

ON THE SUB-NATURALISTIC STYLE OF ROCK CARVING IN NORTHERN EUROPE: THE FINNISH SETTINGS IN A COMPARATIVE VIEW

Harald HAARMANN

Rock carving and painting in northern Europe and the Finnish cultural context

Northern Europe provides ample evidence for the two basic techniques of rock art, carving and painting. The oldest rock carvings and paintings found at the various sites there date back to the Mesolithic Age (e.g. at Alta in northern Norway), while most of them originated during the Neolithic Age (see Malmer, 1981 for a chronological survey). In Scandinavia, no specimens of Palaeolithic rock art have been found although traces of human settlements are known from Denmark going back at least 250,000 years (i.e. at Vejstrup Skov). It is noteworthy that carvings and paintings were produced in Norway and Sweden, while only painting is typical of the rock art in Finland.

All the Finnish sites, more than sixty of which have been discovered during the past decades, share the common feature that the pictures are painted in red (Kivikäs, 1995). Rock art is also well documented for neighboring Russian Karelia (Autio, 1981). There, many carvings, but no paintings, have been found. The carvings on the shores of Lake Onega and in the coastal area of the White Sea have attracted the attention of scholars from different fields (see Savvateyev, 1984 for a summary and discussion of recent finds). Specialists, archaeologists and ethnologists alike have long been puzzled by the fact that, although the Neolithic culture in Finland produced its self-contained cultural pattern of rock painting, the country nevertheless appears to lack rock carving, a typical feature of all the surrounding cultural areas.

The term "Neolithic" usually implies the notion of incipient agriculture. However, in the context of northern Scandinavia and Finland the economic situation in the late Stone Age does not yet show traces of the so-called Neolithic revolution. After the masses of inland ice had melted by about 8000 B.C. it still took at least one thousand years to create habitable surroundings in northern Europe. The first finds of human activities on the Finnish mainland date back to the late 8th millennium B.C. (i.e. the find of a fishnet at Antrea in southern Karelia). Still in the Mesolithic Age, that is during the 5th millennium B.C. settlements emerged in the South-East of Finland (i.e. the Suomusjärvi culture; Edgren, 1984, 18 ff.).

There and in other parts of the country, fishing and hunting as the main economic resources were kept up throughout the Neolithic Age until the beginning of the metal age. The living conditions in these areas, with their economy retained from the times of the early hunters, remained stable well into a period when agriculture had already spread in the southern parts of Karelia, in the Baltic regions south of the Finnish Bay and in southern Scandinavia (see Champion *et al.* 1984, p. 121 for the spread of agriculture in northern Europe), that is in the agrarian Bronze Age society. The fertile marshlands south of the big barrier of deposits which the ice had left behind (Finnish *Salpausselkä*) were settled relatively late for the simple reason that the land rose slowly from below sea-level after it had been released from the pressure of the ice-cap.

A wide range of similarities becomes apparent in the regional cultures of the Neolithic in northern Europe. This includes the domains of the material culture as evidenced by the stone implements, bone artifacts, and comb ceramic remainders, in the social organization (i.e. tribal communities of hunters and gatherers), in the spiritual orientation, which was most probably characterized by shamanistic beliefs in association with magic rituals, and in the artistic manifestations on the most durable material, rock.

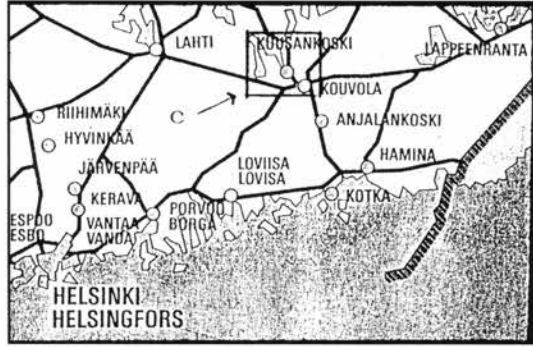


Fig. 80. Map of the Hiidenvuori site and its surroundings.

