

LETTERE AL DIRETTORE — *LETTERS TO THE EDITOR*
LETTRES AU DIRECTEUR — *CARTAS AL DIRECTOR*

Dear Professor Anati,

I would like to express my gratitude and great appreciation for your efforts in promoting the study and conservation of Rock Art, specifically through the commitment on the part of the Centro Camuno di Studi Preistorici to prepare and publish an annual "State of the Art Report" in this field.

Your efforts are all the more significant for including the representatives of other international organizations on your Editorial Board.

As Editor in Chief of *BCSP* and Chairman of the ICOMOS International Committee on Rock Art, you are in a unique position to further the policies, aims and objectives of ICOMOS in this undertaking, and I am sure that you will do so with the same professionalism and creativity that you have always shown in the past.

Please accept my felicitations on behalf of all members of ICOMOS.

Yours sincerely,

Michel Parent
President ICOMOS
Paris

QUANDO L'ANTARTIDE
FU RAGGIUNTA DALL'UOMO PER
LA PRIMA VOLTA?

In un articolo comparso su "Il Polo" nel 1972 avanzavo l'ipotesi che l'Antartide, almeno per quanto concerne l'area che si affaccia sull'Atlantico, fosse stata popolata in un lontano passato, e per la prima volta veniva proposta la effettuazione di ricerche archeologiche in quel continente. A distanza di 10 anni l'INACH, l'Istituto Antartico Cileno ed il Museo Nazionale di Storia Naturale di Santiago, annunciano ufficialmente ("Boletín Antártico Cileno", giugno '82) il varo di un programma quinquennale di ricerche archeologiche nella Penisola Antartica e nelle Shetland del Sud. Le ricerche verranno coordinate dall'archeologo Rubén

Stehberg per il Museo Nazionale di Storia Naturale e dalla Prof.ssa Liliana Nilo per l'INACH.

Il programma è nato in seguito al ritrovamento fortuito di manufatti litici in due distinte località delle Shetland, e precisamente uno nella baia Chile (Greenwich Island), dove sorge la base Pratt, l'altro nella baia dell'Ammiragliato, nell'isola Re Giorgio. I manufatti sono costituiti da due punte di freccia, non meglio definiti e sono stati trovati fra i materiali di campioni prelevati sul fondo delle due baie nella primavera del '75. Inviati al Museo Nazionale di Storia Naturale e studiati dallo Stehberg, hanno posto l'archeologia cilena di fronte ad una problematica del tutto nuova; per la prima volta, si aveva la prova certa della presenza di gruppi di aborigeni nell'Antartide.

Le ipotesi sulle quali è stato impostato il programma di ricerche sono essenzialmente due. La prima è che le punte appartenessero ad indigeni imbarcati su navi baleniere che nel secolo scorso frequentavano la zona. Accurate ricerche nella documentazione relativa a queste navi e fra i resti lasciati a terra dalle spedizioni baleniere, dovrebbero consentire di confermare o meno la presenza fra gli equipaggi di indigeni con le loro armi e arnesi tradizionali. Un riscontro positivo, tuttavia, non potrebbe sciogliere ogni dubbio.

La seconda ipotesi è che in un passato più o meno lontano qualche gruppo di indigeni provenienti dal Sud America abbia raggiunto le Shetland, stabilendovisi. In queste isole esiste una fauna ricchissima, che potrebbe consentire la sopravvivenza di una popolazione anche relativamente numerosa.

Non si vede come una popolazione del genere, vissuta in tempi storici, abbia potuto non lasciare resti e tracce evidenti sulla terraferma. In ogni caso, il programma prevede l'effettuazione di ricerche di resti archeologici tanto preistorici che storici, sia sulla terraferma che in mare. Potrebbe

uscirne un quadro inedito e sorprendente. Rimane infine la terza ipotesi, quella avanzata su "Il Polo" ne, '72. Secondo essa, verso la fine del periodo glaciale di Würm, oltre dieci millenni or sono, mentre l'Europa ed il Nord America erano strette nella morsa dei ghiacci, la fascia atlantica dell'Antartide avrebbe goduto di un clima relativamente mite e sarebbe stata popolata. Soltanto con la fine del Würmiano i ghiacci, che già occupavano buona parte dell'Antartide, avrebbero invaso l'intero continente, trasportando in mare ogni testimonianza dei suoi primitivi abitanti. I due piccoli manufatti litici ritrovati fortuitamente hanno forse aperto un nuovo capitolo delle ricerche archeologiche.

Flavio Barbiero
Livorno

Fig. 1
Mt. Pangeion: detail of oxen with cart on rock above monastery.



ROCK ENGRAVINGS FROM MT. PANGEION, MACEDONIA, GREECE

Two carved rock outcrops were unexpectedly discovered on Mount Pangeion in Macedonia in September 1976.

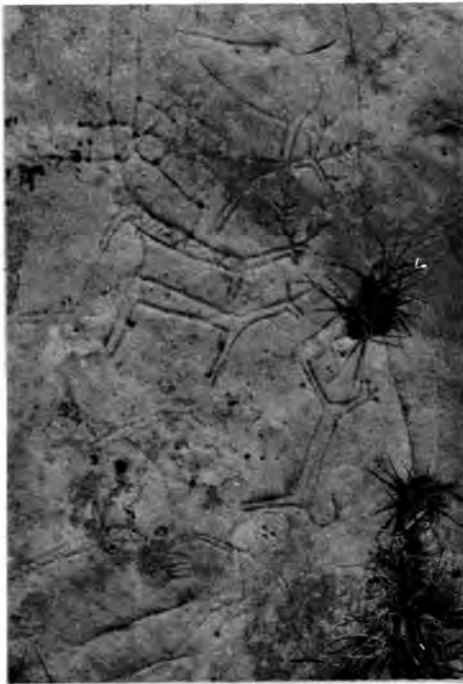
One of them is located below, and the other a little way above a monastery situated at 3 kilometers west of Elefthermolis, (Long. 25 deg. 14.4' East; Lat. 41 deg. 18.4' North). According to the Universal Traverse Mercator rectangular grid: Zone 34 2655 East & 4547 North.

