

O'Brien critically evaluates prevailing concepts and paradigms such as the question of task specialisation and the division of labour. He convincingly argues that some element of specialisation is likely, but should not be overestimated. He also questions the idea of professional miners in the sense of permanent occupational groups; the evidence points towards part-time activities undertaken on a seasonal basis. Further topics such as the evidence for child labour or severe environmental impacts are critically reviewed. In relation to the latter, substantial woodland clearance is not recorded and the evidence for impact on vegetation is restricted to a local scale. Last but not least, he discusses the idea of a close connection between early metallurgy and growing social complexity. On the basis of three case studies, O'Brien deconstructs this still dominant notion by showing that early copper production was, in many cases, small scale and took place on a seasonal basis. Instead, he argues, the archaeological record indicates that agricultural prosperity stimulated the development of metallurgy. With this survey of social and economic aspects, O'Brien succeeds in revising established thinking in many details.

Very few critical observations of this book can be made: in some chapters more references to current research would have been welcome, and the misspelling of Andrea Dolfini's surname as "Dolfina" should have been corrected. Such minor points, however, do not detract from what is an essential contribution to a richer understanding of copper mining in a wider social, economic and environmental context. This is the first book to tackle the subject matter on this scale and few are better qualified to have undertaken this task than O'Brien with his longstanding experience in the investigation of copper mines. His hope that this book will bring the topic of copper mining into the mainstream of research on prehistoric Europe will not be misplaced. This book is to be recommended both to archaeologists and to academics in related disciplines.

SILVIANE SCHARL
Institute of Prehistoric Archaeology,
Cologne University, Germany
(Email: sscharl@uni-koeln.de)

JOHAN LING. *Elevated rock art: towards a maritime understanding of Bronze Age rock art in northern*

Bohuslän, Sweden (Swedish Rock Art Research 2). 2014. xiv+271 pages, numerous colour and b&w illustrations, and tables. Oxford & Havertown (PA): Oxbow; 978-1-78297-762-9 hardback £40.



Swedish rock art is dominated by thousands of images of ships; in this significant volume, Johan Ling explains why. Evaluating a range of physical

evidence and theoretical approaches, and developing from individual sites through to a wider regional scale, Ling convincingly embeds rock art into his reconstructed topographical and social Bronze Age landscapes. This important contribution to rock art studies demonstrates the rich insights to be achieved through a detailed consideration of the carvings in relation both to the immediate landscape (in this case northern Bohuslän) and to specific activities taking place within them.

The volume is based on Ling's doctoral research and was first published by the University of Gothenburg in 2008 through its GOTARC Serie B Archaeological Theses series. In this form, Ling's research has become well known to, and influential on, rock art specialists; its republication through Oxbow should bring these important methods and results to a much wider audience.

Since the last Ice Age, glacio-isostatic rebound has resulted in rising land levels in parts of Scandinavia. When the ships were carved, the shoreline of south-western Sweden was significantly higher; around 30 per cent of today's arable land was then covered by water. The sea has retreated at variable rates that have been both measured and modelled. During the Bronze Age the sea level of northern Bohuslän dropped rapidly by around 6m, so that ships carved on rocks once washed by the tide are now effectively 'grounded' some distance inland. Ling exploits the unique circumstances of this dynamic landscape in two immensely valuable ways: first creating a refined chronological framework for the rock art, and then presenting the carvings within an active maritime environment, dispensing with previous terrestrial, agrarian interpretations. In Ling's new 'seascape', the rock art not only reflects seafaring activities but is also geographically linked to the ocean.

This well-presented volume is divided into three parts, offering a logical narrative within which the maritime thesis is developed. Part I launches the adventure with three chapters introducing the key themes and providing a general archaeological context for Bronze Age Scandinavia and the region of Bohuslän. In Part II we embark upon a detailed exploration of the evidence for shoreline displacement. This is considered in relation to specific rock art locales, which are digitally modelled using refined topographical measurements (made by the author), to reconstruct detailed Bronze Age seascapes. Here, the thorny issue of rock art dating is tackled in relation to these revised shorelines. The retreating water neatly provides maximum dates for the creation of carvings placed at various altitudes along a curve produced by plotting date against sea level: the lower the carving, the later the date at which it could have been placed on the exposed rock. In Chapter 7, Ling compares accepted typological chronologies (and specifically that of Fleming Kaul) with those indicated by the new shoreline analysis to produce a refined scheme.

In Part III, Ling develops his arguments for the role of rock art within maritime ideologies and activities. The heavily theoretical Chapter 9 leads into a comprehensive analysis of ship motifs and other sea-related imagery in Chapter 10. Social organisations, practices and influences on Bronze Age communities are comprehensively explored in Chapter 11, specifically as they relate to conditions leading to the creation of rock art. A further chapter extends the analysis to the concept of 'transition', both within the maritime zone and in relation to those inland rock art panels that do not have a physical connection with the sea. An appendix provides a valuable gazetteer of the sites covered by the study, with their altitudes and assigned chronological period.

This is a well-produced and extensively illustrated volume, although the quality of the maps varies. A simple diagram to illustrate the changing sea level through the prehistoric period would also have been useful. It is generally well written although extensive citations spoil the flow in places, and a few editing niggles remain from the original text: minor typos, the occasional use of 'man' rather than 'human' and the over-use of the term 'praxis'. In a dissertation of this nature a degree of repetition is perhaps inevitable and, indeed, sometimes useful, but the re-stating of the primary thesis with every argument was unnecessary.

The summary provided in Chapter 13 will, however, be of great value for rapid reference to a volume that should be required reading for all scholars of rock art.

This study systematically interprets the maritime rock art of Bohuslän in a very persuasive way. Sophisticated theoretical explorations are combined with meticulous field measurements and analysis; the resulting conclusions are well grounded in the available evidence. The work represents a significant advance in our understanding of these seafaring communities and their relationships with the maritime rock art motifs in this particular region of Sweden. The value of incorporating rock art (with its fixed position in the landscape) into the wider archaeological analysis is clearly demonstrated, and amplified by the luxury of a relatively refined chronology. In this respect, the study is extremely successful—in some other respects, however, it is also somewhat restricted. Other parts of Scandinavia are only briefly considered and there are passing references to studies in Britain, but what are the implications for communities that produced rock art elsewhere? How might non-maritime and abstract motifs fit within Ling's scheme? Some mention is made of the ubiquitous cup mark, but it is unclear how this might relate to the other images present. These are questions for future studies.

Since the initial publication of this work, its key concepts have become familiar to many rock art researchers. It is a testament to the clarity and strength of the evidence presented that the ideas advanced are now generally acknowledged, widely cited and have provided the impetus for other studies. This republication will surely elevate Swedish rock art still further, increasing its visibility and perhaps changing the perceptions of a wider audience; no doubt it will inspire new travellers to launch their own voyages of discovery.

KATE SHARPE
Department of Archaeology,
Durham University, UK
(Email: kate.sharpe@durham.ac.uk)

MICHEL BARBAZA. *Les Trois Bergers. Du conte perdu au mythe retrouvé. Pour une anthropologie de l'art rupestre saharien*. 2015. 270 pages, 206 colour and b&w illustrations. Toulouse: Presses Universitaires du Midi; 978-2-8107-0335-7 hardback €35.

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