WHC Nomination Documentation

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SITE NAME ("TITLE") Altamira Cave

DATE OF INSCRIPTION ("SUBJECT") 6/12/1985

STATE PARTY ("AUTHOR") SPAIN

CRITERIA ("KEY WORDS") C (i)(iii)

DECISION OF THE WORLD HERITAGE COMMITTEE:
The Committee made no statement

BRIEF DESCRIPTION:
This prehistoric site in the province of Santander was inhabited in the Aurignacian period and then in the Solutreen and Magdalenian periods. Most of the stone implements and, in particular, the famous paintings in the great chamber, in ochre, red and black tones and depicting a variety of wild animals - bisons, horses, fawns and wild boars, date from this latter period.

1.b. State, province or region: Vispieres, Santillana del Mar, Cantabria

1.d Exact location: Long. 0°25'50" W ; Lat. 43°22'40" N

791.3 : 15 : 341.24 - 10

1. CAVE OF ALTAMIRA . CANTABRIA

310
30-12-19

1. Location

SPAIN

CANTABRIA

CAVE OF ALTAMIRA

PLACE : VISPIERES

TOWN : SANTILLANA DEL MAR

LATITUDE : 43º 22' 40" N

LONGITUDE : 0º 25' 50" W

ALTITUDE : 114 m.

MAPA TOPOGRAFICO NACIONAL E: 1/50.000, hoja nº34: Torrelavega.

1. Legal data

MINISTERIO DE CULTURA / ESTADO ESPAÑOL
Paseo de la Castellana, 109
MADRID - 16

State property. Assigned to the Ministry of Culture, incorporated to the Museo y Centro de Investigaciones de Altamira.

Centro de Investigaciones y Museo de Altamira.
Santillana del Mar
(Cantabria)
Under the administrative dependence from:
Subdirección General de Arqueología y Etnología, and
Subdirección General de Museos.
Ministerio de Cultura
Castellana, 109
MADRID - 16

3. Identification. Already stated.

In the Subdirección General de Arqueología:

-Plan of location of the cave of Altamira within the real estate, E : 1/500
-Plan of location of the cave. E: 1/2000, with cross sections EH: 1/2000 and EV: 1/1000
-Plan of the layer of appearance on the surface. E: 1/300
Location and ground plan of the cave, with cross sections EH and V: 1/300
-Electric outline
-Photogeological diagram
-Relating to the "Sala de los Polícromos": sketch showing the location of the paintings.

In the Museo y Centro de Investigaciones de Altamira:

-Ground plans and Sections of the Cave: E. 1/50
-Photometric plan (contour level lines, fissures and colour spots). E: 1/14

WORLD HERITAGE

CAVE OF ALTAMIRA (Santillana del Mar, Santander)

The cave of Altamira is located at about 1 km. from the artistic village of Santillana del Mar. Its discovery by D. Marcelino Sáez de Sautola in 1879 meant a world-wide recognition and appreciation of paleolithic art, after some period of controversial debates. Since then Altamira has remained a research centre and a point of interest for those concerned with cave painting. The problem of the preservation of its painting arose not long ago; due to the deterioration suffered by the paintings because of the mass visitors, the cave has been closed to the bulk of the people.

The sinuous cutline of the cave is 300 m. long. It opens into a hall, so-called "cooking room", because of the remains there found. The excavations have revealed an important industry of stones and bones related to the Upper Paleolithic (essentially the Solutrensian and Magdelanian periods). In its origin, the hall and the "Gran Sala de las Pinturas" formed altogether one habitat, but further following changes have resulted into a clear division from each other. The above mentioned Gran Sala has a painted ceiling, which has become world famous. The centre group is the main one, and consists of more than a score of drawings of bisons in ochre, reddish and black hues, taking advantage sometimes of the specific lie of the ceiling, so as to make the figures stand out. Around that group there are other kinds of paintings, being of exceptional character those of two horses and one hind. There are also to be seen some "triangular signs" and imprints of hands in violet shades. The whole of the paintings is to be dated in the Lower Magdelenian period (the radioactive-carbon technique of the levels in the hall and the "cooking room" points towards the year 13.540 b.C.).

More figures are to be found along the galleries and rooms of the cave. Among them an outstanding head of catle, because of - the technique employed in its engraving, by means of digital imprints on the white clay, known as "macarroni": it is, to be located, together with a horse engraved on a formation of stalagmite, in the "sala de los muros". In the last section of the cave, the so-called "horse - tail", one could see the oldest paintings, of the Aurignacian period. being of special interest those of two human faces, whose eyes and mouths have been painted taking advantage of the natural relief of - the walls.

At present the cave depends from the Museo y Centro de - Investigaciones de Altamira, that was created for the coordination of every kind of research on the Cuaternarian Art.

DOCUMENTATION

At the Subdirección General de Arqueología:

-Photographic report for the exhibition Museo de Altamira (6x 6
-"Documentación Cebrecos": Systematic photography of the ceiling of the Policromos for "Collage"; photos, approching and macro-photos of the control points for the preservation of the "Sala de los Polícromos" (in colour 6x6)
-Entire and systematic report of the Sala de los Polícromos and of the Sala de los Muros (Macarroni), incorporated into the archives of the Inventario Nacional de Arte Rupestre (Colour, B and N; some points in ultraviolet)
- Macrophotography, in a systematic way, of the ceiling of the Polícromos (colour, 9x12)
- Film in 16 mm. (30') on the history of the cave and the problem of its preservation.

At the Centro de Investigaciones y Museo de Altamira:
-Audiovisual on the Cave.

At the Instituto Geográfico Nacional:
-Photos for the photogrametric composition of the Sala de los Polícromos.

history Discovery of the cave: 1868
" " : 1879

Since 1880 up to now it has suffered many changes and arremgemem
cfr.: "100 Años del descubrimiento de Altamira", Madrid 1979.

Bibliogr.: .....

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drid, 1980 .....

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4. Due to the mass number of visitors, the physiochemical conditio of the environment of the cave changed substantially, originating some years ago the problem of the conservation of the cave. In order to avoid irreparable damages the cave was closed, starting an exhaustive research on the original conditions of the environment in which the paintings were preserved, as well as on the dangers of alterations. Nowadays the visits are limited and controlled and the research continues.

Dirección General de Bellas Artes y Archivos
Comunidad Autónoma de Cantabria
Comisión.

The external part of the cave suffered, before its discovery, some damage caused by the effects of an explosion in a quarry. Later on there were internal sinkings which compelled to make some repairs to support the ceiling even to the point of injecting concrete into the rock. Its effects are being watched and studied.

Committee of research.

Appropiations in the general budget of the State for the preservation of monuments.

It is to be foreseen a certain limitation and control of visitors, a new development of the museum and the building of a replica of the cave (a photogenic project has already been produced for this purpose).

5. Undoubtedly, the cave of Altamira has a value of its own, as one of the paramount (if not unique) expressions of paleolithic art in the world. The whole of the Sala de los Polícromos is, no doubt, the most important and the best known example of cave paintings of that period.

Apart from its artistic value, the cave stands out because of its historical importance. The discovery of the cave, even if not the first in its kind, raised on an international scale the problem of true scientific appreciation of cave paintings.

In short, Altamira has often been called "The Sixtine Chapel of Cuaternarian Art.

signature:

name and family name

title:

date:

MINISTERIO DE CULTURA

Mod. 214

CUEVA DE ALTAMIRA. CANTABRIA

1.- MEMORIA HISTORICA Y BIBLIOGRAFIA

MEMORIA HISTORICA

Altamira.-

La cueva donde se han conservado las más famosas muestras del arte prehistórico viene a tener unos 270 metros de larga, variando en muchos tramos su anchura, que queda reducidísima en la cola final donde se entra con gran dificultad. La entrada actual, que permaneció cegada hasta el descubrimiento de la cueva en el 1868, da paso a un vestíbulo amplio donde debió de guarecerse durante muchos siglos el hombre prehistórico. Iluminado por la luz natural, fue el lugar privilegiado para generaciones y generaciones de primitivos. La comprobación está en el yacimiento aparecido, excavado y aún existente, en esta primera parte de la cueva. Los testigos de las excavaciones realizadas por Sautuola y otros prehistoriadores a comienzos de siglo, se pueden fácilmente comprobar en las calicatas que quedan a la izquierda de las primeras escaleras de descenso a la cueva. En aquéllas se apercibe una gran densidad de detritus -entre tierras negras, teñidas por cenizas-, que fue acumulando el hombre a lo largo de los años que allí tuvo su morada. Grandes bloques caídos de la bóveda interrumpen a veces los sedimentos, prueba de que el hábitat en Altamira se prolongó durante cientos de años.

No sabemos bien como fue el hueco primitivo de la entrada a la cueva, pues cuando en 1868 se descubrió estaba prácticamente taponado, pero sí parece que era una abertura respetable que dejaría pasar no sólo la luz sino que, en algún momento, los propios rayos solares incidirían sobre alguna parte del vestíbulo.

Veamos lo que nos dice el propio Sautuola de la situación de la entrada de la cueva cuando se descubrió: "Su entrada está expuesta al Norte, y tan cubierta de maleza que, antes de ser visitada frecuentemente como lo es ahora, era difícil reconocerla. Según informes adquiridos del mismo que aprovecha este terreno, hasta hace ocho o diez años en que, efecto de haberse hundido alguna piedra, se ensanchó la entrada, era desconocida su existencia. Su bajada es incómoda, pero no difícil, a causa de las peñas que deben haberse desprendido: y reconocida por la parte interior, hace sospechar que aquélla estaba antes bastante más baja, dándola acceso una depresión del terreno, y entrando en plano casi hori-

zontal". Comentado también el vestíbulo de la cueva, se extiende Sautuola en describir su aspecto. "En lo más inmediato de la entrada -dice- se ofrece un conjunto de piedras y losas desprendidas de la bóveda, que en gran parte aún no habían caído cuando hace cuatro años visité por primera vez la misma cueva". Es en este lugar, como veremos, donde inicia sus excavaciones. Entonces, al parecer, existía una comunicación directa entre el vestíbulo y la Sala de pinturas, comunicación que se cerró posteriormente con un gran muro artificial con objeto de evitar el posible hundimiento del techo.

Del vestíbulo se pasa a la gran sala de pinturas, lugar el más destacado de la cueva. donde el hombre paleolítico dejó el más asombroso conjunto del mundo, significativo de su elevada capacidad creadora. La cueva se continúa en otras salas y corredores hasta el extremo final, verdadero pasillo de escasos dos metros de anchura. En cualquiera de los tramos pueden encontrarse manifestaciones artísticas.

En los grandes bisontes, caballos, jabalíes y cierva polícromos del techo de esta sala ha ido engrosándose la popularidad de Altamira. Ciertamente, y con la gran cantidad y variedad de comentarios que sobre ellos se han escrito, es difícil, y tampoco nos lo proponemos, decir algo nuevo. La dignidad, nobleza y majestuosa prestancia de estos animales sangrientos: el pasmo casi monumental y asombroso de su aparición de entre las sombras: la eterna paciencia de su conservación; las radiaciones de algo insospechado que provocan, esto sólo puede sentirse en la misma cueva de Altamira y en una visita en solitario.

La gran sala de pinturas, el asombroso techo que viese por primera vez María de Sautuola, mide 18 metros de largo por 9 de ancho. Cuando el artista paleolítico realizó su obra, el suelo y el techo estaban separados por una distancia de escasamente dos metros en el centro de la sala y 1, 10 al final. (En la actualidad se ha rebajado el piso antiguo con objeto de dar paso y circulación a los turistas.) El artista, pues, tendría a su alcance la superficie donde iba a idear las figuras, pero había de encontrar, necesariamente, gran dificultad para, dado el tamaño de los anima-

les pintados (entre 1,50 y 2 m.) poder juzgar la perspectiva de las obras realizadas con la distancia suficiente.

El animal más abundantemente repetido es el bisonte (16 figuras), destacados más fuertemente en algunos casos con el aprovechamiento de las verrugas pétreas del techo, combinándose así en ellos la emoción del color y del volúmen. Figuras hay de estos bisontes extraordinariamente populares, como los de oie, que son once, entre ellos uno a la carrera y otro sin cabeza, o los que aparecen en forzadas posturas, encogidos, dispuestos al salto o volviendo la cabeza en actitud expectante. Ninguna cueva conocida pue de ofrecer este magnífico conjunto de bisontes ideados en las más diversas posturas, como si el artista hubiese querido exponer toda la potencia desencadenada y viviente de una especie. Otros animales, como el caballo (varias veces representado) o la cierva -la mayor figura de la cueva (2,25 m)-, o el jabalí al galope (dos ejemplares) completan, aparte diversos tectiformes y otras ideaciones menos aparatosas, el sorprendente conjunto de la sala. Y se llenan aún de mayor interés cuando se comprueba que la mayor parte de ellos han sido previamente grabados como dibujándolos en la roca.

Creo interesante recoger en este momento algunos juicios críticos y de valoración de los grandes prehistoriadores o artistas han emitido sobre el conjunto pictórico de la gran bóveda de Altamira.

Graziosi dice "que ninguna reproducción puede dar una sensación verdaderamente adecuada con la realidad, ni alcanzar la fascinación que emana de estas obras contempladas en su propio ambiente: la fotografía directa impide a nuestros ojos la posibilidad de apreciar alguna de las partes de la pintura que el tiempo ha debilitado, y además algunos particulares no son resaltados en su valor. Los dibujos polícromos de Breuil, reproducidos tipográficamente pueden llevarnos al polo opuesto. Los colores son destacados con demasiada fuerza del fondo perfectamente claro del papel y la impresión exalta excesivamente los tonos... Con la fase polícroma el arte rupestre paleolítico alcanza verdaderamente su apogeo técnico. El artista aplica ya con soberana seguridad aquellas fórmulas, aquellas reglas estilísticas maduradas a través de una secu-

lar experiencia, ya bien definidas en la pintura monócroma de Niaux, por ejemplo, que resultan ahora más eficaces y más grandiosas con el uso de la policromía.

"En este momento el claroscuro, a través de una refinada gama de tonos y de esfumatos y de una sabia fusión de colores, llega, en algunas figuras, a una perfección que ningún arte primitivo había jamás conseguido: los volúmenes adquieren extraordinaria potencia y la figura se desarrolla con perfecto equilibrio en sus planos y surge viva y concreta de la escabrosa superficie de la roca. El pelaje, la barba, las crines de los bisontes adquieren una realidad casi táctil...

"Lugar común es decir que Altamira representa el academicismo del arte paleolítico: efectivamente es ésta un poco la impresión que sentimos ante las espléndidas pinturas polìcromas de la cueva espalola, en las cuales el movimiento parece casi congelarse dentro de módulos ya definidos, como por ejemplo en los bisontes encogidos, o en los animales erguidos, cuyas patas están rigidamente dibujadas tanto las que aparecen en actitud de carrera como las que están en reposo".

Bandi y Maringer señalan que el relieve natural de la roca "dió la idea a los artistas de dotas a sus animales de una vida y de una verdad aumentadas. Su ojo no veía ya el accidente rocoso sino que modelan un cuerpo de animal. Como estas verrugas suaves les recordaban especialmente bisontes en reposo, bisontes en reposo surgían de su pincel, la cabeza baja y las patas estrechamente encogidas contra el cuerpo".

Obermaier, García Bellido y Pericot afirman que "el arte magdaleniense alcanza su más alto triunfo en las figuras polícromas de Altamira, donde la historia del arte supo con asombro hasta que grado de fidelidad en la reproducción de la Naturaleza y hasta qué altura de sentimiento artístico pudo llegar el hombre, en humilde estado natural, hacia los quince mil años antes de Cristo".

El mismo Cartailhac, en principio negador irreductible de

la autenticidad de Altamira, decía en una carta fechada el 9 de octubre de 1902, en Santander, y dirigida a Gustave Chauvet, algo que parecía inusitado en labios antes tan herméticos: "Querido amigo, el abate Breuil y yo desearíamos que estuviese usted aquí, en la cueva de Altamira. En la más hermosa, la más extraña, la más interesante de todas las cavernas con pinturas. Desde hace ocho días está copiando el abad estos bisontes prehistóricos, estos caballos, estos ciervos, estos jabalíes, todos tan asombrosos. Ya tiene un gran número de espléndidos dibujos, y cientos de copias en colores. Vivimos en un mundo nuevo".

Para Nougier "la mayor parte de las figuras aisladas, se imponen por su modelado expresivo como auténticas "chefs d'oeuvre" del arte de todos los tiempos. ¿Habrá que preferir el gran bisonte polícromo con su pequeña barbita agresiva, el "Cardenal"; el bisonte polícromo apelotonado dentro de la jiba rocosa, y cuyos cuernos, solamente, y la cola escapan de esta jaula; la gran cierva serena "en majestad", hacia la cual converge el rebaño; el jabalí al galope, modelado en negro...?

Camón Aznar con visión fundamentalmente estética define así las características de la pintura de Altamira: "El modelado se plantea como campos aislados de color, con tonos unas veces acentuados, otras difuminados, formando masas compactas o adelgazadas, con un perfecto ilusionismo perspectivo. Las manchas rojizas o amarillentas en sectores diferenciados se atenúan, envaguecen o adensan, justificando así los salientes y sombreados".

Si seguimos el recorrido de las salas y pasillos, veremos a uno y otro lado, en los muros de la cueva, e incluso algunas veces también en el techo, numerosas muestras de brabado y pintura.

En el pasillo , en la bóveda arcillosa y blanda, se aperciben señales de una decoración realizada con los dedos, entre cuyas líneas sinuosas y confusas puede distinguirse la cabeza de un bóvido y otro tipo de "macarroni".

Estas decoraciones digitales, realizadas por el hombre haciendo correr generalmente dos de sus dedos por el barro húmedo adherido a la roca, vienen siendo datadas en los primeros momentos de la creación del arte paleolítico -el auriñaciense-, si bien no

creemos exista suficiente razón para incluirles en una época determinada en tanto no alcance más seguridad la cronología general del arte rupestre, todavía bastante vacilante por lo que respecta a las distintas etapas que configuran el Paleolítico Superior.

En la sala III, hacia la izquierda, y en la cascada estalagmítica, aparece, profundamente grabado y sin cabeza, tal vez el contorno de un caballo, y también otro fragmento de animal más pequeño del que se apercibe la pata trasera y el vientre. La fuerza del grabado de ambas figuras y la falta de terminación acusada de sus contornos hicieron a Breuil datarlos en el Auriñaciense.

De esta misma época, y según la conocida cronología del citado prehistoriador francés, serían algunos grabados existentes en el propio techo de los polícromos, en donde es muy difícil hallarlos por su extrema finura y por situarse muchas veces en los propios espacios ocupados por las pinturas. Destacan, entre otros, la parte anterior de una cabra Ibex próxima al bisonte galopando, o las representaciones consideradas como ideaciones de chozas a base de un abanico de líneas convergentes, que se encuentran hacia el fin de la bóveda. Cerca del jabalí a la carrera son interesantes diversos antromorfos colocados en sentido vertical, generalmente de perfil, con las manos alzadas y alguno con indudable sentido itifálico.

En la misma bóveda polícroma, y adscritos por Breuil al Magdaleniense, existen otros grabados, algunos de excelente factura, verdaderas obras magistrales del arte cuaternario, como el famoso ciervo bramando, no lejos de los caballos rojos, que no desdice en libertad de línea, expresión y emoción estética con las mismas grandes figuras de los bisontes polícromos.

Siguiendo el mismo borde de la roca de la sala III y en la pared de frente, aparecen algunos grabados de caballos, ciervos, bisontes; dos pinturas negras de cáprido y caballo, un ciervo en negro y, finalmente, un grupo de tectiformes en rojo. Existe una cornisa donde se halla el grabado de una cierva y varias cabezas del mismo animal, muy bellas y algunas con relleno de líneas, tal como se ofrecen en algún grabado sobre hueso aparecido en el yacimiento y con supuesta cronología solutrense. En la otra pared, en

el tránsito entre la sala III y el corredor IV, hay varios grabados, de ciervos y ciervas, a veces mezclados y superpuestos, destacando una cierva, mirando a la derecha, con las patas sin concluir.

En la galería V, pueden verse un toro grabado sobre la cornisa, y más abajo, en la pared de la cueva, un caballo, tal vez, pintado en negro. En esta misma galería, un bisonte en negro bien conservado, sin patas y con un sentido bastante geométrico en su hocico.

En la sala VI, aparecen, en la parte profunda y a la izquierda, las figuras en engro de una cierva y tres cabras monteses, y en la misma galería un bello bisonte en negro de mediano tamaño.

En el tránsito entre las salas VII y VIII, y sobre las paredes, a ambos lados del gran bloque que aparece en el plano, existen elementales dibujos prehistóricos en negro, formados por signos y líneas. En la sala IX sólo puede apreciarse un cuadrúpedo en negro.

Nuevamente vuelve a cuajarse de interesantes figuras todo lo que es la estrecha cola de la cueva o galería X del plano.

A lo largo de toda ella pueden apercibirse finos dibujos de bisontes, cabezas de ciervas, nerviosos caballos y bóvidos, a más de bocetos o rasguños llenos de esa esencia repetina de las cosas que se crean sobre la marcha. Y por último, cabalísticos tectiformes ideados con un concepto totalmente abstracto, digno de las tendencias más vanguardistas del momento actual. Hasta diecinueve figuras, en pintura o grabado, y diversos signos se acumulan en este estrechísimo pasillo terminal de la cueva. Por lo general son de tamaño medio de unos 30 cm, pero hay algunas que sobrepasan los 50 cm, y entre ellas las hay de un variado nivel artístico, siendo otras simplemente esbozos o figuras de gran maestría.

