

Four major achievements in Archaeology and Anthropology

1. Cathole Cave, South Wales

Over the past 20 years I have been responsible for taking students from the University of Bristol to selective early prehistoric sites on the Gower Peninsula, South Wales. One of these sites is Cathole Cave, a dry valley cave located several kilometres inland from the coast. In 2009, myself and a small team discovered European brown bear claw marks within one of the side chambers, along with potential engraved marks that may have been made through anthropogenic activity. In September 2010, I made the discovery of an engraved *cervid* on a botytoidal surface within the same cave. This discovery reaffirmed the presence of hunter/fisher/gatherer communities in this area of Britain during the Late Upper Palaeolithic. The discovery of the engraved figure within a niche located at the rear of Cathole Cave suggests that hunter/fisher/gatherer communities possibly used this section of the cave for ritual purposes. The figure, with a clearly defined torso, legs, and antler set, was produced using a flint tool. The contrast between the straightness of the engraved lines and the curved surface of the flowstone into which it has been carved eliminated any possibility that the figure is a chance configuration of natural fractures. The engraving is the first of its kind to be found in Wales and only the second confirmed discovery of parietal art in the British Isles. In April 2011, samples were taken from a secondary mineral deposit – speleothem (*stal*) – for Uranium Series dating; a section of this deposit stratigraphically overlaid part of the muzzle of the cervid and the surface on which it was engraved, which provided a minimum age for the engraving of around 12,500 BCE. Following the discovery, I undertook several more projects with this particular cave including the first 3D laser scan mapping of the cave [and in Wales] (also producing the first accurate plan of the cave) and a second expedition of the cave's interior, looking for further rock art (what I carefully term as a *Visual Communication System* [VCS]). Currently, myself and a team from Portugal and Italy are involved in further sampling strategies within the cave, homing-in on a specific area where possible applied haematite has been identified. The sampling strategies that I have used include RAMAN spectrometry and lipids on the haematite and Uranium Series dating on an overlying copper-rich speleothem.

2. Trefael, South-west Wales

In 2009, I directed a team of archaeologists to excavate a once-considered standing stone located in a large flat field that stands north of the coastal village of Newport in south-west Wales. The excavation extended over four seasons and revealed the fragmentary remains of a Portal Dolmen, along with 15-20 other prehistoric subsurface features - recognised initially through a geophysical survey. What of Trefael and its context? The standing stones covering Western Britain's valleys and uplands come in all shapes and sizes, probably acting as markers to guide communities across the later prehistoric landscape; moving from one monument to another. Unsurprisingly, within this enigmatic group there are a small number of stones that do not conform to the rules of the rest - some are marked with ancient rock art, while others possess an earlier, more complex history. The Trefael Stone in south-west Wales is one such monument. Once considered a solitary standing stone and probably erected during the Early Bronze Age, it has now been proved that in a previous life this was part of a Neolithic Portal Dolmen, one of Western Europe's earliest types of Neolithic burial monument. Standing in an isolated field outside the coastal village of Newport, is an exposed igneous upright stone measuring about 2.3 x 2m, known as the Trefael Stone. Contained on one of its surfaces are over 70 cupmarks. Revealed from the following season's programme were an array of ceramics and the human remains belong to a juvenile. These remains were chronometrically-dated to the Late Neolithic/Early Bronze Age. One trench also revealed the intact remains of the chamber belonging to a Bronze Age cairn, one of ten or so found within the vicinity of the Trefael monument (discovered through geophysical survey).

