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NANGALORE: A GALLERY OF ROCK PAINTINGS IN WESTERN ARNHEM LAND

The Nangalore locality lies to the east of Noorlangie Rock. It is a large rock formation facing north-west. Important for the whole locality, which faces towards low, flat plains is that in the south-western part of the gallery of rock-paintings is a small permanent spring of water which forms a sort of spring-pool of good, cool water, even though the water disappears into the ground at a distance of one metre and does not flow any further on the surface. This water is certainly one of the decisive factors which has made Nangalore a favoured spot for generations. In addition, the rock forms here deep overhangs, which protect both aborigines and paintings from the downpours of the rainy season.

Working approximately from north-east to south-west, the paintings can be described as follows:

(Fig. 15ab) A horizontally placed white painting of a woman with a light red outline (1). Lines within the body are in dark red. The head is simply stylized in profile, and both arms and legs are drawn on one side of the body, as if the figure was lying on its left side. Large, pouch-like breasts are painted on either side of the trunk. The depiction of sex is interesting, with short, comb-like protrusions symbolizing hairs. The legs are unnaturally bent. Dark red lines on the upper part of the body and on the arms symbolise internal divisions and joints, showing, together with the colours used, a relation to the developed X-ray style. The painting is 65 cm high.

A group (apparently a dance scene) of 14 poorly visible, threadlike anthropomorphic figures (2) about 14 cm high (fig. 8). It is painted in red on a horizontal surface. There are both men and women, as shown by the painting of female breasts or male genitals. The painting is unfortunately barely

discernable. Some of the figures seem to have some sort of decoration on the head.

Then, on a large horizontal surface, there are red human silhouette paintings, the first two are human figures, one above the other. The upper one (fig. 37) has a simply-drawn head in profile (3). Two breasts show that it is a woman; alongside the figure is a digging stick and a dillybag. One hand is painted alongside the digging stick, the other is placed above the body. The legs are relatively short. The height of the figure is 35 cm. The second figure (4), lower down the wall, painted without breasts or sexual organs, represents a male figure. It is running, with head thrown back (painted similarly to that of the previous figure). The right hand, placed in front of the trunk, is unfortunately covered by an insect construction. The left one has a large pouch hanging from the elbow, a sticklike womera being held in the hand.

The third figure (5) is further along the wall. One arm is again painted beneath the trunk, and the legs are characteristically crossed. The other arm is crooked towards the round head. Breasts show that this is a woman (fig. 36). A digging-stick and some sort of object which represent a yam are painted alongside. The size is 28 cm (cf. Kolondjorluk Gallery (fig. 39).

Further along the same horizontal surface are two partially overlapping female figures. The upper one (fig. 36), 35 cm in length, has a rather back inclined head and both hands situated under the body (6). The legs are again characteristically designed. The second figure (7), somewhat larger, has a similarly inclined head. Some sort of long ornament hangs from the hair, and a line from the neck may be part of the decoration or a dilly-bag. One arm is turned in front of the head, and alongside it is again

a diggingstick and an oval object, a yam or a dilly-bag. This figure has stretched legs. A third figure (8), partially overlapping the second one, is a red spearman, painted running and throwing his spear. His raised arm holds the spear, the spearhead of which has simple barbs. The broad, flat type of woomera is interesting. Beneath this spearman we can see an older, badly preserved painting of a human figure and some spears. It is difficult to decide whether the spearman is painted across the neighbouring human figure or vice versa. The last painting on the wall is a group of three figures, of which the largest (50 cm) (fig. 38) is incomplete. The head is not preserved. In one hand there is a dilly-bag and in the other a digging-stick. The other two figures (males 10, 11) are considerably smaller (17.5 cm) and are on either side of the larger one. Alongside the figures there is a double pronged spear, a woomera and two smaller objects (cf. painting from Kolondjorluk fig. 39).

Of the group of linear, dynamic anthropomorphic figures, it was possible to recognise eight. The others were either completely inaccessible, or so badly preserved that they could not be reliably distinguished. On the horizontal surface we find a 28 cm high human figure (12) (fig. 6a 6b) with a back inclined head strongly reminiscent of some of the previous paintings and of archaic paintings from other localities. Both hands hang in front of the body. Before this figure there is painted the body of a fish with striped fins (13). The head of the fish is not preserved. On the vertical surface is a 62 cm high painting (including the outstretched arm) of a figure (14) with characteristically back inclined head (fig. 16ab). A red line running backwards from the head is either the second hand or a head ornament. There are two interesting ornaments hanging down from the head, ending in balls (cf. fig. 36). Also characteristic is the joining of the two legs as far as the knees. They are separated only from the knees down. The sample applies to all the previous red silhouette figures (figs. 36, 37, 38). This last figure is, therefore, a clear indication of a stylistic link between the silhouette and the linear human figures. Another linear, 20 cm high figure (15, fig. 43) is shown with outstretched arms and partly bent legs, as if in a dancing position (cf. fig. 42 from Kolondjorluk).

The next three figures are very interesting. They are exceptionally well preserved. The first (fig. 30), 40 cm high, is a simple painting of an anthropomorphic figure with a long neck and animal head with two protruding ears (16). Across the body are painted snaking lines, like some sort of vegetation, crossed in places with several short strokes. Similar lines, though longer can be found among the paintings in the Kolondjorluk Gallery at Deaf Adder Creek. They belong to archaic paintings of yam-people (fig. 33). Nor is an animal head on a human body a unique feature with archaic dynamic figures (cf. paintings 13 and 3 at Kolondjorluk). It is important that this archaic painting is in Nangalore situated over a red stencil of a hand, which is therefore older. We met with the same situation in Kolondjorluk also.

The second figure (fig. 30) is walking, and carrying in the right hand three, and in the left two spears (17). The oval head lengthwise striped is characteristic (cf. paintings from Upper Cadell River, Jelínek 1978). It has some sort of ornament at the top, and two ornamental protrusions at the sides. This figure has an overall height of 40 cm.

The third figure, running (24 cm high) has a similar head (18). Painting no. 19 is a 40 cm high running spearman (fig. 21). According to this and other figures, it is obvious that the spearman theme is very ancient and appears in the Australian rock paintings of Arnhem Land in almost all periods. Here the hands are painted in front of the body, one holding a spear, the other carrying two more spears horizontally. The trunk is typical, with some sort of fine hair on the side, and with transversal stripes; the head has also some sort of barbs at the side, and a painting of a large, eggshaped, lengthwise striped hairstyle (cf. paintings fig. 27 from Mt. Brockman, figs. 28, 29 from Kolondjorluk and figs. 22, 23 from Deaf Adder Creek). It is interesting that this painting is painted over a red stencil of a hand which is therefore older.

An analogy is offered by an incompletely preserved, 12 cm high figure (20) (fig. 22), where we can also clearly see fine-hair lines on the lower part of the trunk. No. 21 (fig. 32) is a 32 cm great walking figure, holding a spear in one hand, with a simple barbed point. The other hand, hanging beside the body, is carrying a short stick, perhaps a boomerang. The head is not preserved.

There is a peculiar and unique, red, 58 cm high, diagonally striped painting of a female figure with a round head on a thick neck and outstretched arms finishing in irregular fingers (22) (fig. 11). The body is thick, with large conical breasts. The legs are parallel, in frontal view and are joined laterally to the arms by curved lines.

These lines are reminiscent of the lightning man Namaragan, who, of course, usually has an arc also over his head. At the government station Maningrida I saw three figures painted on bark, not lightning men, but lightning women. They were painted by a man of the Gunwinggu tribe from the upper reaches of the Liverpool River. With these lightning women, of course, there were no arcs from hands to feet, nor above the head, but circular thunder symbols hung beside the body like arms, and were painted in various places on the body (eyes, breasts) and around the figures. Even though we cannot be sure that the rock painting described is not a depiction of a woman connected with the mythology of lightning, we cannot exclude the explanation that this painting is probably a flying-fox spirit woman. The flying-foxes we sometimes find painted on rocks or on bark are, however, nearly always painted head-down. But the most likely explanation is that this is the flying spirit Mormo (fig. 14). Since this is a very old rock painting, this would mean an extremely ancient mythological idea which had survived to the present-day.

(23) A small red painting of a thread-figure, a running spearman throwing his spear (fig. 12).

There is an interesting wide, rectangular womera. This 20 cm high figure is drawn over a very rough, unfinished human figure (24) belonging to the dynamic style, though not typical of it.

Near to the painting of a spearman are another four miniature paintings. A small, stylized painting of a fish (25) and a slightly larger one with lengthwise stripes (26) are next to a simple crouching figure (27). In the upper part of its trunk we can see very thick, outstretched arms, or possibly exaggeratedly large breasts. The last human figure is poorly visible, simple standing one (28).

The painting of a spearman (24) (fig. 21), even though small, is surprising for the sureness of the stylized lines of this dynamic figure, on a high artistic level.

(29) (fig. 41) A 36 cm figure of a woman in red silhouette, almost horizontal on the rock face, with the position obviously a result of the stance of the painter. A digging stick is painted along the figure. Long hair can be seen on the head. According to the silhouette style of this painting, the execution, colour and degree of preservation, this can be grouped with nos. 3, 4, 5 and 6, i.e. among the ancient anthropomorphic figures (figs. 36, 37, 38).

(30) (fig. 19) A 75 great cm figure of a spearman without head, painted on the vertical rock face in frontal view. Both hands hang beside the body. One holds two sticks, the other a womera and a fishing spear ending in three barbed prongs. The slim body is thickened in the stomach area, and the legs are joined as far as the knee. The colour and style of execution place this painting alongside the group of No. 3, 4, 5 and 6 (figs. 36, 37, 38). On the side of the figure, hanging from the waist, is a sort of triangular object. As to the circumstance that the head of this figure is missing, it is as well to point out that some dynamic human figures (e.g. in *Old Woman's Dreaming*, in Obiri III, or in Gallery 3, Inagurdurwil, Jelínek 1978) are also headless. Either the head was never painted, which would have to be explained by the mythological ideas of the Aborigines, or it was painted in another colour, which was not preserved (cf. Gallery 3, Inagurdurwil, Jelínek 1978). In this connection it is important that some dynamic figures had the head or some other part of the body painted in yellow. Here, therefore, we do not necessarily have a monochromatic archaic style (*Old Woman's Dreaming* or Canon Hill, Jelínek 1978).

Below this spearman there is a large red catfish (31). It also belongs to the oldest group of paintings.

(32) Worthy of mention are numerous stencils of hands and forearms and paintings of the same. The hand stencils are mostly in red and positioned variously, situated often in inaccessible places together with red dynamic figures. Some of the stencils, by joining the middle three fingers, imitate the tracks of the kangaroo. The great age of the red stencils is shown by the fact that some of the oldest of the dynamic red figures are painted over them.

A large group of red stencils is on the horizontal surface of a large overhang 10 m above

the ground. The concentration of 46 of these stencils in one place is certainly striking. There is an analogy in Gallery II at Kolondjorluk Creek. Also worth mentioning are two white stencilled forearms, placed opposite each other to form one decorative picture (33, fig. 10). The length of this picture is 110 cm. There is a horizontally painted, slim anthropomorphic figure (34) painted across these forearms and an unfinished white outline of a fish (35) about 80 cm long. To one side is a white, squatting figure (36).

The paintings of forearms are monochromatic, in red outline. Sometimes there is only a painting of a hand with the finger joints marked; only a small part of the wrist is added. But most of them are entire forearms with simple ornamentation. One must remember the paintings of forearms from the Injaluk cave at Oenpelli, from Gallery I at Inagurdurwil, from Canon Hill, or from Obiri. These paintings, unlike the red stencils, belong to the X-ray style. About 180 cm above the ground, on a vertical, stone-bench surface, are painted a small fish (No. 37), a sailing ship (38) and a large, anthropomorphic, squatting figure (39, fig. 9). The fish (37) is horizontally placed, a 110 cm baramundi painted in X-ray style. The painting was originally barely visible, but it has been touched up, in the course of which a blue colouring was used for filling in the body instead of the original white clay, giving, together with the white colour underneath, a pale blue shade. The touching-up was careless, and so some parts of the fish, were not renewed. The 80 cm high and 110 cm long sailing ship next to it (38) has four sails. Their fastenings are very precisely indicated. It can be seen that the painter knew this type of ship very well. On the side is drawn an anchor chain. The typically high hull of the ship can be compared with similar painting from the gallery Biraduk Creek (Jelínek 1978). Between the painting of the fish and that of the ship is a small white painting of a simple boat (40) and a slim anthropomorphic figure with both legs bent together (41). The whole style of the painting, and particularly the execution of the round head is reminiscent of the decorative Namaroto spirits, such as can be seen in Noorlangie Rock or in Bala Uru.

There is also a 110 cm crouching figure, higher up the rock to one side, in white (39). It is in frontal view, but both hands are on one side of the body. It is most probably a male figure.

The position and style of the painting of the fish (37, fig. 9) indicate its contemporaneity with a nearby group of paintings of fish and a turtle, also painted in X-ray style, with blue pigment.

In the vicinity of these paintings are several more human figures, or rather their remnants, very poorly visible, and another old fish painting in X-ray style, not touched up (42). High on the wall above this place we find a confusion of various poorly visible, mostly white paintings. Worth mentioning is a c. 100 cm white painting, head down, of a woman (43). Similar human figures painted head down represent in the aborigine imagination mortality, slaughter, death. To one side is a c. 70 cm

crouching female figure in a horizontal position (44). The gallery of paintings of fish and one turtle is in a local traditional, developed X-ray style. What was said of the previously described fish painting (37) (fig. 9) applies here also (figs. 3, 5). In all cases older figures on this rock surface have been repainted. Blue commercial colour was used, and the fine shading of the entrails, meat or fins, which is customary in the developed X-ray style, was not applied here. 45 is a tortoise depicted with its head up. The body is painted in white silhouette, the pieces of meat are in mauve silhouette, the outline and internal detail in red. The fingers and claws are white, without red outline. On the legs, head and neck are crosswise lines representing joints and divisions. The overall size of the painting is 52 cm.