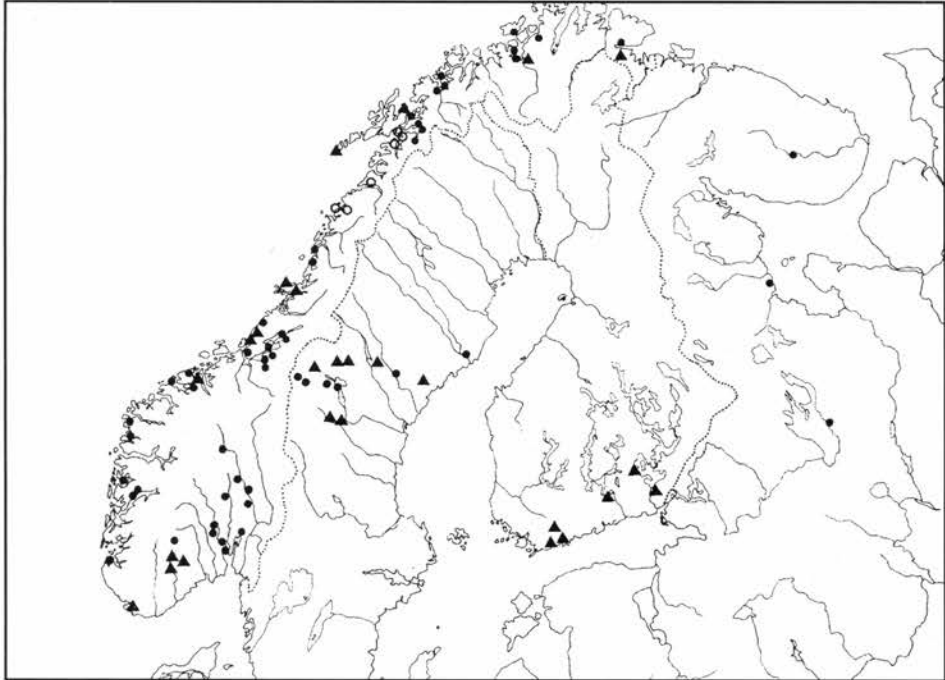


Fig. 81. Map of main sites of rock engravings (●), rock scratchings (○) and rock paintings (▲) in Scandinavia, Finland and in Karelia (source: Helskog 1988, p. 108).

Against this background of cultural convergence it is most probable that similar techniques in rock art would have spread throughout Northern Europe, and that carving was, in addition to painting, a technique known and applied by the Neolithic inhabitants of Finland. There is general agreement among all who have thusfar participated in the study of rock art in Scandinavia that rock carvings may have been produced in Finland as well. "Such rock carvings certainly also exist in Finland, but they have not yet been discovered. It is difficult to detect them on the shores of Lakes Saimaa and Päijänne because the flat rocks which lay on the shores in prehistoric times are no longer situated on the shores, but deep in the forest" (Taavitsainen, 1978, p. 192).

It is reasonable to assume that, within the boundaries of the same cultural and ecological surroundings, the sites of rock carving share the basic environmental properties which are typical of places with painted rock art, since rock pictures as such would have served a similar purpose, regardless of technical differences in their production. The sites where rock paintings have been found in Finland are characterized by a number of salient features:

a) The sites are situated in the immediate vicinity of lake shores, and at many places the rocks rise directly from the water (e.g. at Verla in the municipality of Jaala, at Salmenvuori in the municipality of Luumäki). Where the water level of the neighboring lake is at some distance below the site of the paintings (e.g. at Astuvansalmi in the municipality of Ristiina, at Valkeasaari in the municipality of Taipalsaari) this is due to changes in the water level in prehistoric times. In the lake landscape of southern Finland, a permanent lowering of the water level was caused after the emergence of the waterfall at Imatra (Finnish *Imatran koski*) (around 3000 B.C.).

b) The surface of the rocks on which pictures have been painted in red ochre (Finnish *punamulta*) are always inclined, in many cases vertical (Kivikäs, 1995, f. 17). No place in Finland is known where rock paintings would have been produced on a horizontal surface as is the case for rock carvings at sites in Norway (e.g. Alta) and Karelia (e.g. Peri Nos on the eastern shore of Lake Onega).

c) The motives of the paintings which may appear in single pictures (e.g. the elk at Salmenvuori) or -more frequently- in compositions (e.g. the scenes of ritual hunting at Astuvansalmi) are always found in a zone of the rock which is within reach of a person's arms. As a rule, the pictures are located at a height less than two meters from the ground or water level. This allows for the assumption that the creators of rock paintings did not use any scaffolding.

d) Another feature which characterizes the ecological surroundings of the sites with rock paintings is their situation in the midst of a woody landscape with particular vegetation. The modern observer can notice that, in addition to the common pine trees, several species of deciduous trees grow in such places, among them the birch, the alder and, above all, the mountain ash or rowan tree. The ground of the terrain is usually covered with various species of grass and moss. There is a special term in Finnish to denominate such a kind of wood, and this is *lehto*.