Altamira, pues, no es sólo la conocida sala de pinturas., sino todo un extraordinario conjunto de grabados y pinturas menores repartidos por la mayor parte de las salas de la cueva. Si no fuese porque la clasificación cronológica del arte prehistórico, elaborada por Breuil, resulta en la actualidad muy criticable, y muy

poco segura también la que pretende sustituirla, podríamos decir que nuestra cueva es el más claro exponente de la creación y evolución del arte del hombre del paleolítico superior, desde sus primeros balbuceos del auriñaciense, representados por las líneas sinuosas y simples de los "macarroni", hasta la final epopeya del magdaleniense con toda su riqueza polícroma. Miles de años de humanidad y de su correspondiente caminar artístico han quedado encerrados y eternizados en las paredes de la famosa cueva santanderina.

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CONCLUSIONES: Conservación de Arte rupestre prehistórico.

1º.- Para las grutas actualmente abiertas al público:

a) Es indispensable realizar con la mayor vigencia un estudi completo y al más alto nivel que la técnica y la ciencia a tuales permitan, a fin de llegar a la determinación de las medidas que se deben adoptar para asegurar la mejor conservación de las obras de arte prehistóricas.

b) Mientras se haga este estudio es absolutamente necesario tomar medidas para la conservación, tales como: adopción de un sistema de iluminación adecuado, prohibir la toma de fotografías con iluminación suplementaria, proyectores ó flash, igualmente limitar el número de visitas, a fin de evitar variaciones bruscas y de valores excesivos de los diferentes parámetros que puedan tener una acción sobre el clima de la gruta.

2º.- Para las grutas que pudieran ser descubiertas en el futuro.

a) No permitir la abertura al público mientras que no hayan sido determinados completamente los trabajos de exploración científica necesaria para conocer el contenido arqueológico de la gruta, y las características del clima natural que han asegurado la conservación de las pinturas hasta el momento de su descubrimiento.

b) Una vez finalizadas los estudios especificados en el párrafo anterior, se deberán estudiar y poner en práctica las medidas necesarias para garantizar la eliminación de los fenómenos perturbadores que el nuevo régimen provocará inevitablemente, preparando así una posible apertura al público.

En consecuencia es necesaria que la U.I.S.P.P. pida que se tomen las medidas necesarias para poner en práctica las conclusiones aquí dichas y asegure igualmente su perfeccionamiento en el futuro.

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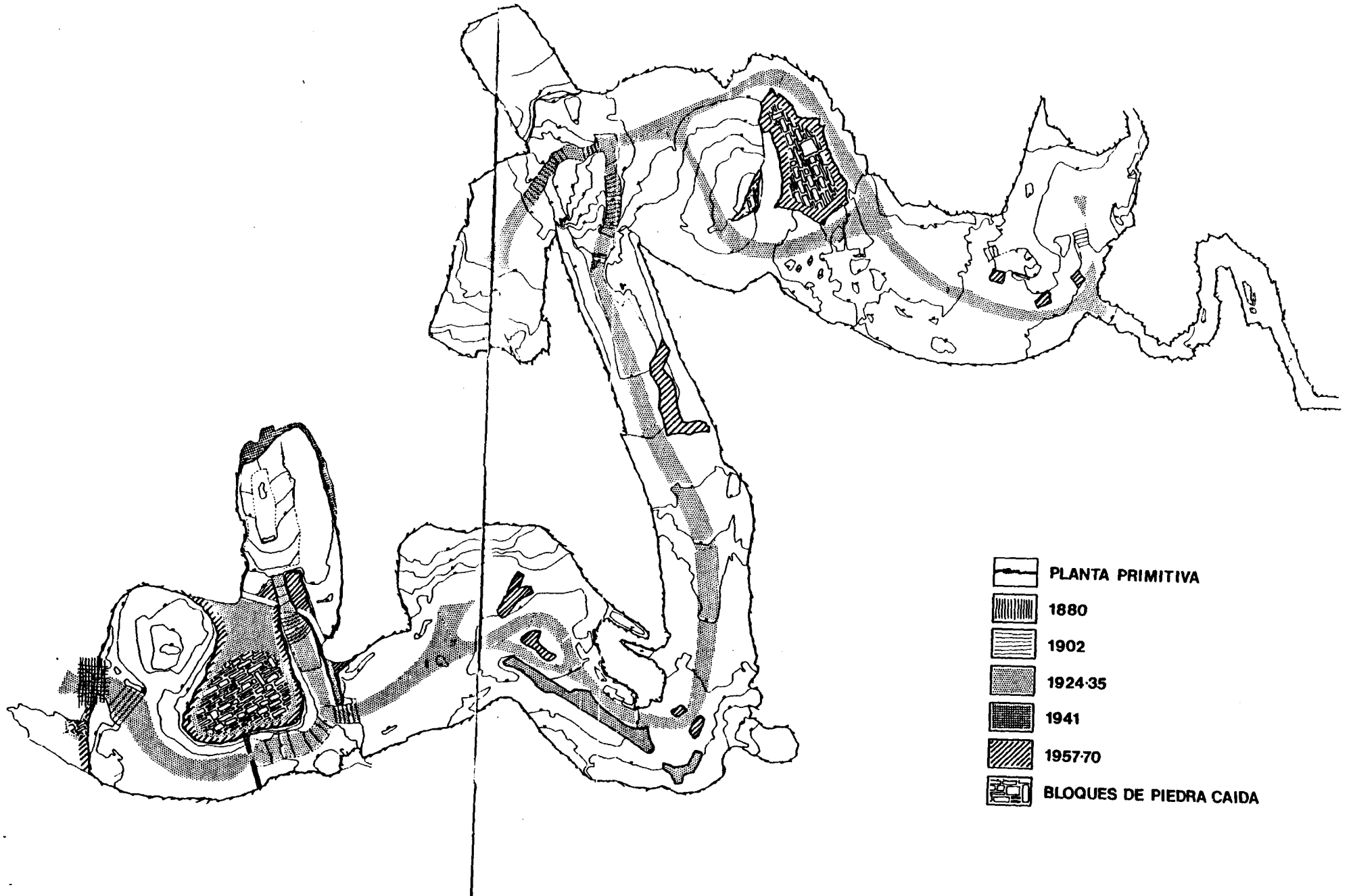
ALTAMIRA. Santillana del Mar.

1- En la primera sala, en una cornisa de la pared izquierda, existe una cierva grabada y rellena de líneas, sombreado con una línea negra que atraviesa la parte superior del cuello. Mide 72

2- Ya en el techo del Gran Salón, en el extremo izquierdo, existe un bisonte bícromo, con algunas líneas que lo atraviesan, principalmente a la altura de la cabeza y patas delanteras a)

3- Caballo en tinta roja que a la altura de la crin y sin llegar a tocarle presenta una línea; el animal tiene defectuosamente representadas las patas. Mide 2 m. 12 cm.

a) En todo el techo del Gran Salón es difícil en muchas ocasiones, el llegar a separar con claridad todas las líneas existentes por la variedad de técnicas empleadas, y por la cantidad de figuras, y sin embargo podemos adelantar que algunas de las líneas rojas que se hallan próximas a las figras de animales e incluso que las cortan corresponden a un conjunto que se extiende por toda la superficie y que puede tratarse de restos de figuras anteriores.


PLANTA PRIMITIVA
1880
1902
1924·35
1941
1957·70
BLOQUES DE PIEDRA CAIDA

ICOMOS

INTERNATIONAL COUNCIL ON MONUMENTS AND SITES
CONSEIL INTERNATIONAL DES MONUMENTS ET DES SITES
CONSEJO INTERNACIONAL DE MONUMENTOS Y SITIOS
МЕЖДУНАРОДНЫЙ СОВЕТ ПО ВОПРОСАМ ПАМЯТНИКОВ И ДОСТОПРИМЕЧАТЕЛЬНЫХ МЕСТ

LISTE DU PATRIMOINE MONDIAL **WORLD HERITAGE LIST N°** 310

A) IDENTIFICATION	A) IDENTIFICATION
Bien proposé: Grotte d'Altamira **Lieu:** Santillana del Mar, Cantabre **Etat partie:** Espagne **Date:** 30 Décembre 1983	**Nomination:** The Altamira Cave **Location:** Santillana del Mar, Cantabria **State party:** Spain **Date:** December 30, 1983
B) RECOMMANDATION DE L'ICOMOS	**B) ICOMOS RECOMMENDATION**
Que ce bien culturel soit inscrit sur la Liste du Patrimoine Mondial au titre des critères I et III.	That this cultural property be included on the World Heritage List on the basis of criteria I and III.
C) JUSTIFICATION	**C) JUSTIFICATION**
Découverte fortuitement en 1869, fouillée dès 1875, la grotte d'Altamira -dont les peintures reconnues en 1879 suscitèrent d'abord la méfiance des spécialistes en raison même de leur stupéfiante qualité et de leur état de conservation exceptionnel- s'est imposée, dès le début du XXème siècle, comme l'une des références majeures de l'art paléolithique. Cette caverne, creusée dans un plateau calcaire proche de Santillana del Mar, est constituée par une série de couloirs et de salles disposées en S sur 270 m de longueur environ. Elle a été habitée dès l'époque aurignacienne, à laquelle remontent les premières représentations figurées tracées sur ses parois, mais la phase d'occupation la plus intense s'étend entre le solutréen et le magdalénien, comme le prouve le matériel lithique très important recueilli dans le "vestibule", où la majorité des restes	Discovered by chance in 1869 and excavated as early as 1875, the cave of Altamira - whose paintings, recognized in 1879, were the subject of suspicion on the part of specialists owing to their astounding quality and their exceptional state of conservation - became, in the early 20th century, one of the leading references of paleolithic art. The cavern, which was dug in a limestone plateau not far from Santillana del Mar, consists of a series of corridors and rooms laid out in the shape of an S and stretching over a distance of approximately 270 meters. It was inhabited as early as the Aurignacian period, which is the period back to which date the first figurative representations depicted on its walls. However, the most intense phase of occupation spans the Solutrian and Magdalenian periods as is proved by the very substantial lithic materials found in the

organiques a été datée c. 13.540 avant J.C. par la méthode du Carbone 14.

C'est également au début de la période magdalénienne que la grande salle de la caverne a été décorée, sur sa voûte, de superbes peintures polychromes de bisons, de chevaux, de cervidés et de sangliers. Ces images à grande échelle (celle de la biche mesure 2m20 de long) étonnent par leur naturalisme, les caractères spécifiques et les caractères sexuels secondaires ont été scrupuleusement observés ; la variété de texture des pelages et des crinières rendue avec un maximum d'efficacité et un minimum de moyens, dans une palette limitée à quelques tons (ocres, rouges et noirs) ; les attitudes, d'une extrême variété, exaltées par l'utilisation judicieuse des reliefs et des anfractuosités de la paroi, qui créent d'étonnants effets de trompe-l'oeil.

Dans un espace unique et limité (la grande salle mesure approximativement 18x9 m), la grotte d'Altamira offre un raccourci saisissant de la "grande peinture" magdalénienne, telle qu'on peut également l'admirer dans les grottes ornées da la vallée de la Vézère (inscrites en 1979 sur la liste du Patrimoine Mondial) ou dans des sites asturiens comme San Roman de Candamo.

L'ICOMOS recommande l'inscription de la grotte d'Altamira sur la liste du Patrimoine Mondial au titre des critères I et III.

Critère I. Par sa qualité esthétique, Altamira, "chapelle Sixtine de la Préhistoire", représente, pour cette période, une réalisation artistique unique.

Critère III. Altamira apporte un témoignage exceptionnel sur les civilisations magdalénniennes de l'Europe méridionale.

"vestibule", where the majority of the organic remains were dated at ca. 13,540 B.C., using the Carbon 14 method.

It was also at the start of the Magdalenian period that the largest room in the cavern was decorated. Under its vault there are superb polychromatic paintings of bisons, horses, cervidae and boars.These large images (the doe is 2.2 meters long) are striking in their naturalism, and their specific features and secondary sexual characteristics were scrupulously reproduced. They are also outstanding in the variety of fur and mane textures which are extremely well rendered using a minimum of means and a palette of colors consisting of only several shades (ochres, reds and blacks) ; and the extremely varied poses which are exalted by the masterly use of wall relief and crevices which provide surprising trompe-l'oeil effects.

In a unique and limited space (the largest room measures roughly 18 x 9 meters), the cave of Altamira provides a gripping synopsis of the best of Magdalenian painting, as it can also be admired in the decorated caves of the Vezere valley (which were included on the World Heritage List in 1979) or in Asturian sites such as San Roman de Candamo.

ICOMOS recommends the inclusion of the cave of Altamira on the World Heritage List on the basis of criteria I and III.

Criterion I. From the standpoint of its aesthetic quality, Altamira, "the Sistine Chapel of Prehistory", represents a unique artistic achievement for this period.

Criterion III. Altamira bears exceptional testimony to the Magdalenian civilizations of southern Europe.

ICOMOS, Mai/May 1985.

Ensemble des peintures polychromes selon Cartailhac et Breuil.

Palaeolithic Cave Art of Northern Spain

Proposal of Extension to the Inscription of Properties in the UNESCO List of World Heritage

GOBIERNO de CANTABRIA
CONSEJERÍA DE CULTURA, TURISMO Y DEPORTE

GOBIERNO DEL PRINCIPADO DE ASTURIAS
CONSEJERÍA DE CULTURA, COMUNICACIÓN SOCIAL Y TURISMO

EUSKO JAURLARITZA
GOBIERNO VASCO
KULTURA SAILA
Kultura Ondarearen Zuzendaritza
Kultura Ondarearen Zentrua
DEPARTAMENTO DE CULTURA
Dirección de Patrimonio Cultural
Centro de Patrimonio Cultural

Palaeolithic Cave Art of Northern Spain

Proposal of Extension to the Inscription of Properties in the UNESCO List of World Heritage

GOBIERNO de CANTABRIA
CONSEJERÍA DE CULTURA, TURISMO Y DEPORTE

GOBIERNO DEL PRINCIPADO DE ASTURIAS
CONSEJERÍA DE CULTURA, COMUNICACIÓN SOCIAL Y TURISMO

EUSKO JAURLARITZA
GOBIERNO VASCO
KULTURA SAILA
Kultura Ondarearen Zuzendaritza
Kultura Ondarearen Zentrua
DEPARTAMENTO DE CULTURA
Dirección de Patrimonio Cultural
Centro de Patrimonio Cultural

Executive Summary

State Party
Spain

State, Province or Region
Principality of Asturias, Autonomous Community of Cantabria, The Basque Country

Name of Property
Palaeolithic Cave Art of Northern Spain

Geographical coordinates
Upper left corner

43º36´54" N
7º12´14" W

Lower right corner

42º41´09" N
1º46´38" W

Textual description of the boundaries of the nominated property

The nominated property is located in the geographical region known as "Cantabrian Spain", situated in the northernmost part of the Iberian Peninsula. Its latitudinal boundaries are marked by the Bay of Biscay in the north and the Cantabrian Mountains in the south. Its longitudinal boundaries are the geological formation known as "the Asturian Arc" in the west and the western foothills of the Pyrenees in the east.

Justification: Statement of Outstanding Universal Value

Palaeolithic cave art is one of the most significant cultural manifestations in the history of mankind. Apart from its purely aesthetic qualities, from the historical point of view the importance of this art derives from it being representative of a crucial stage in human evolution: the appearance of Homo sapiens. The emergence of this new cultural form also had profound material implications, as the invention of new techniques and the specific application of others, gave rise to the first development of the arts of painting, engraving and sculpture. This is, therefore, a cultural property of the greatest importance, a masterpiece of human creative genius, which combines great artistic quality with its nature as an outstanding testimony to the history of civilisation; the earliest artistic manifestation of the human species. Hence, it has universal value and meaning, closely linked with the evolution of culture and society.

These values have been recognised in the case of Cueva de Altamira since 1985, and are equally applicable to other Palaeolithic cave art sites located in the same geographical region of Northern Spain. The caves of Tito Bustillo, La Peña de Candamo, Llonín and El Pindal in Asturias; Chufín, Hornos de la Peña, El Castillo, La Pasiega, Las Monedas, El Pendo, La Garma and Covalanas in Cantabria; and Ekain and Santimamiñe in the Basque Country display exceptional qualities comparable with those of Altamira.

The Proposal of Extension to the Inscription in the World Heritage List is based on this principle. Because of the number and density of decorated caves - preserved in an excellent state of conservation – because of the rich iconographic repertoire contained in them, because of the diversity of techniques and style they display, because of the great age of this artistic cycle and its survival over millennia, Northern Spain is a fundamental centre of human creativity in the sphere of universal history: one of the locations of the birth of Art.

Criteria under which property is nominated

i), iii), iv).

Name and contact information of official local institutions

Organisation: Consejería de Cultura, Turismo y Deporte del Gobierno de Cantabria,
Dirección General de Cultura, Servicio de Patrimonio Cultural

Address: Pasaje de Peña, 2, 4ª planta, 39008 Santander, Spain
Telephone: +34 942 207420 / +34 942 208322 / +34 659 776451
Fax: +34 942 207431

E mail: ontanon_r@gobcantabria.es

Web site: www.culturadecantabria.com

ALTAMIRA

SAN ROMÁN DE CANDAMO

TITO BUSTILLO

EL PINDAL

LLONÍN

CHUFÍN

EL PENDO

LA GARMA

COVALANAS

SANTIMAMIÑE

EKAIN

HORNOS DE LA PEÑA

MONTE CASTILLO

0 50 100 km.

1

1. Identification of the Property

1a. Country
Spain

1b. State, Province or Region
Principality of Asturias, Autonomous Community of Cantabria, The Basque Country

1c. Name of Property
Palaeolithic Cave Art of Northern Spain

1d. Geographical coordinates

Principality of Asturias

Code	Cave site	Municipality	x	y	z
AS 01	La Peña de Candamo	Candamo	736950	4815825	200
AS 02	Los Torneiros	Santo Adriano	743870	4797410	490
AS 03	Los Torneiros II	Santo Adriano	743870	4797410	490
AS 04	Camarín de los Torneiros	Santo Adriano	743870	4797410	490
AS 05	Santo Adriano	Santo Adriano	744485	4798520	200
AS 06	El Conde	Santo Adriano	744855	4797410	240
AS 07	Godulfu	Grado	745165	4805960	160
AS 08	Les Mestes	Las Regueras	745175	4808025	90
AS 09	La Lluera I	Oviedo	262490	4808025	205
AS 10	La Lluera II	Oviedo	262490	4802500	207
AS 11	Les Caldes	Oviedo	264017	4802412	160
AS 12	El Molín	Morcín	754160	4794100	240
AS 13	Entrecueves	Ribera de Arriba	754030	4800907	300
AS 14	Los Murciélagos	Ribera de Arriba	269465	4798565	230
AS 15	La Viña	Oviedo	270859	4799713	360
AS 16	El Sidrón	Piloña	310471	4804981	250
AS 17	Les Pedroses	Ribadesella	329465	4813779	80
AS 18	El Buxu	Cangas de Onís	330232	4802690	220
AS 19	La Lloseta	Ribadesella	332790	4814240	40
AS 20	Tito Bustillo	Ribadesella	332840	4814259	15
AS 21	La Cuevona	Ribadesella	332837	4814238	33
AS 22	San Antoniu	Ribadesella	333770	4814198	60
AS 23	Samoreli	Llanes	346025	4808410	150
AS 24	El Bosque	Cabrales	348285	4797420	500
AS 25	La Covaciella	Cabrales	348075	4798054	300
AS 26	Cueva de Peña Alba	Cabrales	350582	4797304	375
AS 27	Abrigo de Falo	Cabrales	351673	4797035	175
AS 28	El Tebellín	Llanes	350015	4810150	43
AS 29	Cueva Tempranas	Llanes	350112	4810639	40
AS 30	La Riera	Llanes	349960	4809995	35
AS 31	El Cuetu de la Mina	Llanes	349925	4810010	40
AS 32	Trescalabres	Llanes	350200	4809830	40
AS 33	El Quintanal	Llanes	351780	4810310	33
AS 34	Valmori	Llanes	351605	4810270	30
AS 35	Los Canes	Cabrales	354140	4798733	290
AS 36	El Covarón	Llanes	256425	4807220	40
AS 37	La Herrería	Llanes	357130	4806935	38
AS 38	Traúno	Peñamellera Alta	360760	4798180	300
AS 39	Coimbre	Peñamellera Alta	363340	4798730	270
AS 40	Llonín	Peñamellera Alta	366720	4799090	200
AS 41	Subores	Peñamellera Alta	367090	4797555	240
AS 42	Mazaculos II	Ribadedeva	372095	4805470	35
AS 43	La Loja	Peñamellera Baja	373710	4799110	20
AS 44	El Pindal	Ribadedeva	375980	4806305	20

