

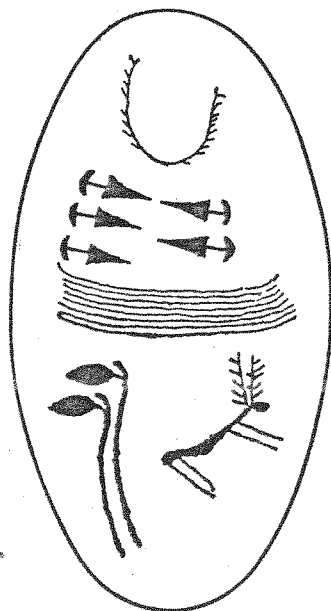
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SUMMARY OF PAPERS  
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## PRFHJSTORIC CAVE ART IN LURJSTAN, IRAN

AHMADJ Majid, Teheran, Iran

Section 5

The paper describes the black paintings in the Doshah cave and the engravings and yellow, red, brown and black paintings in Mirmellas Narrow pass, Hamyan and at Sarsor Xen caves. With the aid of slides, explanations are attempted for the use and purposes of such artistic creations.

## PRJMJTIVE AND CHJLDHOOD ART

AMR Kayed Mohamed, Jrbid, Jordan

Section 1

The paper attempts to explain the meaning and nature of both primitive and childhood arts, focusing upon two aspects common to both arts. The first one is the innate factor, which could be described as intuition. The second is the cultural influence upon both primitive and childhood art. This will lead to a better understanding of the concepts underlying each one of the mentioned arts and will disclose the main difference between them. An attempt will be made to explain form and function of these arts through a comparative method. The conclusions of the paper show that those arts are both similar and different. Similar when spontaneous, different when they are manipulated by cultures. Primitive art differs from child art in that it is produced by adults and reflects cultural functions and conceptuality.

## USE OF FOLK TAXONOMIC CONCEPTS: TOWARDS NEW METHODOLOGY IN AFRICAN ART RESEARCH AND SCHOLARSHIP

ANTAKOR Chike C., Nsukka, Nigeria

Section 1

Research into the visual arts of Africa invariably revolves around two disciplinary poles: history of art and anthropology. The former is object-oriented while the latter is context-oriented. The former stresses a visual analysis of objects based on their morphology, while the latter views the same art objects primarily from the point of view of their social matrix. Either way, each of them has useful contributions to give to the understanding of visual arts.

Yet there is a methodological gap in the research apparatus of each of these disciplinary areas. They both utilize formal and conceptual models of western scholarship in studying the arts of non-western societies. Over the past years, this writer has re-appraised current tools and extant historiography against available field data. Emerging analysis and conclusions point to a new possibility, at least in the art of Igbo-speaking peoples of Nigeria. Rather than using western-oriented models entirely for the study of non-western peoples, it would indeed be more useful to evolve new taxonomic concepts deriving from the culture and

society under study, and apply them to the analysis of field data drawn from the same human and cultural environment. In this way, as with the visual arts of the Igbo people, internal evidence is directly complemented by internally evolved concepts which are likely to facilitate a deeper understanding of those societies.

The papere will:

- A. Appraise western historiography as it applies to the study of African art (e.g. Igbo art and culture).
- B. Set forth new taxonomic concepts vis-a-vis the world view of Igbo peoples of Nigeria.
- C. Attempt an analysis of art objects such as masks, e.g. typology and function and sequenced performance, to demonstrate the validity of Igbo taxonomic concepts in formal analysis and interpretation of their visual arts and culture.

Emerging conclusions are likely to have broad implications in the field of African art research.

#### THE IMPORTANCE OF THE NIGHT SKY FOR EARLY MAN

CATRNS Hugh, Sydney, Australia

Section 2

On the basis of experience of the Australian Bush, and prehistoric rock art and engravings there, it is surmised that charting the night sky was part of the intellectual expressions of Early Man. From Siberia to the South Seas early peoples found the stars, moon, (sun and) planets necessary to movements and changes in their lives, from navigation during travel and ceremony, to coexistence amidst the rhythms of nature.

Following Alexander Marshack, this paper will look at Australian aboriginal sites and stories, and will seek hints via Pazyryk as to what exactly Early Man might have been tracking in and at these. (Perhaps empirical understanding or representations, even abstract beauty; or development of worlds and concept-clusters, of what we recognise as Art or Science or Religion).

The author sees special importance in human metaphor-building, and interprets the Plumed or Rainbow Serpent, found world-wide in the lore of early people, and at Australian rock art sites, as a profound and intellectually-basic Gestalt.

If this were correct, the prehistoric Serpent would be empirical reality (as early peoples thought) because it was first their reality-testing hypothesis. It held its place in man's mind, in spite of local accretion and distortion, because the empirical reality it was originally probing was there every night, mysteriously, puzzlingly, in the skies above.

In the present author's theory, Early Man would thus be shown to be working on objective phenomena with an embryonic scientific and artistic mind, already probing the edges of necessity and sheer survival by that leaping imagination without which our present generation will not survive into the twenty-first century.

## THE SIGNIFICANCE OF THE BULL AS SYMBOL

CAMERON Dorothy, Chapman, Australia.

Section 2

Modern scholars hold the view that the paintings and signs found in the Palaeolithic cave sanctuaries are not simply representations of "hunting magic". A. Leroi-Gourhan has divided the animals and signs into male and female, and A. Marshack has found the signs to mean growth (seeds, the coming of Spring, etc.) and rituals connected with the round of seasons - of becoming.

The paper puts forward the view that the bull in particular, given pride of place in the cave sanctuaries, was a symbol of great importance. It was a symbol of birth, par excellence, and as such, in its close association with woman and horn, was reinforced during the agricultural expansion of the Neolithic.

## PAT - STUDIJS IN FOLKLORETIJKS

CHATTOPADHYAY Tushar, Calcutta, India.

