Methodology for research in Common Era rock engravings. An example: comparing the Austrian Cadastre with the site of Campanine di Cimbergo

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Abstract - The petroglyphs dating back to Common Era have been object of a more detailed study only for a little longer than a decade. The scholars who worked on the first findings did not really show much interest for the engravings of this period, and favoured prehistoric images. However, various authors in different places have been studying the field of Common Era rock art. This has not only originated an increase in the interest for this subject, but it has also produced a series of studies. Some of these publications have also dealt with methodological issues. The author of this paper – along with other researchers – considers that, comparing to prehistoric rock art, the deciphering of medieval and modern petroglyphs can take advantage of a larger number of instruments. For example, the historical context can be investigated also using archive sources such as notary deeds and cadastres which may offer reliable information about the purpose and way of using the areas. Therefore, the main aim of this contribution is to discuss the methodology for the study of rock art sites with signs dating to the Common Era. The author will also show some data specifically referring to the area of Campanine, which have been obtained through the analysis of the 19th century Austro-Hungarian cadastre. The results presented should be taken as an example of the great amount of information that can be drawn from historical sources. The data which have been collected here can become an objective starting point for the study of the interpretation of Common Era rock art. In conclusion, the author will ask to his colleagues at this Symposium whether the results obtained through the analysis of the settlement and use of sites with Common Era engravings can also contribute to further reflection on prehistoric rock art.

Riassunto - I petroglifi di epoca moderna sono oggetto di uno studio più dettagliato solo da poco più di un decennio. Gli studiosi dei primi rinvenimenti, infatti, non mostrarono molto interesse per questo periodo e privilegiarono, invece, le figure preistoriche. Tuttavia vari autori, e in diverse località, si stanno occupando del filone dell'arte rupestre storica. Ciò, oltre ad aumentare l'interesse sull'argomento, ha generato una serie di studi. Alcune di queste pubblicazioni hanno affrontato anche questioni di metodologia. L'autore – e con lui altri ricercatori – sostiene che, rispetto all'arte rupestre preistorica, la decifrazione dei petroglifi moderni può avvalersi di più strumenti. Il contesto storico, ad esempio, può essere indagato anche grazie alle fonti di archivio come atti notarili e catasti da cui trarre informazioni sicure sulle motivazioni e sulle modalità di frequentazione dei luoghi. La discussione di questa comunicazione è quindi rivolta principalmente alla metodologia dell'indagine da applicare ai siti con segni di epoca storica. L'autore presenta, inoltre, dei dati specifici per l'area di Campanine derivati dall'analisi del Catasto Austro-Ungarico ottocentesco. I risultati esposti vogliono essere un esempio di quante informazioni sia possibile trarre dalle fonti storiche. I dati raccolti posso divenire il punto di partenza oggettivo cui intraprendere uno studio sull'interpretazione dell'arte rupestre storica. In conclusione l'autore chiede ai colleghi di questo Simposio se i risultati raggiunti nel campo della frequentazione e dell'utilizzo delle aree istoriate in epoca storica possono essere di supporto anche per una riflessione rivolta all'arte rupestre preistorica.

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Introduction

The purpose of this essay is to present some methodological considerations about research in Common Era rock engravings. My interest in this kind of engravings originated nearly 10 years ago and was enticed by my friends of the Dipartimento Valcamonica of CCSP, who entrusted me with research. I was chosen almost by chance: at that time there was nobody who was exclusively and systematically working on the Middle Ages[1], and my preparation as Medieval art historian could offer quite a positive match with the research material, though I had never dealt with engravings. Today, after almost ten years, I would like to present my reflections on the research about the methodology I chose, rather than considering the results. I hope these considerations will be useful and will encourage a productive environment for the debate among my colleagues who take part in this session of the Valcamonica Symposium.

1   Rather than Middle Ages it would be correct to use the expression "historical phase" which also includes the Early modern age. At the beginnings the historiography only used the term "medieval engravings". I consider this association wrong for various reasons. First of all the engravings of Campanine date from the 14th century onwards, and so from the Middle Ages. Attributing all the historical engravings to the Middle Ages is a chronological mistake. In addition, many of the engravings have been dated to the 16th century, as well as to the 17th , and in the Early modern era. For these reasons it would be more correct to distinguish the prehistoric engravings from the historical ones, and then define in detail, and where it is possible, to what centuries they belong.