Below this tortoise painting is a white, male, thread-like figure (46). Both arms are along one side of the trunk. The legs are long, slightly bent at the knee, and close to each other. On the same surface, above the tortoise, are the remains of a large red painting of a kangaroo head and neck, without X-ray style characters, but with an interesting internal structure all the same (47).

48: An touched up painting of a large fish in the same colours and same technique as the tortoise above. Like all the other pictures of fish, this too is placed head-down.

49: The second fish painting is a 102 cm long baramundi and is executed in the same way. The carelessness of the touching up can be seen in the not outlined fins.

50, 51: There follow paintings of two smaller fish, the first of which represents a saratoga, with characteristic dorsal, ventral and tail fins. The breast fins and the head are unfinished. The second fish, almost the same size as the previous one, is a gar fish (the local inhabitants call it "Long Tom"). The touching up is not finished by half.

52: After a smaller gap there follows another painting of a large fish, whose tail part has not been repainted. Under this painting we can see an older, crosswise situated X-ray style painting of a fish, which has not been renewed (53). Further to the right is a painting of a catfish where the painter forgot to touch up the spine (54).

55: Split by a crack in the rock, on a peculiar boulder, is a diagonally positioned X-ray painting of a large catfish, repainted with a forked tail fin. The whole group of paintings from the tortoise to the last catfish covers an area 440 cm long. The group forms one composition and the eight repainted pictures show in both style and technique that the touching up was done by one man. The local Aborigines recount that, some years ago, the white owner of a nearby tourist locality asked some Aborigine of the Maiali tribe to touch up the paintings here. By this "enlivenment" of faded paintings, he is said to have intended to increase the attraction of the locality.

In the vicinity of the last two fish, 54 & 55, there are several poorly visible paintings. There are some almost indiscernable white and red anthropomorphic figures (56); a white forearm stencil (57)

and another one (58), diagonally placed beneath the painting (54) of a catfish. The latter is painted over it. Near the last fish (55) we can see a differently coloured but otherwise, unfortunately, poorly visible, old X-ray painting of three fish (59, 60, 61) (fig 55). They are in black and orange. The orange colour is a peculiar sort of clay, and the black is charcoal. Most probably, judging by the fins, these are saratogas. The decorative execution of the head is interesting and unusual in the case of the largest fish. Black and white photography unfortunately does not give a discernable picture, and so we have available only a drawing. The size of the largest fish is 52 cm.

Worthy of attention is a group of seven paintings in interesting superposition (fig. 51). Three red anthropomorphic figures (62, 63, 64) are painted over by a white picture of a woman (65) and two X-ray paintings of catfish (66, 67). The second of these catfish is again painted over with a large white catfish in silhouette (68). The first red anthropomorphic figure (62), even though it is barely visible, gives a fairly good picture. It is a painting of a woman, head down. The slightly bent arms are placed beside the trunk, on which breasts can be seen. The legs are turned back unnaturally, in the manner of the "mamandi". The arms, legs, trunk and breasts are bordered in red wavy lines, which complicates the discernability of the picture as a whole. Over this red figure is a white, slim, female figure (65). The white colour was relatively thick and has fallen from the rock, so that the painting is already poorly visible. The size of the painting is about 90 cm; it is in frontal view, only the legs being in side view. Over the two figures is painted a large orange oval blob, possibly originally a fish. Today it is unfortunately already indiscernable. The second red figure (63) is again painted on the rock head down, for even though it is almost completely covered by a painting of a catfish in perfect X-ray style, we can still see at the top the bent legs and the red shade of the trunk standing out from the white color of the catfish's body. The catfish (66), 80 cm long, today heavily damaged, was originally perfect, finely painted, in the X-ray style. Even today we can see individual fine white whiskers on the large round head, the perfect painting of the spine, gills, fins and forked tail, and the finely shaded hatching of meat, all red, painted on a white silhouette, as is typical of the developed X-ray style.

The third red human figure (64) is so over painted by later fish paintings that we can only see the red colour. We can say nothing of its position, dimensions or execution. The painting of the second catfish (67) is similar to the first, but is preserved in less detail, and is for the most part covered by later painting. It is smaller than the previous catfish, but is of the same kind so that we may assume that both were painted at the same time, and possibly are the work of one and the same Aborigine, as is the case with the oldest of the three red anthropomorphic figures described above. The two catfish are alongside each other and do not overlap, and the same goes for the red anthropomorphic figures.

The last of these paintings is a large (97 cm),

white, silhouette painting of a male catfish (68), which covers most of the second catfish. Its head even partly covers the body of the first catfish (66), for the last white painting is placed diagonally on the rock face. The body shape is well presented, but there are no internal details.

On the large, smooth diagonal surface of another boulder (fig. 47) are horizontal paintings of two anthropomorphic figures in supine positions (69, 70). The larger of the two is 232 cm long, a frontal view with raised arms, on which are clearly visible spread fingers. Some sort of large ornaments hang from the elbows (cf. fig. 48, Djerlandjal Rock). The body has a central line from head down a characteristic of the X-ray style (cf. fig 49). It is, of course, possible that this character has no direct chronological significance, only a stylistic one. At the sides of the trunk the figure is clearly thickened (hips?). To the right of the left leg is a painting of a hand or forearm. The second figure (70) is smaller and placed lower down the boulder. The head is extended lengthwise and is reminiscent of the painting of one of the eight magical figures at East Alligator River Crossing (fig. 50). One arm is stick-like, held out obliquely, the second slightly bent at the elbow with the stump of hand indicated. Only one leg is painted, protruding obliquely from the trunk. Across the lower part of the body can be seen an older painting of a hand or forearm (71).

Another large, horizontal anthropomorphic figure (72) (fig. 20ab) is painted on the side of an isolated stone block, apparently a broken off part of the ceiling of the overhang. The round head is divided in half by a lengthwise line and central lines run down the whole length of the trunk, arms and legs. The depiction of breasts shows that this is a woman. The painting is white with red outline, central lines and hatching. It belongs, therefore, to the X-ray style. One arm is stumpy, placed alongside the trunk. The other is only partly preserved. The leg is also stumpy, without toes, twisted up along the body. The other leg cannot be made out. Behind this lump of rock, on the vertical rock face, are stencils of hands, mostly white (73).

On the vertical wall near the water source are paintings of five large, supine female figures (fig. 17ab, 18ab, 20ab, 56). The highest is barely visible (74) (fig. 18a); we can distinguish an almost triangular head with a single perpendicular outgrowth, two round eyes and a double line continuing as a gullet and turning into a spine. The two hands, with fine hatching in red on a white background, are alongside the body. There is an oblique outgrowth from the neck and two more from the peaks of the breasts. The remains of a painting of a further pair of white hands can be seen, probably because the painting was at some time touched up. No more of the painting can be distinguished, but it is clear that it was painted lying in an outstretched position, about 200 cm long.

A figure lower down (75) (fig. 18ab) is considerably better preserved, allowing a reconstruction to be made of the missing parts of the first painting.

Again this is a supine female figure, this time 235 cm long. Here too we can see simple stick-line outgrowths from the head, obliquely from the neck and from the peaks of the breasts, and of the big toe of one foot. The trunk, legs and arms are white with red contours and hatching. Here also there is a triangular head with two round eyes and a central line which turns into a gullet and a spine. The pelvis is indicated by two transversal lines, similarly the knees. There is no doubt that this painting belongs to the X-ray style. Lower down the rock is a further large, supine female figure, 153 cm long, situated in the opposite direction (76) (fig. 17ab). The oval head has a lengthwise red blob in the middle. The outgrowths from the body of this figure are not stick-like, but in the form of spines. They occur on both sides of the neck, on one breast, on both sides of the pelvis, on the knee of one and the heel of the other leg. The style of the painting is the same as that of the previous two figures. There is red hatching on a white ground, a central line, a spine. It is interesting that the lengthwise division of the trunk is unequal, one half being hatched, the other, in which the spine is painted unhatched i.e. the spine does not run down the middle of the trunk as is usual. In addition the trunk is as if doubled by a wide arc from the ribcage to the pelvis.

77, 78 (fig. 56): The lowest paintings on the isolated block are two supine female figures 179 cm long, one beside the other. They are positioned as if with their backs to each other, as is shown by the heads painted in profile, and the hands, which are along the inner side of each figure, being next to each other. The legs, trunk and breasts are, however, seen in frontal view. There are no central lines on the arms of the upper figure (77), the sides of the trunk and the pelvis are hatched, and in the middle of the trunk, slightly nearer one side is a spine. The second figure (78) has a clear, large eye in the head, a long, outstretched tongue, and central lines on the arms. The spine is not indicated. The technique and the colours of the painting are the same as those of the previous female figures. Across both figures there is a white, unfinished kangaroo (79). We can see the outline of the trunk, the back legs and the tail. The front legs and the head are unpainted. In the region of the legs, older, red (and one white) anthropomorphic figures (80) can be seen, all painted over by the supine figures described.

All these paintings have a number of common features: they belong to the X-ray style, they depict women in a supine position, only the eyes are drawn on the face (sometimes not even these), sometimes a mouth; they are all situated near the water source, and all large. These features give them a similarity to the Wondjina paintings in the Kimberley region. There is apparently a mythological analogy.

81: An isolated painting of a mamandi, an evil female spirit, 50 cm long (fig. 2). It is painted in white silhouette with a red outline. There are central lines on the arms, legs and trunk, and crosswise lines for joints. The head is oval, geometrically ornamented. The right arm is long and has white

fingers without red outline. There is a strange outgrowth from the elbow. The second arm is drawn as a stump, as far as the elbow, where there is a similar outgrowth to that of the other arm. The forearm is missing. The two breasts show that it is a female spirit. The legs are bent back, typical of mamandi, situated along the trunk. On the vertical rock surface is a painting of a group of three other anthropomorphic figures (fig. 13). The first (82), 91 cm long, is a red painting with a white trunk. The head is round and large, the rough arms are painted with two or even three lines. The fingers are long, claw-like. There are four legs (in pairs) and a further four, shorter growths. There is a running figure partly painted over this one (83) with a triangular head and large male genitalia (cf. El Sherano IV. Jelinek 1978). The widening of the ribcage is indicated on the trunk; in one hand is a large, accurately painted womera and a spear with three large prongs. A dilly-bag hangs from the elbow. Over this figure is painted a later large white picture of a standing man with a large round head (84). The outlines of this painting and the lines along the trunk are red. The arms, placed along the body, finish in claw-like fingers. Around the neck is painted a large dilly-bag with a zig-zag ornament. We can see that it is a man by the well-large male genitalia.

Another group of anthropomorphic figures (fig. 1), containing a total of eight discernable paintings, all placed vertically on the rock wall, has as its central figure a c. 130 cm high female painting in off-white (85). Dark red lines are used for the outline and internal structure. In frontal view we can see on the round face inaccurately painted eyes in light red. The long arms are drawn alongside the body, and the left hand holds some sort of object. The painting is not clear, since on the one hand it is badly preserved, and on the other it is painted across another, older red painting. The front part of the trunk of this female figure is finely shaded with the "fish backbone" ornament. On the shoulders of the figure and on the outline of the conical breasts are small dark red dots. The two legs are parallel and in frontal view.

86: By the left arm of this figure and slightly below it is a slim red figure with a round head and with thread-like limbs. It is mostly painted over and is relatively poorly visible. Under the right arm is a smaller, simple, orange figure (87).

88: Further to the side is another, 121 cm great female figure, standing, in frontal view. It has an almost round head divided by a lengthwise red line, with two striking red eyes. There is an outgrowth from the side of the head. The thin, long arms are placed alongside the characteristically hatched trunk. There are transversal lines on the red background also. The two legs are slightly spread. As with the previous figure, the shoulders have an outline of dark red dots.

89: Higher up the rock there is a faintly visible, c. 50 cm, crouching off-white female figure with unclear, outstretched arms, an almost triangular head on a long thin neck, conical breasts and a thickened trunk without internal detail.

90: At the right-hand side of the largest, central figure, and across its right arm, is a 70 cm frontal view of a four-armed female figure at a slight trot. From the middle of the triangular head, in which is painted a light red blob without outline, there are two branching growths (spines? ornaments?, cf. the Great Gallery, Upper Cadell, fig. 7. or Trezise 1969, fig. 36, Cape York, or Crawford 1968 Kimberley, fig. 4).

The four arms are placed in a curve alongside the body. The trunk, on which there are two fairly small breasts, was finely hatched. It is painted, like the whole figure, in white silhouette. On the trunk, however, this white colour is slightly pink from the mixing in of a little red. The pelvis, knees and ankles are indicated by transverse red lines. There are stick-like growths from the knees and the thumb.

91: Still further north is a white, badly preserved figure, of which the head, part of the trunk and the arms can be seen. It belongs in style to the other anthropomorphic figures of the X-ray style. On the well preserved right arm, with claw-like fingers there is a characteristic tuber-like widening of the wrist (cf. fig. 53, Gallery near Cahills Crossing, East Alligator River). Across this figure is painted another, indiscernable, pink picture.

92: On the left-hand side are the remnants of another slim anthropomorphic figure with characteristic sickle-shaped head painted in profile. The clarity of this painting is complicated by a white stencil of a hand (92) sprayed across it.

The last group of paintings to be described is on the south-west side of the gallery, fairly high up the cliff, accessible along a horizontal ledge. They are on two rock walls which make a sort of rock angle (fig. 7).