Section 1

"Pat" is an indigenous traditional form of folk paintings which are in vogue in the rural areas of Bengal (India) still today. The paper will discuss the different types of Pat and its art-form along with related belief patterns. The critical analysis of all these, in terms of folkloristics, will reveal how the prehistoric-primitive continuum plays a significant role in the traditional folk art of Bengal from antiquity to the present day and bears deeper implications in the trait cultural complex.

## ROCK ART AND THE BEGINNING OF CHINESE WRITING

CHEN Zhao-Fu, Beijing, China

Section 1

Rock art, as one of the ways used to keep records by pictures in prehistoric times, exerts a tremendous influence for the beginning of writing. Traces of this evolution are very clear in Chinese writing. There are many common characteristics between rock art and Chinese pictographs:

1. They are man's preserved form in self-expression and creativity.
2. Both in rock art and in early pictographic writing, the expression was mostly accurate and simple. The earliest Chinese pictographs are very close to being figurative and many of them are the same figures as in rock art.
3. Ancient Chinese writings, as far as we know, are carved in a technique similar to that of rock engraving.

We can say that Chinese writing originates from rock art and that rock art is really the parent of writing.

## X-RAY ROCK ART OF AUSTRALIA AND SOUTHEAST ASIA

FAUSTICH Paul, Honolulu, HI, USA

Section 7

Prehistoric rock art of significant quality and quantity has been found on the outskirts of the city of Ipoh, West Malaysia, at a site known as Gua Tambun. The art of Gua Tambun is fascinating in many respects. Its multiple layers of superimposed motifs indicate that it evolved over a long period of time. The unique mixture of styles found at this site suggests that external cultural influences may have acted upon the artists. The paper will trace the dispersal of one particularly unique style of rock art (X-ray style). X-ray art has been recorded and studied in India and northern Australia, but the rock art of Southeast Asia has been neglected. The X-ray paintings found at Ipoh, appear to represent an important link between the highly stylized pictographs in Australia, and the less detailed paintings of India. Through specific recurring patterns of this style, this paper will explore archaeological, linguistic and artistic evidence for post-Pleistocene cultural contacts between Australia and Southeast Asia.

## ROCK ART AND LANDSCAPE. INTRODUCTORY REMARKS

FEDERICO Francesco, Napoli, Italy.

Section 4

How would one study the mutual relationships between rock art and the environmental system? General connections between the two have often been perceived. But environment is not just the local setting of rock art or a part of what rock art may depict. It is an essential source of raw data about the cognitive behaviour of extinct societies, while rock-art sites, on the other hand, are an underdeveloped source of raw data on aspects of environmental history.

The relationships are far more complex than normally thought, and need to be examined from a multiplicity of angles. It is argued that important ecological and cognitive information can be lost if rock-art sites are not approached, recorded, and if necessary excavated, according to the same multiplicity of angles. A "systemic" approach is shown to offer an operational way to tackle the ecological dimension of rock art at several levels of discourse, starting with the level of basic field procedures. A model for a human ecosystem which includes rock art is discussed.

Examples and problems from actual cases should eventually foster a discussion of such aspects as data interaction, geographical scale, information flow and inference.

LE RELAZIONI UOMO-CERVO DOCUMENTATE NELLE INCISIONI RUPESTRI  
E L'ORIGINE DELL'ALLEVAMENTO E DELLA DOMESTICAZIONE

FORNI Gaetano, Milano, Italy

Section 4

Ancora nell'Alto Medioevo, il codice longobardo di Rotari (643 d.C.) distingue le pene per danni arrecati a cervi domestici (o semi-domestici) allevati nelle stalle, da quelli arrecati a cervi selvatici. Ciò evidentemente documenta la persistenza di antichissime tradizioni d'allevamento o semi-allevamento del cervo che, conservatesi durante l'epoca romana in ambiti appartati alpini e dell'Europa barbarica, riemersero nuovamente, espandendosi nell'Alto Medioevo. Infatti l'iconografia rupestre (o su ceramica) preistorica alpino-pirenaica evidenzia numerose scene con cervi cavalcati o trainanti strumenti di lavorazione del suolo, oltre a quelle di allevamento brado o semi-allevamento del cervo. Per di più numerosi fossili linguistici diffusi dal Baltico al Mediterraneo documentano il ruolo di tale proto-allevamento nell'ambito dell'arte casearia e delle tecniche di disboscamento basate sull'impiego del fuoco (ignicoltura), mentre la frequente associazione, nelle incisioni preistoriche, dell'iconografia del cervo con i ciclomorfi (coppelle, ecc.) contribuisce ad illuminare l'indubitabile significato di questi come simbolo del fuoco, del disboscamento, e, di riflesso, dell'abbondanza di erba e di erbivori, come della fertilità in genere.

Infine dobbiamo ricordare che la mitologia del cervo in versione antropomorfa (v. ad es. quella dell'uomo-cervo divino: Cernunno) presenta una perfetta analogia genetica con quella degli uomini-cavallo divini (i Centauri). Infatti, come dall'arte del cavalcare gli equini nasce la mitologia e l'iconografia di Chirone, così dall'arte di cavalcare il cervo potrebbe essere nata quella di Cernunno.

PROBLÈMES D'INTERPRÉTATION EN PRÉHISTOIRE DANS LES  
PERSPECTIVES DE L'INTÉGRATION ARTISTIQUE

GARDIN Jean-Claude, Paris, France

Section 3

L'analyse des raisonnements interprétatifs dans les disciplines historiques: la schématisation "logiciste", ses prolongements dans l'emploi des systèmes experts. Les opérations d'inférence dégagées dans les deux cas; leurs fondements "ethnologiques" lato sensu (analogies empiriques, présupposés idéologiques, "sens commun", etc.). Illustration par des exemples. Perspectives de recherches semblables sur l'art préhistorique.



