Negro River Myth- Ritual Complex of Jurupari, devised as a multi-ethnic religious complex that hypothetically pervaded the entire basin during pre-colonial times. We are suggesting by the present evidence that these cultural manifestations (Jurupari and this specific rock art corpus), separated in time-space, could be related to a same system of expressive, ideological and cognitive phenomena in the past, with a specific locational insertion in the surveyed area. So, if identifying forms (formal disambiguation), and classification (ordering of graphic-spatial patterns) of observed differences among forms are converted into the spinal cord of this research, the second part is, nevertheless, equally important in the way it provides a rudimentary tentative of looking to rock art through Amerindian eyes and test the potential of ethnographic meta-representations to illuminate archaeological reasoning about rock art phenomena in the Negro's basin. That is, an interpretive approach targeting some sort of explanation beyond the non-indigenous formal stylistic constructs (but, what remains to be tested in the area is the rock art analysis directly through Amerindian prefrontal cortex, a kind of neural-cognitive otherness experiential approach, which would imply, for future experiments, in direct participative observations, possibly involving an Indian specialist and archaeologist's Caapi - B. caapi - consumption for perceptual and ontological purification and subsequent observation of petroglyphs and dialogue among them and the rocks)."

Valls, Marcela Pacini (2007). *Similaridades e Diferenças Indicativas de Identidade e Evolução Cultural no Estilo Serra Branca de Pinturas Rupestres do Parque Nacional Serra da Capivara, Piauí - Brasil* (Dissertation). Universidade Federal de Pernambuco (UFPE), Recife, Brazil.

Keywords: Parque Nacional Serra da Capivara, Piauí, Brazil. South America. Internet, RASNW4.

Van der Merwe, H.D. (1990). *The Social Context of the Rock Art During the Contact Period in the North-Western Cape and the Seacow River Valley* (Master's Thesis). University of Stellenbosch.

Keywords: Seacow River Valley, North-Western Cape, South Africa. Southern Africa. Historic, Contact Period rock art. *Biblio*.

Van Dyk, Antonie Christoffel (2006). *Wildebeest Kuil: Rock Art & Tourism Centre, Kimberley* (Master's Thesis). 146 pgs. Universtiy of the Free State.

Keywords: Wildebeest Kuil, Kimberley, South Africa. Southern Africa. Cultural resource management. Conservation and preservation. Interpretive center. Tourism. *Worldcat.org*.

Vanderlei, A.F. (2000). *Etude et Analyse Comparative de l'Art Rupestre dans la Region est de l'Etat de Goias, Bresil* (Ph.D. Dissertation). 3 vols. 690 pgs. Museum d'Histoire Naturelle, Paris, France.

Keywords: East of Goias, Brazil. South America. RASNW2, Internet.

Abstract: "Cette etude sur l'art rupestre du centre du bresil a comme axe principal d'analyse la recherche de liaisons thematiques et techniques entre les differentes figures, peintes et gravees, de quatre sites d'art rupestre de la region est de l'etat de goias : gruta dos milagres, lapa da pedra, boca da onca et pedra do bisnau. A travers les associations de ces figures (signes, representations figuratives et motifs) et l'etude de representations particulieres caracterisant chacun des quatre sites, l'auteur essaye de comprendre les eventuels rapports qui existaient entre ceux-ci. Cette analyse comparative s'etend aux regions nord (corrego areias, corrego doce, ribeirão dos bois, corredeira do parana et rio sucuri) et ouest (serranopolis et caiaçônia) de l'etat. Bien que les quatre sites etudies dans le cadre de cette recherche ne soient ni dates ni fouilles, leur dispositif parietal fournit, neanmoins, des donnees sur les possibles migrations de groupes prehistoriques dans le territoire central du bresil."

Vandiver, Pamela (1983). *Paleolithic Pigments and Processing* (Master's Thesis). 258 pgs. Massachusetts Institute of Technology, Cambridge, Massachusetts.

Keywords: Arch-sur-Cure, Lascaux, and Mas d'Azil, France. Western Europe. Paleolithic art. Pigment analysis. AATA.

Author abstract: "A study of the nature and technology of Palaeolithic pigments employed at three French caves is presented. The Palaeolithic caves are the following: Arcy-sur-Cure, ca. 35,000-25,000 years B.P., Lascaux, ca. 14,000 years B.P., and Mas d'Azil, ca. 11,000 years B.P. From Arcy-sur-Cure are a diverse selection of minerals and rocks only some of which are suitable as pigments. At Lascaux a group of pigments were used which display a finer particle-size range and more diverse composition than are found in local deposits. Mixing and milling are shown to be responsible for the differences. The murals of Lascaux are believed to be drawings employing a different technology for the red and black colors. Evidence that the red pigments from Mas d'Azil and surrounding sites are from three different sources is presented. The fine particle size of Palaeolithic pigments has made necessary the characterization of microstructure and composition which has been carried out by optical microscopy, scanning electron microscopy with simultaneous energy dispersive x-ray analysis and x-ray diffraction. Emission spectroscopy, Auger and differential thermal analysis have been employed in supplementary analyses as required. Establishment of a geological reference collection of naturally occurring pigment minerals has been an important requirement for this study. The fine scale microstructures and compositions of palaeolithic pigments have been compared with those of geological and other archaeological samples in order to determine the nature and extent of processing employed. The reference collection is quite extensive and includes minerals collected in a 15-km. radius of these three cave sites, minerals and pigments from other sites in the southwest of France, and from museum collections. At Lascaux, investigation of colorants in various stages of processing, together with analysis of pigment fragments from the ceiling, have yielded detailed evidence about the preparation and use of pigments, including observations on the methods of grinding and mixing. Heat treatment was not found to have been employed in the preparation of pigments. Investigation of the use of such methods of purification as sedimentation or levitation are inconclusive, as it is not possible to differentiate natural from man-induced processing. Replication studies of pigment application to limestone have been compared with application to paper in order to explain relationships between composition, microstructure, and color."

Vázquez Rozas, Roberto (1996). Los Petroglifos Prehistóricos en las Rías Bajas Gallegas: Estudio Estilístico e Iconográfico (Doctoral Tesis). Universidade de Santiago de Compostela.

Keywords: Rías Bajas, Galicia, Spain. Southwestern Europe. *Dialnet*.

Abstract: "Se realiza un estudio de los grabados rupestres gallegos pertenecientes a la edad del bronce (ii milenio a.C.). El tema se analiza desde un punto de vista artístico, aplicando una metodología de trabajo basada en la psicología de la visión y en los principios del análisis iconográfico. Se definen áreas estilísticas específicas, así como las convenciones de representación del arte rupestre, fijándose en el emplazamiento de los grabados, en su relación con el soporte, en las formas de expresión de los conceptos de espacio y tiempo y en el repertorio de motivos utilizados. Se aíslan los principales temas iconográficos y se considera en qué medida estos pueden ser ilustraciones de mitos e ideologías vigentes en la sociedad de la edad del bronce."

Vega Petrona, Teresa (2017). Arte Rupestre del Norte de la Provincia de Neuquén. Tendencias Estilísticas (Thesis). Universidad de Castilla-La Mancha. Retrieved from <http://hdl.handle.net/10578/16454>

Keywords: Neuquén, Argentina. South America. *Dialnet*

Velliky, Elizabeth Catherine (2013). PXRF and Place Names: Painting a Narrative on Squamish Ochre Sources and Rock Art (Master's Thesis). 144 pgs. Simon Fraser University, Burnaby, British Columbia, Canada. Retrieved from

https://www.academia.edu/6904192/PXRF_and_Place_Names_Painting_a_Narrative_on_Squamish_Ochre_Sources_and_Rock_Art

Keywords: Squamish Valley, British Columbia, Canada. North America. PXRF pigment analysis. Ochre. *Academia.edu*.

Abstract: "There are two major known sources of red ochre in the Squamish Valley, BC, and utilized in the creation of several rock art sites. These sources vary in that one is an easily accessible along Pilchuck Creek; the other, located 1660m above sea level on Paul Ridge. This source is considerably more difficult to access and likely imbued with greater ritual significance. Both ochre sources are associated with Squamish Nation place-names. In addition to the ochre sources, five pictograph sites contain depictions intimately related to Squamish oral history. The aim of this thesis is to first geochemically analyze ochre sources in the Squamish region and other locations from within and outside of British Columbia, and second to analyze the pigments in the Squamish Nation pictographs using portable X-ray fluorescence spectrometry (pXRF). These elemental analyses are compared to determine if pXRF can satisfy the provenance postulate for ochres, which states that inter-source variation must outweigh intra-source variation (Wiegand et al. 1977). The analyses on the pictographs provided qualitative and semi-quantitative information on the elemental make-up of the pigments, and contributed towards establishing a methodology for analyzing pictographs with pXRF. Comparing this data determined if the ochre pigments used to create the pictographs came from geologically distinct sources based on signature elements, and if the rock art sites were re-visited and re-painted. Formal methods coupled with informed perspectives on the ochre and rock art uses information from oral history, place names, ethnographies and archaeology. The total summation of the data provides insight into the cultural background on the acquisition of ochres for pigments, and what geochemical complexities in minerals can reveal about the nature of ochre selection and the creation of pictographs in Squamish Nation territory."

Vendome-Gardner, Charlotte (2013). The Fluteplayer of Chaco Canyon (Master of Research Thesis). 177 pgs. University of Plymouth, United Kingdom. Retrieved from https://www.academia.edu/14552510/MRES_Thesis_The_Fluteplayer_of_Chaco_Canyon

Keywords: Chaco Canyon, New Mexico, southwest United States. North America. Setting: Landscape. Fluteplayer motif(s). *Biblio, Academia.edu*.

Venter, Gerda (2011). Surface Preparation and the Effects on Rock Art Deterioration (Master's Thesis). 242 pgs. University of Pretoria, Pretoria, South Africa. Retrieved from <http://hdl.handle.net/2263/26075>

Keywords: uKhahlamba-Drakensberg Park, South Africa. Southern Africa. Cultural resource management. Conservation and preservation. Deterioration. Weathering. Sandstone. San (Bushman) rock art. *Worldcat.org, OATD*.

Abstract: "The Drakensberg is the highest part of a 1000-km long escarpment that also forms a natural border between South Africa and eastern Lesotho. The uKhahlamba-Drakensberg Park was declared a World Heritage site in 2000 and is globally significant, in particular due to the rock art painted by San hunter-gatherers who inhabited the area from about 8 000 years ago until the late 19th Century. Approximately 30 000 painted images can be found in nearly 600 rock shelters in the area. Rock art heritage in the Drakensberg is unfortunately being lost through a variety of processes, some natural and others resulting from human impacts."

Previous research on the weathering of San paintings has focused largely on either monitoring processes causing weathering in rock shelters or investigating rock surfaces that are adjacent to the rock paintings. Recent findings indicate that some of the San art has been painted onto surfaces that were prepared by smoothing the rock surface with a "grinding stone" and coated with a clay ("ground") layer prior to the application of pigments. This new information may have important implications for rock art conservation as smoothing of a rock surface could significantly modify the physical and chemical characteristics of the surface, thereby influencing the deterioration of the art. In this study two classification systems are developed from data collected in four rock shelters situated in the Park. The first, a Type of Surface Classification System, is developed for the purpose of identifying different types of rock surfaces within rock shelters. The second, a State of Deterioration Classification System, is developed with the purpose of establishing, through visual inspection, how deteriorated the rock art on different types of rock surfaces is. Linkages between the type of surface and the state of deterioration are also explored. Findings show that it is not only possible to determine which surface

type a painting has been painted on, but that different rock surface types can deteriorate through different weathering mechanisms and to a different degree. One type of rock surface, acknowledged but not yet recorded, was found amongst the rock art paintings selected for the purpose of this study. More importantly, the alteration of rock surfaces through human action in the past is found to cause rock surfaces to deteriorate either at an accelerated or a retarded rate as opposed to rock paintings that were made on surfaces that have only been altered by natural weathering mechanisms. For example, if a rock surface has only been smoothed with a grinding stone, results show that weathering mechanisms did not deteriorate the surface as quickly as in the case where a clay ground layer has been applied to the rock surface. Different types of rock surfaces deteriorating through different weathering mechanisms (as a result of surface preparation) might have significant implications in terms of rock art conservation as the strategies implemented to conserve rock art should be adapted to consider surface type."

