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The research of inscriptions is often an underrated subject within the field of rock art studies. These inscriptions document the appearance of writing in different regions supporting the different chronologies around the globe.

This session will welcome reports concerning: the different writing traditions in the world from their origins to the present day; the techniques of their production on the rocks; the paleographic analysis; chronologies; meanings and contexts.

Priority is given to the following issues:

- Alphabets
- Inscriptions at high altitude and at passes and crossings
- Funerary inscriptions
- Didactic inscriptions
- Inscriptions of chronicles
- Votive and religious inscriptions
- Border inscriptions

Letters in the wall. New ancient rock inscription in the cave of “La Zaida” (Used, Zaragoza, Spain)

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A group of engravings have been discovered in the corridor of the natural cave of “La Zaida”, in Used (Zaragoza, Spain), where Bronze and Iron Age potteries were also found. The cave is unfit for human habitation, but it is located at a strategic place, close to an endorheic lake where birds pause during their migratory shifts. The rock-motifs are carved on the right wall of a narrow corridor, being illuminated by natural light from the entrance. The engravings are arranged within a rectangular frame, which is divided into six different parallel fields separated by horizontal lines. Some of the carvings can be identified as Latin letters belonging to an inscription in Celtiberian or Latin language, and other motifs are similar to Palaeohispanic writing-signs, although its reading and translation are problematic. Nevertheless, the epigraphy of “La Zaida” points to parallels in other Palaeohispanic & Roman inscriptions carved on cliffs, rock shelters and caves of the Iberian Peninsula, which are related to ancient ritual activities. The interdisciplinary study of these unpublished engravings & texts offers the possibility of bringing new light to the understanding of the languages, writings, and symbolic practices of the Protohistoric and Roman populations in Spain.

Keywords: epigraphy,
inscriptions, celtiberian, latin,
palaeohispanic, protohistory

Cup-marks, by Jove! A votive Latin inscription over a cup-marked stone as a key to interpretation

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Keywords: Jupiter, cup-marks, ritual site, votive offerings

Fig. 1 - Usseglio, Torino, Italy. The latin inscription with the name Iovi. (photo Andrea Arcà, Le Orme dell'Uomo; tracing Le Orme dell'Uomo)

Fig. 2 - Usseglio, Torino, Italy. Ròch dij Gieugh (The Rock of the Games), which may be intended as the Ròck dij Gieu (The Rock of Jupiter). (photo Andrea Arcà, Le Orme dell'Uomo)

The so-called Ròch dij Gieugh (The Rock of the Games), which may be intended as the Ròck dij Gieu (The Rock of Jupiter) of Usseglio, on the mountain slopes of the Viù valley, near Turin, hosts a large number of deep cup-marks, basins and footprints; some Iron Age warrior figures are also present. The Latin inscription "IOVI", which has the same meaning as the ritual formula "Iovi sacrum", has recently been discovered over its surface, and subsequently comprehensively recorded and studied. The inscription demonstrates that up until the Roman period the rock was utilized as a ceremonial site, probably for leaving ritual offerings. For the first time, the presence of a Latin inscription over a cup-marked surface will contribute to understanding the chronology and meaning of its engraved signs, not only for this important stone, but also for the similar ones which are scattered along the Alps. The evidence of cults in the same area is confirmed by two votive Roman stone altars, dedicated to Hercules and Jupiter; the first one was found at the foot of a very high mountain pass (2680 m.a.s.l.), along a path joining the two alpine slopes.



The relation between the post-classical Zapotec ideographic writing system and the rock art in the Ba'cuana site, Isthmus of Tehuantepec, Mexico

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Keywords: Zapotec,
postclassic, ideographic
writing, rock art, ritual
petitions, regional variations

In the Postclassic period, around 1350-1400 A. D., there was a migration of Zapotecs, belonging to the Mesoamerican tradition, from the central valleys of Oaxaca to the Isthmus of Tehuantepec. They conquered that area and established an important political entity, with urban settlements. They also created a new symbolic landscape, in the construction of which rock art played a prominent role. More than 25 sites painted and engraved by this new population have been located in the isthmus. Although the Zapotec tradition was one of the oldest in Mesoamerica and in the Classical period developed its own writing system and artistic style, in the Postclassic Zapotecs used an information recording system and an artistic style that was common to many Mesoamerican cultures at that time. It is an ideographic system in which the Mesoamerican ritual calendar had great importance. In this work I will analyze the images of the Bacuana site, the most complex site and the largest in number of motifs. The premise of this research is to demonstrate that Ba'cuana is a sanctuary where petitions were made to the beings that lived inside, and for this they used the writing system and the Postclassic style, with regional variations.

