BRIEF RESEARCH HISTORY

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The area of the City Archaeological Park of Seradina-Bedolina, as a lot of other engraved zones in Valcamonica, has been partially studied at different times during years, but the quantity of rocky engravings is such an enormity so that works can't be said to be finished. Moreover the evolution of the documentation techniques and the development of the archaeological knowledge of the centre-Alps area have made necessary the coming back of different research-teams, on the same rocks, in order to complete and, in some cases, to make sharper the data till now caught.

The first indication about the rocky art of Valcamonica is due to Walther (Gualtiero) Laeng (1888-1968) an alpinist and researcher from Brescia, that in 1909 indicated to the "National Committee for the Protection of the Landscape and of the Monuments", instituted by the Italian Touring Club (TCI), the two *Massi di Cemmo*, posed by the locality, at the entrance of the homonymous hamlet, called "*Pian delle Greppe*". We have to wait 1914 to see the news published into the first edition of the Italian Guide of TCI by Luigi Vittorio Bertarelli. At the end of the 20s the archaeological Italian world started to show the first traces of interest for Valcamonica even if researches were mostly dedicated to Pian delle Greppe and the two big engraved stones.

In the 30s Giovanni Marro, an anthropologist from Turin, organized a wide prospecting work in the middle Valcamonica, that brought him to find a lot of sites and to take pictures and publish a lot of rocky engravings till then unknown. In the same period Raffaello Battaglia for account of the Superintendence for Ancients and of the University of Padova, made some expeditions in Valcamonica and formulated the first important chronological and interpretative considerations about the *camune* rocky engravings. In 1932-1934 was Raffaello Battaglia who published for the first time the famous ploughing scenes of the Big Rock of Seradina (Seradina I R.12) and the "maps" of Bedolina and Giadeghe (that is Pià d'Ort).

The news of the discovery of important prehistoric rocky art sites started to make arise more and more interest also abroad. In 1935-1938 Franz Altheim and his assistant Erika Trautmann visited in different times the localities of rocky art in Capo di Ponte (among them Seradina and Bedolina), in Nadro and Cimbergo. As it shall happen for Giovanni Marro, decided fascist and strong supporter of the "Italic race", also the works of Altheim were in this period strongly influenced by the nazi ideology that brought the German researcher to interpret a lot of *camune* representations in favour of an ancestral "Aryan race", who civilized the prehistoric Europe.

In post-war period researches re-started without systematic features and slowly. In the 50s Gualtiero Laeng helped by Emanuele Süss and some collaborators of the Athenaeum of the Museum of Natural Sciences in Brescia re-started the searching in Valcamonica and in Seradina, found and published some new inscriptions in pre-Roman alphabet. In 1950 Pietro Leonardi (University of Ferrara) made public the news of important findings in Seradina-San Rocco and Paspardo. In 1956, pushed by his Master, the famous French

Archaeologist Henry Breuil, arrived in Valcamonica Emmanuel Anati. Anati understood immediately the peculiarities of the place and guided by Battista Maffessoli, a joiner from Capo di Ponte and "seeker of engravings", went through Valcamonica and caught immediately that a lot of symbols still lay under few centimetres of mould. He refined the whole chronology of the *camuno* cycle on the basis of strong methods used, since ages, in other contexts and in 1960 he published in Paris "*La Civilisation du Valcamonica*", the first of a long series of essays that will give a time depth and a first complex synthesis of the whole *camuno* artistic cycle. In 1964 Anati, having understood the enormous activity of documentation and analysis to be dedicated to the *camuna* rocky art, funded, with the important participation of the local Entities, the *Centro Camuno di Studi Preistorici*, an institute of research dedicated to the study of the prehistoric art. The methods experimented by CCSP have found a wonderful occasion of development in the systematic archaeological campaigns in Seradina (Capo di Ponte), between 1963 and 1966, thanks also to some of Anati's collaborators, such as Delia Brusadin, Giovanni Rivetta and Giuliana Sluga. In the first 70s the team of CCSP completed the survey of "Bedolina's Map", that was published in 1972, moving in 1973-1975 to Bedolina-Sassiner and Cereto localities (nearby the modern borders of the Park).

The intensive study of Seradina area began again in the first 80s, only in the zone of "*Corno*" (nowadays called Seradina I), still thanks to the activity of CCSP and under the direction of Mila Simoes de Abreu and Umberto Sansoni. As the archaeological campaigns finished, the area fell into an half-wild condition until 2004 when the Municipality of Capo di Ponte ordered to the CCSP and to the Superintendence for the Archaeological Goods of Lombardy Region, to study and project a Park to protect the wide archaeological area. The CCSP gave the task for the activities related to an archaeological survey to Alberto Marretta who during the infra-structurization of the Park indicated numerous new engraved rocks, among those new rocks especially the big R. 7 of Bedolina and the R. 57 of Seradina I-Ronco Felappi catch the eyes, both peculiar cause of the wide and complex "topographic compositions". Marretta started a new phase of documentation of the rocks of Seradina-Bedolina during 2005. In 2007 the CCSP surveyed some surfaces having tourist interest nearby the visit itineraries. In 2011 Marretta continued, according with the Municipality Administrators and under the direction of the Superintendence for the Archaeological Goods of Lombardy Region, the activity of documentation and study of the new areas of the Park, in particular concentrating on the topic of "maps".