The Finnish *lehto* distinguishes itself from other types of wood where either coniferous trees, as in most parts of the country, or deciduous trees dominate, as in South-East Finland. The grounds of "ordinary" natural woods in Finland are often covered with heather and moss, grass only, or are bare and, thus, distinguish themselves from the *lehto* type of wood. The climate in Finland has not experienced dramatic changes during the past five to six thousand years, so that the environmental impression of a *lehto* as it appears today may have been more or less the same for the Neolithic inhabitants. In the pre-Christian tradition, the *lehto* was a holy place, also called *uhrilehto* "sacrificial wood", and its most significant element was the rowan tree. Various passages in the Finnish National Epic, the *Kalevala*, are reminiscent of the rowan tree in holy places (e.g. *Kalevala*, vol. 2, p. 29).

e) Within the confines of the *lehto*, the rocks on which paintings were produced always distinguish themselves by their outstanding features. They may be higher or broader than other rocks in the surroundings, or their surface may be especially smooth. At many places, the sites form prominent landmarks, allowing a view from their top far into the distance (e.g. at Salmenvuori).

f) Common to all sites is that the rocks are exposed to the sun in day-light. All rock surfaces with paintings therefore face directions from which sunlight may reach them, that is East (as at Salmenvuori), South (as at Astuvansalmi) or West (as at Kolmiköytisienvuori in the municipality of Ruokolahdi), but never North (Kivikäs, 1995, p. 18). At most sites, however, the paintings are exposed to the sunlight from the South. The large number of sites with rock paintings for which this holds true excludes the assumption that the exposure of the paintings to the sunlight may be coincidental. There can be no doubt that the association of the pictures and the painting itself with the sunlight was of some significance, possibly religious. The exposure to the sunlight is also a characteristic feature of sites with rock carvings in other parts of northern Europe.

g) Typical of the sites with rock paintings in southern Finland is their location along the broad prehistoric waterways which stretch from the West to the East, and from the South-East to the North-West. The waterways received their profile by the formation of individual small lakes and the bigger Lake Saimaa and their interconnection in the post-glacial period. The landscape of the southern lakes was inhabited as early as the 4th millennium B.C. (see a map of comb ceramic VIb finds in Huurre, 1995, p. 31).



Fig. 82. Hiidenvuori. Top of the mountain, looking north.

The site at Hiidenvuori, its environmental setting and rock carvings

As for the outlined environmental factors (a-g), these are characteristic of the site at Hiidenvuori (municipality of Iitti in the province of Kymi; see map.) where rock carvings were discovered by Harald and Pirkko-Liisa Haarmann in July 1987. Hiidenvuori is a mountain, the top of which reaches 98 m.a.s.l., and three sides of the rock formation rise vertically from the surrounding terrain, in the South, West and North. Only the eastern side offers an inclined slope which makes the mountain top accessible. Hiidenvuori is located on Hiidensaari, a former island in Pyhäjärvi which is nowadays connected to the mainland by a small road and thus forms a peninsula.

Situated at a distance of 22 km from the town of Kouvolaa and about 55 km from the southern sea coast, the mountain is a prominent landmark in the southern zone of the West-East waterway. This waterway was frequented for many centuries until modern times, and Hiidenvuori lay on the periphery of a route taken by the boats which headed for the church at Iitti.

Given its location as a landmark in an area of early settlement, Hiidenvuori has attracted the attention of people since prehistoric times. As evidenced by man-made stone alignments on the eastern side of the mountain, Hiidenvuori was obviously used as a fortified retreat in the pre-Christian era, and it ranges among the ancient fortifications in South-East Finland (Halila, 1939, f. 31). The memory of a presumably sacred significance of the place in the pre-Christian era lives on in its name which means "mountain of the supernatural being". In the Christian era, all "pagan" sanctuaries and sacrificial places were associated with bad spirits and abandoned. The meaning of Finnish *hiisi* may be paraphrased as follows:

“The word originally denoted a place associated with the deceased, from which it came to denote variously a sacred place, the other world, a distant, often hostile mythological place, a supernatural being (e.g. forest tutelary spirit), all of which were associated with destructive powers and the deceased. The name was later applied to Christian concepts of the devil and hell” (Finnish Folk Poetry, 1977, p. 580).

The assumption that Hiidenvuori and its surrounding *lehto* were formerly a sacrificial place is also supported by the particular negative attitude of church-goers. People believed that the bad spirit of Hiidenvuori would especially molest women. Therefore, women had to leave the boats on their route to church at the “bay of the women” (Finnish *naistenlahti*) and continue their way on foot (Mäkinen, 1975, p. 33).

The discovery of rock carvings at a place like Hiidenvuori is not surprising, given the environmental and associational conditions outlined in the foregoing (i.e. Hiidensaari and its *lehto* type of wood, the “haunting” of the place since Christian times). The carvings are located on the southern side of the rock formation rising like a vertical wall which is fairly smooth, although cracks and fissures are visible on the surface. When the sun is in a position to cover the rock with light in the morning or late afternoon the pictures on the wall can be perceived best. Without sunlight, however, it is very difficult even to identify the shapes of the carvings.