Vergara Murua, Francisco (2010). Caracterización Tecnológica de los Petroglifos del Sitio Los Mellizos, Cuenca Superior del Valle de Illapel (Master's Thesis). Universidad Internacional, SEK, Santiago, Chile.
Keywords: Los Mellizos, Valle de Illapel, Chile. South America. *Biblio*.

Vermey, Cornelis Johannes (1977). Aboriginal Rock Art and Artefacts of the Central Pilbara Region (a Study of Recently Re-Discovered Sites in the Paraburdoo Area) (Teachers Higher Certificate Thesis). 116 pgs. Western Australian Education Department, Paraverdoo, Western Australia.
Keywords: Paraburdoo, central Pilbara, Australia, Australasia. Oceania. Aboriginal rock art. Archaeological context. *Worldcat.org*.

Abstract: "Description of styles of rock art in Paraburdoo area and techniques used; description of stone artefacts found in study area."

Versaco, Mercedes (2018). El Sol, Símbolo de Continuidad y Permanencia. Un Estudio Multidisciplinar sobre la Figura Soliforme en el Arte Esquemático en la Provincia de Cádiz (Doctoral Tesis). Universidad de Cádiz, Cádiz, Spain.
Keywords: Cádiz, Spain. Southwestern Europe. Sun-form (soliform) motif(s). Schematic rock art.

Abstract: "Resumen La finalidad de esta tesis es el estudio de la figura soliforme en el arte rupestre esquemático. Presentamos una investigación global atendiendo a todos los factores susceptibles de estudio (tecnológicos, tipológicos, estilísticos, semióticos, astronómicos, antropológicos y paisajísticos) de esta figura y de su relación con el conjunto del arte rupestre esquemático y con las sociedades autoras del mismo. El ámbito geográfico de nuestro estudio será el entorno de la Laguna de la Janda y el Campo de Gibraltar (Cádiz)."

Uno de los argumentos que esgrimimos para la realización de esta investigación es la escasa producción de estudios realizados en el territorio gaditano en relación a esta figura- y al arte rupestre en general- que ha sido motivo central en casi todas las religiones o mitologías primitivas desde el nacimiento de las sociedades agropecuarias. La recurrencia de los motivos abstractos dentro del arte rupestre de la zona que nos ocupa, y su perduración en el tiempo, podría ser indicio de patrones culturales comunes entre las diferentes poblaciones que habitaron nuestra provincia. Pero estos mismos signos también se repiten en diferentes partes del mundo. ¿Podríamos estar hablando de aspectos universales de nuestra especie? Somos conscientes que la interpretación de este símbolo ha estado y está sujeta a cuestiones subjetivas o intangibles, por consiguiente, no exenta de posibles proyecciones de nuestra propia cultura. Creemos que estamos en condiciones de aproximarnos de una manera científica a los aspectos rituales y simbólicos de aquellos que elaboraron estas pinturas, proponiendo una alternativa desde los marcos teóricos de disciplinas como la Etnografía, la Antropología, la Arqueología del Paisaje, la Arqueoastronomía y la Semiótica."

Viana, V. Pontes (2000). Os Registros Graficos Pre-Historicos do Sertao Centro-Norte do Ceara (Post Graduate Dissertation in History). Universidade Federal de Pernambuco, Recife, Pernambuco, Brazil.
Keywords: Sertao, North central Ceara, Brazil. South America. *RASNW2*.

Vianelli, C. (1990). La Cristianizzazione delle Incisioni Rupestri in Valle Camonica: Segni, Simboli e Riti (Tesi di Laurea). Università Cattolica del Sacro Cuore, Brescia, Italy.
Keywords: Valcamonica, Italy. Southern Europe. Christian era.

Vigiola-Toña, Irene (2014). La Grotte de Covaciella et la Chronologie des Bisons Magdaléniens dans l'Art Rupestre de la Région Cantabrique et Pyrénées Françaises EM (Master Thesis). Museum National d'Histoire Naturelle, Paris, France.
Keywords: Cantabria, Spain. Pyrenees, France. Western Europe. Paleolithic art. Magdalenian. Bison motif(s). Chronology. *UVAP*.

Vigliani, Silvina Andrea (2011). Pinturas Espirituales. Identidad y Agencia en el Paisaje Relacional de los Cazadores Recolectores y Pescadores del Centro-Oeste de Sonora (Tesis de Doctorado). Escuela Nacional de Antropología e Historia (ENAH), Mexico.
Keywords: West central Sonora, Mexico. North America. *Biblio, RASNWV*.

Vilches, F. (1999). Inka Rock Art: Minor Arts, Major Meanings (Master of Arts Thesis). 180 pgs. University of Maryland, College Park.

Keywords: South America. Inka (Inca) rock art. *Internet, Worldcat.org.*

Vilches, Flora (1996). Espacio Y Significación en el Arte Rupestre de Taira, Rio Loa, II Region de Chile. Un Estudio Arqueoastronomico (Memoria para Optar al Título de Arqueologo). Departamento de Antropologia, Universidad de Chile, Santiago, Chile.

Keywords: Taira, upper Loa River, Antofagasta Region, Atacama Desert, Chile. South America. Archaeoastronomy. *Biblio.*

Vinas Vallverdu, R. (2004). La Cueva Pintada, Proceso Evolutivo de un Centro Ceremonial, Sierra de San Francisco, Baja California Sur, México (Tesis Doctorado). Departamento de Prehistoria, História Antigua y Arqueologia, Facultad de Geografía e História, Universidad de Barcelona, Barcelona, Spain.

Keywords: La Cueva Pintada, Sierra de San Francisco, Baja California Sur, Mexico. North America. *RASNW3.*

Viramontes, C. (2002). Los Paisajes Rituales de los Recolectores Cazadores. Un Estudio de la Grafica Rupestre de Queretaro Prehispanico (Phd Thesis). Escuela Nacional de Antropologia (ENAH), Mexico.

Keywords: Queretaro, Mexico. North America. *RASNW3.*

Vogt, Brandon J. (2007). A Visual Analytical Approach to Rock Art Panel Condition Assessment (Phd dissertation). 172 pgs. Arizona State University, Tempe.

Keywords: Cultural resource management. Conservation and preservation. Condition assessment. *Internet.*

von Petzinger, Genevieve (2005). Making the Abstract Concrete: The Place of Geometric Signs in French Upper Paleolithic Parietal Art (Master's Thesis). 166 pgs. University of Victoria. Retrieved from <http://docplayer.net/6710448-Making-the-abstract-concrete-the-place-of-geometric-signs-in-french-upper-paleolithic-parietal-art-by.html>

Keywords: France. Western Europe. Paleolithic art. Geometric sign motif(s). Chronology. Distribution. *Worldcat.org.*

Abstract: "In Paleolithic cave art, geometric signs tend to outnumber figurative images and yet, they remain relatively understudied. To address this gap in our knowledge, I compiled a digital catalogue of all known geometric signs found in parietal art in France, and then trended the results looking for patterns of continuity and change over time and space. I focused on parietal art, as I could be certain of its provenance, and picked France as my region due to its abundance of decorated sites and its natural boundaries of water and mountain ranges. The database is searchable by a variety of criteria such as sign category, method of production, date range, site type, geographical coordinates and region. It is now being converted into an online resource. To provide a visual dimension, it includes a selection of linked photographs and reproductions of the different signs. In this thesis, I detail the chronological and regional patterning in sign type and frequency and the implications of these patterns for understanding where, when and why the making of these signs was meaningful to the Pleistocene peoples who created them."

Vourc'h, Marie (2008). L'Art Rupestre Préhistorique du Nord de la Scandinavie (Phd dissertation). 529 pgs. Université de Toulouse 2, France.

Keywords: Trøndelag, Nordland, Troms and Finnmark, Norway, central and northern Norrland, Sweden. Scandinavia. Northern Europe. *Internet, Worldcat.org.*

Abstract: "Through a mainly iconographic study based on bibliographic and field data, this thesis proposes to analyze the phenomena of diffusions and/or interactions between prehistoric and protohistoric groups in northern Scandinavia (Trøndelag, Nordland, Troms and Finnmark for Norway, central and northern Norrland in Sweden). This study also takes place in a diachronic dynamic in order to consider ways of cultural transfers and transmissions from Mesolithic to Iron Age.

The first part of this thesis outlines environmental and archaeological contexts, the second part describes the sites considered throughout this work. The third part deals with rock carvings and paintings, studied by themes, including establishment of typologies supported by boats and anthropomorphic figures statistical analysis. These graphic expressions were considered in a global perspective, taking into account their spatial organization, relationship to the rock surface and other archaeological remains of material culture, which enabled me to identify and specify preferred ways of iconographic spreading and cultural exchanges in ancient northern Europe. In a last part, technological analysis, along experimental work, are used to define pre and proto-historical carving processes used in some areas at the Hjæmmeluft site (Alta, Norway)."

Waddington, C. (1995). An Exploration of the Role of Cup and Ring Marks with Particular Attention to the Milfield Basin, Northumberland (Master's Thesis in Archaeology). University of Newcastle Upon Tyne.

Keywords: Milfield Basin, Northumberland, England, Britain, British Isles. Western Europe. Cup-and-ring motif(s). *RASNW2, RABDN.*

Wade, Victoria (2009). Style, Space and Social Interaction: An Analysis of the Rock Art on Middle Park Station, Northwest Queensland (Bachelor's Honors Thesis). 224 pgs. Department of Archaeology, Flinders

University, Adelaide, Australia.
http://www.flinders.edu.au/ehl/fms/archaeology_files/dig_library/theses/Wade%20V%20Honours%202009%20o.pdf

Keywords: Middle Park Station, northwest Queensland, Australia, Australasia. Oceania. Aboriginal rock art. *Internet, Worldcat.org.*

Wakankar, V.S. (1973). Painted Rock Shelters of India (Ph.D. Thesis). University of Poona, Pune, India.
Keywords: India. South Asia. *Biblio.*

Waldock, Victoria (2016). Mobilising Stone: Investigating Relations of Materiality, Movement and Corporality in Holocene Saharan Rock-Art (Phd dissertation). University of Oxford. 0067-270X.
Keywords: Messak Plateau, Libya, Sahara. North Africa. Pastoral rock art. *Internet.*

Abstract: "This project investigates Saharan pastoralist rock-art (7500-3000BP), with a particular focus on the engravings of the Messak Plateau in southwest Libya. Taking an anthropological approach, the art is examined within the context of the lives of its creators - transhumant cattle-herders who occupied the plateau seasonally. Drawing from fieldwork in Libya together with data from multiple expeditions in the Sahara, the study addresses a major lacuna in Saharan research by focusing on materially constituted, as-lived dimensions at the micro scale. A fundamental but archaeologically elusive aspect of lived experience is a consideration of 'movement', both physical and esoteric. Its incorporation is central to this project, forming a multi-aspected theoretical framework and a methodological tool. Augmented by input from specialists in geomorphology, pastoralism, stone sculpting and animal behaviour, this movement-driven focus has produced a more developed picture of the Messak herder lives, advancing our understanding of these particular non-text, somatic societies. A singular contribution is the creation of a hypothetical model for small-scale, quotidian pastoralist practices, which expands upon the archaeological evidence, fleshing out details of a well-systematised form of dairy pastoralism involving controlled breeding and the processing of milk products. At the same time it is proposed that the herders' relationship with their cattle was one of partnership rather than ownership, involving trans-species empathy and a valuation of animal personhood. This viewpoint is part of a broader set of animal-human relations reflecting a cosmological order that diverges from modern, Western ontological constructs. Other significant findings include detailed information on the role and identity of the image-maker, revisionist data on the amount of effort and skill expended in carving processes, and an examination of the ways in which rock-art was used to manifest social emotional concerns. These were expressed via animal emotions portrayed in the rock-art, and also through performative, gestural markings associated with the imagery. Such expressions include apotropaic, supplicatory or other interactions involving communication with unseen powers."