INCISIONI RUPESTRI ETEROGENE E NEL TONACAPAN CENTRALE  
(MESSICO, COSTA DEL GOLFO):  
PROBLEMI DI INTERPRETAZIONE E ATTRIBUZIONE

GUARALDO Alberto, Torino, Italy

Section 5

La comunicazione dà notizia della presenza, nella porzione centrale dello stato di Veracruz, sulla costa del Golfo del Messico, di nuclei d'incisioni rupestri poco note ed apparentemente eterogenee quanto ai soggetti raffigurati, allo stile ed alla cronologia.

Questi petroglifi sono stati rilevati tangenzialmente nel corso d'una ricerca nella zona che aveva lo scopo di studiare alcuni aspetti della cultura tonaca, ossia di una delle più note civiltà agricole dell'antica Mesoamerica.

Si è presentato il problema delle relazioni fra tali incisioni e le ben più note manifestazioni artistiche delle culture del Totonacapan e, in genere, della Costa del Golfo.

Problemi analoghi probabilmente si pongono spesso, quando si rilevano manifestazioni d'arte e di cultura materiale apparentemente "primitive" in aree caratterizzate anche da orizzonti culturali cosiddetti "superiori".

A EUROPEAN UPPER PALEOLITHIC IDEOGRAM SYSTEM  
AND THE UPPER PALEOLITHIC DOUBLE GODDESS OF GRIMALDI

HARROD James B., Mt. Vernon, ME, USA

Section 2

Within the context of a brief overview of key types of Upper Paleolithic signs, a subset of ideograms is identified, which, when subjected to a structural hermeneutic, reveals an Upper Paleolithic protolanguage of the sacred. The structure of this semantico-discursive, mythoglyphic system is presented. Examples are given from cave, mobiliary, and sculptural art.

The paper suggests that the Franco-Cantabrians used this sign-system to articulate fundamental life-transformation processes of a religious and psychological nature. Discovery of this sign-system leads to identifying a typology of anthropomorphic art which thematizes six masculine and six feminine life-transformation processes. The ideograms, representations, and significance of one of these transformation types, the "Double Goddess", are explored. This is the Double Goddess evidenced in figurines from sites such as Grimaldi, Gagarino, Dolny Vestonice, Willendorf, Avdevo, Petersfels, Lespugue, and Laussel. Elements of this goddess cult may have survived in the Eleusinian Mysteries.

CHANGING CARVINGS - CHANGING SOCIETIES?  
THE CASE OF THE FISHER-HUNTERS OF ARCTIC NORWAY

HEI SKOG Knut, Tromsø, Norway

Section 4

The changes in the rock carvings in Alta, arctic Norway, coincide with other changes in the archaeological record. The paper examines the transformations and discusses whether they are related or coincidental. Secondly, the paper discusses some of the meanings behind the transformations.

THE ALTA PETROGLYPHS AND THE PUBLIC

HEI SKOG Knut, Tromsø, Norway

Section 6

Soon after the discovery of the Alta Petroglyphs in arctic Norway, and their inclusion in the UNESCO's World Heritage List, erosion by the steady increase of visitors started to threaten the sites and the landscape. The paper is a presentation of the steps taken to protect and exhibit the petroglyphs and the landscape.

THE ROCK ART AND INSCRIPTIONS OF THE 'AQABA-MA'AN AREA  
OF SOUTHERN JORDAN

JOHNSON William J., Sydney, Australia

Section 5

The seven seasons of the 'Aqaba-Ma'an Archaeological and Epigraphic Survey have succeeded in locating and recording several thousand North Arabian (Thamudic) inscriptions and panels of rock art. These petroglyphs and inscriptions are enduring evidence of the indigenous response to aspects of life in this environment some two thousand years ago.

The rock engravings may also be seen as either explicit or subliminal messages encoded in the art-language of the pre-Islamic indigenes, and as such contribute substantially to an understanding of the human occupation of South West Asia at that time. A significant number of these panels of rock art have been signed and, in some cases, annotated by the artists. It is this collocation of rock art and inscriptions that provides valuable data for the elucidation of the North Arabian lexicon and the problems associated with the chronology of North Arabian rock art.

The study is concerned with a brief representative collection of annotated rock art and some preliminary remarks about its significance for North Arabian studies.



## OBSERVATIONS ON THE DETERIORATION OF ROCK PAINTINGS IN CENTRAL TANZANIA AND A CONSIDERATION OF A STRATEGY FOR THEIR CONSERVATION

KAROMA N. Jonathan, Dar es Salaam, Tanzania

Section 6

Rock paintings throughout the world are known to deteriorate through natural and man-made causes and the rock paintings of central Tanzania are no exception. In the past, while the practice of painting on rocks in this area was still in vogue and even long after it had eclipsed, natural causes involving such phenomena as granite decomposition, exfoliation and shearing, the organic decomposition of paint, exposure to the elements i.e. intensive sun rays, wind, rain, run-off, seepage and moisture as well as animal activity and plant growth accounted for much of the destruction of rock paintings.

Recently, however, an array of man-made factors, notably witch-craft practices, the use of painted sites for camping and resting by herdsmen, social misfits as well as bush clearing by peasant farmers combined with the nefarious activities of school children and tourists, have subjected the rock paintings of central Tanzania to an unprecedented rate of destruction.

The paper posits that whereas the natural causes of rock paintings disintegration in central Tanzania pose formidable conservation problems and practical solution are nowhere in sight, the man-made causes of deterioration could be brought under control through a conservation strategy which creatively combines a judicious program of public education, appropriate legislation and international co-operation.

## THE CORE OF PRIMITIVE ART

KHADER Mahmoud, Irbid, Jordan

Section 1

The core of primitive art has been recognized throughout centuries among human societies. Nobody can deny the change that is going in our world at every moment, but the question that always occupies my mind is: "Do these changes produce completely new things?" This question is the focal point of the paper.

