

IFRAO Report No. 17

Let's save Toro Muerto (Peru)

MATTHIAS STRECKER

In the opinion of Antonio Núñez Jiménez (author of a series of four books on Peruvian rock art, *RAR* 6: 73-4) the petroglyphs of Toro Muerto, engraved in volcanic rocks in a desert region near the village Coriri in the Majes valley (Prov. Castillo, Dept. Arequipa, Peru) constitute 'the most noteworthy of all rock art sites in Peru'. The rediscoverer of this site, Eloy Linares Málaga, has named it 'the largest site in the world'. It really is an enormous locality with thousands of petroglyphs in an area extending for five kilometres.

Toro Muerto has been investigated since 1951 by Linares M. and researchers from Australia, France, Germany, Cuba and other countries. It has been published in a number of books and articles (e.g. Núñez Jiménez 1986; Linares Málaga 1987, 1993).

About fifteen years ago the Peruvian archeologist Frederico Kauffmann Doig, the then Director of the Instituto Nacional de Cultura (INC), had a small building constructed at the access road to the site to control visitors. Unfortunately, vigilance of the site was later abandoned by the INC. On the other hand, Linares M. initiated efforts to have Toro Muerto declared a World Heritage Site by Unesco.

Unfortunately, this extraordinary rock art site is in great danger of being destroyed completely. The community of new settlement near the site, Candelaria, has begun irrigation of part of the zone. Moreover, an agreement exists between the INC and the settlers which allows this activity. Besides, many engraved rocks have been affected by the quarrying of stone for construction work or by vandalism.

In June 1996 E. Linares Málaga and Matthias Strecker (Secretary and Editor of the Bolivian Rock Art Research Society, SIARB) visited Toro Muerto and offered a press conference in Arequipa. They suggest that the following measures be taken in order to save this rock art site:

- organisation of a permanent exhibition on Toro Muerto in the village of Coriri;
- publication of a flyer for tourists which explains the importance of these petroglyphs;
- the Peruvian Ministers of Education (head of the INC) and Agriculture should annul the agreement which allows irrigation of the zone;
- the 'Policia de Turismo' (police branch responsible for vigilance of archaeological sites) should establish

permanent supervision at Toro Muerto;

- in case the state authorities should not be able to protect the site, its administration might be transferred for a number of years to a private entity which would look after the site and profit from tourism;
- the Ministry of Education should continue the initiative to have Toro Muerto declared a World Heritage Site by Unesco.

We ask our readers to support this plan. Please write to the following Peruvian authorities asking to stop irrigation of Toro Muerto and to start definite action to protect this site:

- Excelentísimo Señor Presidente Constitucional de la República del Perú, Ing. Don Alberto Fujimori F., Palacio de Gobierno, Plaza de Armas, Lima, Peru;
- Don Domingo Palermo Cabrejo, Ministro de Educación, Calle Vandelvence 160, San Borja, Lima, Peru;
- Ing. Rodolfo Muñante S., Ministro de Agricultura, Avda. Salaverry s/n, San Borja, Lima, Peru.
- Fax (all three): Lima 365855.

REFERENCES

- LINALES MÁLAGA, E. 1987. Arte rupestre e identidad en Arequipa. *Rock Art Research* 4: 60-62.
 LINALES MÁLAGA, E. 1993. The largest site in the world: Toro Muerto (Peru). *International Newsletter on Rock Art* 6: 25-27.
 NÚÑEZ JIMÉNEZ, A. 1986. *El libro de piedra de Toro Muerto*. Habana, Cuba.

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Petroglyphs at Toro Muerto, southern Peru.

Institutum Canarium

Subsequent to the recent death of IFRAO Representative Professor Herbert Nowak, the IC has elected its Secretary and Editor, Professor Werner Pichler, as its new IFRAO Representative. The new official contact address is Institutum Canarium, Wagrainerstraße 9, A-4840 Vöcklabruck, Austria.