While the historiography of prehistoric and proto-historic rock engravings includes thousands of works, hundreds of authors and more than a century-old history (Marretta 2009); the short history of research in Common Era rock engravings still needs to be written. Nevertheless, in the last few decades there has been an increase in the interest of researchers for the marks left on the rocks during the Christian Era (CE). The number of representations dating to CE is small in comparison to that of prehistoric ones. After a few years passed since the earliest discoveries (or since the reconsideration of older notices), various subjects have been published. Unfortunately, the haste to date and interpret the images has often produced "impressive titles", and such "sensational" titles are still present despite much debate and evidence (Gastaldi 2009b) have proved the interpretations wrong with objective data. Such is the case – a very representative one[2] – of the anthropomorphic image at Campanine (Cimbergo, Bs, Italy), which has been named *Saint Peter holding three keys*. Such a primeval and fantastic interpretation seems to have been accepted as a rule maybe because it is easier to place everything in the area of the sacred, the magic and – why not? – also the sensational rather than giving less creative but more carefully considered hypotheses. None of this turns out to be adequate: on the contrary, most of what has been written should at least be reconsidered, and in many cases it should be stripped of its sacred-magical aura and placed in the everyday civil context[3]. In relation to that, I would like to quote an extract by Francesco Fedele with which I totally agree:

> «Trying to prove ideological-psychological facts without relying on all the possible data, including the context, is a completely baseless presumption. Despite that, terms such as "ritual", "cultic", "votive" and even "sacred", not to mention "archetype" and similar arguable constructions, are often all the rage. Even worse, it seems there is no need to give any explanation to them» (Fedele 2007, p. 127).

In order to discuss actual data, I will mainly refer to the site of Campanine di Cimbergo (Fig. 1), where most of the engraved images[4] can be dated back to the 14th-16th centuries. The rocks in this site have been analyzed also basing on the data collected at the Austro-Hungarian Cadastre for Lombardo-Veneto. Little reference will also be made to the sites of Pisogne and Monticolo (Darfo). Finally, I will briefly present some methodological issues, and also add a concise bibliography to provide examples of study led by other researchers and related to different areas.

THE CAMPANINE SITE

The site of Campanine di Cimbergo has been known since the earliest reports of the 1930s. Among these first sporadic discoveries (in addition to the *bucrania* of R. 8, the cart of R. 4, the inscriptions on R. 27 (Marro in 1930s), etc.), some representations of Common Era buildings had already been identified and photographed. The survey campaigns led during the 1990s made it possible to collect and catalogue all the engravings spread on 102 rocks. For the complete catalogue of the area, see the publication by Umberto Sansoni and Silvana Gavaldo (Sansoni - Gavaldo 2009). The authors have assigned the study of the Common Era phase to me and my colleague Cristina Gastaldi (Gastaldi - Troletti 2009). In this work, we already presented some brief notes on the methodology for the study of Common Era rock engravings, in addition to some interpretative suggestions which partially reconsider what had been previously written about the site. The same for the dating of the engravings: some of the subjects have been generally dated one century later than previous chronology. There is the need for an in-depth analysis of the reasons for using the site. This is an essential aspect in the study of any site, beyond chronological considerations, as it helps to understand the space context. Nevertheless, I consider

2   See also the identification (suggested by Bassi 2007, p. 114) of an image engraved on a rock at Paspardo with an elephant. In addition, the elephant is associated with the litany of rosary, then to the Virgin as *Turris Eburnea* (ivory tower). I consider this explanation very unlikely because it assumes a complex reflection, an association which is not at all immediate and a reference to theology which is not understandable by many people. Moreover, a simple examination of iconographic examples for such Marian subject would be sufficient to understand that the use of the elephant as a symbol for the *Turris Eburnea* does not exist, either at an intellectual or popular level. Therefore, also this religious-devotional interpretation should be rejected. In addition, the image on the rock (Dos Sottolajolo 4, Paspardo) cannot be so clearly referred to as an elephant.

