

squeeze, engravings on the walls made with some sharp tool, and the very delicate and finely executed engravings on the large limestone boulders on the floor of the sanctuary.

Whereas the wall markings are soft and should not be touched at all, the engraved boulders have reasonably hard surfaces which can only be marked by hard or sharp instruments. Dust completely obscurs most of the engravings and they can only be seen if the dust from around them. This dusting with a light brush does not affect the engravings themselves, but if dust is removed from within the engravings their sharpness and clarity is lost to some extent as the redish dust when resting in the lines helps to define them. The fact that the lines cannot usually be seen until the rocks are dusted is one reason for the lines not being noticed until now.

6. Methodology for further analysis of the lines.

Since there seems to be an intimate relationship between the form of the smooth limestone outcrops and the positions of the engraved lines, a logical step toward a more complete analysis should include a thorough diagramatic analysis of the lines and the way in which they relate specifically to the forms. I have investigated the possibility of using a variation of Alexander Marshack's lunar methodology (Marshack 1972), in this study, but feel it is not directly applicable. I have however, used his method of identifying 'streams' or 'hands' of lines, in order to clarify photographs and to find out the way the engravings are built up. (Marshack, pers. comm.). I feel that these engravings can be discribed in a specialized form of 'art analysis' language. As one can speak of motive or the use of certain elements such as line, form and colour when interpreting a work of art in order to gain insight into the artist's aim, and as the process of externalizing feelings and thoughts by means of pictorial expression is an intellectual process in itself, it may be possible to gain similar insight into our Koonalda artists in this fashion. However, in order to attempt this, one would need to develop our usual art vocabulary into one localized on the relationship between form and line. As one receives direct communication from the artist when viewing a work of art, I feel that the same kind of impulses could be intercepted if one carefully copied