TREASURES OF ITALY
AND UNESCO

ROCK DRAWINGS IN VALLE CAMONICA

SAGEP EDITORI
TURISMO

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With its headquarters in Paris, UNESCO currently has 195 member states.
UNESCO has two basic objectives: to promote the dialogue between the cultures of the member states and develop them, and to preserve the cultural and natural heritage of humanity.
The former objective is extremely significant in the organisation's activities, as the body itself was built on the conviction that only constant intercultural dialogue and development of culture, arts, sciences and education systems can encourage cooperation between nations, understanding between populations economic progress, social justice and world peace.

UNESCO pursues the latter goal by identifying, protecting, safeguarding and transmitting the world's cultural and natural assets to future generations.
Based on an international treaty (the 1972 Convention Concerning the Protection of the World Cultural and Natural Heritage) UNESCO has recognised by now 1007 world heritage sites (779 cultural, 197 natural and 31 mixed properties) in 161 countries.

According to the Convention, cultural heritage means a *monument*, a *group of buildings* or a *site of historical, aesthetic, archaeological, scientific, ethnological or anthropological value*.
Natural heritage, on the other hand, indicates *physical, biological, and geological features, in addition to the habitat of threatened species of animals and plants and areas of outstanding universal value from the aesthetic or scientific point of view*.

Heritage represents the inheritance of the past that we all benefit from and transmit to future generations.
Our cultural and natural heritages are an irreplaceable source of life and inspiration. Unique and diverse places such as the wild stretches of the Serengeti National Park in Eastern Africa, the Pyramids in Egypt, the Great Barrier Reef in Australia and the Baroque cathedrals of Latin American make up our World Heritage.
It is the universal application that makes the concept of World Heritage truly exceptional.
World Heritage Sites belong to the population of the world, beyond the borders where they are located.

www.unesco.org

1979
Rock Drawings in Valle Camonica inscribed in the World Heritage List

Site no. 94 – known as "Rock Drawings in Valle Camonica" – was the first in Italy to be recognised as a World Heritage Site and the rock engravings of this area are well known throughout the world. After more than 30 years, Italy is the first country with the highest number of sites included in the List, amounting to 50 comprising cities, individual monuments, archaeological sites and places of natural interest.
Until the end of 2004, the World Heritage sites were selected on the basis of six cultural and four natural criteria. From 2005, the criteria have been merged into a single ten-point list, valid for cultural and natural properties, and added to the Guidelines for the implementation of the World Heritage Convention.
To be included in the World Heritage List, a site must be of outstanding universal value and meet at least one of the ten selection criteria. In addition, it must satisfy the criteria of authenticity and/or integrity with an adequate protection and management system to ensure its preservation. The criteria are regularly revised by the Committee to reflect the evolution over time of the concept of World Heritage.

The criteria for inclusion of Valle Camonica:

Criterion (III): "The rock engravings of Val Camonica stretch back over the 8 thousand years which precede our present era. It is unnecessary to accent the conspicuously invaluable nature of human renderings which are of so great an antiquity.

Criterion (VI): "The rock engravings of Val Camonica constitute an extraordinary figurative documentation of prehistoric customs and mentality. The systematic interpretation, topological classification, and the chronological study of these configurations in stone have brought about a considerable contribution to the fields of prehistory, sociology and ethnology".

www.vallecamonicaunesco.it

Warriors, Rock Engravings Nature Reserve of Ceto, Cimbergo and Paspardo. Foppe di Nadro Area (Rock 6).

valle camonica la Valle dei Segni

www.turismovallecamonica.it

View of Valle Camonica. Parish Church of San Siro, Capo di Ponte.

On the page opposite:
Breno Castle and in the background, the massif of Pizzo Badile.
Four-wheel chariot pulled by horses, Naquane (Rock 23).

Valle Camonica. The Valley of Landmarks

Valle Camonica is one of the largest valleys of the Central Alps. It stretches for almost 80 km along the River Oglio, starting from the banks of Lake Iseo in the Municipality of Pisogne and reaching the Tonale Pass.
A U-shaped valley formed by glacial erosion, it is known over the world for the extraordinary richness and variety of its petroglyphs, inscribed in the WHL in 1979. Established over time, the rock drawings parks fit into this context extending from the lower Valley, encompassing the Intermunicipal Park of Lake Moro in Darfo Boario Terme, within which are included the Town Park of Luine and the archaeological site of Corni Freschi, up to the polythematic pathway of the “Coren delle Fate” in the Upper Valley of Sonico. The central area of Valle Camonica, between the Municipality of Ceto and that of Sellero, passing through Capo di Ponte, presents the most significant concentration of rock carvings. Here it is possible to visit: The National Park of Rock Engravings (in Naquane), The National Archaeological Park of

View of the Concarena massif from the National Park of Rock Engravings in Capo di Ponte.

Hiking trails.

routes vary in conformation, all share rather charming natural characteristics that change depending on the area: chestnut woods, that are typical of the middle Valley, are gradually replaced by vegetation that is typical of warmer areas along the western slope.

Massi di Cemmo and the Seradina-Bedolina Municipal Archaeological Park, all located in Capo di Ponte, Rock Engravings Nature Reserve of Ceto, Cimbergo and Paspardo, and the Municipal Archaeological and Mineral Park of Sellero. The parks, that range in altitude and whose

Moro Lake, Darfo Boario Terme.

Liberty Dome, Boario Terme

Parks of art engravings

Darfo Boario Terme
Intermunicipal Park of Lake Moro Luine and Monticolo (p. 36)

Ossimo
The Asinino-Anvòia Archaeological Park (p. 54)

Ceto – Cimbergo – Paspardo
Rock Engravings Nature Reserve of Ceto, Cimbergo and Paspardo (p. 32)

Capo di Ponte
The National Park of Rock Engravings in Capo di Ponte (p. 16);

The National Archaeological Park of Massi di Cemmo (p. 22);

The Seradina-Bedolina Municipal Archaeological Park (p. 26);

The National Prehistory Museum of Valle Camonica (p. 50)

Sellero
The Municipal Archaeological and Mineral Park of Sellero (p.42)

Sonico
The "Coren delle Fate" polythematic pathway (p. 46)

Other sites of art engravings

Borno
The megalithic sanctuary of Valzel de Undine (p. 58)

Edolo
The area of the Medieval Castle and the locality of Plate de Icc (p. 59)

Rock Drawings

The discovery of rock engravings dates back to 1909, the year when Gualtiero Laeng sent a report to the National Committee for the protection of the landscape and monuments of the Italian Touring Club, in which he reported the presence of engravings in Cemmo (Capo di Ponte). From that year, numerous researchers and scholars began studying the petroglyphs. The rock drawings of Valle Camonica, consisting of thousands of engraved figures distributed over an estimated 2,000 rocks, represent an extraordinary expression of man's creativity through the ages spanning over 10,000 years, starting from the end of the Upper Palaeolithic up to the Roman and Medieval Ages. The engravings were made on sandstones, compact rocks whose surfaces were "smoothed" by the effects of the erosion brought along by the arrival of the glaciers. The Pietra Simona is widespread in the lower Valley (the area around Darfo), and the Verrucano Lombardo, on the other hand, dominates the middle Valley (Capo di Ponte); characterising the upper Valley, starting from Sellero, one notes the transition to shale exposing long veins of white quartz. On these rocks, the ancient Camunni carved representations that describe both moments of everyday life, especially scenes of ploughing, hunting and duels, and spiritual aspects, with a particular attention to the scenes of worship and ritual manifestations. The majority of the rock engravings have been made using the "martellina" technique obtained by tapping the rocky surface with a hammerstone; in more advanced age, metal tools were also used to create small circular shaped

Boulder 1, overview, the National Archaeological Park of Massi di Cemmo.