In my opinion, it is very impressive, though very difficult to prove, that: «the engraved images lead us to the esoteric world of the Middle Ages through a set of symbols linked to sorcery and/or ancient cults» (Val di Scalve (Bg) site, Grassi 2007, p. 78). Unfortunately, such "ancient cults" and "practices" are not explained and it is not possible to understand where and how this information – which are is fascinating as improbable – is inferred from. Also, I consider inacceptable the study of a petroglyph which has itself nothing to do with the Greek alphabet: the author (Grassi 2007, pp. 79, 80) identifies it as the fusion of two letters (A - W) so that it is possible to interpret it as a Christian reference dating back to the Middle Ages. Unfortunately enough, those signs are not letters, and besides that on the same rock there are two 20th century dates, to which also the controversial image should more wisely be referred!

3   An opposite opinion – concerning at least the Camunian prehistoric art – has been expressed in Camuri 2007, p. 137, where it is stated that: «There is no engraving nor graffito belonging to the category of univocal communication, related to objects, everyday life, or using a different term, profane: nothing in that immense repertoire of images indicates exactly what it represents, no matter how many realistic data there are, and no matter how detailed and accurate they are, as in the case of the engravings of weapons and certain parts of the armour, such as helmets, shields and greaves».

4   Riserva Regionale delle incisioni rupestri di Ceto, Cimbergo e Paspardo (Regional Rock art park of Ceto, Cimbergo, Paspardo). Note also that the site includes many prehistoric engravings too.

it impossible to have archive data on the use of the sites in proto-historic age. On the contrary, when considering the Middle Ages and the following centuries, we can count on parish archives and later on town archives, among other sources. In addition to that, in the case of Lombardy we also have the data of both the Napoleonic age Cadastre and the Austro-Hungarian Empire Cadastre. Thanks to the analysis[5] of the latter, it was possible to understand the use the areas with rock engravings were assigned to.

Work steps for the research at the cadastre

All of the rocks have been located on the map (Fig. 2) also using GIS. As far as it was possible (also allowing for some probable error and subsequent incongruity of the maps), the map realized using GIS has been compared with the one of the Austrian Cadastre[6]. Once the rocks have been located on the land registry map units, we have identified the cadastral unit on the registry. Basing on the number of land units, it was possible to get information about property, income, dimension, use, streets and toponym. As you can see from the table (Fig. 5), the data obtained through such study show us a clear image of how the site was used. Also, further useful information was collected. Among others, the streets used since ancient times and documented in the 19th century pass by most of the rocks engraved during the Common Era (Fig. 3). In order to avoid possible wrong considerations[7], it is necessary to clarify a point concerning these data. I would like to immediately point out that there is a gap of some centuries between the engravings (which are mostly to be dated between the 14th and the 16th centuries) and the data collected and documented at the cadastre. Such a time gap must be carefully considered. However, I think the use of these areas, especially of mountain and farming areas, has not been deeply altered till the 20th century. The land registry was completed in the early 19th century, but the work to collect information had already begun some decades earlier. Basing on these considerations, my hypothesis is that the Austrians recorded on paper a situation which already existed. Still, I suppose the roads already walked in the previous centuries (14th-16th), which also include the largest presence of rock engravings, had been used before, because the routes, especially those related to agriculture and breeding, have not been significantly altered over centuries. Starting from the same consideration, I suggest that the routes identified in the 19th century were roughly the same as those used two or three centuries earlier.

Moreover, this approach allowed me to find several toponyms[8] which had been forgotten by local inhabitants. Such toponyms often offer interesting information to understand the value given to these areas.

Some data about Campanine

Basing on the comparison of the data collected at the cadastre and referring to the location of the rocks engraved in modern times, it is possible to start a debate on objective data. Some of the results have already been mentioned above. I am now going to present briefly further conclusions. As you can swiftly understand from the chart (Fig. 5), these areas were assigned to breeding, wild food gathering and, to a lesser extent, agriculture. Therefore, it is an objective datum to state that most of the people who dwelled in the area came for working reasons. In addition, the main pathway[9] leading to the above village of Cimbergo (Cim-berg = the peak of the mountain) stretched among the rocks of the Campanine wood. Therefore, I would exclude the presence of any Christian[10] or Pagan practices. Crosses would simply be a sporadic expression of signs which would "bring good luck".