Cantabria

Code	Cave site	Municipality	x	y	z
CN 01	Fuente del Salín	Val de San Vicente	380087,00	4802775,00	15
CN 02	Chufín	Rionansa	381650,00	4794540,00	110
CN 03	Chufín IV	Rionansa	381760,00	4794550,00	110
CN 04	Micolón	Rionansa	382600,00	4793700,00	105
CN 05	El Porquerizo	Rionansa	383750,00	4793050,00	125
CN 05	Los Marranos	Lamasón	381600,00	4792750,00	640
CN 06	La Meaza	Comillas	396260,00	4801640,00	150
CN 07	El Portillo	Ruiloba	396400,00	4803640,00	20
CN 08	Las Aguas / Los Santos	Alfoz de Lloredo	403105,00	4803640,00	90
CN 09	El Linar	Alfoz de Lloredo	404380,00	4800550,00	110
CN 10	Cueva Redonda	Alfoz de Lloredo	405150,00	4800790,00	120
CN 11	Cualventi	Alfoz de Lloredo	406550,00	4817400,00	80
CN 12	La Estación	Reocín	410014,00	4801459,00	40
CN 13	La Clotilde / La Lora	Reocín	410300,00	4801550,00	60
CN 14	Altamira	Santillana del Mar	409880,00	4803450,00	150
CN 15	Las Brujas	Suances	414840,00	4808130,00	85
CN 16	Hornos de la Peña	San Felices de Buelna	416520,00	4790553,00	222
CN 17	Sovilla	San Felices de Buelna	413400,00	4793400,00	85
CN 18	El Castillo	Puente Viesgo	421800,00	4793925,00	190
CN 19	Las Monedas	Puente Viesgo	421660,00	4793575,00	190
CN 20	Las Chimeneas	Puente Viesgo	421890,00	4793800,00	190
CN 21	La Pasiega	Puente Viesgo	421890,00	4793675,00	190
CN 22	La Flecha	Puente Viesgo	421900,00	4793650,00	175
CN 23	Cudón	Miengo	418160,00	4807725,00	25
CN 24	Los Moros	Miengo	419880,00	4807350,00	75
CN 25	Calero II	Piélagos	424980,00	4805970,00	40
CN 26	Santián	Piélagos	425430,00	4806160,00	85
CN 27	El Pendo	Camargo	426230,00	4804520,00	70
CN 28	El Juyo	Camargo	428010,00	4809260,00	55
CN 29	La Llosa	Villaescusa	430710,00	4800410,00	90
CN 30	Los Moros / San Vítores	Medio Cudeyo	438275,00	4802515,00	160
CN 31	La Garma	Ribamontán al Monte	446230,00	4809085,00	55
CN 32	El Salitre	Miera	446010,00	4790250,00	445
CN 33	Peña del Perro	Santoña	467745,00	4809820,00	70
CN 34	El Otero	Voto	457380,00	4800410,00	60
CN 35	Cobrante	Voto	457200,00	4796630,00	150
CN 36	El Patatal	Ruesga	451600,00	4796700,00	235
CN 37	El Risco	Ruesga	453305,00	4796055,00	250
CN 38	Cofresnedo	Ruesga	452200,00	4796680,00	255
CN 39	Emboscados	Ruesga	452750,00	4798300,00	200
CN 40	Cullalvera	Ramales de la Victoria	462870,00	4789510,00	95
CN 41	El Haza	Ramales de la Victoria	463600,00	4788125,00	270
CN 42	La Luz	Ramales de la Victoria	463457,00	4788071,00	230
CN 43	El Mirón	Ramales de la Victoria	463435,00	4788035,00	250
CN 44	Covalanas	Ramales de la Victoria	463420,00	4788410,00	330
CN 45	Morro del Oridillo	Ramales de la Victoria	467450,00	4790400,00	75
CN 46	Pondra	Ramales de la Victoria	467890,00	4789525,00	205
CN 47	Arco A	Ramales de la Victoria	468130,00	4789395,00	205
CN 48	Arco B	Ramales de la Victoria	468075,00	4789430,00	205
CN 49	Arco C	Ramales de la Victoria	468074,00	4789435,00	205
CN 50	Covanegra – Sotarriza	Ramales de la Victoria	467500,00	4790750,00	250
CN 51	El Cuco	Castro Urdiales	486670,00	4804320,00	10
CN 52	Urdiales	Castro Urdiales	481555,00	4804366,00	25
CN 53	La Lastrilla	Castro Urdiales	479400,00	4800950,00	70
CN 54	Juan Gómez / La Hoz	Castro Urdiales	480640,00	4806670,00	130
CN 55	Cueva Grande / Los Corrales	Castro Urdiales	483750,00	4789000,00	130

Basque Country

Code	Cave site	Municipality	x	y	z
PV 01	Venta Laperra	Carranza	468350,00	4789240,00	183,00
PV 02	Arenaza I	Galdames	491940,00	4789890,00	175,00
PV 03	Santimamiñe	Kortezubi	529550,00	4799585,00	150,00
PV 04	Ekain	Deba/Zestoa	558903,00	4787485,00	90,00
PV 05	Altxerri	Aia	570319,00	4791198,00	20,00

1.e Maps and plans, showing the boundaries of the nominated property and buffer zone

See the file for each cave site

1.f Area of nominated property and proposed buffer zone

	Cave	**Municipality**	**x**	**y**	**Buffer Zone**	
					M²	**Ha**
AS01	La Peña de Candamo	Candamo	736950	4815800	999.721,5	99,97
AS20	Tito Bustillo	Ribadesella	332525	4814300	2.433.855,2	243,38
AS40	Llonín	Peñamellera Alta	366650	4798200	173.768,5	17,37
AS44	El Pindal	Ribadedeva	375980	4806305	693.746,35	69,37
CN02	Chufín	Rionansa	381650,00	4794540,00	166.561,27	16,65
CN16	Hornos de la Peña	San Felices de Buelna	416520,00	4790553,00	250.560,76	25,05
CN18	El Castillo	Puente Viesgo	421800,00	4793925,00		
CN19	Las Monedas	Puente Viesgo	421660,00	4793575,00	689.307,25	68,93
CN21	La Pasiega	Puente Viesgo	421890,00	4793675,00		
CN27	El Pendo	Camargo	426230,00	4804520,00	637.907,5	63,79
CN31	La Garma	Ribamontán al Monte	446230,00	4809085,00	1.000.767,8	100,07
CN44	Covalanas	Ramales de la Victoria	463420,00	4788410,00	13.744.044,43	1.374,40
PV03	Santimamiñe	Kortezubi	529550,00	4799585,00	988.859,48	98,8
PV04	Ekain	Deba/Zestoa	558903,00	4787485,00	145.955,96	14,59

2

2. Description

2.a Description of Property

Palaeolithic cave art could be defined, in a very simple way, as a primitive form of graphic expression made on a rock wall. The use of non-perishable surfaces, such as the walls of caves and rock-shelters, or rocky outcrops in the open-air, has enabled this prehistoric art to be preserved until the present time. In contrast, we might consider that much art was produced on perishable materials of vegetable and animal origin (like bark, skins or the human body itself), as well as on portable objects made out of bone, antler and stone, which would doubtlessly have been rich and complex, but which is now lost.

It is a large scale phenomenon, both in space and in time, covering a vast area from the Urals to the Iberian Peninsula, and lasting over 20,000 years (from about 35,000 to 11,000 years ago). Its distribution, however, is far from homogeneous and the sites are clustered in different groups clearly defined spatially, each one having its own regional peculiarities. Among these groups, the most important is the so-called "Franco-Cantabrian Region" covering parts of France and Spain, with approximately 90% of the world's Palaeolithic cave art sites. This region includes one of the classic areas of Palaeolithic art: Northern Spain.

Northern Spain, also known as Cantabrian Spain, is a narrow strip of land, about 400km long and averaging 40km in width, confined between the Cordillera in the south and the sea in the north. Being fully exposed to oceanic conditions, its temperate climate made it an ideal place for human occupation, especially in the coldest periods of the last Ice Age. In addition, its lithology, consisting mainly of limestone, has resulted in the formation of numerous caves that were eagerly made use of by the first settlers in the region.

The evident physical homogeneity of Cantabrian Spain means it can be considered a true geographical region. In general terms, the regional relief has an important fluvial component, as the area takes the form of a succession of valleys, more or less perpendicular to the coast, which in their short courses, descend from the heights of the Cordillera to the coastal lowland. However, this unity is affected by certain longitudinal variations, with an eminently geological component, that enable three "countries" to be differentiated from west to east, with their own geomorphologic characteristics.

In Asturias, where the intense folding has brought materials from the primitive Herzinian massif to the surface, the Cantabrian Mountains reach their greatest altitudes, as well as their greatest latitudinal spread, connecting in the west and south with the mountains of Galicia and León in an impressive landscape of high peaks and steep valleys. These massifs, called the Picos de Europa, form the boundary between Asturias, León and Cantabria. To the east, the relief of the Cordillera is considerably attenuated. The altitudes are lower and the landscape is less abrupt, in an area characterised by the folding of the Mesozoic cover. Further east again, the Cordillera reaches its lowest altitudes and is complicated in its geomorphology as it meets the folded structures of the western foothills of the Pyrenees. Thus, although the landscape is less abrupt in absolute terms, it takes the complex form of a series of short and narrow valleys that divide up the territory.

The landscapes in which the different cave art sites are located tend to be quite similar, as they are all based on folded and karstified limestone structures. Nonetheless, it is appropriate to give a brief description of the main characteristics of the physical and human geography of each of their surroundings.

Principality of Asturias

La Peña de Candamo or San Román (Candamo)

The cave is located in the landscape of the lower Nalón valley, on the division between central and western Asturias. The Pravia Ria, at the mouth of the River Nalón, is the axis that has defined its history for centuries. The waters of the Rivers Nalón and Narcea are the primordial element, and both the sea and the rivers have given shape to a hilly region, with heights of certain consideration. The human exploitation of this environment has created the traditional rural landscape of north Spain, dominated by disperse dwellings and green pastures for cattle.

Tito Bustillo (Ribadesella)

This cave is situated on the left bank of the ria, although when the cave was decorated the shoreline would have been some 4 or 5km to the north. It forms part of a series of inter-connected caverns, formed within the same limestone hill as other caves temporarily occupied by prehistoric hunter-gatherers. This system of passages and shafts is the result of the erosion caused by the River San Miguel, a tributary of the River Sella, in this small Ardines Hill, and the landscape is therefore predominantly fluvial. It is a traditional farming community, focused above all on cattle-rearing. However, in recent years the pressure of housing development has become increasing important, in a town which is clearly destined for tourist activity.

Llonín (Peñamellera Alta)

The municipality where Cueva de Llonín is located is characterised by its abrupt relief, giving the area its mountainous nature. To the north it is confined by Sierra del Cuera, on the boundary with the coastal municipality of Llanes, and to the south it penetrates in the Picos de Europa. Its central part is occupied by the deep Cares Valley, which forms the pre-littoral depression in eastern Asturias. The northern sector, on the slopes of Sierra del Cuera, going from Rozagás to Llonín, is the location of the cave. With such great differences in altitude in such short distances, it is not surprising that the region has a varied and splendid vegetation cover, from areas of dense woodland, pines, cypresses, beech and birch, to walnut, chestnut, and fruit-trees, and the holm-oaks dominating the limestone hillsides.

El Pindal (Ribadedeva)

The cave is privileged to be located on a small area of flat ground on the edge of a cliff, overlooking the sea. The place is representative of this section of coast, where the cliffs fall vertically into the sea from heights of some fifteen metres. A viewpoint by the side of the road gives a sight of the waves beating against the rocks. It is a picturesque landscape where it is possible to see, as well as the cave, the ruins of Tina Monastery, holm-oak woods, San Emeterio lighthouse, a chapel and the cliffs.

Cantabria

Chufín (Rionansa)

Cueva de Chufín is situated in the gorge of the River Lamasón, a tributary of the River Nansa, just above present water level in La Palombera reservoir. The position of the cave before the reservoir was built would have been at the confluence of two narrow valleys, of the Rivers Nansa and Lamasón, and the cave entrance would have been excellently sited to observe the game they hunted. Rionansa can be defined as a closed main valley unit, surrounded by hills from which perpendicular smaller valleys descend, carrying streams that flow into the river. This gives the area an abrupt, contrasting relief of crests, rock faces, steep slopes and narrow valleys. In Rionansa, the municipality where the cave is located, the villages are surrounded by small fields. As the houses are in a relatively high position above the rivers, the fields are located on the low and middle hill-sides, are frequently terraced and generally used for meadows.

Hornos de la Peña (San Felices de Buelna)

Cueva de Hornos de la Peña is situated in the Buelna Valley, which includes the two last transversal valleys in the middle course of the River Besaya: with the villages of Cóo and San Felices de Buelna. The particularity of the valley lies in its varied landscape, a consequence of the absorption of complex dynamics and different ways of approaching farming. The landscape of this middle course of the Besaya is defined by an absolute predominance of farmland. The surface area occupied by meadows is very large and, unlike the head of the valley, the organizing centre of this extensive productive land is on fluvial plains, in recent years undergoing the pressure of the development of detached housing. The immediate area around the cave, in the valley of the River Tejas, has special characteristics differentiating it from its geographical surroundings, because of its steep, mostly forested slopes.

Monte Castillo (Puente Viesgo)

Monte Castillo is a hill standing out in the landscape of the middle valley of the River Pas. It is a conical, intensely karstified hill, formed in Upper Carboniferous limestone. It is situated in the final section of the Toranzo Valley, where the River Pas widens its valley floor, giving rise to a gentle relief, characterised by fluvial landforms. In these surroundings, karst morphology is predominant and well-developed. Where cattle-farming has been abandoned, land use has changed and in place of meadows, forests have been planted. These are a new factor, in clear expansion, re-shaping the landscape. In the case of Monte Castillo, eucalyptus trees have occupied large surface areas, altering the traditional composition of fields and scrubland. In addition, in this area the more gentle relief, and urban and economic dynamism have diffused the more typical features of traditional land use in the Pas valley, which is not to say that in areas further away from the valley floor, the traditional field-barn symbiosis still exists. The wide valley floors are occupied by meadows in small or very small rectangular fields, and small plots are found in much of the area.

El Pendo (Camargo)

Camargo is a municipal district of uneven relief on calcareous bedrock, and because of this abundance of limestone, karst landforms are very common. As a result, a large number of caves are found in the limestone hills, and among these El Pendo is the most important. The cave is located in a municipality where urban-industrial development and transport infrastructures have recently become superimposed on the complex relief, as integral parts of a semi-urban landscape. This has produced a highly segregated and compartmented area. In the eastern half of the municipality, the progressive expansion of towns like Escobedo – the location of Cueva de El Pendo – has occurred on the gentler slopes, detracting from the small plots of land.

La Garma (Ribamontán al Monte)

The southern slope of La Garma Hill, where the cave entrance lies, is drained by the River Pontones, a small tributary of the River Miera, which flows into the nearby Bay of Santander. This southern valley used to be a polje, and was deepened and drained when the River Pontones washed away part of the clay cover on the valley floor. This part of the coastal lowland is, in turn, included in the geomorphological formation known as the Coastal Ranges. La Garma Hill is therefore an example of the characteristic limestone scenery of Cantabrian Spain. The rough ground (the word "Garma" refers to the typical karst feature of lapiaz) is hidden by a dense vegetation cover of holm-oaks with high ecological value. In recent years, the top of the hill was replanted with eucalyptus trees, and in this case the well-deserved bad reputation of these trees from the environmental point of view is added to the risk they cause for the conservation of the archaeological heritage. In this municipal district of Ribamontán al Monte the small meadows are increasingly being substituted by small patches of scrubland and eucalyptus plantations. The latter are replacing the old cattle-rearing lands of private or collective use and form a new element of the landscape currently in expansion.

Covalanas (Ramales de la Victoria)

Ramales de la Victoria is the fastest growing town in its immediate area, and the main centre in the municipal district of the same name. Cueva de Covalanas is located half-way up the slopes of Monte Pando, a limestone hill outside the town, in a landscape of great beauty. The situation of the cave, on a steep hillside and at a considerable height above the bottom of the valley is clearly strategic. From this point it is possible to observe the confluence of the two main natural ways of communication in the area, the valleys of the Rivers Calera and Asón.

The Basque Country

Santimamiñe (Kortezubi)

The caves of Santimamiñe are located at 150m above sea level on the side of Ereñozar (or Ereñusarre) Hill, in the middle of a landscape characterised by the natural splendour of Urdaibai Biosphere Reserve, where the karst heritage forms an important part of the geodiversity. Regarding the ecosystems, little remains of the autochthonous

woodland apart from the holm-oak woods. The cause for this progressive disappearance of the Atlantic natural vegetation is the spread of urban areas and towns, the construction of infrastructures and the plantations of pine and eucalyptus. The surface area covered by the reforestation of these rapid-growing species is considerable. As regards the biodiversity, Urdaibai is highly significant, with the presence of species like the spoonbill, the European mink and the Mediterranean horseshoe bat, and among the flora, endemic species like Armeria euscadiensis.

Ekain (Deba and Zestoa)

Cueva de Ekain is situated at the foot of the hill that gives it its name, in the municipal district of Deba. The limestone hills that make up the extensive landscape of this municipality have produced karst landforms including numerous dolines and large caves that were used as shelter by groups of prehistoric hunter-gatherers. The countryside, consisting of small valleys between low, steep-sided hills, is characterised by a farming use that has created the traditional rural scenery of meadows, only modified in recent years by the urban spread of towns like Zestoa.

The total number of Palaeolithic cave art sites in Northern Spain is approximately a hundred, which includes some of the most important assemblages in the world. The greatest concentration of sites is in the sector between the River Nalón in the west and the River Miera in the east; i.e. the area covering the centre and east of Asturias and the centre-west of Cantabria. To these we have to add the decorated caves in the provinces of Vizcaya and Guipúzcoa, belonging to the Basque Country.

The human groups of the Upper Palaeolithic drew on the walls and ceilings of these caves numerous depictions belonging to two main thematic groups: animal figures (including the human figure) and the so-called signs. The figurative repertoire, although it is varied, is by no means large. The animals depicted are restricted to a certain range of species (bison, horse, stag/hind, ibex and auroch) which appears to have become "fixed" in an early moment of the development of the art and which continued in use after that time. The catalogue of signs varies with clear regional and chronological components.

The art does not appear to have been distributed in the caves at random. Instead the figures display a certain organisation in groups or panels with an internal structure, where the elements are combined in central or secondary themes. The compositions that are produced can be seen repeated at different cave art sites.

The techniques of engraving and painting were used either on their own or together in the same figure. The former could be done simply with a finger in soft surfaces, or with the help of an implement such as a flint burin; paint could be applied as a line, by dabbing it on as a series of dots, by spreading it as a colour-wash, or by spraying it on the wall.

Engraving is seen in a wide range of forms; going from very fine and shallow lines, that may be single or repeated, to the chiselling away of the rock surface to obtain the effect of a bas-relief.

The pigments used in the paintings were of mineral (iron and manganese oxides) and vegetable origin (charcoal, soot). They were used alone or mixed together, or with the addition of material of animal origin. During the long cycle of Palaeolithic art, various techniques were used for preparing and applying the mineral and organic colouring materials. The mineral pigments were ground up and mixed with water, then applied on the wall by spraying, by dabbing or with a brush. The mineral could also be used in a solid state, sometimes after being prepared, as in the so-called "ochre pencils". The most common organic colouring matter was charcoal, used to draw the outline of the figures or to fill their interior –occasionally with the help of the artist's hand– and in the form of veritable charcoal pencils to reproduce the tiniest detail of the animals.

Regarding the stylistic characteristics of this art, in the first place a clear difference can be seen between the depictions of animals and of humans. Although both are normally represented in profile, the animals reproduce, in different ways and degrees of realism, the most characteristic features of the animals' bodies, whereas human figures are always simplified or directly deformed. However, the humans are sometimes directly and personally represented in the form of the stencilled outlines of their hands held against the cave wall. The treatment of the figures fluctuates between a high degree of "realism", which on occasions can be amazingly detailed, and a sketched, schematic approach that reduces the animal to its essential forms. Both approaches existed throughout

the Upper Palaeolithic, and occasionally affect different figures within the same composition.
During the course of this long artistic cycle, general evolutionary trends can be seen in relation with the conventional representation of volume. The search for the third dimension includes the definition of depth (with different formulas for perspective in the animals' horns and limbs) and the structuring or modelling of the interior of their bodies (going from a simple outline to the use of dividing lines, colour fill or bands of engraved lines to express variations in the animals' coats). In the same way, changes can be noted in the representation of different parts of the body (in the proportions of whole or partial figures or in the number of limbs represented) as well as in their coordination and animation.

Although the interpretation and meaning of this art is still being discussed, these depictions, both figurative and abstract, realistic and conventional, naturalistic and schematic, formed a vehicle of expression for the thought of Palaeolithic people, represented in images that are converted in symbols whose meaning escapes us, but which reflect a certain concept of the world where the natural and supernatural meet.

2.b History and Development

Around 35,000 years ago, the first representatives of the species *Homo sapiens* arrived in Northern Spain; they were in small bands that spread across the area and who, for a time, shared the resources –or competed for them– with the last communities of Neanderthals living here.

Shortly afterwards, the ancestors of our species took control of the region and cultural growth took place such as never had happened before. Bone projectiles and stone blade tools, personal ornamentation and, in particular, the first artistic developments on artefacts and rock walls, are the cultural signs of identity of these human groups, living in the region about 30,000 to 25,000 years before the present, at the start of the period known as the Upper Palaeolithic.

