

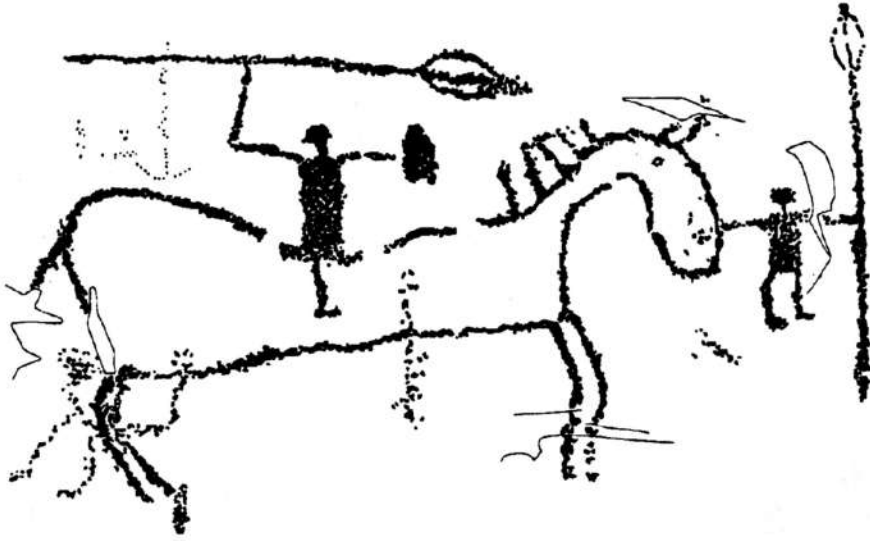
Chapter 11
CONCLUSIONS

The Camonica Valley, through these rediscovered millennia, is the expression of that free Europe preceding the imperialistic expansion of Rome. Within this valley peoples developed their own culture, passed on and enhanced their own traditions while seeking, if not always finding, a balanced rapport with the environment which surrounded them and with the real and imaginary world which confronted them every day.

The ancient Camunians' message is as real now as it was when it was first conceived. It represents an intellectual and historical heritage through which Europe can discover her deepest roots, and through which the human race can better understand its real dimensions and the framework of its own identity. Knowing who we are becomes easier.

The chronological development that took place in the Camonica Valley is a model for the dynamic evolutionary processes which have shown themselves to be similar, even if not identical, in cultures of various parts of the world, even beyond the borders of Europe. There are phenomena which parallel the rock art of the Camunian Valley in the sequence of styles, themes, the conceptual and associative paradigms of rock art zones in the Moroccan Atlas, various republics of Central Asia, the state of Madhya Pradesh in India, and perhaps also the Amur and Ussuri valleys in the Siberian Far East. Such similarities lead us to the question of the possible presence of global models, and give rise to problems of a far reaching character concerning the very nature of human culture and the archetypes and paradigms which regulate its processes.

An exceptionally interesting phenomenon can be observed throughout the world; the art of the dawn of civilization demonstrates a great stylistic and conceptual unity. The principal characteristics



*Fig. 140.
Mounted hero, served by a person who
leads the horse by the bridle. Foppe di
Nadro, rock 27. Master and servant form
two distinct social classes. In the
iconography the servant is of smaller*

*dimensions than those of the master.
Nevertheless, the principle subject appears
to be the horse, whose size is out of
proportion in respect to the two human
figures. Period IV/D (Middle Iron Age:
700 - 400 B.C.).*

which distinguish the various artistic styles from each other all developed in the last ten or fifteen thousand years. Camunian rock art was born during the first wave of regional, stylistic differentiation. Then, in the course of the millennia that followed, as we have seen, local characteristics became more and more pronounced. Studies of these characteristics and their limitations, and of the reason for such differences, offer room not only for new scientific research, but, above and beyond, for understanding the phenomenon called culture.

The rediscovery of the Camonica Valley has been one of the major archaeological adventures of our century. Yet perhaps the most important contribution made by the research in the Camonica Valley to the field of archaeology is a methodological one. It seems that the research systems and philosophy applied in the Camonica Valley are valid throughout the world. It is not by chance that the Centro Camuno di Studi Preistorici (The Camunian Center for Prehistoric Studies), the principal driving force behind the research of the last thirty years, is a destination of scholars from all five continents; they come both to learn the methods and models which today are applied

everywhere and to contribute to research with the strength of their intellect.

In the study of rock art one often hears talk of "Made in Italy," but perhaps this term is not exact. The research and experience has grown, due to the constant participation of scholars of all nationalities. It is thanks to this, in fact, that the results culled from the study of Camunian civilization have gained a global importance. The Camonica Valley itself has become a grand workshop.

If research in the Camonica Valley has opened up new horizons for historical and archaeological research, it has also provoked an important debate and given rise to a whole range of new questions. To solve them, from the past to the present, we must now look to the future of historical and archaeological research. The rediscovery of the Camonica Valley is not yet complete. The research which we have begun has already led to a remarkable proliferation of initiatives and interests, and has sparked an evolutionary process, both in study and in culture, destined to develop with time and carry on into the future.

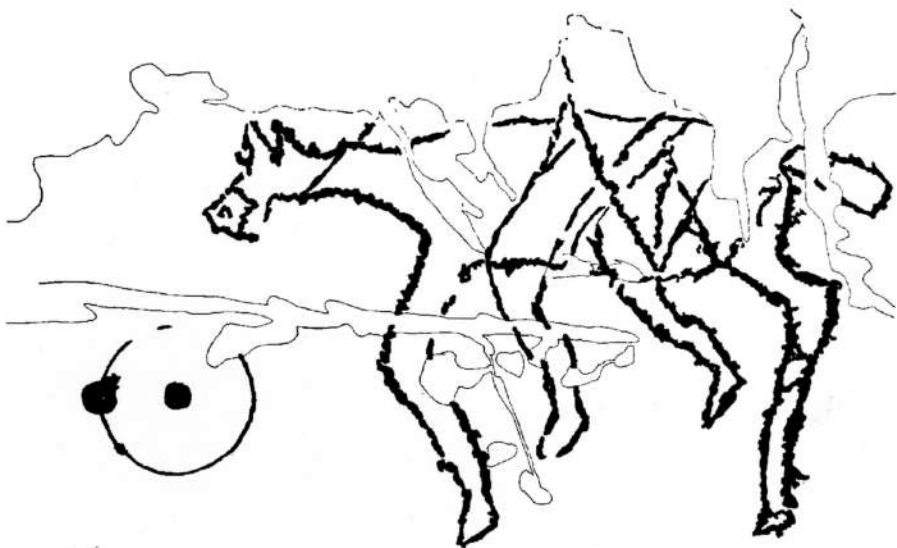
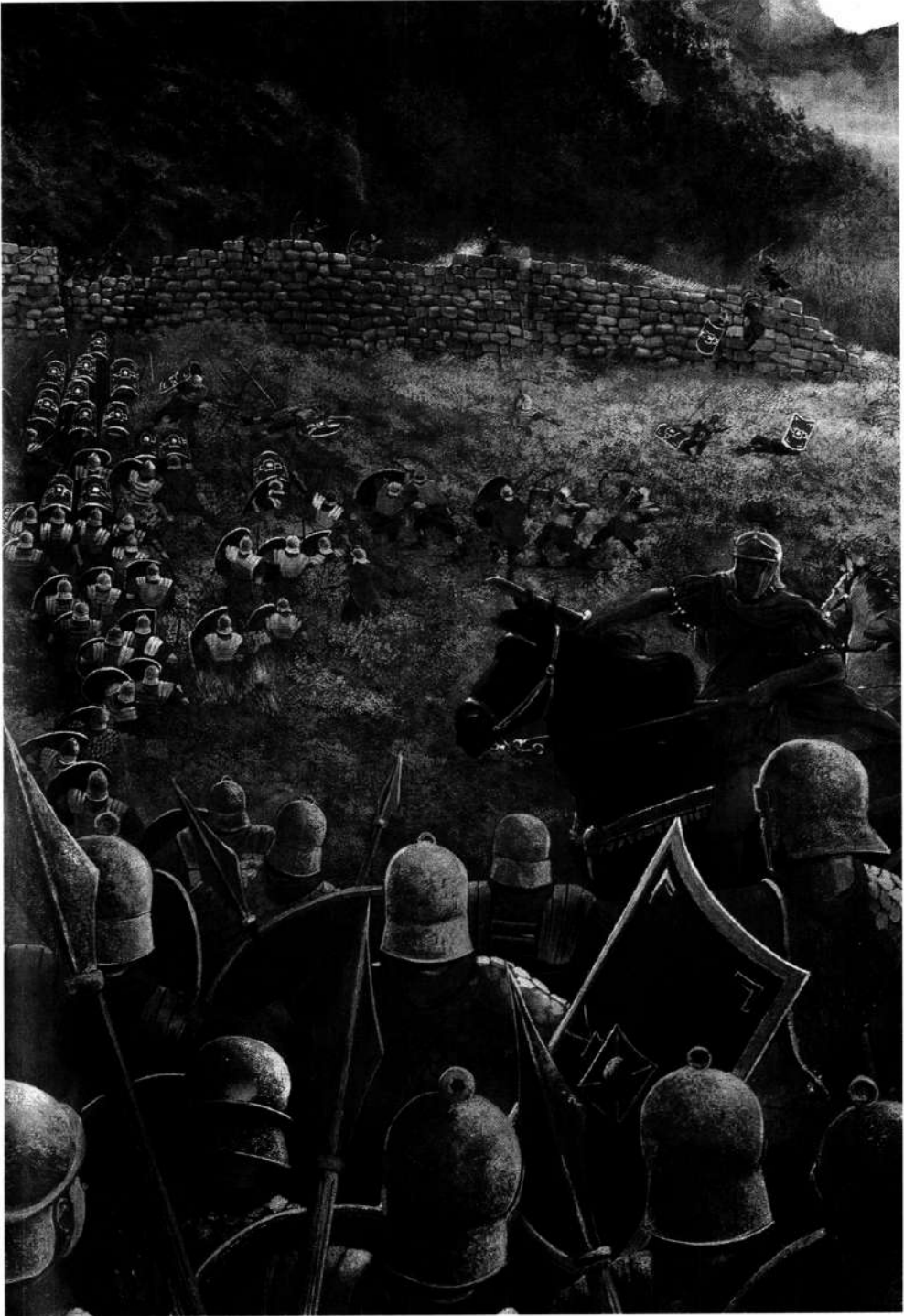


Fig. 141.
Figure of horse and horseman executed in a style that shows a classical influence which signals the end of the Camunian cycle. Luine, rock 13-B. Period IV/F (Late Iron Age: after 400 B.C.). Size: 65 x 42 cm.

Fig. 142. (following page)
Reconstruction of the Roman attack on the Camonica Valley in the year 16 B.C. From a painting by Antonio Molino. In the background is the hill-fort of Dos dell'Arca.



ESSENTIAL BIBLIOGRAPHY

For further research

ALTHEIM F. & E. TRAUTMAN

1938 Neue Felsbilder aus der Val-camonica: die Sonne in Kult und Mythos, *Wörter uns Sachen*, pp. 12-45.

1939 *Vom Ursprung der Runen*, Frankfurt am Main (Vittorio Klostermann).

ANATI E.

1957 Nuove incisioni preistoriche nella zona di Paspardo in Valcamonica, *BPI*, vol. 66, pp. 1-32.

1959a Mission archéologique au Mont Bego au cours de l'été 1957, *BSPF*, vol. LVI/5-6, pp. 315-317.

1959b Les travaux et les jours aux Ages des Métaux du Val Camonica, *L'A*, vol. 63/3-4, pp. 248-273.

1959c L'art rupestre des Alpes Italiennes, *Académie des Inscription et Belles Lettres*, vol. per 1958/2, pp. 192-194.

1960a *La Grand Roche de Naquane*, Archives de l'IPH Mémoire 31, Paris (Masson).

1960b Prehistoric art in the Alps, *Scientific American*, vol. 202/1, pp. 52-60.

1960c *La civilisation du Val Camonica*, Paris (Arhaud).

1960d Quelques réflexions sur l'art rupestre d'Europe, *BCSP*, vol. LVII/11-12, pp. 692-712.

1961 *Camonica Valley*, New York (Alfred A. Knopf).

1962a The "Corni Freschi:" a new prehistoric rock engraving from Val Camonica, *Man*, vol. LXII/195, pp. 113-114.

1962b Dos nuevas rocas prehistoricas gradabas de Boario Terme (Brescia), y el periodico II del arte rupestre de Valcamonica, *Ampurias*, vol. XXIV, pp. 35-66.

1964 *Civiltà preistorica della Valcamonica*, Milano (Il Saggiatore).

1967a Utensili litici per eseguire le incisioni rupestri e il loro methodo d'impiego, *Sibirium*, vol. VIII, pp. 7-11.

1967b Stele monumentali preistoriche nell'area alpina, *BCSP*, vol. 1, pp. 81-93.

1967c Origins and the evolution of the Camunian civilization, *Journal of World History*, vol. 1/2, pp. 293-330.

1968a Arte immobiliare della tarda preistoria nel Sud della Francia e nell'Italia del Nord, *BCSP*, vol. 2, pp. 57-68.

1968b *Arte preistoria in Valtellina*, Capo di Ponte (Edizioni del Centro).

1970a Prehistoric monumental stelae from the Alpine area, *Actes du VII Congrès International des Sciences Préhistoriques et Photohistoriques*, vol. 1, pp. 567-575.

1970b Arte rupestre in Boario Terme-Darfo: Relazione preliminare, *Valcamonica Symposium 1968*, pp. 189-212.

1972a *I Massi di Cemmo*, 2a ed., Capo di Ponte (Edizioni del Centro).

1972b *I pugnali nell'arte rupestre e nelle statue dell'Italia Settentrionale*, Capo di Ponte (Edizioni del Centro).

1972c Le stele di Ossimo, *BCSP*, vol. 8, pp. 81-120.

1973a Le statue stele preistoriche di Bagnolo, *Origini*, vol. VII, pp. 229-284.

1973b Luine (Darfo). Campagne di ricerca 1968-1970, *Notizie degli scavi di antichità* (Atti dell'Accademia Nazionale dei Lincei), vol. 11, pp. 5-51.