3. Dalancey Park, Guernsey, Channel Islands

The Dalancey Park Neolithic gallery grave constitutes a nationally important monument that is statutory protected through the States of Guernsey. Since discovery, the site has been excavated three times, the most recent in 2010-11. Since the discovery in 1919 the monument has witnessed a number of changes including alterations to the southern stone alignment; one stone was removed sometime after 1932; and changes to the surrounding landscape. Although one cannot fully recreate the Neolithic landscape around Dalancey Park, I had suggested that the landscape would have been open, especially to the north, overlooking a former natural water channel known as Braye du Valle and the northern island of Clos du Valle. My involvement with this project commenced in 2009 when an application to first survey the site and then evaluate it was made. For this (and other projects I have undertaken in the past) I used what is termed a *staged approach*. This system of data collation, fieldwork and interpretation initially included a desk based assessment (DBA). This exercise allowed me to contextualise the site prior to any intrusive investigations. Following the DBA, the site was surveyed using traditional tape and offset

methodology. In 2010, the fieldwork season included the excavation of a series of small evaluation trenches in and around the monument. From each trench, information concerning the construction and use of the monument was gathered. This field exercise provided enough information to justify a full excavation of the monument in 2011. The excavation programme, extending over three weeks included a large open-area excavation that measuring c. 12m x 8m and three small trenches located around the peripheries of the monument. My excavation did reveal a number of deposits, features and structures that were associated with the Neolithic and Early Bronze Age use of the site, including a later prehistoric palaeosol (which was sampled), several cobblestone surfaces and stone settings (belonging to numerous monument uprights). As part of the long-term conservation/enhancement of this site, the States of Guernsey's Guernsey Museums and Galleries Service and the Admiral De Saumarez Trust were presented with a Conservation Management Plan (CMP) following the final excavation element of the project.

4. Negev Desert, Israel

Since 2012 and until present, I have been involved in a geo-prospection programme, looking and researching prehistoric and contemporary rock art in the Negev Desert, southern Israel. The prehistoric rock art of the Negev Desert can be considered of international importance with many thousands of engravings dating as far back as 3000 BCE, if not earlier. Over the course of the past two millennia, the Negev Desert in southern Israel has accommodated fluctuating numbers of pastoral nomads who migrated from the Arabian Peninsula and neighbouring territories. These groups, particularly with the last major wave of Bedouin migration in the 18th and 19th centuries, introduced a style of rock art consisting mostly of combinations of abstract marks, footprints and Arabic inscriptions. With few exceptions, Bedouin rock art is aniconic in nature and stands in contrast to pre-existing Negev rock art styles. Nearly all the panels that the Bedouin marked with abstract motifs already bore riders, combat and hunt scenes, *orante* anthropomorphs and numerous ibex. Large numbers of Bedouin rock art created in the last two centuries are found at most existing Negev rock art sites. Bedouin rock art elements are regularly superimposed over older rock art panels.

PUBLICATIONS

BOOKS

- GARCÍA ARRANZ, J.J., COLLADO GIRALDO, H. & **NASH, G.H.**, 2012 (eds.). *El problema "Levantino": Arte rupestre postpaleolítico en la Península Ibérica*. Bucharest: Archaeolingua.
- **NASH, G.H.** 2015. *European Rock Art: A Collection of Papers*. Marlborough Press.
- **NASH, G.H.** 2015. *An Anatomy of a Priory Church: The Archaeology, History and Conservation of St Mary's Priory Church, Abergavenny, Monmouthshire*. Archaeopress.
- **NASH, G.H.** & GHEORGHIU, D., 2009 (eds.). *The Archaeology of People and Territoriality*. Budapest: Archaeolingua. Major Series No. 24
- **NASH, G.H.** & GHEORGHIU, D., 2013 (eds.). *Place as Material Culture: Objects, Geographies and the construction of Time*. Newcastle: Cambridge Scholarly Press.
- **NASH, G.H.** & TOWNSEND, A., 2015 (eds.). *Decoding Neolithic Atlantic and Mediterranean Islands*. Oxford: Oxbow Books (in press).