Boulder 2, etchings of daggers, the National Archaeological Park of Massi di Cemmo

concavities. The figures can be entirely painted in using a pecking technique or can be defined by a pecked contour line. Another technique used is the one known as the "filiforme" or "graffiti": in this case, the representations are obtained by engraving the rock surface with a pointed instrument used as a chisel; when scratched repeatedly over the surface, it leaves a groove, this latter technique is called "*à polissoir*" ("smoothing" in French). In the rich repertoire of Camunian rock art it is not uncommon to find figures made using both the pecking and engraving techniques: in this case, the filiforme technique is adopted to engrave certain details of the figures.
When studying the engravings, it is rather difficult to place the figures in a sequence of millennia, centuries and years, but thanks to rigorous comparisons between the figures and objects originating from archaeological excavations, it is possible to do this accurately. An example of this are the triangular cross section daggers engraved on the boulders in Cemmo which can be compared with the copper daggers unearthed in the tombs of the necropolis of Remedello Sotto (in the province of Brescia) and dated between 2900-2500 BC.
The Camunian engravings allow us to observe the evolution of knowledge, beliefs, rituals, through the various eras of pre-protohistory and beyond. The oldest depiction of a human figure in Camunian art dates back to the Neolithic Age (6th-mid 4th millennium BC), an extremely important period where agriculture, livestock and the production techniques of ceramics, spinning and weaving were introduced. It is known as the so-called "Orant", a figure with legs and arms bent at right angles and set apart, in a gesture of prayer. The Copper Age (mid 4th-3rd millennium BC), characterised by the processing of metal and other important cultural and technological innovations such as the introduction of the cart and plough, sees the development of megalithic sanctuaries; these were areas of worship arranged around steles and boulders engraved with monumental compositions consisting of symbolic elements, weapons, animals and human figures. The Bronze Age sees the return of etchings on rock surfaces where mainly axes and daggers are depicted. A genuine cult of weapons, also evidenced by the widespread use of deposit sites that were full of metal artefacts and at times can be interpreted as being votive deposits.
However, it is particularly in the Iron Age (1st millennium BC) that Camunian rock art flourished and more attention was placed in the rendering of details. The rock engravings of this period can be attributed to the *people of Camunni*, whose name appears for the first time, along with that of other peoples, on the Trophy (Victory Monument of the Alps) built in honour of Emperor Augustus in La Turbie, in France, a seal marking the conquest of Alpine populations towards the end of the 1st century BC. The dominating figure is that of the warrior, engaged in scenes of battle, horse riding and deer hunting, interpreted as tests or initiation rituals performed by the young Camunian aristocracy to mark the coming of age. Among the thematic representations found, there are buildings, ploughing scenes, footprints, water birds and the Camunian rose, which was adopted as the official symbol of the region of Lombardy in 1975.

Detail of Rock 1, the National Park of Rock Engravings in Capo di Ponte.

Petroglyphs of the modern age

In Valle Camonica, the custom of engraving rocks does not finish with the end of the Iron Age nor with the arrival of the Romans (16 BC): in fact, there is evidence showing the continuation of the phenomenon until the 20th century, although it suffered a sharp contraction. Many examples of post-classical engravings are worthy of mention: in particular, there are symbolic figures such as crosses or keys probably dating back to the Christianisation period, while in the Middle Ages, many examples of graffiti of castles, pilgrims and soldiers were found in Campanine di Cimbergo. On Monticolo hill in Darfo Boario Terme, rock engravings of monstrances and religious symbols have been identified dating back to the modern age and the long inscription dating back to 1908 commemorates the construction of the Brescia-Iseo-Edolo Railway.
Inside the Naquane Park, besides the Latin inscription present on Rock 99 situated near the historic route connecting Nadro, evidence of the Christianisation phase is visible on Rocks 44 and 58. While on Rock 1, between the walkway and the trail, one can observe several crosses (attributable to different periods and functions), an "Alpini soldier" created during the Second World War and several "modern" writings. However, on Rock 11, a cartouche dating back to 1949 commemorates "Giacomo Gelmi di Malonno" with a prayer.

The National Park of Rock Engravings in Capo di Ponte

The National Park of Rock Engravings in Capo di Ponte was the first park established in Valle Camonica in 1955. Situated on the left basin of the River Oglio, between 400 and 600 mt above sea level, it preserves one of the most important and significant engraved rocks complexes present as part of the UNESCO site no. 94.
Inside the park, one can admire over 104 engraved rocks distributed over 14 hectares, along trails immersed in a picturesque woodland setting. To facilitate the visit, four routes have been developed (Orange, Blue, Green and Red; the Purple route is currently closed to the public for safety reasons), which stretch for about 3 km through easy and accessible trails. The Orange route, which begins at the Park entrance, is the main itinerary from which the other routes branch off: the entire tour, following all the routes, takes about 3 hours. The rocks situated along the routes are numbered and are accompanied by information panels in both English and Italian, illustrating the main themes of the representations. In some cases, the rocks have been provided with wooden walkways that allow visitors to get even closer and admire the many engravings that animate the grey-purple sandstone surfaces.
The chronology of the drawings ranges between the Neolithic and the Iron Age, when the phenomenon was particularly widespread, but figures of historical age (Roman and modern) are also present. At the entrance of the Park we come across Rock 50, which faces the Capo di Ponte settlement and the Concarena massif, overlooking the valley. Over this large surface area that slopes down considerably, numerous engraved figures can be observed; at times they form together scenes that are quite difficult to comprehend; there are orants, warriors (some are very large), horsemen, buildings, footprints and pre-Roman inscriptions in north-Etruscan characters.

If you wish to see an exceptional range of large buildings, at Rock 57 situated along the Red route to the east of the entrance, you can admire the tall support poles and the double pitched roof with a representation, in reverse perspective, of

Image of Rock 50.

View of the Concarena massif from the Park.

Capo di Ponte - in Naquane
Ph. +39 0364 42140

Internet Sites
www.parcoincisioni.capodiponte.beniculturali.it
www.archeologica.lombardia.beniculturali.it
www.vallecamonicaunesco.it

Facebook Page
www.facebook.com/ParcoNaquane

How to get there
Once you reach Capo di Ponte, follow the signs to the Carabinieri Station and Chiesa delle Sante (Sante Church). It is possible to park your car in this area. From here, follow the signs and within a few minutes' walk you come to the Park entrance. Buses can park in Hotel Graffiti's parking area; cross the trunk road, SS 42, and from here you can access the walkway leading to the Park along Via Ronchi di Zir.

Admission fee

The relationship between the drawings and the rock outcrops

The fact that the artist-engraver was influenced in the choice of rock outcrop, exploiting the morphological characteristics of the surface, is an interesting topic, which has obvious symbolic connotations. First of all, it is interesting the way in which only certain portions of the rock have been used, although endowed with a large surface area, as if they had acquired a unique value over time. In some cases, the engravings have been carried out following the natural streaks or rifts of the rock. One example is a warrior engraved on Rock 1 in Naquane; the spear shaft was engraved by tapping where there was already a natural rift in the rock. On Rock 35, the well-known "running priest" seems to be touching the rock's rift. In other cases, natural glacier concavities or ducts have been exploited. A remarkable example can be seen on Rock 32: on the upper edge of a small duct, a group of figures was etched, in the same position as an orant; another figure is instead etched lying down at the bottom. Still today, when it rains, water flows down the duct on the figure lying down, suggesting the presence of a watercourse. Likewise on Rock 73, a circular element in the shape of a spoked wheel has been etched in a small concavity, occupying the entire surface.

protruding joists/rafters and, right at the top, the representations of animal figures (heads of birds or horses) placed there perhaps to ward off evil, in order to protect the building.

Continuing along the Orange route you come to the centre of the Park where Rock 1, also called the "Great Rock" for its size, stands out. Visitors are impressed by the remarkable appearance of its surface, engraved and shaped by glaciers, and the extraordinary richness and variety of engraved figures, that amount to about a thousand: vertical looms, figures of shovels, a maze, warriors in battle, horsemen and especially numerous deer hunting scenes, which was one of the dominant themes in the valley.
Following the Blue route, centrally located close to a natural rift in the rock is Rock 23 that has a beautiful representation of a four-spoked wheel chariot pulled by two horses.
Quite often, the rock surfaces were engraved over and over again, superimposing figures from different ages and creating actual scenes. This is how, for instance, the so-called "village scene" on Rock 35 came about, where some buildings overlapping with previous deer hunting scenes seem to show a village carrying out its daily activities.
Some figures are of particular artistic value, such as the famous representation of the running priest, engraved on Rock 35 (Blue route): vividly outlined, sporting a headdress with feathers swept back,

Great warrior (Rock 50).

On the page opposite:
"Running Priest", (Rock 35).