Walker, Leslie (2014). Liminal River: Art, Agency and Cultural Transformation Along the Protohistoric Arkansas River (Phd dissertation). University of Arkansas, Fayetteville.
Keywords: Arkansas River, Arkansas. Southeast United States. North America. *RASNWW.*

Walsh, Grahame L. (2007). Development of Australian Rock Art Recording Methodologies: For the Interpretation of Cultural and Environmental Histories (Phd dissertation). 2 vols. 336 pgs. Griffith University. Retrieved from https://www120.secure.griffith.edu.au/rch/file/e4398f50-c4ed-aabf-27c6-28f80e209e82/1/Walsh_2007_02Thesis.pdf
Keywords: Lawn Hill, Dudawari; Princess Charlotte Bay and the Flinders Island Group; Raleigh and the Jane Table Hill; White Mountains; Hook Island, Queensland, Northwest Australia, Australasia. Oceania. Aboriginal rock art. Documentation. Recording methodology. Cultural resource management. Conservation and preservation. *Worldcat.org, Internet.*

*Abstract: "Volume 1: Overview of the development of this research --
The contemporary relevance of each publication --
Development of rock art recording methodologies : evolution of a rock art recording and interpretation methodology; Expansion of rock art recording to incorporate major Queensland sites; Lawn Hill, North West Queensland - Project Dudawari; Princess Charlotte bay and the Flinders Island Group; Operation Raleigh and the Jane Table Hill Survey; The White Mountains survey; The Hook Island Project; Proposals to extend rock art knowledge to the community and to advance research --
Adapting rock art recording methodology to the North-West region of Australia --
Contemporary rock art recording issues --
Dating protocols --
Volume 2 - Part 1 : Appendices A. : 1968 GLW early typed site recording rock art sites (CQSB) : early site number system : notes on living caves (Carnarvon Ranges) : Wallaroo nos. 1-5; Appendix B : Notes on burial sites (Carnarvon Ranges) : Crystalbrook nos 1-5; Appendix C: 1974 site no WC A 900 --
Appendix D: 1977: Tickerybang area, Upper Warrego River --
Appendix E: 1977 : GLW terminology development: specific motifs (bird tracks) rock art sites --
Appendix F : 1979 : GLW site management : boardwalk specifications --
Appendix G: 1978 : GLW site recording : pro forma development --
Appendix H : 1978 : GLW site recording : pro forma development draft section of version 2 "yes/no" biased - (for field testing) --
Appendix I : 1978 GLW site recording: pro forma development final draft of version 2 (23.11.78) "yes/no" biased - (extensive field testing)."*

Watchman, Alan (1996). Properties of Dating of Silica Skins Associated with Rock Art (Master's Thesis). University of Canberra, Belconnen, Australian Capital Territory, Australia.

Keywords: Cultural resource management. Conservation and preservation. Silica skins. AATA.

"Hydrated amorphous silicon dioxide is deposited naturally from seepage and runoff water as white or brown rock surface coatings, called skins, that partly obscure rock paintings and engravings, but occasionally a thin translucent silica skin can form a protective film over rock art. The study observed the effects of skin formation on rock art stability, documented skin compositions, textures, and structures to establish their common properties, and investigated ways of dating the silica to indicate the minimum age of the underlying art. Replication experiments were made to determine factors which influence the properties of artificial silica skins and the rates of their precipitation so that a mechanism for natural silica skin formation can be proposed. The experiments were also intended to determine whether an artificial silica skin could act as a protective rock art conservation measure." Abstractor: Colin Pearson AATA Nos.:1997-54067 and 34-2797

Watson, Ben (2003). Cognitive Development and Symbolism in the Pre-Upper Palaeolithic (Bachelor's Honors Thesis). Centre for Classics and Archaeology, University of Melbourne, Melbourne, Australia.

Keywords: Paleolithic art. Internet.

Watson, Ben (2009). Universal Visions: Neuroscience and Recurrent Characteristics of World Paleart (Phd Thesis). 479 pgs. Centre for Classics and Archaeology, University of Melbourne, Melbourne, Australia.

Retrieved

from

https://www.academia.edu/433062/Watson_B._2009._Universal_Visions_neuroscience_and_recurrent_characteristics_of_world_palaeoart

Keywords: World. Neuroscience. Perception. Paleart. Pleistocene. Paleolithic. Holocene. Biblio, Internet, Academia.edu.

Abstract: "Palaeoart includes a diverse range of art-like manifestations, predominantly comprising rock art and portable art objects, dating from the Pleistocene right through to the Holocene. A fascinating aspect of palaeoart is that striking commonalities or parallels may be observed worldwide. These parallels include a range of recurrent abstract-geometric motifs and patterns, figurative subjects and themes. Similarities in the ways in which this content is executed may also be found. Despite various attempts, these commonalities have not yet been adequately explained. Positioned within a structuralist framework, this thesis considers recent breakthroughs in neuroscience as a means of understanding them. Specifically, it examines the role of human perceptual-neurophysiological universals in governing palaeoart production, and argues for a basis of artistic parallels in aspects of the evolved neurobiology shared by all normal humans. The rock art of hunter-gatherer societies constitutes more than 90% of known prehistoric art, and the scope of the study is limited to palaeoart attributed to pre-European contact, pre-literate hunter-gatherer societies. The temporal scope of the study varies with the evidence discussed. The approach taken is partly informed by recent studies that have used neuroimaging techniques such as functional magnetic resonance imaging (fMRI) to reveal brain activation patterns associated with the perception of different types of visual stimuli. It is further informed by a wide range of additional neuroscientific and perceptual experimentation data relevant to palaeoart imagery. The value of considering human universals as a means of answering the questions how and why the same forms recur in palaeoart around the world is addressed. The approach provides a sound alternative to simplistic interpretations such as cultural diffusion based solely on visual resemblances between the arts of widely separated regions. The examination of palaeoart in light of neuroscientific data has major implications, ultimately revealing underlying reasons for the production of certain types of imagery. Abstract-geometric motifs and patterns, animals and parts of animals, and the human body and its parts are all shown to have special roles in visual information processing. It is found that shared aspects of the human nervous system influence conscious and unconscious preferences and decisions made in the process of creating graphic imagery, and that this has given rise to cross-cultural similarities in palaeoart. Recurrent forms in palaeoart are shown to be precisely those visual stimuli that are particularly powerful triggers of neural activity and correspond with prominent areas of the visual brain. These forms of visual imagery stimulate inherent neural mechanisms that have developed during human evolution specifically for the analysis of biologically significant aspects of the visual world. Palaeoart can thus be regarded as a kind of neuro-perceptual mirror demonstrating attributes and principles characteristic of human beings."

Watson, E. (2009). Portable Art or Re-Used Rock Carving? A Re-Analysis of the Concept of Portability (Unpublished Thesis). University of Newcastle, Newcastle, Wales.

Keywords: Britain, British Isles. Western Europe. Portable rock art. Portability. Biblio.

Weeks, Rex William (2009). Antiquity of the Midewiwin: An Examination of Early Documents, Origin Stories, Archaeological Remains, and Rock Paintings from the Northern Woodlands of North America (Phd dissertation). 880 pgs. Arizona State University, Tempe.

Keywords: Northern Woodlands, United States. North America. Midewiwin. Internet, BCSRA.

Abstract: "In the northern Woodlands, the Midewiwin is a Native American sodality of Central Algonquian and some Western Siouan peoples that emphasizes health and longevity through attention to holistic medicine. Its origins remain uncertain. Four data sets are analyzed to evaluate whether the Midewiwin originated historically or prehistorically, including (1) 15 early, colonial written documents, (2) 55 traditional, indigenous origin stories, (3) excavated artifacts and features from 12 archaeological sites, and (4) imagery from 388 rock paintings. At least four early, French accounts appear to have described Midewiwin-like material culture and rituals during the Contact period. Although most traditional origin narratives are ambiguous on the question of antiquity, two explicitly state that the Midewiwin originated before the arrival of Europeans. Nevertheless, one-third of the origin stories begin with cosmogony, which can be taken as an implication that the Midewiwin began prehistorically. Many kinds of Midewiwin-like material culture have been discovered by archaeologists, such as the remains of birch bark scrolls, otter-skin medicine bags with small white shells, dog sacrifices, and the foundations of long, rectangular ceremonial structures. There appears to be nearly continuous

archaeological evidence of Midewiwin-like remains from circa the early tenth to late nineteenth centuries AD. The archaeological evidence is especially telling because suites of associated Midewiwin-like artifacts and features are found together in presumably contemporaneous prehistoric contexts. More than 25,000 images were scanned from the rock paintings and Midewiwin birch bark scrolls. Based on a comparative formal analysis of roughly 400 birch bark scrolls, eight signs, and/or pairs of them, were identified as being likely unique to the Midewiwin. A total of 35 rock painting sites contained symbols nearly identical to those diagnostic of the Midewiwin. Few of the rock painting sites could be firmly dated; however, at least three are attributed to prehistoric times. Results indicate a general correspondence among the four bodies of evidence that a ceremonial organization like the Midewiwin, as it has been described by many ethnographic accounts, probably existed prehistorically. These findings have significance for reshaping anthropological opinion on the origin of the Midewiwin, which has often been misrepresented as a recent development."

Weinerth, Catherine A. (1985). *Art as Communication: Indian Rock Art and Mission Art of the San Fernando Valley, California* (Master's Thesis). 246 pgs. California State University, Northridge. Retrieved from <http://hdl.handle.net/10211.3/133393>

Keywords: San Fernando Valley, Los Angeles County, California. United States. North America. Rock art and mission art. *Worldcat.org*.

Abstract: "The theory and methods of aesthetic anthropology are applied to art work produced by Indians of the San Fernando Valley, to aid in determining their mode of adaptation to Spanish missionization. Pictographs and petroglyphs, and paintings at Mission San Fernando, are described, compared and contrasted as to their materials, techniques, forms and functions. The elements are analyzed as to their relationships with other aspects of Fernando culture within the productive, societal and ideational realms. The evidence from this examination added to the historical, ethnohistorical and archaeological records indicates that the Fernando had a persistent cultural system, and adapted to missionization and acculturation by integrating - maintaining cultural identity while becoming part of the larger societal framework."

Weintroub, Jill (2010). *A Working Life: The Rock Art and Linguistic Researches of Dorothea Frances Bleek, 1873 to 1948* (Phd dissertation). 250 pgs. University of the Western Cape, Cape Town, South Africa.

Keywords: South Africa. Southern Africa. History of research. Dorothea Frances Bleek. San (Bushman) rock art. *Worldcat.org*.

Welfare, H.G. (1972). *The Cup-and-Ring Marked Stones of Northumberland: A Corpus and Analysis, with Special Reference to Coquetdale and the South of the County* (BA Thesis). University of Newcastle.

Keywords: Coquetdale, Northumberland, England, Britain, British Isles. Western Europe. Cup and ring motif(s). *BNRA, RABDN*.

Welsh, Lucy (2014). *Gender and Rock Art: A Content Analysis of Gender as an Interpretive Framework in South Africa, the USA and Australia* (B.A. Honors Thesis). 78 pgs. School of Journalism, Australian and Indigenous Studies, Monash University, Clayton, Australia.

Keywords: South Africa. Southern Africa. United States. North America. Australia. Australasia. Oceania. Gender. *Internet*.

Abstract: "Gender has had a growing impact in both archaeological and anthropological research since the 1970s, and has created a platform from which women can become a focus of research. However, gendered research falls under the banner of feminist theory which has created a number of issues within the archaeological profession. The major issue in feminist research is that in many cases an exploration of gender is substituted for an exploration of women in past cultures. The broad question that this thesis addresses is whether gender is an appropriate research tool in archaeological discourse."

This study, through a content analysis of rock art research from South Africa, the United States of America and Australia from 1990 to the present, explores specific uses of gender and argues that the lack of definitive understanding of what gender entails creates a difficult platform from which to interpret the art of other cultures. Furthermore, if researchers cannot move beyond the boundaries of their own gender understanding, how can they appropriately identify gendered social organisation and gendered behaviour in other cultures?

The result is that gender use in all three geographic locales shows signs of feminist theory, a lean towards females as areas of archaeological research and a broad-scale lack of gender definitions from which to understand the context of gender in rock art research."

Wenger, Gilbert R. (1956). *The Pictograph and Petroglyph Sites in an Archaeological Survey of Southern Blue Mountain and Douglas Creek in Northwestern Colorado* (Master's Thesis). Denver University, Denver, Colorado.

Keywords: Southern Blue Mountain and Douglas Creek, Northwestern Colorado. United States. North America. *RABNPV (AUTHOR CITED IS "WINGER" IN HENDRY, 1983), COL*.

Wessel, Leslie Schupp (1982). *A Place Where They Only Play Peon: Seeing the World Through Chumash Rock Art* (Master's Thesis). 110 pgs. California State University, Northridge. Retrieved from <http://hdl.handle.net/10211.3/129241>

Keywords: San Luis Obispo County, Carrizo Plain, California. United States. North America. Chumash rock art. Cosmological beliefs and social structure. *Worldcat.org*.