ROCK ART-RELATED ACADEMIC PAPERS: *Book chapters*

- AROSIO, P., MEOZZI, D., PORCU, A. & **NASH, G.H.** 2015. Houses fit for deceased dwellers: assessing architectural devices within rock-cut tombs of north-western Sardinia. In G.H. Nash and A. Townsend (eds.) *Decoding Neolithic Atlantic and Mediterranean Island Ritual*. Oxford: Oxbow Books, pp. 240-250.
- EISENBURG-DEGEN, D., **NASH, G.H.** & SCHMIDT, J. 2016 (in prep). Inscribing history: The complex geographies of Bedouin tribal markings in the Negev Desert, Southern Israel. In L. Brady & P.S.C. Taçon (eds.) *Relating to Rock Art in the Contemporary World: navigating symbolism, meaning and significance*. University of Colorado Press.
- GARCÍA ARRANZ, J.J., COLLADO GIRALDO, H. & **NASH, G.H.** 2012. Levantine Rock art: More Questions than Answers. In J.J. García Arranz, H. Collado Giraldo & G.H. Nash (eds.) *El Problema Levantino (The Levantine Question)*. Budapest: Archaeolingua, pp. 11-22.
- **NASH, G.H.** 2010. Art in this World and Art for the Underworld: An appraisal of the Later Prehistoric Menhir of Robin Hood's Stone, Allerton. *Liverpool. Merseyside Archaeology Society*, Vol. 13 pp. 87-94.
- **NASH, G.H.** 2011. Rare examples of British Neolithic and Bronze Age human representations in rock-art: Expressions in weapons and warriorship. *Fundham Mentos IX, Global Rock Art. Brazil*. Volume III, pp. 845-58.

- **NASH, G.H.** 2011. Expressing the *Self*: Early Prehistoric Perforated bead production and use in South-west Wales. In D. Gheorghiu (ed.) *Archaeology Experiences Spirituality?* CSP: Newcastle, pp. 51-70.
- **NASH, G.H.** 2012. Pictorial signatures with universal meaning or just coincidence: a case for the megalithic art repertoire of Mediterranean and Atlantic sea-board Europe. In J. McDonald & P. Veth (eds.) *A Companion to Rock Art*. Oxford: Blackwell Publishing (Series: Blackwell Companions to Anthropology), pp. 127-42.
- **NASH, G.H.** 2012. Comprendiendo las imágenes en su contexto: la evolución paleoambiental dentro de la secuencia del arte levantino español. In J.J. García Arranz, H. Collado Giraldo & G.H. Nash (eds.) *El Problema Levantino* (The Levantine Question). Buderpest: Archaeolingua, pp. 367-386.
- **NASH, G.H.**, 2013. European Upper Palaeolithic rock art: Sacredness, Sanctity, and Symbolism. In C. Smith (ed.) *Global Encyclopaedia of Archaeology*, New York: Springer Press, pp. 2729-2740.
- **NASH, G.H.**, 2013. Megalithic Art: A visual repertoire for the Dead. In C. Smith (ed.) *Global Encyclopaedia of Archaeology*, New York: Springer Press, pp. 4820-4830.
- **NASH, G.H.**, 2013. The Palace of the Boyne (Brú na Bóinne). In C. Smith (ed.) *Global Encyclopaedia of Archaeology*, New York: Springer Press, pp. 5802-5808.
- **NASH, G.H.** 2013. Art for those visiting the Underworld: An appraisal of the Later Prehistoric menhir of Robin Hood's Stone, Allerton, Liverpool. In D. Gheorghiu and G.H. Nash (eds.) *Place as Material Culture: Objects, Geographies and the Construction of Time*. CSP: Newcastle, pp. 213-230.
- **NASH, G.H.** 2014. Animal Magic: The discovery of Upper Palaeolithic Parietal art in Cathole Cave, Gower Peninsula, South Wales. In F.W.F. Foulds, H.C. Drinkall, A.R. Perri, D.T.G. Clinnick & J.W.P. Walker (eds.) *Wild Things: Recent advances in Palaeolithic and Mesolithic research*. Oxford: Oxbow Books, pp. 133-144.
- **NASH, G.H.**, 2015. Establishing a diverse architecture: Contextualising the Delancey Park galley grave, North-east Guernsey. In G.H. Nash and A. Townsend (eds.) *Decoding Neolithic Atlantic and Mediterranean Island Ritual*. Oxford: Oxbow Books, pp. 93-105.
- **NASH, G.H.** 2015. Imagination verses reality: How rock art creates a perfect picture. In D. Gheorghiu & P. Bouissac (eds.) *How do we imagine the past? On metaphorical thought, experientiality and imagination in archaeology?* CSP: Newcastle, pp. 121-136.
- **NASH, G.H.** 2015. Prehistoric Gower. In R.A. Shakesby & J.F. Hiemstra (eds.) *The Quaternary of Gower: Field Guide*. Quaternary Research Association, pp. 34-40.
- **NASH, G.H.**, 2016. (in prep.). Art and environment: how can rock art inform on past environments? In B. David & I.J. McNiven (eds.) *Oxford Handbook of the Archaeology and Anthropology of Rock art*. Oxford: Oxford University Press.
- **NASH, G.H.** & Smiseth, M.-T., 2015. Art and intimacy within the prehistoric landscapes of Norway: how hunter/fisher/gatherers organised their ritual and political worlds through art. In H. Stebergløkken, R. Berge, E. Lindgaard and H.V. Stuedal (Eds.): *Ritual Landscapes and Borders within Rock Art Research - Papers in Honour of Professor Kalle Sognnes*, pp. 31 -46.