Naquane/Aquane

The National Park of Rock Engravings is also known as Naquane Park. The name Naquane would seem to derive from a more ancient Aquane; in fact, nineteenth century land registry maps use the term *Contrada Aquane* referred to the central area of the Park, and the indication of a *Strada delle Acquane* that connected the Foppe di Nadro area with Naquane. Well before the discovery of these maps, some scholars had suggested the derivation of Naquane from the name of Aquane, semi-divine beings known in the folklore traditions of the central eastern Alps by different names: Aguane, Enguane, Eguane, Gane, Aivane, to mention a few. The legends describe them as sirens known for their "water hair" and their "backwards facing feet" or as women who could transform into otters, who inhabited springs, caves and lakes. No watercourses are present in Naquane, however the shaping action of the glaciers on the rocks generated waves that resemble those of the sea and created cavities and ducts in which water stagnates. Representations of aquatic birds and solar boats are evidence of the close connection that exists between the rock carvings and the theme of water. Therefore, the existence of a place dedicated to a water cult deriving from the name Naquane can be assumed. In Valle Camonica, a cult of springs is attested by the sanctuary of Minerva in Breno and by Roman inscriptions that mention *fontes divini* (divine springs).

Rock 99.

On the page opposite:
Rock 1 or Great Rock.
Rock 35.

he has an arm raised and one resting on his side while his legs are bent as if he were running or dancing. There are also representations of genuine divinities, as in the case of Rock 70 (Green route), where a large figure, with a set of deer antlers, is interpreted as the god *Cernunnos*, and finds a comparison with the well-known Gundestrup cauldron (Denmark). Archaeological surveys conducted within the Park have unearthed traces of human life in this area dating back between the late Neolithic-Copper Age. While a few hundred metres to the North, on a low relief in the area of Dos dell'Arca, an important settlement stretches out, established in the Neolithic and which persisted up to the Iron Age. The materials from these investigations are now on display in the MUPRE-The National Prehistory Museum of Valle Camonica.

Rock 32.

The National Archaeological Park of Massi di Cemmo

Cemmo-*Pian delle Greppe*, the historic site where Camunian rock drawings were discovered in 1909 on two decorated boulders, "Cemmo 1 and 2", dating back to the Copper Age. These boulders were found near the valley floor at the foot of a high rock wall dominated by the Concarena massif, in a depression with a pool of water in the centre. Despite the fact that research continued in the 1930s (the excavations carried out by Marro, Graziosi and Battaglia), in 1962 (Anati's surveys) and in 1983-85, after the fortuitous discovery of the new stele "Cemmo 3" (excavations carried out by the Superintendence), the site of worship and of ceremonies did not manifest itself fully until researches were resumed in 2000, when, while working on the preparation of the National Archaeological Park of Massi di Cemmo, new steles were discovered that had been knocked down and thrown into a pit at the time of the deconsecration of the prehistoric worship site in Late Roman Antiquity.

The excavation that ensued between 2000 and 2013 led to the discovery of a large sanctuary established in the Copper Age (4th millennium BC) in a site that was already inhabited during the Late Mesolithic and Early Neolithic. This was abandoned by the Early Bronze Age (beginning of the 2nd millennium BC) and repopulated starting from the Late Bronze Age (12th century BC), when the area in front of the two rocks "Cemmo 1 and 2", became a shrine and a wall was constructed encompassing sections of the alignment of steles that in the Copper Age had been erected in the area in front of the rocks "Cemmo 1 and 2", running north-south and the decorated surfaces facing east overlooking a moat.

From the end of the 2nd millennium BC and throughout the Iron Age, the shrine underwent various renovations and important routine interventions until the late Roman period when the complex was finally dismantled whilst maintaining the memory of the sacred place, so much that in the Middle Ages the Romanesque parish

View of the Park.

Capo di Ponte - in Pian delle Greppe
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Internet Sites
www.parcoarcheologico.massidicemmo.beniculturali.it
www.archeologica.lombardia.beniculturali.it
www.vallecamonicaunesco.it

How to get there
In Capo di Ponte, take the road for Pescarzo; then turn left following the directions for Pescarzo, cross the bridge over the River Oglio and continue for about 1 km.
Buses can park near the Cemetery, passed the Park.

Free admission

church of San Siro was built, significantly marking the continuity of the pagan sanctuary. While the steles and fragments of steles "Cemmo 3-19 and 21-26", as well as a significant selection of lithic ceramic and metal finds, unearthed in the various levels of the site, are exhibited in the MUPRE-The National Prehistory Museum of Valle Camonica in the religious section *The dimension of the sacred-Copper Age megalithic sanctuaries*, on-site, visitors can admire the exceptional Rocks "Cemmo 1 and 2" and "Cemmo 20", the expression of a special *ritual of stones* (or *of the relics*). The large fragment, uneven and incomplete, is in fact the upper part of a rock engraved in at least three phases of the Copper Age with an icon of the blazing sun in the shape of horns, a fringed floor mat (typical element of the Ossimo-Borno plateau) with foliate blade halberds, animals, daggers with a triangular blade, where a superimposition of anthropomorphic dancing figures is depicted. Towards the end of the 3rd millennium BC, as proof of the special symbolic value ascribed to it by the visitors of the sanctuary, it was placed inside a rectangular enclosure cordoned by large stones and with a cobblestone walking surface.

The Copper Age megalithic sanctuaries in Valle Camonica

The Valle Camonica, like the neighbouring Valtellina, is characterised by extensive outdoor sanctuaries marked by alignments of decorated steles and menhir boulders. These places of worship built in prehistoric times by one or more communities and frequented for cult and ceremonial purposes are compared with others of the same period found in the Alps (in Valle d'Aosta, along the River Dora Baltea and in the Valley of Adige), and express the widespread phenomenon of Alpine megalithism.
Built in the Copper Age (4th and 3rd millenniums BC) and in some cases continuing, with some interruptions, into the Iron Age and beyond, they are among the most interesting archaeological discoveries in the pre-Alpine areas of Lombardy in recent years. These *memorial sites* have preserved the traditions of the past over the millennia and are still today marked by the testimonies of immaterial culture or by Christian religious buildings built in the vicinity.
In Valle Camonica there are two prevailing dislocations for the sanctuaries under two separate geographical environments. One is represented by the Ossimo-Borno plateau, crossed by connecting routes between the Valle Camonica and the Val di Scalve on the eastern slopes of the Orobie Alps, the other by the valley floor and the slopes overlooking the River Oglio.
Water – rivers, streams, springs, waterholes, lakes and waterfalls – and high rocky cliffs are the connotative elements in choosing where to establish the sanctuaries.
Here is the network of Camunian megalithic sanctuaries of the 4th and 3rd millenniums BC, already extensively investigated, enhanced and which can be visited:
the National Archaeological Park of Massi di Cemmo, Capo di Ponte, from 2005
the Ossimo-Anvòia Archaeological Park, from 2005
the archaeological site of Corni Freschi in Darfo, from 2009
the archaeological site of Valzel de Undine in Borno, from 2013.

Deer, detail of Boulder Cemmo 1.

Scene with pulling of the cart and ploughing of Boulder Cemmo 2.

The Seradina-Bedolina Municipal Archaeological Park

The Seradina-Bedolina Municipal Archaeological Park was founded in 2005 with the aim of safeguarding and enhancing an important portion of the vast rock art heritage included in the territory of the municipality of Capo di Ponte. The park blends the uniqueness of the Camunian rock drawings, Unesco heritage site since 1979, to an extremely rich, natural and, in some respects, exceptional environment.
The protected area can be reached from the town of Capo di Ponte in a few minutes. It covers approximately 6 hectares, in a mountain area on the right side of the river basin between 400 and 600 mt above sea level. The particularly favourable exposure to the sun, combined with the presence of characteristic Permian sandstone outcrops (Verrucano Lombardo), have encouraged the establishment of specific micro climates and, consequently, the development of a very varied flora often typical of warmer climates. Next to the typical trees of the middle Valle Camonica, (chestnut, manna ash, etc.), it is possible to admire several rare species such as *Opuntia humifusa*, a small prickly pear that, thanks to its lush yellow flowers, creates a fascinating contrast with the characteristic light blue-purple colour of the large rocky outcrops.
The Park also preserves some remarkable traces of previous "glacial life" of Valle Camonica: the large rocky outcrops, shaped and deeply smoothed, on which the famous rock drawings were later engraved, and some glacial wells known as "marmitte dei giganti" (giant's kettles). The engraved signs in

Topographic representations in Bedolina (Rock 7).

On the page opposite:
View, Seradina II (Rock 18).