Abstract "A forty-foot long Chumash pictograph at Painted Rock on the Carrizo Plains in San Luis Obispo County, California, may be interpreted by viewing the painting as an integrated story explaining the artists' world view. The characters in the pictograph appear to represent celestial beings such as Sun, Moon, and Earth, as well as animals such as Coyote and Bear who were known as the First People of mythology. The relationships between these characters and the balanced structure of the panel suggest that the painting reflects southern Californian cosmological beliefs and social structure which were organized on a dual and hierarchical basis. The repetition of certain pictographic elements throughout the Chumash and Yokuts area indicates that an alphabet of symbols had been developed to communicate abstract ideas over a wide territory. As a record of symbolic thought of a culture, rock art may provide a window for seeing the world as the Chumash and their neighbors once saw it. "

West, M.K. (1976). A Classification of the Stylistic Characteristics of the Rock Art of South-East Cape York (BA Honor's Thesis). 188 pgs. University of Queensland, Brisbane, Australia.

Keywords: Laura, South-East Cape York, Australia, Australasia. Oceania. Aboriginal rock art. Style. Classification. *AHCB*S, *Worldcat.org*.

White, Cheryl A. (1965). The Petroglyphs of Saguaro National Monument, Tucson, Arizona (Master's Thesis). Department of Anthropology, University of Arizona, Tucson.

Keywords: Saguaro National Monument, Tucson, Arizona. Southwest United States. North America. Regional survey. *DBNPS*, *CDA*.

White, Karen J. (1994). Shamanic Roles and Mythical Themes in Northern San Rafael Fremont Rock Art (Master's Thesis). 596 pgs. Arizona State University, Phoenix.

Keywords: Nine Mile Canyon, Northern San Rafael Swell, Utah. United States. North America. Fremont Rock Art. Shamanism. *Biblio*, *Worldcat.org*.

Whitley, David Scott (1982). The Study of North American Rock Art: A Case Study from South-Central California (Ph.D. Dissertation). 347, UCLA Department of Anthropology, Los Angeles, California.

Keywords: Tulare, Kern and Inyo Counties, California. Southern Sierra Mountains. Coso Range Mountains. United States. North America. Classification. Stylistic evolution. Style. Typology. Yokuts rock art. Chronology. Relative dating. Absolute dating. Cation ratio dating. Interpretation. Big horn sheep symbolism. Coso rock art (rates of) production. *LMRAA (PHOTO COPY)*, *NMLAB/P843*

Wienhold, Michelle (2014). Spatial Analysis and Actor-Network Theory: A Multi-Scalar Analytical Study of the Chumash Rock Art of South-Central California (Phd dissertation). 2 vols. vol 1. 101 pgs. University of Central Lancashire. Retrieved from [http://clock.uclan.ac.uk/10714/8/10714_Wienhold%20Michelle%20Final%20e-Thesis%20\(restricted%20version\).pdf](http://clock.uclan.ac.uk/10714/8/10714_Wienhold%20Michelle%20Final%20e-Thesis%20(restricted%20version).pdf)

Keywords: South-central California. United States. North America. Chumash rock art. Spatial analysis. Actor-network theory. Multi-scalar analysis. *Worldcat.org*, *RASNWV*.

Abstract: "The aim of this research is to provide a more holistic approach to study Chumash rock art throughout their entire geographic region within South-Central California by applying geographic information systems (GIS), incorporating ethnohistoric and ethnographic data and utilising associated archaeological material under an Actor-Network Theory (ANT) framework. Through a review of past Chumash archaeological and rock art studies, I discuss where previous research is lacking and how that research was fragmentary due to focusing only on specific geographic areas or linguistic regions. As rock art is an artefact fixed within the terrain, I further argue it has a potential connection to the topography--particularly its relationship to Chumash landscapes and taskscapes by applying both formal and informed methodologies at multiple scales. By modifying the tenets of ANT to create a framework that uses the rock art data to define space, analyse its heterogeneity and connectivity and study its topographic entrenchment, this research conceptualises rock art's networks. To conduct this research, I collated a large body of spatial and descriptive information for 254 rock art sites and associated archaeology. Spatial analyses were performed at multiple scales using GIS as a heuristic to conceptualise site clustering, landscape entrenchment and anisotropic movement for the collated data. While the rock art sites were used to define the multi-scalar spaces, results show that the identity of the sites change throughout space and time where rock art itself is a network and not exclusive to one specific Chumash network. Analysis of the data shows that the topographic setting entrenches the rock art and begins to represent the dynamic assembly of its heterogeneous network relations. Movement through the landscape reflects how the sites were connected or structured within their landscapes and taskscapes. Overall it reflects rock art's interrelationships to the networked economic, social, ideological and political organisations of the Chumash and their rich ceremonial practices. Therefore, the Chumash rock art networks were as complex, dynamic, variable and heterogeneous as Chumash society and the rock art panels themselves."

Wier, Sandra K. (2010). Over-Painting and Maintenance of Rock Art Sites in the Lower Pecos (Master's Thesis). 464 pgs. Texas State University, San Marcos.

Keywords: Lower Pecos River, Texas. New Mexico. Southwest United States. North America. *Worldcat.org*.

Williams, Gregory E. (2009). Rock Art and Sacredness of Place in the Landscape of West-Central Colorado as Identified by Visual and Acoustic Indicators of Prehistoric Ritual Behavior (Master's of Arts Thesis). 227 pgs. University of Colorado, Denver.

Keywords: Uncompahgre Plateau, West-Central Colorado. Southwest. United States. North America. Setting: landscape, sacredness of place. Visual and acoustic indicators. Context, style, method of production, local landforms, and acoustic properties of 22 rock art sites were analyzed. *Carol Patterson Library, Biblio, Worldcat.org.*

Williams, Nancy (1991). Rock Art of Olsen Canyon. A Descriptive and Interpretative Report (Anthro 1130, Honor's Paper). 19+ pgs.

Keywords: Olsen Canyon, Temescal Wash, Corona, Riverside County, California. United States. North America. Student recording project. *ALL (photo copy), UCLARAA.*

Williamson, Sam (2013). An Investigation into the Reuse of Cup-and-Ring Marked Stones in Iron Age Souterrain Settlements of South-East Scotland (Master's Dissertation). 67 pgs. School of History, Classics and Archaeology, University of Edinburgh, Edinburgh, Scotland. Retrieved from https://www.academia.edu/4923174/An_Investigation_into_the_Reuse_of_Cup-and-Ring_Marked_Stones_in_Iron_Age_Souterrain_Settlements_of_South-east_Scotland

Keywords: South-east Scotland, Britain, British Isles. Western Europe. Cup, cup and ring motif(s). Reuse. Iron Age. Souterrain settlements. *Academia.edu.*

Abstract: "A number of Iron Age souterrain settlements in south-east Scotland have been found to have Neolithic cup and cup-and-ring marked stones in association with them, but interpretation of this phenomenon has been severely lacking. After investigating the positions and visibility of the carved stones in several accessible souterrain sites, and compiling evidence from reports and records of sites no longer available, the conclusion was made that the reuse of Neolithic rock art is not only a functional act, but generally an intentional and meaningful one. This dissertation will highlight the importance of interpretive archaeology in relation to rock art and its reuse, and emphasise the need for further study and protection of souterrain settlements to provide a greater understanding of the past."

Wilson, M. (1994). Shaping Rock Art (Bachelor's Honors Thesis). Department of Prehistoric and Historical Archaeology, University of Sydney.

Keywords: *Biblio.*

Wilson, Meridith (2002). Picturing Pacific Prehistory: The Rock Art of Vanuatu in a Western Pacific Context (Ph.D. Dissertation). 2 vols. 145 pgs. Australian National University, Canberra. Retrieved from <https://digitalcollections.anu.edu.au/handle/1885/9161>

Keywords: Vanuatu. Western Pacific. Melanesia. Oceania. *Biblio, Internet, Worldcat.org.*

Abstract: "This thesis examines similarities and differences between rock-art sites in Vanuatu and the broader western Pacific region, and situates the results within the framework of Pacific prehistory. Prior to this thesis, regional models of rock-art in the western Pacific were founded on corresponding distributions of non-motif variables, such as technical classes (painting or engraving), topographic location (boulders, caves etc), and local geology. One of the outcomes of these previous studies was the identification of a region-wide distinction between engraved and painted rock-art, referred to in this thesis as the 'Austronesian engraving style' (AES) and the 'Austronesian painting tradition' (APT), respectively. The aim of this study is to examine the merits of the AES and the APT as analytical entities, and to determine how they articulate with one another in time and space. This is achieved in two ways. First, an unprecedented statistical comparison between motifs is conducted across the region, the results of which are compared with the outcomes of an examination of non-motif variables. Second, an intensive examination of the spatial and temporal variation within the rock-art of Vanuatu is conducted in order to elicit broad patterns of similarity and difference between painted and engraved rock-art on a local scale. The results of the regional western Pacific and local Vanuatu analyses are then combined in an attempt to address the ultimate goal of this thesis: the development of a model of rock-art transformation for the western Pacific region."

Wilt, Julia J. (1993). A Locational Analysis of Vandalism to the Rock art of the Columbia River Gorge National Scenic Area (Master's Thesis). 262 pgs. Portland State University, Oregon. Retrieved from https://pdxscholar.library.pdx.edu/open_access_etds/4661

Keywords: Columbia River Gorge National Scenic Area, Oregon, Washington. Pacific Northwest. United States. North America. Cultural resource management. Conservation and preservation. Vandalism. *Worldcat.org.*

Abstract: " Archaeological sites in the New World are the fragile and non-renewable remains of cultures which flourished for thousands of years prior to European contact and displacement. Sites which escape the effects of erosion and development often fall victim to vandalism. Cultural resources, including rock art and other archaeological sites, are protected by state and federal laws which prohibit the removal or disturbance of the sites, whether from development or from vandalism. Vandalism is frequently seen as a problem for law enforcement rather than a problem for cultural resource management. Management plans which include cultural resource protection provisions and guidelines often focus on threats to cultural resources from development, and omit planning which targets vandalism. The rock art sites of the Columbia River Gorge National Scenic Area ("Scenic Area") have been affected by developments such as The Dalles Dam and by the vandalism. In this study, the nature and degree of vandalism to the rock art sites in

the Scenic Area is considered in the context of public awareness of, and access to, these sites. Rock art sites which are easily located and which have been the focus of public awareness are hypothesized to be the most severely vandalized. To test this hypothesis, fifteen of the 44 rock art sites in the Scenic Area were selected for study, and were assessed for kind and degree of vandalism, and means and ease of access. The results of analysis yielded two statistically significant associations of variables which support the hypothesis: an association between vandalism and public awareness of sites, and an association between vandalism and the primary means of access. The analysis suggests that public awareness is one of the most important issues which land managers must address when designing cultural resource protection plans."

Winayalai, C. (1999). *The Study of Kai Phratu Pha Rock Painting Site, Mae Mo District, Lampang Province* (Master's Thesis). Silpakorn University, Bangkok, Thailand.

Keywords: Kai Phratu Pha Rock Painting Site, Mae Mo District, Lampang Province, Thailand. Southeast Asia. *Biblio*.

Winch, Lauren (2013). *Metabolism, Mythology, Magic or Metaphor?: Animals in the Rock Art of Thailand* (Phd. Dissertation). 531 pgs + (2) CDRom, University of Bristol, England. Retrieved from <https://ethos.bl.uk/OrderDetails.do?uin=uk.bl.ethos.658567>

Keywords: Thailand. Southeast Asia. Animal motif(s). *Worldcat.org, Internet*.