In the first moments of cave art, they decorated sites like La Viña (Oviedo), Llonín (Peñamellera Alta), Cudón (Miengo), La Garma (Ribamontán al Monte), Hornos de la Peña (San Felices de Buelna) and the caves in Carranza Gorge (Ramales de la Victoria). The depictions they left were dots and discs, stencilled hands, linear engravings and simple animal figures.

About 25,000 years ago, the world climate began to deteriorate, until temperatures reached their lowest point about 18,000 years ago (Late Glacial Maximum). This cold stage coincided in the region with a time of artistic development, producing an increase in the number of engraved and painted caves. At this time a peculiar artistic style appeared in the centre and east of the region, between the Saja Valley in Cantabria and the Cadagua Valley in Vizcaya. It is characterised by the figures of animals, usually female deer or hinds, painted in red as a series of dots dabbed on the rock. Altamira (Santillana del Mar), La Pasiega and El Castillo (Puente Viesgo), El Pendo (Camargo), La Garma (Ribamontán al Monte), the caves in Monte Pando and Carranza Gorge (Ramales de la Victoria) and Arenaza (Galdames) all have figures belonging to this artistic "school". This archaic moment in the development of Palaeolithic art is also represented by assemblages of engravings and paintings in the caves of La Peña del Candamo (Candamo), La Lluera (Oviedo), La Fuente del Salín (Muñorrodero), Chufín and Micolón (Rionansa), El Castillo and La Pasiega (Puente Viesgo), El Cuco (Castro Urdiales) and Venta de la Perra (Carranza).

A veritable artistic explosion occurred in the final moments of the last Ice Age. The period known as the Magdalenian (17,000 – 11,000 B.P.) is a true floruit in all aspects of Palaeolithic culture, but especially in art. This is, without doubt, the time of greatest splendour in cave art, when a wide range of motifs, techniques and representational conventions combine to produce one of the culminating points in the history of universal art. Impressive assemblages like the "polychrome" figures at Altamira or El Castillo, sum up the artistic perfection of these times. The excellent use of the rock surface to give shape to the figures, the technical skill in the combination of different types of engraving and painting in black and red, and the exaggeratedly detailed "realism" in the depiction of the animals, are the reasons why these assemblages have become some of the most well-known examples of prehistoric art. Together with these famous sites, other assemblages of engravings and paintings exist in the region, belonging to the same period. They are not all so spectacular in their size and configuration but nonetheless they all have great artistic interest. We can mention the caves of El Buxu (Cangas de Onís), Tito

Bustillo (Ribadesella), La Covaciella (Cabrales), El Pindal (Ribadedeva), Las Aguas (Alfoz de Lloredo), the figures in the interior of Hornos de la Peña, several figures in the Lower Gallery at La Garma, Cullalvera (Ramales de la Victoria), Cueva Urdiales (Castro Urdiales), Santimamiñe (Kortezubi), Ekain (Deba) and Altxerri (Aia).

But this peak in artistic production may also be considered as the swan song of Palaeolithic art. About 13,000 years B.P. the climate began to improve rapidly, leading ultimately to the start of the present climatic period, the Holocene, about 10,000 years B.P. This important change in the conditions caused profound transformations in human culture, among them the equally sudden decline in Palaeolithic art. During a final cold pulse, sites like Las Monedas or El Otero in Cantabria were decorated with animals painted only in black or engraved with techniques and conventions that synthesized and summarized the figures in a schematic way. Shortly afterwards, about 11,000 years B.P., cave art would disappear for ever.

Palaeolithic cave art is a valuable and a fragile property. Preserved for thousands of years in the darkness of the caves, it has been subject, throughout this time, to the natural dynamics of its underground surroundings, and its conservation is in itself proof of the stability of the subterranean environment. In spite of a few alterations caused by hydrogeological or biogenic factors, this ancient art has reached the start of the third millennium A.D. in a quite acceptable state of conservation. However, its very discovery, badly-planned conservationist measures and, above all, its inadequate "opening to the public" have created the greatest threats to its safety. Human action has achieved, in a few years, what Nature has not been able to do in centuries. Sealed entrances, adaptations, remodelling and reconstructions of the caves and rock-shelters, lighting installations, uncontrolled visits, and mainly the massive attendance of visitors to the show caves have produced serious alterations to the environmental conditions that had preserved the art, and endangered its preservation. Changes in air circulation patterns, increases in the temperature and the concentration of carbon dioxide, decreases in relative humidity, biological contamination, vandalism and negligent actions, have broken the delicate equilibrium of a sensitive environment, producing different kinds of damage to the works of art and the rock surfaces. These include fissures appearing in the rock, its surface exfoliating, or the growth of new speleothems covering the figures. The rock may absorb the pigment, meaning that the paintings practically disappear, or these may become diffused and turn into unidentifiable stains of colour. The wall may disintegrate through the action of certain micro-organisms or be occupied by bacterial colonies. Some figures, drawn on clay surfaces, have been deleted, while all kinds of art may be covered by graffiti or the smoke from carbide lamps.

However, we can say that these factors of deterioration are today under control. Effective administrative protection of the caves, their continuous vigilance, the restriction in the number of visitors to the caves open to the public, and the continuous monitoring of their micro-environmental conditions, allow us to be optimistic about the possibilities of preserving for future generations this heritage of incalculable value we have inherited from our remotest ancestors.

1. Identification of the Property

AS-01 CUEVA DE LA PEÑA
Archaeological Inventory of the Municipality of Candamo, record no. 37

1.a Country

Spain

1.b State, Province or Region

Principality of Asturias

1.c Name of Property

Cueva de La Peña

1.d Geographical coordinates:

UTM 29T 736950E / 4815800N Z: 200

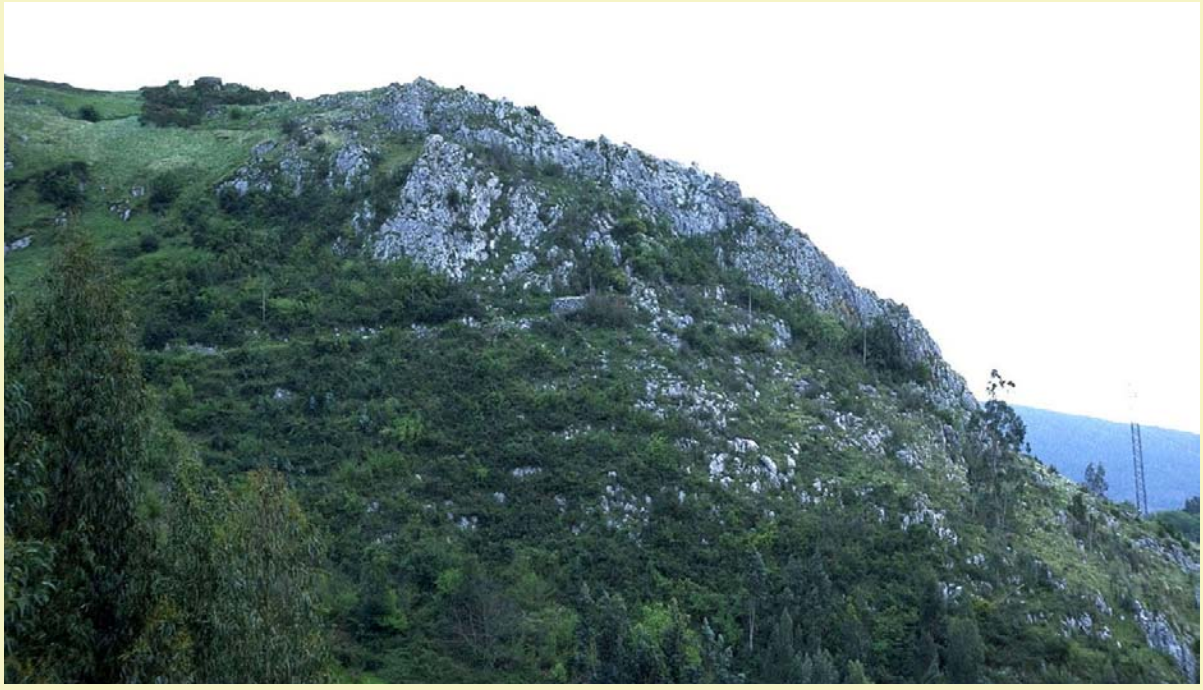
1.e Map and plans

See Appendix

2. Description

2.a Description of property

Location: village, municipality, province, autonomous community:
San Román, Candamo, Principality of Asturias



Access from the nearest main road:
From Oviedo take the N-634 to Peñaflor. Turn on to the AS-235 to San Román. From the village, a local road goes to the cave.

Date of Discovery:
1914

Summary of Archaeological research carried out at the site:
The cave was studied in 1914 by E. Hernández Pacheco. This prehistorian, assisted by J. Cabré and Benítez Mellado, carried out an excellent work of documentation and analysis of the prehistoric art. Later, other archaeologists have revised aspects of the art assemblage, such as F. Jordá and M. Berenguer in the 1950s and A. Moure and J. Fortea in the 1980s and 90s.

Brief description of the site:
The archaeological site at La Peña de Candamo is the westernmost Palaeolithic art assemblage in North Spain. The entrance is situated on the right hand bank of the River Nalón, at the top of a hill, at about 200m above sea level. It is in a strategic position, from where to watch several natural routes of communication.

The cave is not very big. It consists of a large chamber with a small vestibule and side passages. The entrance is through a horizontal passage leading to two chambers; the "Hall of the Red Signs" on the right (west) and the "Vestibule" on the left (east). After a narrowing, the Great Hall, or "Hall of the Engravings" is reached. A smaller high level chamber, the "Camarín", is found in the southern wall of the Great Hall. The large number of speleothems has had a great influence on the distribution of the cave art, as this is located on the three or four walls suitable for decoration.

Artistic contents; paintings and engravings:
The main group of depictions is found on the west wall in the Great Hall. At least three layers of figures are superimposed here. The oldest consists of six figures painted in red sienna. Over these, another eleven animals are painted in black. Finally there are 26 engravings with certain intentional associations: wounded stags, a group of bison, bovines facing each other, and some chamois.

The interpretation is not easy, given the number of superimpositions and the damage caused by modern alterations. Topographically, the figures can be described as follows:

In the upper part, on the left, the first group of stags, bison, a chamois and an anthropomorph all face left. The head of a chamois is a linking element to the second group, lower and to the right of the first. Here there are stags –one of them wounded with a spear in its hind– quarters, an ibex, bovines, a horse's head and another anthropomorph with his sex clearly marked. A seal has been depicted over the head of a large bovine. The animals face both left and right, and some signs are found among them, particularly a broken zigzag line.

Outside this group, at the top of the wall, a bovine's head and an ibex act as links to the third group. Several bovines, a large stag and horse, all face left. A large stag turns its head to look back. Again, several signs are intermixed with the animals, in the form of dots and lines. Finally, on the far right and slightly higher than the last group, a number of bovines have some signs superimposed on them.

As well as this "Wall of the Engravings", La Peña de Candamo has groups of art in other parts of the cave. Thus, a stalagmite is decorated with two horses' heads and a hind, as well as linear signs, together or separated. An area of flowstone has a horse engraved with multiple lines and painted in sienna, accompanied by two black signs. Lastly, the "Camarín" has beautiful painted figures of horses, bovines and an ibex set in a deliberately chosen hollow in the wall, giving them a certain theatrical character.

The Hall of the Red Signs, in the entrance passage, has some red dots, a few vertical lines and an oblique one. Other signs, one of them triangular, complete the group.

The art ensemble at La Peña de Candamo is complex, made up of successive additions of paintings and engravings throughout the Solutrean and lower and middle Magdalenian periods (from about 21,000 to 13,000 years B.P.)

2.b History and evolution

See section 2.b in the general dossier.

3. Justification for Inscription

3.d. Integrity and/or authenticity

See section 3.d in the general dossier

4. State of Conservation and factors affecting the Property

4.a Present state of conservation

Good

4.b Factors affecting the property

(i) Development pressures

None

(ii) Environmental pressures

None

(iii) Natural disasters and risk preparedness

None

(iv) Visitor/tourism pressures

Yes. The cave suffered the effects of uncontrolled visits for fifty years, especially when it was used as a shelter for the villagers during the Spanish Civil War. The result was irreparable damage to some of the paintings and engravings, especially the more accessible figures on the main wall.

Between 1981 and 1999 the cave remained closed, and a system was installed to monitor environmental variables. The conclusions of the study have enabled the cave to be opened to the public between July 15th and September 15th with a daily maximum number of 25 visitors, who have to book in advance.

5. Protection and Management of the Property

5.a Ownership

The land is private property (Polygon 12, parcels 384, 385, 735, 739, 740, 741, 742, 751, 752, 11742, 11895)

5.b Protective designation:

The cave was listed as a scheduled monument with the date of 05/07/1924, and a Property of Cultural Interest, by effects of the 1st additional disposition to the Law 16/1985 of Spanish Historic Heritage. The area of protection is in the process of being declared by the Principality of Asturias, according to the procedure set down in the Law of the Principality of Asturias 1/2001 of Cultural Heritage, articles 14 to 20.

5.c Means of implementing protective measures

Gated and guarded. Controlled visits.

The 4th additional disposition to the Law of the Principality of Asturias 1/2001 of Cultural Heritage sets down specific protective measures for prehistoric rock art (see sections 5.b and 5.c in the general dossier).

5.d Existing plans related to municipality and region

The municipality is included in the Rural Development Group "La Mesa Royal Road", which manages PRODER II funding.

5.e Property management plan or other management system

See section 5.e in the general dossier.

5.f Sources and levels of finance

Public: Principality of Asturias

5.g Sources of expertise and training in conservation and management techniques

Courses for cave art guides.
Specialists in cave art, conservation and restoration, geology.

5.h Visitor facilities and statistics

An Interpretation Centre in the Valdés-Bazán Palace, a cultural centre in the nearby village of San Román.

The number of visitors in the last five years has been –

2001: 1823
2002: 1549
2003: 1645
2004: 1519
2005: 1471

5.i Policies and programmes related to the presentation and promotion of the property

Informative leaflets. REPPARP

5.j Staffing levels

Warden-guide in the summer months, staff contracted by Candamo Town Hall.

6. Monitoring

6.a Key indicators for measuring state of conservation

None

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CONSEJERÍA DE CULTURA, COMUNICACIÓN SOCIAL Y TURISMO

CONSEJERÍA DE CULTURA, TURISMO Y DEPORTE

DEPARTAMENTO DE CULTURA, TURISMO Y SALA

ALTAMIRA Y EL ARTE RUPESTRE PALEOLÍTICO DE LA CORNISA CANTÁBRICA

Propuesta de inscripción (ampliación) de bienes en la lista del Patrimonio Mundial de la UNESCO

UNESCO
Organización de las Naciones Unidas para la Educación, la Ciencia y la Cultura

AS 01 Entorno de Protección de la Cueva de la Peña de Candamo

LEYENDA

- Entrada de Cueva
- Entorno de protección - Zona Tampón

UTM Entorno de Protección (Huso 30)

Punto	X	Y
1	736196	4815957
2	736456	4816039
3	736748	4816622
4	737012	4816440
5	737061	4816468
6	737389	4816849
7	737483	4816820
8	737763	4816656
9	737633	4816580
10	737559	4816494
11	737532	4816314
12	737359	4816040
13	737369	4815890
14	737318	4815804
15	737266	4815739
16	737353	4815519
17	737310	4815377
18	736920	4815452
19	736719	4815705
20	736584	4815853
21	736499	4815873
22	736373	4815837

SIGNOS CONVENCIONALES

- Autovía
- Carretera
- Camino
- Pista
- Línea eléctrica, alta tensión
- Línea eléctrica, media tensión
- Muro, pared o tapia
- Alambrada
- Río, arroyo: permanente o estacional
- Canal, acequia
- Presa, embalse
- Fuente, pozo
- Piscina, estanque
- Torre metálica. Poste o transformador
- Curvas de nivel: directoras, simples
- Curvas de depresión: directoras, simples
- Límite de parcela en seto
- Cortafuegos
- Desmonte. Terraplén
- Depósito elevado. A nivel
- Vértices geodésicos: órdenes 1, órdenes 2 y 3, orden 4
- Punto red de triangulación, punto de apoyo
- Señales de nivelación, IGN [RNP o RNAP], RNGC
- Edificio singular, edificio en ruinas, invernadero
- Ferrocarril: vía doble, vía simple
- Cuevas. Ruinas arqueológicas. Monumento relevante
- Límite autonómico
- Límite municipal

ESCALA 1:25.000

0 250 500 1000 m.

AS 01 Encuadre

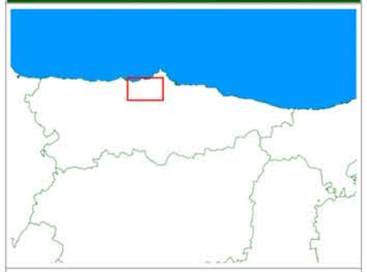
DATOS DEL PROYECTO CARTOGRÁFICO
- Proyección y coordenadas UTM
- Elipsoide Hiden-hayford de 1924
- Datum Europeo 1950
- Equidistancia: 50 m. nivel medio del mar en Alicante
- Equidistancia: 50 m para las curvas de nivel directoras y 10 m para el resto

Fuente:
Gobierno del Principado de Asturias, 1:5.000

ALTAMIRA Y EL ARTE RUPESTRE PALEOLÍTICO DE LA CORNISA CANTÁBRICA

Propuesta de inscripción (ampliación) de bienes en la lista del Patrimonio Mundial de la UNESCO

AS 01 Entorno de Protección de la Cueva de la Peña de Candamo



LEYENDA

- Entrada de Cueva
- Entorno de protección - Zona Tampón

SIGNOS CONVENCIONALES

- Autovía
- Carretera
- Camino
- Pista
- Línea eléctrica alta tensión
- Línea eléctrica media tensión
- Muro, pared o tapia
- Alambrada
- Río, arroyo, permanente o estacional
- Canal, acequia
- Presa, embalse
- Fuente, pozo
- Piscina, estanque
- Torre metálica. Poste o transformador
- Curvas de nivel: directoras, simples
- Curvas de depresión: directoras, simples
- Límite de parcela en seto
- Cortafuegos
- Desmonte. Terraplén
- Depósito elevado. A nivel
- Vértices geodésicos: órdenes 1, órdenes 2 y 3, orden 4
- Punto red de triangulación, punto de apoyo
- Señales de nivelación IGN (RNP o RNAP), RNGC
- Edificio singular, edificio en ruinas, invernadero
- Ferrocarril: vía doble, vía simple
- Cuevas. Ruinas arqueológicas. Monumento relevante
- Límite autonómico
- Límite municipal

ESCALA GRÁFICA

0 50 100 150 200 250 m.

AS01 Cartografía

DATOS DEL PROYECTO CARTOGRÁFICO
- Proyección y coordenadas UTM
- Elipsoide Internacional de 1924
- Datum Europeo 1950
- Origen de altitudes: nivel medio del mar en Alicante
- Equidistancias: 20 m para las curvas de nivel directoras y 5 m para el resto

Fuente:
Gobierno del Principado de Asturias, 1:5.000

528800 529200 529600 530000 530400 530800

4802800 4802400 4802000

4799600 4799200

GOBIERNO DE PRINCIPADO DE ASTURIAS
CONSEJERÍA DE CULTURA, COMUNICACIÓN SOCIAL Y TURISMO

GOBIERNO DE CANTABRIA
CONSEJERÍA DE CULTURA, TURISMO Y DEPORTE

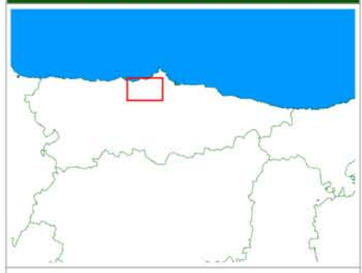
EUSKO JAURLARITZA GOBIERNO VASCO
DEPARTAMENTO DE CULTURA KULTURA SAILA

ALTAMIRA Y EL ARTE RUPESTRE PALEOLÍTICO DE LA CORNISA CANTÁBRICA

Propuesta de inscripción (ampliación) de bienes en la lista del Patrimonio Mundial de la UNESCO

UNESCO
Organización de las Naciones Unidas para la Educación, la Ciencia y la Cultura

AS 01 Entorno de Protección de la Cueva de la Peña de Candamo



LEYENDA

- Entrada de Cueva
- Entorno de protección - Zona Tampón

ESCALA GRÁFICA

0 50 100 150 200 250 m.

AS01 Ortofoto

DATOS DEL PROYECTO CARTOGRÁFICO
- Proyección y coordenadas UTM
- Elipsoide Internacional de 1924
- Datum Europeo 1950

Fuente:
SIGPAC: Sistema de Información Geográfica de Parcelas Agrícolas

1. Identification of the Property

AS-20 CUEVA DE TITO BUSTILLO
Archaeological inventory of the municipality of Ribadesella, record no. 13

1.a Country

Spain

1.b State, Province or Region

Principality of Asturias

1.c Name of Property

Cueva de Tito Bustillo (El Pozu'l Ramu. El Pozu la Cerezal)

1.d Geographical coordinates

UTM 30T 332525E / 4814300N Z: 15

1.e Map and plans:

See Appendix

2. Description

2.a Description of property

Location: village, municipality, province, autonomous community:
Ardines, Ribadesella, Principality of Asturias

Access from the nearest main road:
From Ribadesella take the N-634 towards Gijón. After crossing the bridge over the River Sella, turn on to the RS-2 to the cave.