1974a Lo stile sub-naturalistico camuno e l'origine dell'arte rupestre alpina, *BCSP*, vol. 11, pp. 59-84.

1974b La statua stele preistorica Ossimo II-C. Relazione preliminare, *Preistorica Alpina*, vol. 9, pp. 53-67.

1974c *Origini della civiltà camuna*, 2 ed., Capo di Ponte (Edizioni del Centro).

1975a *Evoluzione e stile dell'arte rupestre camuna*, Capo di Ponte (Edizioni del Centro).

- 1975b Il Masso di Dassine, *BCSP*, vol. 12, pp. 49-60.
- 1975c Incisioni rupestri a Saint-Léonard (Valais, Svizzera), *BCSP*, vol. 12, pp. 152-154.
- 1976a *Metodi di rilevamento e di analisi dell'arte rupestre*, Capo di Ponte (Edizioni del Centro).
- 1976b Per un censimento dell'arte rupestre in Valcamonica, *BCSP*, vol. 13-14, pp. 43-64.
- 1976c Origini dell'arte rupestre alpina, *UISPP 9 Congrès, Colloque 27: Les gravures protohistoriques dans les Alpes*, Nice (Université de Nice), pp. 62-68.
- 1977a Origine e significato storico-religioso delle statue stele, *BCSP*, vol. 16, pp. 45-56.
- 1977b Post-Paleolithic stylistic changes in rock art as illustrated by the Valcamonica cycle, *Form in Indigenous Art*, pp. 337-356.
- 1978 *Capo di Ponte centro dell'arte preistorica camuna*, 9th ed., Capo di Ponte (Edizioni del Centro).
- 1982a *Luine collina sacra*, Capo di Ponte (Edizioni del Centro).
- 1982b *I Camuni alle radici della civiltà europea*, Milano (Jaca Book).
- 1987a *Alle origini della civiltà europea*, Archeo Dossier, Roma (Istituto Geografico De Agostini).
- 1987b L'archivio di roccia. Nuovi orientamenti delle ricerche in Valcamonica, *Archeologia Viva*, vol. IV n. 1/2, pp. 20-35.
- 1988a *I Camuni alle radici della civiltà europea*, Milano (Jaca Book), 2nd edition.
- 1989a *Origini dell'Arte e della concettualità*, Art Book, Milano (Jaca Book); *Les Origines de l'Art et la formation de l'esprit humain*, Paris (Albin Michel).
- 1989b *Valcamonica Riscoperta*, Brescia (Ecoedizioni), ed. It. & Eng.
- 1990a *10.000 anni di storia in Valcamonica*, 4th edition, Capo di Ponte (Edizioni del Centro).
- 1990b Le statue-menhir. Relazione preliminare, in F. Fedele (ed.), *L'altopiano di Ossimo-Borno nella preistoria. ricerche 1988-90*, Studi Camuni, vol. 10, pp. 269-356.
- 1990c The Alpine Menhir Statues and the Indo-European Problem, *BCSP*, vol. 25-26, pp. 13-44, figs. 3-22.
- 1991a L'arte rupestre delle Alpi: Documenti per la storia delle religioni, in *Le Mont Bego, Tende, Alpes Maritimes, 5-11.07.1991*, Paris (Lab. de Prehistoire) & Nice (Lab. de Prehistoire du Lazaret), pp. 280-292.
- 1991b Statue-menhir dall'Asia centrale alle Alpi, *L'Umana Avventura*, Estate, pp. 7-15.
- 1992a The Rock Art of Europe: Present and Future Studies, *Préhistoire Européenne*, vol. 1, pp. 9-13.
- 1992b Arte rupestre e concettualità nell'età del Bronzo, in Congresso: L'età del Bronzo in Italia nei secoli dal XVI al XIV a.C., Viareggio 26-30 ottobre, 1989, *Rassegna di Archeologia*, vol. 10/1991-92, pp. 603-609.
- 1992c Arte rupestre post-paleolitica dell'Italia settentrionale nel contesto europeo, *Atti della XXVIII Riunione Scientifica dell'Istituto Italiano di Preistoria e Protostoria*, pp. 53-79.
- 1993a *Arte rupestre della Valcamonica*, Brescia (Giornale di Brescia), 15 schede (più appendici di T. Cittadini e U. Sansoni).
- 1993b Valcamonica: A center of creativity, in G. Burenhult (ed.), *People of the Stone Age*, San Francisco (Harper), pp. 120-121.
- ANATI E. (ed.)
- 1970 *Valcamonica Symposium 1968*, "Art Préhistorique," Capo di Ponte (Edizioni del Centro).
- 1975 *Valcamonica Symposium 1972*, "Les religions de la préhistoire," Capo di Ponte (Edizioni del Centro).
- 1983 *Valcamonica Symposium 1979*, "The Intellectual Expressions of Prehistoric Man: Art and Religion," Capo di Ponte (Edizioni del Centro) e Milano (Jaca Book).
- ANATI E., ROITER, F. & ROY C.
- 1966 *Naquane, découverte d'un pays et d'une civilisation*, Lausanne (La Guilde du Livre).
- BAGOLINI B. & DE MARINIS R.
- 1973 Scoperte di arte neolitica al riparo Gaban (Trento), *BCSP*, vol. 10, pp. 59-78.
- BATTAGLIA R.
- 1934 Ricerche etnografiche sui petroglifi della cerchia alpina, *Studi Etruschi*, vol. VIII, pp. 11-48.
- BATTAGLIA R. & ACANFORA M.O.
- 1954 Il masso inciso di Borno in Valcamonica, *BPI*, vol. 64 64, pp. 225-255.

- BELTRAN A.
1988 L'art Préhistorique Espagnol: Nouveaux Horizons et Problemes. Etat de la question, *BCSP*, vol. 24, pp. 13-44.
- BELTRAN LLORIS M.
1972 Los grabados rupestre de la Vallée des Meravilles, *BCSP*, vol. 8, pp. 121-158.
- BIAGI P.
1978 *La preistoria in terra bresciana*, Brescia (Grafo).
1983 Segnalazione di industria mesolitica a trapezi dal Riparo 2 di Foppe di Nadro in Valcamonica, *BCSP*, vol. 20, pp. 117-119.
- BLAIN A. & PAQUIER Y.
1976 Les gravures rupestre de la Vallée des Meravilles, *BCSP*, vol. 13-14, pp. 91-120.
1978 Les debuts de l'agriculture dans les Alpes, *Achéologia*, n. 117, pp. 18-29.
- BONAFINI
1930 Interessanti incisioni preistoriche a Cemmo, *Brescia*, pp. 27-29.
- CITTADINI T.
1989 *Il Parco di Luine*, Boario Terme (Comune di Boario Terme).
1990 *La riserva naturale delle incisioni rupestri di Ceto, Cimbergo e Paspardo*, Ceto (Consorzio Incisioni Rupestri di Ceto-Cimbergo-Paspardo).
- CORRAIN C.
1968 I resti scheletrici umani della necropoli preromana di Breno, in Val Camonica, *BCSP*, vol. 2, pp. 79-82.
- COTTINELLI L.
1971 Insediamento protostorico ai Ronchi di Lovere, *BCSP*, vol. 6, pp. 59-66.
1972 Persistenza di tradizioni in età storica attraverso i documenti della cultura materiale camuna, in E. Anati (ed.), *Il Caso Valcamonica*, Milano (Unicopli), pp. 159-180.
- DE MARINIS R.
1972 Materiali dell'età del Bronzo dalla Valcamonica e dal Sebino (Brescia), *BCSP*, vol. 8, pp. 159-197.
1973 Il significato della decorazione del manico in osso scoperto al Riparo Gaban per l'arte rupestre della Valcamonica, *BCSP*, vol. 10, pp. 64-78.
1982 Preistoria e protostoria della Valcamonica nel quadro dell'ambiente prealpino e alpino della Lombardia Centro-orientale, in E. Anati (ed.), *Il Caso Valcamonica*, Milano (Unicopli), pp. 73-99.
1990 Cemmo, Scavi del 1989, *Notiziario* (Soprintendenza Archeologica della Lombardia), pp.
- DUMEZIL G.
1952 *Les Dieux des Indo-Européens*, Paris (PUF).
1959 *Les Dieux des Germains*, Paris (PUF).
- FANO D.
1968 Dall'età del Bronzo all'età del Ferro in Valcamonica, *BCSP*, vol. 2, pp. 69-77.
- FEDELE F.
1976 Reperti scheletrici animali a Madonna di Sovere (Bergamo), *BCSP*, vol. 13-14, p. 196.
1977 Successione stratigrafica del settore ovest di Via Sante, Capo di Ponte, *BCSP*, vol. 16, pp. 130-133.
1985 Il primo abitato neolitico delle Alpi centrali, *Le Scienze*, n. 205, Settembre 1985, pp. 60-74.
1988 *L'uomo, le Alpi, la Valcamonica*, Boario Terme (la Cittadina).
- FEDELE F. (ed.)
1990 *L'altopiano di Ossimo-Borno nella preistoria. Ricerche 1988-90*, SC vol. 10, Capo di Ponte (Edizioni del Centro), 360 pp., ill.
- FERRI S.
1975 Il significato delle palette nell'arte rupestre della Valcamonica, *Valcamonica Symposium 1972*, pp. 263-269.
- FUMAGALLI S.
1955 La prospettiva nei petroglifi dei palafitticoli camuni, *Sibirium*, vol. 2, pp. 179-200.
1956 Incisioni preistoriche a Sonico (Valcamonica), *Atti della Società Italiana di Scienze Naturali*, vol. XCV/1, pp. 52-79.
- GRAZIOSI P.
1931 Le incisioni preistoriche di Valcamonica, *Archivio per l'Antropologia e l'Etnologia*, vol. LIX/1-4, pp. 1-8.
- HOROWITZ A.
1971 Geologia di Luine e origine della zona termale di Boario in Valcamonica, *BCSP*, vol. 6, pp. 33-39.
1974a The Environment of the Proto Camunian Period, *BCSP*, vol. 11, p. 13.
1974b Holocene Pollen Diagrams and Paleoenvironments of Valcamonica, Northern Italy, *BCSP*, vol. 12, pp. 39-48.
- LAENG G.
1958 Un nuovo ampliamento della zona delle incisioni rupestri della Valcamonica, *Commentari dell'Ateneo di Brescia per il 1956*, pp. 1-5.
1963 Il territorio bresciano fino alla prima età del Ferro, *Storia di Brescia*, Brescia (Treccani), vol. 1, pp. 65-97.

- MANCINI A.
 1980 Le iscrizioni della Valcamonica, *Studi Urbanati di Storia, Filosofia e Letteratura*, Supplemento Linguistico 2, pp. 75-116.
 1982 Iscrizioni in carattere nordetruschi di Luine, in E. Anati, *Luine collina sacra*, Capo di Ponte (Edizioni del Centro), Appendice II, pp. 223-231.
 1984 Materiale epigrafico di Foppe di Nadro, *BCSP*, vol. 21, pp. 85-94.
- MARRO G.
 1930 Arte rupestre zoomorfica in Valcamonica, *Rivista di Anthropologia*, vol. XXIX, pp. 1-39.
 1931 La nuova scoperta di incisioni preistoriche in Valcamonica, *Atti della Reale Accademia delle Scienze di Torino*, vol. LXVI, pp. 1-43.
 1932 La seconda parete rocciosa istoriata di Cemmo, *Atti della Società Italiana per il progresso delle Scienze*, vol. II, pp. 1-6.
 1933 Dell'istoriazione rupestre in Valcamonica, *Memorie della Reale Accademia delle Scienze di Torino*, vol. 62, pp. 1-45.
 1947 Le istoriazioni rupestri preistoriche dell'Italia settentrionale, II, Valcamonica, *Atti dell'Accademia delle Scienze di Torino*, vol. 81-82, pp. 1-8.
- PADOVANI MELLER P.
 1977 Una nuova composizione monumentale camuna: la roccia 30 di Foppe di Nadro, *BCSP*, vol. 16, pp. 57-66.
- PRIULI A.
 1993 *I graffiti rupestri di Piancogno*. Le incisioni di eta celtica e romana in Valle Camonica, Boario Terme (Editrice Vallecamonica).
- PROSDOCIMI A.L.
 1965 Per una edizione delle iscrizioni della Valcamonica, *Studi Etruschi*, vol. XXXIII, pp. 575-599.
 1971 Graffiti alfabetici di Dos dell'Arca, *BCSP*, vol. 6, pp. 45-54.
- RAMPINELLI A.
 1963 I Galli, *Storia di Brescia*, vol. I, pp. 98-125.
- RITTATORE VONWILLER F.
 1967 Liguri, Etruschi e Galli in Transpadana, *Archeologia e Storia nella Lombardia Pedemontana Occidentale*, pp. 33-38.
- RIVETTA G.
 1967 La roccia del Dos Cui di Nadro, *BCSP*, vol. 1, pp. 55-64.
- SANSONI U.
 1981 Una nuova serie stratigrafica: La roccia 35 di Foppe di Nadro, *BCSP*, vol. 18, pp. 31-52.
- 1987 *L'arte rupestre di Sellero*, Capo di Ponte (Edizioni del Centro).
- SANSONI U., R.A. LORENZI & S. GALVADO
 1993 Medioevo sulla roccia, *Archeologia Viva*, vol. 12/40, pp. 332-47.
- SHILOH Y.
 1976 Scavi della Cascina Laffranchi (Rapporto preliminare, Campagne '75), *BCSP*, vol. 13-14, pp. 182-187.
- SLUGA G.
 1968 Le figure di armati nelle incisioni rupestri della Valcamonica, *BCSP*, vol. 3, pp. 4-67.
 1969 *Le incisioni rupestri di Dos dell'Arca*, Capo di Ponte (Edizioni del Centro).
- SÜSS E.
 1954 Nuove iscrizioni Nord-etrusche a Capo di Ponte, *Commentari dell'Ateneo di Brescia per il 1954*, pp. 191-198.
 1955 Nuove iscrizioni protostoriche in Valcamonica, *Commentari dell'Ateneo di Brescia per il 1954*, pp. 247-259.
 1958 *Le incisioni rupestri della Valcamonica*, Milano (Edizioni del Milione).
- TABANELLI M.
 1976 Figurazioni mediche nelle incisioni rupestri della Valcamonica, *BCSP*, vol. 13-14, pp. 127-138.
- TCHERNOV E.
 1974 The Elks from Valcamonica, *BCSP*, vol. 11, p. 12.
- VAN BERG-OSTERRIETH M.
 1972 *Les chars préhistoriques du Valcamonica*, Capo di Ponte (Edizioni del Centro).
 1974 Haches de la fin du deuxième âge du Fer à Naquane (Valcamonica), *BCSP*, vol. 11, pp. 85-117.
- ZANETTIN A.
 1983 Scavi al Riparo 2 di Foppe di Nadro, *BCSP*, vol. 20, pp. 112-117.