Some cadastral units of the area belonged to the community of Cimbergo, while some others were owned by individual families[11]. The chart also allows to identify the cadastral income: chestnut trees[12] were quite

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5   As an example of data collection from the Napoleonic Age Cadastre, with no reference to rock engravings, see: Alpago Novello 1956; Calini Ibba 2008; Faini - Mazzocchi 1982.

6   Austro-Hungarian Cadastre for Lombardo-Veneto, approximately 1813, today at the State Archive of Brescia. For what concerns the Cimbergo municipality, archive reference are: Preparatory documents: ASMI, Catasto, b. 9732-9733; Land registry: ASBS, Catasto Lombardo-Veneto, n. 596; Land owners registry: ASBS, Catasto Lombardo-Veneto, n. 597; Cadastral map: ASBS, Mappe Catastali Regno Lombardo-Veneto, n. 2351.

7   In addition to my considerations, which refer to the specific case study, I also want to quote the warning by Zangheri 1980, p. 7, which is useful in a broad perspective: «It is essential to keep in mind the following very general criterion: our knowledge of the past is not the same as that of the people who lived in that age, and the question we ask to the land registries are different from those of their authors, even beyond the differences about technical notions».

8   Other toponyms related to various rock engravings areas are collected in Giarelli 2011 and Giarelli 2013.

9   The information that can be deduced at first sight through the observation of the current cartographic material containing the location of the rocks, is that the engraved surfaces are more present in the northern area. Rocks are spread along both sides and next to the mule track named *Scarazze*, which starts as a sort of shortcut to reach the village from the *Cuvel* road, which linked Cimbergo to Capo di Ponte. According to the current state of research, the *Scarazze* mule track may likely have functioned as the historical backbone of the site. Nevertheless, it must be noted that not all of the engraved rock surfaces are placed along this road.

10   There are some votive aedicules, but they are as frequent as in other areas with no rock engravings.

11   Two cadastral units (5026, 4858) belong to the Martinazzoli legacy to the parish church of Cimbergo. The Cimbergo municipality owns a cadastral unit named *Pascolo* (= pasture). It can be supposed that the properties of the municipality would be assigned by concession to shepherds who would be allowed to use the lawns for pasturing.

12   The largest and most widespread source of income is no doubt chestnut gathering, as proven by the fact that 8 cadastral units out of the 10 analyzed were taxed as *Castagneto* (= chestnut tree field). The most frequent toponym is *Campanine*, which appears 9 times; the only exception to that is a unit

common and would probably represent one of the living sources of local people. On the contrary, there is no evidence proving the existence of intensive rock extraction sites.

The rocks placed next to or on the routes and the images engraved on them were clearly visible to passers-by. Were the engravings also realized by passers-by? This hypothesis should not be ruled out, though in my opinion it still lacks sufficient evidence. However, I think that the engravings – because of their clear visibility and accessibility to anyone – should be removed from the sphere of the magic, the sorcery and from the category of the signs produced by a small initiated group of people. Similarly, I also consider that the local clergy were acquainted with the images engraved on the rocks. Maybe some of them even used to make such engravings. According to some interpretations, this hypothesis could be confirmed by the inscriptions made with refined handwriting, and especially by the inscription saying *Ambula in via Domini* (walk in God's way). Still, I would be cautious and avoid assigning all of the inscriptions to the clergy. There are actually other sources which make me doubtful of such a Latin-educated-clergyman association. At the time of the pastoral visit by Cardinal Carlo Borromeo (1580-82), the lower class clergy of Valcamonica used to be almost illiterate. This piece of data, acquired through the study of the saint Cardinal's reports, constitutes further evidence of the fact that literacy was not really spread among Camunian priests. In the late Middle Ages and even more during the Catholic Counter-Reformation period, the clergy would not have hesitated to destroy the ancient engravings if they had considered them to be dangerous because realized by heathens. Simply destroying the rocks would have been faster and more efficient than putting one's efforts in engraving such detailed and refined crosses with the aim of reconsecrating them. Finally, it must also be noted that further downriver of the Campanine site (Fig. 4), at Sante village near Capo di Ponte, there is a rock with engravings attributed to Christian saints which used to be worshipped (Troletti 2010, Troletti 2011). Cardinal Borromeo himself ordered that the rock be kept under the protection of a fence and be placed within the sacred space next to the church dedicated to the saints Faustina and Liberata. This may be considered the first report – though accidental – of an engraved rock and also the first attempt to preserve and value it, from which we can start to reconstruct a "history of research"! The order given by the apostolic visitor represents evidence that the rock was well-known and that it was assigned to Christian worship.