94: On the left-hand surface numerous stencils can be seen, five of which are clearly discernable, and three slightly. They are all in red. Two are simple hand stencils, two others imitate a kangaroo track, and one is a stencil with the thumb and forefinger bent. Over these stencils is a painting of a red lizard (95) in dorsal view with the marks of the simple X-ray style. Next to it is a red painting of a dilly-bag (cf. fig. 10, 11 from this gallery) (96). Across the stencils and the lizard is a painting of an evil female spirit (97). It is painted in red lines and hatched on a white background. This execution and the lengthwise central lines on the body and limbs make this an X-ray painting. The talon-like fingers, tuber-like thickening of the joints, animal head and legs bent back show that it is a mamandi evil spirit. The thickening of the trunk in the region of the rib-cage and the stomach is interesting. The whole figure is 80 cm long.

98: On the neighbouring rock surface is a painting 90.5 cm long of a red lizard, also in dorsal view, but without the marks of the X-ray style. Next to it are two large red linear paintings rough and highly stylized (99). It is interesting that somebody has damaged them by throwing stones, which damaged the rock surface (cf. Gallery I, Inagurdurwil in Jelinek 1978).

FIG. 1:

Group of paintings, Nangalore. The central figure is a female evil spirit. Its supernatural character is represented by spines or prongs growing from certain vital parts of the body. Here it grows from the toe, knee, elbow and two other characteristic spines or decorations also from the head. These have analogies in archaic paintings in North Australia even outside Arnhem Land. All this group of figures belong to the X ray style or is contemporary with it.



FIG. 2:

Painting No 81 of an evil female spirit Mamandi, Nangalore. The extraordinary position of legs is characteristic. One arm is distorted. This painting belong to X ray style.



FIG. 3:

A group of fish and a tortoise (Nangalore) painted in a local X ray style, without the fine hatching, which is so typical for the complex X ray style in Alligator River region. The paintings are secondary repainted or touched up with the help of blue commercial pigment acquired in the mission station.



FIG. 4:

General view of the Nangalore site. The paintings are situated on the horizontal overhang (archaic style) and on the vertical rock walls and boulders.



FIG. 5.

FIG. 6a, 6b:
Red late archaic painting
of a female figure with a
fish. Nangalore.

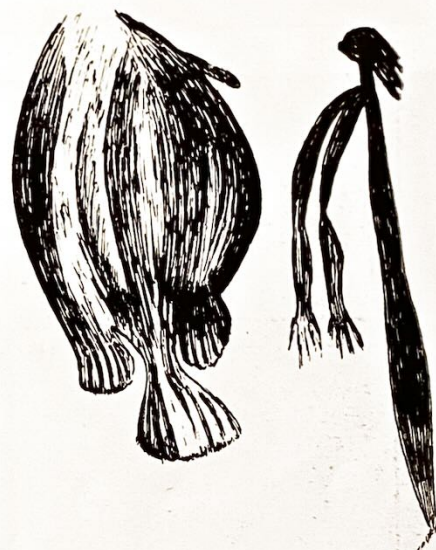
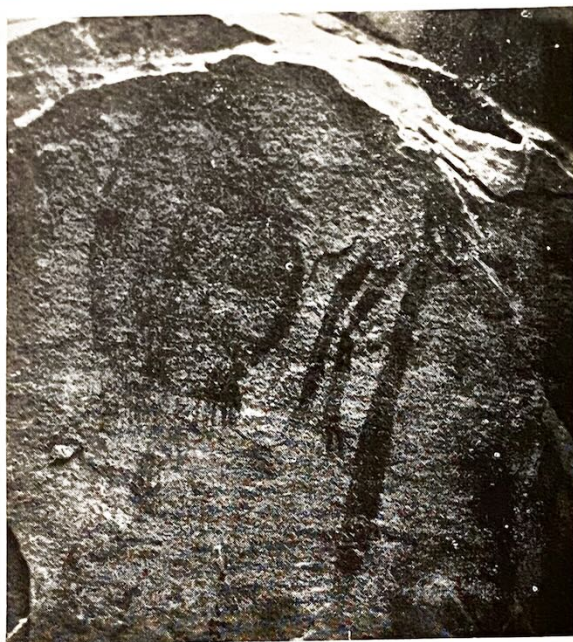


FIG. 7:
Several paintings situated
high on the cliff in a rock
corner. The oldest are
red stencils. Younger are
two red lizards, one of
which has simple char-
acters of X ray style.
Aside is a red painting
of a dilly-bag showing
that both paintings (li-
zard and dilly-bag) be-
long to late archaic style.
The youngest is an evil
mamandi spirit with an
animal head painted over
the other paintings. On
the neighbouring rock
wall are archaic paint-
ings of another lizard
(goana) and of two,
strongly simplified an-
thropomorphic figures.
They are damaged with
stone axe or by throwing
stones. This damage
signals the magical func-
tion of these paintings.



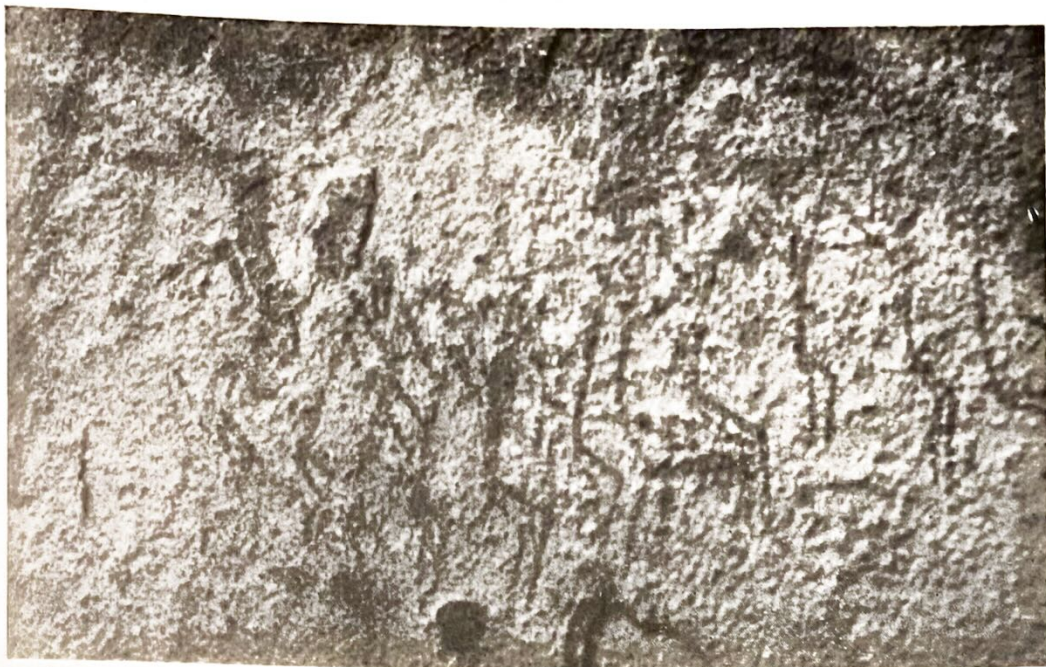


FIG. 8:
Archaic painting of small
red figures in a dancing
scene. Late archaic style.
Nangalore.



FIG. 9:
The painting of a fish
and of a sailing ship,
Nangalore.

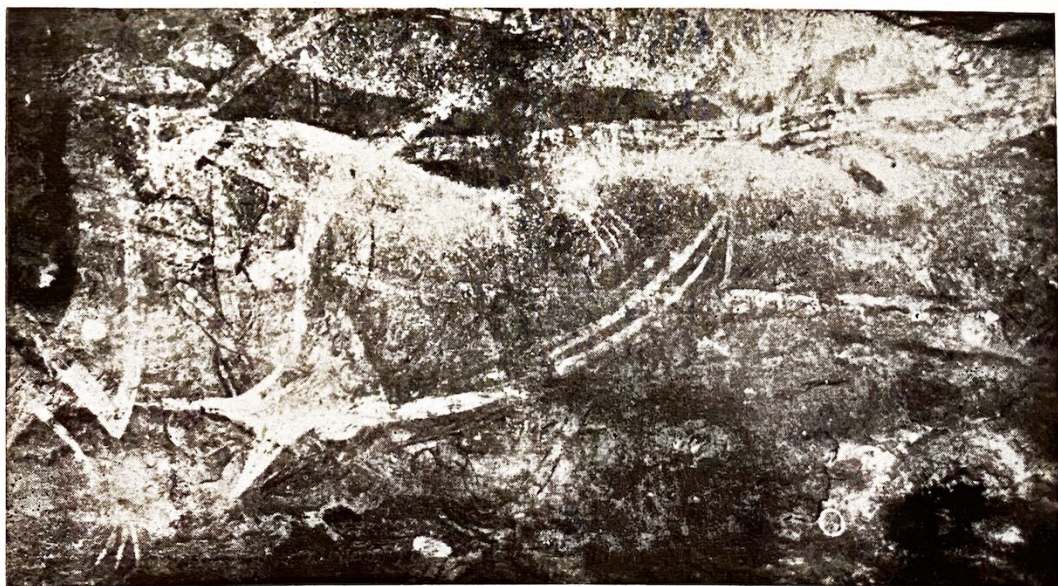


FIG. 10:
White arm-stencils and
other paintings in super-
position. Nangalore.



FIG. 11:
Flying female spirit Mormo. Nangalore.

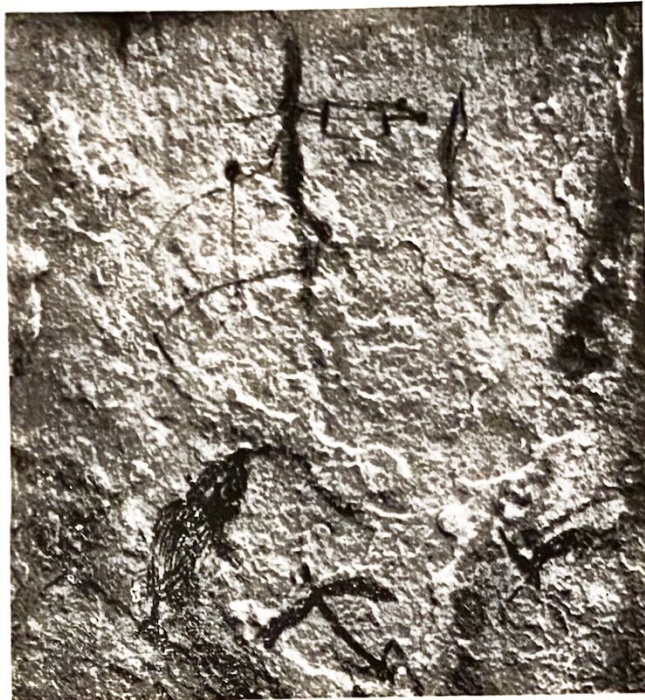


FIG. 12:
Late archaic painting of a spearman with a characteristic broad womera. Nangalore.



FIG. 13:
Group of figures which are contemporary with complex X ray style. Nangalore.



FIG. 14:
High rock ceiling where archaic paintings and plenty of red stencils were concentrated. Nangalore.



FIG. 15ab: *X-ray style evil female spirit. Nangalore.*



FIG. 16ab: *62 cm high red archaic painting. Nangalore.*



FIG. 17ab:
153 cm long lying X-ray figure of
a female spirit. It is situated near
a water spring.

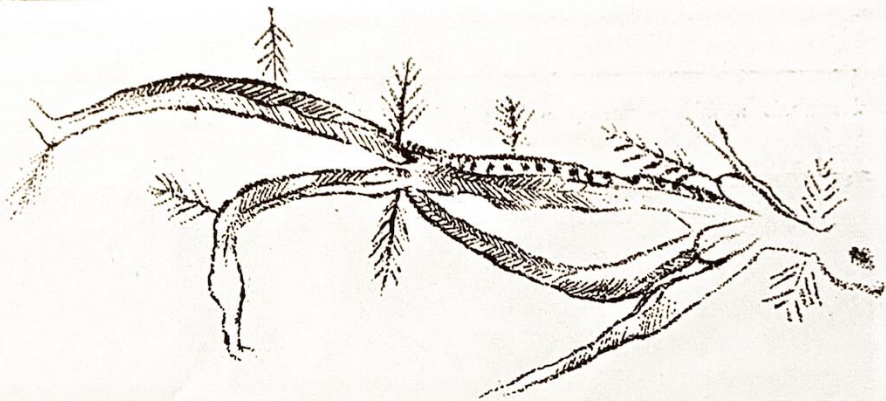


FIG. 18ab:
Figures of female water spirits.