Abbreviations

- BCSP* Bulletin of the Centro Camuno di Studi Preistorici
 BP *Bullettino di Paletnologia Italiana*
 BSPF *Bulletin de la Société Préhistorique Française*
 L'A *L'Anthropologie*
 PUF *Presse Universitaire de France*
 RSP *Rivista di Scienze Preistoriche*

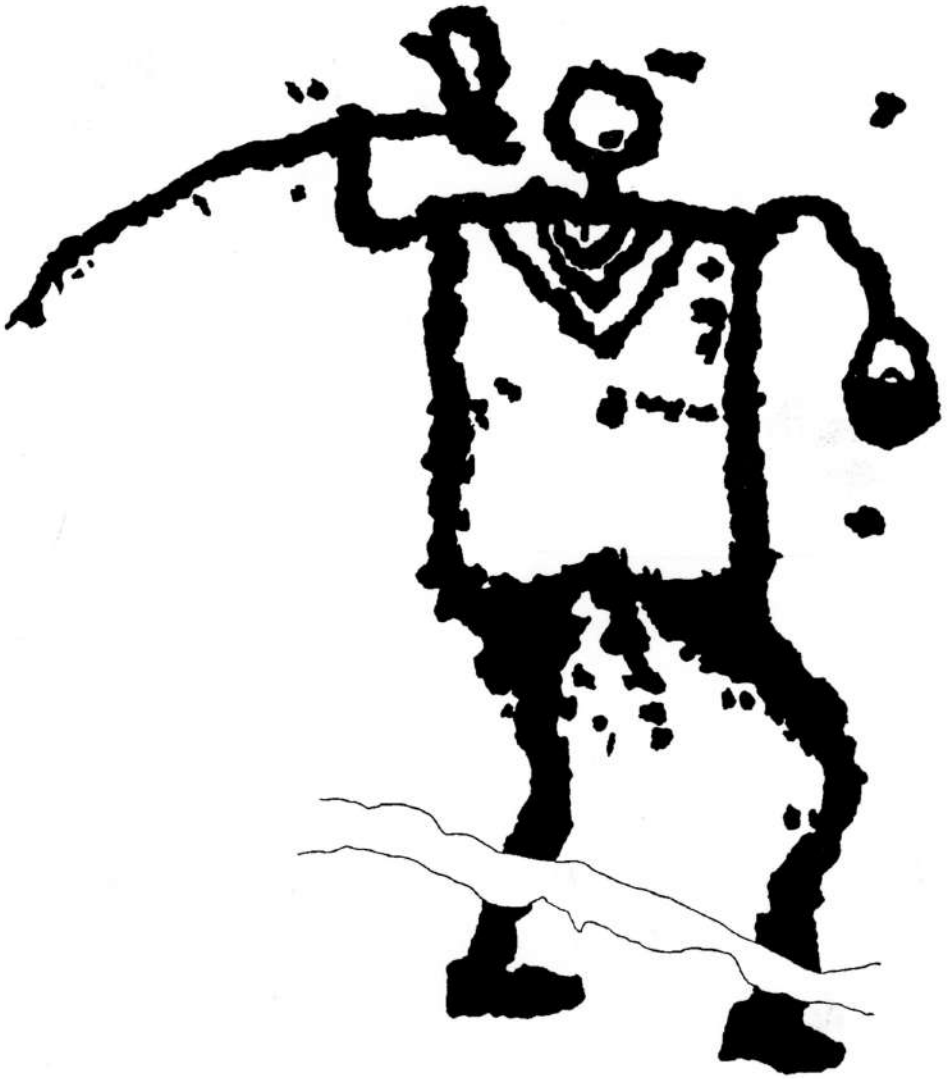


Fig. 143.
Large mythical figure with tool and basket.
Period IV/F. Carpeno di Sellero.

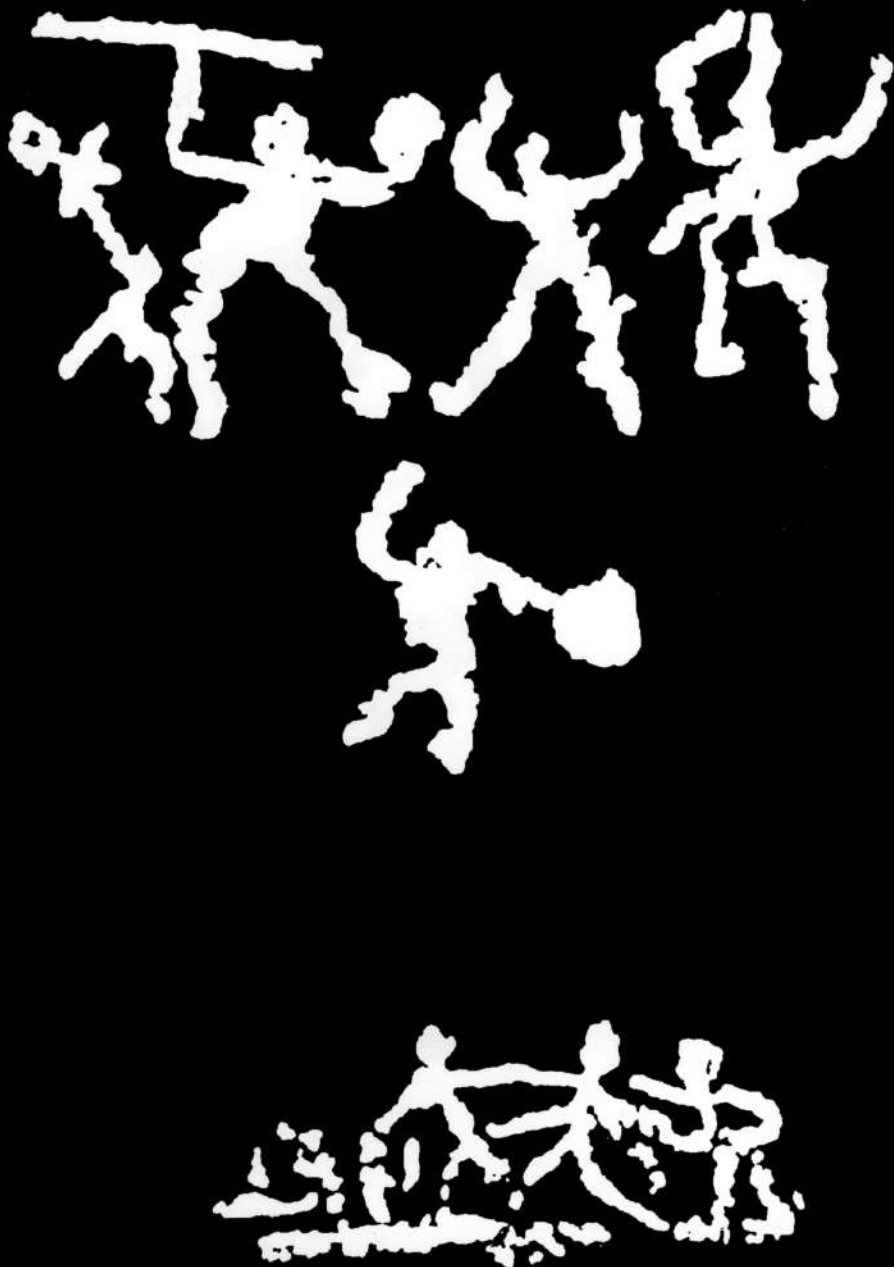


Fig. 144.
Scenes of the dance. Seradina I, rock 1-A.
Period IV/C (Early Iron Age: 850 - 700 B.C.).

APPENDIX I

TABLE OF THE CAMUNIAN PERIODS

PROTO-CAMUNIAN PERIOD

Dates: 8,500-5,500 B.C.

Archaeological period: Epi-Paleolithic and Proto-Neolithic.

Climatic stage: Pre boreal and Boreal.

Principal rock art sites in Camonica Valley: Luine and Crape in Darfo.

Principal settlements: Nadro, Shelter II; Castello di Breno.

Material culture: Stone industry with geometric microliths.

Rock art style and principal themes: sub-naturalistic style: large animals in outline, struck by spears. The elk dominates.

Weapons and tools: spear, dart, boomerang.

Domesticated animals: none

Important technological elements: traps and traps for hunting and fishing

Essential economic activities: hunting fishing, and gathering wild fruit.

Socio-Political structure: clan.

Beliefs and religion: hunting rites and totemism.

Similar artistic styles: archaic rock group of Totes Gebirge (Austria), first phase of Galician art (Spain and Portugal), and Levantine art (Spain). Stylistic and thematic similarities with Arctic rock art (Northern Scandinavia) and the archaic hunter phase in the Near East and North Africa. In Italy, analogous manifestations in the sub-naturalistic art of Levanzo (Egadi Islands) and Mount Pellegrino (Sicily).

Contemporary cultures: Late-Noisian, Sauveterrian, Azilian, and Romanellian cultures.

Parallel episodes: permanent settlements with artistic creativity in Eastern Europe, Anatolia, and the Near East: Lepenski Vir, Çatal Hüyük, Jericho.

Bibliography:

ANATIE.

1973 - Luine (Darfo). Campagne di ricerca 1968-1970, *Notizie degli Scavi di Antichità* (Atti della Accademia Nazionale dei Lincei), vol.

XXVI, per il 1972, pp. 5-51.

1974 - Lo stile sub-naturalistico camuno e l'origine dell'arte rupestre alpina, *BCSP*, vol. 11, pp. 59-84

1976 - Origini dell'arte rupestre alpina, *UISPP 9° Congrès, Colloque 27°: Les gravures protohistoriques dans les Alpes*, Nice (Université de Nice), pp. 62-68.

1982 - Luine, collina sacra, Capo di Ponte (Edizioni del Centro).

BIAGI P.

1978 - *La preistoria in terra bresciana*, Brescia (Grafo).

CITTADINI T.

1989 - *Il Parco di Luine*, Boario Terme (Comune di Boario Terme).

HOROWITZ A.

1974 - The environment of the Proto-Camunian Period, *BCSP*, vol. 11, p. 13.

TCHNERNOV E

1974 - The Elks from Valcamonica, *BCSP*, vol. 11, p. 12.

PERIODS I AND II

Dates: 5,500-3,300 B.C.

Archaeological period: Neolithic.

Climatic stage: Atlantic (Climatic Optimum).

Principal rock art sites in Camonica Valley: Foppe di Nadro, Naquane, Luine in Darfo, Sellero, Sonico.

Principal settlements: Torbiere d'Iseo, Castello di Breno

Material Culture: Neolithic with pottery.

Rock art style and principal themes: Synthetic and essential in period I, with worshipper combined with adoration symbols, and representations of ceremonies and social and economic public gatherings. Cult scenes. Towards the end, large anthropomorphic idols.

Weapons and tools: Spear, boomerang, bow and arrow, shovel, agricultural objects (hoe and plow) in the developed phases.

Domesticated animals: at the beginning, only the dog. Later the ox and then the goat are added.

Important technological elements: Reproduction of plants (agriculture) and animals in captivity (animal husbandry), and the introduction of pottery. Technological level: plow, bow, trap, loom.

Essential economic activities: Hunting and fishing combined with agriculture and animal husbandry; beginnings of organized commerce.

Socio-Political structure: Clans and small tribes.

Beliefs and religion: Sun worship and worship of the dead, of dogs, and of other animals. Towards the end of period II, anthropomorphic idols and god-superman worship.

Similar artistic styles: In the archaic phases: Gaban shelter (Trent, Italy); in the developed and late phases: Pictorial group in Porto Badisco (Puglie, Italy) and the classical stage in the Spanish Levant; connections with elements of European megalithic culture.

Contemporary cultures: the Square-mouthed Pot Culture (Fiorano), impressed pottery (Italy), Danubian Neolithic (similarities with decorations on pottery).

Parallel episodes: the first urban civilizations in the Near East. In Egypt, pre-dynastic and proto-dynastic cultures.

Bibliography:

ANATIE.

1975 - *Evolutione e stile nell'arte rupestre camuna*, Archivi vol. 6, Capo di Ponte (Edizioni del Centro).

1988 - *I camuni, alle origini della civiltà europea*, Milano (Jaca Book) 2a edizione.

1991 - L'arte rupestre delle Alpi: Documenti per la storia delle religioni, in *Le Mont Bego, Tende, Alpes Maritimes*, 5-11.07.1991, Paris (Lab. de Préhistoire) & Nice (Lab. de Préhistoire du Lazaret), pp. 280-292.

1992 - The Rock Art of Europe: Present and Future Studies, *Préhistoire Européenne*, vol. 1, pp. 9-13.

DE MARINIS R.

1973 - Il significato della decorazione del manico in osso scoperto al Riparo Gaban per l'arte rupestre della Valcamonica, *BCSP*, vol. 10, pp. 64-78.

FEDELE F.

1985 - Il primo abitato neolitico delle Alpi centrali *Le Scienze*, no. 205, Settembre 1985, pp. 60-74.

1988 - *L'uomo, le Alpi, la Valcamonica*, Boario (La Cittadina).

PERIOD III/A

Dates: 3,300-2,500

Archaeological period: Chalcolithic.

Climatic stage: Beginning of Sub-Boreal.

Principal rock art sites in Camonica Valley: Capitello dei Due Pini (Paspardo), Borno,

Ossimo, Bagnolo di Malegno, Cemmo in Capo di Ponte, Ponte, Corni Freschi in Darfo, Luine in Darfo.

Principal settlements: Castelliere in Dos dell'Arca, Torbiere d'Iseo, Castello di Breno.

Material culture: Various phases of the Chalcolithic. In the developed phases, Remedello culture.