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(Municipal cultural and tourist agency of Capo di Ponte)

Internet Sites
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www.vallecamonicaunesco.it

How to get there
In Capo di Ponte, take the road for Pescarzo; then turn left following the directions for Pescarzo, cross the bridge over the River Oglio and continue to the cemetery, where you can park the car. Then take the cobbled street that runs along the left hand side. Direct access to the Bedolina area can be reached by car along the Cemmo-Pescarzo road that takes you straight to the parking area up on the left.

Free admission

On the page opposite:
Fighting scene, Seradina I (Rock 12).
Detail of the Bedolina Map, Rock 1.

this area have been reported by various scholars since the 1930s, but real systematic research began only in 1963, when Emmanuel Anati, the director and founder of Centro Camuno di Studi Preistorici (Camunian Centre of Prehistoric Studies), gave his attention to the site. Between 1963 and 1966, the sub-zones are defined and the area is still divided in this way today: Seradina I-Corno, Seradina I-Ronco Felappi, Seradina II, Seradina III and Bedolina, the latter now universally famous thanks to the rock known as the "Mappa di Bedolina" (The Bedolina Map). The systematic research now underway, conducted by the management of the park and coordinated by the Archaeological Superintendence of Lombardy, is actually leading to the first comprehensive documentation of the more than 160 engraved rocks catalogued so far within the park.
Inside the Park, it is possible to see various types of engraved representations, thanks to five tour routes, each with information panels. Visitors can in fact admire various warriors in battle, majestic horsemen-hunters chasing solar antler deer, exceptional ploughing scenes, huts, inscriptions in pre-Roman characters and, finally, some very rare representations of objects, including the typical knives with anchor-shaped sheath, and horns (musical instruments) dating from Roman times. The stronghold of the Seradina area is undoubtedly the "Grande Roccia" (Great Rock) (R. 12), on which there are over a thousand figures in a unique *pastiche* of deer hunting scenes, ploughing scenes, erotic scenes related to fertility rites, duels, sequences of dogs with open jaws, deer running and birds with large fantails.
By following the recently opened footpath which connects the Seradina area with Bedolina (500 mt above sea level), visitors comes into contact with the most characteristic theme of the Park, namely the large geometric compositions that have a hypothetical "topographical" meaning. Among them, the "Mappa di Bedolina" undoubtedly stands out, located on a natural terrace with a wide view of the valley floor, and the new large "map" which was discovered in 2005 and is situated just a few metres above the previous one.
At the entrance of the Seradina II area, there are also two old restored farm buildings in which are located a small historical exhibition and an extraordinary exhibition of rock carving casts made in the 1950s and 1960s by Battista Maffessoli, famous guide from Capo di Ponte and discoverer, in his fifty years of personal research, of numerous engraved rocks.

Orant with fingers and toes in sight, Seradina 1 (Rock 12).

Choosing the path that suits you

"A ciascuno il suo passo" is a trail that winds through the archaeological heritage of Capo di Ponte, designed to make the most of the area while ensuring accessibility for all. Through the use of structures, tactile devices and multilingual and Braille signage, rock art is represented in an innovative, simple and stimulating way for all. It thereby creates an active and engaging experience in the rock art parks. The route starts from the railway station of Capo di Ponte, goes through the town passing in front of the MUPRE and the Massi di Cemmo and ends at the Seradina-Bedolina Municipal Archaeological Park.

Signs for the experiential route "A ciascuno il suo passo".

Detail, Foppe di Nadro (Rock 4).
Inscription in "northern Etruscan" or "Camunian alphabet", Foppe di Nadro (Rock 23).
Image of Rock 6, Foppe di Nadro.

Rock Engravings Nature Reserve of Ceto, Cimbergo and Paspardo

The Reserve is the largest protected archaeological area of Valle Camonica. It extends over 300 hectares of territory embracing the three municipalities of Nadro di Ceto, Cimbergo and Paspardo. The engraved rocks are nestled in a natural mid-mountainous environment that preserves over time traces of man-made structures. The tour begins at the Museo Didattico della Riserva located in Nadro (ticket office, information, services, printed materials, audio-guides) and continues on to several possible visiting routes starting from Nadro di Ceto (Foppe area), from Cimbergo (Campanine area) and from Paspardo (Plas, In Vall and Sottolaiolo areas). The itineraries allow the visitor to admire the many aspects of the Reserve in a few hours or over several days: archaeological sites, ethnographic and environmental aspects.

Ceto, Cimbergo and Paspardo
Ph. +39 0364 433465
Internet sites
www.arterupestre.it
www.incisionirupestri.com
www.vallecamonicaunesco.it

Getting to the museum and to Foppe di Nadro
Take the SS 42 in the direction of Edolo, exit at Ceto-Cimbergo-Paspardo, follow the tourist signs for "Riserva Naturale delle Incisioni Rupestri" until you reach Nadro di Ceto.
Free public parking near the sports ground and in the square in front of the Museum.
Distance between the parking area and the park's entrance: about 400 mt

Getting to Cimbergo
Take the SS 42 in the direction of Edolo, exit at Ceto-Cimbergo-Paspardo, follow the signs for Cimbergo along the SP 88. Access to the Campanine area is just before entering the town of Cimbergo, which has a large parking area.
Free public parking
Distance between the parking area and the park's entrance: 50 mt

Getting to Paspardo
Take the SS 42 in the direction of Edolo, exit at Ceto-Cimbergo-Paspardo, follow the signs for Paspardo along the SP 88. All the visiting sub-areas are easily reached on foot from the town and all have parking space.

Free public parking
Distance between the parking area and the park's entrance: from 50 to 300 mt

Admission fee (ticket office in Nadro di Ceto)

The Foppe di Nadro area

The Foppe di Nadro area presents a succession of densely decorated rock surfaces organised along a charming loop trail. The engravings found range from the 5th millennium BC up to the Early Middle Ages. Particularly important are the figures of the Bronze Age (2nd millennium BC) with a rich collection of weapons and the graceful warriors identifiable with the phase of Etruscan influence (Iron Age). At the entrance of the decorated area, a relatively flat plane has been set up for educational purposes simulating an archaeological dig, which includes a reconstructed Neolithic hut and a Rhaetian house dating back to the Iron Age.

Pathways within the circuit: about 2,000 mt, with a 50 mt height difference, a simple route which does not have facilities for people with motor disabilities or with walking difficulties.
Estimated time for the visit: about 3 hours.

Group of buildings, Foppe di Nadro (Rock 6).

The Cimbergo Castle

The Cimbergo Castle (12th-16th century.) looms over the valley of the torrent Re. At the foot of the castle, a trail leads to the Campanine area, where archaeological researches have identified more than 100 engraved rocks within a large woodland area, only some of which are visible along the tourist visit route. Engravings began in the area during the Late Neolithic (4th millennium BC), and were temporarily abandoned during the following centuries (only a few were found dating back to the 2nd millennium BC) and the engravings began again in the 1st millennium BC. Furthermore, there is evidence of a very rich and so far unique concentration of rock art made in late Roman times and continuing on to the modern age.

Pathways within the circuit: about 2,000 mt, with a 100 mt height difference, a challenging route that does not have facilities for people with motor disabilities or walking difficulties.
Estimated time for the visit: about 2 hours.

The Paspardo area

The decorated areas of Paspardo are arranged in a radial pattern around the town, in a charming mountainous environment, each characterised by unique working styles and subjects not found in other areas of the valley. The areas open to the public and which include tourist facilities, all within walking distance from the town, are: Plas-Capitello, In Vall and Sottolaiolo.

Pathways within the circuit: about 2,000 mt, with slight height differences, with easy trails. The tour route to visit Sottolaiolo is suitable for visually and mobility impaired visitors.
Estimated time for the visit: about 3 hours for all the Plas-Capitello, In Vall and Sottolaiolo areas.

The Educational Museum of the Reserve

Housed in a charming 15th century historical centre, the Museo Didattico della Riserva is situated in Nadro di Ceto and introduces the discovery of rock art and the territory of the Reserve. There are several sections in the museum:
- an exhibition linked to prehistoric times, with multimedia stations, reconstructions and touch screen applications that accompany visitors in the discovery of the ancient world of the Camunians;
- the naturalistic section of the Reserve, dedicated to insects;
- hands-on educational workshops dedicated to archaeological and environmental issues (the Museum offers guided tours, workshops and educational activities for all schools).

It is also possible to stay overnight in the Reserve: for individual visitors or groups who wish to prolong their visit and intend to spend one or more nights, self-management rooms can be booked in guest and farms houses.

Cimbergo Castle and Pizzo Camuno in the background.

Capitello dei due pini.