The first rock commands a view onto the narrow valley down below. It is only a few minutes walk from the monastery and almost on the same contour. Several animal and human figures are finely incised.

The second rock is reached by climbing a slope covered with scrubby oaks after passing some ruined buildings surrounded by huge plane trees. One comes out of the wood onto an eminence covered with turf and juniper: there is the outcrop. Animal figures and a two-wheeled cart drawn by oxen are engraved there.

Just below this rock a group of cist tombs with displaced stone slab lids is set in the open turf.

Both outcrops are known to the shepherds of Pangeion. They are thought by them to have been carved during the Turkish occupation. By comparing the wheeled cart with other such figures of vehicles from Valca-



*Fig. 2-3
Mt. Pangeion: detail of animal figures from
the two rocks.*

THE STUDY OF ROCK ART IN NORWAY TODAY

In the study of rock art in Norway, the most prominent advances have recently been obtained by Kalle Sognnes in his project on the farmer-carvings from the Bronze Ages at Stjordal near Trondheim, and by Knut Helskog, studying hunter's art at the vast carving areas near Alta, in northernmost Norway. A third highlight is the work by Kristen Michelsen, analysing the effects of oxidation, erosion, lichen-vegetation and also of vandalism on the localities. He has also made experiments to find new methods of conservation.

To begin with the last-mentioned project, it is obvious that Michelsen has now arrived at methods for stabilizing these rock surfaces which are getting decomposed or broken up to pieces by water and frost. But progress has also been made in other conservation problem areas. The work is done partly through a collaboration between chemists, geologists and archaeologists from the five Norwegian district museums and partly through a close cooperation with people working on the conservation of mediaeval architecture and with those testing new building materials. Michelsen, the central figure in this project, is working on it full time away from his

monica and elsewhere it came to my mind that these engravings may in fact be much older and go back to pre-classic times. It seems therefore worth-while to bring them to the attention of scholars.

Patience Grey Mommens
Presicce, Lecce

usual employment at the Historisk Museum of Bergen.

Sognnes, who is employed by the museum of Trondheim, has concentrated on the mapping of one of the richest areas of farmer's rock art in Norway, hoping in this way to document the settlement-geography of the Bronze Ages. It has turned up that land elevation and the action of the river have completely altered the topography. Most of the surface of the Bronze Age landscape has dissappeared through erosion, and with it the tombs and the dwelling sites. The carvings, being on solid rock, are left as sole witnesses of a widespread and rich farming settlement. Helskog, from the Museum of Tromsø, in his work at Alta, looked for the dwelling sites left by the Stone Age people who created the rock carvings. He succeeded, and today we can see the enormous art localities as part of a greater unity, with dwelling sites, sacrificial places, resource-potential and alterations of the coast line.

Helskog has also demonstrated a series of chronological phases, dated by a combination of the styles and of the different heights above sea level. Obviously the changes in style and the contacts with other areas are much more complicated than previously thought. Instead of a simple continuity from naturalism to stylization, we will perhaps see a repeated alternance between these two contrasts. This may have had its origin in changing impulses from outside; but it is perhaps a delusion to suppose that a modern change in style over 50 years, may be compared with one over 1000 years in the Bronze Ages, or over 100,000 years in the Palaeolithic.

In Alta more than 3000 figures have been recorded during the last 7-8 years at a series of hitherto unknown localities separated by dwelling sites. It is now the largest, richest and most varied area of Scandinavian hunter's art. We are now on the point of receiving large governmental grants. The authorities will expect us to take care of the areas against erosion and wear, and to make them available and instructive to a large international public.

The Sognnes-project is already partly published, and we look forwards to Helskog's and Michelsen's publications in the years

to come with great interest. Several other Norwegian scientists are also working on the rock art from the Stone and Bronze Ages, for instance Egil Mikkelsen from Oslo and Gro Mandt from Bergen. They continue with their wellknown projects on respectively the chronology and the ecology of the farmer's art.

P. Simonsen, Tromsø, Norway

AUSTRALIAN ROCK ART RESEARCH ASSOCIATION

An association promoting the study of prehistoric rock art is being established in Australia. Persons or organisations (in Australia or abroad) interested in this area of research are encouraged to join membership.

The principal objectives of the Australian Rock Art Research Association (AURA) are as follows: to provide a forum for the dissemination of research findings; to promote Aboriginal custodianship of sites externalising traditional Australian culture; to co-ordinate studies concerning the significance, distribution and conservation of rock art, both nationally and with individuals and organisations overseas; to institute a Code of Ethics regarding research in this field and to promote awareness and appreciation of Australia's immovable cultural heritage.

Whilst AURA is concerned principally with the Australian region, it also strives for international contact, communication and involvement. The Association intends holding regular meetings at locations yet to be determined. It encourages the formation of State or regional chapters and will assist in such operations. A newsletter is being issued, reporting current developments and matters of immediate importance and serving as a direct communication channel. A journal is planned to be published twice yearly, commencing in June 1984. It will feature research papers, short reports, reviews, letters and a current bibliography.

Applications for membership or Journal subscription should be sent to the Editor, Archaeological Publications, P.O. Box 216, Caulfield South, Vic. 3162, Australia.

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