Rock art style and principal themes: Monumental compositions with astral and earth symbols, fields laid out according to a pre-established order.

Weapons and tools: Dagger, axe, halberd, cart and plow.

Domesticated animals: Dog, ox, goat, pig.

Important technological elements: Introduction of metalworking and the use of the wheel.

Essential economic activities: Agriculture and hunting are combined with metalworking; organized commerce and professional artists.

Socio-Political structure: Tribes with authoritarian government and differentiation of classes.

Beliefs and religion: Pantheism, cosmological religion; abstract concept of divinity; first introduction of Indo-European concepts.

Similar artistic styles: Menhir statues and monumental compositions; Valtellina, Alto Adige, Lungiana, Val d'Aosta, Swiss Vallese, Midi in France, Corsica and the Iberian peninsula.

Contemporary cultures: Baden culture in the Danube Valley; Remedello and Rinaldone cultures (Italy), and Rhonian cultures (France and Switzerland); in the Near East: Old Bronze Age.

Parallel episodes: The first dynasties in Egypt, urban cultures in the Near East and in the Balkan area; Atlantic and Mediterranean megalithic cultures; temples in Malta.

Bibliography:

ANATIE.

1967 - Stele monumentali preistoriche nell'area alpina, *BCSP*, vol. 1, pp. 81-93.

1968 - *Arte preistorica in Valtellina*, Capo di Ponte (Edizioni del Centro).

1972a - *I pugnali nell'arte rupestre e nelle statue stele dell'Italia Settentrionale*, Capo di Ponte (Edizioni del Centro).

1972b - *I Massi di Cemmo*, Capo di Ponte (Edizioni del Centro).

1973 - Le statue stele preistoriche di Bagnolo, *Origini*, vol. 7, pp. 229-284.

1974 - Il Masso di Dassine, *BCSP*, vol. 12, pp. 49-60.

1988 - *I Camuni alle origini della civiltà europea*, Milano (Jaca Book), 2a edizione.

1990 - The Alpine Menhir Statues and the Indo-European Problem, *BCSP*, vol. 25-26, pp. 13-

- 44, figs. 3-22.
 1990 - Le statue-menhir. Relazione preliminare, in F. Fedele (ed.), *L'altopiano di Ossimo-Borno nella preistoria. Ricerche 1988-90*, BCSP, vol.25-26, 269-356, figs. 210-236.
 1991 - Statue-menhir dall'Asia centrale alle Alpi, *L'Umana Avventura*, Estate pp.7-15.
 FEDELE F. (ed.)
 1991 - *L'altopiano di Ossimo-Borno nella preistoria. Ricerche 1988-1990*, BCSP, vol. 25-26, pp.73-269; SC, vol.10, Capo di Ponte (Edizioni del Centro).
 VAN BERG OSTERIETH M
 1972 - *Les chars préhistoriques du Val Camonica*, Capo di Ponte (Edizioni del Centro).

PERIOD III/B-C-D

Dates: 2,500-1,200 B.C.

Archaeological period: Bronze Age.

Climatic stage: Sub-Boreal.

Principal rock art sites in Camonica Valley: Naquane, Bedolina, Seradina (Capo di Ponte), Foppe di Nadro, and Dos Cui (Ceto), Luine (Darfo).

Principal settlements: Luine in Darfo, Lovere, Dos dell'Arca.

Material Culture: Local phases with associations with the Polada culture, and later to the Terramare culture.

Rock art style and principal themes: Weapons and objects, topographical maps; mythological scenes and anthropomorphic figures increase towards the end of the period.

Weapons and tools: Sub-triangular dagger, battle axe, spear, shield.

Domesticated animals: Dog, ox, goat, and pig persist; horse and sheep are added.

Important technological elements: Specialization in metalworking and weaving.

Essential economic activities: Commerce, metalworking. Hunting, fishing, agriculture, and animal husbandry persist.

Socio-Political structure: Tribes with authoritarian government.

Beliefs and Religion: Object and weapons worship; abstract concept of divinity; in the later phases, spirit and hero worship.

Similar artistic styles: Rock art on Mount Bego (France), Southern Scandinavia, Southern Iberian peninsula.

Contemporary cultures: Stonehenge in England, Minoan and Mycenaean civilizations in Greece. Birth and growth of Troy. In Mesopotamia, the Sargonid dynasty and later the Assyrian-Babylonian civilization. In Egypt, the Middle and New kingdoms.

Parallel episodes: In the course of the period, Indo-European invasions in Europe and the

Near East. Hittites and Hyksos. In Greece: Mycenaean civilization. In Central Italy: development of the Apennine culture.

Bibliography:

ANATIE.

1988 - *I Camuni, alle origini della civiltà europea*, Milano (Jaca Book), 2° edizione.

1989 - *10.000 anni di storia in Valcamonica*, 4° edizione, Capo di Ponte (Edizioni del Centro), 1990, 145 pp., ill.

1992 - *Arte rupestre e concettualità nell'età de Bronzo*, in Congresso: *L'età del Bronzo in Italia nei secoli dal XVI al XIV a.C.*, Viareggio 26-30 ottobre, 1989, *Rassegna di Archeologia*, vol. 10/1991-92, pp. 603-609.

DE MARINIS R.

1972 - *Materiali dell'età del Bronzo dalla Valcamonica e dal Sebino* (Brescia), BCSP, vol. 8, pp. 159-198.

PERIOD IV

Dates: 1,200-16 B.C.

Archaeological period: Final part of the Bronze Age and all of the Iron Age.

Climatic stage: End of Sub-Boreal and Sub-Atlantic.

Principal rock art sites in Camonica Valley: Carpenè (Sellero), Cimbergo, Capo di Ponte, Nadro (Ceto), Luine (Darfo).

Principal settlements: Dos dell'Arco, Dos Pitigla, Lovere, Rocca d'Isèo, Luine in Darfo, necropolis of Breno.

Material culture: Pottery of various types from the late Bronze Age and the Iron Age. Similarities with Adige Valley groups.

Rock art style and principal themes: Realistic-anecdotal with descriptive and complex scenes of daily life, as well as those of a magical / mythological type.

Weapons, tools, and structures: Shield, helmet, sword, spear, axe, held by human figures; agricultural tools: plow, hoe, scythe, sickle, pick; structures: hut, granary, temple; scenes of craftsmanship: metalworking, wheel making.

Domesticated animals: Dog, ox, horse, donkey, duck, chicken, goose; the rabbit appears in later phases.

Important technological elements: Iron-working; in the developed phases, introduction of writing.

Essential economic activities: Commerce, metal extraction and craftsmanship, animal husbandry, agriculture and hunting; professional warriors and priests.

Socio-Political structure: In the initial phase, feudal domination of fortified prehistoric villages built on high ground. Ethno-political unit, "nation," in the periods of Etruscan and Celtic influence.

Beliefs and religion: Spirit and hero worship, polytheism: classes of celestial and lower region divinities.

Similar artistic styles: In the transition period (final Bronze) there are parallels with the Urn Field and the Proto-Villanovan cultures; in the middle phase, strong Villanovan and Etruscan influences. Celtic, Rhaetian, and Venetian influences can be seen in the more developed phases.

Contemporary cultures: Birth of the first ethnopolitical entities whose names are known: Etruscans, Iberians, Rhaetians, Celts, Venetians, Illyrians.

Parallel episodes: During this period, the Assyrian Empire developed in Mesopotamia. Palestine was under Hebrew reign. In Egypt, the civilization of the pharaohs was in decline. The Phoenicians spread commerce and the alphabet around the shores of the Mediterranean. development of Carthage. City-states flourished in Greece. The first nations in Europe were born and declined. Rome rose and expanded its domination.

Bibliography:

ANATI E.

1959 - Les travaux et les jours aux âges des métaux du Val Camonica, *L'Anthropologie*, vol. 63/3-4, pp. 248-268.

1960a - *La Grand Roche de Naquane*, Archives de l'IPH, Mémoire vol. 31, Paris (Masson).

1974 - *Origini della civiltà camuna*, 2° ed., Capo di Ponte (Edizioni del Centro).

1988 - *I Camuni, alle origini della civiltà europea*, Milano (Jaca Book), 2° edizione.

1992 - Arte rupestre post-paleolitica dell'Italia settentrionale nel contesto europeo, *Atti della XXVIII Riunione Scientifica dell'Istituto Italiano di Preistoria e Protostoria*, 1992, pp. 53-79.

CITTADINI T.

1989 - *Il Parco di Luine*, Boario Terme (Comune di Boario Terme).

1990 - *La riserva naturale delle incisioni rupestri di Ceto, Cimbergo e Paspardo*, Ceto (Consorzio Incisioni Rupestri di Ceto-Cimbergo-Paspardo), 95 pp., 85 figg.

SANSONI U.

1987 - *L'arte rupestre di Sellero*, Capo di Ponte (Edizioni del Centro).

VAN BERG OSTERIETH Martine

1972 - *Les chars préhistoriques du Val Camonica*, Capo di Ponte (Edizioni del Centro).

POST-CAMUNIAN PERIOD

Dates: After 16 B.C.

Archaeological period: Roman and Medieval.

Climatic stage: Sub-Atlantic.

Principal rock art sites in Camonica Valley: Campanine di Ceto, Luine di Darfo.

Principal settlements: Cividate Camuno, Borno.

Material culture: Roman and Medieval.

Rock art style and principal themes: Schematic. simple scenes. human figures, inscriptions, arabesques, crosses, weapons, buildings, structures.

Weapons and tools: Axe, spear, bow and arrow, sword.

Domestic animals: Goat, sheep, ox, horse, donkey.

Important technological elements: Stone buildings with tile roofs, road and bridge construction, introduction of Latin.

Essential economic activities: Commerce, animal husbandry, agriculture, tertiary activities.

Socio-Political structure: Situation of vassalage by geographically and politically broader entities.

Beliefs and religion: At the beginning, polytheism of the Roman type. Later, Christianity, magic practices and folk belief.

Parallel episodes: Roman Empire, barbaric age, Middle Ages.

Bibliography:

ANATI E.

1988 - *I Camuni, alle origini della civiltà europea*, Milano (Jaca Book), 2° edizione.

1992 - Arte rupestre post-paleolitica dell'Italia settentrionale nel contesto europeo, *Atti della XXVIII Riunione Scientifica dell'Istituto Italiano di Preistoria e Protostoria*, 1992, pp. 53-79.

COTTINELLI L.

1982 - Persistenza di tradizioni in età storica attraverso i documenti della cultura materiale camuna, in E. Anati (ed.), *Il Caso Valcamonica*, Milano (Unicopli), pp. 159-180.

DE MARINIS R.

1982 - Preistoria e protostoria della Valcamonica nel quadro dell'ambiente prealpino e alpino della Lombardia Centro-orientale, in E. Anati (ed.), *Il Caso Valcamonica*, Milano (Unicopli), pp. 73-99.

LAENG G.

1963 - Il territorio bresciano fino alla prima età del Ferro, *Storia di Brescia*, Brescia (Treccani), vol. 1, pp. 65-97.

SANSONI U., R.A. LORENZI & GALVADO

1993 - Medioevo sulla roccia, *Archeologia Viva*, vol. 12/40 pp. 332-47.



*Fig. 145.
Person in marching position. Nadro, rock 6.
Behind him is a large point, completely
textured, which defines the action, equivalent
to something like a verb of action. The point is
behind him, indicating that the action is
complete.*



Fig. 146.
Person in a running position from rock 35
at Naquane. The engraved point is in front
of him, indicating that the action has yet to
be completed.

APPENDIX II

NOTE ON THE RECORDING PROCESS

Only the detailed recording of all of the pecked marks and incisions executed by the artist permits the analytical study of rock art. The complete tracing, in full size, initiates this study. By making a complete tracing the copier is able to define and document whether certain signs are natural or were made by the hand of man. He or she is able to distinguish with clarity the differences between one mark and another, and whether certain forms or cracks in the rock surface were left alone or exploited and completed by man. The greater part of the rocks, including more than a thousand recorded in just the last few years in Valcamonica, have turned out to be full of innumerable details which would not have been observed without a complete tracing having been made.

The tracings help to read the incisions. No other process, whether with the help of photographs or other mechanical recording procedures, even if it is the best, can replace this phase of following exactly, with the human hand and mind, the blows and peckings of the ancient artists. These tracings are essential for study: for analyzing the technique, the styles, the periods, and for understanding the actions of the artist.

The reader will have observed that, in the pages of this work, there appear diverse types or drawings and tracings of the rock art. This is because there are various types of tracing, each of which has its specific function. The principal methods are these:

- *Frottage*: Images obtained by means of rubbing colored material on sheets of paper which have been attached to the decorated surface. When done well, this process yields a good graphic and decorative effect and is useful for displays.

- *Tracing of the pecked marks*: This consists of tracing, on sheets of polyethylene laid upon the

rock, the incised figures and following exactly each of the hammer blows made by the artist's tool. If executed well, it can show the diversity of signs left by the incising instruments and allow us to recognize the method of depiction used.

- *Schematic tracing*: The tracing of the contour of the grapheme without taking into account the depth of the hammer blows. The incised area is rendered in one color. This type of recording reveals the iconographic unity and the relationships that exist between one grapheme and the other, it also allows us to read scenes, compositions and associations. Different groups can be traced in different colors to differentiate one group from the other or for studying the associations. This is essential for the reading of the decorations.

- *Stratigraphic relief*: Uses diverse graphics for each phase and reveals the superimposition and succession of different phases. This aids the study of stratigraphy.

- *Horizontal relief*: Separate reliefs of each phase or of a specific phase on a single rock surface. On each sheet of tracing appears a single horizontal layer of decoration, eliminating the marks of other periods. This is useful for analyzing the paleoethnology.

- *Ideographic relief*: Once the iconographical typology of a group has been established, to each type of figure and sign is attributed a standard symbol and only these standard symbols are traced. In practice, this technique transforms the graphemes into standard ideograms without recognizing the variations in the technique of the artist. This is useful for the analytical study of subject matter and is essential for analyzing the iconographic syntax.



Fig. 147.
Stratigraphic relief showing three phases of engraving on one rock from Dos Cui, near Nadro: the first phase, rendered here in fine dots, is from period I of Camunian Art; the second phase, in larger dots, from

late Period I or early Period II; the third phase, in black, from late Period II. In this last level is seen a person who holds some sort of tool, and, at the extreme left, is a dagger with a large, leafed blade which probably represents a flint instrument.