Brief description of the site:
The cave is situated in Ardines Hill, a small limestone hill on the left bank of the estuary that is the mouth of the River Sella. This hill is highly karstified, which explains, together with its excellent geographical situation, the profusion of archaeological sites inside its caves.

A large passage 750m long runs east-west, with numerous side-passages and chambers, a result of the connection of two caves, having entrances from La Cuevona and the valley of the River San Miguel. It is connected to La Lloseta by a difficult shaft.

Date of Discovery:
A group of cavers found the extraordinary cave art when they descended a shaft on Ardines Hill, called "El Pozu la Cerezal", in April 1968.

Summary of the Archaeological Research carried out at the site:
The archaeological deposit found near the western entrance of the cave was dug by M.A. García Guinea in 1970 and by A. Moure Romanillo in 1972-1975. These excavations, which are by no means exhaustive, determined the existence of a sequence of occupation in the Magdalenian period, with an abundant bone assemblage, portable art objects, and remains of the artistic work below the main decorated wall.

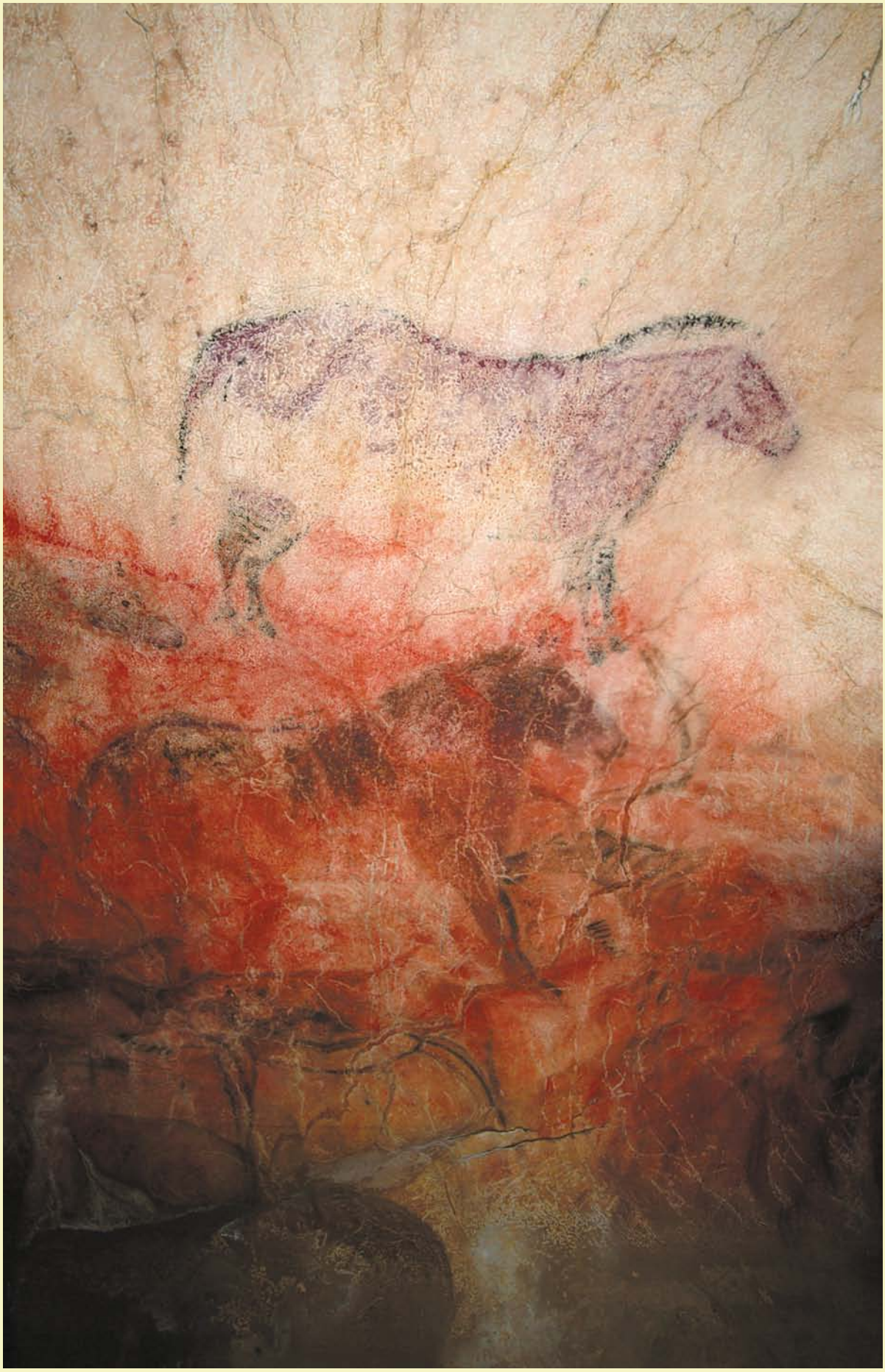
The art ensemble has been studied by numerous prehistorians, especially Moure Romanillo and R.de Balbín Behrmann. The systematisation of the art was achieved by Moure Romanillo in the course of several studies. In recent years, Balbín, together with J. Alcolea, has published the discoveries of new depictions, not all of which have scientific consensus. An extensive bibliography has been generated by these studies (see below).

Artistic contents; paintings and engravings:

Tito Bustillo is one of the five most important Palaeolithic cave art sites in North Spain. The following description of its contents is taken from the studies of A. Moure. This archaeologist has divided the cave into two sectors, corresponding to two hypothetical independent sanctuaries: western and eastern. The eleven groups of cave art are divided into these two sectors.

Western sector: Linked to the occupation of Cueva de Tito Bustillo.
Zone XI. It corresponds to the habitat area near the original entrance. A large red bovine on a fallen block, the head of an auroch engraved on the outside, to which may be added some red lines, a claviform sign and a vulva.
Zone IX. This corresponds to the junction between the passage leading to the principal decorated area and the main passage in the cave. It contains the large figure of a horse in violet, together with a rectangular sign and engravings of horses, a bovine and a reindeer.
Zone X. Main wall with polychrome figures, and a complex stratigraphy of superimposed engravings and paintings. It includes seven horses and four reindeer over a background of red ochre which hides earlier depictions in red and black. On top of the polychromes there are numerous engravings drawn with multiple lines. Next to these there are further black figures of deer, bison, auroch and horse, as well as engravings that remain unstudied.
Zone VIII. Known as "Gallery of the Horses" it is found in a difficult side-passage. It contains several groups of engraved figures, with an auroch, a deer and a bear as well as several horses.

Eastern sector: Possibly linked to the occupation at La Cuevona.
Zone VII. In a side-passage, engravings of a stag, an ibex and a cetacean.
Zone VI. Two walls opposite each other; on one side red vertical lines and on the other engraved signs and a hand in red.
Zone V. Five groups of figures with red stains, lines, a hand, a bison painted with red wash, and a possible vulva.
Zone IV. Four groups with simple incisions, red dots, loop-shaped signs, claviforms and a grille.
Zone III. Known as "Chamber of the Vulvae", it contains several red images of female sexual content, together with two stylisations of female torsos.



Zone II. Four groups of linear signs, red dots and an engraved circle. In one case, a bison is depicted using the natural shape of the rock and has red dots inside its body.
Zone I. Three painted and engraved groups with deer, an auroch, dots, diverse signs, and a horse, an ibex and a further two aurochs.
Various proposals have been made for the chronology of the different groups. The eastern groups and Zone VII have been assigned to the early-middle Magdalenian and Zone VIII to the late Magdalenian. The large panel contains figures produced throughout the Magdalenian (Moure and Balbín). However, other researchers (Fortea) have intuited a long sequence, like that seen at Cueva de Llonín, with artistic activity from the Gravettian to the late Magdalenian.

2.b History and evolution

See section 2.b in the general dossier.

3. Justification for Inscription

3.d Integrity and/or authenticity

See section 3.d in the general dossier.

4. State of Conservation and factors affecting the Property

4.a Present state of conservation

Fair

4.b Factors affecting the property

(i) Development pressures

Yes. Pollution of the River San Miguel because of the unauthorised disposal of farming waste. Plantations of eucalyptus in the surrounding area (authorised).

(ii) Environmental pressures

None

(iii) Natural disasters and risk preparedness

Yes. Certain risk of flooding in the River San Miguel; precarious state of collapses in La Cuevona in the eastern sector following the opening of the access tunnel with explosives in 1971.

(iv) Visitor/tourism pressures

Yes. The visits are concentrated in six months of the year (April 1st to September 15th), with 375 visitors per day in groups of 25.

5. Protection and Management of the Property

5.a Ownership:

Public (Principality of Asturias)

5.b Protective designation

The cave was listed as a scheduled monument with the date of 08/04/1970, and a Property of Cultural Interest, by effects of the 1st additional disposition to the Law 16/1985 of Spanish Historic Heritage. The area of protection is in the process of being declared by the Principality of Asturias, according to the procedure set down in the Law of the Principality of Asturias 1/2001 of Cultural Heritage, articles 14 to 20.

5.c Means of implementing protective measures

The 4th additional disposition to the Law of the Principality of Asturias 1/2001 of Cultural Heritage sets down specific protective measures for prehistoric rock art (see sections 5.b and 5.c in the general dossier).

5.d Existing plans related to municipality and region

The municipality is part of the Community of Eastern Asturias, which has included the site in the Plan for the Prehistory of East Asturias. An ambitious project has the aim of building a museum or reception and interpretation centre for visitors, co-financed between the Central Spanish Administration (Ministry of Culture) and the Principality of Asturias. Details of the investment are given in the table with the Plan for the Prehistory of East Asturias (see section 5.d in the general dossier).

At this moment, by a decision of the Consejería de Cultura, Comunicación Social y Turismo of the Principality of Asturias dated 18th April 2005, the Consejería de Industria y Empleo is processing the document AT-7967, to remove the aerial high voltage power lines in the area of Cueva de Tito Bustillo, approved by the latter Consejería in document CPCA 1317/76. This will enable Ardines Hill to be freed of all electrical power lines in the near future (the permission for the archaeological monitoring of the work was granted on 21st July 2006).

5.e Property management plan or other management system

See section 5.e in the general dossier.

5.f Sources and levels of finance

Public (Principality of Asturias)

5.g Sources of expertise and training in conservation and management techniques

Training course for cave art guides.
Specialists in cave art, conservation and restoration, geology.

5.h Visitor facilities and statistics

Education Centre built in 1985, shared with La Cuevona. The number of visitors in the last five years has been –

2001: 33,759
2002: 27,225
2003: 29,355
2004: 25,851
2005: 25,459

5.i Policies and programmes related to the presentation and promotion of the propert:

Informative leaflets. Scientific publications. A programme to manage visitor bookings is on the Principality of Asturias' web site (www.princast.es). REPPARP.

5.j Staffing levels

The staff is made up of 1 manager, 4 warden-guides, 4 cave guards and 1 administrator, who attend to La Cuevona and Tito Bustillo.

6. Monitoring

6.a Key indicators for measuring state of conservation

None

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CONSEJERÍA DE CULTURA, COMUNICACIÓN SOCIAL Y TURISMO

CONSEJERÍA DE CULTURA, TURISMO Y DEPORTE

DEPARTAMENTO DE CULTURA, EUSKERA Y KIROLAK

ALTAMIRA Y EL ARTE RUPESTRE PALEOLÍTICO DE LA CORNISA CANTÁBRICA

Propuesta de inscripción (ampliación) de bienes en la lista del Patrimonio Mundial de la UNESCO

UNESCO
Organización de las Naciones Unidas para la Educación, la Ciencia y la Cultura

AS 20 Entorno de Protección de las Cuevas de Tito Bustillo

LEYENDA

- Entrada de Cueva
- Entorno de protección - Zona Tampón

UTM Entorno de Protección (Huso 30)

Punto	X	Y
1	329168	4813880
2	329255	4813909
3	329294	4813974
4	329431	4813978
5	329463	4814028
6	329557	4814053
7	329621	4814121
8	329657	4814179
9	329776	4814190
10	329913	4814197
11	330100	4814247
12	330233	4814301
13	330391	4814352
14	330538	4814373
15	330686	4814427
16	330779	4814391
17	330948	4814416
18	331121	4814449
19	331355	4814553
20	331675	4814592
21	331923	4814610
22	332092	4814643
23	332239	4814607
24	332405	4814564
25	332527	4814546
26	332667	4814488
27	332879	4814366
28	332854	4814121
29	332843	4813848
30	332818	4813791
31	332696	4813776
32	332638	4813801
33	332505	4813697
34	332358	4813668
35	331808	4813701
36	331491	4813697
37	331218	4813783
38	330999	4813880
39	330835	4813956
40	330693	4813949
41	330499	4813812
42	330204	4813715
43	329909	4813686
44	329398	4813503

SIGNOS CONVENCIONALES

- Autovía
- Carretera
- Camino
- Pista
- Línea eléctrica, alta tensión
- Línea eléctrica, media tensión
- Muro, pared o tapia
- Alambrada
- Río, arroyo: permanente o estacional
- Canal, acequia
- Presa, embalse
- Fuente, pozo
- Piscina, estanque
- Torre metálica. Poste o transformador
- Curvas de nivel: directrices, simples
- Curvas de depresión: directrices, simples
- Límite de parcela en seto
- Cortafuegos
- Desmonte. Terraplén
- Depósito elevado. A nivel
- Vértices geodésicos: órdenes 1, órdenes 2 y 3, orden 4
- Punto red de triangulación, punto de apoyo
- Señales de nivelación IGN (RNP o RNAP), RNGC
- Edificio singular, edificio en ruinas, invernadero
- Ferrocarril: vía doble, vía simple
- Cuevas. Ruinas arqueológicas. Monumento relevante
- Límite autonómico
- Límite municipal

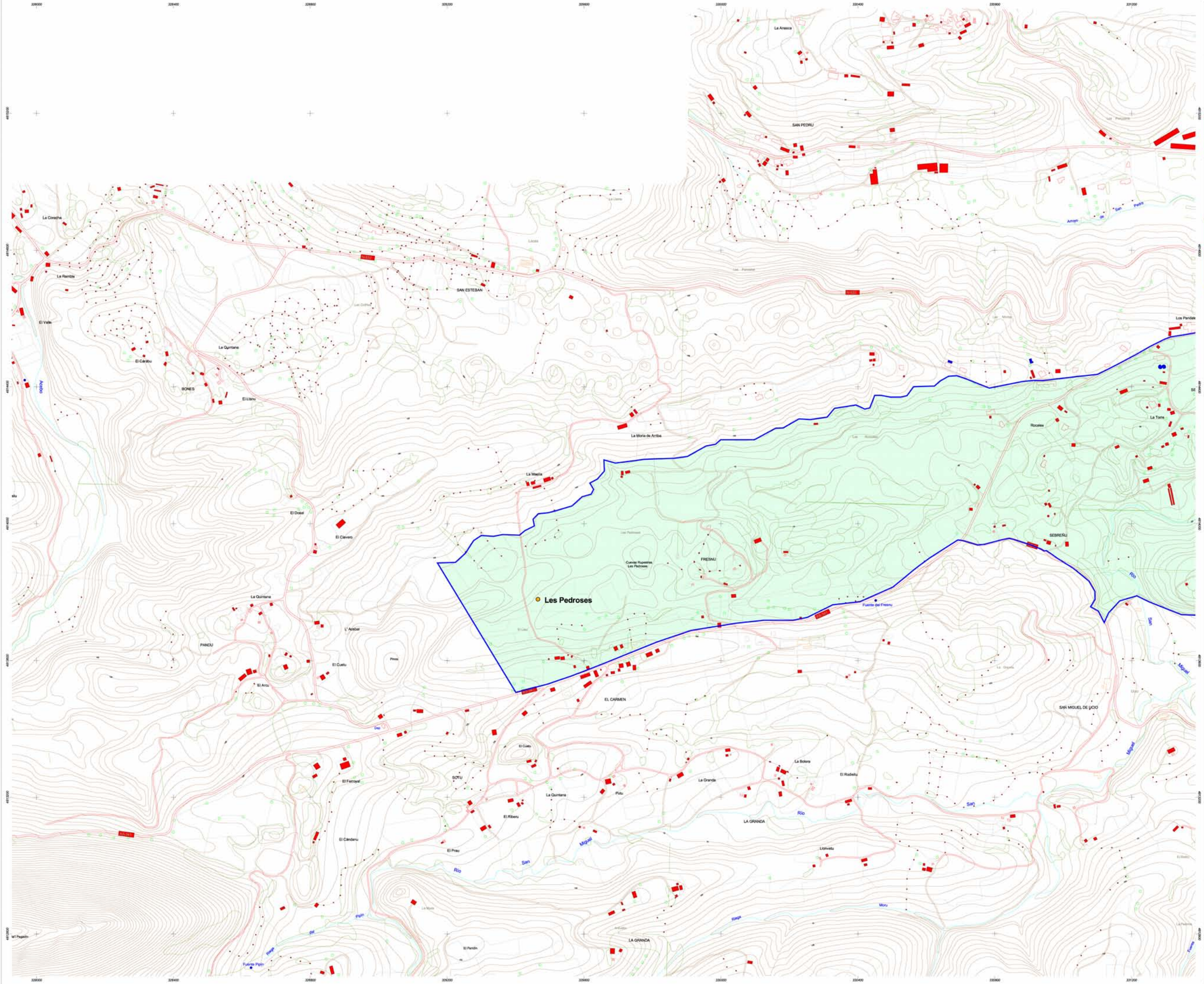
ESCALA 1:25.000

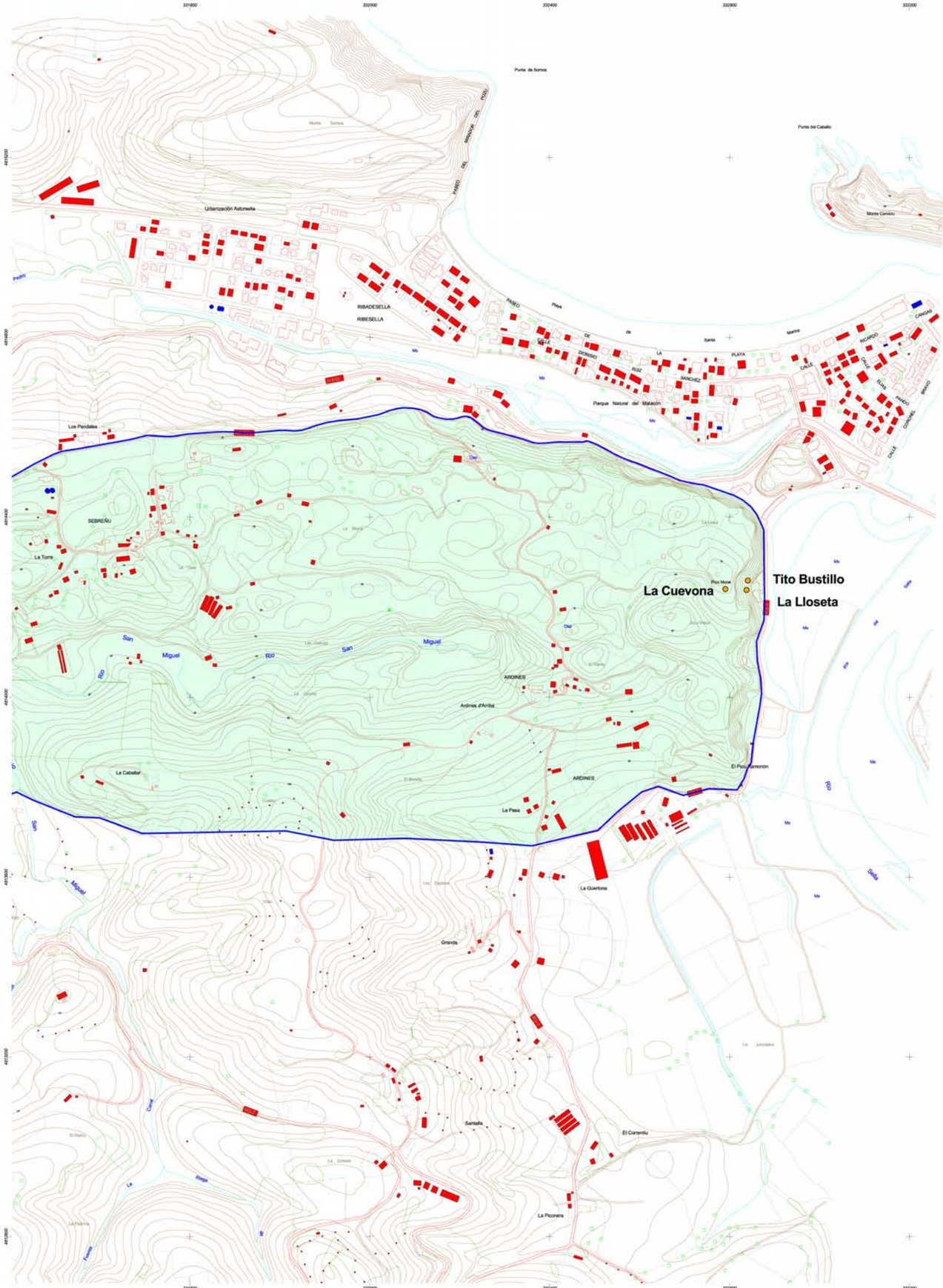
0 250 500 1000 m.

