

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

THE «WORLD REPORT» IN CHINESE

The state of research in Rock Art (BCSP, vol. 21, 1984) has now appeared in Chinese as a book. I have been engaged in research for more than forty years. Let me tell you how deeply I was interested and impressed by your foresight and sagacity. Chinese scholars have attached great importance to the problems you raise in this book.

Prof. Zhong-Jiang Shi  
Institute of Ethnology  
Beijing, China

ARGENTINE:  
POUR ETUDIER L'ART RUPESTRE DE LA  
PATAGONIE

L'art rupestre de la Patagonie est connu surtout dès 1880, grâce au fondateur du Musée de la Plata qui a découvert et publié les peintures de la grotte Walichu dans la zone de la cordillère. Depuis 1945, les travaux d'Alberto Rex Gonzales et, plus récemment, de Carlos Gradin et Augusto Cardich, ont apporté de nombreuses données originales.

D'une superficie correspondant à la moitié de celle de la France, la province de Santa Cruz possède au moins soixante-dix sites recensés. Quelques-uns seulement sont publiés. Nous avons effectué des prospections pour établir un fichier provincial, avec des calques de grandeur nature.

Nous étudions aussi, au moyen d'analyses physico-chimiques, les colorants utilisés; en vue de retrouver les affleurements géologiques de ces ocres qui ont servi de colorant et savoir de quelle façon ils ont été préparés.

Le but est celui d'obtenir l'échantillonnage des modes de préparation des colorants utilisés dès les premières occupations humaines il y a plus de 12.000 ans, à ceux qui étaient utilisés jusqu'au début de ce siècle par les indiens Tehuercha. Nous disposons de l'aide matérielle du ministère de «Educación y Cultura» et de sa «dirección de ciencia y técnica» de la province de Santa Cruz. Par ailleurs, nous avons contribué à former une association «Tierras Patagónicas», dont le but est de regrouper des spécialistes pour effectuer des recherches. Faire aimer, apprécier et comprendre l'art rupestre aux visiteurs est le meilleur moyen

de les initier à se charger des problèmes de conservation. Nous voudrions obtenir des crédits visés à la création d'une série de monographies et des réalisations cinématographiques. Nous aimerions donc prendre contacte avec tous ceux qui seraient intéressés par ce projet.

Jean Marie Franchomme  
La Plata, Argentina

ARGENTINE:  
SAUVETAGE DE L'ART PARIETAL DANS  
LA REGION D'ATACAMA

Depuis quelques années, les gouvernements d'Argentine et du Chili: travaillent à la construction d'une route qui rejoindra l'Océan Pacifique au nord de l'Argentine, au sud de la Bolivie et du Paraguay. Cette route traversera tout le territoire de Susque que nous avons l'intention d'étudier et de documenter. Il va de soi qu'une fois le projet réalisé, il sera bien plus difficile de sauvegarder les seize inédits qui se trouvent dans cette zone: Cueva Pintada, Lever, Cueva el Toro, Turlari, Chorco-Alma, Yerbaijo, Quebrada Blanca, Candelados, Mal Paso y, Pueblo Viejo, Trancas, San Juan de Quillaques, Curte, Paulastiana, Pairique Chico, Casas Blancas; cette liste peut cependant encore augmenter.

Des rapports sur quelques-uns de ces sites ont déjà été publiés et le travail préalable que nous avons réalisé dans cette région, est considérable; mais nous voudrions achever une exploration générale de Susques, sur une surface de 9200 mq. Les sites énumérés détiennent tous les renseignements concrets sur la localisation de l'art pariétal. Le fait qu'ils nous aient été indiqués par les natifs, nous invite à croire que nous avons affaire à des descendants de l'ancien tronc «Atacamenno»; et il se pourrait qu'ils aient quelques responsabilités relatives à l'art de la région.

Nous sommes convaincus que notre projet a une importance essentielle pour comprendre la dynamique de l'art pariétal des Andes. Pour cela faisons appel aux organismes internationaux et aux Pays amis de l'Argentine afin d'obtenir une aide financière.