Art has Aagical quality. It can relieve out doubts by merging the known and the unknown in beneficial harmony. Art has the power to change our relationships with objects and events outside ourselves and help us to comprehend their essence. Art helps us appreciate and explore the mysteries of life, and that may be one of the reasons for producing art.

In discussing the relation between the art forms through different ages I will compare primitive art and the art of historic civilization.

Critics and historians value the art from ancient ages more than today's contemporary art. This attitude has forced the contemporary artists of today to examine the elements which provide such value in ancient arts. This paper will try to identify such elements.

## I SUONI DEI PALFOLJTTCO ED I PRIMI STRUMENTI MUSICALI

MAJOLI Walter, Milano, Italy

Il mondo dell'uomo preistorico è il mondo della natura. Le antiche genti, come i popoli arcaici contemporanei di tutto il mondo, vivevano completamente in interazione con l'ambiente che li circondava e con gli eventi cosmici. Il paesaggio sonoro è dato dal clima, dagli elementi e dai mondi minerali, vegetali e animali.

L'uomo ascolta per recepire i messaggi che i suoni trasportano: chi è e perché suona?

Ascoltare è vivere, come produrre suoni, con intenzione o no. L'uomo dialoga con se stesso, con gli altri e con l'ambiente che lo circonda: attraverso suoni, colori, segni, movimenti, costumi per attirare, spaventare, imitare, ed anche rispondere alle voci e ai fenomeni sconosciuti.

Il corpo umano è una meravigliosa macchina sonora. Voce e corpo sono i primi strumenti e gli oggetti naturali "già pronti" nell'ambiente: parti di minerali, vegetali, animali, ne diventano un'estensione.

Utensili quotidiani usati in diverse maniere producono suoni ritmici durante il loro impiego: sfregamento, raschiamento, sonaglio, percussione; come i tubi vuoti usati per soffiare sul fuoco o come le cerbotane che possono amplificare, alterare, trasformare la voce (megafono, tromba, flauto).

Le forme degli oggetti naturali sono le basi per la costruzione degli strumenti musicali. Si suonano per sentirne lo stato, o agitando per sentire che cosa contengono, se sono rotti, spesso "parlano", trasportano un messaggio. I suoni e le scale musicali che ne escono non sono da ricostruire ma sono già determinate. La sequenza e la strutturazione di più suoni (la musica) è il gioco delle infinite possibilità di cui l'uomo dispone nell'interazione con la natura per partecipare ad essa.

## INSCRIPTIONS RUPESTRES DE L'OUEST CENTRAFRICAÏN (ANGOLA, CONGO, ZAÏRE) ET RECHERCHE SUR L'ECRITURE DANS LA CIVILISATION KONGO

MATUNGILA Kibanda, Kinshasa, Zaïre

Section 1

Il existe dans l'Ouest Centrafricain (Nord de l'Angola, Ouest du Congo, Bas-Zaïre) une province d'art rupestre connue par les spécialistes grâce aux travaux de G. Mortelmans, de H. Van Moorsel et de R. Lanfranchi.

L'hypothèse sur l'existence d'une écriture chez les Kongo, principal groupe qui habite cette région, a été formulée, au début du siècle, immédiatement après la découverte de cet art par des chercheurs belges.

Mais dans la vérification de cette hypothèse, on n'a pas accordé assez d'importance aux rapports entre ces inscriptions rupestres et la pratique Kongo qui consiste en l'utilisation systématique des motifs plastiques à des fins de communication.

Cet exposé esquisse les nouvelles perspectives que l'approche ethno-linguistique de cette tradition graphique ouvre à la recherche.

La communication considère les thèmes:

1. Art rupestre de l'Ouest Centrafricain et hypothèses de l'existence de

- l'écriture dans la civilisation Kongo.
2. Inscriptions rupestres de l'Ouest Centrafricain et problèmes ethnolinguistiques de la recherche sur l'écriture dans la civilisation Kongo.
  3. Approche ethnolinguistique de la communication graphique chez les Kongo et nouvelles perspectives de recherche sur les inscriptions rupestres de l'Ouest Centrafricain.

#### PALAFO-ENVIRONMENT AS REFLECTED IN ROCK DRAWINGS IN NORTH-EAST JORDAN

MOAWIYAH Ibrahim, Irbid, Jordan

Section 4

A review of material collected by several scholars, including the latest work done by Svend Helms, Alison Betts, and Michael McDonald, sponsored by Yarmouk University.

This material consists mainly of rock drawings and some archaeological remains which throw light on the early environment of this desert area. Examples of rock drawings include depiction of hunting scenes with animal and human figures, often with Safaitic inscriptions, as well as drawings of domestic animals.

#### CARL GEORG BRUNIUS. A PIONEER IN SWEDISH PETROGLYPH RESEARCH FROM THE EARLY NINETEENTH CENTURY

NORDBLADH Jarl (Gothenburg, Sweden)

Section 7

Despite the existence of the earliest known petroglyph document from Scandinavia from 1627, a real archaeological research on petroglyphs did not develop until the last decade of the 18th and the beginning of the 19th century. Carl Georg Brunius was in this period a prominent personality with an influence on his contemporary colleagues in a time when there were very few professional archaeologists.

From the perspective of a history of ideas, the paper concentrates on the social conditions surrounding academic and antiquarian archaeology: which questions were posed; which answers were preferred; and how the Scandinavian material was linked to similar categories in other areas of the world?

Brunius was remarkable for several reasons, the most interesting of which being the very high quality of his field documents (1815-18) and the nature of his interpretative arguments.

It would be interesting to learn of similar examples in the development of rock art research elsewhere, in order to find regularities and generalities in the emergence of rock art research.