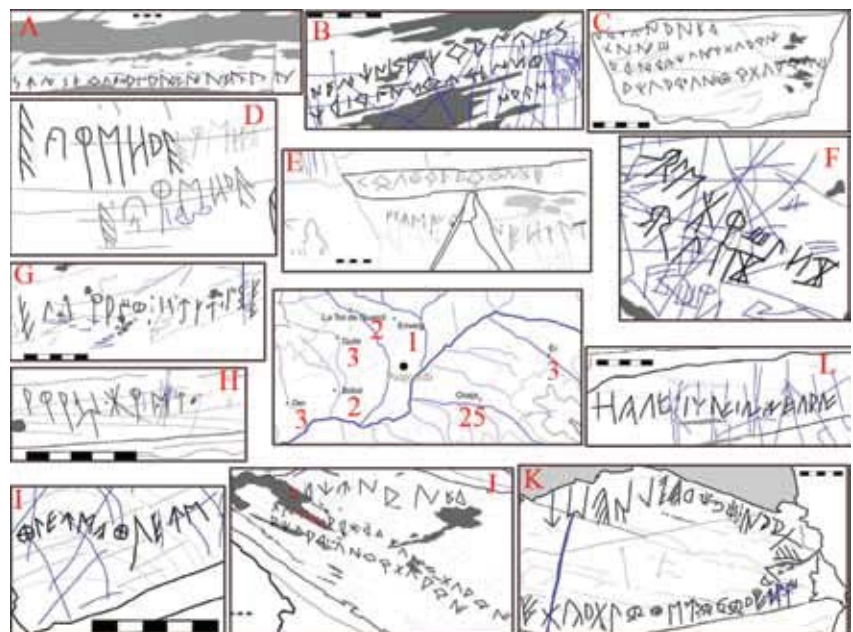
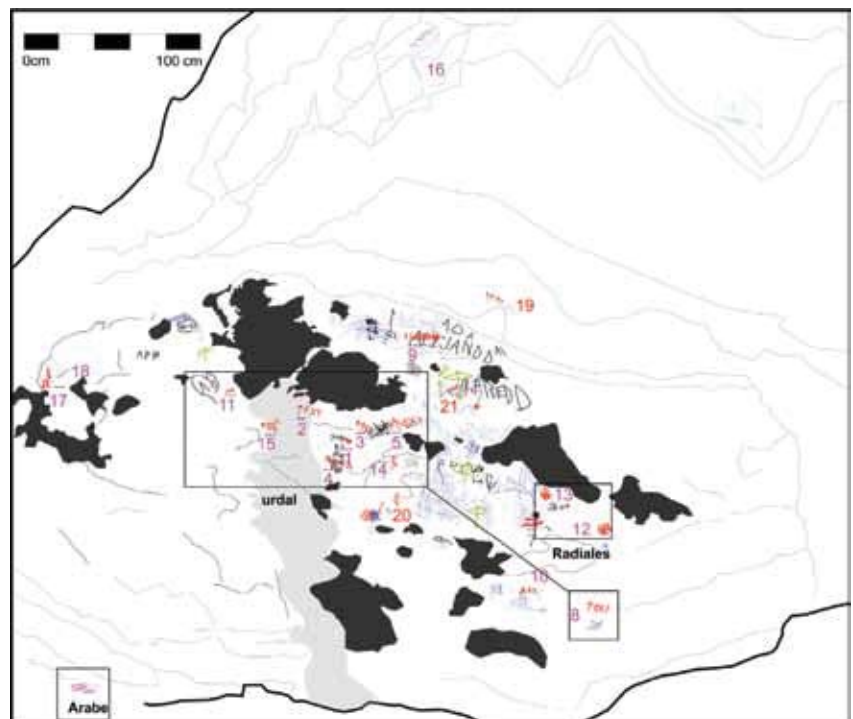


Building the Iberian Pantheon with the help of the Iberian rock inscriptions

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Keywords: iberian inscriptions, iberian writing system, personal names, divinity names, rock inscriptions