Internal courtyard of the Educational Museum.

Intermunicipal Park of Lake Moro, Luine and Monticolo

The Darfo Boario Terme territory testifies to the presence of ancient populations who lived, worked and engraved the rocks in the low Valle Camonica area. The Park embraces a broad green area in the territories of Darfo Boario Terme and Angolo Terme, where two archaeological sites are located: Luine and Corni Freschi. The archaeological area of Luine, which dominates the town of Darfo Boario Terme, has restored remains of several ancient inhabited structures, including a large hut with several small sized fireplaces sheltered by rocks, better suited to occasional visits. These important remains of human presence belong mainly to the Bronze Age and Iron Age but are also accompanied by short-lived evidence that the site was populated in more ancient times, in the Neolithic and Copper Ages. The important site of Luine is best known for the presence of more than 100 characteristically purple rocks (Pietra Simona), on the smooth surfaces of which numerous engravings can be admired: here one can see the most ancient rock engravings of the Camunian cycle, made perhaps by semi-nomadic hunters who utilised the valley as hunting territory at the end of the big glaciations. Subsequently, the area was abandoned to become again a place of worship and of engravings towards the end of the Neolithic and especially in the Bronze and Iron Ages. Information panels are placed next to the main rocks to facilitate the visit. Particularly noteworthy is the great Rock 34 located along the Red route, for its historical importance and its artistic beauty. It has a huge, sloping surface almost completely covered by engravings and embraces the entire Camunian rock art cycle: from the big outlined animal figure (most recently identified as a horse) datable to about 13,000 years ago, to the Iron Age warriors (1st millennium BC). Nearly all of the Camunian iconographic repertoire is concentrated on this rock, which is rightly considered one of the most spectacular and significant of the entire Valle Camonica. On the upper part, one can see the silhouettes of big, square-bodied warriors (almost a metre tall) dating back to the end of the Iron Age; in the central part some of the most enigmatic figures (also found on many other rocks on the site): a meander, a labyrinth, while a composition of Bronze Age weapons is also present. These striking compositions are also found on other rocks of the Park (Rock 14 on the Red route, Rock 5 along the Yellow route), while another landmark not to be

Route to the entrance of the Park.

Image of Rock 34.

Darfo Boario Terme – in Gorzone
Mobile +39 348 7374467

Internet Sites
www.darfoboarioterme.gov.it
www.vallecamonicaunesco.it

Getting to Luine Park: take the SS 42 in the direction of Darfo B.T., exit at Boario Terme, then follow the signs for Angolo Terme and the tourist signs for the "Incisioni rupestri di Luine" (Luine's rock engravings). The park entrance is in the small town of Gorzone, near San Rocco Church.

Free admission

Warrior and horsemen, Rock 46.
Figures with armed men, Rock 34.

missed is Rock 6 along the Yellow route: this enormous flat surface shows numerous animal figures and abstract symbols, in addition to numerous pre-Roman inscriptions dating back to the Iron Age. In Luine there are also representations of armed men and horsemen, accompanied by small animals (Rock 46 on the Red route) and the best-known figure, the "Camunian Rose", present in several specimens and in different forms (Rock 104 along the Red route).

Armed men figures, Rock 34.

View of the Park.

The Corni Freschi archaeological site

On the right bank of the River Oglio at the base of Monticolo hill, at Corni Freschi (Darfo Boario Terme), stands a large boulder with representations of weapons engraved during the Copper Age when vast outdoor sanctuaries were common, characterised by steles and boulders and clearly visible along the uphill routes from the valley floor. Others places of worship and ceremonial sites can be visited in Cemmo and on the Ossimo-Borno plateau, in Borno-Valzel de Undine and Ossimo-Anvòia. The Corni Freschi site, reported in 1961, is also known as the "Rock of halberds" for the composition of 9 life-size engraved halberds (length of blades 25-30 cm) that stand out in the centre of the vertical wall. This type of weapon that has a symbolic value, is compared with a copper specimen found in Villafranca (in the province of Verona).
In 2002, the archaeological survey conducted at the base of the boulder during its restoration led to the discovery, under the halberds, of a second composition of weapons: 15 arranged in sequence (20 to 25 cm long), with triangular blades and straight edges facing downwards and a round pommel grip. Halberds and daggers can be compared with copper artefacts found in burial contexts belonging to the Bell Beaker Culture widespread in Europe in the second half of the 3rd millennium BC.
Similar representations, such as ceremonial objects, also appear on other boulders and statue menhirs from the megalithic sanctuaries of the valley, such as "Cemmo 3" and "Pat 4" exhibited at the MUPRE - the National Prehistory Museum of Valle Camonica.

Darfo Boario Terme – Corni Freschi area

Getting to the Corni Freschi area
Take the SS 42 in the direction of Darfo Boario Terme, follow the signs for the Centro Congressi. The entrance to the road leading to the Corni Freschi boulder is situated near Montecchio's bridge.

Free admission

The Municipal Archaeological and Mineral Park of Sellero

The Municipal Archaeological and Mineral Park of Sellero plays a unique role in the Valle Camonica, as an archaeological source and a rock art heritage. Among its distinctive characteristics, the position of Sellero stands out in the Camunian rock art "scheme": this is the northernmost point where evidence of figurative art, representations of living creatures and real objects associated with them was found in the valley. Another unique

Rock 2-3, the largest "swastika" type Camunian Rose of the entire Valle Camonica, Sellero - Carpene.
View of the Park.

Sellero
Internet Sites
www.comune.sellero.bs.it
www.vallecamonicaunesco.it

How to get there
Take the SS 42 and follow the signs for the centre of Sellero. From the town, a steep trail leads to the rock art areas.

Free admission

Rock 2-3, the figure of a warrior with a sword, Sellero - Carpene.

The natural landscape of Sellero taken from one of the rocks of Carpene.

element of Sellero is certainly the choice of support for these representations: here there are many examples of engraved surfaces made of hard shale, traversed by long veins of white quartz, therefore making it difficult to engrave the rocks because of their hardness. In the Park area, marked by the stream Re, one can notice the change in surfaces from sandstone (Verrucano Lombardo) in the low-middle Valle Camonica, placed in a coppice environment on the dominating slope, and shale in the high valley area, placed in a gentler and flatter setting.

The main rock art sites are those of Carpene, Fradel and Berco, which can now be visited thanks to the presence of a trail furnished with information panels and special walkways, allowing portions of engraved rocks to be viewed that would otherwise be inaccessible. The area steepens considerably and the large engraved shale surfaces have a conformation generally defined as “whaleback”, with deep and complex sheepback humps that cause rather abrupt changes in height. The engravings found here are among the most interesting ones present on the Sellero territory, having a broad chronological extension, (ranging from the Neolithic to the Middle Ages, with a rather significant interruption during the Copper and Bronze Ages, around the 3rd and 2nd millenniums BC) and a highly varied figurative repertoire.

The small town of Carpene is certainly the core and most important area of the Park, which encompasses four different rock art sites (Carpene, Fradel/Berco, Isù and Barnil). Once in the Carpene area, marked by signs along the trail, it is impossible not to notice the magnificence of Rock 2-3. This gigantic shale surface tinged with quartz, sheepback shaped and smoothed by glaciers, with a surface area of 1,100 sqm and together with its 700 engraved representations, is a genuine monument and one of the cornerstones of Camunian rock art. In the easternmost part, we find a collection of geometric elements (topographic maps from the Copper Age, late 4th-early 3rd millennium BC), followed by a large number of engravings dating back to the Iron Age (1st millennium BC): several incredible figures can be identified with this period, such as the large representation also known as “Viandante” (wayfarer), wielding an axe and a basket, perhaps a representation of the Celtic god *Esus*. Other remarkable figures are a great warrior, known as the “Etruscan”, with other smaller anthropomorphic armed figures and animal figures: these types of images are numerically predominant in Sellero. Another striking figure on Rock 2-3, certainly among the most famous of all the Valle Camonica, is the great Camunian Rose in the form of a swastika with cup marks. Further south, Rocks 1, 4 and 5 can be found: even these surfaces are remarkable for the incredible variety and abundance of human figures, armed men, priests, warriors fighting, men on horseback or accompanied by animals. A second area full of petroglyphs in the Park area is to the south, where the main town of Preda Möla is situated. The surfaces of this area are in a beautiful Verrucano Lombardo, sheepback form and smoothed, and indicate, particularly in Rock 26, numerous (a total of 374) representations dating back to the Iron Age. In the Park area there are also iron, copper and Carona chalcopyrite mines, located north-west of the town of Sellero, about 800 mt above sea level: these are characterised by underground passages, tunnels and the remains of the workers’ accommodations and storage areas for tools and were exploited from the end of the 1800s until 1951.