APPENDIX III
ITINERARY FOR VIEWING CAMUNIAN ROCK ART
 compiled by Tiziana Cittadini Gualeni

DESTINATIONS

In the Camonica Valley, thanks to the scientific activity of the Centro Camuno di Studi Preistorici (CCSP) and the interest of the local Administrations, there have been identified many rock art sites which must have held a profound religious and social significance for their creators. There are actually four organized areas open to the public for viewing:

1. "Parco Comunale di Luine," Darfo-Boario Terme.
2. "Riserva Regionale delle Incisioni Rupestri di Ceto, Cimbergo, Paspardo," Ceto, Cimbergo, Paspardo.
3. "Parco Nazionale delle Incisioni Rupestri di Naquane," Capo di Ponte.
4. "Parco di Sellero," Sellero.

For scientific information: Centro Camuno di Studi Preistorici, Tel. 0364/42091, Fax 0364/42572.



DARFO-BOARIO TERME

Principal Areas of Rock Art:

I. Parco Comunale di Luine (Luine, Simoni, Crape), II. Corni Freschi (Montecchio).

Location: Comune of Darfo-Boario Terme

Access: For the Parco di Luine, from Boario Terme (towards Val di Scalve); for Corni Freschi, from Montecchio.

Hours: Parco di Luine, summer 9:00am-12:00pm, 2:00pm-6:00pm. Closed Mondays.

Information: Comune di Darfo, 0364/531101.

ITINERARY

I - Parco Comunale di Luine

(Approx. time required: 3 hours)

The decorated area is concentrated on a hill which holds a commanding position over Boario Terme. The oldest Camunian rock art figures are found here, dating from the epipaleolithic (Proto-Camunian) period of hunter-gatherers (8000 to 6000 B.C.). After this initial period, the hill was abandoned until it became one of the primary sites of rock art from the late Neolithic and during the Bronze Age, from about 5000-1000 B.C. There are also decorations from the Middle and Late Iron Age (500 -16 B.C.) which confirm the long history of this site as a "sacred hill" in Prehistory.

The following are three proposed routes for visiting the park at Luine:

I/A- Section Luine-Simoni, rocks 50-51-52-53-49-48-46-34-38-39-30-35-41.

I/B- Section Luine-Simoni, rocks 54,56,57 and other explorations.

I/C- Section Crape.

I/A-B- Luine-Simoni

The area of Luine-Simoni is quantitatively the most remarkable of the three for its sheer number of decorated surfaces, dominated by the great rock #34. Though all periods of rock art are found here, the greatest number of figures are from the Bronze Age.

Route A

This includes rocks 50-51-52-53-49-48-46-34-38-39-30-35-41. This route winds through a picturesque natural landscape, which has been modified to leave space for viewing the incised surfaces. At many points there can still be seen evidence of the excavations which were made to verify the archaeological strata, carried out by the CCSP during the seventies.

R. 50-51-52-53/ Expansive rock surfaces, today badly deteriorated, characterized by a composition made up of rectangles, cupped marks and lines united in a schematic group. Tentative dating of the composition: Early to Middle Bronze Age.

R. 48/ This rock, of which only the right side has been decorated, bears incisions datable to various phases of the Bronze Age. On the upper section are figures of axes, daggers, spears and shields from the Early Bronze Age, executed by diverse "hands" and techniques.

R. 49/ On these surfaces can be seen two groups from the Late Neolithic (Style II/B) which are of particular importance: in the central part, an oculi-face with animal attributes that overlaps two circles with concentric decorations from the final phase of the Neolithic period, when external ideological/cultural influences stimulated the production of a series of "idols" with anthropomorphic features. Below is an anthropomorph in the praying position.

R. 46/ The first phase of decoration is from the Bronze Age (II-III millennia B.C., Style III/B). These are compositions with axes. On the right face are concentrated mostly figures from the Iron Age (Style IV).

R. 34/ All periods are present, from the archaic phase of the Proto-Camunian to the time of decadence more than 8000 years later. By its size and the richness of the incisions this surface is the central point of the Luine-Simoni hill. Arriving from below, the rock appears as a great, inclined page, covered with thousands of signs.

On the central part: large armed warriors, imposing in their dimensions and belonging to Middle Iron Age, marked by their features as mythical heroes or leaders. These great warriors are superimposed over lines, reticular and rectangular figures from the Bronze Age which cover a long section of the rock surface. Next to these are smaller figures of warriors and duelists.

The left side of the rock is decorated with important compositions attributable to the Bronze Age: there are meandering lines on the upper section and labyrinthine on the lower. The right side is occupied by another vast composition from the Bronze Age: on a long strip of rock, in elongated form, there is a grand composition with spears, axes, halberds, and shields which illustrates the attention given to arms in this period.

On the upper part of this rock is depicted a deer pierced by dart, from the Proto-Camunian period. Beside this are later figures of axes and other arms.

R. 38-39/ Groups of incised arms from the Bronze Age.

R. 30/ If a name were to be given to this rock, it would surely have to be called "The

Camunian Rose" due to the presence of this symbol repeated many times on its surface. The symbol is now the emblem of the Region of Lombardy. One can notice two variations of this figure: in the upper right-hand sector it is rendered more irregularly, while on the left one sees a clear representation of the this symbol with four "petals" decorated with small cup marks. Certainly this sign is the manifestation of a concept which saw a wide diffusion throughout all of Europe, above all during the Iron Age. In the Camonica Valley one finds it already in the Bronze Age, from 1,400 B.C. onward.

R. 35/ Groups clearly belonging to the Late and Middle Bronze Ages: axes, spears, shields (Style III/B/C).

Route B

Included in this route are rocks 54,56,57 as well as the viewing of several excavations.

R. 54/ On this surface are represented typical compositions of arms from the Late and Middle Bronze Ages: they have blades of various sizes and types, some of which are similar to material objects found in the area, such as the Axe of Montecchio.

R. 56/ Numerous decorations from the Bronze Age: rectangles, parallel lines, cup marks, some axes (Style III/B).

R. 57/ Wide, smooth surfaces on which stand out the numerous figures of scutiforms and rectangles with decorations of parallel lines incised in the central area.

I/C - Crape

The second area, Crape, is separated from the first by a slight decline. In contrast to Luine, from this sector one is able to gain a wide view of the Valley. The route winds along a plateau which, dominating Boario from above, ends in a vast rock cliff on which are found several decorated surfaces: rocks n. 1,2,3,4,5,6,8 and number 14 which is slightly above.

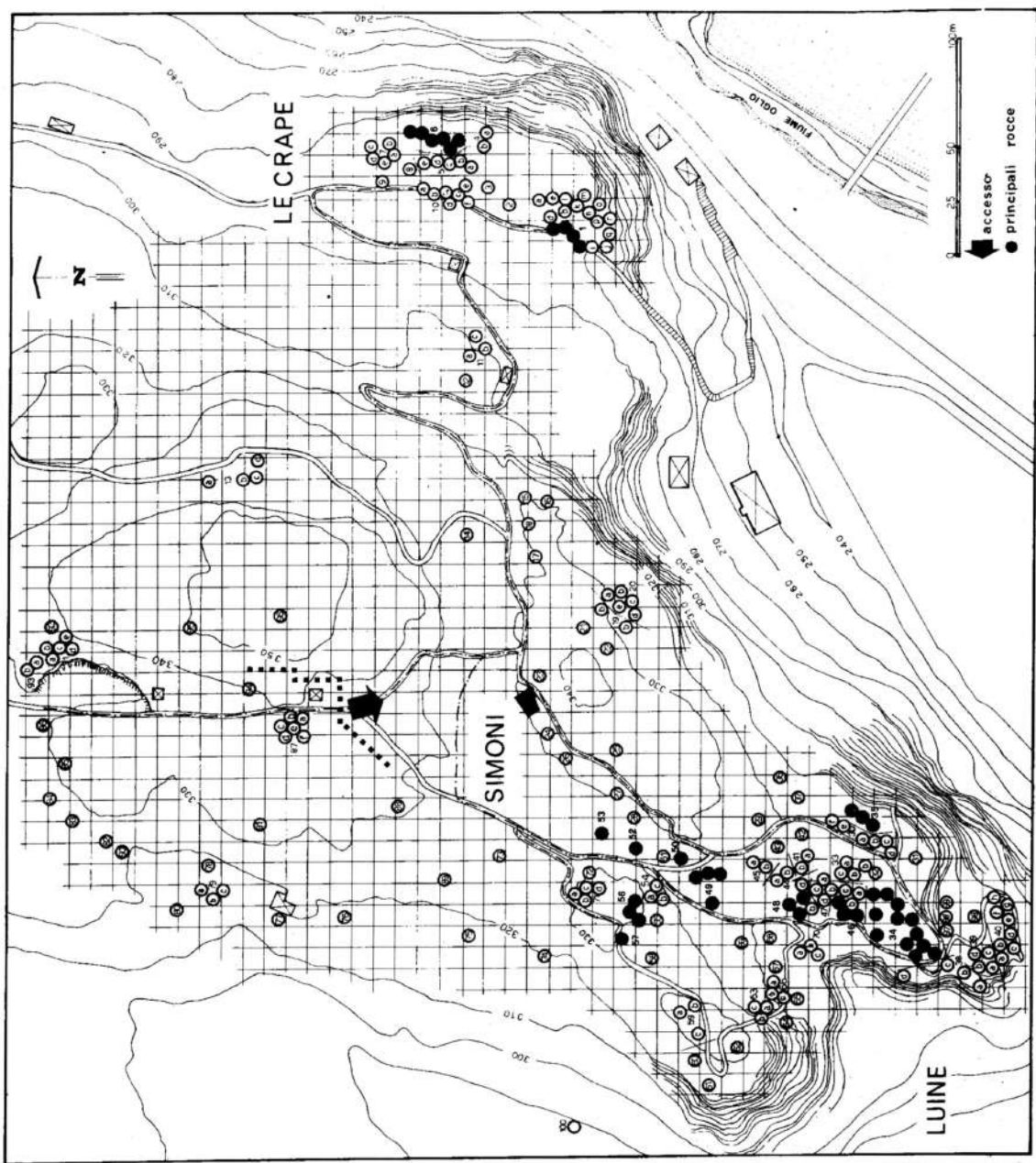
R. 1,2,3,4/ Small rock outcroppings with few figures, many of which are already deteriorated. There appears to be the representation of a trap or net with a fish inside; this would be one of the rare scenes of fishing found in the Camonica Valley, where rather scenes of the hunt (perhaps because of the concepts of force and courage which they imply) are predominant.

In the right-central section there stretches a vast strip on which are concentrated figures mostly from Late and Middle Bronze Ages: axes of various makes, daggers and scutiforms.

The upper sector is characterized by a rich concentration of writing in northern Etruscan characters.

At left it is possible to see the oldest figures from the Camunian cycle: the great animals done in contour line from the Proto-Camunian period (8th - 7th millennia B.C.).

Fig. 148.
 Darfo-Boario
 Terme.
 Distribution of
 engraved rocks
 on the hill of
 Luine-Crape.
 The black points
 indicate the
 rocks described
 in the two
 itineraries.



II - Corni Freschi

(Approx. time required: 30 minutes)

In the vicinity of Corni Freschi, at the feet of the Monticolo and Montecchio hills, there stands a solitary composition from the Chalcolithic Period (Style III/A): nine halberds in a composition of great schematic effect.

The carefully planned composition and the care taken in positioning the figures suggest the placement of this group in the Chalcolithic Age, the era of monumental compositions.



CETO CIMBERGO PASPARDO
(Regional Rock Art Reserve)

Location:

Comune of Ceto, Cimbergo, Paspardo.

Principal Areas of Prehistoric Rock Art:

I. Foppe di Nadro, II. Campanine, Figna, III. Capitello dei due Pini, Sottolaiolo, Deria, In Vall

Principal Access: From the Nadro Museum and then from Cimbergo (for Campanine) and Paspardo (for the other areas).

-You must retain your entrance ticket from the Museum and it is advisable to first visit the Museum in which one can see the maps and displays that give information on the route.

-At the museum you can also arrange for a guided tour of the rock art sites, examine the lessons and photos, and consult publications.

Information:

Museum of the Reserve, 0364/433465, or the three administrations of Ceto, Cimbergo, Paspardo.

Hours of the Museum and Reserve:

They vary according to the seasons: summer from 9:30am-12:30pm and from 2:30-5:30. In Winter the Museum is closed Sunday afternoons.

Description:

Under the direction of the CCSP, the communes of Ceto, Cimbergo, and Paspardo, in conjunction with the Ecological Office of the Lombard Region and of the Province of Brescia, established the "Rock Art Reserve of Ceto-Cimbergo-Paspardo" in 1983.

The goal of this reserve is to protect a vast area of rock art, as well as a series of important ethnographic and environmental elements which

give testimony to evolution of the alpine environment over thousands of years: ancient roads, massive-walled megaliths, remains of prehistoric forts, along with farmsteads and agricultural terracing from the prehistoric and Medieval periods.

The Reserve extends over 3,000,000 square meters of hillside, forested for the most part with chestnut and birch trees, and is within a network of roads that connects the three old villages of Nadro, Cimbergo and Paspardo which still preserve, intact and inhabited, their antique centers. From this ring of roads depart the signed footpaths which lead to the various viewing areas: archaeology, environment, and ethnography are intertwined in this unique scenario, a true slice of alpine life from the last 10,000 years.

The Reserve can be entered at Nadro (for Foppe di Nadro), Cimbergo (for the areas of Campanine and Coren del Valento) and at Paspardo (for the Capitello dei Due Pini, In Valle, Sottolaiolo and Deria). Under the direction of the Lombard Region the area open for public visit is confined to that which lies within the posted tourist-didactic signs.

ITINERARY

I - Nadro/Foppe di Nadro/ return to Nadro

(Approx. time for visit: 3 hours. Leave from the Nadro Museum)

Ia - Museo di Nadro.

Introductory point for visiting the Reserve, with a collection of didactic expositions on the rock art of the Reserve. From here begins the first route which leads to Foppe di Nadro, from where one can continue on foot to Coren del Valento and Campanine.