Although the content of rock inscriptions in the most well-known epigraphies can vary, the function of most Iberian rock inscriptions appears to be votive or in general sacred, as is demonstrated by the identification of five abecedaries. The dimensions of the signs, many measuring less than two cm, invalidate most of the alternative interpretations, like territorial delimitation markers or other public usages. Other evidence that supports the interpretation of the votive role of several Iberian rock inscriptions is that they share surfaces with Latin votive inscriptions, the use of the votive characteristic lexicon such as *neitin iunstir*, the use of repetitive formulas, and the use of unique elements such as the radial inscriptions with the formula *kau(ř)go beřolé*. But if they were votive, where are the names of divinities? In some cases, the repetition of the same element, like *urdal* that appears nine times in the Tarragón shelter, allows us to interpret this element, in most likelihood, as the name of a divinity. But, in the general, it's difficult to differentiate personal names from the names of divinities. This work investigates this problem and puts forward a number of elements to assist in identifying the Iberian names of divinities within inscriptions.



The name 'Pennino' engraved on rocks in the Alpine area: a linguistic and historiographic analysis

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Keywords: celtic inscriptions, *Pennino, Carona, Mur dit d'Hannibal, passes, devotional practices

Poininos (= *Penninos) was the Celtic God of the mountain peaks and the mountain passes, which had a significant presence in the toponymy as Poeninus within the Roman epigraphic and historiographic tradition. The epichoric evidence found so far in the Alps lies within two sites which are distant from each other but similar in form. One of the inscriptions is engraved on a boulder in a small shelter near the so-called Mur d'Hannibal (the Wall of Hannibal), at 2650m a.s.l., in Liddes (Switzerland), while the other two are found on a boulder, Camisana 1, in Carona (Val Brembana, BG) at 2248m a.s.l. On this rock other inscriptions are present indicating the same name in its abbreviated form "pen", without the latinizing diphthong, whose graphic-cultural motivations will be taken into account. Their location is significant in being situated near mountain passes; the archaeological finds of other Alpine passes reveal a devotional practice that has continuity within Roman times, as demonstrated by the archaeological-epigraphic evidence referable to the god *Pennino, assimilated to Jupiter, in the sanctuary of the Great St. Bernard. Comparisons can also be found on Apennine passes to demonstrate that this deity had a mountain connotation as inferred by this deity's name.

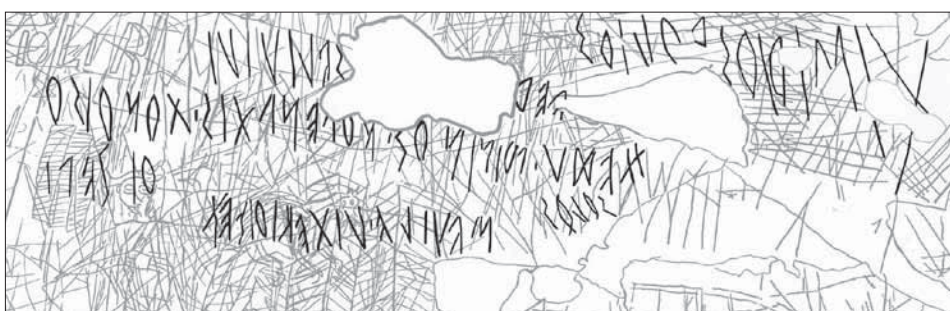


Fig. 1 - Liddes, Canton Valais, Switzerland. Mur dit d'Hannibal. (photo S. Casini - Civico Museo Archeologico di Bergamo)

Fig. 2 - Carona, Val Brembana, Camisana rock 1. (tracing S. Casini and A.E. Fossati)

Celtic votive inscriptions on stone in Lombardy: an update

Ten-years of research, carried out on the Carona rock carvings (Val Brembana, Bergamo), have made it possible to identify the Camisana rock 1 as the focal point of a small natural high-altitude sanctuary, near the source of the Brembo river. Here, on an area of about 30 square meters, hundreds of inscriptions in the alphabet of Lugano bear witness to the devotion of those who passed through the Valsecca pass, which connected two valleys, Val Brembana and Val Seriana. This research has also initiated a series of revisions of known stone monuments, including the so-called Stele of Prestino and a slab reused in the republican Roman walls of Milan, with the famous Mesiolano inscription. What emerges is a little known picture of Celtic cult practices between the fifth and first century BC. in which the votive aspect is closely linked to the practice of writing.