ROCK ART-RELATED ACADEMIC PAPERS: *Peer-review Journals*

- AROSIO, P., MEOZZI, D. & **NASH, G.H.** 2011. Seeking, finding and hiding: A recent Neolithic burial ritual rock-art discovery in Northern Sardinia. *Time & Mind Journal*, Vol. 4, Pt 1, pp. 31-42.
- GOMES, H., COLLADO, H., MARTINS, A., **NASH, G.H.**, ROSINA, P., VACCARO, C. AND VOLPE, L., 2015. Pigment in Western Iberian Schematic Rock art: An Analytical approach. *Mediterranean Archaeology and Archaeometry*, Vol. 15 (1), pp. 163-175.
- EISENBURG-DEGAN, D. & **NASH, G.H.** 2014. Hunter and Gender as Reflected in the Central Negev Rock art, Israel. *Time & Mind*. Vol. 7 (3), pp. 259-77.
- EISENBERG-DEGEN, D., **NASH, G.H.** & ABADI-REISS, Y. 2015. Hunt Scenes in the Negev Rock Art. *Qadmoniot* 150:119-124 (In Hebrew).
- EISENBERG-DEGEN, D. & **NASH, G. H.**, (in prep) Foot/sandal prints and Ovaloids in the rock art assemblage of Ramat Matred, the Negev Desert, Israel: Marking the Land. Current Themes in Negev Rock art Research. Proceedings from the First International Conference on Rock art in the Negev Desert and Beyond 2013. Special Issue in *Arid Environments*
- MOYA, F., ARMSTRONG, F., BASILE, M., **NASH, G.H.**, TRONCOSO, A. & VERGARA, F., 2014. On-site and post-site Analysis of Pictographs within the San Pedro Viejo de Pichasca Rock Shelter, Limarí Valley, North-Central Chile. *Proceedings of the University of Bristol Speleological Society* 26(2) 171-86.
- **NASH, G.H.** 2010. Graffiti-art: Can it hold the key to the placing of prehistoric rock-art? *Time & Mind*, Vol. Vol. 3, No.1, pp. 41-62.
- **NASH, G.H.** 2011. Replicating Cultural Landscapes: Interpreting Rock-art in the Valcamonica, Lombardy, Italy. *Landscapes Journal*. 2011, 2, pp. 1-19.