Ib - Foppe di Nadro

(Approx. time for visit: 2 hours)

From the Museum, the path winds North to the first area of rock art about 1km. distant. Foppe di Nadro, with Piè, Naquane and Zurla, forms the great band of decorated rocks in which is represented the greater part of Camunian art work. All of the periods between the Neolithic (V-IV millennia B.C.) and the Medieval are present here.

Of particular interest are the compositions of arms and symbols datable to the Bronze Age, to which parallels have been found in objects recovered in the context of excavations (rocks 22-23-4-27). There are numerous scenes from the Iron Age that depict rites and ceremonies, some of which are reminiscent of other cultural contexts, in particular showing connections with the Etruscans and Rhaetians.

R. 1/ Neolithic scenes of sun worship with figures in praying position (below). Above are fighting scenes from the Iron Age.

FOPPE DI NADRO

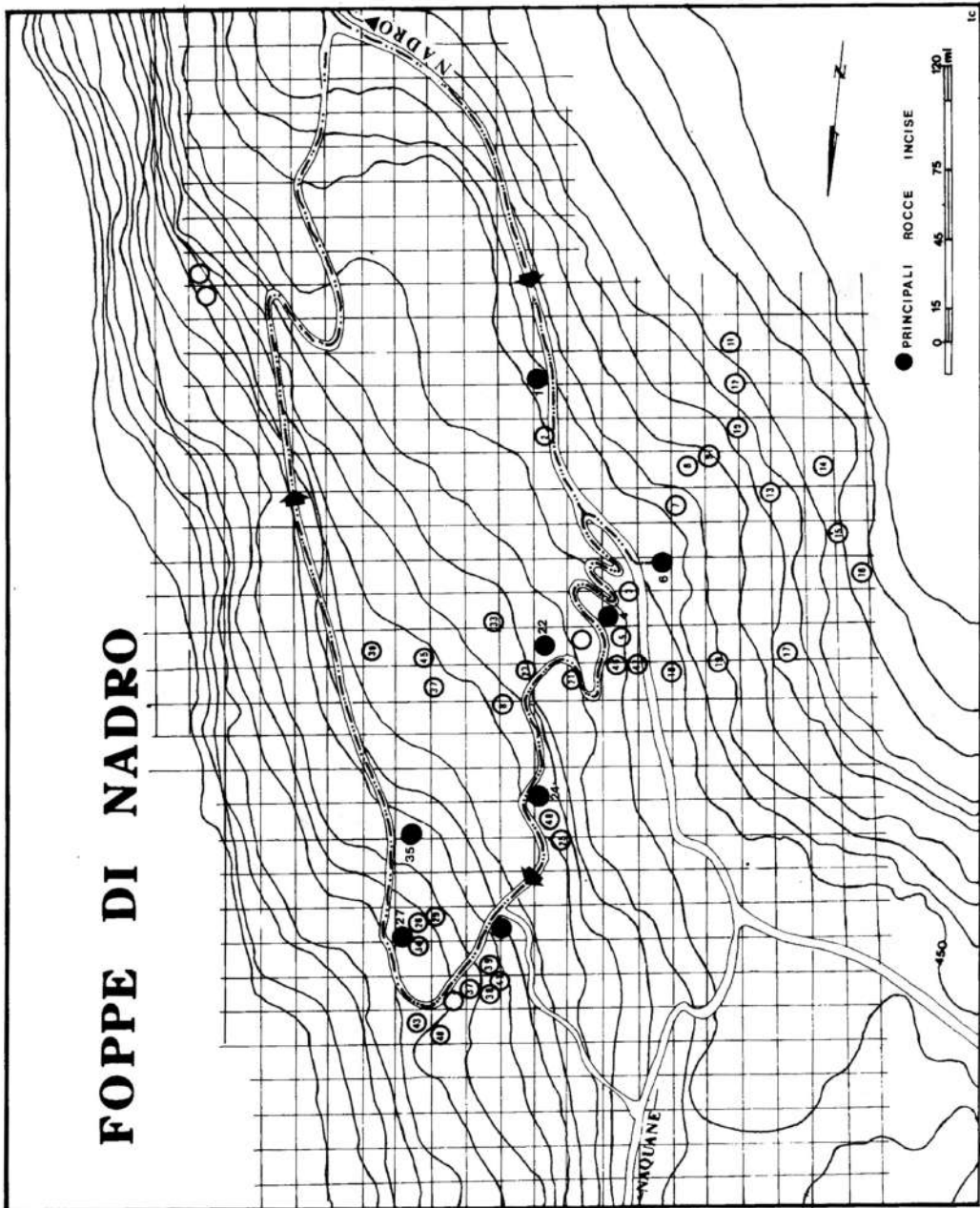


Fig. 149.
Foppe di Nadro.
Distribution of
engraved rocks.
The black points
show the rocks
recommended
for visit in the
proposed
itinerary.

R. 6/ This rock contains numerous pictures of huts and ritual scenes, including symbols among which are more than 200 stylized footprints and five-pointed stars, all attributable to various phases of the Iron Age.

R. 4-22-23/ Compositions of arms (daggers, axes, halberds) presented in natural size, rich in detail, and connected to form patterns, along with cup-marks in series all from the Late Bronze.

R. 24/ On the upper section, numerous representations of huts from several phases which come together to form a large "village." To the side are dueling figures, symbols and animals (Iron Age). Note the interesting group with a musician (flautist) and warrior, which show a clear Etruscan influence.

R. 27/ Large decorated surfaces. What is striking about this rock, besides its size and dominating position in the field, is the richness and completeness of the incised figures. On the lower part are concentrated the Neolithic decorations (Style II: praying figures with dogs and winged idols), from the Bronze (Style III/B) and Iron Ages (Style IV). This last one, particularly rich, includes several dueling scenes, huts, Northern Etruscan letters, symbols and signs spread over the entire surface.

R. 35/ On this small rock, filled with many figures, are superimposed various phases of extremely complex decorations. Of note is a great "comet" placed in the center.

From Foppe di Nadro one can return Nadro, passing beside the rock wall under which has been discovered evidence of prehistoric habitation showing, besides a Chalcolithic grave with instruments, remains of bivouacs and ceramics from various periods.

Also from Foppe di Nadro one can begin the route which leads to Campanine (described in the following paragraph). We recommend, however, to visit this last area leaving from Cimbergo.

IIa - Campanine

(Approx. time for visit: 2 hours,
access from Cimbergo)

IIb - Campanine

Figna / Foppe di Nadro / return to Nadro

(Approx. time for visit: 4 hours.

This route can also be extended to make a pleasant, full day excursion.)

The entrance is just below the village of Cimbergo. The numerous rocks bear incisions dating for the most part from the Iron Age (Style IV): scenes of the hunt, of battles, habitation, and sacred and imaginary animals which reveal the mentality, ideology, the cultural events and external influences of the community in the last thousand years before Christ. Next to these prehistoric signs, there is also a rich concentration of figures from the Medieval period and from the time of the first

Christianization of the Valley: crosses, funeral scenes and other symbols.

R. 5/ Vast rock surfaces, decorated in two phases: one the upper part, figures from the Iron Age (Style IV: huts, battles scenes) along with a dedication, in Latin, to Jove; in the lower part and on the left side are compositions from the Christian era: crosses, humans with keys (St. Peter?), ritual scenes.

R. 8/ On this small rock, at the end of a small plateau, is an agricultural composition showing oxen and plows, datable to the Neolithic period (Style II/B).

R. 6/ This is the adjacent surface: on the lower section are scenes etched in light filiform lines which "narrate" crucial moments and rituals from lives of the Medieval valley-dwellers: scenes of hangings, crossbows and other arms. Of importance are several "knots of Solomon" from the IV c. A.D., beside which are several crosses and keys. On the upper section are examples of rich prehistoric iconography.

R. 3/ Compositions of Neolithic "praying" figures and large huts. This area is remarkable for its mixture of images sacred and profane (hangings and crosses), prehistoric and Medieval: it is truly a unique page from the human epoch, witnessed by the presence of small Christian images placed next to earlier, pagan decorations which may have been an attempt to "exorcise" the rock.

IIb - Figna, Foppe di Nadro

Continuing from the area of Campanine, one joins the antique cobbled path which connects the Medieval "upper" villages (Cimbergo) with the lower valley. Numerous farmsteads and enclosed areas testify to the organized economic activity in this alpine zone during the Medieval period. Continuing on this path brings one to Foppe di Nadro from where it is just a short walk back to the village of Nadro.

III - Paspardo

From this village one can continue on to visit more areas of rock art:

IIIa - Capitello dei due Pini

(Approx. time for visit: 1 hour)

Important Chalcolithic compositions from the 3rd millennium B.C. (Style III/A) comparable to the phenomena of the menhir statues and monumental compositions; the great ideological movements which involved various zones of Europe during the 3rd millennium B.C. From this locale one can view a good part of the Camonica Valley and locate the principle rock art sites.

IIIb - In Valle

(Approx. time for visit: 1 hour)

Important decorated surfaces among which is a magnificent incised rock with thousands of figures: fighting "dances" between animals, combat scenes of warriors, and a rich symbolic repertory.

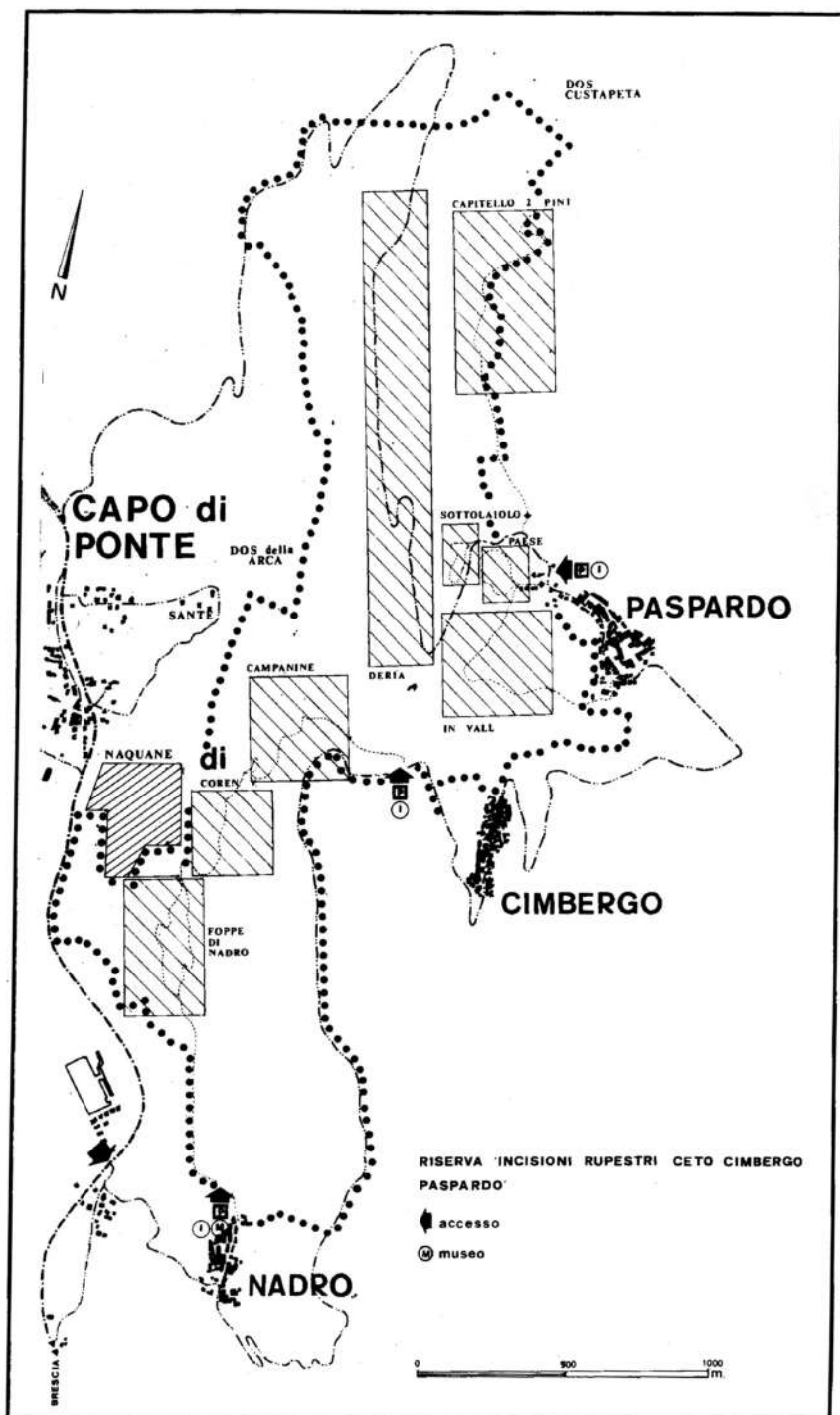


Fig. 150.
 The park of rock art
 in Ceto-Cimbergo-
 Paspardo with the
 principal areas
 shaded in.

IIIc - Sottolaiolo

(Approx. time for visit: 30 minutes)

Numerous incised rocks with dueling figures and symbols (palettes, cup-marks) datable to the Iron Age (Style IV). Of particular interest are the groups in which there are varied representations of the "palette" and "camunian rose."

R.1/ A small rock surface intensely decorated: figures of axes, duelists and several "camunian roses" in right side, all attributable to the Iron Age.

R.4/ Surfaces with numerous "palettes" of diverse types:

IIIId - Deria

(Approx. time for visit: 3 hours)

Along the path that winds down from Paspardo to Capo di Ponte one can visit several areas of rock art.

Apart from the decorated rocks, the historical centers of Nadro, Cimbergo and Paspardo are all very interesting and worth visiting, with castles dating to the 1500's, among which are the suggestive remains of the castle of Cimbergo.



CAPO DI PONTE

In this zone are found the National Park of Naquane and several minor areas which are not open to tourist visit

Principle Areas: I. The National Park of Naquane; II. Massi di Cemmo; III. Seradina, Bedolina-Dos del Mirichi

Location: Comune of Capo di Ponte

Access: from the parking in Capo di Ponte, follow the path which begins on the East side of the main road to the indicated entrance.

Information: Pro Loco of Capo di Ponte, 0364/42080, for general information; the Cooperative "Animatori Archeo-ambientali Camuni", 0364/42212, for guided didactic visits.