Alicia Fernandez Distel  
Centro Argentino de Etnología Americana  
Buenos Aires, Argentina

## BRAZIL: NEW DISCOVERIES

I wish to report on recent discoveries near Santa Cruz do Sul in Brazil. A fieldwork was conducted in the region drained by Rio Branco and its tributaries, between 2°45' and 4°45' north latitude and 59°33' and 61°05' west longitude. There the vegetation is savana (cerrado) and granite is the principal rock. The climate is tropical, annual rainfall averaging 1750 mm and temperature about 26 degrees.

Forty archeological sites were recorded, 20 of which with rock paintings and 4 with petroglyphs; the rest are habitations, cemeteries, camps and installation of historic age. The pictographs are characterized by linear abstract geometric motifs, executed in various shades of red. They do not resemble any known example of other regions. They might have been produced by the initial occupants of the region or by pottery-making groups preceding the European contact.

Pedro A. Mentz Ribeiro  
Faculty of Philosophy, Science and Letters  
Santa Cruz do Sul, Brazil

## CALIFORNIA: UVAS CREEK IN THE BAY AREA

Rock art is less common in the San Francisco Bay area than it is in the other parts of the western United States. Sites in the bay area are dominated by pecked curvilinear nucleated (PCN) petroglyphs carved in Franciscan assemblage schists. The very few pictograph sites known are mostly in the Diablo Range. The Uvas Creek site in southern Santa Clara County is on the east bank of a stream in a small county park. The petroglyphs here consist of sets of 3-7 concentric circles, ranging in diameter from about 23 cm to 100 cm, carved on surfaces of Tertiary marine sandstone. The Uvas Creek site is being seriously damaged by park visitors.

Robert Mark and Evelyn Newman  
U.S. Geological Survey, USA

## ONTARIO, CANADA: A PALEO-INDIAN ROCK ART SITE

The Rush Bay Road Site rediscovered in September 1984 (Hlady & Kucera, 1971) includes a clearly undisturbed surface area of approximately 400 m<sup>2</sup>. The materials are exclusively lithic, almost entirely made from a rhyolite porphyry, and exhibit a strong uniface technology based upon a Levallois-like core. There are also blades produced from longitudinally oriented polyhedral core.

The 2000 piece inventory to date contains no

projectile points. There are the clear technological and morphological similarities to Meadowcroft in Pennsylvania (Adovisio et al., 1975, 1976, 1977a, 1978, 1980) and to the Shriver Site (Reagan et al., 1978) in Missouri. Geological examinations of the Rush Bay Road Site reveal that this apparent workshop site intermittently occupied partially stabilized planes of outwash from a terminal moraine, deposited sometime between 11,400 and about 11,200 years ago, with two successive moraines well to the northeast dated at 11,000 and 9900 respectively. The waters of Glacial Lake Agassiz reached a maximum elevation of about 1200' ASL while the Rush Bay Road Site is at an elevation of approximately 1225' ASL. It appears that the Rush Bay Road Sites occupation saw its population facing the Agassiz waters about 1 km to the west, and the glacial terminus perhaps 50 km to the northeast. In contrast to the earlier interpretation of the site as a Shield Archaic workshop (Hlady & Kucera, 1971, p. 207) dating to 3500-5000 BP, it is now viewed as an Early Lithic (Pre-Projectile Point) site.

In the nearly mud portage petroglyph site, new data places occupation at about 9500 BP, this culture lying above petroglyphs. We need more study, but it looks as though your suggestion that lake-of-the-woods style could be Paleoindian is right.

Jack Steinbring  
University of Winnipeg, Ontario, Canada

## TASMANIA, AUSTRALIA: THE CONSERVATION OF ROCK ART

I would appreciate any advice on the funding of studies to locate, record and conserve Tasmania Aboriginal rock art. At present only a dozen sites of rock engravings and two painted sites are known in Tasmania and they have received very limited documentation.

The rock art presents a number of problems:

a) The rock engravings are all situated on the west coast, over 200 km of which have not yet been archaeologically surveyed. It is not known how many other examples await discovery.

b) The rock engravings are in all cases situated just above high water mark and are exposed to the elements. It is not known how they are being affected by the environment.

c) The rock paintings - and hand stencils - are situated in sandstone rockshelters. It is known that many such rockshelters exist in Tasmania, but no survey has been initiated to date to search for more examples of art.

d) The sandstone rockshelter appear to be weathering rapidly threatening not only the art that we know, but possibly many examples that remain undiscovered.