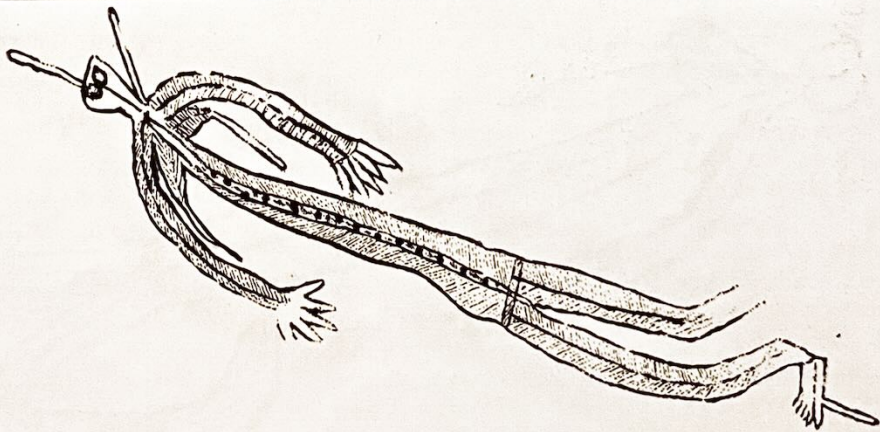
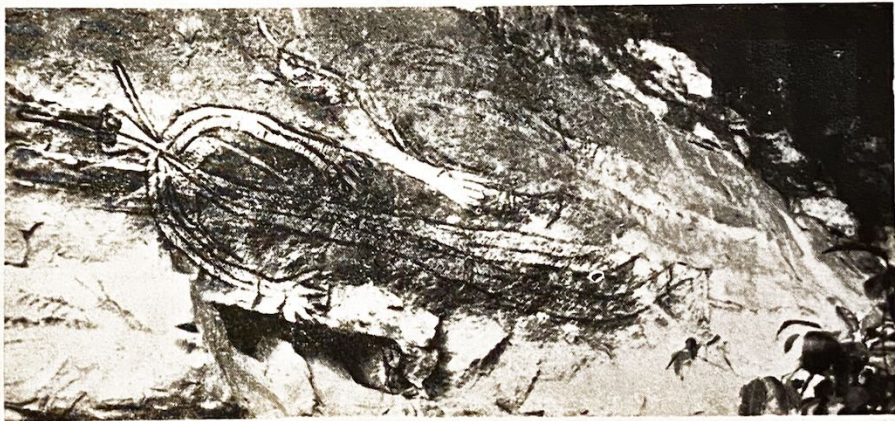




FIG. 19:
Archaic red painting of a standing
spearman without head with a fish-
ing spear. Nangalore.



FIG. 20ab:
Horizontally situated great laying
female figure. Nangalore. It shows
some resemblances with the well
known Wondjina paintings from
Kimberley region.



THE POSITION OF THE PAINTINGS AND THEIR TECHNIQUE

As at other Arnhem Land sites there are in Nangalore archaic red paintings in poorly accessible places, most often quite high up the rock, often on horizontal ceilings. Some are completely inaccessible today, and must have been painted with the help of some sort of construction, or at least a thick branch resting against the rock, for some places with these paintings are as much as 15 m above the ground, on completely smooth overhangs. This situation and the positioning of some of the archaic dynamic figures in places which could not have been used as living sites and are not burial places, and are poorly accessible, is not a characteristic only of the Nangalore locality. We find it in other places also, e.g. on the rock face behind Old Woman's Dreaming (East Alligator River) or in Kolondjorluk, a tributary of Deaf Adder Creek. There is a striking difference between this and the normal location of X-ray style paintings, which are most often found on the lowest and most easily accessible rock surfaces, or on overhangs suitable for living sites or near to burial grounds.

Here in Nangalore the greatest concentration of archaic paintings can be observed at the north-east end of the gallery.

A different location of paintings can be seen with the figures belonging to the X-ray style painted in a lying position on individual blocks of stone, which lie in front of the actual rock face in the place near the water spring.

The colours used are classical clay ones (vermillion, carmine, yellow, white, and occasionally black made from charcoal). With the paintings of three fish (59, 60, 61) (fig. 55) there is the exceptional use of an orange colour, together with black. Either this was a special orange clay, or the colour was achieved by mixing basic clay colours. This technique can sometimes be seen in the mixing of a little red pigment into the white colour, which gives rise to a pink colour.

Exceptionally (with paintings 37, 45–52, 54 and 55) also blue colour was used (commercial blue) (fig. 3, 5, 9). These are all paintings in the local X-ray style, newly touched up — sometimes incompletely — in blue (cf. the paintings of Noorlangie, Jelínek 1978). The paintings are the work of the Aborigine Baramundi—Charlie in 1963, 1965, who is said to have done them on the instigation of a white property owner, who used to bring hunting parties here.

THE STYLE OF THE PAINTINGS

The human figures in the archaic style can be divided into two groups. One is the older, simple red outline figures, sometimes with lengthwise lines. Further characteristics are the absence of the womera and that spears are thrown directly by hand. Some of the figures (16) have animal heads (cf. fig. 23, Kolondjorluk Creek) and we can even find peculiar connecting lines (16, fig. 30) which have an analogy in archaic paintings of yam people in the galleries of Kolondjorluk Creek III, IV, V,

VI, or in the Mt. Brockman gallery. The hairdress of No. 17 & 18 can also be found in archaic, though somewhat different figures from Mt. Brockman (Jelínek 1978). The typical dynamic figures of spearmen (fig. 21, 26) can well be compared with similar figure at Mt. Brockman and with other similar figures in Kolondjorluk Creek Galleries V & VII. In this locality we can also find individual red stencils covered by these archaic figures. It is apparent that at least some of the red stencils are among the oldest known paintings of all.

The figures without peculiar objects associated with the previous ones must also be placed in the first group of archaic paintings (i.e. those having no womera, dilly-bag, etc., but drawn in very lively dancing positions). In Nangalore this includes, for example painting No. 15 (fig. 43) which can be compared to similar figure from Gallery IV at Kolondjorluk. A second group of figures in the archaic style are mostly depicted in silhouette. Alongside these figures we often find separately spears, womerars — digging sticks or dilly-bags, etc. in the case of female figures. In Nangalore paintings No. 3 & 5–11 (figs. 36, 37, 38) belong to this group. A comparison can be found in Kolondjorluk Gallery VII. A characteristic of these figures is that they are often found with the legs joined as far as the knee (3, 5, 6, for example). It is remarkable that this character continues as far as the decorative figures of the X-ray style (e.g. in Bala Uru gallery, Jelínek 1978). There is not the slightest doubt that the chronological difference between these paintings of the archaic and of the developed X-ray style is several thousand of years.

Stylistically the dynamic archaic figures (without womera) and those archaic figures painted in silhouette (with womera) are very close. In addition the Kolondjorluk region on Deaf Adder Creek, Nangalore and Mt. Brockman apparently formed one stylistic region in the time when these archaic figures were current.

We may consider the small figure of a stick-like spearman with a wide womera as belonging to the later archaic figures. Such a type of womera can be found with the thread-like "mimi" spearman in Inagurdurwil and in Hawk's Dreaming. Otherwise figures of this period from other localities are most often represented by static figures, though rarely in Nangalore. We may add to this group paintings nos. 62, 63 and 64, though No. 62 already shows characteristics of the mamandi evil spirits, existing in the mythology of the aborigines to this day. Stylistically, the paintings 69, 84, 85, 88 are close to the static figures, though they already include simple characters of the X-ray style. Some other figures in their close vicinity and the large lying figures on the nearby boulders are apparently the local variant of the X-ray style of anthropomorphic figures. We may call to mind that the decorative human figures which form such a striking element in the paintings of the developed X-ray style of Noorlangie I & IV, in Bala Uru and Kolondjorluk VI, and even in El Sherano III & IV are represented in Nangalore by one figure only (41).

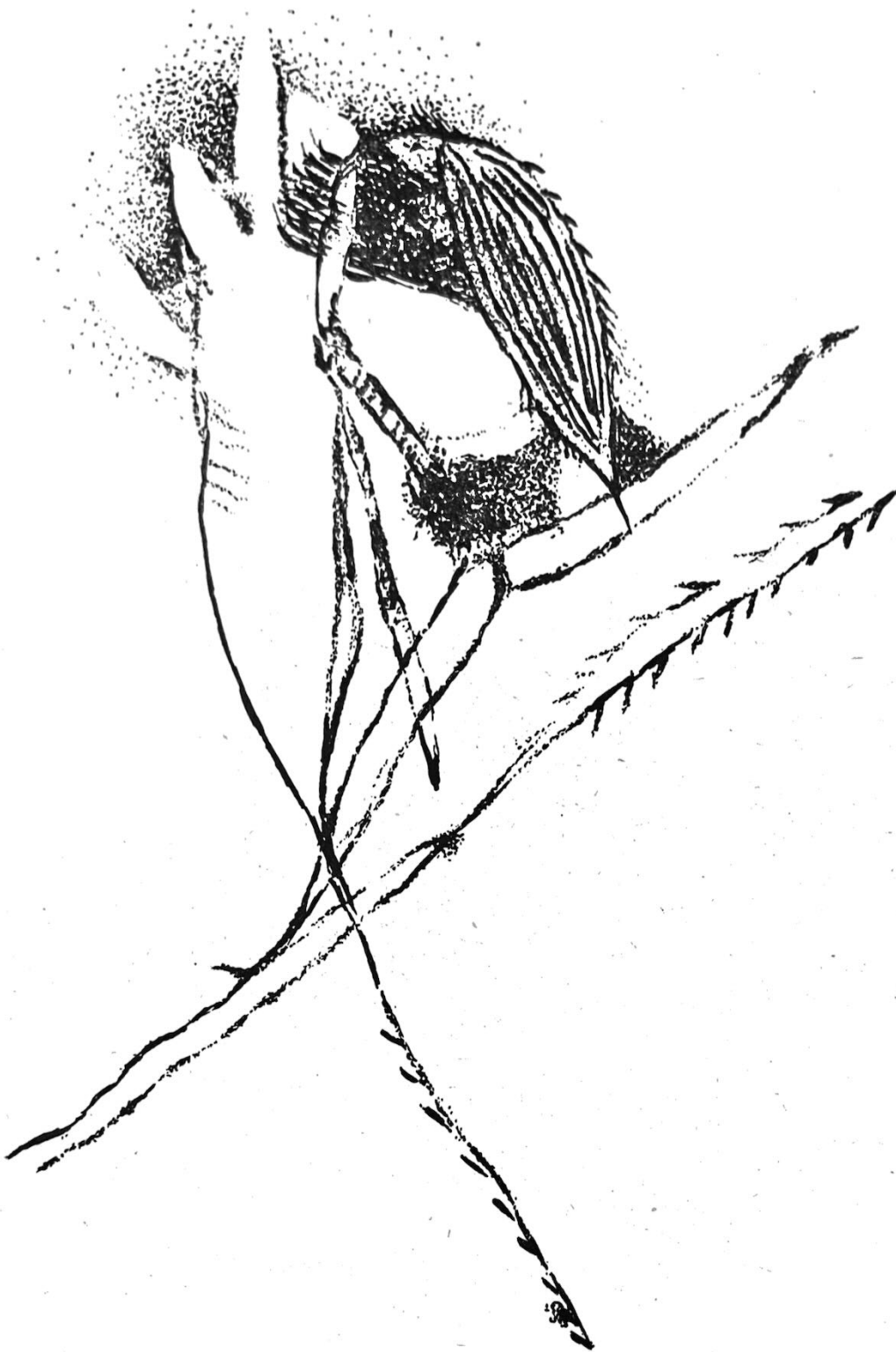


FIG. 21: 40 cm high figure of a running spearman, holding the spears in hand without womera. Nangalore, early archaic style.

FIG. 22: Comparative early archaic painting of running spear man. Upper Deaf Adder Creek.

FIG. 23: Comparative early archaic painting of running spear man with animal head. Deaf Adder Creek.

FIG. 24: Comparative early archaic painting of a spearman with boomerang. Kolondjorluk.

FIG. 25: Comparative early archaic painting of a spearman with a fan (?) and twigs in hand. Kolondjorluk.

FIG. 22

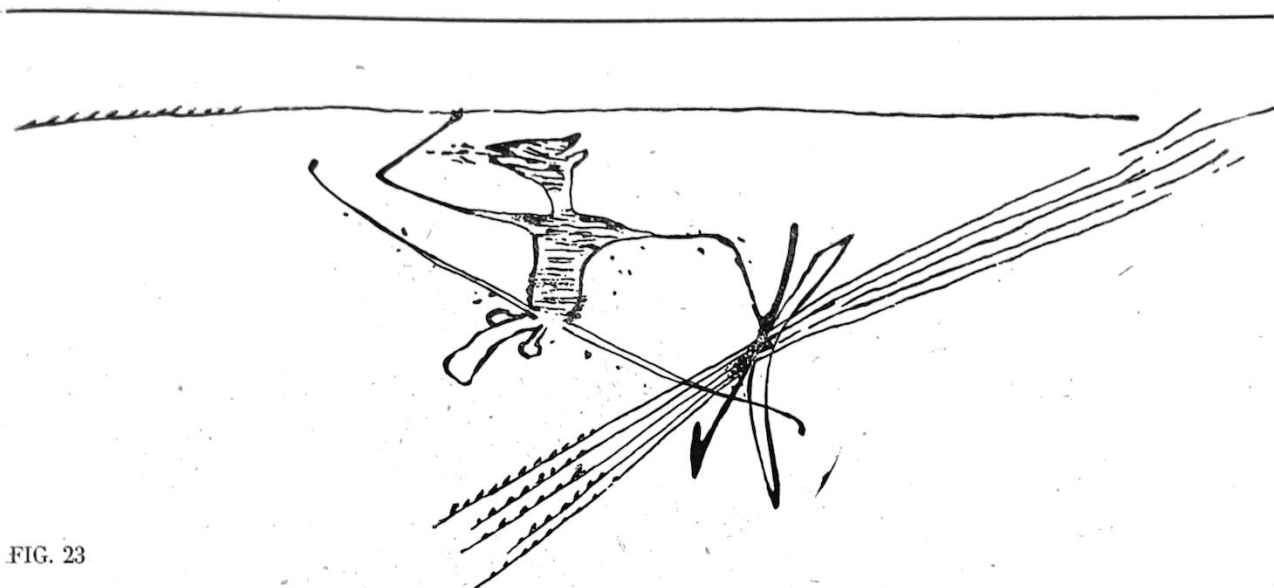
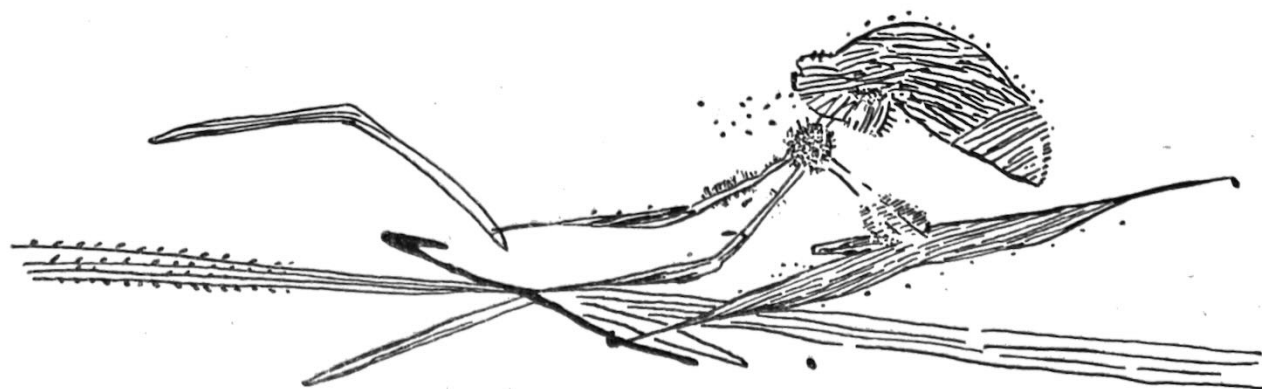