- There is an entrance fee for Naquane Park, it is closed Mondays
- The lesser decorated areas, here described only briefly, can be visited with permission of the proprietors.

Description:

This sector, which extends for about 6 km. around Capo di Ponte, holds the greatest concentration of rock art in the Alpine zone. Thousands of incisions on hundreds of rocks dot

the hillsides in this locale, many of which are still covered by earth.

On the left hand side of the Oglio river, coming from the North one meets Piè, Campivo, Dos dell'Arca (a fortified village from the Bronze and Iron Ages), Naquane, Coren del Valento and next Zurla and Foppe di Nadro (these later sites are in the Comune of Ceto), while further up, as high as 1000m. above sea level, are collected the rock surfaces of the Rock Art Reserve of Ceto, Cimbergo, Paspardo. It is an area frequented since the 4th millennium B.C., and is rich, besides in its decorated rock surfaces, in antique paths, megalithic walls, and the remains of habitations, giving testimony to its continued use over thousands of years. On the other side of the river, the incised rocks rise up about 800m. and continue farther north to the territory of Sellero. Next to the Oglio river is Seradina, then the Massi di Cemmo, Redondo, Cereto, Dos del Mirichi, and Bedolina. On this side the incised rocks are of smaller dimensions (also differing in their geological nature) and one notes a prevalence of scenes of battle and conflict (Seradina) and topographic representations (Bedolina, Coren), maybe suggesting a "specialization" of territory in the time of the subjects represented.

ITINERARY

I - National Park of Naquane

(Approx. time for visit: 2-3 hours)

Access: Enter from Capo di Ponte

At the local Pro-Loce office one can make reservations for a guided visit; within the Park is a furnished library which also supplies information on guided visits and seminars (Cooperativa Animatori Archeo-Ambientali Camuni).

Naquane is the most recognized area of rock art in the Camonica Valley. Explored by E. Suss and studied by the "Anati Mission" in the fifties, it became a National Park in 1958 under the supervision of the Archaeological Superintendent of Lombardy. The decorated rocks are both numerous and significant, making this area, which leads into Foppe di Nadro, fundamental for the reconstruction of the cultural cycle of the Camunians. The chronological cycle is here richly represented, (all of the periods from the Neolithic on are represented) as is the typological repertory; after walking through this beautiful, thickly wooded landscape and seeing the rock art *in situ*, one is left with a lasting impression. Along the path from the entrance, on comes first to Casa dei Guardiani, where the one meets the principal decorated rocks.

R. 49-50/ On the center of this rock is found the "Etruscan Warrior" from the fifth century B.C. It is as much the helmet, the sword and the shield as it is the technique of incision and figurative style, such as the squared body and

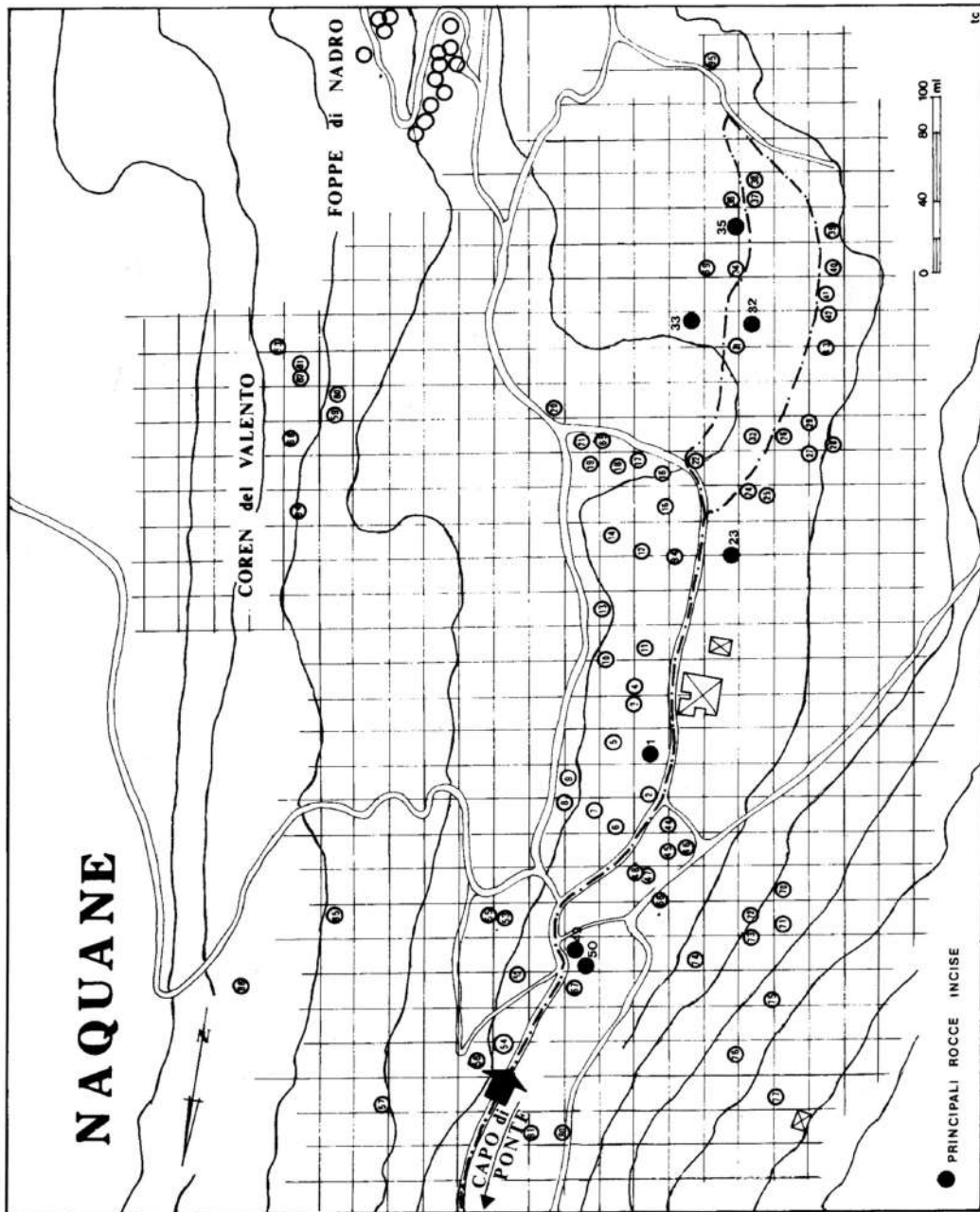


Fig. 151.
 Capo di Ponte.
 The national park
 of Naquane.
 Indicated in black
 are the principal
 rocks recom-
 mended in the
 itinerary.

the musculature, which serve to make this figure truly unique. These are typical of phase IV/E and show definite Etruscan influence. At the bottom of the rock: a human figure from the Iron Age who appears to be building a cart; and a deer which seems to be snared by a lasso and surrounded by "palettes", one of the symbols most problematic and discussed in Camunian art. On the north end of R. 50, a group of 37 human figures in schematic representation from the Neolithic Age, presumed to represent a community rite.

In front of the farmstead of Naquane is found "The Great Rock", the most richly decorated surface found in the zone. On it are more than 1000 figures representing 5 phases of decoration. Among the subjects of major interest (in the right sector) are figures of weaving looms (2nd millennium B.C.), and scenes describing processions of a religious or social character, like that incised in the lower right hand side of the rock in which two groups of persons, of contrasting form and wearing different decorations, face each other. There is also the armed horseman with wearing a helmet; and opposite this a second group in priestly decorations and without arms which may represent, in symbolic form, a centralized social structure using figures of the chief-warrior-priest and of the priest-shaman. At the center of this rock are numerous figures of the "palettes" posted above a labyrinth. On the left and side are hunting scenes with deer and dogs from the Iron Age, often overlapping previous figures. For each cultural phase there exist typical scenes which are repeated, a sort of language of images which are reintroduced, often in combination with hermetic signs (dots, cup-marks, slashings) which surely were components of a ritual of decoration and which today do not always yield an easy explanation.

R.24 / On the left, the image of a four-wheeled cart being drawn by two horses, executed in the Iron Age.

R.32 / On a sunken area of this rock is a clear composition referable to the Neolithic Age which describes either a funerary ceremony or one of healing: feminine figures are next to an elongated being who is positioned near a figure with arms raised, defined as a praying or shaman figure.

R.35 / On this rock, apart from the famous "construction scene", is a series of huts and animal figures all attributable to the Iron Age.

Within the National Park of Naquane there has been organized, under the care of the Archaeological Superintendent of Lombardy, an Antiquaries in which one can observe several objects recovered from the excavations in the Camonica Valley. On the ground floor and in the fenced-in area adjacent to the house have been collected several menhir-statues coming from Borno, Ossimo and Cemmo (Capo di Ponte), bearing Chalcolithic compositions from

the 3rd millennium B.C.

II - I Massi di Cemmo

(Approx. time for visit: 1 hour)

In a small sunken field called Pain delle Grape, located between Capo di Ponte and Cemmo, and just off of the road which leads to the cemetery and the church of S. Sri, are two huge sandstone masses, decorated, which define a megalithic alignment, now for the most part destroyed, which would have continued also to the south, as shown by the recent finds of two more menhirs (Cemmo III and IV) preserved at Naquane. The incisions of the two masses form monumental compositions and are the result of various successive phases of decoration. Executed all in the course of the 3rd millennium B.C. by 3 or 4 generations of artists and framed within the grand phenomenon of the Chalcolithic menhir-statues which coincided the Camonica Valley in the great European cultural movement which also brought the introduction of metalworking.

On Mass I, a series of daggers (at right) is superimposed over two different types of animals. Below is a pair of oxen (ruined) which was probably connected to a plow. At the lower left, a series of animals, while above is a series of deer.

Mass II does not bear such overlapping and the incisions were added one to the other in harmony and consideration of the general composition. Also here, more phases: a pair of oxen with large horns pulling a cart and plow, series of animals and at the extreme right a classic composition with a rayed sun, axes, daggers, and human figures.

IIIa - Seradina

Just beyond the Masses of Cemmo, along the path which hugs the mountain, the area of Seradina widens out, subdivided into three sectors. The majority of the figures are from the Bronze and Iron Ages, from the end of the 3rd millennium B.C. and later. The rocks, of small dimensions (with the unique exception of R.12) depict many scenes of duelists and warriors, as well as scenes of an agricultural cult which combine the act of plowing with the sexual act. Particularly important is a small hill, a strategic observation point from which to control the lower valley and any transit that would have passed below, entirely decorated with figures of duelists and warriors, perhaps an indirect confirmation of the connection between the thematic typology of the decoration and the geographic context of their placing.

IIIb - Bedolina-Dos del Mirichi

On the crest of one of the many plateaus which dominates Capo di Ponte from above are many rock surfaces which were decorated from the Ancient Bronze Age onwards: two good examples of this are Bedolina and Dos del Mirichi. Here, among many decorated groups, is incised the "Map of Bedolina", a topographical composition of great effect: rectangles joined by

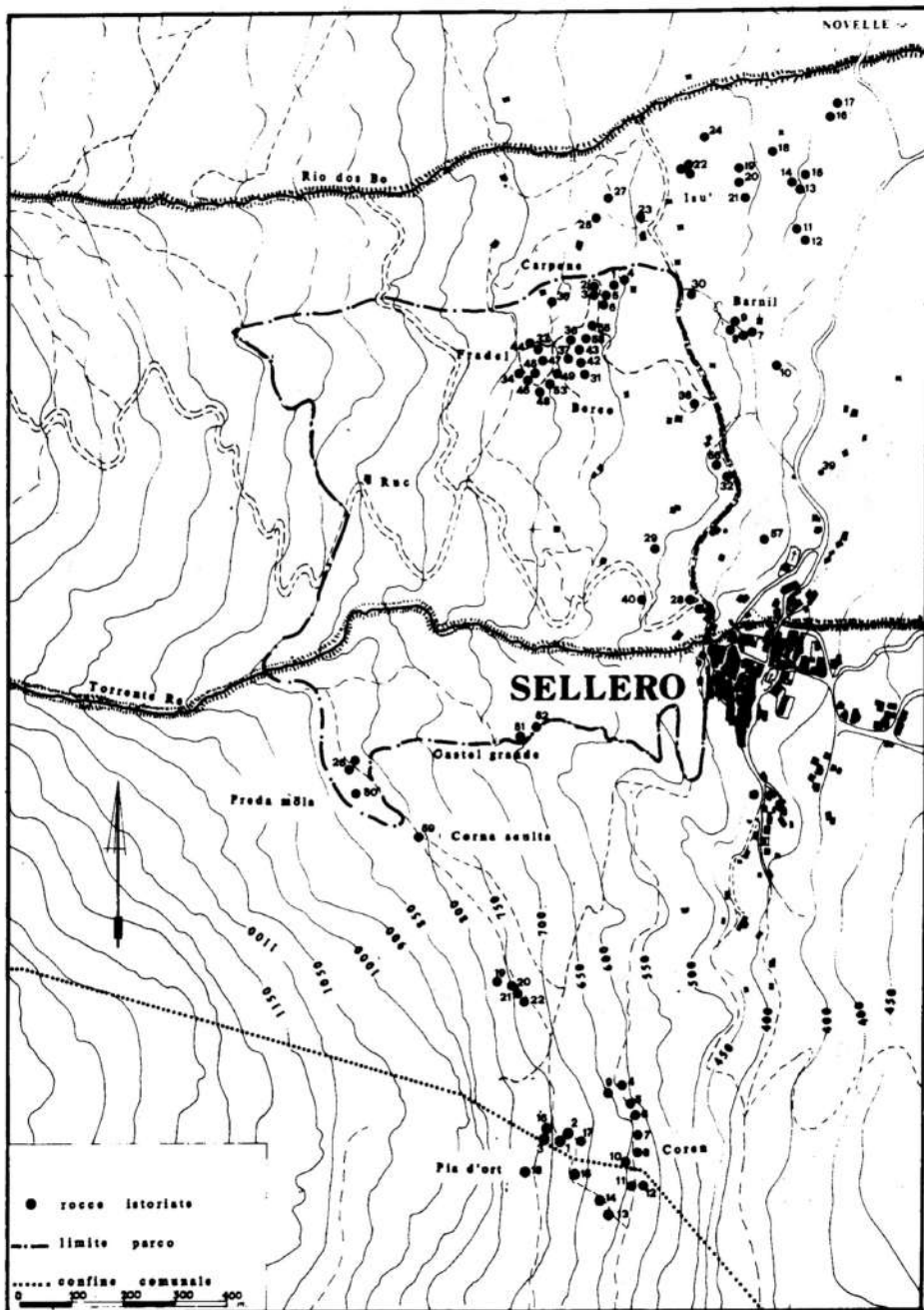


Fig. 152.
 The trails and engraved rocks in the area of Sellero. The area enclosed by the broken and dotted line.

canals, circles and other signs which would have been a primitive representation of one part of the valley below, from the Bronze Age (Style III/C). In the same area there have been found more than fifty incised rocks, many of which are difficult to read without some type of treatment of the rock surface.