Abstract: "A common feature of many rock art corpora is the inclusion of animals, both naturalistic and fantastical. For a long time it was assumed that animals in the art simply related to actual or desired prey species. In recent decades, however, research has increasingly revealed rock art to be full of subtle nuances, mythological phenomena, multifaceted magic and potency, and metaphorical references to various aspects of society and culture. In line with this burgeoning interest in the multiplicities inherent within rock art, the central aim of this thesis is to examine which animals feature in the rock art of Thailand and why. Evidence outlined in this thesis suggests that the rock art of Thailand was created almost exclusively within the last 4000 years and consists of anthropomorphic figures, wild animal species, domesticated animals, geometrics and boats. This thesis explores the specific social and environmental contexts of rock art in Thailand alongside considerations gleaned from rock art research in other parts of the world, and uses this in the analysis of data gathered during primary fieldwork in May-July 2011. Fieldwork was conducted in two study regions: the southern peninsula and inland mountains. The key conclusion of this research project is that metabolic, mythological, magical and metaphorical considerations all played a part in the inception of prehistoric rock art in Thailand in different and often complimentary ways. Another important deduction is that the notions of personal and collective identity permeate both the inland and peninsula datasets, albeit idiosyncratically manifested through alternative methods of literal and metaphorical representation. Fieldwork findings and secondary sources suggest that the rock art was most likely produced by communities who were predominantly hunter-gatherer-fishers who may have also practiced a certain degree of mixed subsistence strategies. Domesticated animals appear to be absent from the painted record of the peninsula region yet dominate the faunal repertoire of the inland sites; alongside archaeological evidence from the two regions from the period between 5,000-2,000 BP I therefore conclude that the peninsula painting communities had a subsistence economy which continued to be more strongly centred on hunter-gatherer lifeways than their inland counterparts in the face of expanding agricultural practices in Southeast Asia."

Winn, Nicola Bliss (2010). *The Rock Art of Chillagoe-Mungana District, North Queensland: Sacred Spaces, Shared Boundaries and Trade* (Unpublished BA Honours Thesis). Department of Anthropology and Sociology, School of Arts and Social Sciences, James Cook University, Cairns, Australia.

Keywords: Chillagoe-Mungana District, North Queensland, Australia, Australasia. Oceania. Aboriginal rock art. *Biblio, Internet*.

Abstract: "The study of rock art in Australia has evolved over the past century, growing from initial attempts to place rock art motifs into pan-Australian chronologies based on style, to a diversified field of research that draws on a wide range of sources. Rock art motifs encode messages about many different aspects of the people who produced the symbols. Not only are the motifs a glimpse into the landscape of past human thought, they also serve as markers of past socio-cultural landscapes, as well as often serving as demarcations of the actual physical territories of the groups who produced them. The rock art symbols encode information about past group dynamics as well as prior economic, social, spiritual and territorial contexts."

This thesis concentrates on the rock art of the Chillagoe-Mungana area in north Queensland, a rock art zone that encompasses over 41 individual sites and 800 motifs. It examines the Chillagoe assemblage using three current approaches to rock art research in Australia. First, by investigating the relationship between rock art production and ritual activities, this thesis suggests that the motifs of the Chillagoe district may have been produced in association with formalised, ceremonial activities, rather than in more general habitation contexts. Second, the information exchange model is applied to the rock art motifs across the entire district, and this thesis asserts that the Chillagoe-Mungana limestone belt may have been a shared boundary for the four local Indigenous groups of the area in the mid-to-late Holocene. The Chillagoe-Mungana limestone belt may have served as an area that promoted group cohesion, cooperation and bonding, as is evidenced by the rock art motifs. Finally, this thesis explores a more regional perspective, focusing on issues of trade and exchange. The Chillagoe-Mungana district appears to be part of a wider semi-arid social network that stretches through the interior of Queensland, with the rock art motifs of Chillagoe exhibiting close cultural ties with areas of western Queensland, such as Mt Isa and Lawn Hill. Trade and exchange were an important aspect of this broader regional network. This thesis suggests that the presence of seven baler shell stencils in Spatial Cavern B of the Walkunders complex in Chillagoe may serve as an indication of the movement of baler shells, a common trade good of Aboriginal people, through the Chillagoe district, a trade route that is currently unknown by any other ethnographic, historical or archaeological source. The occurrence of baler shell stencils in the Chillagoe area suggests that the current models for the passage of trade goods through Queensland may need to be extended further inland than previously thought."

This thesis also strives to be a summary of many of the diverse projects that have been undertaken in the Chillagoe-Mungana area, as well as to suggest some possible directions for future research."

Winn, Nicola Bliss (2016). *Boundaries, Connections and Cultural Heritage Management Challenges: The Rock Art of the Chillagoe – Mungana Limestone Belt, Queensland, Australia*. (Phd Thesis). 439 pgs. Griffith University, School of Humanities, Languages and Social Science, Queensland, Australia. Retrieved from <http://hdl.handle.net/10072/366036>

Keywords: Chillagoe – Mungana Limestone Belt, Queensland, Australia. Australasia. Oceania. Cultural resource management. Conservation and preservation. Kuku Djungan (aboriginal Group) Wakaman (aboriginal Group) Wakara (aboriginal Group). *Internet*.

Abstract: "This PhD thesis focuses on the rock art found along the Chillagoe-Mungana limestone belt, 170 kilometres west of Cairns, in the semi-arid interior of Queensland. The Chillagoe-Mungana limestone belt borders the traditional estates of three Aboriginal groups, the Wakaman, the Wakara, and the Kuku Djungan. This project investigates the rock art found along the common boundaries of these territories, specifically examining what social and economic information the rock art encodes about the Aboriginal groups of north Queensland prior to European contact. The Chillagoe-Mungana district is ideally placed for an investigation into junction zone rock art. Not only does the limestone belt intersect the territory of multiple local Aboriginal groups in the late Holocene, it also serves as the transitional boundary zone between two of the major rock art provinces in Queensland, the intersection between the North/Central Queensland Highlands region and Cape York Peninsula. Analysis of temporal and geographical changes in the distribution of the motifs of the Chillagoe rock art assemblage provide insight into the nature of rock art junctions, not only in Queensland, but also across Australia. This PhD project has two components: first, to record rock art sites in the Chillagoe-Mungana region in order to illuminate the socio-cultural context of north-eastern Australia; and second, to examine the cultural heritage management challenges faced by Aboriginal groups in the current Australian social, economic and legislative context."

Wintcher, Amanda R. (2004). *Sacred Homes and Animal Spirits: Quadruped Images in the Rock Art of the Purgatoire River Region, Las Animas County, Southeast Colorado* (Master's Thesis). 182 pgs. New Mexico State University, Las Cruces.

Keywords: Purgatoire River Region, Las Animas County, Southeast Colorado. United States. North America. Quadruped, animal, mammal motif(s). Shamanism. *Worldcat.org*.

Wintcher, Amanda R. (2011). *Post-Palaeolithic Rock Art of Northeast Murcia, Spain: An Analysis of Landscape and Motif Distribution* (Phd dissertation). Durham University. Retrieved from <http://etheses.dur.ac.uk/3315/>

Keywords: Murcia, Spain. Southwestern Europe. Distribution. Post-paleolithic rock art. *Worldcat.org, Internet*.

Abstract: "Multiple studies demonstrate a connection between landscape and the distribution of rock art in Mediterranean Spain. Looking beyond styles as the primary analytical dimension, and instead focusing on similarities across style boundaries, can deepen our understanding of this connection. While previous studies of the relationship between post-Palaeolithic rock art and landscape have considered different classes of image, including humans, animals, and geometric shapes, they have maintained the primary split into the main styles defined in the Mediterranean region. This is problematic because each style has considerable variability, distinct distributions within the Iberian Peninsula, and different histories of development. Different styles frequently occur together, occasionally superimposed or showing multiple painting episodes. The styles were therefore at least partially contemporary, and did not correspond to distinct territories. Style may have been deliberately used to carry meaning, suggesting that the use of specific types of image was more closely related to landscape than the overall styles. A typology of motifs which transcends styles was created, and the frequency of the appearance of these motif types in specific landscape contexts and the combinations in which they appear together on panels was evaluated. The results suggest that there are indeed patterns beyond style, which may indicate different functions or meanings behind both image and place."

Wintjes, Justine (2012). *Archaeology and Visuality, Imaging as Recording: A Pictorial Genealogy of Rock Painting Research in the Maloti-Drakensberg Through Two Case Studies* (Phd dissertation). 2 vol. 304 pgs. University of Witwatersrand, Johannesburg, South Africa. Retrieved from wiredspace.wits.ac.za/jspui/.../2/VOLUME%20I%20-%20TEXT%20FIN.pdf

Keywords: Sehonghong Shelter, eBusingatha Shelter, Cinyati, Maloti-Drakensberg, Southern Africa. Digital enhancement, historical copies, photographs, digital imaging, restoration, remediation. San (Bushman) rock art. *Internet*.

Abstract: "Pictorial copies play an essential role in the creation of rock art knowledge, forming a bridge between the art and theories of interpretation. My thesis traces a 'pictoriography', that is, a historiography of the practice of recording rock paintings in pictures. I begin with the earliest examples dotting the shifting edges of the Cape Colony from the mideighteenth to mid-nineteenth centuries. Thereafter, the focus shifts to the Maloti-Drakensberg, where two case studies bring this disciplinary history into more recent times. The first is the rainmaking group from Sehonghong Shelter (Lesotho). One of the first rock paintings to be published, it became one of the most iconic in southern Africa. I relate its various copies to one another and to wider views of Sehonghong, revealing how it has been decontextualized and reproduced in diagrammatic form. I develop a 'digital restoration', whereby copies circulating independently in the world are returned in digital images to their place of origin. I develop this process further in a site-wide study of eBusingatha Shelter (AmaZizi Traditional Authority Area, KwaZulu-Natal Drakensberg). Once an impressive painted gallery, eBusingatha has been severely damaged by vandalism, removals and collapse, while documents tracking its demise accumulated elsewhere. I reunite scattered records, enabling copies to be contextualized and lost visual qualities of the originals to be restored."

Throughout these pictorial genealogies, I explore the distance between the way the rock paintings are illustrated and the way they actually look. While recording strategies are diverse, one dominant convention has emerged in recent decades. Meticulous tracings converted into monochrome redrawings effect a translation of complex and ambiguous painted occurrences into clean forms 'peeled' from the rock and projected like shadows onto paper. The convention serves a figural iconographic research focus, turning the paintings into visual products that are more like text than picture. Colour for instance is considered an integral part of painting traditions worldwide, yet is expunged from the study of San rock paintings. A reintegration of such pictorial attributes into their study may encourage a return to the material world of the imagery and a contextualization of the semantics of its symbolic constituents."

Wirth, Cynthia D. (2009). *The Handprints of Roshikiri: Monitoring and Documenting a Rock Art Site in Bonaire, N.A.* (Master's Thesis). 346 pgs. Indiana University, Dept. of Anthropology, Bloomington.
Keywords: Roshikiri, Bonaire, Northern Australia, Australasia. Oceania. Handprint motif(s). *Worldcat.org*

Wladimiro Scardovelli, Matteo (2017). *Étude Sémiotique sur la Latéralisation des Figures Animales dans l'Art Pariétal du Paléolithique en France* (Thèse de Doctorat en Sémiologie). 500 pgs. Université du Québec à Montréal, Montreal, Canada. Retrieved from <https://archipel.uqam.ca/11208/1/D3379.pdf>
Keywords: Chauvet, Pair-Non-Pair, Pech-Merle, Cougnac, Marcenac, Grottes des Merveilles, Cosquer, Lascaux, Sainte Eulalie, Niaux, Réseau Cluses, Rouffignac, France. Western Europe. Paleolithic art. Animal motif(s). Semiotics. *Worldcat.org, Internet.*

Wolf, Virginia S. (1991). *Shadows of Time: Anasazi Use of Petroglyphs as Calendric Devices* (Master's Thesis). California State University, Chico.
Keywords: Southwest. United States. North America. Anasazi. Archaeoastronomy. Calendrics. *Biblio.*

Wolfe-Okonghu, W. (1978). *Aboriginal Art of the South-West of Western Australia* (BA Honor's Thesis). 87 pgs. University of Western Australia, Perth.
Keywords: South-West, Western Australia, Australasia. Oceania. Aboriginal rock art. 32 sites are reviewed. Hand stencil, tracks, animal, human, geometric motif(s). *AHCBS, Biblio.*

Woods, Gillian Margaret (2016). *In the Beginning . . . The Origins of Predynastic Religion. Volume 1: Text* (Phd dissertation). 265 pgs + supplementary material. Cardiff University. Retrieved from <http://orca.cf.ac.uk/91496/>
Keywords: Wadi Sura, Western (Libyan) Desert, Egypt. North Africa. Shamanism. After life. Fertility. Rebirth. Argument against a belief in (predynastic) deities. *OATD.*

Abstract: "This work covers the Western Desert to the Nile Valley during the period ca. 6500-3750 calBC and determines the aetiology and nature of early Predynastic (Badarian- ca. 4350-3750 calBC) belief systems. The migration of peoples from the Western Desert to the Nile Valley as a result of the commencement of aridification in ca. 5300 calBC would have influenced belief systems. Throughout, a flexible theoretical framework is used to interrogate the heterogeneous evidence. The catalyst for the work is Bárta's retrospective interpretation of the rock-art motifs in Wadi Sura as early representations of ancient Egyptian deities and the beginnings of ancient Egyptian religion. The motifs are also linked to Middle Kingdom concept of the dead by Le Quellec. These two interpretations are examined and are proved to be incorrect. The conclusion is that the motifs are the result of a shamanic rain ritual. Archaeological evidence reveals there was no direct contact between Wadi Sura and the Nile Valley. The rock-art in Dakhleh Oasis and environs was also analysed as was the megalithic site of Nabta Playa. Although different, both appear to have had concerns about rain and fertility. Ceramic evidence reveals contacts between Nabta Playa, Dakhleh Oasis and the early Badarian sites. This suggests that at least part of the aetiology of beliefs was the Western Desert. The interrogation of mortuary evidence at Gebel Ramlah, associated with Nabta Playa and that of the Badarian period reveals a belief in an afterlife, rebirth and regeneration. The role of the living is considered vital for the dead to achieve this transformational status. At all sites the supernatural and symbolism appear to play an important role as does shamanism. It is apparent that the concepts of fertility, an afterlife and rebirth formed the basis of the early Predynastic belief systems. No recognisable deities existed."