NEW IFRAO MEMBER

Eastern States Rock Art Research Association

The Eastern States Rock Art Research Association (ESRARA) is technically a loosely organised association of men and women interested in locating, observing, recording, reporting and explaining petroglyphs and rock paintings found in the states of the United States of America that are east of the Mississippi River. In practice ESRARA members are pleased to, and do, communicate and confer with people anywhere in the world interested in the study of petroglyphs and rock paintings.

The Association publishes the *ESRARA Newsletter*, informing members and other interested persons of activity in locating, recording, illustrating, and speculating concerning, petroglyphs and rock paintings. The Association holds occasional general meetings hosted by volunteer individuals and institutions at which people meet to report and illustrate their researches, to learn of the studies of others, and to confer with their colleagues. Customarily, at these meetings members present exhibits concerning their researches. The 1996 meeting of ESRARA was held at the University of Maine, Machias campus (see report below). ESRARA has been elected as the thirtieth member of IFRAO. The Association's IFRAO Representative is:

Dr James L. Swauger
Anthropology Department
Carnegie Museum of Natural History
4400 Forbes Avenue
Pittsburgh, PA 15213
U.S.A.

The Meeting in Machias, Maine MARK HEDDEN

The Third Eastern States Rock Art Conference (ESRAC) was held over Memorial Day weekend on the University of Maine at Machias campus (24-26 May 1996). There were seventy-six registrants who came for all or part of the proceedings from various parts of the U.S.A. and Canada. This included a number of Native Americans from Manitoba, Nova Scotia, New Brunswick, Maine and Connecticut who took an active part in the events.

After a reception for early arrivals on Thursday evening, 23 May, these events began with a bus trip and walk to one shoreline petroglyph site (ME 62.8) which culminated with ritual singing and drumming by Jean Labrador of Nova Scotia. Jean strongly impressed on us that all approaches to the sites should be made with unshod feet, to show respect to the petroglyphs as marking a spiritually sacred place and to help prevent erosion of the glyphs from sand and grit on boots and shoes.

A notable feature of the Machias conference was the

focus on rock art as symbolic expression. This process took place on a number of levels. Mark Hedden introduced the problem with a presentation on Friday afternoon, 24 May. He detailed changes in ideas of time, space, selfhood and the sources of authority associated with the introduction of written languages, based on abstract signs for vocalised sounds, such as the alphabet. Concepts associated with oral (and rock art) traditions were contrasted to literate concepts. For example, ideas of time and space changed from revolving or circular conceptions to linear or progressive modes. The sense of the social unit evolved from a focus centred on the home group to the individual as unit within a larger aggregation called the state. Authorities for acceptable action from dream-based insights and oral tradition changed to rules based on written historical precedent and the definition of what is acceptably 'real' as documented objectively 'seen' phenomena. These differences in concept still contribute to major misunderstandings between members of cultures with written languages and those who have lived by traditions handed down orally. Hedden pointed out that as written languages supplanted oral traditions in each cultural area, traditions of painting or carving images on natural rock surfaces also ended.

On Friday evening, Carol Patterson-Randolph, of Urraca Productions in Washington State, carried on the theme with a discussion of rock art as sign language, giving examples explained by Native informants and by site context from western United States. She pointed out that images commonly interpreted literally by Western observers as mountain sheep served as metaphors for people, and that details and attributes of these 'sheep' give information about the nature of the trail and the terrain, and may contain vital information about the presence of springs in a dry country or mark the movements of the 'people'. These signs can be readily understood, even across language barriers, by other Natives. Carol stressed the need for going directly to Native sources for an 'emic' or inside interpretation of significances attached to rock art motifs as opposed to the Western scientific or 'etic' interpretations which tend to merely classify motifs by their apparent or superficial appearances.

During a day-long presentation of papers on Saturday, Michael Sockalexis, a Penobscot from Maine whose family came from the area of a major petroglyph site at Embden on the Kennebec River, offered 'A spiritual interpretation of the Embden petroglyphs'. His work is based on oral traditions, research into all available documentation, interviews with elders and his own insights based on numerous visits to the site. Edward Lenik carefully reviewed two centuries of 'etic' Euroamerican theories on the significance of a series of engraved mask-like faces on bedrock exposures at Bellows Falls, Vermont, and rejected all of them in favour of an explanation consistent with known Algonkian traditions of receiving spiritual power at such special or unique natural settings.