FIG. 23

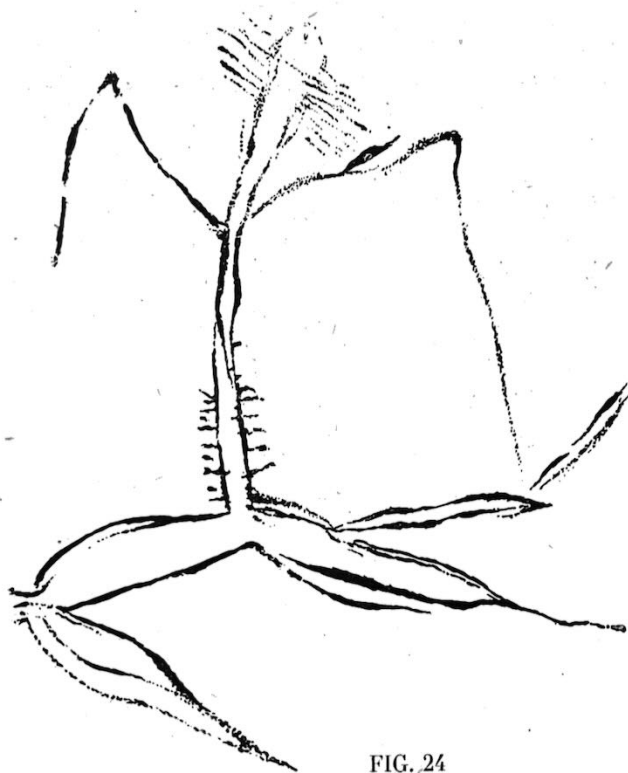


FIG. 24

FIG. 25

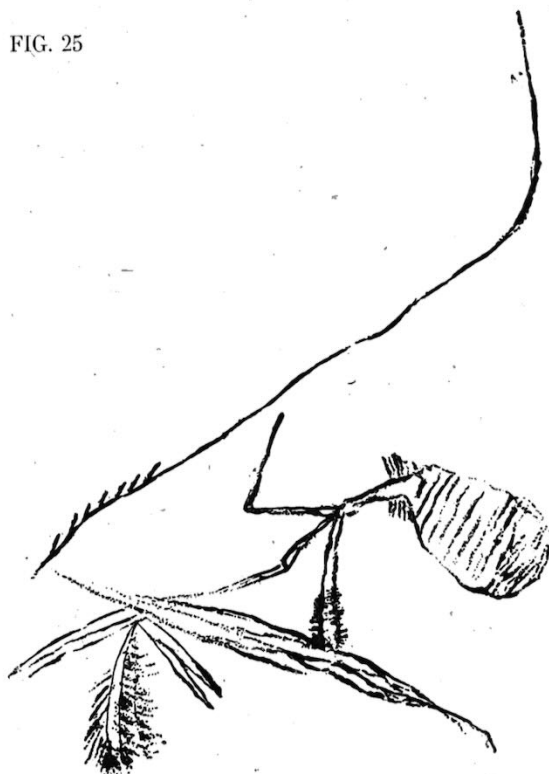


FIG. 26:
Part of the early archaic running figure. Nangalore. The figure is 12 cm high.



FIG. 27:
40 cm long figure of a running spearman from Mt. Brockman. Early archaic style.



FIG. 27

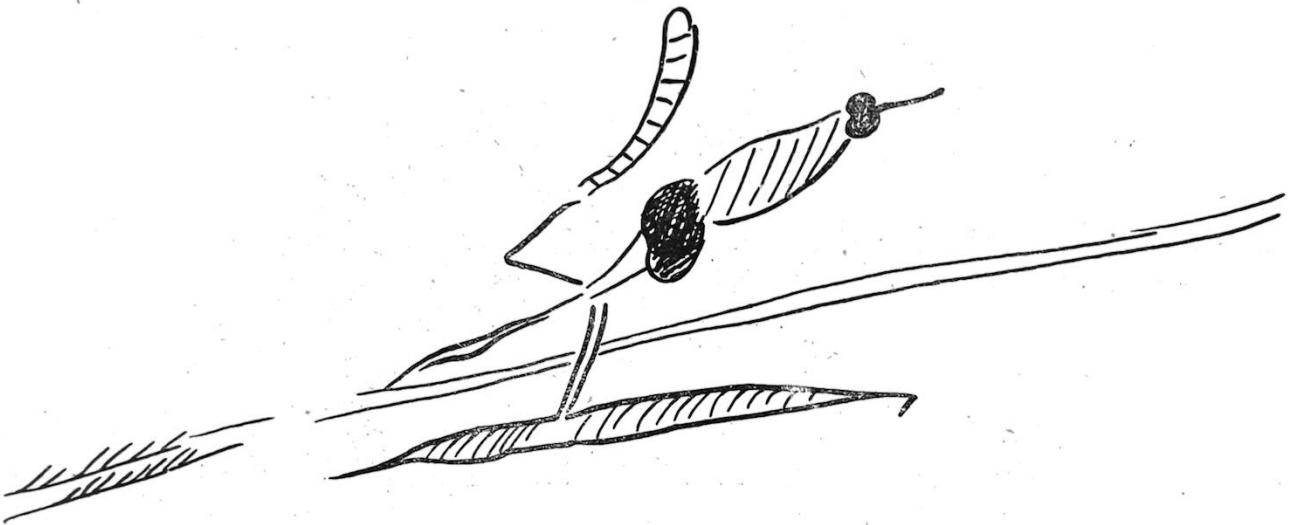


FIG. 28:
30 cm high running spearman. Early archaic style Kolondjorluk gallery VII.

FIG. 29:
25 cm high figures of running spearmen. Kolondjorluk gallery VII. Early archaic style.

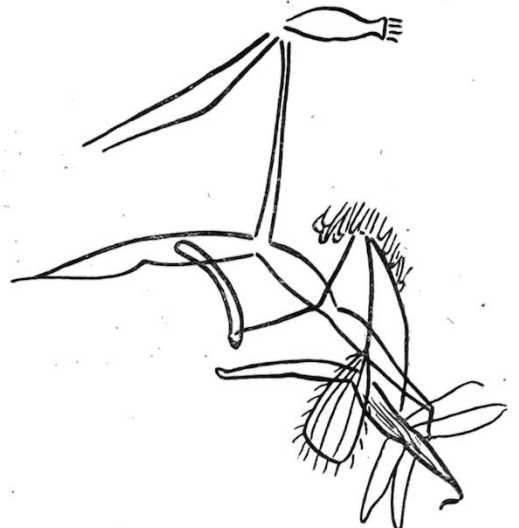


FIG. 30:
Simple, 40 cm high
figures in red colour.
The right one holds spears
in hand. It has no
womera. Nangalore.
Archaic style.



FIG. 31:
24 cm high red archaic
figure. Nangalore.



FIG. 32:
40 cm high early archaic
painting of a spearman.
Nangalore.

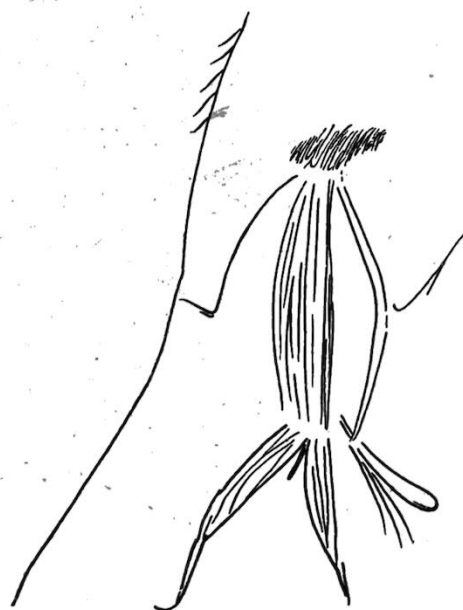
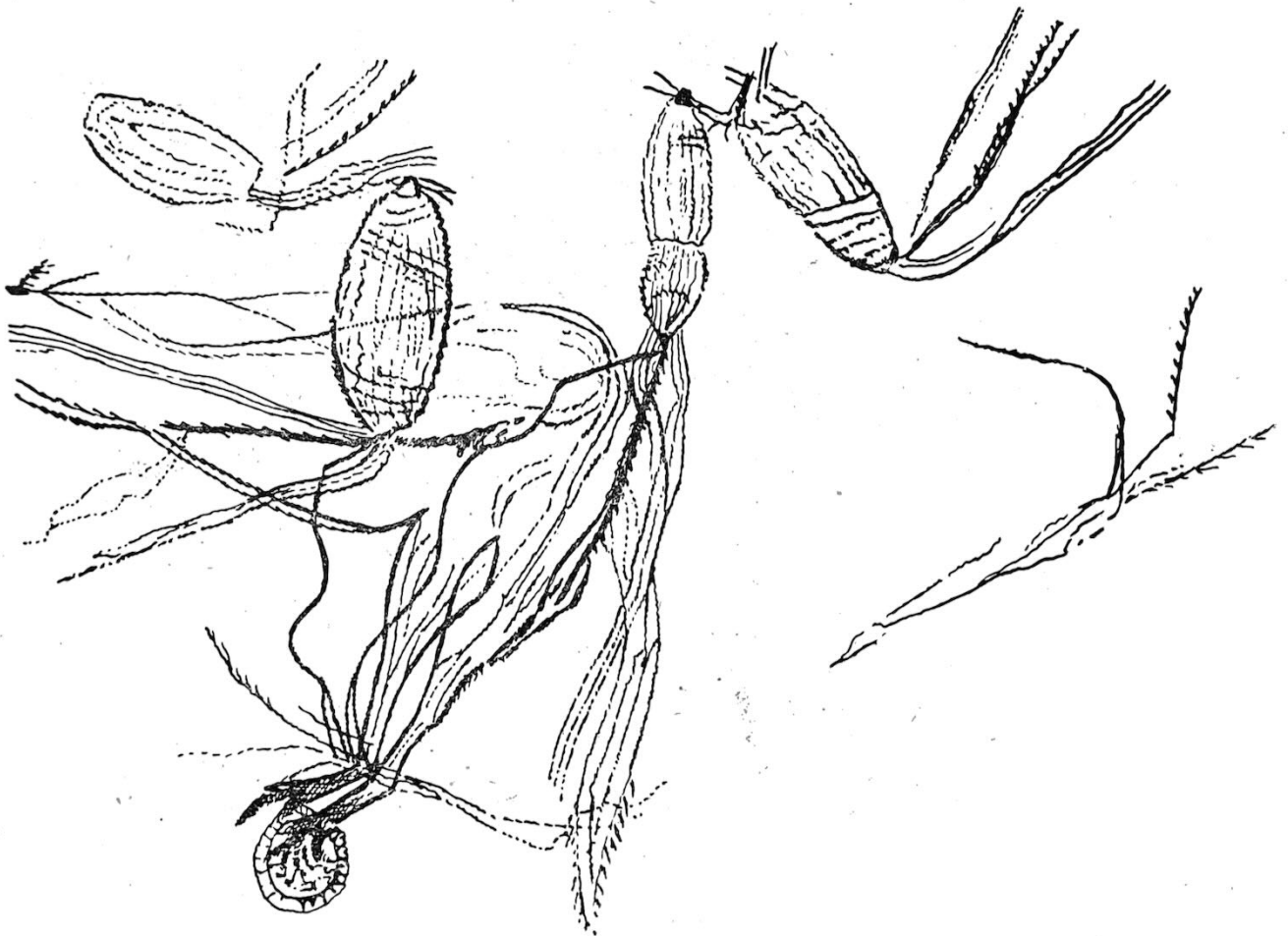




FIG. 33: Great painting of a burial-corroboree. Interesting are diverse head decorations of stylized figures. Late archaic style. Great Gallery, Upper Cadell River.

FIG. 34: The painting of yam-people with characteristic wavy lines which end in a claw. Kolondjorluk.