The subjects represented at Campanine constitute a meaningful example of figurative rock art, both for their quality and their type variety. On the contrary, in the areas of Pisogne, Gratacasolo and Grevo (Cedegolo), one can find many engravings dating to the Common Era, which are characterized by schematic subjects, excluding only a few crosses and dates. Basing on a previous study I led (Troletti 2013; Sgabussi 2006), which can be referred to so that I can avoid being too long here, it seems that the use of Pisogne area developed due to reasons related to the extraction of raw materials from the mountain. As a consequence, the engravings should be assigned to modern times miners and quarry workers. Drawing some schematic conclusions, it could be possible to state that the engravings dating to the Common Era can be divided in two groups: the figurative ones are located in areas where breeding and farming are practiced, while those with schematic subjects characterize areas of stone working and minerals extraction.

It may be useful to lead the analysis using cadastral data also for the study of the engravings at Grevo, Sonico and Monticolo di Darfo. Basing on the data collected so far, it is possible to suggest that the users of the Campanine site in late Middle Ages and modern times lived on agriculture and breeding activities; in the same period Campanine was also visited as passage area. On the contrary, there is no evidence suggesting that the site was used for ritual purpose (by ritual, I mean both official Christian rituals and forms of paganism still spread during the Christian era). Such data confirm my essentially secular interpretation (Troletti 2009), which I suggested during my work on the Common Era figurative art of the Campanine site.

Method and scholars

When doing multidisciplinary research, it is essential to use a large variety of expertise, such as that provided, among others, by toponymy, palynology, iconography and obviously archaeological stratigraphic study. Unfortunately, in the last few decades there has been a lack, in the Valcamonica area we are considering, of such a longed for multidisciplinary approach. Some years ago Francesco Fedele already called attention to this issue (though limiting it to prehistory), pointing out the need for more relevance to the study of the context in rock art studies[13].

In my opinion, the considerations and proposal made by professor Fedele should be largely shared and supported as a methodological model to be adopted. Concerning the specific case of Common Era rock art, I would add to the charts published by Fedele also the comparison with historical and archive sources related to the territory – among which the land registry-Cadastre – which cannot be used when studying prehistoric rock

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named *Cuel* which is located in the western area.

13   Fedele 2007, p. 126: «The study of rock art is too often considered to have no need of a context analysis, because it is too special or too much above all the rest to need it, or even to need the fussy rules of any other kind of archaeology».

art. However – as I had the chance to discuss about in occasion of the conference at the University of Genoa[14], October 2011 – it is not always possible for many rocks in Valcamonica to find specimen of pollen or to identify a stratigraphic section which is more than one hundred years old.

In addition, I would like to indicate a brief bibliography[15] (including researches led by different scholars and some methodological essays), with particular reference to the early "endeavours" by Anna Gattiglia and Maurizio Rossi whose methodology I agree with, though I have never had the chance to share a fieldwork experience with them. It is also useful to consider how in different geographical areas with Common Era rock art, several scholars have started to do research including also the graffiti made on churches and private houses' plaster. I refer to Biganzoli, Vaschetti, Sgabussi and some of my early works[16]. We have indeed finally come to apply the same research methodology, though we have had no communication in the early phases and we have started individual research without any coordination. We share the opinion that also the graffiti made on the plaster of both churches and secular buildings can be analyzed to understand the meaning of the action, the iconographic themes and the expressions of both popular and educated religiousness. We consider it useful to study the graffiti in the churches in order to have a clear idea of some aspects of Common Era rock engravings; moreover, most of the images realized on the rock and on walls are made with thread-line technique. Some other authors[17] have dealt with the study of the rock art sites context, collecting information from historical and archive sources, such as pastoral visits, private archives, notary archives and the cadastre.