## POUR UN LEXIQUE DE LA TERMINOLOGIE DE L'ART RUPESTRE

ORIOFF Nadine, Paris, France

Section 7

Comme toute science nouvelle, l'art rupestre a eu besoin d'une terminologie adaptée à son objet. Elle se l'est construite, au hasard des découvertes et des inspirations, en utilisant la nomenclature traditionnelle, complétée soit par appel à divers vocables scientifiques ou techniques, soit par l'étude de néologismes formés d'éléments gréco-latins. Quantité de termes ont été créés, quantité d'autres ont été détournés de leur acception ancienne. Il en est résulté une grande diversité et une grande incertitude. Aussi a-t-on envisagé une terminologie en vue de réaliser d'une part l'adaptation parfaite du signifiant au signifié, d'autre part l'accord entre la terminologie des différents pays dans la mesure où le permet la différence des langues, sachant que ce qui importe, disait Saussure, c'est de définir des notions, quels que soient les mots communément employés pour les désigner; toute définition faite à propos d'un mot étant vaine.

## JUKUMARI, UNA LOCALITÀ DI ARTE RUPESTRE RECENTEMENTE SCOPERTA IN BOLIVIA

PAOLILLO Antonio, Vidor, Italy

Section 5

In Bolivia, a Jukumari, una località a 3.950 m s.l.m. nelle alture di Totolima, nel settore centrale della Cordigliera Orientale delle Ande, la spedizione Ligabue ha scoperto un grande complesso di pitture rupestri con diverse fasi policrome, zoomorfe e geometriche, dai toni caldi e delicati, che si estendono per circa venti metri alla base di uno sperone di roccia.

Per la datazione si possono avanzare ipotesi su alcune rappresentazioni, come nel caso dell'immagine del lama preistorico, un animale estintosi circa 5.000 anni or sono. Altri elementi figurativi, di tipo geometrico, ci riconducono invece a miti ancora vivi presso popolazioni "selvicole" amazzoniche.

## I MOJOS DELI FLOMAS. BONIFICHE PREISTORICHE IN BOLIVIA

PAOLILLO Antonio, Vidor, Italy

Section 5

Nei llanos de Mojos, un esteso bassopiano nell'area amazzonica boliviana, è venuta alla luce una struttura organizzativa territoriale, risalente al millennio scorso, di dimensioni incredibilmente estese. Oltre 50.000 Km<sup>2</sup> di pampas e foresta sono interessati dalla presenza di una sofisticata struttura agraria che sicuramente era controllata da un apparato governativo centrale, forse un impero teocratico il cui potere era basato sul controllo dell'irrigazione.

Villaggi su tumulo, terrapieni, canali, lagune artificiali sono evidenti nella pampas o seminascosti nella foresta.

È impressionante la quantità di ceramica che affiora in tutti questi luoghi, in cui non esiste la pietra; si può distinguere una oggettistica profana ed una oggettistica sacra, ieratica e figurativa, dove prevalgono gli idoli di sesso femminile: probabili rappresentazioni simboliche della madre terra, immagini collegate al culto della fertilità e della fecondità. Alcuni documenti scritti del XVI° e XVII° secolo testimoniano la persistenza degli ultimi momenti di questa enigmatica cultura.

### ROCK PAINTINGS IN THE URASIQUIVTA VALLEY (UR J)

PJA Gabriella Frica, Torino, Italy

Section 5

Since 1972, the Archaeological Mission in the Bolivian East, led by the author, has been concerned with the study of rock art. A chronological sequence of the Roborè-Santiago paintings was suggested by the superpositions from the site called Ur J.

Such paintings show many comparisons with more eastern sites in Brasil, in the Piauí state, where it is possible to find the same birds, the same ostriches, ostrich-men, and the same frog-men.

A comparative analysis of two near areas, Roborè-Santiago and S. José de Chiquitas, has indicated that the second area style is a clear transformation of the first one. The first site has a naturalistic style and the second a mostly symbolic iconography: symbols appear to be modifications of naturalistic elements.

The sites seem to show two aspects of the same culture: the Roborè-Santiago area represents the earlier phase, while the S. José represents the recent one.

For the moment, the only reliable element of absolute chronology is a four petal symbol with a central cross, appearing as a late symbol in S. José site, and dated around 1.200-1.300 a.D. by C. Santoro and P. Dauelsberg on the base of its presence in Chili pottery of "Gentilar" type.

It is possible to propose a sequence of earlier datings in the S. José area and still earlier in the Roborè-Santiago. The first paintings of the Ur J rock shelter appear to be the oldest ones found so far in the East Bolivia area.

### PETROGLIFJ DELLA VALLE DEL RIO DELLE AMAZZONI, ECUADOR

PORRAS P. Pedro, Quito, Ecuador

Section 5

Nella valle del Misagualli, affluente del Napo, che a sua volta getta le sue acque nel Rio delle Amazzoni, l'autore ha scoperto e studiato un centinaio di rocce o pietre con incisioni per un totale di circa 1400 glifi. Tale studio è stato pubblicato in un libro intitolato Arte

rupestre dell'Alto Napo - Valle del Misagualli (Quito, Ecuador, 1985).

Le incisioni risultano appartenere a quattro stili differenti che sono stati denominati:

1. A fiammifero.
2. A contorno chiuso.
3. Astratto.
4. Rappresentativo o naturalista.

Effettuando una inchiesta tra le diverse tribù della zona (Cofani, Chijos, Shuara), si sono potute capire e tradurre varie di queste istoriazioni. Molte di esse si riferiscono alla cosmogonia delle valli basse dell'Orinoco e del Rio delle Amazzoni. Tuttavia non si riscontrano analogie con la Colombia ed il Perù, nel versante orientale del pedemonte andino.

Vicino ad alcune pietre sono ritrovati gli strumenti con cui esse furono incise nonché resti di focolari.

Datazioni con il Carbonio 14 indicano che lo stile rappresentativo o naturalista, risale a 3.000 anni fa. Una sovrapposizione di stili lascia supporre che lo stile a "fiammifero" sia più antico di migliaia di anni.

