

Contents

<i>Figures</i>	page ix
<i>Foreword by H. C. Woodhouse</i>	xiii
<i>Acknowledgements</i>	xv
Introduction	1
1 Art on the rocks	3
Stone horse and papal bull	3
Saints and devils	6
Some 17th- and 19th-century visitors	6
Earliest photos and stampings	7
The Picasso myth	8
'Amateurs' and rock art	10
Lhote and a pinch of salt	15
Copies, snaps, and rubbings	16
Continuing discoveries	24
2 Myths and meanings	32
Apparently straightforward depictions	32
Making tracks	36
Dominant animals	41
Sex and violence	46
Fantastic animals and therianthropes	51
Myths and other meanings	56
Leaps of faith	62
Conclusion	64
3 The emperor's new clothes I: sloppy tailoring	67
A personal history	68
The 'three-stage' model and 'entoptics'	69
The 'three-stage' model and 'trance'	74
The Eliade fraud	80
'Shamans' and drugs	82
The cave in the mind: Clottes and grottes	87

Contents

4 The emperor's new clothes II: fashion disasters	94
Central Asia: spot the shaman	95
Southern Africa: snoring and bloody noses	97
North Africa: do you believe in flying sorcerers?	105
North America: the Coso Nostra	107
Latin America: desperately seeking Eliade	116
Europe: Ice Age follies	118
Charge! Run away!	123
Conclusion	130
Coda: the 'top ten of silliness'	135
5 Location, location, location	137
Tangible and intangible	137
The architecture of the rock or wall	138
The local landscape: wet and noisy	140
Markers and monuments	147
Visibility and views	150
Accessibility: the public and the private	152
The architecture of rocks, caves, and the landscape	156
Conclusion	159
6 The votive motive	160
Earliest offerings	160
Excavation and ethnography	162
Conclusion	168
7 Mustn't crumble	170
Natural factors	170
Human factors	173
Recording disasters	180
No publicity, please	184
Conservation measures	187
Death by bureaucracy	190
Conclusion	196
<i>Conclusion</i>	197
<i>Select bibliography</i>	203
<i>Index</i>	217