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Keywords: Celtic Inscriptions, Carona, Val Brembana, Stele of Prestino, Mesiolano

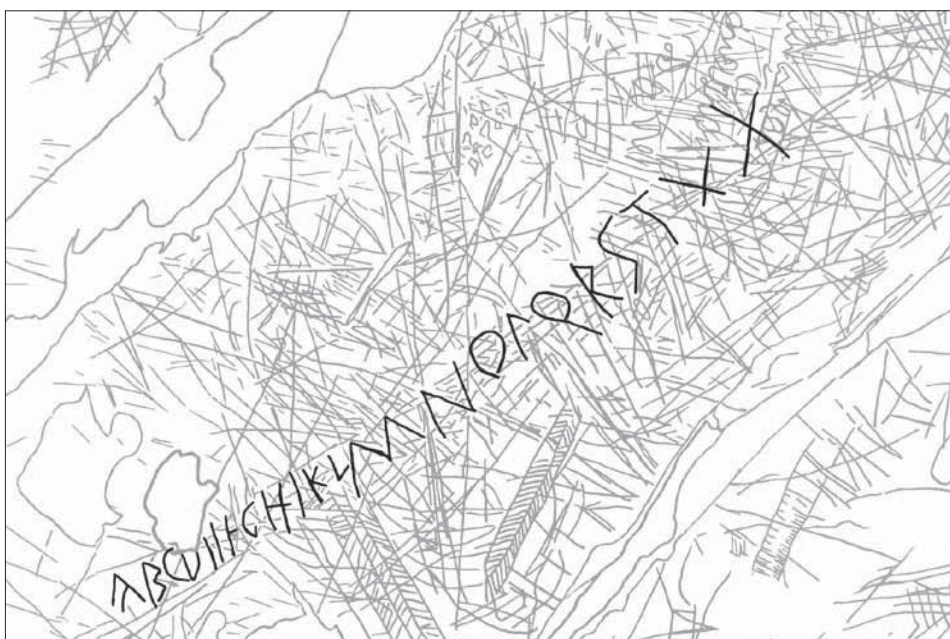


Fig. 1 - Carona, Val Brembana, Camisana rock 1. (photograph S. Casini - Civico Museo Archeologico di Bergamo)

Fig. 2 - Carona, Val Brembana, Camisana rock 1. (tracing S. Casini and A.E. Fossati)

Two new rock inscriptions in Ancient South Arabian alphabet from Shenah, Oman

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Keywords: Oman, Shenah, inscriptions, ancient South Arabian alphabet, rock engravings

The rock art area of Shenah has been known since 1997 and includes of a number of sites (around 20) consisting of several rocks with thousands of figures that have been engraved from the 5th millennium BCE until modern times. The figures are engraved on the sandstone bedrock and boulders, often in deep contour or completely pecked inside the images. The representations consist largely of animals, often horned (probably representing the Nubian Ibex, the Wild Goat and the Arabian Thar), but camels, donkeys and horses, sometimes ridden, are also present. Warrior images are not as common in these sites in comparison to other rock art sites in Oman. At one of the sites (Al Qatarah 1) David Insall, who first located the sites, identified an inscription in the Ancient South Arabian alphabet. A recent survey undertaken by one of the authors in 2015 led to the discovery, within a site on the Shenah plateau, of two new inscriptions in the Ancient South Arabian alphabet. One of them appears to be associated with schematic human figures and forms a curve, like the first one discovered by Insall. Further investigations are required to establish a more precise date for these inscriptions.