Alcuni elementi sembrano stabilire il movimento migratorio degli abitanti dal Vecchio al Nuovo Mondo. Infatti molti dei glifi europei, e in particolare quelli della Valcamonica, sono identici a quelli ritrovati nella valle del Rio delle Amazzoni. Ciò suscita quesiti ai quali si tenterà di rispondere.

#### THE DESERT CULTURES AND THE MESOAMERICAN FRONTIER: THE ASTRONOMICAL ACTIVITY AND SUN WORSHIP

ROMAN GUTIERREZ José Francisco, Zacatecas, Mexico

Section 2

The northern frontier of the Mesoamerican area is characterised by the enormous extensions of the semi-desert and desert that continues into the present territory of the United States. The human groups that settled there were characterised by an extreme mobility in virtue of the rough environmental conditions.

Some traditional investigations have considered the Chichimeca's as a form of primitive culture and organization denying a tradition of more than 5.000 years.

An important aspect of this history is the astronomical activity developed from two different cultural forms: one which has its origin in astronomy and the Teotihuacan Calendar and another which came from sun worship of the Chichimecas groups. They knew periods of isolation, until they learned through the Mesoamerican Calendar the regularity of the celestial phenomena and developed civil and religious activities within the "Cuenta Ritual" (Tonalamatl) that forms a year in 260 days. The combination with the solar year (365 days) gives origin to the "Cuenta Calendarica" of 52 years (18.980 days). One extremely developed form to get the calculation of these cycles, including the calculation of the cycle of Venus, is in the design of petroglyphs formed by circles that cross two axes fundamentally oriented, made up of 260 orifices carved over rocks and temple floors.

Like other hunting cultures, the desert cultures organize their



ceremonies upon the view that god is the puma or a similar feline, and the sun is a source of life. In the history of these hunters, the features of the god Tezcatlipoca can be explained as a product of the cultural symbiosis between the Chichimeca and Mesoamerican groups.

Such a fact may be learned by the linking of the archaeological astronomical sites that are found close to the Tropic of Cancer, whose axis probably appears to be in the ceremonial center of the "Alta Vista" in Chalchihuites, Zacatecas, Mexico.

Petroglyphic designs on the tropical line are located in such a manner that they return to be seen with the sun rising in the beginning of the summer solstice, suggesting a transformation of the ceremony under the influence of the Chichimeca religious conceptions, yet preserving earlier astronomical and calendric knowledge.

#### ANTROPOLOGIA E STORIA PER LA CRONOLOGIA DELLE INCISIONI RUPESTRI ALPINE

ROSSI Maurizio, Torino, Italy

Section 1

Lo studio delle incisioni rupestri si colloca felicemente all'intersezione di più discipline e, per le intense suggestioni che offre, si presta a catalizzare l'attenzione anche dei non professionisti. Alla crescita dell'interesse degli ultimi decenni non ha però sempre fatto riscontro un'equivalente maturazione epistemologica, che pure sarebbe stata possibile sull'esempio di altri campi di indagine strettamente correlati con lo studio delle incisioni rupestri, quali in particolare le scienze storiche e antropologiche. Gli effetti negativi di tali carenze epistemologiche, uniti a quello che è un limite oggettivo della categoria dei documenti in esame, vale a dire la scarsità di nessi stratigrafici precisi e affidabili, si fanno particolarmente sentire nel campo della cronologia relativa e assoluta. In molti casi, le datazioni proposte e comunemente accettate per le incisioni rupestri alpine si basano su elementi di giudizio molto fragili e contestabili, talora sono totalmente prive di fondamenti storico-archeologici, in quanto discendono immotivatamente dal postulato che la stragrande maggioranza dei reperti in esame appartenga a età preistorica o protostorica. Alla luce di alcuni loro basilari concetti, quali "fonte", "memoria", "ambiente", "tradizione", "insediamento" e altri, l'antropologia e la storia possono contribuire allo studio delle incisioni rupestri con strumenti, tests, modelli e prospettive utili per una ricostruzione realmente "filologica" della cronologia delle incisioni rupestri alpine e, conseguentemente, per interpretazioni prive di preconcetti e fraintendimenti.

## ESPRESSIONE ARTISTICA E LA SCELTA DELLE SUPERFICIE NELL'ARTE RUPESTRE CAMUNA

SANSONI Umberto, Capo di Ponte, Italy

Section 4

In Valcamonica l'analisi sistematica di determinate zone artistiche permette ora di definire con maggior precisione alcune delle norme che dovettero presiedere all'espressione nei vari periodi stilistici.

Le indagini hanno riguardato la scelta dei luoghi o di particolari superfici rocciose (o settori di superficie) relativamente ai soggetti istoriate.

Emergono ricorrenze spesso inequivocabili che testimoniano una serie di programmazioni, di convenzioni o di norme tradizionali, più o meno rigide, regolanti la manifestazione.

Altrettanto chiara appare la caratterizzazione spaziale di molti soggetti figurativi della stessa fase stilistica, così come le preferenze di ogni singolo periodo stilistico. L'interesse per l'ambiente è inoltre ribadito dalle "mappe topografiche".

Tutto lascia quindi supporre che l'artista camuno, così come quello preistorico in genere, non scegliesse a caso il luogo dove comporre le sue opere.

Ogni epoca ed ogni regione sembrano aver conosciuto particolari norme, moduli e stili espressivi, dipendenti da una miriade di fattori: da quelli di carattere sacro, magico e religioso, a quelli di tipo socio-economico, a quelli ambientali. Ma ciò che rende simili queste manifestazioni umane, sembra però molto più evidente e profondo delle loro differenze, sia sul piano simbolico di base che su quello del modo con cui le scelte sono state operate.