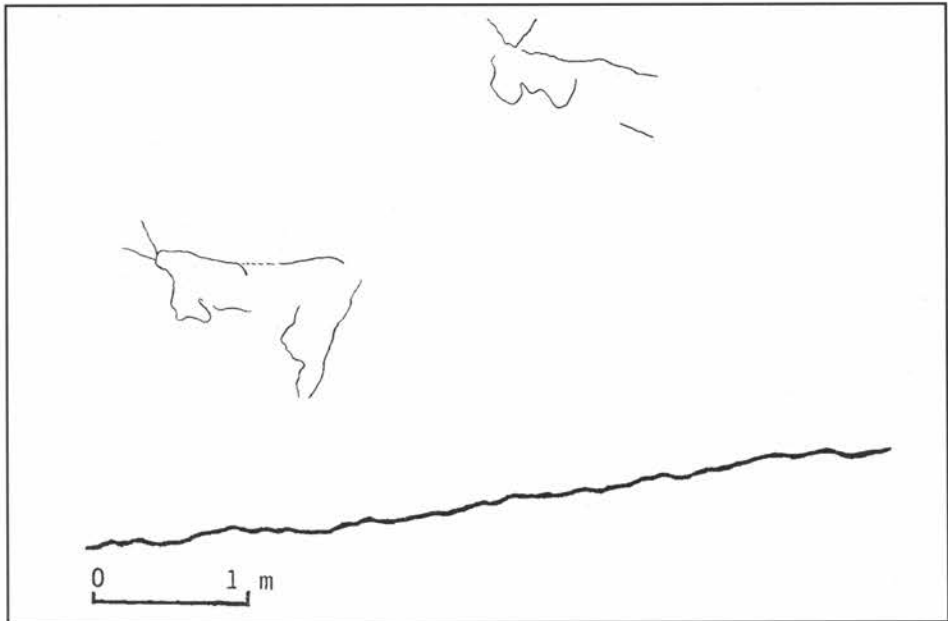


Fig. 83. Position of pictures.

Under favorable conditions of daylight one can easily identify the shapes of three carvings, with a fourth being problematic. Two pictures are of animals, the third is a representation of a geometrical symbol. Of the three pictures, two are located fairly close to each other, while the third, the geometrical symbol, is found at some distance from the others. The rock carvings at Hiidenvuori were investigated by the discoverers on several occasions: in August 1987 for the purpose of initial documentation, in August 1989 for a comparative study of sub-naturalistic rock art in a European context and, in July 1990, for a detailed photographic record.

The pictures found are published here for the first time.

On the right side of the observer (i.e. to the East) a carving of an elk is located at 1,7 m above the ground. Its head, from the top of the right antler to the mouth, measures 35

cm, its length from the left side of the face to the point where the dorsal line ends is 77 cm. To the left of the elk is a picture of an animal which may represent a wild bull, its front legs raised in a forward leap. This picture is located considerably below the level of the foregoing, at a height of 1,3 m from the ground. The length of this carving is 85 cm, measured from the top of the left horn to the end of the dorsal line.

Neither the picture of the elk nor that of the wild bull are complete. The shapes of the two animals, however, are clearly visible because of the depiction of their essential parts. In the case of the elk it is noteworthy that the ancient artist included the bump on the neck as well as the fur "pocket" hanging from below the throat in the profile, both of these being typical attributes of this animal. In the other picture, the dorsal line is complete, but the lower part of the body is carved incompletely.

These two pictures are positioned at a distance of about 1,5 m from each other. However, it is not clear whether they were meant to be elements in a composition. The third picture is located separately from the two animal pictures, at a distance of 4,5 m to the left side of the observer (i.e. to the West). The geometrical symbol which is carved into the rock at 1,9 m above the ground consists of an almost complete circle, with a cross sign inside of it (see figure 4). The diameter of the circle is 17 cm.

All carvings have been produced on the surface of the rock where it is the comparatively smoothest, avoiding the larger cracks and fissures which are found at a height of more than 2 m above the ground and to the left and right side of the area which was selected for carving. The observer has a most favorable view of all the pictures from a distance of several meters. Directly in front of the area with carvings is a kind of flat rocky terrace ending in a southward facing precipice. From the bottom of the latter a soft slope leading to the shore of Lake Pyhäjärvi ("holy lake") the name of which is another associational link to the superstitious background of Hiidenvuori.