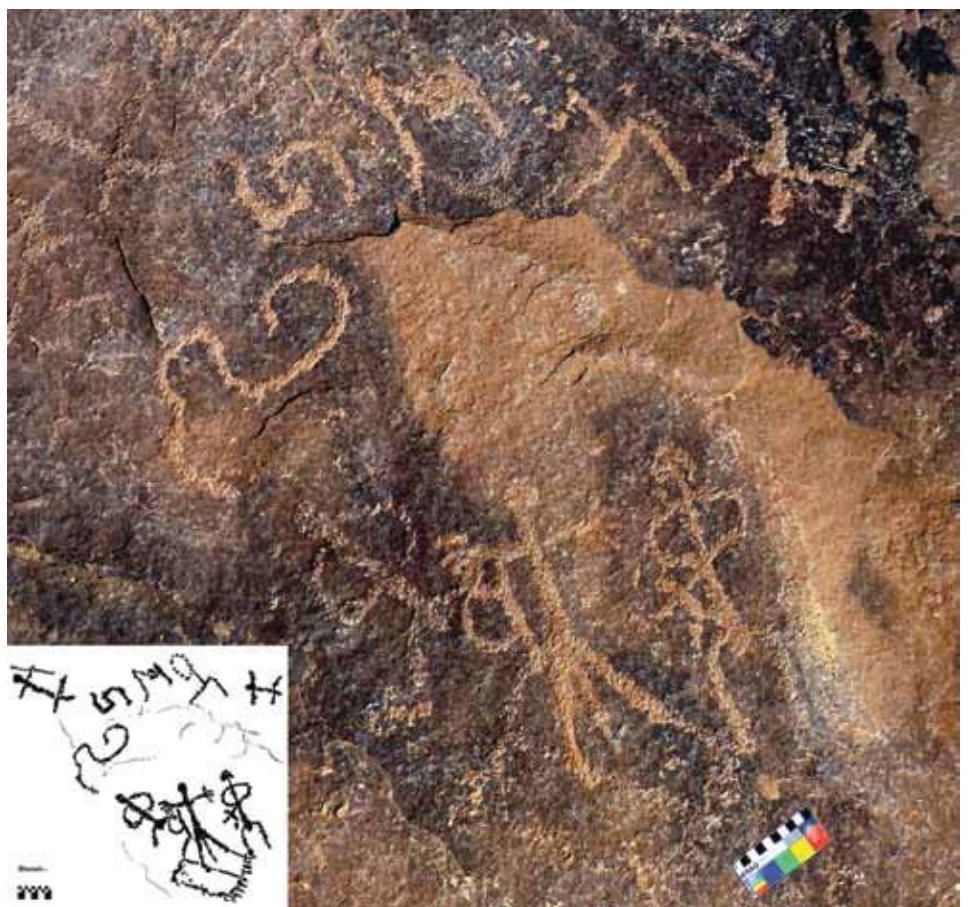


Fig. 1 - Shenah, Oman. Inscription in Ancient South Arabian alphabet. (photograph A.E. Fossati, Università Cattolica del S.Cuore di Milano)

The pre-Roman inscriptions of rock 6 at Le Crape (Boario Terme) and the current findings on the Camunnian Alphabetic script

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Keywords: Camunnian Alphabet, pre-Roman inscriptions, Valcamonica, Iron Age

Rock 6 of the Archaeological Park of Luine, Crape and Simoni (Darfo Boario Terme, BS) is one of the most interesting engraved surface in Valcamonica. Hundreds of figures are pecked and incised showing hunter-gatherer art (elks, deer and ibexes from Paleolithic-Mesolithic times), topographic representations, weapons, circles and stars (from the Neolithic to the Bronze Age) and finally the typical warrior art production (Iron Age). It is in this last proto-historic period that several pre-Roman inscriptions are written on the rock. The authors will propose a reading of these inscriptions, defining similarities and differences with the inscriptions of other rocks in the same park and in other sites in Valcamonica. This will also be the occasion of delineating the current research regarding the Camunnian Alphabetic script.