AS 20 Encuadre

DATOS DEL PROYECTO CARTOGRÁFICO
- Proyección y coordenadas UTM
- Elipsoide Internacional de 1924
- Datum Europeo 1950
- Origen de altitudes: nivel medio del mar en Alicante
- Equidistancias: 50 m para las curvas de nivel directrices y 10 m para el resto

Fuente:
Gobierno del Principado de Asturias, 1:5.000


Les Pedroses
SAN PEDRU
SAN ESTEBAN
IBONES
PANDU
EL CARMEN
SAN MIGUEL DE LICIO
LA GRANDA
SOTU
SEBREÑU
FRESNU
Los Pandals
La Torre
La Morla de Arriba
La Maella
El Dosal
El Clavero
La Quintana
L' Acebal
El Cuetu
El Arcu
El Ferroyal
El Candanu
El Prau
El Ribeiru
La Granda
El Rodeiru
La Bolera
Llonvetu
Roceles
Fuente del Fresnu
Fuente Pipín
Río
Arroyo
Monu
Pinos
Les Cuetes
Les Pedroses
Les Rocales
Les Pandals
Les Cuetes
Les Pandals
Les Pandals
Les Pandals



ALTAMIRA Y EL ARTE RUPESTRE PALEOLÍTICO DE LA CORNISA CANTÁBRICA

Propuesta de inscripción (ampliación) de bienes en la lista del Patrimonio Mundial de la UNESCO

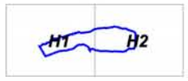
UNESCO
Organización de las Naciones Unidas para la Educación, la Ciencia y la Cultura

AS 20 Entorno de Protección del Macizo Ardines (Tito Bustillo)

LEYENDA

- Entrada de Cueva
- Entorno de protección - Zona Tampón

ESQUEMA



ESCALA GRÁFICA

0 100 200 300 400 m.

AS20
Cartografía H2

DATOS DEL PROYECTO CARTOGRÁFICO
- Proyección y coordenadas UTM
- Elipsoide Internacional de 1924
- Datum Europeo 1950

Fuente:
SIGPAC: Sistema de Información Geográfica de Parcelas Agrícolas

Gobierno del Principado de Asturias
Consejería de Cultura, Comunicación Social y Turismo

Gobierno de Cantabria
Consejería de Cultura, Turismo y Deporte

Eusko Jaurlaritza Gobierno Vasco
Departamento de Cultura, Kultura Saila

ALTAMIRA Y EL ARTE RUPESTRE PALEOLÍTICO DE LA CORNISA CANTÁBRICA

Propuesta de inscripción (ampliación) de bienes en la lista del Patrimonio Mundial de la UNESCO

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AS 20 Entorno de Protección del Macizo Ardines (Tito Bustillo)

LEYENDA

- Entrada de Cueva
- Entorno de protección - Zona Tampón

ESQUEMA

ESCALA GRÁFICA

0 100 200 300 400 m.

AS 20
Ortofoto H1

DATOS DEL PROYECTO CARTOGRÁFICO
- Proyección y coordenadas UTM
- Elipsoide Internacional de 1924
- Datum Europeo 1950

Fuente:
SIGPAC: Sistema de Información Geográfica de Parcelas Agrícolas

GOBIERNO DEL PRINCIPADO DE ASTURIAS
CONSEJERÍA DE CULTURA, COMUNICACIÓN SOCIAL Y TURISMO

GOBIERNO DE CANTABRIA
CONSEJERÍA DE CULTURA, TURISMO Y DEPORTE

EUSKO JAURLARITZA
GOBIERNO VASCO
DEPARTAMENTO DE CULTURA, KULTURA SAILA

ALTAMIRA Y EL ARTE RUPESTRE PALEOLÍTICO DE LA CORNISA CANTÁBRICA

Propuesta de inscripción (ampliación) de bienes en la lista del Patrimonio Mundial de la UNESCO

UNESCO
Organización de las Naciones Unidas para la Educación, la Ciencia y la Cultura

AS 20 Entorno de Protección del Macizo Ardines (Tito Bustillo)

LEYENDA

- Entrada de Cueva
- Entorno de protección - Zona Tampón

ESQUEMA

ESCALA GRÁFICA

0 100 200 300 400 m.

AS 20
Ortofoto H2

DATOS DEL PROYECTO CARTOGRÁFICO
- Proyección y coordenadas UTM
- Elipsoide Internacional de 1924
- Datum Europeo 1950

Fuente:
SIGPAC: Sistema de Información Geográfica de Parcelas Agrícolas

1. Identification of the Property

AS-40 CUEVA DE LLONÍN
Archaeological Inventory of the municipality of Peñamellera Alta, no. 6

1.a Country

Spain

1.b State, Province or Region

Principality of Asturias

1.c Name of Property

Cueva de Llonín, Cueva del Queso

1.d Geographical coordinates

UTM 30T 366650E / 4798200N Z: 200

1.e Map and plans

See Appendix

2. Description

2.a Description of property

Location: village, municipality, province, autonomous community:

La Molinuca, Peñamellera Alta, Principality of Asturias

Access from the nearest main road:

From the AS-114 road, turn on to the track in the village of La Molinuca.

Brief description of the site:

The cave is located in a narrow gorge cut by a tributary to the River Cares, on its left bank. The abrupt scenery forms part of the southern slopes of Sierra del Cuera.
The cave consists of an ample vestibule, suitable for human occupation. To the south a high passage connects with the large, steeply-sloping interior chamber. This has the greatest thickness of sediments, and all the cave art.

Date of Discovery:
Polifemo Caving Group discovered the existence of prehistoric art in the cave in 1971.

Summary of the archaeological research carried out at the site:
M. Berenguer began the study of the art in Cueva de Llonín in the same year as its discovery. In 1984, J. Fortea took charge of the research, and he continued working in the cave until 1998. The systematic excavations carried out by Fortea with M. de la Rasilla and V. Rodríguez have established a very long sequence of occupation, from the Middle Palaeolithic to the Bronze Age, taking in the techno-complexes of the final Gravettian, late Solutrean, the archaic, middle and late Magdalenian, and the Azilian. The Mousterian level revealed some very interesting anthropic structures made up of animal bones, brought by wolves and leopards, arranged in groups associated with lithic artifacts, in an evidently and intentionally planned association.

Artistic contents; paintings and engravings:
A long process of fieldwork mapping the walls containing art has established a full record of this site, unique within the ensemble of Palaeolithic cave art in North Spain.

By studying the superimpositions, five successive phases of artistic production have been detected on the main decorated wall in the cave:

1. Bison in red, and numerous red signs.
2. Black rectangular signs
3. Hinds engraved with multiple lines in their outline and striated areas to shape their anatomy.
4. Bisons and ibex painted and filled in black, with engraved outlines.
5. Group of finely engraved ibex, horse and bison.

The two latter phases could be contemporaneous, as one is not superimposed on the other anywhere on the wall.
On the entrance wall, a hind is painted in red, with the technique of dabbing dotted lines.

The chronology of these phases has been established by the use of stylistic parallels and the phases of occupation present in the archaeological deposit. Thus, Phase 1 is assigned to the Gravettian; Phases 2 and 3 to the late Solutrean and early Magdalenian periods; Phase 4 to the middle Magdalenian and Phase 5 to the late Magdalenian.

2.b History and evolution

See section 2.b in the general dossier

3. Justification for Inscription

3.d Integrity and/or authenticity

See section 3.d in the general dossier.

4. State of Conservation and factors affecting the Property

4.a Present state of conservation

Good

4.b Factors affecting the property

(i) Development pressures
None

(ii) Environmental pressures
None

(iii) Natural disasters and risk preparedness
None

(iv) Visitor/tourism pressures
None. The cave is not open to the public. Visits have been limited to those necessary for the research activities carried out in the cave.

5. Protection and Management of the Property

5.a Ownership

Private land (Polygon 1, parcel 85, Eloína Pérez López)

5.b Protective designation

The cave was declared a Property of Cultural Interest, by effects of the 1st additional disposition to the Law 16/1985 of Spanish Historic Heritage. The area of protection is in the process of being declared by the Principality of Asturias, according to the procedure set down in the Law of the Principality of Asturias 1/2001 of Cultural Heritage, articles 14 to 20.

5.c Means of implementing protective measures

Metallic gate. Vigilance.

The 4th additional disposition to the Law of the Principality of Asturias 1/2001 of Cultural Heritage sets down specific protective measures for prehistoric rock art (see sections 5.b and 5.c in the general dossier).

5.d Existing plans related to municipality and region

The municipality is part of the Community of Eastern Asturias, which has included the site in its Plan for the Prehistory of Eastern Asturias. In this context, they aim to build a "House of the Cave-painters" (in Arenas de Cabrales, Cabrales, or in Alles, Peñamellera Alta) that would act a centre for the discovery of prehistoric art and the starting point for hypothetical visits to the caves of Llonín, Coimbre and El Bosque (see section 5.d in the general dossier).

5.e Property management plan or other management system

See section 5.e in the general dossier.

5.f Sources and levels of finance

Public: Principality of Asturias

5.g Sources of expertise and training in conservation and management techniques

Specialists in cave art, conservation and restoration, and geology

5.h Visitor facilities and statistics

The cave is not open to the public

5.i Policies and programmes related to the presentation and promotion of the property

Informative leaflets. Scientific publications.

5.j Staffing levels

Principality of Asturias personnel are responsible for the vigilance and maintenance of cave art sites in Asturias.

6. Monitoring

6.a Key indicators for measuring state of conservation

None

7. Bibliography

BERENGUER ALONSO, M. 1979. *Arte parietal prehistórico de la cueva de Llonín, Peñamellera Alta, Asturias.* Oviedo: Instituto de Estudios Asturianos-Caja de Ahorros de Asturias.

FORTEA PÉREZ, J., RASILLA VIVES, M. DE LA, RODRÍGUEZ OTERO, V. 1991. Sobre un rodete perforado magdaleniense de Llonín (Asturias). *Archivo de Prehistoria Levantina* XX: 95-108.

FORTEA PÉREZ, J., RASILLA VIVES, M. DE LA, RODRÍGUEZ OTERO, V. 1992. La Cueva de Llonín (Llonín, Peñamellera Alta). Campañas de 1987 a 1990. *Excavaciones Arqueológicas en Asturias 1987-1990*: 9-18.

FORTEA PÉREZ, J., RASILLA VIVES, M. DE LA, RODRÍGUEZ OTERO, V. 1995. La Cueva de Llonín (Peñamellera Alta). Campañas de 1991 a 1994. *Excavaciones Arqueológicas en Asturias 1991-1994*: 33-43.

FORTEA PÉREZ, J., RASILLA VIVES, M. DE LA, RODRÍGUEZ OTERO, V. 1999. La Cueva de Llonín. (Llonín, Peñamellera Alta). Campañas de 1995 a 1998. *Excavaciones Arqueológicas en Asturias 1995-98:* 59-68

FORTEA PÉREZ, J., RASILLA VIVES, M. DE LA, RODRÍGUEZ OTERO, V. 2005. L'art pariétal et la séquence archéologique paléolithique de la Grotte de Llonín (Peñamellera Alta, Asturies, Espagne). *Préhistoire, Art et Sociétés* LIX : 7-29.

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ALTAMIRA Y EL ARTE RUPESTRE PALEOLÍTICO DE LA CORNISA CANTÁBRICA

Propuesta de inscripción (ampliación) de bienes en la lista del Patrimonio Mundial de la UNESCO

UNESCO — Organización de las Naciones Unidas para la Educación, la Ciencia y la Cultura

AS 40 Entorno de Protección de la Cueva de Llonín

LEYENDA

- Entrada de Cueva
- Entorno de protección - Zona Tampón

UTM Entorno de Protección (Huso 30)

Punto	X	Y
1	366639	4798782
2	366614	4798780
3	366579	4798779
4	366554	4798807
5	366541	4798851
6	366525	4798886
7	366522	4798921
8	366512	4798956
9	366509	4798983
10	366479	4798993
11	366444	4799012
12	366413	4799032
13	366388	4799050
14	366371	4799065
15	366356	4799107
16	366328	4799154
17	366306	4799182
18	366311	4799231
19	366328	4799283
20	366353	4799310
21	366369	4799330
22	366394	4799343
23	366431	4799361
24	366469	4799368
25	366500	4799365
26	366529	4799358
27	366636	4799338
28	366657	4799314
29	366679	4799295
30	366696	4799272
31	366710	4799255
32	366721	4799219
33	366721	4799179
34	366739	4799134
35	366756	4799079
36	366774	4799019
37	366780	4798977
38	366783	4798959
39	366740	4798911
40	366730	4798877
41	366708	4798854
42	366690	4798839
43	366664	4798829
44	366649	4798804
45	366644	4798783

SIGNOS CONVENCIONALES

- Autovía
- Carretera
- Camino
- Pista
- Línea eléctrica, alta tensión
- Línea eléctrica, media tensión
- Muro, pared o tapia
- Alambrada
- Río, arroyo, permanente o estacional
- Canal, acequia
- Presa, embalse
- Fuente, pozo
- Piscina, estanque
- Torre metálica. Poste o transformador
- Curvas de nivel directoras, simples
- Curvas de depresión directoras, simples
- Límite de parcela en seto
- Cortafuegos
- Desmonte. Terraplén
- Depósito elevado. A nivel
- Vértices geodésicos: órdenes 1, órdenes 2 y 3, orden 4
- Punto red de triangulación, punto de apoyo
- Señales de nivelación IGN (RNP o RNAP), RNGC
- Edificio singular, edificio en ruinas, invernadero
- Ferrocarril: vía doble, vía simple
- Cuevas. Ruinas arqueológicas. Monumento relevante
- Límite autonómico
- Límite municipal

ESCALA 1:25.000

0 250 500 1000 m.

AS 40 Encuadre

DATOS DEL PROYECTO CARTOGRÁFICO
- Proyección y coordenadas UTM
- Elipsoide Internacional de 1924
- Datum European 1950
- Equidistancias: nivel medio del mar en Alicante
- Equidistancias: 50 m para las curvas de nivel directoras y 10 m para el resto

Fuente:
IGN, Mapa Topográfico Nacional 1:25.000

366000 366400 366800 367200

4799600 4799200 4798800 4798400

Arnés
Llonín
La Dexa
El Calu
Pica El Cau
Fuente de Arnés
Fuente Sangual
CEMENTERIO
IGLESIA DE SAN SEBASTIÁN
ESCUELA
Bolera
La Higareda
La Pumará
Trf.
La Redonda
LLONÍN
La Carrá
La Veiga
Esquileña
Arroyo
Rubia
CuetoTrejual
243.38
239.05
Cuera L'Arquera
Urbaso
Los Payos
Eria de Trepedia
Matoju
La Concha Elséu
El Cova
Sutielles
Cares
Pozo La Miria
AS-114
La Molinuca
Pozo La Molinuca
Pasarela de La Molinuca
Pozo La Maroma
Santiañez
Río
Molino
Molino Juan Torre
Río
La Puente de
241.87
233.63
168.48
127.43
179.63
170.84
172.86
264.02
289.07
278.62
285.34
298.54
285.57
170.27
109.67
99.82
146.36
139.47
66.30
229.06
227.57
47.52
46.21
43.20
43.47
42.71
42.72
42.67
42.98
41.95
42.46
43.33
44.58
47.32

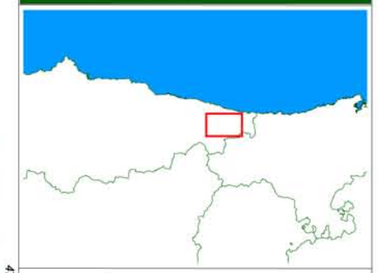
CONSEJERÍA DE CULTURA, COMUNICACIÓN SOCIAL Y TURISMO
CONSEJERÍA DE CULTURA, TURISMO Y DEPORTE
DEPARTAMENTO DE CULTURA, EUSKERA Y KULTURE SAILA

ALTAMIRA Y EL ARTE RUPESTRE PALEOLÍTICO DE LA CORNISA CANTÁBRICA

Propuesta de inscripción (ampliación) de bienes en la lista del Patrimonio Mundial de la UNESCO

UNESCO
Organización de las Naciones Unidas para la Educación, la Ciencia y la Cultura

AS 40 Entorno de Protección de la Cueva de Llonín



LEYENDA

- Entrada de Cueva
- Entorno de protección - Zona Tampón

SIGNOS CONVENCIONALES

- Autovía
- Carretera
- Camino
- Pista
- Línea eléctrica, alta tensión
- Línea eléctrica, media tensión
- Muro, pared o tapia
- Alambrada
- Río, arroyo; permanente o estacional
- Canal, acequia
- Presa, embalse
- Fuente, pozo
- Piscina, estanque
- Torre metálica. Poste o transformador
- Curvas de nivel: directoras, simples
- Curvas de depresión: directoras, simples
- Límite de parcela en seto
- Cortafuegos
- Desmonte. Terraplén
- Depósito elevado. A nivel
- Vértices geodésicos: órdenes 1, órdenes 2 y 3, orden 4
- Punto red de triangulación, punto de apoyo
- Señales de nivelación IGN (RNP o RNAP), RNGC
- Edificio singular, edificio en ruinas, invernadero
- Ferrocarril: vía doble, vía simple
- Cuevas. Ruinas arqueológicas. Monumento relevante
- Límite autonómico
- Límite municipal

ESCALA GRÁFICA

0 50 100 150 200 m.

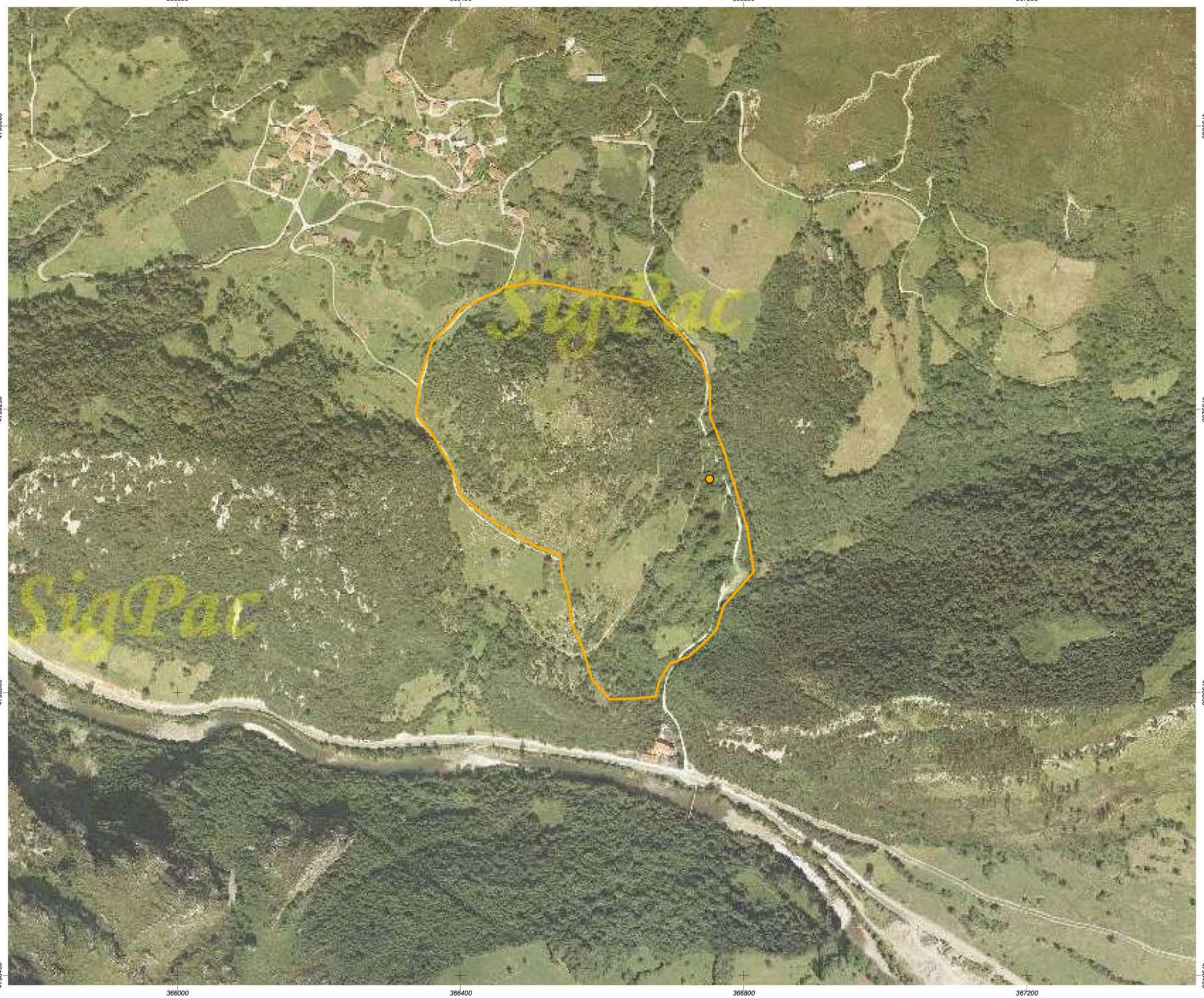
AS 40 Cartografía

DATOS DEL PROYECTO CARTOGRÁFICO
- Proyección y coordenadas UTM
- Elipsoide Internacional de 1924
- Datum Europeo 1950
- Origen de altitudes: nivel medio del mar en Alicante
- Equidistancias: 25 m para las curvas de nivel directoras y 5 m para el resto

Fuente:
Gobierno del Principado de Asturias, 1:5000

366000 366400 366800 367200

4799600 4799200 4798800 4798400



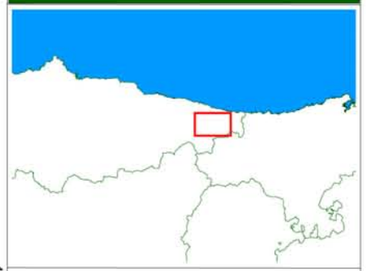
CONSEJERÍA DE CULTURA, COMUNICACIÓN SOCIAL Y TURISMO
CONSEJERÍA DE CULTURA, TURISMO Y DEPORTE
DEPARTAMENTO DE CULTURA, EUSKARA ETA KIROLA

ALTAMIRA Y EL ARTE RUPESTRE PALEOLÍTICO DE LA CORNISA CANTÁBRICA

Propuesta de inscripción (ampliación) de bienes en la lista del Patrimonio Mundial de la UNESCO

UNESCO
Organización de las Naciones Unidas para la Educación, la Ciencia y la Cultura

AS 40 Entorno de Protección de la Cueva de Llonín



LEYENDA

- Entrada de Cueva
- Entorno de protección - Zona Tampón

ESCALA GRÁFICA

0 50 100 150 200 m

AS 40 Ortofoto

DATOS DEL SISTEMA GEODÉSICO
- Proyección y coordenadas UTM
- Elipsoide Internacional de 1924
- Datum Europeo 1950

Fuente:
SIGPAC: Sistema de Información Geográfica de Parcelas Agrícolas

1. Identification of the Property

AS-44 CUEVA DE EL PINDAL
Archaeological Inventory of the municipality of Ribadedeva, no. 14

1.a Country

Spain

1.b State, Province or Region

Principality of Asturias

1.c Name of Property

Cueva de El Pindal

1.d Geographical coordinates

UTM 30T 375980E / 4806305N Z: 20

1.e Map and plans

See Appendix

2. Description

2.a Description of property

Location: village, municipality, province, autonomous community:
Pimiango, Ribadedeva, Principality of Asturias

Access from the nearest main road:
Turn off the N-634 at El Peral and take the RD-1 to Pimiango. A local road goes to the sanctuary of Santu Medé. From here, take a path down to the cave entrance.