Presentations by Jean Allen (Alabama), Daniel Arsenault (Québec), Carol Diaz-Granados (Missouri), Iloilo Jones (Illinois), Deborah Morse-Kahn (Minnesota), Lori Stanley (Iowa) and David Lowe (Wisconsin) detailed an

abundance of both old and new finds of pre-Historic rock art in their respective areas which have generally been overlooked or ignored by more traditional archaeologists. In all these areas, there were repeated references to archaeological surveyors failing to notice rock exposures with petroglyphs and declaring rock art to be absent from these localities. The problem, as Iloilo Jones pointed out, seems to be a tendency to focus on ground surfaces without looking up at nearby rock exposures.

Alan Watchman presented two dates of 3000 ± 205 years BP and 1100 ± 200 BP from a rock painting site in south-western Maine (ME 21.26). The dates, contracted for by the Maine Historic Preservation Commission, are based on a new technique of radiocarbon analysis of micro-samples of carbonaceous matter trapped in silica deposits that overlie red ochre paint. While silica deposits have obscured whatever stylistic features may still survive of the paintings dated, the dates are consistent with the time frame inferred for a 3000 year sequence of Algonkian petroglyph styles at Machias Bay on the Maine Coast (see article by Hedden in *Rock art of the Eastern Woodlands*, 1996). Visible paintings at ME 21.26 belong stylistically to the latest pre-Historic through the Contact Period of rock paintings in the Canadian Shield. In a discussion of the earliest known Maine petroglyphs at Machias Bay, Hedden related the elongated hollow-bodied anthropomorphous representations to a rock art tradition of anthropomorphous 'shaman' figures that began about 6000 years ago among hunting/gathering bands in the mid-continent (from Texas to Wyoming) and survived in isolated areas until the Contact Period. The Maine examples can be directly related to paintings and petroglyphs dated before 3000 BP around the western Great Lakes.

Finally, a paper presented by Fred Coy of Kentucky reviewed the long-documented history of a pecked foot-print petroglyph in limestone reported in 1816 on the Mississippi River shore at St. Louis, which was removed to New Harmony, Indiana, in 1819 by the Rappites, a German religious group. A careful analysis of the early illustrations of the petroglyph and the eroded, partially retouched original enabled Dr Coy to identify characteristics more likely to be associated with the foot of a European than that of a Native American.

On Saturday evening after dinner, Jean Labrador, Micmac, Debbie Brooks, Passamaquoddy, and Mike Sockalexis, Penobscot, led an impromptu Native American session of drumming, singing and dancing, open to all who wanted to participate. Native Americans Jean Tait of Manitoba and Allen Sylliboy of Nova Scotia exhibited their art.

A visit to another Machias Bay petroglyph site, ME 62.1, took place on Sunday morning, 26 May. Jean Labrador again volunteered a moving song of welcome to the spirits, facing the heavens and deeps and the four directions, each in turn, directly above paired 'shaman' figures on an outer ledge who represent the earliest petroglyphs on the site. Participants, this time, removed their shoes without prompting. As the ceremony was unplanned, there was some confusion and misunder-

standing between Native Americans present and those of Euroamerican descent. The latter, as they became aware of the ceremony, stood respectfully at a distance. The Native Americans stood in a cluster around Jean, some looking angrily at the Euroamericans who felt it was not right to intrude.

The final event of the conference, a 'Talk About', took place on Sunday afternoon and provided a unique opportunity for a number of grievances and misunderstandings to be explicitly stated in a heavily charged but controlled procedure. The concept for a 'Talk About' grew out of a conversation with Wayne Newell, Passamaquoddy educator and scholar, who agreed to come to the conference to 'talk about' what he had heard about ceremonial things from his elders. The choice of the term has (deliberate) overtones of an Australian Aboriginal custom called a 'walkabout', where extensive journeys to sacred places are undertaken. Participants took their places informally in a circle. A speaker's baton had been prepared by Jessie Hedden who found a long staff of driftwood on the shore by the petroglyph site visited on Friday and added feathers and seashells from the same locus. The baton was passed around the circle to whoever wished to speak. The speaker talked for as long as desired.