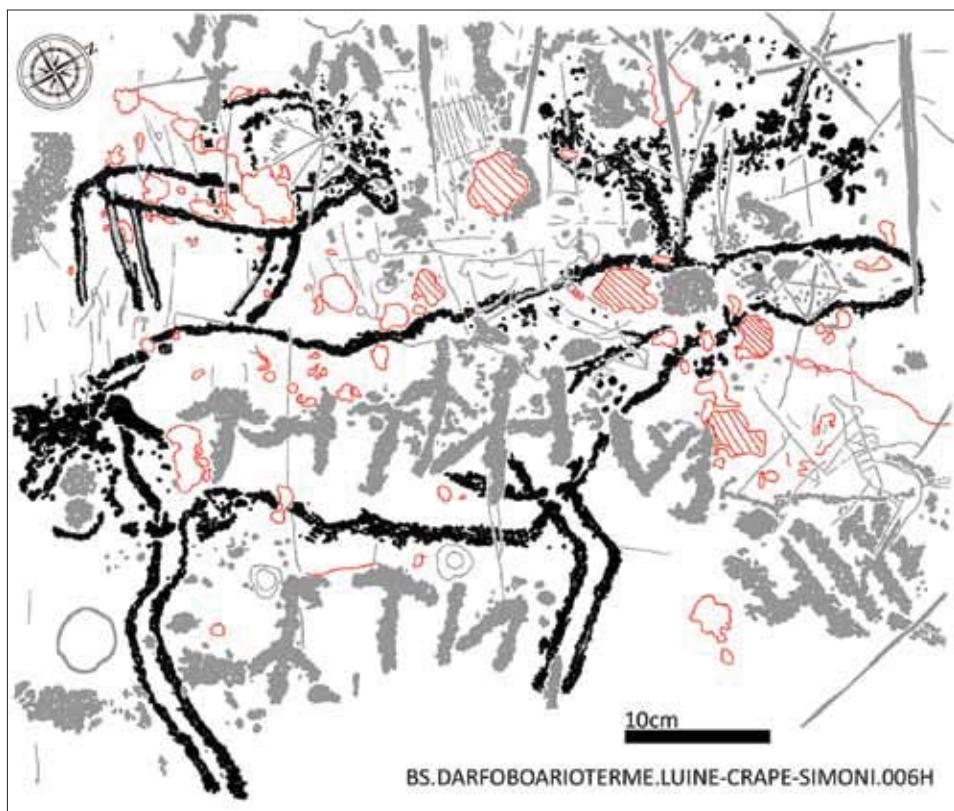
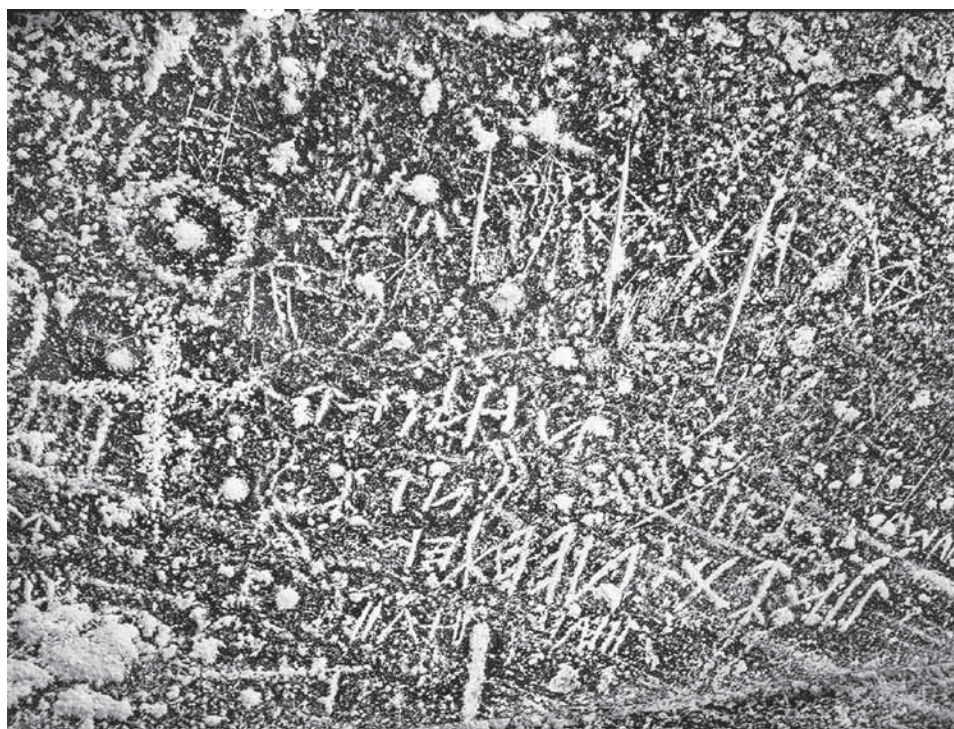


Fig.1 - Darfo Boario Terme, Crape, rock 6. (photo courtesy CCSP Archive EUR70LXIX007)

Fig. 2 - Darfo Boario Terme, Crape, rock 6. (tracing A.E. Fossati, Università Cattolica del S.C. di Milano)

Grotta Poesia cave-sanctuary at Roca Vecchia (Melendugno, Lecce). The epigraphic complex

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Keywords: cave-sanctuary, epigraphy, engraving, Neolithic, Bronze age, Iron age, Roman age