WHAT ARE THE REFLECTIONS?

The pure iconographic study of engravings is no doubt the starting point for a preliminary typological analysis and I would add also for a chronological analysis. Still, this is not sufficient. The space and time juxtaposition of subjects represented on the rock with real objects is not the only safe way which we should exclusively rely on. I want to underline this point, though I am an art historian and iconographer! I thoroughly examined the works by some colleagues who studied engravings (both prehistoric and dating to Common Era): they established a relation between the subjects they saw on the rocks and the traditions, objects, rituals and forms of religiousness still existing in the late 19th century. I think that this analytical and association field is quite dangerous and very often misleading. It is essential to consider the ethnographic traditions[18], to verify them and call them into question. Nevertheless, there is a serious risk that the space and time limits are deleted, so that it becomes possible to suggest poor associations between ethnographic traditions and rock art iconography. In other words: we cannot associate with certainty a tradition lacking sure dating to an image which has also no clear chronology. Yet, this does not mean that local traditions should not be considered. What I would like to explain is that such comparisons are not like mathematical equations and the solution/interpretation cannot be certain[19].

In other occasions, I noticed that only the data which best confirmed the hypothesis had been considered, while the conflicting data were not presented at all. Therefore, I wish for a method to decipher the "language" of the petroglyphs which would also face thorny issues and would not be content with the first solution, which is often the easiest one and has the greatest effect on the general audience. All the possible research ways should be tried and all the possible solutions (even those which do not match) should be presented, which is allowed by a debate based on actual and objective data. Paradoxically, I hope the scholar will abandon any preconceived cultural form also originated by one's own culture, in order to look at the engravings with "aseptic thought". Very often, it is the most trivial question the one which leads to the simplest interpretation, which in turn has the least effect but at the same time is the most acceptable. My last consideration/provocation is addressed to the prehistory scholars. Can the research and the results obtained studying Common Era engravings be useful to understand the representations made in prehistoric age?

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14   International Workshop on Archaeology of European Mountain Landscapes, TROLETTI 2013.

15   ROSSI 1993; GATTIGLIA - ROSSI 1999; GATTIGLIA - ROSSI 2001; ROSSI - GATTIGLIA 2001; SGABUSSI 2006; MANNONI - ROSSI 2007; BASSI 2008; GASTALDI - TROLETTI 2009, GASTALDI 2009a, p. 340; BAZZANELLA - KEZICH - PISONI - TONIUTTI 2010; ARCÀ 2010; MANDL 2010; PRESTIPINO 2010; RIGONI STERN 2010; TROLETTI 2011; PRESTIPINO 2013; TROLETTI 2013.

16   VASCHETTI 1986; SGABUSSI 1999; TROLETTI 2004; BIGANZOLI - PIZZIGONI 2006; GIORGI 2007.

17   SGABUSSI 1996; ROSSI - GATTIGLIA 2001; GATTIGLIA 2006; SANNA 2006; TROLETTI 2013.

18   For a systematic and complete collection of oral sources relating to the traditions of the rock art site of Pisogne and Piancamuno, see the essays gathered in SANSONI - MARRETTA - LENTINI 2001. I have to point out that in some of these interventions the authors have sometimes been carried away with explaining some signs as precisely referring to magic or sorcery symbols, and they have also mentioned the notorious Saint Peter of Campanine, even dating it to the 13th-14th centuries (see also COMINELLI - GIORGI - LENTINI - MERLIN 2006). The same can be said concerning an image composed of various elements engraved on R. 14 at Campanine: it is interpreted as an anthropomorphic figure with large hands associated to a big penis in the context of a propitiatory ritual with heathen implications! (*Ibid.*, pp. 152-155).

19   In order to support the adequacy of a study which associates a still living popular tradition with some engraved representations, I would like to mention the model of a very effective research method shown in the essay by ARCÀ 2009, which also includes interesting conclusions. Another example of study in the same line which I consider well-done and complete is BASSI 2008.