Over a period of three hours, the speaker's baton passed three times around the circle. Among some twenty-odd participants, six were Native Americans who expressed varying degrees of frustration (ranging from controlled to very hot!) with the situation they found themselves and their people in. The degree of heat expressed was a revelation to the nominally oblivious Euroamericans present. Some were discomfited to the point that they felt obliged to leave the circle. Others stuck through it and were deeply moved. One participant whose family owned the shore-front abutting a major petroglyph site on Machias Bay offered to divide the property so that the section overlooking the site could go to the Passamaquoddy Tribe. The reaction went both ways. During the first circle of Jessie's invention, the speaker's baton, the most outspoken Passamaquoddy held it out at arm's length and said in a tone of disgust 'Who made this ugly thing?' At the last circling, he held it contemplatively and said 'This looks more beautiful every time I hold it!'

Special thanks are owed to Jane Hinson and Naida Pennell and other members of the University of Maine at Machias staff for their patience and thoughtfulness in overlooking the details and support for the conference. Carol Patterson-Rudolph and Alan Watchman took time out from a busy schedule to come 3000 miles two days early and do yeoman efforts to prepare for the conference along with my good friend and associate Ray Gerber. Theodore Enslin, who introduced me to Maine and has remained a steadfast friend, overcame deep grief to recite a poem on petroglyphs at the opening of the Saturday program in memory of his son Jacob.

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Postscript: The conference at Machias was also the occasion for the formal organisation of the Eastern States Rock Art Research Association (ESRARA). Four newsletters a year are planned (two have already been published). Other

publications are projected. Dues are US\$10.00 a year. To receive newsletters and announcements send name, address and cheque made out to ESRARA to:

Iloilo Jones
P.O. Box 4335
Helena, Montana 59604
U.S.A.

SIARB INTERNATIONAL ROCK ART CONGRESS
Cochabamba, Bolivia, 1-6 April 1997
Rationale for Symposium 5:

Administration and conservation of rock art
Conveners: Graeme Ward and Claire Smith (Australia),
Jean Clottes (France)

This symposium provides the opportunity for a wide-ranging discussion of matters relating to the conservation and preservation of rock images and the management and administration of sites and areas containing rock pictures. Intending participants should offer papers under these headings:

- Measures for the physical conservation of places: e.g. control of water and other weathering agents upon

painted and carved rock faces; identification of natural preservation agents;

- Visitor control: the use in the protection of places of various control measures such as fencing and 'caging' of sites, directional lighting and guiding, the use of boardwalks, visitor books and informative signage;
- The role of prehistory parks, facsimiles and replicas in the protection of rock picture sites;
- The roles and scope of legislation and of education in developing positive attitudes toward the protection of sites;
- The instigation and administration of cultural heritage programs for the conservation and management of places: roles of research and funding in protection projects;
- The 'ownership' and 'custodianship' of places: the rights and obligations in cultural heritage of indigenous peoples and of central agencies in protection of rock picture sites;
- The ownership and control of intellectual property relating to rock pictures: the practices and ethics of obtaining and providing information about the imagery observed by visitors to managed sites;
- The ethnics of conservation and management: practices of consulting indigenous owners of sites about research, protection measures and sampling for dating.

Abstracts to SIARB, Casilla 3091, La Paz, Bolivia. Fax (591) 2 711809; with copies to one of the conveners.