Woody, A. (1996). *Layer by Layer: A Multigenerational Analysis of the Massacre Lake Rock Art Site* (Master's Thesis). 215 pgs. Department of Anthropology, University of Nevada, Reno.
Keywords: Massacre Lake Site (26WA78), Nevada. Northern Great Basin. United States. North America. Study of superimpositioning. Chronology. *LMRAA. BIBLIO.*

Woody, Alanah (2000). *How to do Things with Petroglyphs: The Power of Place in Nevada, USA* (Ph.D. Dissertation). Department of Archaeology, University of Southampton, United Kingdom. Retrieved from <https://eprints.soton.ac.uk/43793/>
Keywords: Nevada. Great Basin. United States. North America. Social context. *Biblio, Internet.*

Abstract: "The focus of this thesis is the rock art of Nevada, a state in the western United States. While the previously dominant models of rock art interpretation (hunting-magic and shamanism) have produced significant bodies of research, I argue that both are based on faulty Anthropological theory and produce theorisations which are one dimensional because of the focus on rock art imagery at the expense of site contexts. Because meaning is not derived from the images themselves, but is rather derived from the social contexts of use and production, it is these which must be reconstructed and which will elucidate the imagery. Therefore, it is

necessary to examine the details of rock art site contexts, rather than simply select a model and apply it to the site regardless of fit. In short, rock art must be approached as archaeology, albeit informed by ethnography when possible. In this thesis I examine in detail the official rock art site records for the state of Nevada and identify patterns in the contexts and distributions and examine variation and similarities throughout the state. Based on these, I suggest alternative analyses of Nevada's rock art and discuss the role that it may have played in the colonization of the Americas; the symbolic construction of social and ethnic identities; the identification of ritual spaces in pre-history; and the significance of rock art to modern Native Americans."

Wrigglesworth, Melanie (2011). Finding Your Place: Rock Art and Local Identity in West Norway; A Study of Bronze Age Rock Art in Hardanger and Sunnhordland (Phd dissertation). 505 pgs. University of Bergen, Bergen, Norway. ISBN: 9788230818046 8230818045. Retrieved from <http://bora.uib.no/bitstream/handle/1956/4970/40689%20Wrigglesworth%20materie.pdf?sequence=1>
Keywords: Hardanger and Sunnhordland, western Norway. Scandinavia. Northern Europe. Bronze Age. *Worldcat.org*.

Wright, Aaron Michael (2011). Hohokam Rock Art, Ritual Practice, and Social Transformation in the Phoenix Basin (Ph.D. Dissertation). Department of Anthropology, Washington State University, Pullman. Retrieved from <http://hdl.handle.net/2376/3528>
Keywords: Phoenix, South Mountains, Arizona. Southwest. United States. North America. Hohokam rock art. *Biblio, Internet*.

Abstract: "Rock art, once an often-neglected subject, is increasingly considered a meaningful social practice among past and present communities. This thesis adds to a growing body of research that regards rock art as more than art or ideation, but as a means for establishing one's identity in relation to their physical and social worlds. To demonstrate this, I focus on a corpus of Hohokam petroglyphs in the South Mountains, near the center of the Phoenix Basin in south-central Arizona. I make the case that these petroglyphs were instrumental in ritual practices that displayed and conveyed religious knowledge between performers and audiences. Rock art therefore positioned people in relationships of power with other people, as well as other-than-human agents, regarding the control and distribution of religious knowledge. I rely on contextual factors throughout this thesis to investigate the nuances of petroglyph-related ritualism. Hohokam rock art was created and used on at least seven types of stage, each varying in ritual depth and entailing different performers and audiences. This shows that rock art, although uncommon, cross-cut social identities, and the religious knowledge involved was not institutionalized within a select few social positions, such as shamans or similar politico-religious offices. Hohokam rock art is relatively visible and accessible; this "openness" paralleled the fluidity of religious knowledge within the larger Hohokam world and complements what we know from village settings. My chronological assessment nevertheless shows that this was not always the case. I use four relative-dating techniques--proximity analysis, cross-media design correlation, repatination, and artifact associations--to argue petroglyph-related ritualism in the South Mountains was performed mostly during the Preclassic era (~A.D. 500-1100). A cessation in rock art by the onset of the Classic period (~A.D. 1100-1400) resulted from an usurpation of religious knowledge by emerging leaders in the wake of a fracturing ritual system. This social transformation met little resistance, in part because the new religious order maintained qualities of the previous ritual system, yet emerging leaders reconfigured it in ways to justify and substantiate their new authority."

Wurtz, Michelle Dawn (2011). Recording a Vanishing History: Three-Dimensional Scanning of Petroglyphs at Writing-on-Stone Provincial Park, Alberta, Canada (Phd dissertation). 314 pgs. University of Texas at Dallas, Graduate Program in Geospatial Information Sciences, Dallas, Texas.
Keywords: Writing-on-Stone Provincial Park, Alberta, Canada. North America. Documentation. Recording methodology. Three-dimensional scanning. *Worldcat.org, RASNWW*.

Abstract: "Three-dimensional scanning is a developing technology that has emerged over the last twenty-five years and is emerging as a growing technology for recording rock art; it provides the level of detail necessary for researchers, which is often lacking from traditional methods of recording (tracing, free-hand drawing, rubbings, and photography). Millimeter and submillimeter accuracy is obtained through three-dimensional scanning. An accurate recording of petroglyphs (also known as rock art) is necessary because additional studies are based on the recording of the petroglyph panel. Therefore, if the recording of the panel is inaccurate or lacks completeness future studies may be skewed.

The goal of this scanning project is to develop a technique for extracting petroglyph features. This technique will be applied to two known petroglyphs at Writing-on-Stone Provincial Park. Located in south-central Alberta, Canada, this park protects the largest concentration of native rock art on the Great Plains. The two panels selected for this study, DgOv-2 and DgOv-81, are located on large sandstone cliffs. The panels will be recorded with the Minolta Vivid 900 laser scanner. Once a three-dimensional model is generated utilizing software designed to process three-dimensional data (RapidForm and PolyWorks) the scans collected during the scanning process will be compared to the historic tracings to determine the level of accuracy of the model and to determine if the historic tracing may be improved upon with the discovery of additional features. Various methods of digitization, both manual and automated, will be explored. At the end of this research the goal is to have developed a technique for successful feature extraction of incised petroglyphs from the prehistoric/historic-period cultural transition of southern Alberta. This technique may then be applied to the analysis of future petroglyph documentation."

Yahia Acheche, Sophie (2009). L'Art Rupestre de Tunisie: Inventaire et Analyse. Ses Relations avec les Foyers Artistiques de l'Algerie et de la Libye Voisine (Phd dissertation). 2 vols. 414 pgs. Universite de Paris - I Pantheon - Sorbonne, Paris, France.
Keywords: Tunisia, Algeria, Libya, Sahara Desert. North Africa. *RASNW4, Biblio, Internet*.

Abstract: "L'art rupestre de Tunisie a longtemps été ignoré. Les rares stations rupestres connues et le nombre particulièrement faible des représentations pouvaient faire penser que les cultures préhistoriques n'avaient pas développé de telles traditions iconographiques. Cette étude a permis de réunir les données existantes concernant les sites rupestres et l'ensemble de leurs figurations. Au delà du bilan documentaire qui s'avérait nécessaire, les recherches menées dans le domaine de l'art rupestre, ont apporté des éléments de réponses aux nombreuses interrogations concernant la nature de ce mode d'expression artistique, sa répartition spatio-temporelle ou encore son apparente «pauvreté». L'objectif étant de donner plus de cohérences aux données disponibles en individualisant des styles et des ensembles qui permettent de placer les figurations rupestres de Tunisie dans leur contexte géographique et chrono culturel. Avec l'avancement des recherches et l'apport de datations directes et indirectes des parois, les hypothèses émises pourront être vérifiées."

Yaresi Tito, Yony (2017). Interpretación de las Figuras Icónicas de las Pinturas Rupestres del Abrigo Rocoso de Ituata Provincia de Carabaya – Puno (Tesis de Licenciatura en Educación). 70 pgs. Universidad Nacional del Altiplano, Puno, Perú. Retrieved from http://repositorio.unap.edu.pe/bitstream/handle/UNAP/5550/Yaresi_Tito_Yony.pdf?sequence=1&isAllowed=y

Keywords: Abrigo Rocoso de Ituata Provincia de Carabaya, Puno, Perú. South America. Anthropomorph, zoomorph motif(s). Internet, ARPRB.

Abstract: "The investigation was sketched with the objective of investigating the historical evolution of the past and the current description of the paintings rupestres of the Rocky Coat, Ituata, County of Carabaya. Puno, the archaeological place was seen for the first time in the year 2011, it is part of a descriptive and historical qualitative investigation of character. For their development he/she has stuck to diverse methods: Hermeneutic, inductive, etc. in such a reason, the investigation has been developed framed in three aspects: Interpretation of the anthropomorphous figures, zoomorfas and geometric. In this respect the used instruments they were: The technical records, it guides or record of documental analysis and gathering of data; with the purpose of to interpret and to promote the iconic figures of the rocky coat of Ituata; for the tourist promotion, specifically of the panel of Qelqasqa Qaqa, with the scientific contribution the characteristic ones are analyzed, colors, measures and meanings of the archaeological components of the paintings rupestres, arriving to the main conclusion that the several types of styles inside the panel rupestre, with anthropomorphous reasons, zoomorfas and geometric we have: of natural character, semi natural, schematic simple and complex; likewise the geometric simple, compound and diverse figures, all them you has ended up interpreting, to describe and to analyze starting from the reasons and scenes some is superimposed, where we observe feline man or man otorongo wanting to evoke the most important feline in Amazonia, we also find naturalistic men that escenifican dances rituals after hunt; however all they are related with oneself reason in the panel."

Yates, Timothy (1991). The Writing Machine: Rock Art and the Concept of the Body in the Bronze Age of Goteborgs Och Bohus Lan, Sweden (Ph.D. Dissertation). Cambridge University, England. Retrieved from <https://www.repository.cam.ac.uk/handle/1810/272490>

Keywords: Goteborgs Och Bohus Lan, Sweden. Scandinavia. Northern Europe. Bronze Age rock art. Concept of the body. Biblio, Worldcat.org, Internet.

Abstract: "This thesis was digitised by the British Library from microfilm. You can purchase a single copy of this thesis for research purposes by clicking on the padlock icon on the thesis file. We charge a supply fee of £15 for this service. Please be aware that the text in the supplied thesis pdf file may not be as clear as text in a thesis that was born digital or digitised directly from paper, due to the conversion in format. However, all of the theses in Apollo that were digitised from microfilm are readable and have been processed by optical character recognition (OCR) technology which means the reader can search and find text within the document."

Young, M. Jane (1982). Images of Power, Images of Beauty: Contermporary Zuni Perceptions of Rock Art (Ph.D. Dissertation). University of Pennsylvania, Philadelphia, Pennsylvania.