Rock 2-3, the so-called “Viandante” (wayfarer): possible representations of the Celtic God, Esus, Sellero - Carpene.

View of the Park.

The “Coren delle Fate” polythematic pathway

The “Coren delle Fate” polythematic pathway of Sonico, located inside the extensive Parco dell’Adamello, had undergone an enhancement of the area in 2007. The area, first notified in 1950, was studied initially by Dr. Emmanuel Anati, who finds and publishes the Sonico “idol”, a geometrical figure engraved on Rock 1, and later Ausilio Priuli, who identified new engraved surfaces. Situated in the Upper Valle Camonica, the area is characterised by mica schist rocks (Edolo shales), hard and rough rocks that are hard to engrave. These rocks, typical also in the nearby Municipal Archaeological and Mineral Park of Sellero, differ from the surfaces present in the middle valley parks where, instead, easy-to-scratch purplish coloured Permian sandstones dominate. Leaving the car in the historic centre of Sonico, you embark on the route marked by the “Parco dell’Adamello” panels. The trail penetrates into a charming forest of chestnut trees slightly uphill and comes to a fork which, following the signs on the panels, takes you on the steeper route leading to the engraved rocks. Once at Rock 1, the first surface that you come across along the route, one cannot but be enchanted by the surrounding sight: these engravings are among the northernmost ones in the valley and they are strategically located in a place that dominates the modern dwellings. From this natural

Signs inside the Park. Image of Rock 1.

Sonico

Internet Sites
www.comune.sonico.bs.it
www.vallecamonicaunesco.it

How to get there
Once in Sonico, following the SS 42, you come to the Town Hall (Municipio), on the left of which runs a road that leads to the pathway to visit the Park.

Free admission

terrace, it is possible to admire the start of the Corteno Valley, the connection with the Valtellina Valley and the town of Edolo, beyond which stand the Tonale Pass and Trentino. The engravings that can be admired on the outcrops are exclusively of two types: geometric figures and shovels. Circles, lines and cup marks alternate and combine in various ways to create games and compositions often joined together by lines and ducts. According to an initial study, some circular figures of Rock 1 may represent an “idol” datable to the Neolithic (5th-4th millennium BC). Subsequent research has suggested that they may be topographic representations, found in other parts of the valley.

Details of Rock 1.

Among the various figures present, very interesting are the spoked wheels, probably related to solar cycles and the sacredness of fires. Alongside the numerous geometric representations, there are very few figurative engravings, among which the “shovel” figures stand out.

The National Prehistory Museum of Valle Camonica

The Valle Camonica is famous throughout the world for the extraordinary complex of figures engraved on the rocks, mostly dating back to prehistory. This rock art heritage site is the first Italian site to be inscribed in the World Heritage List in 1979, (site no. 94) for its unique features: distribution (it is present in over 30 out of the 42 municipalities of the valley), chronological extension (between the end of the Upper Paleolithic, 13,000-10,000 years from now, and the Iron Age, 1st millennium BC, persevering until the 20th century) and iconography (multiplicity of engraved subjects ranging from real objects to abstract concepts).
Although the general public is aware of this iconographic inheritance left by the valley's ancient inhabitants, knowledge concerning their daily lives is less widespread. However, in the last 30 years, numerous preservation and research excavations have been conducted by the Superintendence for the Archaeological Heritage of Lombardy. This has broadened our knowledge on the population of the valley also thanks to material culture such as artefacts that the ancient inhabitants have left us in the settlements, in the places of worship and in the burial sites.
MUPRE-The National Prehistory Museum of Valle Camonica, which opened on 10th May 2014, illustrates the history of these people known from the Iron Age onwards as *Camunni*, by exhibiting ceramic materials, stone and metal tools and artefacts made of bone and horn. The constant reference to the territory and the representations engraved on the rocks allow to reconstruct a combined integral expression of Valle Camonica's identity through a long journey back in time over 10,000 years.

The tour route

Located in the old building of Villa Agostani in the historic centre of Capo di Ponte, the Museum stands at the centre of the Parks' rock art routes present in the same municipality (in addition to the two National Parks, the Seradina-Bedolina Municipal Archaeological Park) and is considered the hub that unites all the routes and holds them together with the history connected with this UNESCO Site no. 94 "Rock Drawings in Valle Camonica".
The museum installation stretches over an exhibition area of over 1,300 sqm extending over the ground floor, in the contiguous open spaces (portico, entrance courtyard and rear furnished space) and on the second floor.
The visit begins on the ground floor where the theme of religious sites is on display. *The megalithic sanctuaries dating back to the Copper Age*. Exhibited here, in a series of vaulted rooms, there are over 50 decorated steles and menhir boulders from the megalithic sanctuaries dating back to the Copper Age (4th-3rd millennium BC, with a continuity of attendance in the Iron Age and

Go beyond the museum with a touch

The visit to the MUPRE is enriched by five touch screens containing multimedia activities that integrate the information present on the traditional panels. The materials selected offer a wide choice of themes for schools, curious visitors and those who are just passionate about the subject. The information can be browsed freely, and there are various learning levels that adapt to everyone's needs. On the ground floor, a touch screen on a stand is dedicated to *Copper Age Sanctuaries*, with more detailed information about general topics related to the engraved rocks and statue menhirs: iconographic themes, chronology and main distribution areas. The other four screens are arranged along the visit on the second floor. Three wall mounted monitors introduce visitors to the main archaeological themes dealt with in the various sections of the exhibition, thanks to brief texts and images: *Settlements*, *Writing*, *Places of worship*. The finds exhibited are thus placed in a wider cultural framework that scientific research has allowed to define. The interactive table proposes an engaging and shared learning experience. Among the contents available: educational charts for schools, a cartoon and documentary video on the rock drawings; an interactive map with photographic charts of the rock art Parks of the valley; and also technical charts on the Museum's logo, history of the studies and UNESCO.

Museum entrance.

View of the hall on the second floor.

Capo di Ponte – Via S. Martino, 7
Ph. +39 0364 42403
Internet Sites
www.mupre.capodiponte.beniculturali.it
www.archeologica.lombardia.beniculturali.it
www.vallecamonicaunesco.it
Facebook Page
www.facebook.com/mupre.vallecamonica
How to get there
Parking areas along Via S. Martino and in Via Aldo Moro. Buses can park at the entrance of the town in the Infopoint parking area.
Admission fee

View of hall 1 on the ground floor.

beyond), the result of discoveries and excavations carried out in recent years, on the Ossimo-Borno plateau and in the valley floor: Cemmo, Bagnolo, Ossimo-Anvòia, Ossimo-Pat and other areas. These are particularly fascinating finds, in some cases enormous (like the majestic steles Cemmo 9 and Pat 4), which embody the valley's participation in the widespread phenomenon of Alpine and European megalithism.
The itinerary continues on the second floor, where a large hall contains numerous artefacts of material culture. The first part illustrates the theme of *The first settlement in the valley in the Palaeolithic and Mesolithic* with the outstanding complexes of the Upper Palaeolithic hut (over 13,000 years ago) and of the Mesolithic settlements discovered in the historic centre of Cividate Camuno and, thereafter, the Mesolithic seasonal camps at high altitudes.
The process of *Neolithisation and the transformation of the environment* follows the wide section on *The inhabited areas* dedicated to the settlements often established in strategic positions in order to control transit routes and resources. Arising in the Late Neolithic (end of 5th-4th millennium BC), in some cases they would carry on for centuries as in the case of Luine di Darfo, the Breno Castle, Cividate Camuno-Malegno or Dos dell'Arca in Capo di Ponte. Others developed in a circumscribed period (Coren Pagà in Rogno), at times linked to the intra-valley road access and to specialised economic activities such as in Val Camera in Borno and in the UpperValley, Temù-Desèrt in the middle of the Iron Age.
In some cases, the settlement sites appear to be seasonal, linked to pasture and transhumance practices (Sheltering under the Cuel rock in Cimbergo) or even to mining and metallurgical activities. These themes are developed in the Section *Places of work*, where on display are examples of materials from the pits used for melting metal in the workshop in Malegno-Via Cavour and from mineral extraction and metal processing, unearthed in the Bienno-Campolungo mine and in the mining village of Cevo-Dos Curù, all from the early and middle Iron Age.
A fascinating subject is that of Camunian writing, whose origins and dissemination in the valley is still being debated: almost 300 inscriptions in the Camunian alphabet deriving from the Etruscan alphabet with local adaptations and entries are known not only on open-air rocks but also on mobile boulders (Cevo-Dos Curù) and on ceramic fragments (Dos dell'Arca). The findings related to the funerary cult (*The burials* Section) are not numerous, although Valle Camonica offers significant data to reconstruct the complex concept of death in the Copper Age, for example: the rock shelters (Shelter 2 in Foppe di Nadro) and the sanctuaries with steles, the tumuli and circular shrines with offerings (Ossimo-Pat) and the remains of human bones (Ossimo-Anvòia; Cemmo), giving us a glimpse of the aspects of worship of our ancestors. Evidence of the practice of burials in the Iron Age can be found in the necropolis of Breno-Val Morina (5th-4th century BC) where, as part of the grave goods, the distinctive Rhaetian glass known as "the Breno type", quite common in the central Alpine area, was found.
The tour ends picking up on the section on the ground floor, which illustrates the *Aspects and places of worship during Protohistory*, often supported by sporadic findings of bronze artefacts: these are objects offered to the waters (the metal poles and the axe of Lake Arno) or deposited at high altitudes (Mortirolo Pass, between Valle Camonica and Valtellina). This was flanked by the practice of burning votive fires with animal sacrifice, offering of donations and libations and crushing of vases (Capo di Ponte-Le Sante) that is reminiscent of the *Brandopferplätze* practised in the Alps and Central Europe area. For the local cults practised within the settlements, there is a dedicated exhibition of an array of fragmented jugs bearing Camunian inscriptions from Dos dell'Arca.