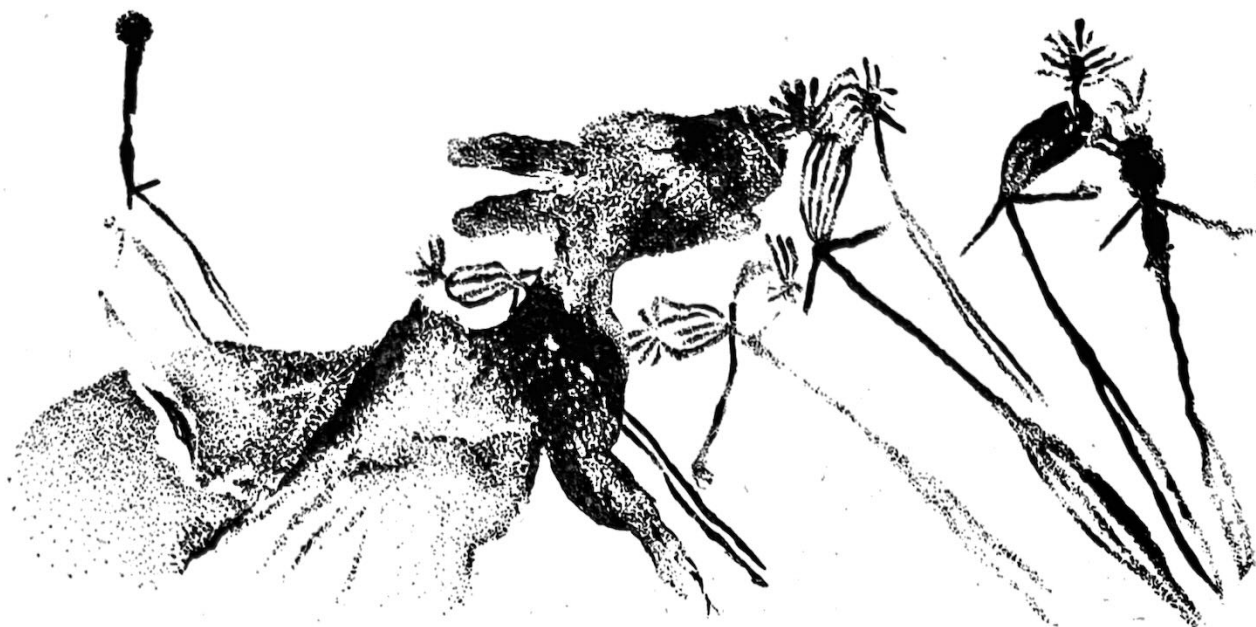


FIG. 35: Comparative archaic painting of a kangaroo and of human figures with characteristic head decorations. Late archaic style. Bulman Gorge.

FIG. 36: Late archaic style figures. Nangalore.

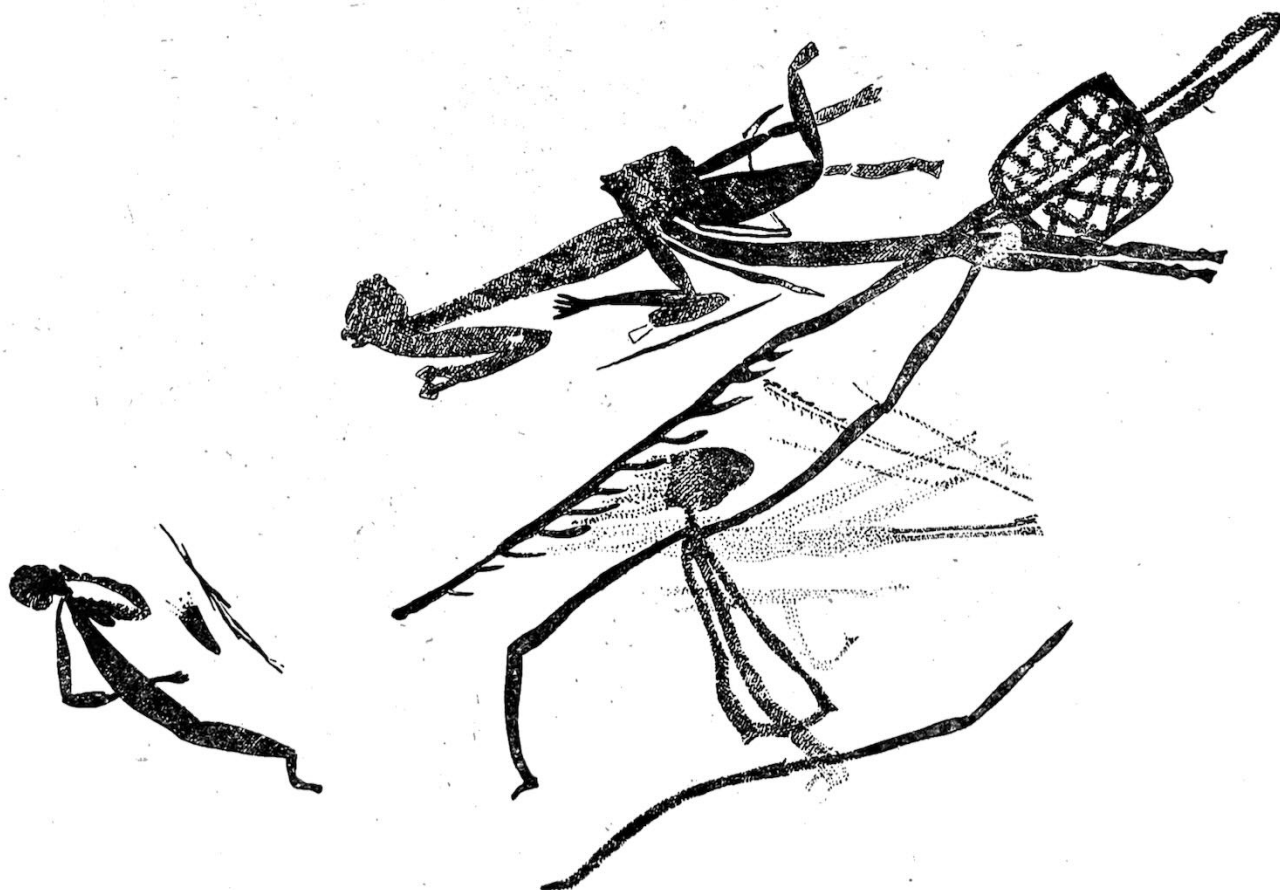


FIG. 37:
Female and
male figures.
Late archaic style.
Nangalore.



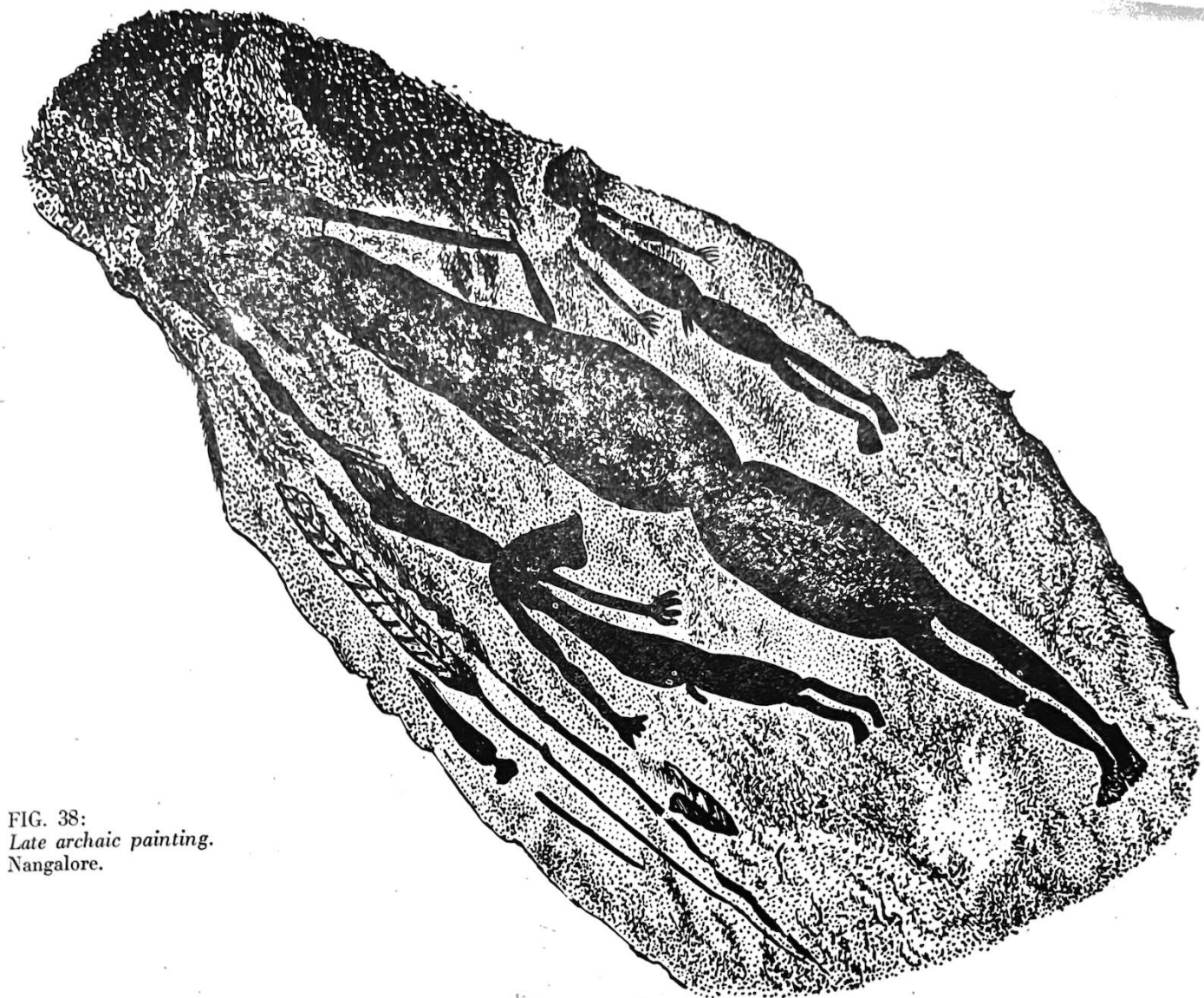


FIG. 38:
Late archaic painting.
Nangalore.



FIG. 39:
Comparative archaic painting (50 cm
high) from the gallery Kolondjorluk VII.

FIG. 40



FIG. 42

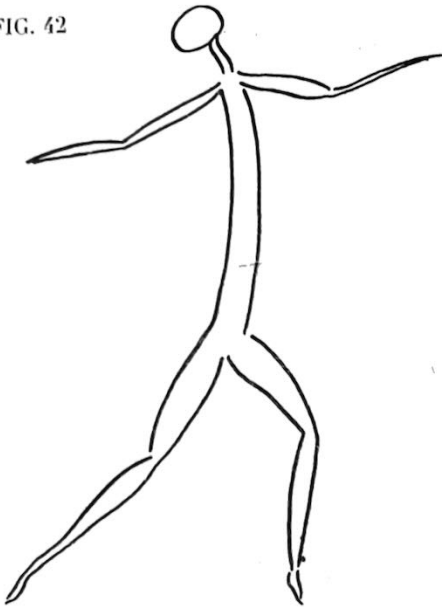


FIG. 43

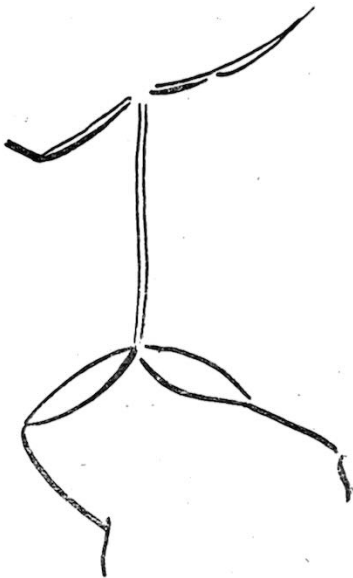


FIG. 41

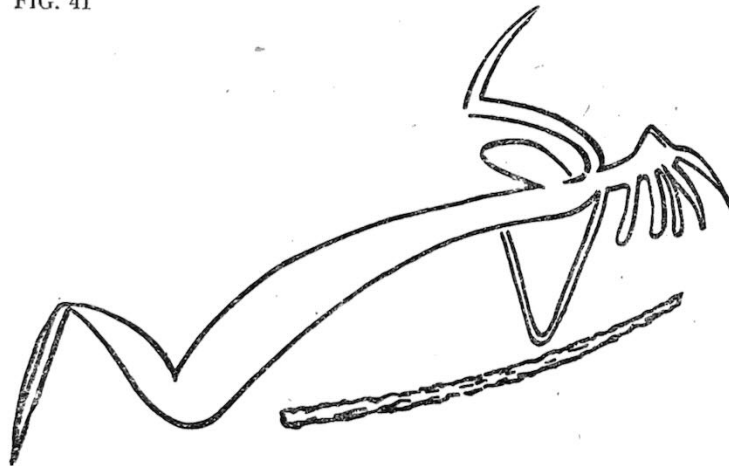


FIG. 44

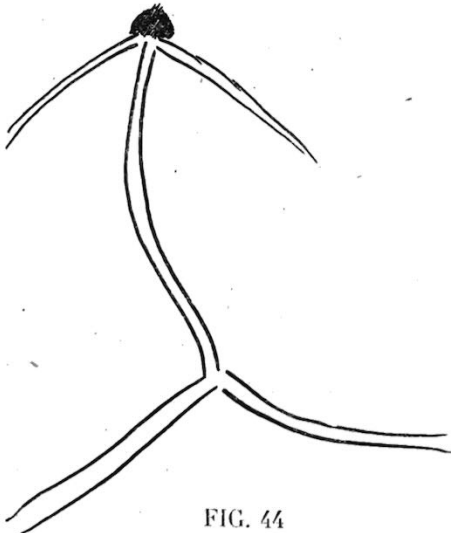




FIG. 45: Red paintings of forearms. Nangalore. Their decoration shows that they belong to the simple X-ray style. They represent an older form of the more elaborate and polychrome similar paintings from Injaluk cave, Inagurduvil, Cannon Hill or Kolondjorluk galleries. Similar recent arm paintings are known from southern New Guinea (paintings on arms of living Papuans).