The assumption of these pictures being the coincidental result of cracks and fissures caused by the forces of nature has to be rejected for several reasons. First, there is the precision of the details found in the animals which have been depicted (e.g. the attributes of the elk). Second, there is the duality of the geometrical shapes of a circle and of two intersecting straight lines which are perfectly placed in its center. Such a combination is artificial, that is man-made, because cracks in the rock do not correlate so neatly.

Third, evidence of an artificial elaboration is found in the carved lines themselves. In several sections of the carvings, the nicks left by the pounding of a sharp instrument, probably a stone implement used to deepen the lines, can be noticed. Although the carvings from Hiidenvuori are essentially different from those found on the shores of Lake Onega, they both may have been elaborated by using similar stone instruments, as described by Savvateyev (1984, f. 207). The ancient artist at Hiidenvuori effectively adapted to the irregularities of the surface of the rock by prolonging natural cracks and deepening fissures, as far as these could serve the purpose of giving profile to the intended picture.

As a fourth reason, one can point out that all the environmental criteria outlined in the foregoing for sites of rock art in Finland (see a-g) apply to Hiidenvuori. Considering each of these criteria in its own right, one obtains a broad network of supporting factors in favor of the place as a site attracting special attention and of the nature of the carvings as the product of man's artistic creativity. Fifth, the motives which can be identified fit well into the moulds of the pictorial reservoir known from the many dozens of compositions of rock paintings in and outside Finland (e.g. the elk, the solar symbol).

The final point leads us to the problem of the contextual interpretation of the pictures. The elk is a familiar motive in the rock carvings and paintings of northern

Europe (see Ramqvist, 1989, for the tradition in Lappland). In numerous contexts, the elk was not depicted as a preferred prey for the Neolithic hunters. There is circumstantial evidence which allows for the conclusion that the elk was an animal of mythological significance (Kivikäs, 1995, p. 32), and it played a role in hunting rituals (e.g. in the paintings at Astuvansalmi/Finland; Sarvas, 1969) or even served as a symbol of identification in ancient totemism (e.g. in the carvings at Alta/Norway; Helskog, 1988, p. 45). There are elks in the composition of pictures on the so-called roof stone from Peri Nos (originally on the eastern shore of Lake Onega, now in the Ermitage Museum at St. Petersburg).

According to modern interpretations, the carvings of the roof stone represent the central area of a Neolithic sanctuary of a sun cult (Laushkin, 1959). This assumption has recently been reinforced by interpreting the relations of individual motives in the composition, and by stressing the role of circular solar symbols (Haarmann, 1990, ff. 202.; 1992, ff. 26). In the carvings from Hiidenvuori, we also find the motive of the elk and that of the solar disk. The latter has a long tradition as a motive in Scandinavian mythology until the dawn of Christianity (Davidson, 1988, ff. 21).

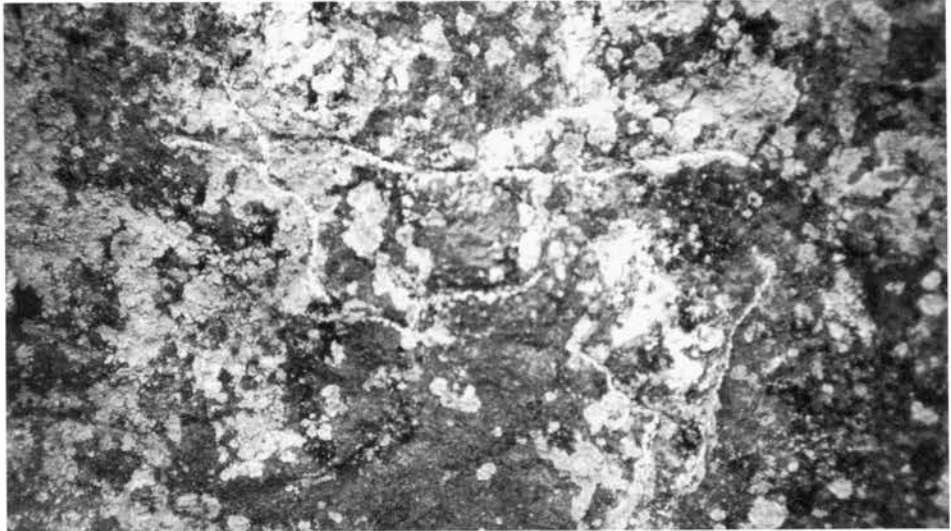


Fig. 84. Hiidenvuori. Contours of the wild bull (emphasized with the help of white chalk).