## DIVINITA' CELTICHE NELL'ARTE RUPESTRE DELLA VALCAMONICA

SANSONI Umberto, Capo di Ponte, Italy

Section 2

E' generalmente accettato che i Galli, entrati nella Padania nel IV sec. a.C., non occuparono mai stabilmente le zone alpine; certamente fecero però sentire la loro influenza. L'arte rupestre camuna dà convincenti testimonianze del fenomeno, mostrando una certa dipendenza concettuale dai nuovi modelli, in particolare raffigurando immagini che possono rappresentare divinità del Pantheon celtico. Alla nota figura del dio Cernunnos recenti indagini ne aggiungono altre con caratteri che possono permetterne l'identificazione: due figurazioni di Sellero, due altre con un'apparente bicefalia richiamano lo "Janus celtico", mentre una terza tricefala, ricorda il più noto "dio a tre teste".

Non possiamo sapere in quale misura i vari popoli alpini accettarono o subirono la celtizzazione e quanto invece mantennero immutate le loro tradizioni. L'arte rupestre non risolve che in parte il problema: le immagini isolate di Cernunnos o di Esus nel "santuario rupestre" camuno non attestano necessariamente un loro culto in Valcamonica, ma potrebbero denotare occasionali presenze di elementi culturali celtici.

Le figurazioni camune sembrano antiche; per il Cernunnos, la più arcaica, si può ipotizzare il IV o al più l'inizio del III sec. a.C.

Il contatto con la consolidata tradizione incisoria camuna può aver prodotto cioè una delle prime raffigurazioni su pietra di divinità celtiche.

#### MUOVI STILJI NELL'ARTE RUPESTRE DELLA VALCAMONICA

SIMONES DE ABREU Mila & Angelo FOSSATI, Capo di Ponte, Italy Section 5

Alcune recenti scoperte nel comune di Paspardo, all'interno della riserva "Incisioni Rupestri Ceto-Cimbergo-Paspardo", hanno portato a meglio definire la cronologia di due nuovi stili nell'ambito della seconda età del Ferro.

Uno di questi si inserirebbe tra la fine del periodo camuno IV-E, gli inizi del IV-F. Si tratta di grandi figure di guerrieri, quasi 1 m di lunghezza, che presentano caratteristiche stilistiche ben definite per il gigantismo, la figurazione a linea di contorno e corpo vuoto, la staticità ed i particolari anatomici: organi genitali, muscoli e facce. Tali figure brandiscono armi ben confrontabili con quelle ritrovate in tombe di cultura celtica databili tra la fine del V secolo e gli inizi del IV secolo a.C., vedi Durrnberg presso Salzburg, o con altre manifestazioni artistiche di culture vicine dello stesso periodo cronologico, (vedi Stele di Bormio, arte delle situle, ecc.)

Il secondo nuovo stile si situa cronologicamente nell'ultimo secolo del I millennio a.V. e caratterizzato da asce a lama fortemente espansa, confrontabili con armi simili come quelle delle tombe del periodo di la Tene D (Bludens, Weesen, Gubiasco, Ornavasso). In contrasto con lo stile schematico decadente, caratteristico di questa fase dell'arte camuna, lo stile in oggetto è naturalistico con particolari anatomici e di vestiario ben precisi, come schiniere e cinturoni.

Entrambi i due nuovi stili identificati, sembrano confermare una chiara influenza celtica nell'arte rupestre camuna della seconda età del Ferro.

#### ART RUPESTRE ET SHAMANISME DANS LA REGION ANDINE MERIDIONALE (CHILI - ARGENTINE)

SCHOBINGER Juan, Mendoza, Argentina Section 2

La base de notre étude est un riche ensemble de pétroglyphes situées dans la région de Cuyo, c'est à dire l'Ouest de la province de la Rioja, toute la province de San Juan et le nord de Mendoza a l'Est de la Cordillère des Andes entre 29° et 33° S. On mentionnera aussi d'autres sites plus au Nord et à l'Ouest (province chilienne de Coquimbo). Ces régions montagneuses constituent une partie de l'"aire culturelle Andine Méridionale". Les pétroglyphes (plus de 80 sites classés, presque tous inédits) sont d'un style assez complexe qui comprend des figures naturalistes et géométriques curvilignes, avec des motifs clairement symboliques dont le

plus important est la tête mascariforme (d'origine probablement chilienne). Nous fixons la chronologie de tout ce cycle d'art rupestre entre 400 et 1.400 a.D. environs, époque des cultures agro-céramiques préincasiques. Comparaisons ethnographiques et archéologiques, en relation avec l'initiation shamanique et l'utilisation de substances hallucinogènes suggèrent des interprétations des pétroglyphes. Les ensembles les plus riches peuvent avoir une valeur symbolique.

## THE ROCK ART OF THE EASTERN TRANSVAAL, SOUTH AFRICA

SCHOONRAAD Murray G., Pretoria, South Africa

Section 5

The Eastern Transvaal is a general term used for an area which is delimited on three sides by South African borders: on the northern side lies Zimbabwe, on the eastern side Mozambique and on the southern side, Swaziland. The western limit is approximately 30° East longitude. In this area lies the famous wild life conservation area, the Kruger National Park.

The prehistoric rock art occurring in this sub-region forms a link between the art of Zimbabwe, Mozambique, Swaziland and the Drakensberg massif of South Africa. The paintings, mostly monochrome, were executed on granite and sandstone in the more mountainous parts of the area. About 60 rock art sites are known in this area, but few of these have been described and published. The author has studied and copied the paintings and engravings of approximately 50 of these sites. This paper provides descriptions of these findings. Similarities and differences between the prehistoric art of the Eastern Transvaal and the adjoining areas will be discussed and the possible migration of artists speculated upon.

## SOME NOTEWORTHY PREHISTORIC HUMAN FIGURES IN SOUTH INDIA

SHADAKSHARTAH R.M., Gulbarga, India

Section 5

The paper deals with some noteworthy prehistoric human figures painted and engraved in rock shelters. The study is aimed to classify significant styles, techniques and cultural contexts. The human figures are generally in outline, having geometrical designs on the body paintings at Mallapura and engravings at Hire-Benkai, Nihole (Karnataka), Motur, Udyanathan (Tamil Nadu) show similarities to those from other parts of India as well as to those found in Italy and Spain. All these figures seem to be connected with some prehistoric ritual. There seems to be some relationship between similar painted and engraved figures.