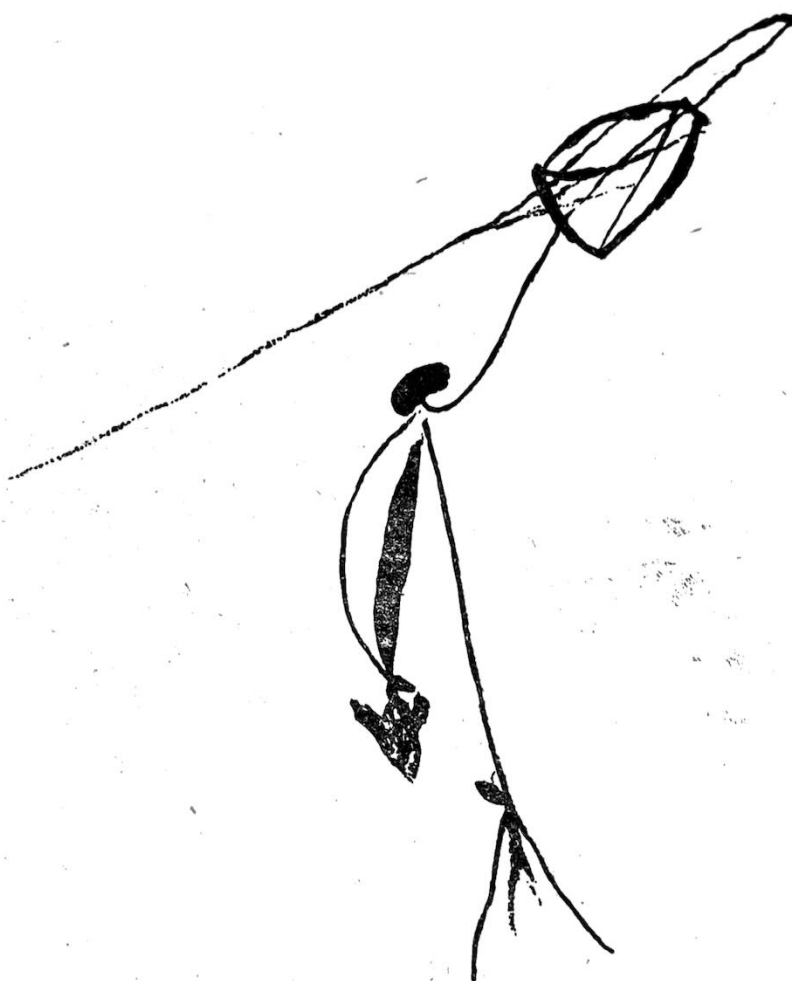


FIG. 46:
Comparative late archaic
painting of the spearman
with the broad
type of womera.
Obiri.

FIG. 40:
Late archaic painting
in which red and white
colour was used.
Kolondjorluk.

FIG. 41:
36 cm long lying female figure with dig-

ging stick. Nangalore. Archaic style.

FIG. 42:
Comparative "dancing" early archaic
yellow figure, 53 cm high. Kolondjorluk.

FIG. 43:
"Dancing" archaic figure (25 cm high).
Nangalore.

FIG. 44:
40 cm high red human figure in the so
called "elegant" style, characteristic for
the archaic period in East Alligator Ri-
ver Region. Nangalore.



FIG. 47: Great mythological figures with the characters of the simple X-ray style. The head of the right one reminds similar evil spirit painting from a gallery near Cahill's Crossing, East Alligator River.

FIG. 48:
Perfect decorative X-ray
painting.
The spearman has special
decorations or growths
hanging from the elbows.
Djerlandjal Rock.

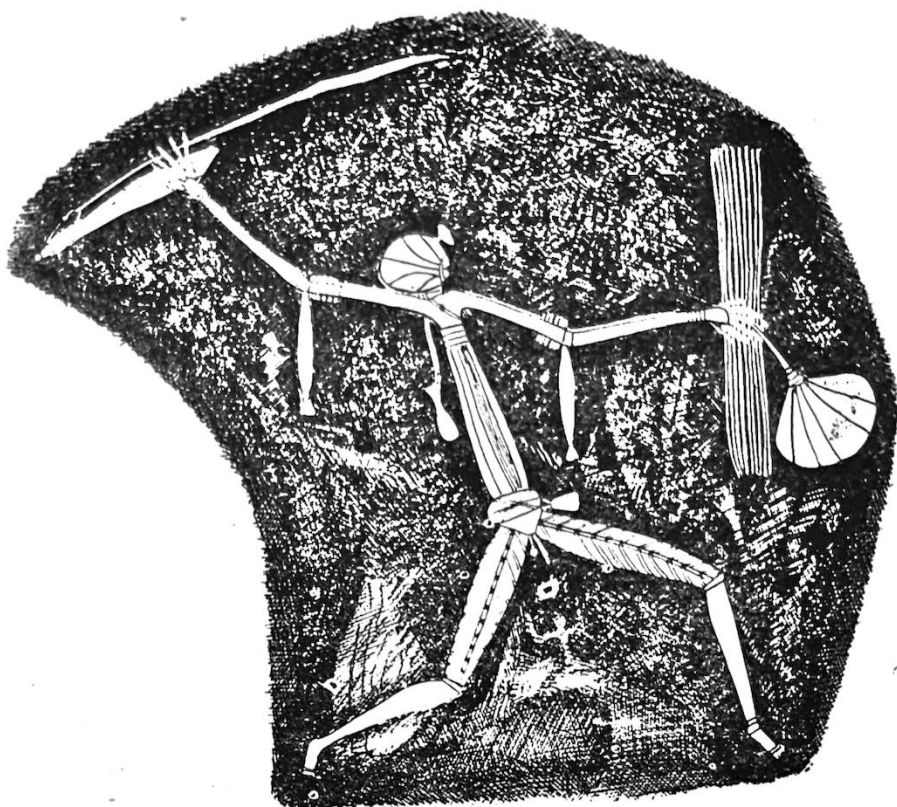


FIG. 49:
Comparative great mythological
figure of the simple
X-ray style painted over
an early archaic
painting of a kangaroo.
Upper Cadell River.

FIG. 50:
An evil painting
with characteristic head.
Cahill's Crossing,
East Alligator River.

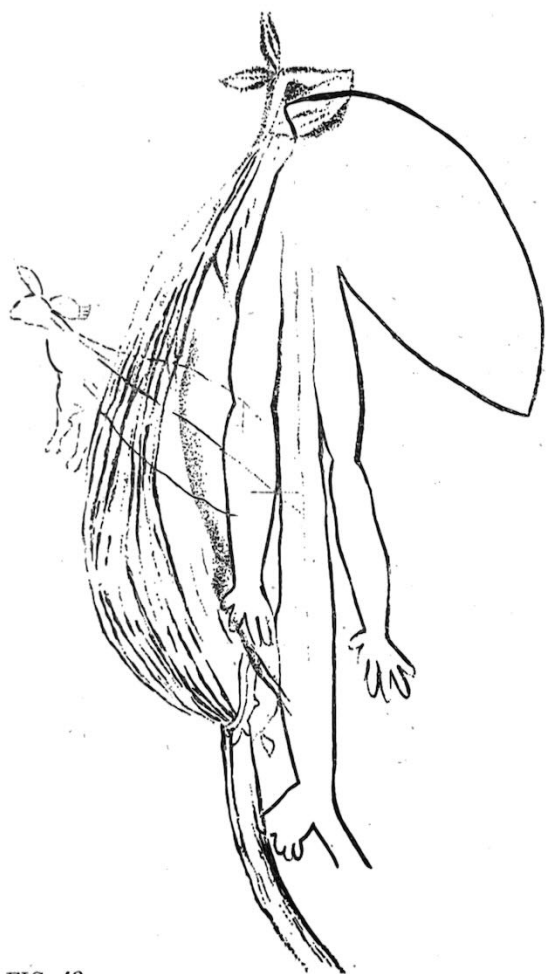


FIG. 49



FIG. 50

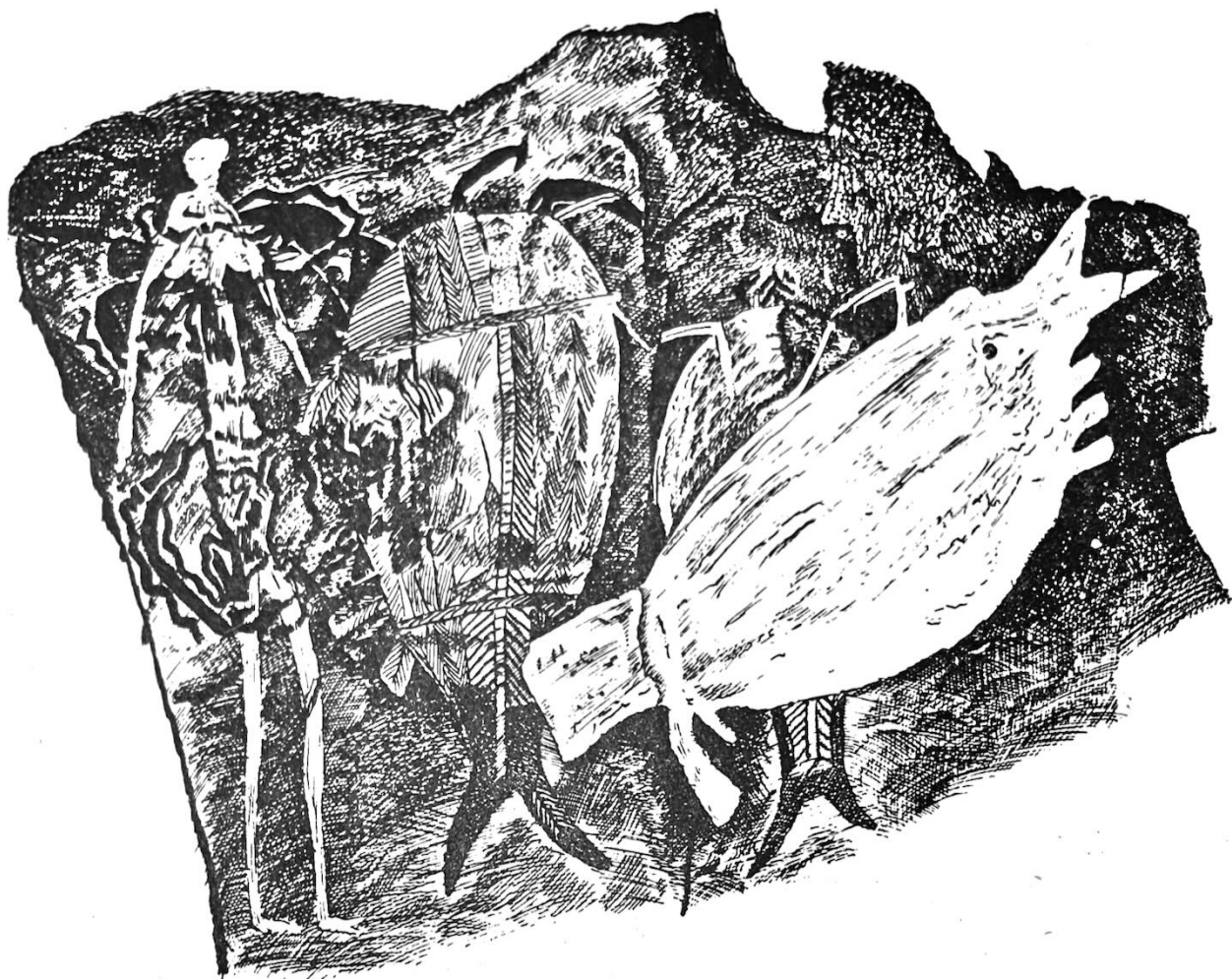


FIG. 51: Chronological superposition of different paintings. The oldest are red paintings of three human figures. The first one is situated head down. These red paintings are overpainted by white female figure and by two catfish in complex, X-ray style, which are again overpainted by a white silhouette of another catfish (without X-ray characters). Nangalore.



FIG. 52: Symetrically situated two white forearm stencils. They have a decorative function. Nangalore.

