

stitutional arrangement,” “a doctrine of state,” “a constitutional theory about the presuppositions or foundations of contemporary constitutional order,” a depoliticization of religion, separation of *sacrum et profanum*, or a secular humanism, a form of atheism, and “a rejection of God’s guidance” (Muslims). “‘Secularism’ remains today a contested concept both in the context of philosophy or ideology and in that of constitutional law” (Rosenfeld, p. 81). The repoliticization of religion caused a political and institutional struggle against secular constitutionalism, and lead to an assault – principally by Islamist and Christian fundamentalists – on the very legitimacy and viability of the concept itself. It is being criticized as empty, fuzzy, with obscure meaning, a convenient façade, or even illegitimate. Strange enough, the constitutional status of secularism also remains uncertain, as it does not stand among constitutional values, even if certain elements of it are stated in law as certainties (Sajó, p. 67). Many constitutional systems do not take a clear and consistent position on the question of church-state or religion-state relations. “On the one hand, constitutional secularism [is being seen and] has been attacked as inherently hostile rather than neutral toward religion; and, on the other hand, ... [it] has been criticized as inevitably favoring one religion (or set of religions) over others” (xvi). Both, Islam and Judaism, accuse secularism as being insensitive to religion, and to religious needs of believers. This situation allows Sajó (56) to finish his considerations on the concept of constitutional secularism as follows: “Secularism is a somewhat unfortunate term for use in constitutional theory. It is overloaded – it refers to different, albeit interrelated, concepts in different languages and according to different disciplines.”

Andrzej Bronk

Marschall, Wolfgang, und Markus Wäfler: Felsmalereien Indonesiens. Band 1: Pulau Muna. Borsdorf: edition winterwork, 2012. 216 pp. ISBN 978-3-86468-312-1. Preis: € 39,90

Marschall, Wolfgang, und Markus Wäfler: Felsmalereien Indonesiens. Band 2: Teluk, Berau. Borsdorf: edition winterwork, 2013. 344 pp. ISBN 978-3-86468-541-5. Preis: € 49,90

First reports on rock paintings in Indonesia began in the late 19th century and continue to be discovered today. Southeast Asian rock art first appeared in Paleolithic times, and the designs, rendered in charcoal or in pigments ranging from yellow, red to dark brown have always held a striking visual power. Yet they are rarely studied because they are often hard to reach. The volumes by Marschall and Wäfler are a detailed record of rock art sites that have previously been mentioned in literature, but never fully documented, a role that these books fill.

The first two books form only half of a four-volume compendium on rock paintings of the islands of Borneo, Timor, the Moluccas, Sulawesi where the smaller island of Muna is situated, and Irian Jaya including the Bay of Berau. The third volume will deal with Kaimana and the Key Island and the last one will round up the documentation with a motif catalogue and interpretations. The work

of the Swiss archaeologists is groundbreaking in its showing how the rock art of Indonesia should be presented, furnished with color images and site descriptions, and as such it provides the first comprehensive overview of the archaeological discoveries of this genre during the past two hundred years. The books are, therefore, a most useful reference for the rock art of island Southeast Asia and for comparisons for other rock art sites that will be discovered in the future. It is also important to record this heritage before it vanishes due to natural or human impact. These heritage sites should be safeguarded and documented within the national heritage inventory, and a detailed recording of the rock art helps greatly in this regard.

We appreciate the consideration of recording and dating methodologies explained by the authors, especially on the fact that photographic recordings are not fully accurate as variances in the surface cause distortions, as well as accessibility problems posed by some sites. This may explain some of the inconsistencies with the scales and the complete absence thereof in some instances. It would have been useful to know the kinds of digital photographic enhancement used as well as the technical data of the equipment used such as models and focal lengths; this may help in future work to correct distortions inherent in the camera sensors and the lenses.

The authors cover a wide array of sites and draw upon research that is not widely accessible. While the book is entitled the “Rock Art of Indonesia,” its scope is even wider and also describes rock art sites from Bornean Malaysia and East Timor. It may be misleading to regard these volumes as a comprehensive survey and description of rock art in Indonesia and the authors do not make explicit their criteria for site selection. The volumes are devoted purely on rock painting sites, but not rock engravings, which are also a form of rock art and where more than a few examples exist in Indonesia. Elsewhere, one of us has argued that megalithic sites – of which Indonesia has many, some of them engraved and painted – could also be considered as rock art since they are a form of landscape marking. This discussion on the selection criteria is, therefore, lacking.

This question of comprehensiveness and site selection bears directly to their observation on distinctions between the rock art of the islands of Timor, Misool, Papua, and Kei Kecil in the “east” and the islands of Borneo, Sulawesi and Muna in the “west.” The differences observed referring to the topography and their potential to allow permanent settlements, the iconography, and painting techniques are striking and mark out potential areas of future research. In the western islands, paintings are frequently found at inland cave sites and rock shelter which are even raised high above steep rocks and difficult to reach by footpaths. Permanent settlements are not likely to be found here. In the eastern islands the rock art marks cliffs or rock galleries, facing the sea and accessible by boat where the maritime resources allowed permanent settlements in the bays. The repertoire of the motives in the “west” which are most frequently drawn with a brush includes variously acting humans, mammals, and boat scenes contrasted to motifs in the “east” which are