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978-0-521-52424-7 - The Figured Landscapes of Rock-Art: Pictures in Place

Edited by Christopher Chippindale and George Nash

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Pictures in Place

A companion to *The Archaeology of Rock-Art* (Cambridge, 1998), this new collection edited by Christopher Chippindale and George Nash addresses the most important component around the rock-art panel – its landscape. *Pictures in Place* draws together the work of many well-known scholars from key regions of the world for rock-art and for rock-art research. It provides a unique, broad and varied insight into the arrangement, location and structure of rock-art and its place within the landscapes of ancient worlds as ancient people experienced them. Packed with illustrations as befits a book about images, *Pictures in Place* offers a visual as well as a literary key to the understanding of this most lovely and alluring of archaeological traces.

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‘The grave-digger’: sixteenth or seventeenth century AD, engraved image carved into clunch chalk wall, Harlton Church, Cambridgeshire.

Although rock-art, as images made on exposed bed-rock, is rare in the western cultural context, there is much in the way of imagery that is ‘rock-art’ more broadly defined. This figure was carved into the clunch wall of a Cambridgeshire parish church, an artificial open rock surface.

Appearing to show a man in Tudor dress holding a spade, it depicts a human being and the physical means by which he shaped and modified his landscape – but it is not an image of a landscape as such.

Photograph by Gwil Owen; reproduced with his permission and by courtesy of Harlton Parochial Church Council.

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For Ruth

For John Oddie

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Note on radiocarbon dating

Dates given as BC, AD, BP ('Before Present') are in calendar years, however they have been arrived at. Dates given as 'bp' are uncalibrated radiocarbon determinations, and are measures of 'radiocarbon years' that do not equate exactly with calendar years.