While at Capo di Ponte one should explore the old centers of Cemmo and Pescarzo, as well as the two beautiful Romanesque churches of S. Siro and S. Salvatore.

Also in Capo di Ponte is located the Centro Camuno di Studi Preistorici.



SELLERO

(with the collaboration of U. Sansoni)

Principle Areas of Rock Art: the Park of Sellero

I. Carpene-Fradel-Berco; II. Isù-Barnil; III.

Preda Mola-Corna Sculta-Castello-Grande;

IV. Pià d'Ort-Coren.

Location: Comune of Sellero

Access: From Sellero

Information: Comune of Sellero, 0364/67009

Description:

There are four decorated areas and their respective signed paths of access leave from Sellero: to the right of the village is the principle nucleus of Carpene-Fradel-Berco, below which is the zone of Isù-Barnil; the third decorated area is situated to the left of Sellero and has limited dimensions: Preda Mola-Castello. Finally, a short ways above and on the border with the communal territory of Capo di Ponte, there is Pià d'Ort-Coren.

In many ways, the use of this wide area in the course of prehistory, was directly connected to the adjacent confines of Capo di Ponte: the prime incisions made on the rocks of Sellero were presumably executed (with a few exceptions) from the Bronze age and then continued during the Iron Age, thus they entail the last two millennia B.C. There are above all figures of duelists, combatants, and conflicts more or less cruel; on the highest face of Pià d'Ort-Coren (straddling the borders of Capo di Ponte) the incisions show all of the typological variety and characteristic composition of the vast central valley region, stretching up the mountain side to 1,000 m. above sea-level.

There are carvings of topographic maps, huts and villages, and zoomorphic figures, all found in an environment still more or less intact and holding an undeniable fascination for the twentieth-century visitor.

Numerous paths, some of which are cobbled, criss-cross the woods and join together the various localities; several meadows (as is the case with lower Berco) must surely hide antique settlements; small villages similar to that excavated during the sixties at Dos dell' Arca in Capo di Ponte.

ITINERARY

I - Carpene-Fradel-Berco

(Approx. time for visit: 3 hours)

With more than twenty decorated rocks this is the area of Sellero most rich in numbers of figures. Leaving the meadows, the path climbs and winds until it brings you to the mass of the Great Rock of Carpene, an imposing slab of rock deeply modeled by glaciers.

Of particular interest:

R. 2 / On this large rock are more than 700 figures, among which stands out the great Late Neolithic idol (Style II/C) surrounded by circular symbols, lines and cup-marks. There are also many figures from later periods such as groups of warriors and duelists (many showing a clear Etruscan influence) and the suggestive figure of "the Wayfarer". Apart from these more clearly legible scenes, one also finds here a rich typology of symbols, including the great "Camunian Rose," the local interpretation of the Celtic rose in the shape of a swastika which is found in many other areas of Europe. In particular, one should compare the Celtic rose of Ikley, England, which is identical to the one represented here on this rock and confirms the close cultural relationship between prehistoric populations and helps to place the Camunian peoples in a wider European ideological context.

Fradel

A group of 17 rocks is found in this area, neighboring Carpene, of Berco-Fradel; most of them have only sparse decoration.

R.44/ Compositions of lines, cup-marks, closed compositions of the "topographic map" type (Bronze Age); below are several warriors.

R.1/ Of smaller dimensions, but richly decorated, is depicted a tangle of warriors and duelists adorned with cup-marks and lines; below is a ordered group (procession ?) of warriors of the style IV/C:

R.4/ On this rock are found 6 "palettes" and numerous figures of horsemen, along with a scene that seems to depict an execution, in which an armed man raises his sword in front of an anthropomorph apparently without arms (are they tied behind his back?); this last group finds

parallels in analogous iconographic compositions of Scandinavian rock art from the Bronze Age.

R.45/ On the central part, a nucleus of figures showing the principal styles of Sellero, from III to IV/F. Dominating all is the figure of an "acrobatic" horseman, representing perhaps an ancient ritual also noted in other localities (Naquane).

II - Isu-Barnil

(Approx. time for visit: 1 hour)

This is a wide area with more than 30 decorated surfaces, for the most part found near the sides of cultivated fields. Almost all of the incisions here consist of cups and lines, while anthropomorphic figures are rare.

III - Preda Mola, Corna Sculta, Castello Gande

(Approx. time for visit: 2 hours)

There have been found 5 incised surfaces here, most dating from the Iron Age (Style IV).

R.26/ Carvings of individual warriors, horsemen, zoomorphs, symbols (Celtic Rose) and cup-marks.

From Preda Mola, following the path towards the South one reaches the area of Pià D'Ort; following along this route, which passes through a magnificent wooded setting and has surely been used since prehistoric times, one passes near the Corna Sculta, a large mass which takes its name from the belief that from it would issue mysterious sounds. Further on one comes to the decorated rocks, hidden among a thick, wooded fold: this is Pià d'Ort-Coren.

The decorations, spanning the entire Iron Age, the last thousand years B.C., show mostly images of warriors and combatants, but more important for the reconstruction of the Camunian cultural cycle are the numerous topographic maps (describing real or "imaginary" territory), which tie in directly with the Bedolina area.

IV - Pià d'Ort - Coren

The incised rocks in this area show all of the varieties of typology and composition which characterize the vast, central valley area: there are extremely important figures such as huts, topographic maps, anthropomorphic and zoomorphic figures.

R.1/ Here is found the "House of the Artisan", to which approaches a path or small canal and inside of which can be seen human figures and objects, some of them recalling descriptions of antique smithies in the area. Next to this are numerous other depictions of dwellings.

R.2/ Close to rock 1, this surface holds a warrior armed with a spear and followed by dogs.

R.18/ On this rock one can view three classic "topographic maps" with canals,

rectangles and cup-marks.

R. 19/ On this small surface are figures of huts, warriors, animals, a "Camunian rose" and a two-headed anthropomorph.

R. 24/ A wealth of subtle incisions and graffiti from the Etruscan phase: writing, horses and knives.

R. 36/ A tracing of a path which may represent an actual road in the area.

R. 39/ This is the largest surface in the area and is rich with figures from the various phases of the Iron Age: "Camunian rose", topographic maps, dueling scenes, zoomorphic figures, symbols, huts.

The rock is important for the reconstruction of particular aspects of the mythology and the thought of the Camunians.

Descending finally to Coren, one comes to several decorated rocks, including no. 7, where, among a maze of anthropomorphic figures from the Iron Age, one can notice several "Camunian Roses" and praying figures.

To return to the village, continue on the path from Coren.



CENTRO CAMUNO DI STUDI PREISTORICI

GENERAL INFORMATION

CCSP: The Centro Camuno di Studi Preistorici, established 1964, is a non-profit cultural organization. The Centro aims to study, through scientific research, prehistoric and tribal art and related disciplines. The CCSP disseminates an understanding and concern for ancient civilizations by undertaking and publishing studies and by contributing to the preservation and appreciation of cultural heritage. It is also a center for training students in scholarly research. Scholars world-wide have pursued periods of formation and specialization at the institute. Many specialists who are presently active in this field have spent time at the CCSP and are maintaining contact.

RESEARCH: CCSP's main activity is scientific research.

- *General:* Projects being carried on are self-supported or in collaboration with other institutions and the help of volunteers. As a result of the Centro's activities, rock art is now being acknowledged by the international organizations as a basic documentation for historical reconstruction.

- *Valcamonica:* The first major accomplishment of the CCSP was the study of Valcamonica rock art, a basic source for the evolution of European civilization.

- *Other research projects:* CCSP research projects are carried on various continents. The most significant contributions are: the expeditions at Har Karkom, in the Negev desert, Israel, which revealed fundamental links between Mt. Sinai, the biblical narration of the Exodus and biblical archaeology; the expeditions to Tanzania, where rock paintings which span over 40,000 years, the oldest known works of art, are studied.

TRAINING: Training of professionals on a world-wide scale is an urgent requirement for the comprehension and protection of rock art. The CCSP offers apprenticeships aimed at producing highly qualified professionals: individual tutoring for post-doctoral researchers, monographic seminars for university students, archaeological field work for students and amateurs. Credit given upon agreement with universities.

MEETINGS, SEMINARS & CONGRESSES: to maintain scholarly awareness among specialists the CCSP holds meetings, thematic and monographic seminars and congresses.

LIBRARY AND ARCHIVES: One of the principal foundations for research is a specialized library in prehistoric and primitive art on a world-wide scale and the scientific archives which consist of the major existing documentation on rock art the world over.

EDIZIONI DEL CENTRO: the publishing department of the CCSP produces the *BCSP*, an international periodical of prehistoric and primitive art, series of monographs and other volumes dedicated to prehistoric and tribal art, anthropology and archaeology, and offers scholars editorial space for scientific diffusion and promotion. Books are printed in Italian, English and French

For further information, please contact the Centro Camuno di Studi Preistorici, 25044 Capo di Ponte (BS), Italy. Fax: 39/364/42572.

ABOUT THE AUTHOR

EMMANUEL ANATI

Emmanuel Anati is Executive Director of the Centro Camuno di Studi Preistorici in Capo di Ponte, Valcamonica and Professor of Palaeo-ethnology at the University of Lecce, both in Italy. Born in Florence, Italy, in 1930, Anati studied at the Hebrew University, Jerusalem, at Harvard University, Cambridge, Massachusetts, and at the Sorbonne in Paris. His principal scientific interests are the art and religion of prehistoric and tribal cultures. He has conducted research in Western Europe, the Near East, India, Tanzania, Malawi, Mexico, Australia, and other countries. Anati's work in Valcamonica has led to UNESCO's inclusion of the rock art of this alpine valley in its list of World Cultural Heritage. In Valcamonica he created a school for specialization in prehistoric art, the only existing institute of its kind in this field. One of his recent projects concerns the discovery and archaeological investigation of the holy mountain of Har Karkom, which he identifies as the Mount Sinai of the Bible. The findings reassess the biblical epic of *Exodus* and place the problematic beginnings of monotheism and the origins of Judeo-Christian thought into a broader view. Anati has taught in various universities and research institutes in Italy, France, Israel, the United Kingdom, the United States and Canada. On behalf of UNESCO and various governments on four continents, he has carried out missions and expeditions and has served as a consultant. Through his research and work, the knowledge of prehistoric art has been enhanced with a global vision never before attained. He is the founder of ICOMOS International Committee on Rock Art. For nine years he served as the first Chairman of the Executive Board. He has organized international congresses and seminars on prehistoric and tribal art, planned and developed large exhibitions, and has stimulated a broad international movement in this discipline. Since 1992, he is Chairman of Institut Des Arts Prehistoriques et Ethnologiques (IDAPEE), Paris.

Anati has edited several prestigious publications. He is the director of the periodical, *World Journal of Prehistoric and Primitive Art (BCSP)*. He headed the series *The Footsteps of Man* for the Cambridge University Press, and the series *Le Orme dell'Uomo* for Jaca Book, Milan. He has written and published over 70 books and numerous monographs for leading publishers in Europe and America. Works by Anati have been published in over twenty languages. Among his works: *La Grande Roche de Naquane*, Paris (Masson), 1959; *La Civilisation du Val Camonica*, Paris (Arthaud), 1960, *Camonica Valley*, New York (A.A. Knopf), 1961; *Palestine Before the Hebrews*, New York (A.A. Knopf), 1963; *Rock Art in Central Arabia*, Louvain (Institut Orientaliste), 4 vols., 1972-75; *Hazorea*, Capo di Ponte (Edizioni del Centro), 1973; *Evolution and Style*, Capo di Ponte (Edizioni del Centro), 1976; *L'art rupestre du Negev et du Sinai*, Paris (l'Equerre), 1979; *Luine, Collina Sacra*, Capo di Ponte (Edizioni del Centro), 1982; *I Camuni alle radici della civiltà europea*, Milan (Jaca Book), 1982; *La Préhistoire des Alpes*, Paris (Payot-Jaca Book), 1986; *Gli elementi fondamentali della cultura*, Milan, (Jaca Book), 1983; *Har Karkom, Montagna sacra nel deserto dell'Esodo*, Milan (Jaca Book), 1984; *The Mountain of God*, New York (Rizzoli), 1986; *I Siti a Plaza di Har Karkom*, Capo di Ponte (Edizioni del Centro), 1989; *Origines de l'art*, Paris (Albin Michel), 1989; *le Radici della Cultura*, Milan (Jaca Book), 1992; *Rock Art-The State of Research: Archetypes, Constants and Universal Paradigms*, Colombo (ICOMOS), 1993; *Har Karkom in the Light of New Discoveries*, Capo di Ponte (Edizioni del Centro), 1993; *World Rock Art. The Primordial Language*, Capo di Ponte (Edizioni del Centro), 1993; *Il linguaggio delle pietre*, Capo di Ponte (Edizioni del Centro) 1994.

Professor Anati can be contacted through the Centro Camuno di Studi Preistorici, 25044 Capo di Ponte (BS), Italy; fax: 39\364\42572.

For information on the activities the Centro Camuno di Studi Preistorici, to receive publications or to collaborate on projects write to:
CENTRO CAMUNO DI STUDI PREISTORICI - 25044 CAPO DI PONTE (BRESCIA) ITALIA - TEL. 0364/42091 - FAX 0364/42572



EDIZIONI DEL CENTRO

STUDI CAMUNI - VOLUME XIII - ENGLISH EDITION - 1994