In world terms, Tasmania's rock art is perhaps

not as immediately impressive as examples from Europe and North Africa. I believe, however, that the small number of art sites known from Tasmania is purely a reflection of the small amount of archaeological work that has been undertaken in the State. Modern archaeology has only been carried out in Australia since the 1960's and Tasmania has had a permanent archaeologist only since 1980. In terms of the art itself I believe that it is an important facet of our world heritage, being the product of people that were isolated from external forces for 12,000 years.

P. Murrell

Director of National Parks and Wildlife Service  
Tasmania, Australia

*NDR: To carry on the Archeological survey of Tasmania volunteers would be welcome.*

### SWEDEN: NEWLY DISCOVERED ROCK ENGRAVINGS

Rock engravings were discovered in 1984 near the public School of Nyköping, a town on the highway between Norrköping and Stockholm. They are quite different from the usual southern Scandinavian rock art and much more hermetic. Rayed disks, squares filled with dots, anthropomorphic idols (?), some probable topographic patterns find their nearest parallels not in Scandinavia, but rather in Valcamonica, Italy and near Pontevedra, Spain (cfr. E. Anati, 1976, *Evolution and Style in Camunian Rock Art*, Capo di Ponte, Edizioni del Centro, fig. 66; id., 1968, *Arte Rupestre nelle Regioni Occidentali della Penisola Iberica*, Capo di Ponte, Edizioni del Centro, p. 101).

Like most of the other rock engravings of Southern Sweden, they are believed to belong to the Bronze age. The comparisons with the above mentioned sites may help us both for establishing a more precise chronology for understanding their meaning.

Olle Lorin

Torshälla, Sweden

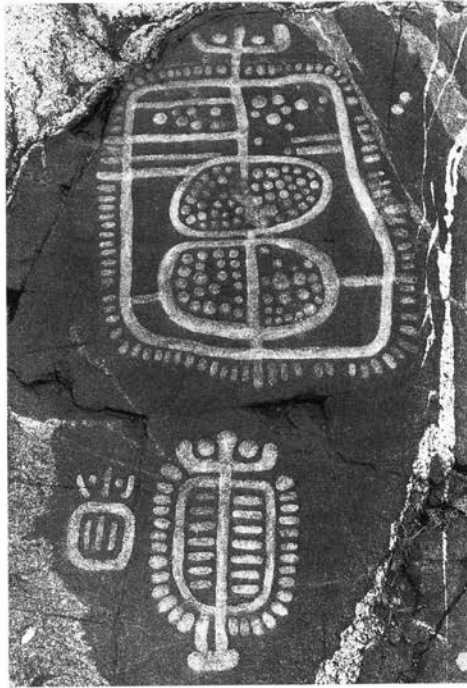
### ORIGINE DES CUPULES

J'ai récemment relevé un détail qui pourrait expliquer l'origine des cupules. Il s'agit d'un jeu qui était pratiqué par les pâtres des Alpes françaises. Tandis que ses camarades vont se cacher, un enfant compte 50 ou 100 coups en tapotant au même point d'une pierre plate avec un caillou; puis il poursuit les autres. Avec le temps, des cupules se formaient sur les pierres utilisées. Serait-il possible que les rochers à cupules préhistoriques se soient formés de cette manière?

S. Cailliot

Paris, France

*NDR: Depuis les cupules gravées à l'époque Moustérienne sur une dalle de la Ferrassie, aux jeux des enfants des Alpes françaises, des résultats semblables cachent sans doute de nombreuses significations différentes (cfr. Note de rédaction, BCSP, vol. 22, 1985, p. 12).*



*Fig. 1 - A detail of the engraved surface at Nyköping.*

### HAR KARKOM.

#### «ELEVEN DAYS FROM MOUNT SINAI TO KADESH BARNEA»

It would indeed take eleven days to travel from Har Karkom to Kadesh Barnea (BCSP, vol. 24, p. 10). You certainly make it convincing for Har Karkom being the biblical Mount Sinai. I always had the impression that the Bible referred to «The mountain of the Lord» in a way that seemed to imply that the reader would be familiar with the place, as though it were a common place of pilgrimage reasonably easy to get to. I always had trouble picturing Moses coming to Djebel Musa while tending his father in law's sheep, so far away from the land of Madian, and then leaving the sheep while he climbed that rugged mountain.