Brief description of the site:
The entrance of Cueva de El Pindal faces east, overlooking the Bay of Biscay, on the cliffs next to San Emeterio headland. This coastal scenery is, as in the case of Cueva de Tito Bustillo, quite different from what the Palaeolithic occupants of the cave would have seen, as the coast-line would have been several kilometres further north as a result of the marine regression that took place in the last glacial period.

Relatively simple in form, the cave consists of a long and straight passage, running west-east, with a total length of 475m. It is usually described as having two sectors. To the west, the hidden sector consists of a narrow passage that leads to two successive chambers, choked by collapsed boulders; to the east, the large passage (open to the public) has a small stream that flows in wet seasons. The cave's morphology is a response to structural factors, such as fractures and bedding planes in the limestone that have determined the form of the walls and roof of the passage, the dip or inclination to the east and the folding between the hidden and public sectors. Geomorphological factors have acted upon these, especially the erosive processes of the stream, which has captured three other streams advancing successively towards the west; the water draining from the dolines of Santu Mederu, La Llongar and La Tronía. In this way, the two sectors of the cave have been united in a single passage.

Date of Discovery:
The archaeological interest of Cueva de El Pindal was discovered in April 1908 by Hermilio Alcalde del Río, one of the pioneers of prehistoric research in the region. It thus became the first cave with Palaeolithic art to be known in Asturias.

Summary of the archaeological research carried out at the site:
Alcalde del Río himself made the first study of the cave, which formed part of the first major synthetic work on Palaeolithic cave art in Northern Spain, published by Alcalde together with H. Breuil and L. Sierra in 1911. In later years, other important archaeologists working on the Prehistory of Asturias have documented the artistic contents of the site, such as J. Fernández Menéndez in the 1920s and F. Jordá Cerdá and M. Berenguer in the 1950s. The latest contributions to the understanding of the art ensemble have been made by R. Balbín Behrmann and J. Fortea Peréz.

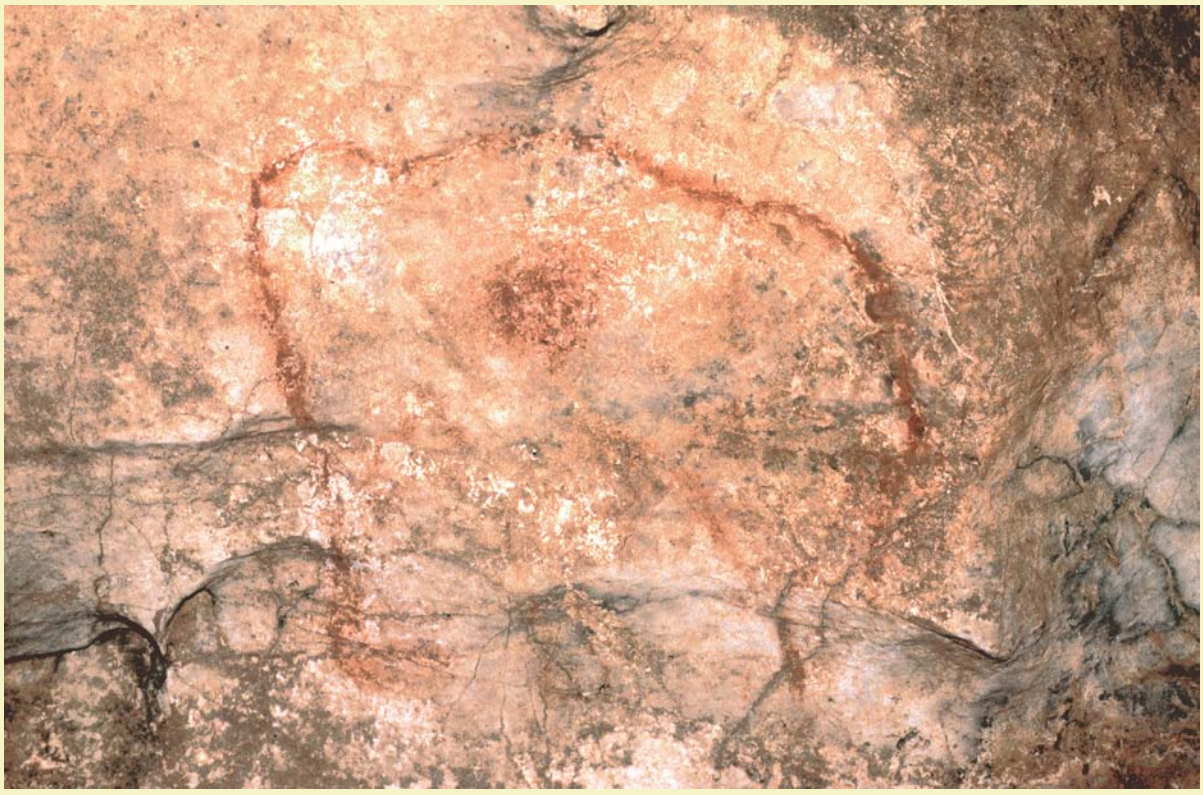
Artistic contents; paintings and engravings:
The normal route for visiting the cave goes from east to west, in the opposite direction to the natural development of the cave. Thus, prehistorians have usually described the different groups of art from the start of the cave to the end, separating the groups on the left or southern wall from those on the right or northern wall. The latter is more suitable for art, as the surfaces are relatively large, smooth, clean and vertical, in contrast with the left hand wall where the inclined and cracked surfaces would be more difficult to decorate. The art can be divided into five groups. The first is 120m from the entrance, on the left wall.

A larger group is found 240m from the entrance on the right wall. This is 20m long and contains the majority of figures known in the cave. A few metres further on, another two decorated surfaces lie very near to each other. The deepest art in the cave is located 300m from the entrance, in a small chamber above the main passage.

Almost 30 animal figures are known in the cave (13 bison, 8 horses, 3 deer, 2 mammoths, other indeterminate quadrupeds and a fish can be recognised). There are also a considerable number of signs, all of them painted in red, among which the claviforms or mace-shaped signs are especially significant. Dots, vertical lines, loops, branching-shapes and closed signs are also found, among others. The total number of depictions is about fifty, although there is no "definitive", scientifically accepted inventory.

The chronological assessment of the art at El Pindal is complex, and since the original discovery some very different proposals have been put forward. The first students of the cave, particularly H. Breuil, favoured a long chronology and divided the art into four groups by combining criteria of the techniques used and the style of the figures. In this way, they distinguished an archaic group of red paintings, a second group of red dotted paintings, a group of black paintings and a final group of painted and engraved depictions with polychromic touches. Thus, chronologies were assigned to each group, going from the Aurignacian (about 35,000 B.P.) to the Magdalenian (16,000-10,000 B.P.), i.e. covering the whole Upper Palaeolithic period. Later, A. Leroi-Gourhan took the opposite view, and suggested that the art was synchronic, placing it in his "Early Style IV", dated in the middle Magdalenian (about 14,000 B.P.).

The latest proposals repeat the previous disagreements about the diachronic or synchronic character of the art. According to J. Fortea, it corresponds to two different moments, belonging to Leroi-Gourhan's Styles III and IV. He differentiates the figures painted with wide red lines from those finely-engraved or painted and shaped in red, as seen in the only case of superimposition found in the cave; a large bison over a hind. In this way, the decoration in the cave is the product of a long period of activity by successive occupants, resulting in the complex composition on the main wall. The latest revision of the cave, by Balbín and Alcolea, supports Leroi-Gourhan's interpretation, and proposes that the art is relatively homogeneous and would have been produced in the middle and later phases of the Magdalenian.



2.b History and evolution

See section 2.b in the general dossier

3. Justification for Inscription

3.d Integrity and/or authenticity

See section 3.d in the general dossier

4. State of Conservation and factors affecting the Property

4.a Present state of conservation

Good

4.b Factors affecting the property

(i) Development pressures

None

(ii) Environmental pressures

None

(iii) Natural disasters and risk preparedness

None

(iv) Visitor/tourism pressures

Yes. The cave is open all year, with a guide, to a maximum number of 250 visitors per day. This limit is not always reached except in summer. The environmental studies carried out assure that even more visitors could be absorbed by the cave, because of its good ventilation and the constant renewal of the air.

5. Protection and Management of the Property

5.a Ownership

Private land (Polygon 15, parcel 391, Jesús del Valle Poo)

5.b Protective designation:

The cave was listed as a scheduled monument with the date of 07/05/1924, and a Property of Cultural Interest, by provision of the 1st additional disposition to the Law 16/1985 of Spanish Historic Heritage. The area of protection is in the process of being declared by the Principality of Asturias, according to the procedure set down in the Law of the Principality of Asturias 1/2001 of Cultural Heritage, articles 14 to 20.

5.c Means of implementing protective measures

Metallic gate, vigilance

The 4th additional disposition to the Law of the Principality of Asturias 1/2001 of Cultural Heritage sets down specific protective measures for prehistoric rock art (see sections 5.b and 5.c in the general dossier).

5.d Existing plans related to municipality and region

The cave is included in the Plan for the Prehistory of Eastern Asturias. This foresees the building of a reception centre next to the sanctuary of Santu Medé (see section 5.d in the general dossier).

5.e Property management plan or other management system

See section 5.e in the general dossier

5.f Sources and levels of finance

Public: Principality of Asturias

5.g Sources of expertise and training in conservation and management techniques

Specialists in cave art, conservation and restoration, and geology.
Training courses for cave art guides.

5.h Visitor facilities and statistics

The number of visitors in the last few years has been –

2001: 13,429
2002: 12,595
2003: 11,380
2004: 11,263
2005: 12,068

5.i Policies and programmes related to the presentation and promotion of the property

Informative leaflet. Scientific publications. REPPARP.

5.j Staffing levels

Warden-guide all year, with staff increases during the summer. Principality of Asturias personnel.

6. Monitoring

6.a Key indicators for measuring state of conservation

None

7. Bibliography

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FORTEA, J. 2000. El Pindal, vision nouvelle ou fiction? *Préhistoire Ariégeoise* LV : 35-62.

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CONSEJERÍA DE CULTURA, COMUNICACIÓN SOCIAL Y TURISMO

CONSEJERÍA DE CULTURA, TURISMO Y DEPORTE

DEPARTAMENTO DE CULTURA, TURISMO Y ESCUELA

ALTAMIRA Y EL ARTE RUPESTRE PALEOLÍTICO DE LA CORNISA CANTÁBRICA

Propuesta de inscripción (ampliación) de bienes en la lista del Patrimonio Mundial de la UNESCO

UNESCO
Organización de las Naciones Unidas para la Educación, la Ciencia y la Cultura

AS 44 Entorno de Protección de la Cueva del Pindal

LEYENDA

- Entrada de Cueva
- Entorno de protección - Zona Tampón

UTM Entorno de Protección (Huso 30)

Punto	X	Y
1	376386	4806223
2	376372	4806222
3	376354	4806215
4	376342	4806215
5	376308	4806198
6	376289	4806192
7	376269	4806180
8	376246	4806173
9	376227	4806164
10	376223	4806145
11	376213	4806127
12	376202	4806108
13	376202	4806090
14	376195	4806072
15	376183	4806055
16	376183	4806041
17	376181	4806021
18	376170	4806003
19	376165	4805979
20	376158	4805968
21	376128	4805973
22	376103	4805975
23	376096	4805957
24	376093	4805942
25	376082	4805924
26	376047	4805940
27	376031	4805945
28	376012	4805963
29	375990	4805987
30	375978	4806002
31	375946	4806019
32	375913	4806028
33	375883	4806030
34	375860	4806033
35	375846	4806030
36	375846	4806023
37	375846	4806014
38	375846	4805998
39	375837	4805986
40	375837	4805966
41	375846	4805934
42	375890	4805890
43	375871	4805871
44	375853	4805853
45	375846	4805846

SIGNOS CONVENCIONALES

- Autovía
- Carretera
- Camino
- Pista
- Línea eléctrica, alta tensión
- Línea eléctrica, media tensión
- Muro, pared o tapia
- Alambrada
- Río, arroyo, permanente o estacional
- Canal, acequia
- Presa, embalse
- Fuente, pozo
- Piscina, estanque
- Torre metálica. Poste o transformador
- Curvas de nivel: directoras, simples
- Curvas de depresión: directoras, simples
- Límite de parcela en seto
- Cortafuegos
- Desmonte. Terraplén
- Depósito elevado. A nivel
- Vértices geodésicos: órdenes 1, órdenes 2 y 3, orden 4
- Punto red de triangulación, punto de apoyo
- Señales de nivelación IGN (RNP o RNAP), RNGC
- Edificio singular, edificio en ruinas, invernadero
- Ferrocarril: vía doble, vía simple
- Cuevas. Ruinas arqueológicas. Monumento relevante
- Límite autonómico
- Límite municipal

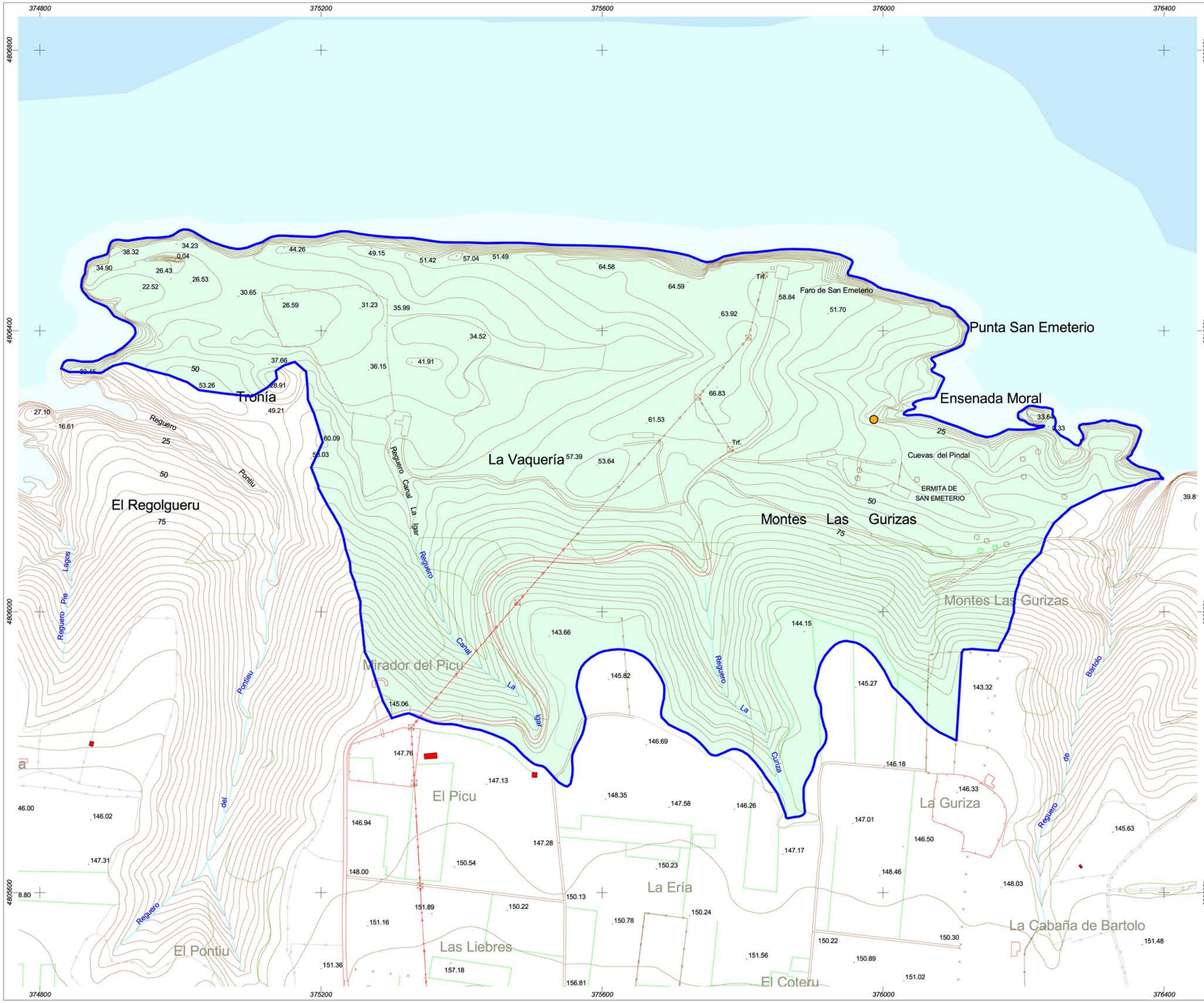
ESCALA 1:25.000

0 250 500 1000 m.

AS 44 Encuadre

DATOS DEL PROYECTO CARTOGRÁFICO
- Proyección y coordenadas UTM
- Elipsoide Internacional de 1924
- Datum Europeo 1950
- Origen de altitudes: nivel medio del mar en Alicante
- Equidistancias: 50 m para las curvas de nivel directoras y 10 m para el resto

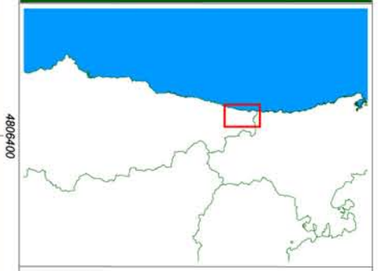
Fuente:
IGN, Mapa Topográfico Nacional 1:25.000



ALTAMIRA Y EL ARTE RUPESTRE PALEOLÍTICO DE LA CORNISA CANTÁBRICA

Propuesta de inscripción (ampliación) de bienes en la lista del Patrimonio Mundial de la UNESCO

AS 44 Entorno de Protección de la Cueva del Pindal



LEYENDA

- Entrada de Cueva
- Entorno de protección - Zona Tampón

SIGNOS CONVENCIONALES

Autovía	Curvas de nivel: directoras, simples
Carretera	Curvas de depresión: directoras, simples
Camino	Límite de parcela en seto
Pista	Cortafuegos
Línea eléctrica, alta tensión	Desmonte. Terraplén
Línea eléctrica, media tensión	Depósito elevado. A nivel
Muro, pared o tapia	Vértices geodésicos: órdenes 1, órdenes 2 y 3, orden 4
Alambrada	Punto red de triangulación, punto de apoyo
Río, arroyo: permanente o estacional	Señales de navegación. ION (RNP o RNAP). RNGC
Canal, acequia	Edificio singular, edificio en ruinas, invernadero
Presa, embalse	Ferrocarril: vía doble, vía simple
Fuente, pozo	Cuevas. Ruinas arqueológicas. Monumento relevante
Piscina, estanque	Límite autonómico
Torre metálica. Poste o transformador	Límite municipal

ESCALA GRÁFICA

0 50 100 150 200 m

AS 44 Cartografía

DATOS DEL PROYECTO CARTOGRÁFICO
- Proyección y coordenadas UTM
- Elipsoide Internacional de 1924
- Datum Europeo 1950
- Origen de altitudes: nivel medio del mar en Alicante
- Equidistancias: 25 m para las curvas de nivel directoras y 5 m para el resto

Fuente:
Gobierno del Principado de Asturias, 1:5000

374800 375200 375600 376000 376400

4806800 4806400 4806000 4805600

CONSEJERÍA DE CULTURA, COMUNICACIÓN SOCIAL Y TURISMO

CONSEJERÍA DE CULTURA, TURISMO Y DEPORTE

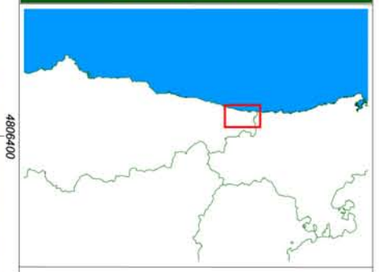
DEPARTAMENTO DE CULTURA, EUSKARA Y DEPORTE

ALTAMIRA Y EL ARTE RUPESTRE PALEOLÍTICO DE LA CORNISA CANTÁBRICA

Propuesta de inscripción (ampliación) de bienes en la lista del Patrimonio Mundial de la UNESCO

Organización de las Naciones Unidas para la Educación, la Ciencia y la Cultura

AS 44 Entorno de Protección de la Cueva del Pindal



LEYENDA

- Entrada de Cueva
- Entorno de protección - Zona Tampón

ESCALA GRÁFICA

0 50 100 150 200 m.