Double spiral pendant from Ossimo-Pat.

Tomb 1 in Breno, typical Breno jug.

The Asinino-Anvòia Archaeological Park

Established in 2005, the Asinino-Anvòia Archaeological Park in Ossimo highlights a ceremonial site dating back to the Copper Age which was thoroughly investigated in recent years (1988-2004 excavations: University of Naples Federico II, headed by Francesco Fedele) and characterised by an alignment of monoliths, replaced on site by reproductions.
At the main entrance, in Pat, a Visitors' Centre has been set up displaying a tourist accommodation that hosts a plastic scale model of the ceremonial site area and the casts of several decorated boulders. In an educational space, a number of panels provide visitors with an overview of the Copper Age and the phenomenon of the steles and engraved boulders of this period. They also illustrate the main characteristics of the site, from its discovery to its interpretation.
Within a coniferous forest a route equipped with facilities leads to Anvòia, where a Chalcolithic site has been rebuilt. Here, the reproductions of four steles have been placed in the original position of the discovery and some ritual spaces connected to them have been recreated. The original steles, the four of the main alignment and those exhibited at the entrance of the Park, are preserved in the MUPRE-The National Prehistory Museum of Valle Camonica, in Capo di Ponte (ground floor, halls 3 and 4).
The prehistoric site, located on a hilly ridge facing west-east at 855 mt above sea level, is the first site where the archaeological excavations have brought to light steles in their original position, that is in the place where they were at the time of abandonment. The stratigraphic investigations led to the recovery of a main alignment of four steles, facing north-south with the figurative face pointing towards east,

Ossimo - Asinino area - Anvòia
Internet Sites
www.comune.ossimo.bs.it
www.vallecamonicaunesco.it

How to get there
Once you have reached the town of Ossimo Inferiore, follow the signs for the Church of San Rocco. From here, take the road (about 2 km) that leads to Asinino. Having passed the first pedestrian entrance, you come to the Pat area, where an information panel indicates the main entrance to the Park. It is possible to park your car in the same area.

Free admission

Educational centre.

Park entrance.

Detail of the duplicates of the steles.

as well as other fragments of steles, which were out of context, pigments to paint them with, tools to engrave them, copper slag, flint artefacts and ceramic fragments. The drawings present on three of the steles (one in fact is aniconic, which means that it does not have any etchings) fall under the characteristic figurative representations of the Copper Age: half-moon motifs that represent a stylised human face, concentric circles, "U" shaped parallel lines (probably collars), double spiral pendants, animals and daggers.
The materials, together with the type of images and those that are superimposed on the monoliths, allow us to date the use of the site to the Copper Age (about 2700-2200 BC), although more ancient roots cannot be ruled out (late 4th millennium BC).

Furthermore, the ceremonial area was composed of a *cairn* (a man-made platform of stones), in correspondence to where fragments of burned human bones were uncovered, a natural heap of grey pebbles, used to accommodate artefacts, and a large hole in which another menhir was grounded.
These elements help to interpret the site of Anvòia as a place of celebration for influential women and men, identified as ancestors of the group.
Subsequent to the Copper Age, the site was abandoned for over two thousand years, and the most part of the monoliths were left on the ground and partially exposed. The area was rediscovered in the 4th century AD and was most likely home to pagan cults that altered the ancient remains, making it even more difficult to interpret the material left behind: some menhirs were reshaped and re-erected, others were knocked down and fragmented and others were pushed down the slope.
The site of Anvòia is 250 mt from Asinino, where a statue menhir out of context had been found in 1955. In addition, the Ossimo-Borno plateau is known for the presence of other ceremonial centres from the Copper Age, found in the towns of Bagnolo-Ceresolo, Passagròp and Pat. In the latter, recent excavations have once again brought to light steles in their original position and others in a secondary lying position (exhibited at the MUPRE-The National Prehistory Museum of Valle Camonica, hall 4 and external portico), remains of offerings and traces of ancient cults.

A tensile structure outside the MUPRE.

View of the Park.

Borno. The megalithic sanctuary of Valzel de Undine

Along the Valzel de Undine torrent, an outdoor sanctuary stretches over the south-east area of Borno, which features decorated monoliths dating back to the Copper Age, founded in 4th millennium BC and lasted throughout the 3rd millennium BC, with a resumption in the Iron Age to the Romanisation period.
The sanctuary, built on a terrace sloping down to the Valzel torrent where, along its banks, the boulder menhirs "Borno 1, 4, 5 and 6" (two of which were discovered precisely in the riverbed) were probably aligned, represents an emblematic context of Camunian rock art as it restored the first largest Camunian monumental composition of the Copper Age, Boulder "Borno 1" in 1953. Precisely because of its uniqueness, the boulder, which was engraved at different times on four sides with symbolic motifs, ornaments, animals, weapons, a ploughing scene and anthropomorphic figures, was exhibited in Milan in 1962, first in Piazza Duomo then in the Archaeological Museum as a symbol of the "Rock Drawings in Valle Camonica".
"Borno 1" and the other 3 menhir boulders are currently displayed in the archaeological site, which was explored and enhanced thanks to a research project sponsored by the Municipality, the Region and the Superintendence for Archaeological Heritage between 2009 and 2013. The excavation demonstrated the existence of ceremonial platforms along the torrent, probably in connection with the monoliths, and some ritual activities involving the lighting of periodic fires. The most ancient fires were probably lit when the sanctuary was established in the first quarter the 4th millennium BC, a period in which the first phase of pecked rectangular areas and topographic figures on the 2nd side of the boulder "Borno 1" can be dated.
"Borno 4, 5 and 6" feature uniform compositions: a solar figure, an axe, animals and three daggers on "Borno 4"; 2 daggers facing each other on "Borno 5"; a solar motif, a bandolier and a series of daggers on three sides of "Borno 6".

Borno

Internet Sites
www.comune.borno.bs.it
www.vallecamonicaunesco.it

How to get there
Once arrived in the town of Ossimo Inferiore, follow the signs for the Santuario dell'Annunciata. When you come to a votive shrine, park the car; there is a short walk which takes you to the area. Buses can park near the Cemetery of Ossimo Inferiore.
For visitors arriving from Borno, the area can be reached by walking along via Rocca.

Free admission

Edolo. The area of the Medieval Castle and the locality of Plate de Icc

In the territory of Edolo, rocks have been found bearing schematic engravings, mostly cup marks, in nine locations which in 2011-2013 were part of an exploratory, documentation and study project sponsored by the Municipality, the Superintendence for Archaeological Heritage and the Region and carried out in collaboration with the University of Florence.
Some of the rocks, all isolated, are distributed along the

Edolo

Internet Sites
www.comune.edolo.bs.it
www.vallecamonicaunesco.it

How to get there
Once you have arrived in Edolo, in via Marconi, turn right in via Monte Colmo, in the direction of Mù.
You can reach Plate de Icc by taking the same road up to an unpaved clearing where it is possible to park the car. You then take the unpaved road on the right that leads to the area.