Keywords: Zuni, New Mexico. Southwest United States. North America. Zuni rock art. Biblio.

Zanettin, A.M. (1976). Il Tema del Labirinto nell'Arte Rupestre Camuna e sue Possibili Comparazioni (Tesi di Laurea). Università degli Studi "La Sapienza" di Roma.

Keywords: Valcamonica, Italy. Southern Europe. Labyrinth motif(s). ARBVC.

Zawadzka, Dagmara (2008). Canadian Shield Rock Art and the Landscape Perspective (Master's Thesis). 238 pgs. Trent University, Canada. Retrieved from <http://www.collectionscanada.gc.ca/obj/thesescanada/vol2/002/MR31702.PDF>

Keywords: Canadian Shield, Canada. North America. Setting: landscape. Algonquian (Algonkan) rock art. Internet, BCSRA.

Abstract: "Canadian Shield rock art, which is believed to have been created by Algonquian-speaking peoples, survives in the form of pictographs finger-painted with red ochre and petroglyphs pecked or incised into rocky outcrops. This study examines Canadian Shield rock art from a landscape perspective, by focusing specifically on the phenomenology of landscape. The aims of this study are to elucidate why rock art sites are found in their particular locations and why certain landscape attributes might have guided the selection of particular sites for creation of rock art. Furthermore, the possible functions of Canadian Shield rock art are explored. This study concludes that multi-functional rock art sites form an integral part of the Algonquian sacred landscape and that landscape

attributes present at the site represent the spiritual and cosmological concepts of Algonquian-speaking peoples. In doing so, it helps shed light on an often neglected form of visual expression within the larger Algonquian-speaking peoples' belief system. "

Zawadzka, Dagmara (2016). *Cultivating Relations in the Landscape: Animism and Agency in the Rock Art of Temagami Region, Northeastern Ontario* (Phd Thesis). Art History. 709 pgs. Université du Québec, Montreal, Canada. Retrieved from <http://www.archipel.uqam.ca/9196/>

Keywords: Temagami region, Canadian Shield, northeastern Ontario, Canada. North America. Algonkian (Algonquian) rock art. Setting: Landscape. Animism. BCSRA, Worldcat.org.

Abstract: "L'art rupestre est un élément inextricable du paysage. Les peuples Algonquiens du Bouclier canadien cohabitent leurs paysages avec plusieurs « personnes autres qu'humaines » (soit des êtres puissants, ou certains animaux, plantes et roches) et interagissent dans des relations sociales avec elles. Parmi ces chasseurs-cueilleurs, l'art est souvent un médium employé pour l'établissement et le maintien d'un dialogue réciproque entre les humains et ces « personnes autres qu'humaines ». Les objets d'art sont dotés d'« agency » et d'« animacité » parce qu'ils peuvent influencer ceux qui les manipulent ou ceux pour qui ces objets sont créés. Ainsi, la culture matérielle et certains endroits spécifiques dans le paysage contribuent à la construction et au maintien des relations essentielles pour le bien-être des entités vivantes. Cette thèse examine comment l'art rupestre du Bouclier canadien était impliqué dans la construction et le maintien des relations parmi les membres de la Première Nation de Temagami (nord-est ontarien), les autres Premières Nations et les « personnes autres qu'humaines ». Plus spécifiquement, cette thèse examine cinquante-quatre sites de pictogrammes et un site de pétroglyphes localisés sur le territoire traditionnel de Teme-Augama Anishnabai pour déterminer comment ils pouvaient remplir le rôle de sites sacrés, d'aides à la navigation, de marqueurs des territoires de chasse, de mécanismes dans la médiation des frontières sociales et comme un élément dissuasif contre les attaques des Haudenosaunee (Iroquois) au dix-septième siècle. Une analyse précise du contenu pictural, des caractéristiques du paysage et de l'emplacement des sites, en relation avec les sites archéologiques et sacrés, les routes traditionnelles de navigation, les territoires de bande et de chasse, indique que l'art rupestre est distribué d'une façon non-arbitraire dans le paysage. En tant que lieux sacrés, certains sites rupestres convenaient pour les rituels individuels et communautaires, ainsi que pour les pratiques des « médecine men ». Mais au-delà du « sacré », l'art rupestre semblait aussi jouer un rôle profane, par exemple en indiquant les routes de voyage. Les sites rupestres agissent effectivement à la fois comme des points de repère et des endroits liminaux où l'assistance des « personnes autres qu'humaines » peut être sollicitée lors des grands voyages. Par contre, l'art rupestre ne semble pas être associé avec les territoires de chasse et il demeure ardu d'établir si l'art rupestre agissait comme un dissuasif contre les attaques des Haudenosaunee, malgré que l'utilisation de l'art rupestre lors des rituels secrets de sorcellerie et la forte association de l'art rupestre de Temagami avec les Haudenosaunee dans les traditions orales suggèrent la possibilité de cette fonction. Notre hypothèse est qu'en tant qu'élément du paysage, participant à une vision animiste du monde, l'art rupestre remplissait simultanément différentes fonctions sociales et spirituelles essentielles, et qu'il aidait à structurer les relations entre les humains, les « personnes autres qu'humaines » et les éléments géographiques. En fin de compte, en rejetant la dichotomie du sacré et séculaire si bien établie dans les études sur l'art rupestre, cette thèse démontre que l'art rupestre est un phénomène multifonctionnel. Elle déloge l'attention au seul contenu pictural pour tenir compte davantage du contexte élargi du paysage, notamment des voies de navigation. Par ailleurs, en offrant une rare analyse régionale détaillée, cette thèse fournit un catalogue photographique complet des sites rupestres de la région qui aide à démontrer la richesse de ce phénomène artistique."

Zubia Rodriguez, Victor Vicente (2018). *Lecturas de las Manifestaciones Rupestres de Chakatira - Macusani 2017* (Tesis para optar el título profesional de Licenciado en Educación con mención en la Especialidad de Ciencias Sociales). 70 pgs. Universidad Nacional del Altiplano, Facultad de Ciencias de la Educación, Escuela Profesional de Puno, Puno, Perú. Retrieved from <http://repositorio.unap.edu.pe/handle/UNAP/11339>

Keywords: Chakatira, Macusani, Perú. South America. Internet, ARPRB.

Abstract: "The research thesis: "reading of rock manifestations of Chakatira- Macusani 2017". It poses the following question: What is the reading of the rock manifestations of Chakatira-Macusani 2017 ?, whose fundamental purpose is to elucidate and interpret the cultural and historical characteristics of the Chakatira pictographs. It is considered as a general objective: To determine the characteristics of cave pictographs of Chakatira-Macusani and as specific objectives to identify the motives of the rock manifestations of ChakatiraMacusani; Appreciate the theme of the rock manifestations of ChakatiraMacusani; Identify the style of pictographic representation of ChakatiraMacusani; Estimate the chronological period of the rock manifestations of Chakatira-Macusani. In the theoretical framework, it is supported by referential arguments about rock art, representation theories of rock art pictographs, the chronological study of rock art, the thematic representation of rock pictographs, representation motifs, representation styles of rock pictographs. The research methodology is considered the qualitative type and the research design is the phenomenological, historical and descriptive, the research instruments used during the exploration process were like the field diary; Record notebook and mechanical recording devices. The conclusion is based on beliefs and ritualcelebrations, as well as the representation of hunting activities, taking into account the care and preservation of camelids and tarukas, to take advantage of their meat, fiber, fat among others, as well as the elaboration of the tissues; Regarding human occupation was during the lytic and archaic period, ie lasted several millennia."

Zubieta Calvert, Leslie Francis (2009). *The Rock Art of Chinamwali: Material Culture and Girls' Initiation in South-Central Africa* (Ph.D. Dissertation). 378 pgs. University of the Witwatersrand, Johannesburg, South Africa. Retrieved from <http://wiredspace.wits.ac.za/handle/10539/8137>

Keywords: Malawi (formerly Nyasaland), Zambia (formerly Northern Rhodesia), Mozambique, South central Africa. Southern Africa. East Africa. Girls' initiation ceremony. Gender. White Spread-eagled tradition. Biblio, Internet.

Abstract: "In this thesis I examine the material culture of initiation in central Malawi, eastern Zambia and central-western Mozambique. The White Spread-eagled tradition is a rock art tradition that has been linked to the Che a girls' initiation ceremony: Chinamwali. Women no longer paint as part of the initiation but they continue to make other objects that they use as mnemonic devices in this ceremony. I explore the parallels between these objects and the paintings, based on ethnographic accounts and data collected in my fieldwork. Rock paintings are interpreted in this study as part of a range of material culture that had a specific purpose: to create a dynamic cognitive process with which the initiate learnt the important rules of society. I explore how the material culture of initiation is used to help in the recall of instructions alongside the intangible aspects of the ceremony such as songs, dances and music. I explore the ways in which the objects are created, used and disposed of, in the light of memory and secrecy. I discuss various aspects of the use of symbolism in the context of initiation. Lastly, I explore why the women choose particular images as symbolic carriers of the instructions based on their perceptions of the animal world, the woodland and the village."

Key to Sources Consulted for Rock Art Studies Bibliographic Database

AATA	Abstracts of International Conservation Literature, Getty Conservation Institute. http://aata.getty.edu/nps/?cid=gc007
ABMBAR	(Antonio Beltran Martinez) Bibliografia por Materias, 2. Arte Rupestre, Caesaraugusta, 2008, 79: 238–258
Academia.edu	Social network site for sharing academic research
Africabib.org	Bibliographic database
AHCBS	Australian Heritage Commission Bibliography Series No. 2, Australia's Rock Art, Second Edition, Produced from HERA (Heritage Australia Information System), 1990. Also, Australian Heritage Bibliography (formerly HERA) online at http://www.ahc.gov.au/infores/HERA/index.html
AHS	Arizona Historical Society Library, Tucson AZ
AL@RLG	Anthropological Literature @ RLG (periodical database)
ALL	Amy Leska Library
ALOD	"Anthropological Literature on Disc, Tozzer Library, Harvard University, President & Fellows of Harvard College (G.K. Hall & Co.), 1994
AMAZON	Amazon.com (http://www.amazon.com), on-line book search
APGODQ	Art Parietal. Grottes Ornees du Quercy, Michel Lorblanchet, 2010. Bibliography
APPBNG	"An Annotated Petroglyph and Pictograph Bibliography of Nevada and the Great Basin", Alvin R. McLane, 1993
ARADC	"El Arte Rupestre en el Area del Caribe", Dato Pagan Peredomo, Fundacion Garcia-Arevalo, Inc., Santo Domingo, 1978