The notion of the elk as an animal which is the messenger of a mighty spirit and the possessor of supernatural powers has lived on from prehistory into historical times (Pentikäinen, 1989, ff. 196). The memory of it has, for example, been well preserved in the *Kalevala*, e.g. runo XIII with the mention of the *hiitten hirvi*, and runo XIV, with the mention of the *Hiien hirvi*. The *Kantele*, another collection of Finnish folk poetry, also contains verses dedicated to the hunting of the Elk of Hiisi (e.g. book I, vol. 124, and book III, vol. 2). As for the petroglyphs from Novaya Salavruga near the coast of the White Sea in Russian Karelia, Valonen (1984, ff. 11) associates the large pictures of elks with the hunting of the Hiisi elk in Finnish mythology. The well established and documented associations proposed by Valonen notwithstanding, it might be premature to compare the functions of the carvings from Hiidenvuori with those from Peri Nos and relate them both to the mythology of Baltic-Finnic peoples. And yet, it has to be admitted that the circumstantial evidence discussed so far favors the idea of a ritual place at the foot of Hiidenvuori. A more precise interpretation of the pictures, including that of the role of the wild bull, has to be left to future research.

The Hiidenvuori carvings and the sub-naturalistic style in European rock art

Seemingly, there are no archaeological clues as to the dating of the Hiidenvuori carvings. Unlike rock paintings, the approximate age of which can be determined by a geological analysis of the red ochre (see Saarnisto, 1969, for the investigation of a Finnish site), carvings only allow a technical inspection (see above for the pouncing technique). By the scarce circumstantial evidence, the rock carvings from Hiidenvuori can be associated with the prehistoric culture of Finland (i.e. the specifics of the environment, the motives represented in the pictures). As regards the artificial stone wall which was set up by the prehistoric inhabitants and which indicates that Hiidenvuori was used as a fortification, no clear association with the rock carvings on the southern side of the mountain can yet be established. Thus, archaeology fails as to the absolute chronology in terms of a precise date.

However, fragments of a relative chronology may be provided by the identification of the artistic style which is apparent in the rock carvings. Comparing the pictures of the carvings with those of the rock paintings found in Finland allows for the identification of the motives presented, rather than of a specific style. And yet, when placing the carvings from Hiidenvuori in a broader context, that is, viewing them within a general framework of rock carvings, they can be associated with a style pattern which is well known from other prehistoric sites in Europe and Asia.

The closest stylistic affinity of the Hiidenvuori carvings to carvings from other sites is doubtlessly apparent in what has been called the sub-naturalistic style (French *style subnaturaliste*, Italian *stile sub-naturalistico*) in rock art. This term was first used by Anati (1968; 1972) to identify large pictures of animals and of anthropomorphic figures in the Spanish part of Galicia and in Anatolia. Later, the sub-naturalistic style was also identified for Valcamonica in northern Italy (1973) and, on the basis of the material presented by Burgstaller (1972) for Austria, for the Totes Gebirge region as well (Anati, 1979, p. 147).

In a comparative view, the carvings thus specified share a number of typical features: the pictures are large, that is considerably larger than those in other styles, the representation is realistic, the shapes of the pictures are modelled only in their contours, and they are incomplete, concentrating on essential parts and leaving out others. The most thorough stylistic analysis so far has been presented for the complex of rock art in Valcamonica where eight sub-naturalistic pictures have been found.

Noteworthy is the specification of typological features of the sub-naturalistic style presented by Anati (1979, f. 148) for Valcamonica. This specification probably provides the best elucidation of this kind of rock carving in addition to offering striking parallels to the Hiidenvuori pictures:

1. There is a disproportion in the representation, and the ancient artist concentrated on the front side of the depicted animals. Feet and other limbs (e.g. tail) are usually omitted or incomplete.
2. The style concentrates on the depiction of animals. So far, no other motive has been found in Valcamonica which can be associated with this style.
3. The most frequently depicted animal is the elk. In the rock art of Valcamonica, the motive of the elk is restricted to the sub-naturalistic style.
4. A typical feature in the presentation of the pictures is the so-called motion figée (“fixed motion”), that is the animal is shown in a kind of “frozen” movement of its body. On the basis of both the nature and the context of the sub-naturalistic pictures, they were produced by hunting people.

Anati assigns to all rock carvings in the sub-naturalistic style a great age. As regards the Valcamonica complex, the sub-naturalistic style is the oldest of four periods of rock art. In his attempt to establish a relative chronology for the sub-naturalistic style in

stylistic-typological terms, Anati goes so far as to assume a continuity from Palaeolithic to Neolithic rock art (Anati, 1974), a hypothesis which seems daring to some scholars and has been disputed. For example, Abélanet (1986, f. 257) dismisses Anati's view but acknowledges the presumed great age of the sub-naturalistic style for the Neolithic period.