Free admission

Topographic representations in Plate de Icc.

ancient Via Valeriana; two sites in particular, both in the Hamlet Mù areas, deserve to be visited.
The first is the area of the medieval Castle where some rocks with cup marks are present, marking the thousand-year old history of the site, from Prehistory to the Middle Ages.
The second is the locality of Plate de Icc, a charming terraced slope with secular chestnut trees overlooking the valley floor exactly where the climb up to the Aprica Pass and Valtellina and the final part of the high Valle Camonica branch off. Here one can observe a small rock, with topographical representations from the late Neolithic period, which can be compared with the type of rock art sites of the hillside complex of Teglio in Valtellina. Excavations conducted at the site have found a subsequent attendance, perhaps for ritual reasons, in the second half of the 1st millennium BC. (Iron Age), when the area, involving the lighting of fires according to a tradition that was common in worship and ceremonial sites in the 4th and 3rd millenniums BC of the Valle Camonica, repopulated during the 1st millennium BC.

View of the Park.

Internet Site
www.turismovallecamonica.it

Valle Camonica. Visiting the area

Valle Camonica is well known mainly for its extraordinary rock art history but it preserves other treasures: from the archaeological heritage of Roman times, to the extraordinary testimonies of the Romanesque style majestically represented in the parish church of San Siro and in the Monastery of San Salvatore.
That's not all: the Valley of Landmarks is dominated by the castles of Breno, Cimbergo and Gorzone that testify to the vitality of the territory in medieval times, and there are numerous hamlets and small inhabited centres that preserve, in many cases, genuine works of art, as documented by the beautiful churches frescoed by educated artists of the Renaissance period such as Romanino or Pietro da Cemmo. Extremely fascinating is certainly the Way to the Cross of the Cerveno Sanctuary, where the fourteen stations of the cross are completely frescoed and populated by the famous sculptures accomplished by Beniamino Simoni

View of the ski slopes.

Pastures in Valle Camonica.

Detail of the statues in the Way to the Cross in the Sanctuary of Cerveno.

who was able to engrave the gestures and typical local features on the figures. Furthermore, the Valle Camonica also intends to collect and preserve, thanks to the important Museum System, all those "signs" which have influenced the past adding value to everything that man has left in the field of science, knowledge and traditional craftsmanship.
Valle Camonica also means being surrounded by the beauty of nature thanks to the various sports disciplines available for snow lovers: four ski resorts to please everyone.
In spring and summer, sees the opening of many other trails of varying difficulty in natural protected areas such as the Adamello and Stelvio Parks, bike paths suitable for everyone such as the Ciclovia of the River Oglio and numerous mountain bike circuits.
For those who wish to relax, the thermal baths in Darfo Boario Terme and Angolo Terme are worth a visit. Besides the numerous thermal water sources and green areas, it is possible to literally indulge in the modern and well-equipped wellness centres.
This and much more is waiting for you in Valle Camonica, the Valley of Landmarks.

On the page opposite:
View of the Santuario dell'Annunciata.
Detail of the Breno Castle.
The mill of Bienno.

Inside one of the museums belonging to the Museum System of Valle Camonica.

Segno Artigiano

The UNESCO site of "Rock Drawings of Valle Camonica" has supported the development of a range of original products that take inspiration from the representations engraved on the rocks: "Segno Artigiano" (literally, "The Handcraft Mark") is the brand that characterises kitchen items (chopping boards, tablecloths, cups, ladles, hot pan mats...), house products (ranging from lamps to lovely keyrings) and local traditional food and wine that have been reinterpreted in pursuit of artistic design. "Segno Artigiano" has combined culture, territory and business allowing companies to re-invent themselves, to express the resources available from the area and to promote know-how, through a process of design-oriented innovation and contemporary crafts.
Visit the website www.segnoartigiano.it

The Roman Valle Camonica

At the end of the 1st century BC, the Camunians were involved in the Augustan conquest campaigns of the Alps. From an initial condition of *adtributio* to the town of Brescia, the community was recognised as *Civitas* and later *Res Publica*, with political and administrative freedom. The Roman Age did not represent an interruption with the previous phase, but the aspects distinguishing the territory in the second half of the Iron Age, types of settlements and mode of worship, forms of material culture, survived for a long time and continued until Late Antiquity.
An example in this regard is the sanctuary discovered in Breno, along the east bank of the River Oglio where an outdoor worship complex already resided from the early Iron Age. This monumental building had porticoed wings and was adorned by valuable decorative elements dedicated to Minerva, who inherited and interpreted the characters of an indigenous deity linked to water. The structures of the sanctuary, utilised up to the end of the 4th century AD, are preserved in the Archaeological Park of Spinera.
The true new feature introduced during the Roman Age was the founding of Cividate Camuno. An exceptional monumental representation of the ancient city is in via Palazzo, where a section of the Forum is visible and in particular is offered by the Archaeological Park of the Theatre and Amphitheatre, which preserves the remains of a theatre, a third of which is visible, and an amphitheatre, whose perimeter structure has been brought to light entirely.

Completing the visit is the National Archaeological Museum of Cividate Camuno where one can observe inscriptions, mosaics from the thermal baths, sophisticated frescoes belonging to the Forum and rich funerary furnishings from Cividate and the territory. Among the most important finds are the statue of Minerva from the sanctuary of Breno and the statue of a young prince in a heroic stance from the *Civitas Camunnorum* forum area.

On the page opposite:
View from above of the National Archaeology Park of the Theatre and Amphitheatre of Cividate Camuno.
Minerva Sanctuary, Breno. Inside the National Archaeological Museum of the Valle Camonica.

Getting to Valle Camonica

BY CAR
FROM THE SOUTH
A4 motorway (Torino - Trieste)
Arriving from Verona: take the exit for Brescia Centro and continue in the direction of Lake Iseo along the dual-carriageway SP BS 510
Arriving from Milan: take the exit for Bergamo and follow the signs for Lake Iseo along the SS 42 route of the Tonale and the Mendola

FROM NORTH-EAST
Motorway A22 (Brennero – Modena) take the exit for San Michele all'Adige and follow the SS 43 of the Val di Non up to Sarnonico where it forks into the SS 42 route of the Tonale and the Mendola in the direction of the Tonale Pass

FROM NORTH-WEST
From the Passo dello Spluga
(Closed during the winter months) pass by Sondrio continuing along the SS 36 and 38 and follow the signs for Tresenda; from here, follow indications for Aprica on the SS 39
From Lake Como take the SS 38 in the direction of Sondrio and in the town of Tresenda, keep to the right following the signs for Aprica along the SS 39

BY TRAIN & BY BUS
FROM SWITZERLAND
From the station of St. Moritz it is possible to take the Bernina Express, the famous red train that has been recognised as a World Heritage Site, that takes you to Tirano Station from where the buses for Edolo, belonging to the Tirano - Aprica - Edolo line, depart. From here, the train will take you anywhere south, while the bus will take you to the high Valle Camonica area.

FROM MILAN
From Milan Central Station, the Trenord or Trenitalia train lines take you to Brescia train station from where you can get the Brescia - Iseo - Edolo railway line taking you directly to Valle Camonica.
At the **underground stop of Sesto Marelli** (Line M1) you can take the Milan-Edolo-Ponte di Legno SAB bus line that takes you directly to Valle Camonica.

FROM BRESCIA
From Brescia Station, it is possible to catch a train belonging to the Trenord Brescia - Iseo - Edolo railway line that runs along the axis of Valle Camonica up to Edolo from where buses depart for the high Valle Camonica area.

BY PLANE
Milano Malpensa Airport
Milano Linate Airport
From Milan and Linate airports, it is possible to get to Milan Central Station by taking the train or bus, which then connects to Brescia Station from where the railway line Brescia - Iseo - Edolo departs

Bergamo Orio al Serio Airport
From Bergamo Orio al Serio Airport it is possible to get to Bergamo Station by bus and then catch a train to Brescia or it is possible to go by bus which connects the airport directly to Brescia

Verona Airport
From Verona Airport a bus shuttle takes you straight to Verona Station where you can catch the train to Brescia and the connecting trains of the Brescia - Iseo - Edolo railway line.

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