ARBVC.	Bibliografia sull'Arte Rupestre e sui Contesti e Ritrovamenti Preistorici e Protostorici della Valle Camonica, 2005, Alberto Marretta and Raffaella Poggiani Keller
ARDP	Bibliography in, Rainer Hostnig, "Arte Rupestre de Peru", Consejo Nacional de Ciencia y Tecnologia, Lima, 2003
ARMOCA	Bibliography in, Marin Kunne and Mathias Strecker, eds., Arte Rupestre de Mexico Oriental y Centro America, 2003
ARP	Bibliography in A. Laming-Emperaire, "La Signification de l'Art Rupestre Paleolithique, Editions A. & J. Picard, Paris, 1962.
BANCROFT	Additions to the Rock Art Studies database offered by users of the database, and accessed through the UCB Bancroft Library's website (http://bancroft.berkeley.edu/collections/rockart.html).
BARAA	Bay Area Rock Art Archive, University of California, Berkeley, Bancroft Library
BARAMP	"Bibliografía de Arte Rupestre del Arco Mediterráneo Peninsular (1950-2002)" in Quaderns de Prehistòria i Arqueologia de Castelló, 2001, Francesc Gusi i Jener
BARAS	"Bibliografia dell'Arte Rupestre dell'Africa Settentrionale", Laura Guerra, 1991, Studi per l'Ecologia del Quaternario, 13:105-139.
BCSRA	Tim E. H. Jones, May 2004 Bibliography of Canadian Shield Rock Art, Saskatchewan Archaeological Society, Saskatoon, Saskatchewan, unpublished manuscript. Updated April 2017.
BDL	Bill Drake Library, Nevada City CA
Biblio	Citations selected from references cited by various authors
BKB	"Rock Carvings and Inscriptions in the Northern Areas of Pakistan, Selected Bibliography", Martin Bemmman and Ditte Koenig, April 14, 1997, Internet posting to the Rock Art Newsgroup (Rock-Art@ASU.edu)
BMHDBC	Boletin del Museo del Hombre Dominicano. Bibliografía comentada in http://www.rupestreweb.info/bibliomuseohrd.html .
BNRA	"Bibliography of Northumberland Rock Art",

	http://rockart.ncl.ac.uk/bibliography.asp , accessed 3/12/2011.
BPNEP	"Books and Papers on North European Petroglyphs", Originally prepared for a lecture series at the Christian - Albrecht University, Kiel, Germany, 1989/1990, updated 10/9/96
BPRA	Bibliography of Portugese Rock Art, 1916- 1998, http://www.utad.geira.pt/irac/ingles/bibliogratia/contents/biliogratia.html
BRAM	"Bibliography on Rock Art Management Consideration and Management Plan Reports", Dan McCarthy, 1992, American Rock Art Research Association
BRANL	"Bibliography of Rock Art in Natal and Lesotho: 1874-1981, Marilyn A. Cherry, 1982
BRRNB	"Bibliografia sobre Registros Rupestres no Nordeste do Brasil", Alice Aguiar, Clio 11, 1996.
BSAABGS	"Bibliography of the South African Archaeological Bulletin and the Goodwin Series 1-68", Duncan Miller, 1995, University of Cape Town, Department of Archaeology, African Studies Library
BSAAP	Bibliography of South American And Antillean Petroglyphs, C.N. Dubelaar, Foundation for Scientific Research Publication No. 5, Aruba, 1991.
BSABSR	Bill Sonin Annotated Bibliography and Site Reference
BSARB	"Bibliografia sobre Arte Rupestre Brasileira", Rosangela Albano, 1982, in Arquivos do Museu de Historia Natural, Vol IV-V, Belo Horizonte/MG/197 / 80, Universidade Federal de Minas Gerais.
BSARRM	"Bibliografía sobre Arte Rupestre de la Región de Murcia hasta 1996"
BSL	Bill Sonin Library (Donated to the Bay Area Rock Art Archive, Bancroft Library, University California, Berkeley)
CDA	"Bibliography of Rock Art Site Reports" in Rock Art in Arizona, Homer Theil, 1995, (Center for Desert Archaeology), The State Historical Preservation Office

CEDC Catalogo Edizioni del Centro, Centro Camuna di Studi Preistorici, Capo di Ponte,
Italy,

<http://www.ccspp.it/Files/catalogo%20edizioni%20del%20centro%202010.pdf>
(accessed 5/16/2012).

- CIHPA Cambridge Illustrated History of Prehistoric Art, Paul G. Bahn,
1998, Cambridge University Press
- Citeulike <http://www.citeulike.org/search>. Citeulike is a free service for
managing and discovering scholarly references
- COL Colorado Historical Society, "Rock Art References: Colorado and
Surrounding Regions", <http://www.coloradohistory-oahp.org/programareas/paac/classinfo/RockArtBG.pdf>.
- CRARA Canadian Rock Art Research Association
- CREAP Centre de Recherche et d'Etudes pour l'Art Préhistorique
Bibliography, <http://www.creap.fr/bibliographies.htm>
- DAPHNE Data in Archeology, Prehistory and History on the Net,
<http://www.daphne.cnrs.fr/daphne>
- DELAB "Bibliography" in Dighton Rock. A Study of the Written Rocks of
New England, Edmund Burke Delabarre, 1928, pp. 313-352
- DBNPS "An Annotated Rock Art Bibliography, Sources Relevant to
National Park Service Areas, compiled by Debra A. Berke
- DialNet <http://dialnet.unirioja.es/>
- DYB Bibliography posted to the Rock Art Newsgroup (Rock-
Art@ASU.edu),
- Dirk Hyuge, 10/08/1999
- EAB Emmanuel Anati Bibliography, Selected list of Scientific
Publications, manuscript.
- EPA EuroPreArt: European rock art bibliography / online searchable
database (<http://europreart.net/>).
- FHCCA "Bibliography" in Four Hundred Centuries of Cave Art, Abbe H.
Breuil, 1952

GetInfo	https://getinfo.de . German National Library of Science and Technology. GetInfo is the portal for science and technology and provides access to more than 160 million data sets from specialised databases, publishers and library catalogues. (new website is now: https://www.tib.eu/en/)
HLH	Hollis Library Catalog, Harvard University
HNRAR	A History of Rock Art Research, David M. Brugge, 2000, Paper presented to the American Rock Art Research Association conference, Phoenix AZ
IIA	Bibliography in Paul G. Bahn, Images of the Ice Age, Oxford, 2016
IAAL	Israel Antiquities Authority Library online catalog
ICOMOS	Arte Ruspestre - Rock Art. Bibliographie, ICOMOS, n.d., spiral bound computer data print out, Paris, approximately 585 citations.
INFORMIT	http://search.informit.com.au/ RMIT Publishing's Informit service is the leading source of online full text, multimedia and index databases that deliver the most authoritative research from Australia, New Zealand and the Asia Pacific region.
INFOTRAC	Magazine and Newspaper database, available at the Oakland Public Library
INTERNET	Electronic files downloaded from miscellaneous sources on the Internet
JHL	John Harmon Library, Pacifica CA
JSTOR	http://www.jstor.org "Used by millions for research, teaching, and learning. With more than a thousand academic journals and over 1 million images, letters, and other primary sources, JSTOR is one of the world's most trusted sources for academic content."
KBORE	"A Bibliography of Petroglyphs / Pictographs in Idaho, Oregon and Washington", Keo Boreson, 1976.
KLCB	Bibliography, Kevin L. Callahan, November 1996, Unpublished Manuscript

KRAI	Kimberley Rock Art Index, http://www.kimberleyfoundation.org.au/qantasrock-art-research-index/
LJMM	References, mainly Namibia Rock Art, L. Jacobson, McGregor, 01/30/1998, Museum, Kimberley, South Africa, (personal e-mail)
LoC	Library of Congress online catalog
LMRAA	Leigh Marymor Rock Art Archive, Berkeley CA
Maney	www.Maneyonline.com , online publishing platform
MELVYL	University of California, 9 Campus computer catalog
Mendeley	http://www.mendeley.com/features/ .
MIP	Magazine Index Plus, a computer database, available at the Oakland Public Library
MNA; (Musnaz)	References submitted via the Museum of Northern Arizona Rock Art Studies Bibliographic Database website.
MWRBRAD	Marvin W. Rowe, 2012, "Bibliography of Rock Art Dating", Rock Art Research, 29(1):118-131.
Musnaz; (MNA)	References submitted via the Museum of Northern Arizona Rock Art Studies Bibliographic Database website.
NADB	"National Archaeological Database", The Archaeology and Ethnography Program, hosted online by the Center for Advanced Spatial Technologies under cooperative agreement with the National Park Service. Last queried on February 8, 1998. (Useful note: when searching this database on the Internet, use the "expanded" search feature which indicates where many of these manuscripts are stored).
NMLAB	New Mexico Laboratory of Anthropology Library, Sante Fe NM
PAHBA	Publications de l'abbé Henri Breuil sur l'Afrique, Journal of the Societe Africanistes, 1962, (32)1:75-90, Champion, P. http://www.persee.fr/web/revues/home/prescript/article/jafr_0037-9166_1962_num_32_1_1355#

PALE	"Publications d'Annette Laming-Emperaire, Journal de la Société des Américanistes, 1980, (67)23-28.
PAPPM	"Proyecto Atlas de Pictografías y Petrograbados. Mexico", Bibliography. Maria del Pilar Casado Lopez, 1987.
PCARB	"Proteccion y Conservacion del Arte Rupestre Bibliografia" in Administracion y Conservacion de Sitios de Arte Rupestre, Strecker and Aramayo, eds., 1995, SIARB
Persee	http://www.persee.fr/web/revues/home
PFL	Paul Freeman Library, San Francisco CA (This collection of books has been donated to the Santa Barbara Museum of Natural History Library)
PRANSA	"Bibliography" in Prehistoric Rock Art of Northern Saudi Arabia, Majeed Khan, 1993, Ministry of Education, Department of Antiquities and Museums, Kingdom of Saudi Arabia, pp. 199-224
PRANZ	"Bibliography" in Prehistoric Rock Art of New Zealand, Michael Trotter and Beverley McCulloch, 1971, A.H. & A.W. Reed
Questia	http://www.questia.com/
RABDN	Rock Art Bibliography of Durham and Northumberland, compiled by the Northumberland and Durham Rock Art Project, Keith Elliott, Kate Sharpe and Aron Mazel, updated July 2008, http://archaeologydataservice.ac.uk/catalogue/adsdata/arch-836-1/dissemination/pdf/ERA_Bibliography.pdf (accessed 04/01/2011).
RABNPV	"Rock Art Bibliography for the Northwestern Plains and Vicinity" in Archaeology in Montana, 24(2):107-142, Linea Sundstrom, 1983
RAISB	"Rock Art of India. A Selective Bibliography, Misra, Shrivastava, and Reham, Serial Publications, New Delhi, 2011.
RANMAB	"Rock Art North of the Mexican-American Border, An Annotated Bibliography", George R. Mead, 1968

RASESAL	"Rock Art of South-Eastern South Africa and Lesotho: 1806 – 1997: An Annotated Bibliography, Karin Herbert, Natal Museum Journal of Humanities, 10:33-149, 1998
RASNW2	"Rock Art Studies. News of the World 2, 2003, P. Bahn and A Fossati, eds. Oxbow Books, London. Various bibliographies
RASNW3	"Rock Art Studies. News of the World 3, 2008, P Bahn, N. Franklin and M. Strecker, eds., Oxbow Books, London. Various bibliographies.
RASNW4	"Rock Art Studies. News of the World 4, 2012, P Bahn, N. Franklin and M. Strecker, eds., Oxbow Books, London. Various bibliographies.
RCSL	Rupestrian Cyberservices LIbrary, Flagstaff AZ (Robert Mark and Evelyn Newman Billo)
Refdoc.fr	http://www.refdoc.fr
ResearchGate.	On-line academic search engine, https://www.researchgate.net
Revues	http://www.openedition.org/8864
RPPSCAb	"Rock Paintings and Petroglyphs in South and Central Africa, 1959 - 1970, Irene Anderson, 1971.
RPPSCAb1	"Rock Paintings and Petroglyphs in South and Central Africa, 1947, B.J. Craig.
RPPSCAb2	"Rock Paintings and Petroglyphs in South and Central Africa, 1947 - 1958, Ingrid Rosenkranz, 1958.
RSL	Richard Schwartz Library, Berkeley CA
RWVB	"Vermont Rock Art Bibliography", posted to the Rock Art Newsgroup (Rock-Art@Asu.edu), Rex Weeks, 02/28/2000
SARS	Symbolisme et Art Rupestre au Sahara, Jean-Loic Le Quellec, 1993, L'Harmattan. Bibliography.
SCI	Science Citation Index: Web of Science, scientific journal database ScienceDirect On-line academic search engine, https://www.sciencedirect.com/

SciELO	Scientific Electronic Library Online is an online library made up of an Ibero-American network of full-text scientific journal collections, open to all and free of charge. (http://www.scielo.org.ar/scielo.php/lng_en).
SHB	Stan Hendrickx bibliography on the rock art of Egypt and Sudan. Excel spreadsheet.
SIARB	Sociedad de Investigación del Arte Rupestre de Bolivia
SWMBRL	Southwest Museum Braun Research Library, Los Angeles CA
TFO	Taylor and Francis Online, journal search engine: http://www.tandfonline.com/openaccess
UCB	ANTHRO University of California, Berkeley, Anthropology Library
UCBARF	University of California, Berkeley, Archaeological Research Facility
UCB BANCROFT	University of California, Berkeley, Bancroft Library
UCB MAIN	University of California, Berkeley, Main Library
UCLARAA	UCLA Rock Art Archive
UNCOVER	Online computer database of academic journals and periodicals
UPL	University of Pennsylvania Library Catalog
UVAP	Bibliography appended to Jean Clottes, "Une Vie d'Art Préhistorique," 2016. More than 1000 citations.
WELLM	Klaus Wellmann, The Artifact, 16(1) and 17(4)
WOODR	"Bibliography of Utah Rock Art", Dordre W. Woodruff, 1985
Worldcat.org	Literature search engine