For other regions with Neolithic rock art, the sub-naturalistic style has also been identified as the oldest in the stylistic strata. This is true for Norway where such carvings have been found at Leiknes (Hamarøy; see Helskog 1988, p. 14). At another site in northern Norway, the sub-naturalistic style seems to be represented in the complex of Alta (see Helskog, 1988, pp. 72-73, 78, 96, 120-121 for the documentation of such pictures). In the cultural settings of rock art in Sweden, traces of this style are recognizable in the West and in the North (e.g. Hultkrantz 1989, p. 46; Ramqvist 1989, p. 222).

As regards the sites of rock art in Russian Karelia, the largest pictures in a regional complex are assigned the greatest age. This view was presented by Linevsky (1939) and has remained undisputed. Evidence of the "archaic" (=sub-naturalistic) style is found at Bessov Nos on the eastern shore of Lake Onega, at Bessovy Sledki and Salavruga near the coast of the White Sea (see Savvateyev 1984, f. 66, f. 131, f. 201 for a discussion of the chronology).

No other style in European rock art offers a closer affinity to the features present in the Hiidenvuori carvings than the sub-naturalistic style. It is therefore reasonable to assume that the carvings discovered in Finland represent an archaic stage in the country's rock art, like in other regions, although no further specification can be given which would go beyond this fragment of a relative chronology based on stylistic criteria. A more exact dating of the Hiidenvuori carvings is handicapped by the absence of rock carvings or paintings belonging to other styles in the same complex. So far, none of the red paintings which are so typical of the Finnish context have been found at Hiidenvuori. The nearest site with rock paintings in red ochre, the complex at Verla, is situated at a distance of 12 km from Hiidenvuori to the North-East (Kivikäs, 1995, p. 211).



Fig. 85. Hiidenvuori. Mrs Haarmann in front of the carving of the wild bull.

Although it is most probable that the people living at Verla and those who established a sanctuary at Hiidenvuori shared a similar type of hunting life, the carvings here and the paintings there may have been produced at different times during the Neolithic period. This is most probable, since no complex of rock art in Europe is known where the two basic techniques, carving and painting, would have been used alternatively or in a cultural sequence at the same place. As regards the specific ecological conditions of Hiidenvuori, an explanation may be offered as to why the carvings were never superseded by nor mixed with paintings. Once the carvings had been produced on the rock surface at a holy place like Hiidenvuori, this complex of pictures became a taboo for future generations of artists.

Arguably, the rock carvings from Hiidenvuori and their assumed role for the establishment of a sanctuary are of greater significance for the knowledge of Neolithic and Mesolithic (?) culture in southeastern Finland than the archaeological evidence of the mountain as an ancient fortification. In the Finnish context, the discovery of the Hiidenvuori carvings may serve as an incentive for archaeologists to extend their search for rock art to including the potential settings of carved pictures in their mosaic of prehistory and, in the future, to provide further evidence for broadening the panorama of cultural activities in the Neolithic and Mesolithic Ages. In a comparative scientific perspective, the inspection of the Hiidenvuori carvings allows for the addition of a further entry in the map of sites with sub-naturalistic rock art in Europe and the Near East which has been presented by Anati (1979, p. 150). As a consequence of the discussion in the foregoing, some of the Karelian and Swedish sites of rock art which are not specified in Anati's map would also have to be included.

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Riassunto:

In Finlandia le pitture rupestri sono comuni, mentre le incisioni scarseggiano. I siti si trovano nelle immediate vicinanze dei laghi, su rocce verticali che sono anche riferimenti territoriali, in boschi associati ad alberi di sorbo rosso, e lungo i corsi d'acqua. Esse non sono mai rivolte verso nord. Il sito di Hiidenvuori soddisfa tutte le predette condizioni, ma è un sito con incisioni rupestri: un alce, forse un bue selvatico, un disegno geometrico che rappresenta un cerchio con una croce. È impossibile datare le incisioni attraverso i reperti archeologici. La comparazione con le pitture, permette soltanto l'identificazione dei soggetti. Tuttavia, in un confronto con l'arte rupestre in generale, queste incisioni sembrano appartenere allo stile sub-naturalistico identificato in Valcamonica. In questo caso, esse sarebbero le immagini più antiche trovate in Finlandia.

Summary:

In Finland, although rock paintings are common, engravings are scarce. The sites are in the immediate vicinity of lake shores, on vertical rocks that are also landmarks, close to rowan trees, and along broad waterways. They never face the North. The site of Hiidenvuori fullfills all the above conditions but is a site with rock engravings: one elk, one probable wild bull, one geometric design showing a circle with a cross. Impossible to date the engravings through archaeological finds. A comparison with the paintings allows only an identification of the motives. However comparing them with rock art in general, they appear to belong to what has been identified as the sub-naturalistic style in Valcamonica. This makes them the most ancient images found in Finland.