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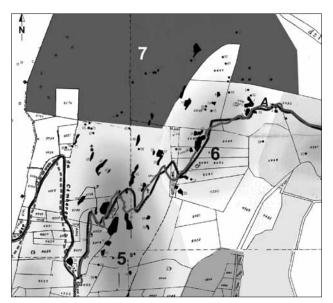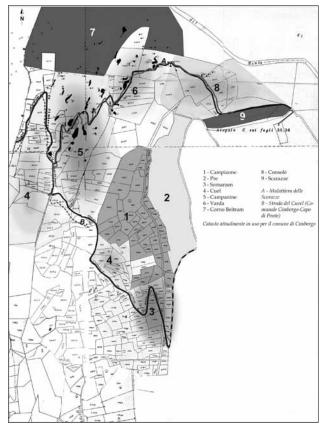*Fig. 1 The Campanine site and the castle of Cimbergo, seen with aerial view.*

Fig. 2 Cartographic map of Campanine di Cimbergo site. The rocks are georeferenced, as well as the path marked in light grey.

Fig. 3 Cartographic map of the Campanine site - detail from Fig. 2 (graphics by V. Damioli)

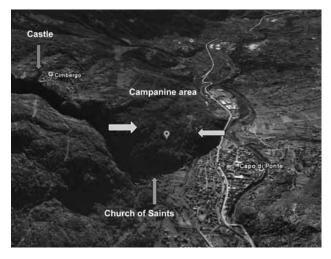*Fig. 4 Campanine site, castle of Cimbergo and church of "Sante"*

Cadastal unit [current num.]	Toponym	Ownership	Use/Function Surface area in square meters	Census Income: Austrian lira	Class	Income per square meter	Proximity to the path	Rocks
						10^{-4}		
1	5037 [5037; 6096]	Campanine	Bonomini Giovanni Battista and Maria, brother and sister, sons of Giovanni Battista	Chestnut tree field 93.000	8.28	3^	0,89	The rocks are not near the road, which is southwards.	14 19 96
2	5020 [6285; 6090; 6092; et al.]	Campanine	Veraldi Giuseppe, son of Giuseppe	Chestnut tree field 11.800	19,23	2^	16,27	The rocks are near the road.	13 20 23 26 98
3	5036 [5036]	Campanine	Donati Caterina, daughter of Pietro	Chestnut tree field 14.060	12.51	3^	8,8	Plot crossed by a road still in use. It is the current entrance (from the high) to the area. Votive aedicule	2 5 6 7 12
4	5030 [6093; al.]	Campanine	Mandelli Giovanni, son of Andrea	Chestnut tree field 3.000	4,89	2^	4,14	Plot crossed by a road still in use.	50 51
5	5031	Campanine	Municipality of Cimbergo	Pasture 40.800	3,67	2^	0,9	The rock 52 was near the mule track. The other rocks are very distant.	47 52 49 67
6	5026	Campanine	*Legato Martinazzoli* for the celebration of the messes in the parish church of Cimbergo, managed by the priest Danfi Giovanni Maria	Chestnut tree field 100	0,09	3^	9	The rock n. 78 is on the road and straddling the cadastral unit 5027.	78
7	5027 [6092; 6979 ?]	Campanine	Bignotti Giacomo, son of Giovanni Battista	Chestnut tree field 3.080	5,02	2^	16,3	For rock n. 78 see above. The rock n. 76 is also on the path.	76 78
8	5024	Campanine	Recaldini Martino, son of Aurelio	*Zerbo* (rocky and uncultivated plot) 3.360	0,18	U	0,53	The rock is far from the ancient trail.	48
9	5025	Campanine	Recaldini Martino, son of Aurelio	Chestnut tree field 960	0,85	3^	8,8	Rock on the road	77
10	4858	Cuel	*Legato Martinazzoli* for the celebration of the messes in the parish church of Cimbergo, managed by the priest Danfi Giovanni Maria	Chestnut tree field 3.400	3,4	1^	10	Rock on the road	79

Fig. 5 Cadastre units of the site of Campanine. The square metre income (expressed in a 10^{-4} scale) has been calculated. Data from the Austro-Hungarian Cadastre for Lombardo-Veneto, ASBS, about 1831.