- **NASH, G.H.** 2011. Full of Eastern European Promise: Upper Palaeolithic Parietal Art found in Coliboaia Cave, Romania. *Time & Mind Journal*, Vol. 4, Pt 1, pp. 99-102.
- **NASH, G.H.** 2011. Uncovering complex histories: Excavation of the Gallery Grave within Delancey Park, St Sampson, Guernsey. *La Société Guernesaise Report and Transactions* Vol. XXVII (1), pp. 92-201.
- **NASH, G.H.** 2012. Mechanisms of Production and Exchange: Early Prehistoric Perforated Bead Production and Use in Southwest Wales. *Time & Mind Journal*. Vol. 5, Pt. 1, pp. 73-84.
- **NASH, G.H.** 2012. A Date for the Newly Discovered Welsh Rock Art. *Time & Mind Journal*, Vol. 5, Pt. 1, pp. 99-100.
- **NASH, G.H.**, 2013. Report on Later Prehistoric Portable art found at Crochan Caffo, Llangaffo, Gaerwen, Ynys Môn. *Archaeology in Wales*, 52, 133-35.
- **NASH, G.H.**, 2013. Aspect, Architecture, and Art: The Passage Grave Tradition of Northwest Britain. *Time & Mind* Vol. 6, (2), 199-210.
- **NASH, G.H.** 2015. Further possible discoveries of engravings within Cathole Cave, Gower, Swansea. *Proceedings of the University of Bristol Speleological Society*. Vol. 26 (3), pp. 27-39.
- **NASH, G.H.**, 2015. Making sense of the relationship between water and monument: The Atlantic Rock art of the Kilmartin Valley, Argyll, Western Scotland (Stage 1 of the *Motifs and Monuments Project*). *Adoranten*.
- **NASH, G.H.**, 2015. Secret signs: Mechanisms behind the construction of later prehistoric rock art in Western Britain. *Expression* No. 9, pp. 78-81.
- **NASH, G.H.** & BEARDLSEY, A. 2013. The Survey of Cathole Cave, Gower Peninsula, South Wales. *Proceedings of the University of Bristol Speleological Society*. 26 (1) pp. 73-83.
- **NASH, G.H.**, BOWRING, A. & WARD, N., 2015. The Craig Cerrig Gleisiad Stone, Breconshire: Verification of a recently-discovered later prehistoric engraved stone. *Archaeology in Wales* No. 53 (in press).
- **NASH, G.H.** & JAMES, C., 2014. An engraved spiral stone in the church of St Peter, Llanbedr, Gwynedd, North Wales. *Archaeology in Wales* 53, pp. 107-112.
- **NASH, G.H.** & JAMES, C., 2015. The excavation of the Neolithic Portal Dolmen of Perthi Duon, Ynys Môn (Anglesey) *Archaeology in Wales* No. 54 (in press).
- **NASH, G.H.** & TRONCOSO, A., 2016 (in prep.). The Social-ritual organisation of the Upper Limarí Valley: Two rock art traditions, one landscape. *The Journal of Arid Environments*.
- **NASH, G.N.**, van CALSTEREN, P., THOMAS, L. AND SIMMS, M.J. 2012. A discovery of possible Upper Palaeolithic parietal art in Cathole cave, Gower Peninsula, South Wales. *Proceedings of the University of Bristol Speleological Society* 25. 3. 327-336.
- **NASH, G.H.** & TOWLE, A., (forthcoming) A technical investigation of a glass bead from Delancey Park, Guernsey, Channel Islands. *La Société Guernesaise Report and Transactions*.
- ROSINA, P., GNOMES, H., **NASH, G.H.** & SOLOMON, T., 2014. Dating beeswax pictograms from Gode Rorisa in Ethiopia. *Journal of Archaeological Science* 49, 206-12.
- SCHMIDT, J., EISENBERG-DEGEN, D. **NASH, G.H.**, 2015 (in press). Inscribing history: The Social-Historic Pragmatism of the Negev Bedouin Symbols. *Negev, Dead Sea and Arava Studies*.

A Selection of previously published books