Résumé:

En Finlande, les peintures rupestres sont courantes, pourtant les gravures sont rares. Les sites se trouvent à proximité immédiate des rivages de lacs, sur des rochers verticaux qui jalonnent le paysage, dans les bois de feuillus où poussent des sorbiers, ou le long de larges cours d'eau. Ils ne sont jamais orientés vers le Nord. Le site de Hildenvuori remplit toutes ces conditions, cependant on y trouve des gravures rupestres: un élan, vraisemblablement un taureau sauvage, un dessin géométrique représentant un cercle avec une croix. Il a été impossible de dater ces gravures à l'aide de découvertes archéologiques. La comparaison avec les peintures ne permet que l'identification des motifs. Pourtant, si on les compare avec l'ensemble de l'art rupestre, elles semblent faire partie de ce qui a été identifié à Valcamonica le style sub-naturaliste.

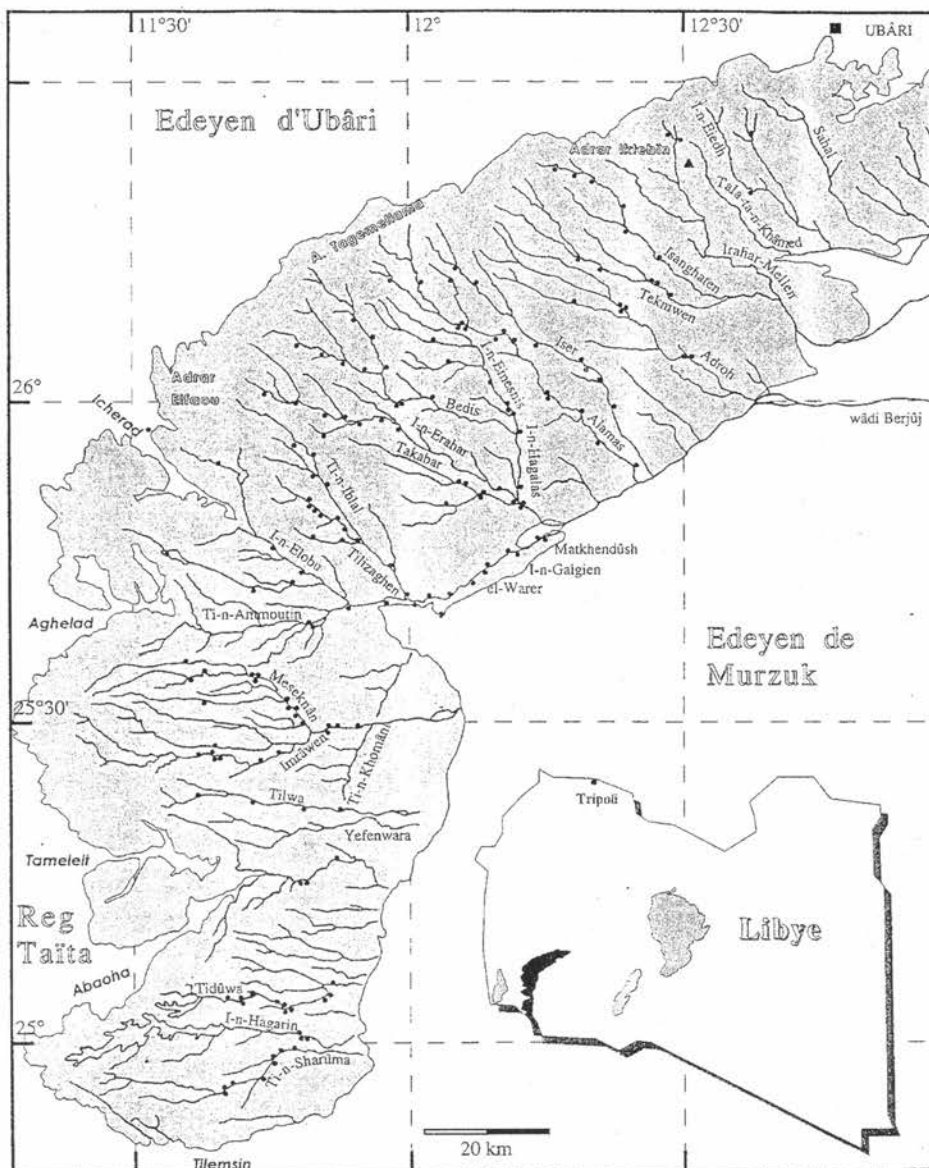


Fig. 86. Localisation des principales stations des Messak Mellé et Settafet.