Paul Alcieri

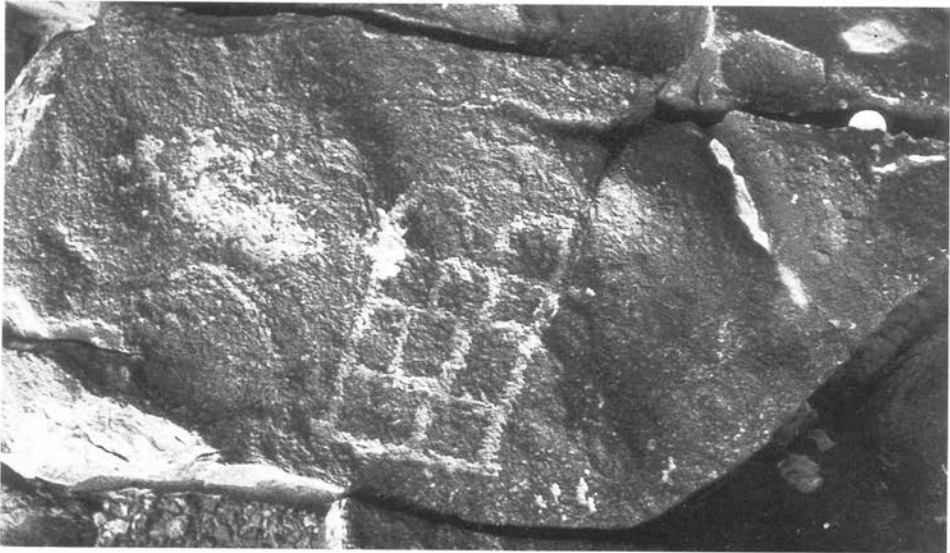
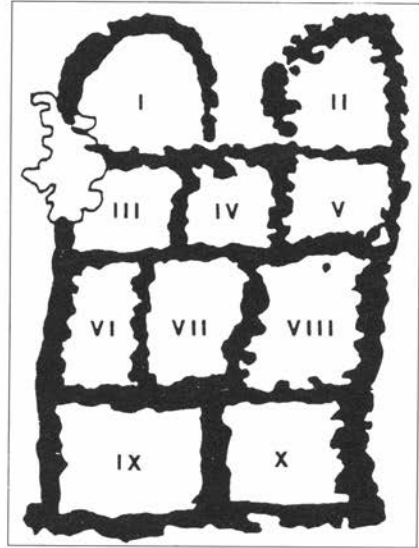
Hingham, MA, USA

### HAR KARKOM

#### AND THE TEN COMMANDMENTS

Among the discoveries made at Har Karkom the rock engraving named «Table of the law» particularly strikes me. The number of squares suggests that it refers to the 10 commandments,

Fig. 2/a-b  
 Har Karkom: Photograph and tracing of the rock engraving depicting the twin-table with ten partitions (Site HK/13).



and I think that the arrangement of the squares themselves constitutes further evidence. The catechism differentiates between three kinds of commandments depending on to whom they are directed to:

1. To God : 1st and 2nd commandments
2. To society : 3rd to 8th commandments
3. To oneself : 9th and 10th commandments

In the engraving you discovered, three different types of space can be distinguished: the first two are rounded on top, the six intermediate ones are in two rows three each and the last two, are bigger and form the base. Is this a pure coincidence? There is another question: once again the three registers of the menhir-statues are present:

heaven, earth and the underworld or the «hidden»; another coincidence?

Severo Sini  
 Villa d'Almé (BG), Italy

#### IDENTIFICATION DU MONT SINAI

Après la lecture attentive du livre «La Montagne de Dieu», il ne fait aucun doute pour nous que le mont Karkom est bien le vrai Sinai biblique. L'exceptionnelle découverte d'Emmanuel Anati marque le début de la fin du mythe sur lequel reposent les trois religions du monothéisme et éclaire à l'évidence la genèse et l'évolution d'Israël.