The aim of the research is to present the cave-sanctuary “Grotta Poesia Piccola”, located in the Roca Vecchia archaeological area in southern Apulia. The cave is part of a karstic system composed of three caves and some corridors which nowadays are flooded by the sea. The inscriptions were discovered in 1983 by Cosimo Pagliara, who published the first report a few years later. In the 90s Pagliara and his team took silicon casts (after cleaning) of the whole inscribed surface of about 600 square meters, later transformed into resin panels. The walls are almost completely covered with graphic and alphabetic evidence, very often engraved one over the other, they begin from the current sea level up to a height of 7 meters. Inside the cave the working conditions are extremely difficult because of the inclination of the walls, the high humidity and also the sea itself. A new interdisciplinary project conducted by a consortium of both private and public research and conservatory institutions has been recently created to record with a new integrated approach to preserve, valorize and analyze the epigraphic data. The research puts forward some critical methodological and hermeneutic problems arising from the cave and the rock epigraphy within it.

Iberian and Latin inscriptions on the Roca dels Moros at El Cogul (Lleida, Catalonia)

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Keywords: Iberian language,
Latin language, rock
inscriptions, religious
dedications, shrines

The Roca dels Moros at El Cogul (Lleida, Catalonia) is one of the best-known examples of Levantine Art in the Iberian Peninsula, but the site is also very important in the field of Iberian and Latin epigraphy because of the texts that were engraved in the late period of the shrine's use, between the first century BCE and the Augustan Age. The graffiti were first examined by Almagro (1952) and, in the case of the Iberian ones, later revisited by Untermann (1960, yet his drawing [fig. 1] and readings were not published until 1990). Several studies have come out since then, even if almost all of them rely not upon first hand research but on facsimiles, as does the latest edition of the inscriptions (2014), based on a drawing from 2007 that was made by non-epigraphists and differs from the previous ones in many aspects [fig. 2]. Therefore, a new study is necessary, even more so when the texts continue to pose a series of challenges: there are many Iberian words whose reading is still doubtful, while the strange combination of votive (*votum fecit*) and border inscriptions (*term<in>us?*) that we encounter in the Latin section has to be re-examined.

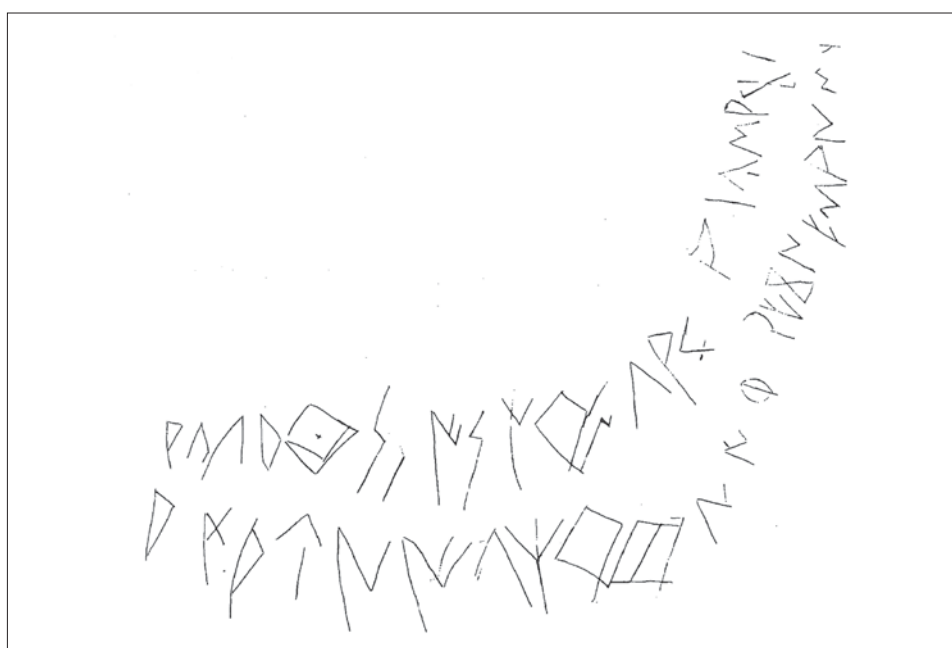


Fig.1 - Drawing by J. Untermann
(*Monumenta linguarum Hispanicarum*,
vol. III, Wiesbaden 1990)