FIG. 53

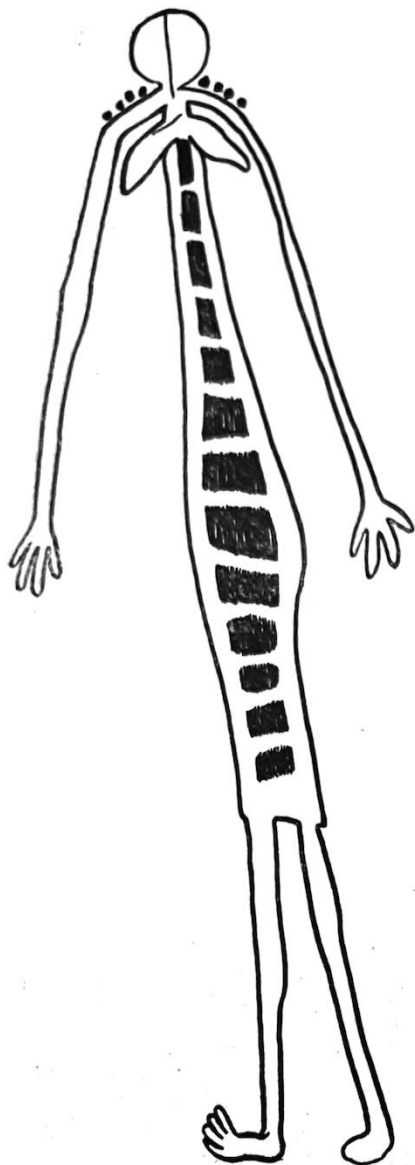


FIG. 54

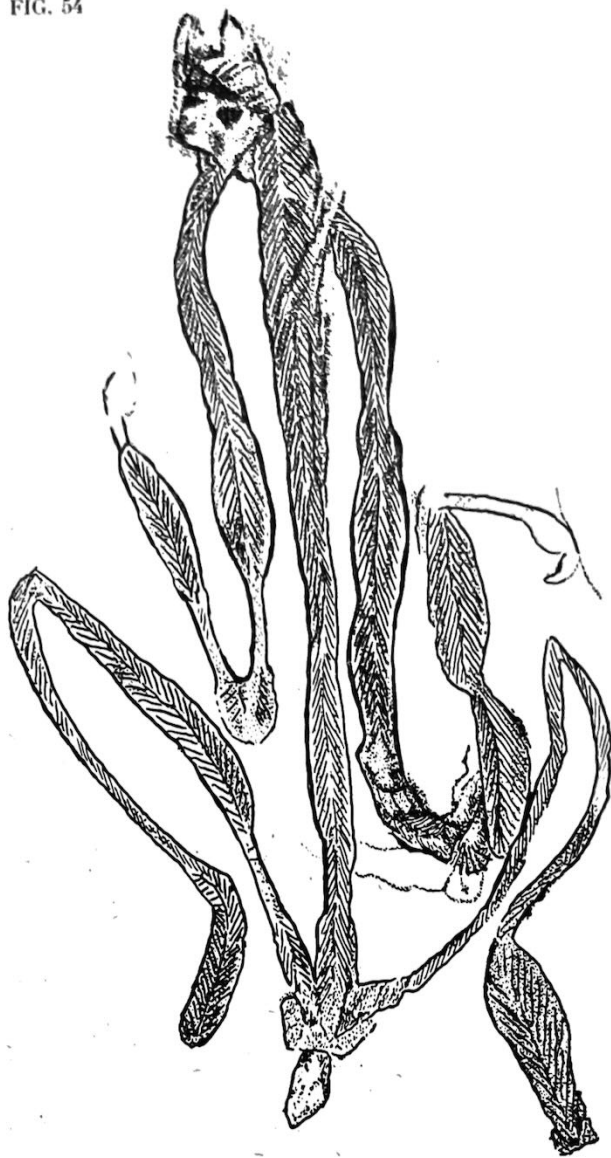


FIG. 53: 121 cm high female figure in X-ray style (red and white painting). Nangalore.

FIG. 54: An example of evil spirit figure from Inagurdur-wil. The tuber-like thickened distorted arms and legs are characteristic. X-ray style.

FIG. 55: Exceptional black and orange X-ray painting, Nangalore. The largest saratoga fish is 52 cm long.

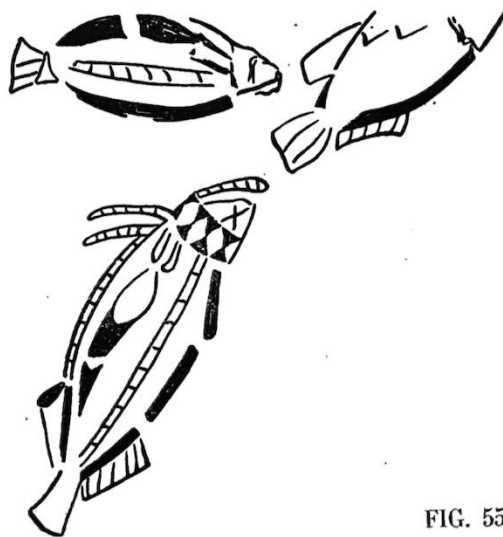


FIG. 55

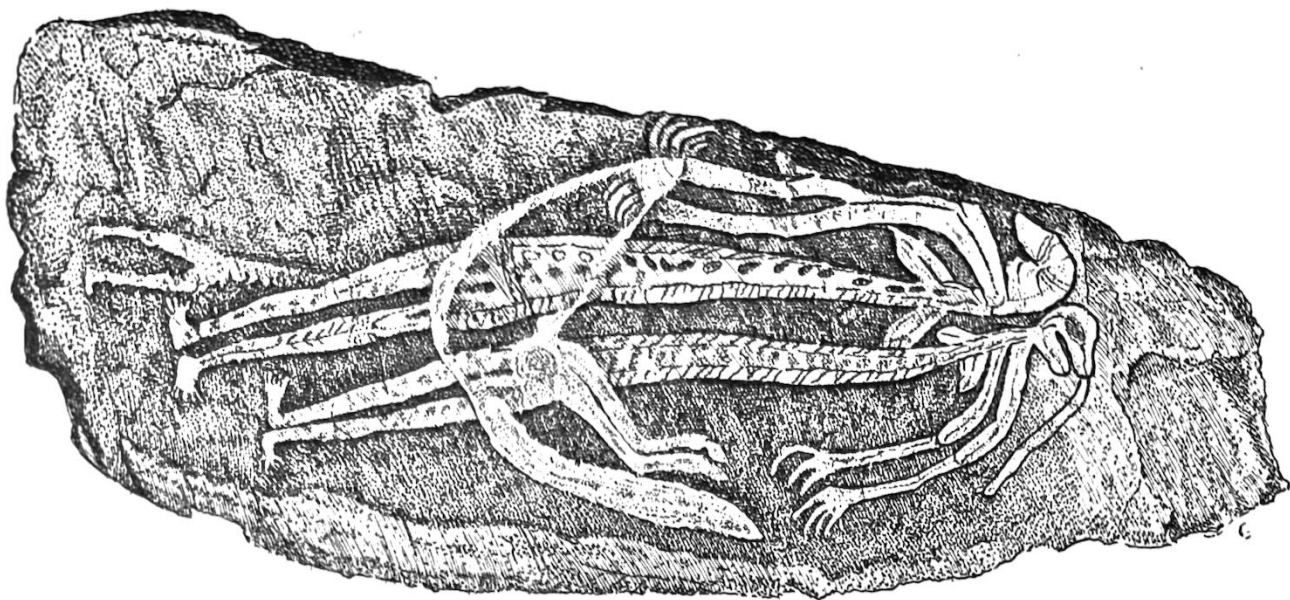


FIG. 56: Another example of the female water spirit figure. Nangalore.

From the stylistic point of view the relatively numerous paintings of forearms also deserve attention. Their ornamentation is considerably more simple (even as far as colour is concerned) than those of Injaluk Cave or Inagurdurwil. They apparently belong to a simpler X-ray style. There is one case, apparently of later date, of a white stencil of two whole forearms placed opposite each other in a decorative way, having a perfect analogy in Obiri I. gallery.

The developed X-ray style as is known in the Oenpelli region and on the lower reaches of the East Alligator River is relatively rare here. Let us give the example of the painting of two catfish (66 & 67, fig. 51). On the contrary the paintings of three fish (59, 60, 61, fig. 3) show a local variant of the X-ray style, without the fine hatching typical of the Oenpelli region and of the lower reaches of the East Alligator River. This variant of the X-ray style is richly represented at Noorlangie I & IV also. It also influences the youngest fish paintings, where blue was used. These are from the beginning of the 60s (1963, 1965) and they were painted by Barramundi Charlie of the Maiali tribe. These paintings also lack the fine hatching. This is actually a case of the touching up of old paintings. This custom occurs here with the X-ray paintings quite often (e.g. with the large, supine female figures) and Barramundi Charlie therefore continued to a large extent in the old manner.

Another important character is that the figure of a red lizard and two connected, simplified red pantings (98, 99) were damaged by throwing stones. There was similar damage to drawings in Inagadurwil, and Edwards (1974) mentions similar damage to paintings in the rock overhang at the top of Djerlandjal Rock: "one of the paintings has been pounded with a hammer stone" (Edwards, 1974, p. 59). From the psychological point of view it is interesting to compare this with the paleolithic horse engraving from the Montespan cave in France, which was si-

milarly damaged by throwing stones (H. Breuil, 1974, Leroi-Gourhan, 1971) in European paleolithic times.

RELATIVE CHRONOLOGY

If we bring in our knowledge from Deaf Adder Creek, or particularly from the Kolondjorluk galleries, the Nangalore paintings are useful for the chronological classification of paintings and of styles. We can see especially that almost everywhere here the oldest red paintings and the archaic stencils are already placed differently from the X-ray paintings. With the help of the superposition of the paintings we can see that the oldest are the red hand stencils. They are covered not only by the X-ray paintings (e.g. the X-ray painting of a mamandi, 88, or the painting of a red lizard in simple X-ray style, fig. 7), but also by the archaic paintings of spearmen without womeras (19, fig. 21), similarly as in the Kolondjorluk galleries.

These paintings of spearmen without womeras themselves form a further group, which is followed by the red figures with womeras. A transient group of the archaic style with characteristics of the simple X-ray style exists in Nangalore in the form of a few figures and a number of forearms paintings. There follows the developed X-ray style, and finally the youngest paintings from the 60s, executed in blue. The "cultural contact" paintings also belong to this group, appearing in Nangalore the paintings of two sailing ships (38 & 40, fig. 9). Because of their clear superposition the paintings of red anthropomorphic figures (62, 63, 64) overpainted with a white painting of a woman (65) are important, and also two paintings of catfish in the developed X-ray style (66 & 67, fig. 51). One of them is itself covered by a white silhouette of another catfish (without X-ray). In Nangalore there is also a clear chronological difference between red and white stencils. The white stencils are usually connected with the X-ray style.

They are therefore considerably younger than most of the red stencils.

THE THEMES OF THE PAINTINGS

As in other localities, here also the archaic paintings have mostly an anthropomorphic theme. There is a total of 44 of them, compared with 6 animal paintings. Of the latter four are fish, one is a kangaroo and one a lizard. With the paintings of the X-ray style and the other paintings of the same age, the number of anthropomorphic figures is again higher than that of animals (35 : 21), but their preponderance has already considerably decreased. The fact that anthropomorphic figures and large supine female figures are so numerous is again a consequence of the mytho-totemic character of the locality, which required paintings of this type. The 21 animal paintings of the X-ray style mentioned include 18 fish paintings (of which 5 are catfish, 2 saratogas, 1 a garfish and 1 a barramundi, *inter alia*), one kangaroo, one tortoise and one lizard. Other paintings include stencils and paintings of forearms and paintings of sailing ships. The total number of paintings in this gallery is 115, with a high number of stencils also (cca 60).

The small figures (2) (fig. 8) represent a scene similar to that which is sometimes to be seen with threadlike figures ("mimi") at Red Lily Lagoon or Obiri.

If we pay attention to individual significant paintings, the oldest dynamic figures and red stencils may be considered to have been discussed in enough detail above. I would only add that the type of spear is always the same, a simple prong with one row of barbs. With the late archaic figures painted in silhouette we already find fishing spears with three prongs as well as womerars. Most of these figures show a relationship with the Deaf Adder Creek region. One dynamic figure of a running man corresponds to the style where such figures are most often painted with an S-shaped bending of the trunk, found on the lower reaches of the East Alligator River (fig. 44).

It is particularly interesting among the red static figures to consider No. 52, painted head-down and with legs bent back, as we see with mamandi paintings. In addition the whole figure, simply painted with red lines, is bordered on both sides of the trunk and limbs with red wavy lines. I was unable to discover the meaning of this exceptional character.

I also consider the painting of the female flying spirit Mormo (22, fig. 11) to be important, a myth which has prevailed among the Aborigines from prehistory to the present day. For comparison I would refer to a similar, recent barkpainting which I saw in Oenpelli.

Somme attention should be paid to the paintings of forearms, found with the characters of the X-ray style. Several of them are relatively simple and their execution indicates the simple X-ray style. There is not always a complete forearm. Sometimes we can find a hand with a wrist, painted with a geo-

metrical pattern. The white hand stencils or forearm stencils without the geometric decoration are much younger.

Of the anthropomorph beings belonging to the X-ray style, I would refer to a running four-armed female figure with the joints marked on the legs. Detailed examination reveals that the white trunk was originally hatched in red. On the head there are two large "spines", which are reminiscent of antlers. But this is the same evil spirit character which can often be seen with mamandi and other evil spirits. From the elbows and knees are simple outgrowths. From the artistic creativity point of view this certainly important mythological figure is very effective.

With the large, lying female figures near the water source the fact that they are sometimes situated in pairs is interesting. The triangular heads of one of these pairs, reminiscent of a similar large, but male spirit from El Sherano and elsewhere, are of particular interest.

We know mamandi figures well from other localities. There are particularly good examples (81, 97), which show the connection with the X-ray style. It must be said that many similar, though simpler figures can be found without the marks of the X-ray style. In spite of this, the superposition shows that they are contemporary with X-ray style. One must of course proceed carefully in the matter of chronological classification, since the situation here is apparently similar to the usual one with the X-ray style generally: the beginning (as with the first mamandi paintings) is relatively ancient, and starts already in the archaic style. The X-ray style flourished, however, and the mamandi paintings occur most often, at a much later date.

Of the animal themes in X-ray painting, the fish is again the most common (18, 5 of which are catfish). The paintings of other animals are few in number here (tortoise, kangaroo, lizard).

Many of the Nangalore paintings form clear compositions, but scene composition — one only — is confined to red thread-like figures (2, fig. 8).

THE MEANING OF THE PICTURES

According to these considerations, I would interpret the archaic paintings here, (as in Kolondjorluk), as mainly mythological. Sometimes (2, fig. 8) the meaning is a mythological-historical one when e.g. a scene or event is presented. The large female figures too, undoubtedly associated with the water source, have a mytho-totemic significance. Erotic themes are not at all abundant in this gallery. The figures of mamandi have a mythological-magical meaning (evil magic). The same goes for the paintings which were damaged by stones (98, 99, fig. 7). The decorated forearms with geometric ornaments (cf. paintings on skulls, on the chests of boys at initiation, etc.) have a social and decorative purpose.

The significance of the Nangalore locality arises to a large extent from the presence there of paintings from the oldest stencils and pictures in the

dynamic style to recently touched up fish paintings in the X-ray style. The paintings can be put into relative chronological sequence. They cover all main types of the Arnhem Land rock art style periods.

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