Claude Grandclement  
 Francheville, France

## I CAVALLI NELLA NARRAZIONE DELL'ESODO E LA CRONOLOGIA DI HAR KARKOM

Le sensazionali scoperte nel Sinai, con l'individuazione dei luoghi dell'esodo degli Ebrei e la proposta, rivoluzionaria, di spostare al XXIII secolo la collocazione nel tempo dell'Esodo suscitano il più grande interesse. Anzi stesso cita molti dati dell'Esodo a sostegno delle sue tesi: ma proprio l'Esodo riporta un dato che sembra in contrasto con la nuova datazione, la quale porterebbe il fatto in pieno Antico Regno. Il cap. 14 parla dell'inseguimento degli Ebrei da parte della cavalleria egizia e ne parla in termini tali da far pensare che si trattasse di una cavalleria abbastanza numerosa.

Ora, in Egitto il più antico cavallo di cui si abbia notizia viene dal forte di Buhen, presso la seconda cateratta, ed è stato datato intorno al 1675 AC.

Ma si tratta di un singolo esemplare, anche se quasi certamente un elemento di una pariglia. Solo all'inizio del Nuovo Regno, intorno al 1550 AC, si ha notizia di una consistente cavalleria militare egiziana. Come interpretare dunque la presenza di una cavalleria egiziana nella narrazione biblica? Ci indica essa l'età dell'Esodo o solo quella della narrazione? Per i lettori cui interessassero ulteriori notizie sulla storia del cavallo, posso segnalare il mio libro «An early history of horsemanship», E.J. Brill, Leiden, 1985.

A. Azzaroli  
Firenze, Italia

## LE SCOPERTE DI HAR KARKOM E L'E- POCA DI GIUSEPPE IN EGITTO

Tra le incisioni rupestri dell'isola di Siheil vicino ad Aswan c'è l'iscrizione detta «della carestia» che ricorda sette anni magri sotto il regno di Djoser (III dinastia). Se, come evidenziato dalla scoperta di Har Karkom, l'Esodo va retrodatato di un millennio rispetto all'epoca sinora accettata, il faraone Djoser, vissuto nel XXVIII secolo a.C., coi suoi sogni e i sette anni di carestia, potrebbe essere il faraone di Giuseppe, cioè il faraone dell'entrata degli Ebrei in Egitto?

Maria Amalia Colao Pellizzari  
Milano, Italia

## HAR KARKOM. THE MOUNTAIN AND THE BOOK

«The Mountain of God» is one of the most exciting books I have ever read. Each night I read it for hours, then I couldn't sleep, my mind was racing so much. It has also changed my (spiritual) life and that has very radically changed my perception of things. It set me thinking about monotheism as opposed to polytheism. I realise that monotheism tends to encourage a very different kind of society from the polytheistic one, that polytheism encourages intellectual curiosity, while monotheism tends to stifle it. The question is why does society «choose» monotheism? Why did the Hebrews decide they did not want to know about worshipping their environment, nature or supernature? What survival purpose (looking at it in Darwinian terms) did monotheism serve? From the point of view of the leaders of society, it is obvious. Monotheism reinforces hierarchy; polytheism ultimately undermines it - which is why the state had to eliminate Socrates.

Har Karkom has set me thinking in a hundred different directions. The pictures are incredible. The one I find most exciting is the photograph of the track from Har to Beer Karkom; made by how many thousand of feet over how many thousand of years!

For the forthcoming reprint, get someone to proof-read it a little more carefully. Here and there are misprints, but this is a trivial detail. I can not wait for it to come out in paperback - then I will give copies to everyone I know.

Elizabeth Nussbaum  
London, U.K.

## HAR KARKOM AND GOD'S ALTAR

By now there is no doubt that Har Karkom is Mount Sinai of the Bible. It is interesting to note that the plateau, which is surrounded by precipices, has the shape of a rectangle measuring 4 by 2 km. It may be connected to the concept of the «Table of God», while the hill at its centre, which constitutes the top of the mountain, may represent the tabernacle. The shape of the mountain itself seems to have inspired people to come and worship there. In its turn it may have suggested further concepts.

Ilario Benedetti  
S. Vito al Tagliamento, Italy