## THE ALTA ROCK CARVINGS IN RELATION TO THE SOCIAL AND ECONOMIC SYSTEM OF THE SURROUNDING DISTRICT

SIMONSEN Povl, Tromsø, Norway

Section 4

The latest period of Stone Age rock carvings in northern Norway comprises ca. 1500-500 B.C. Many of the carvings at the Alta localities as well as dwelling sites excavated in the district relate to that period. Three tribal areas may be recognized: the inland area (the river valley), the fjord area (around the rock carvings), and the outer islands, especially the large island of Sørøy. In each of them there may be a large number of smaller units. The first named tribal area may be of full-nomadic people, whereas the two others had semipermanent settlements. The three tribes may have constituted an ethnic unity. The traces that bound them together were:

1. The central sacrificial area where rock carvings are found.
2. The flow of raw materials from their natural sources to the centre and from there to areas which lack these raw materials.
3. The distribution of imported artifacts from far away. The sacrificial place may have functioned as a centre for settlement and trade.

## WHAT HAPPENED IN STONE AGE AROUND THE ROCK CARVINGS?

SIMONSEN Povl, Tromsø, Norway

Debate Section 4

From the known material of Scandinavian rock carvings of hunting peoples, I would like to focus on the following questions:

1. Was the rock carving for use once or repeatedly?
2. Were the ceremonies connected to the hewing process or to a later occasion?
3. What made a rock surface suitable for a first-time use as rock art locality?
4. Why was a locality used over and over again?
5. Were the ceremonies performed in solitude or facing an audience?
6. Do we know anything of the kind of ceremonies?

## ROCK ART AS AN ARCHAEOLOGICAL SOURCE - A CASE STUDY FROM CENTRAL NORWAY

SOGNNESS Kalle, Trondheim, Norway

Section 4

Investigations in Stjørdal, Central Norway has shown a striking regularity in the distribution of the Bronze Age agrarian petroglyphs. This pattern has been interpreted as reflecting the settlement pattern in the Stjørdal valley at the end of the Bronze Age/Farliest Iron Age.

This hypotheses has been tested against the Early Iron Age settlement pattern in the area as well as against the distribution pattern of

the rock art in other parts of Central Norway. Examples of landscape and rock art from these areas are presented.

#### THOUGHTS ON PREHISTORIC AND "PRIMITIVE" FIGURINES

TAMVAKI Angela, Athens, Greece

Section 1

This paper provides a short but comprehensive survey of the typology and proposed interpretations of Neolithic and Bronze Age figurines and many different areas including Greece, the Balkans and Central Europe, Asia Minor, the Eastern and Western Mediterranean and to a certain extent Egypt and the Near East with emphasis on the Aegean.

Both the more "traditional" archaeological interpretations and those that involve a different approach making use of the data provided by anthropology, the history of religion and the history of art are discussed and tested to some extent.

Questions such as the reasons for the naturalistic and the stylized rendering of the human figure, specific postures and gestures and their significance for interpretation and a consideration of the social and artistic level of the societies that produced these works of art are brought into this discussion as well.

At the same time a variety of types of figurines from the main areas of "primitive" art, such as Africa, Oceania, the areas of the Pre-columbian and Amerindian cultures are examined in connection with this material with comments on their proposed interpretations and typological affinities with Neolithic and Bronze Age examples from the areas mentioned earlier.

An inter-disciplinary approach involving archaeology, anthropology, history of religion and history of art may not solve all problems but could certainly throw considerable light on questions of typology, origins and interpretations of prehistoric and "primitive" figurines.

#### THE BUTTERFLY IDOL AND THE HEADLESS MAN. A TENTATIVE STELLAR INTERPRETATION OF AN ENGRAVING IN VAL CAMONJCA

WAEL Henri de, Paris, France

Section 2

The rock-engraving of Foppe di Nadro, where we can see a headless figure surmounted by a "butterfly-idol", one of whose wings is marked with 6 spots, may be given a stellar interpretation in that those spots, in the manner in which they are placed, unquestionably evoke the Pleiades.

One may speculate that the winged being represents purely and simply that asterism, whose importance in Neolithic interpretation, in accordance with which the headless figure would depict the constellation of Orion whereas the winged being would correspond to the sun, when, in the beginning of the IVth millennium B.C. its advance brought it precisely



back between those various stars, at the spring equinox.

The scene in question would therefore evoke the celestial configuration which presided at the annual rebirth of nature. For this reason, it is possible to see in it an excellent symbol of life and its eternal fresh beginning.

#### CONNECTION BETWEEN BURIALS AND ROCK ART IN MALAWI

ZALINGA PHIRI Mathias, Lilongwe, Malawi

Section 5

Myths and beliefs behind death are being associated to rock art in Malawi. Archaeological excavations in five rock art sites have recovered burials: Fingira in Rumphu, Hora in Mzimba, Phangala angoni and Chencherere in Dedza, and Dzenza in Mwanza districts.

Out of 100 rock art sites only five have evidence of burials, others are simply not excavated yet. The specific findings of Chencherere are being examined and a relation is found between the burials and the rock art styles, showing that the connection reflects a recurring pattern.

#### AN ETHNIC MUSEUM: HARARI HOUSE MUSEUM AS A SOCIAL CENTRE

ZFKARJA Ahmed, Addis Ababa, Ethiopia

Section 6

The communication will discuss the birth and evolution of Harari house museum. In its initial stage the museum has become the focal centre for the Harari community to discuss and debate some social reforms, besides developing awareness of its history and culture.

We learn from this museum an authentic representation of the life of Harari community. The display was carried on with a minimum cost; funds were raised within the community.

The paper deals with the experience of the Harari museum as a spring-board for the establishment of similar museums in small communities within Ethiopia and elsewhere.