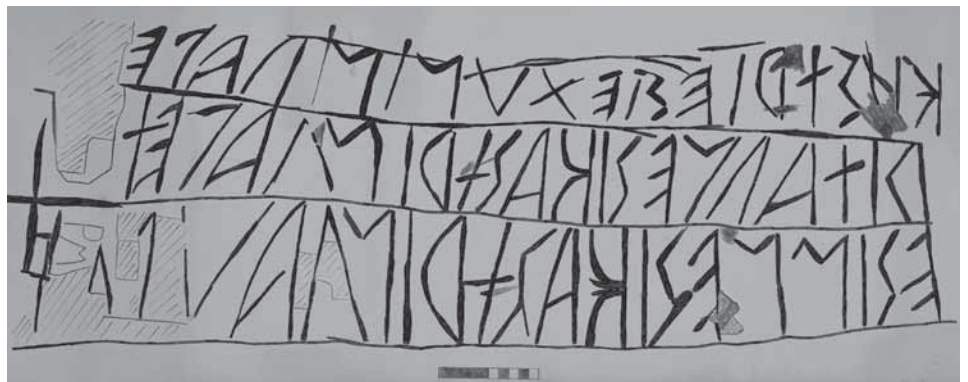
Fig.2 - Drawing by the Archaeology
and Palaeontology Service of the
Government of Catalonia

The inscriptions on the Schneidjoch (North Tyrolia)

This research examines the very different readings of the inscriptions on the Schneidjoch, North Tyrolia. These include the diverging identifications of the signs, the variants of alphabet used, the relative chronology of the inscriptions and their language(s), all of which are treated as mutually entangled problems.

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Keywords: rock inscriptions, variants of alpine alphabets, raetic language, non-raetic language

A corpus project of the pre-Roman Valcamonica inscriptions

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Keywords: Valcamonica, Iron age, pre-Roman inscriptions, database, corpus

There are over 300 pre-Roman inscriptions in Valcamonica known today. Some inscriptions, located on terraces overlooking the valley, are found in places interpretable as open-air sanctuaries. Noteworthy is the presence of alphabets (a dozen in pre-Roman characters and some in Latin characters) and inscriptions in which the transition from indigenous writing to Latin is evident. Of particular interest is the presence of high-altitude boulders which seem to define boundaries.

The ever-increasing number of inscriptions needed a proper documentation methodology, that can set valid criteria for the surveying and the analysis of the signs. In 2013 the Archaeological Superintendency started an update of the inscriptions catalogue with new tracings and photographs, accompanied by a recording proposal with ICCD entries, tailored to the special requirements of transcription and reproduction of pre-Roman rock inscriptions. The model, already tested in the full edition of the Berzo Demo-Loa inscriptions (72 entries edited in 2014) is also proposed for other complexes, with the aim of providing an updated set of data with some distributive and interpretative comments.

ROLOANIP

Codice identificativo:	ROLOANIP
Alfabeto:	noni etrusco di tipo camuniano affricato
Supporto:	basalto leggermente abraso la porzione inferiore
Conservazione:	polvere e grafite scella
Tecnica di scrittura:	lungo 27,5
Misure (in cm):	alt. lat. 18,3
	alt. sigla 6,8
	minimale 0
Distanza:	0,5 lat. 0
Linee guida:	na
Posizione:	0,5 lat. 0
Apparato decorativo:	na
Sovrapposizioni:	na
Trasmissioni:	na/na
	na/na/
Epoca:	?
Cronologia:	III-I sec. a.C.
Bibliografia:	na, na, pp. 48-49 nn. 10, 11; na, na, pp. 104-105 nn. 10-11; na pubblica le due parole in indifferente. Una interpretazione e spiegazione (con confusione tra abbinamento nei nomi attribuiti).
Note:	
Commento:	L'iscrizione su due righe ripropone le frequenze decifrate "na" e "na" in base di formula numerica "brunche" che indica il segno - che ricorre anche nella R. 100 (R.100/na, 0/na, 0/na, 0/na) - raro nel camuniano, il presente anche a Cervo Divo del Garda, nella necropoli di Taverio a Mantova (na), a Nequane e sulla ceramica di Dos dell'Alca. I puntelli, così neri e precisi, sono evidentemente ottenuti con uno strumento metallico per pressione indiretta. La sequenza "na/na" ritorna nella formula "na/na/na" a Cervo Divo (na) nel piccolo museo con iscrizioni preromane e latine (vedi Solano 1994). La base "na" - ricorre sui nomi indigeni "Vidulus, Vidulus, Vidulus, Vidulus" nell'epigrafe romana benenica (Gardone 1999, pp. 27 e 30).

Facsimili storici