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SIARB INTERNATIONAL ROCK ART CONGRESS

Cochabamba, Bolivia, 1-6 April 1997
Sociedad de Investigación del Arte Rupestre de Bolivia

Sponsored by IFRAO, UNESCO, Ministry of Human Development, National Secretary of Culture, SIARB, Universidad Mayor de San Simón, Instituto de Investigaciones Antropológicas y Museo Arqueológico Cochabamba, Centro Pedagógico y Cultural Simón I. Patiño

ACADEMIC PROGRAM:

1. ROCK ART DATING: Alan Watchman, Australia/Canada, and André Proulx, Brazil.
2. THE EARLIEST ROCK ART IN THE AMERICAS: Jack Steinbring, U.S.A., and Juan Schobinger, Argentina.
3. THE EARLIEST ROCK ART - A WORLD PERSPECTIVE: Robert G. Bednarik, Australia, and Paul G. Bahn, U.K.
4. NEW APPROACHES TO ROCK ART STUDIES: Francesco d'Errico, France, and Cliff Ogleby, Australia.
5. ADMINISTRATION AND CONSERVATION OF ROCK ART: Graeme K. Ward and Claire Smith, Australia, and Jean Clottes, France.
6. NEW STUDIES OF ROCK ART IN SOUTH AMERICA: Luis Briones, Chile, C. N. Dubelaar, Netherlands, Carlos Aschero and Mercedes Podestá, Argentina, and Freddy Taboada T., Bolivia.
7. ROCK ART, ETHNOGRAPHY AND RELIGION: Alicia Fernández Distel, Argentina, and Roy Querejazu Lewis, Bolivia.

Apart from the seven symposia, there will be a Round Table on 'Rock art and schools', chaired by Professor Dario Seglie (CeSMAP, Italy) and Matthias Strecker (SIARB, Bolivia).

Other special events include: a series of lectures by international specialists on rock art for the general public (J. Clottes on Chauvet Cave, lectures on rock art of Argentina, Chile etc.); a ceremony to pay tribute to four pioneers in South American rock art: C. N. Dubelaar (Holland), Carlos J. Gradin (Argentina), Hans Niemeyer Fernández (Chile) and Antonio Núñez Jiménez (Cuba).

Also, the **Annual Meeting of the International Federation of Rock Art Organizations** (IFRAO) will take place during the Congress. The SIARB Congress will be the largest rock art conference ever held in Latin America. There will be a participation of at least 200 persons from different Latin American countries, North America, Europe, Australia and Africa.

EXCURSIONS:

SIARB is preparing a program of excursions and field trips to take place in the week before the Congress and after it. Participants requiring further details now are asked to contact Matthias Strecker at the SIARB address below. All camping equipment can be hired at the Congress, including sleeping bags. Cochabamba is at an altitude of about 2500 m, with a most agreeable climate. In April, the temperature ranges from 15-25°C. The city is central to various rock art regions and lies between the Andes and the tropical lowlands.

EXPOSITIONS:

Three extensive expositions will be presented: 1. 'Rock Art World Heritage' (SIARB), 2. 'Ancient Rock Art of Patagonia' (Argentina), 3. Rock Art of Minas Gerais (Brazil). Besides, a permanent exposition on rock art of the Dept. of Cochabamba, Bolivia will be inaugurated; and a number of participants will present small exhibits from different countries.

ACCOMMODATION:

Cochabamba is a town of 400 000. There are numerous hotels which range in price from \$A8.00-90.00. The following are recommended by the Congress (prices per night, in US\$):

		Single	Double	Service
*****	Hotel Portales	70	86	BB
****	Hotel Cochabamba	66	85	BB
****	Hotel Diplomat	55	65	BB
****	Hotel Aranjuez	59	69	CB
***	Hotel Mary	17	30	CB
***	Hotel Regina	20	28	-
***	Hotel Ideal	20	30	-
	Residencial Jordán	12	19	-
	Residencial Jardín	8	15	-

BB = buffet breakfast, CB = continental breakfast

The Portales, Cochabamba and Aranjuez are closest to the congress venue.

It is important that all accommodation bookings be done through the same agency. For reservations, please contact, or instruct your travel agent to contact: FREMEN, Casilla 1040, Cochabamba, Bolivia.

Tel. (591) 42 59392; Fax: (591) 42 59686.

REGISTRATION:

Registration fees after 1 October 1996: participants US\$30.00, audience US\$15.00.

Please send registrations and queries to SIARB, Casilla 3091, La Paz, Bolivia. Fax (591) 2 711809.

SIARB 1997