AS 44 Ortofoto

DATOS DEL PROYECTO CARTOGRÁFICO
- Proyección y coordenadas UTM
- Elipsoide Internacional de 1924
- Datum Europeo 1950

Fuente:
SIGPAC: Sistema de Información Geográfica de Parcelas Agrícolas

1. Identification of the Property

CA-02 CUEVA DE CHUFÍN
Archaeological Inventory of Cantabria. Reference no. 063.028

1.a Country

Spain

1.b State, Province or Region

Autonomous Community of Cantabria

1.c Name of Property

Cueva de Chufín (or del Moro Chufín)

1.d Geographical coordinates

UTM 30T 381650E / 4794540N Z: 110

1.e Map and plans

See appendix

2. Description

2.a Description of property

Location: village, municipality, province, autonomous community:
Riclones, Rionansa, Cantabria

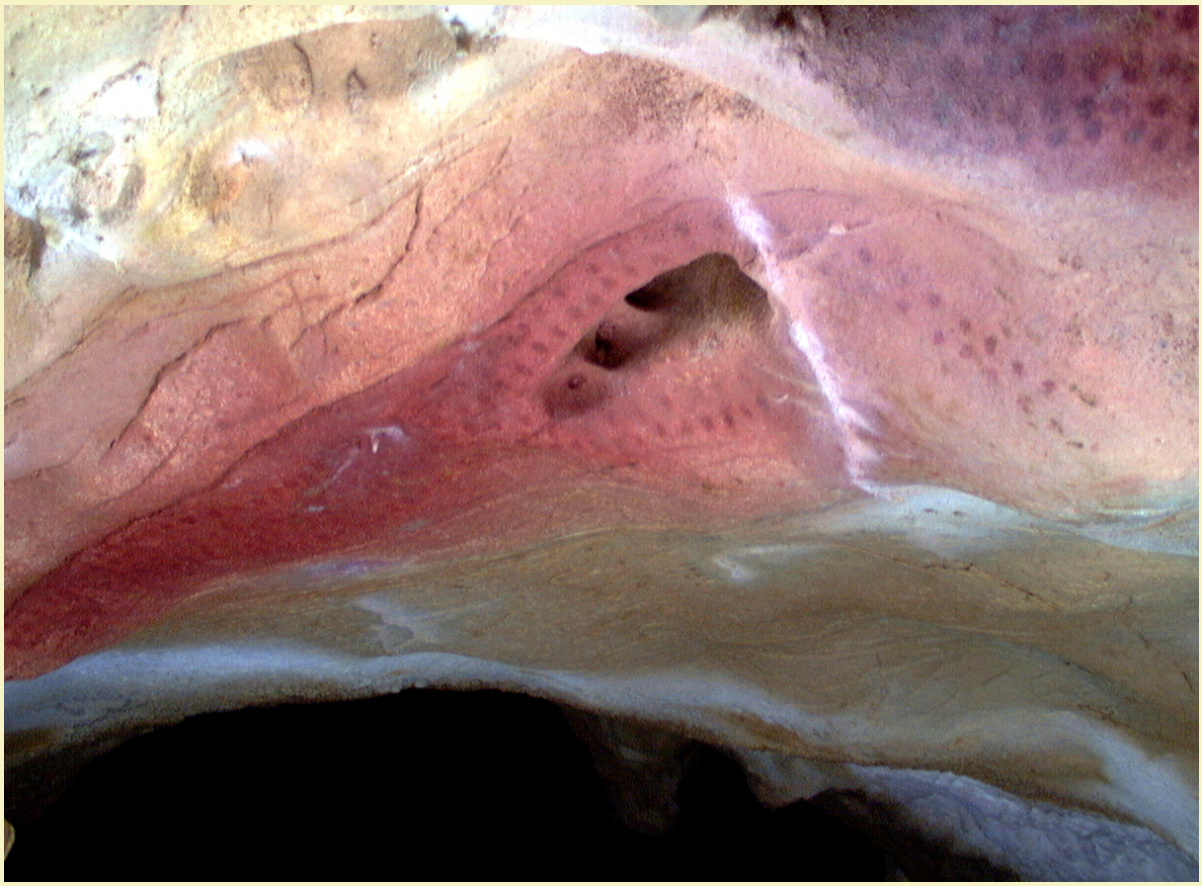
Access from the nearest main road:
Take the Muñorrodero exit from the Cantabrian Motorway (A8/E-70), and take the CA-181 road towards Puentenansa. Before reaching Celis, take the road to Riclones. The cave is reached in the company of the guide, either by boat across La Palombera reservoir or by the path following the right bank of the River Lamasón.

Brief description of the site:
The cave is located at the confluence of the Rivers Lamasón and Nansa, in a cliff on the right bank of the River Lamasón. The entrance has the form of a wide rock-shelter, with a low passage leading off towards a large chamber. The lowest part of the cave, which is deeper than the entrance, is permanently flooded as a result of the building of La Palombera reservoir, which has filled the lower part of the cave with its waters.

Date of discovery:
The prehistoric art inside the cave was discovered by M. de Cos Borbolla in 1972.

Summary of the archaeological research carried out in the cave:
The discovery of the cave art was reported to Martín Almagro Basch, at that time the director of the National Archaeological Museum, who at once took charge of its study. During the course of this work a series of engravings were found in the outer rock-shelter. Almagro's subsequent publication in 1973 remains the only major article on the art in the cave. In 1974, V. Cabrera Valdés and F. Bernaldo de Quirós began excavating the archaeological deposit in the entrance, working in two areas: below the main wall of engravings and on the right of the rock-shelter. They uncovered a large habitation structure with a typically Solutrean lithic assemblage, coherent with the radiocarbon date obtained for it: 17,420 ± 200 B.P.

Artistic contents: paintings, engravings:
The cave holds two, or possibly three, groups of art, differentiated by their location, the techniques used and their chronology.



The vestibule has a large group of deeply-cut engravings, representing fourteen hinds, a bison and other bovines, as well as non-figurative lines. Many of the figures are rather stylised, and drawn with just three lines: a short, straight line for the top of the head and an ear, a curving cervical-dorsal line, and a third line for the lower part of the head, neck and chest. They form the most representantive assemblage of a type of engraving only found in caves in the western half on northern Spain, at sites such as La Lluera in Asturias and Hornos de la Peña in Cantabria. It is curious that some of the figures at the top of the frieze are upside-down; presumably these were drawn from above, with the artist leaning down from the upper surface of the block of limestone. These engravings can be assigned to archaic phases of cave art development, datable in the Gravettian or early Solutrean.

The interior chamber has art on both walls. On the right hand side, two horses, a bovine, another quadruped and groups of vertical lines and other marks are all painted in red. The left hand wall has engravings as well as paintings. The former include three bison, two horses, and a doubtful anthropomorph, all drawn with very fines lines. The paintings, in red, are compositions of parallel lines of dots, associated with natural rock forms, such as cornices, fissures or concavities. The interior engravings are in a later style than the ones in the vestibule and could be contemporary with the Solutrean deposit in the entrance. In contrast, the interior red paintings probably form one of the oldest groups of figurative art inside a cave in north Spain.

2.b History and evolution:

See section 2.b in the general dossier

3. Justification for Inscription

3.d Integrity and/or authenticity

See section 3.d in the general dossier.

4. State of Conservation and factors affecting the Property

4.a Present state of conservation

Good

4.b Factors affecting the property

(i) Development pressures

None

(ii) Environmental pressures

None

(iii) Natural disasters and risk preparedness

Yes. The construction of La Palombera reservoir has caused the flooding of the lower parts of the cave system, forming a lake inside the cave. The reservoir also affects the access to the cave (see above).

(iv) Visitor/tourism pressures

Yes. The cave is open all year, with two visits per day (except Mondays and Tuesdays) in the morning (10.00 am) and afternoon (4.00 pm), with a daily maximum number of 25 visitors.

5. Protection and Management of the Property

5.a Ownership

Public (Government of Cantabria)

5.b Protective designation

The cave was declared a Property of Cultural Interest by effects of the Law 16/1985 of Spanish Historic Heritage, in the year 2000. The Area of Protection of Cueva de Chufín and Chufín IV, at Riclones, was published in the Cantabrian Official Gazette (B.O.C.) on 31/03/2005.

5.c Means of implementing protective measures

Gated and guarded. Guided visits. Monitoring of environmental conditions. See section 5.c in the general dossier.

5.d Existing plans related to municipality and region

The municipality of Rionansa is included in the Saja-Nansa Local Action Group and Ecomuseum. Within this, a project exists to build a Cave Art Interpretation Centre near the cave (see section 5.d in the general dossier).

5.e Property management plan or other management system

See section 5.e in the general dossier

5.f Sources and levels of finance

The financing is included in the annual general budget of the Autonomous Community, corresponding to the Consejería de Cultura, Turismo y Deporte, General Directorate of Culture, Cultural Heritage Service and Cultural Centres Service.

5.g Sources of expertise and training in conservation and management techniques

Specialists in cave art, conservation, and geology.
Training courses for cave art guides.

5.h Visitor facilities and statistics

Booking centre
The number of visitors in the last year (2005) was 1200.

5.i Policies and programmes related to the presentation and promotion of the property:

Informative leaflets. Scientific publications. A programme to manage advance bookings is located on the web page of the Consejería de Cultura, Turismo y Deporte of the Government of Cantabria (www.culturadecantabria.com). REPPARP (see section 5.d in the general dossier).

5.j Staffing levels

The staff consists of one guide-warden and 1 substitute. The Consejería de Cultura, Turismo y Deporte has a general manager for prehistoric caves and has contracted out the maintenance of the cave gates and their surroundings. The Cultural Heritage Service is responsible for the conservation of cave art, through the Head of the service and its Archaeology Section (1 archaeological officer and 1 head of the archaeological heritage department).

6. Monitoring

6.a Key indicators for measuring state of conservation

Indicator	Periodicity	Location of Records
Enviroment parameters	Continuous	Consejería de Cultura, Turismo y Deporte, General Directorate of Culure, Cultural Heritage Service
Biological studies	Annual	As above
Geological conditions		As above

7. Bibliography

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ALMAGRO BASCH, M., CABRERA VALDÉS, V., BERNALDO DE QUIRÓS, F. 1977. Nuevos hallazgos de arte rupestre en cueva Chufín, Riclones (Santander). *Trabajos de Prehistoria* 34: 9-29.

CONSEJERÍA DE CULTURA, COMUNICACIÓN SOCIAL Y TURISMO

CONSEJERÍA DE CULTURA, TURISMO Y DEPORTE

DEPARTAMENTO DE CULTURA, EUSKERA Y KULTURA SAILA

ALTAMIRA Y EL ARTE RUPESTRE PALEOLÍTICO DE LA CORNISA CANTÁBRICA

Propuesta de inscripción (ampliación) de bienes en la lista del Patrimonio Mundial de la UNESCO

UNESCO
Organización de las Naciones Unidas para la Educación, la Ciencia y la Cultura

CN 02 Entorno de Protección de la Cueva de Chufín

LEYENDA

- Entrada de Cueva
- Entorno de protección - Zona Tampón

UTM Entorno de Protección (Huso 30)

Punto	X	Y
1	381500	4794515
2	381910	4794665
3	382060	4794435
4	382065	4794275
5	382040	4794280
6	381500	4794280

SIGNOS CONVENCIONALES

Autovía
Carretera
Camino
Pista
Línea eléctrica, alta tensión
Línea eléctrica, media tensión
Muro, pared o tapia
Alambrada
Río, arroyo: permanente o estacional
Canal, acequia
Presa, embalse
Fuente, pozo
Piscina, estanque
Torre metálica. Poste o transformador
Curvas de nivel: directoras, simples
Curvas de depresión: directoras, simples
Límite de parcela en seto
Cortafuegos
Desmonte. Terraplén
Depósito elevado. A nivel
Vértices geodésicos: órdenes 1, órdenes 2 y 3, orden 4
Punto red de triangulación, punto de apoyo
Señales de nivelación. IGN (RNP o RNAP), RNGC
Edificio singular, edificio en ruinas, invernadero
Ferrocarril: vía doble, vía sample
Cuevas. Ruinas arqueológicas. Monumento relevante
Límite autonómico
Límite municipal

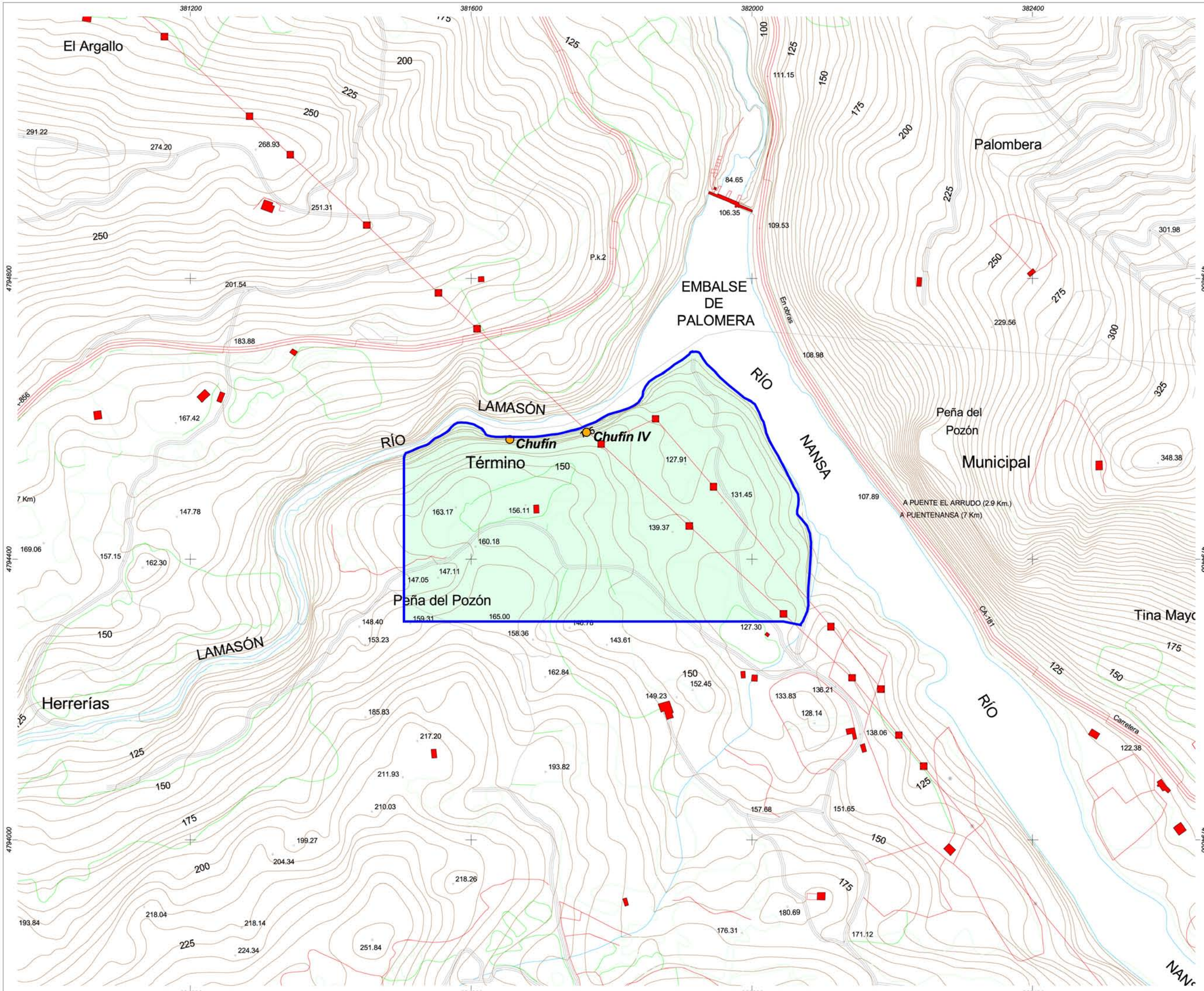
ESCALA 1:25.000

0 250 500 1000 m.

CN 02 Encuadre

DATOS DEL PROYECTO CARTOGRÁFICO
- Proyección y coordenadas UTM
- Elipsoide Internacional de 1924
- Datum Europeo 1950
- Origen de altitudes: nivel medio del mar en Alicante
- Equidistancias: 50 m para las curvas de nivel directoras y 10 m para el resto

Fuente:
IGN, Mapa Topográfico Nacional 1:25.000



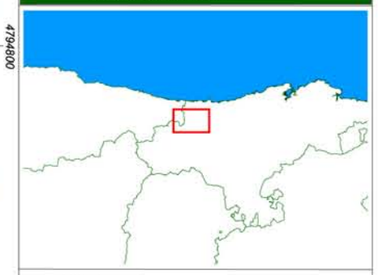
CONSEJERÍA DE CULTURA, COMUNICACIÓN SOCIAL Y TURISMO · CONSEJERÍA DE CULTURA, TURISMO Y DEPORTE · DEPARTAMENTO DE CULTURA, EUSKERA Y KIROLA

ALTAMIRA Y EL ARTE RUPESTRE PALEOLÍTICO DE LA CORNISA CANTÁBRICA

Propuesta de inscripción (ampliación) de bienes en la lista del Patrimonio Mundial de la UNESCO

UNESCO — Organización de las Naciones Unidas para la Educación, la Ciencia y la Cultura

CN 02 Entorno de Protección de la Cueva de Chufín



LEYENDA

- Entrada de Cueva
- Entorno de protección - Zona Tampón

SIGNOS CONVENCIONALES

Autovía	Curvas de nivel: directrices, simples
Carretera	Curvas de depresión: directrices, simples
Camino	Límite de parcela en seto
Pista	Cortafuegos
Línea eléctrica, alta tensión	Desmonte. Terraplén
Línea eléctrica, media tensión	Depósito elevado. A nivel
Muro, pared o tapia	Vértices geodésicos: órdenes 1, órdenes 2 y 3, orden 4
Alambrada	Punto red de triangulación, punto de apoyo
Río, arroyo; permanente o estacional	Señales de nivelación IGN (RNP o RNAP), RNGC
Canal, acequia	Edificio singular, edificio en ruinas, invernadero
Presa, embalse	Ferrocarril: vía doble, vía simple
Fuente, pozo	Cuevas. Ruinas arqueológicas. Monumento relevante
Piscina, estanque	Límite autonómico
Torre metálica. Poste o transformador	Límite municipal

ESCALA GRÁFICA

0 50 100 150 200 m.

CN 02 Cartografía

DATOS DEL PROYECTO CARTOGRÁFICO
- Proyección y coordenadas UTM
- Elipsoide Internacional de 1924
- Datum Europeo 1950
- Origen de datos: nivel medio del mar en Alicante
- Equidistancias: 25 m para las curvas de nivel directoras y 5 m para el resto

Fuente:
Gobierno de Cantabria, 1:5000

381200 381600 382000 382400

4794800 4794400 4794000

Chufín

Chufín IV

381200 381600 382000 382400

4794800 4794400 4794000

CONSEJERÍA DE CULTURA, COMUNICACIÓN SOCIAL Y TURISMO

CONSEJERÍA DE CULTURA, TURISMO Y DEPORTE

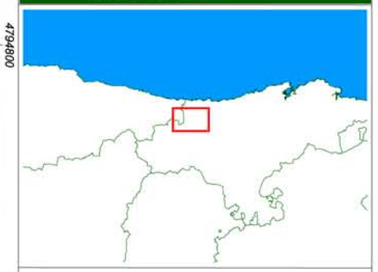
DEPARTAMENTO DE CULTURA, EUSKARA Y SAILA

ALTAMIRA Y EL ARTE RUPESTRE PALEOLÍTICO DE LA CORNISA CANTÁBRICA

Propuesta de inscripción (ampliación) de bienes en la lista del Patrimonio Mundial de la UNESCO

UNESCO
Organización de las Naciones Unidas para la Educación, la Ciencia y la Cultura

CN 02 Entorno de Protección de la Cueva de Chufín



LEYENDA

- Entrada de Cueva
- Entorno de protección - Zona Tampón

ESCALA GRÁFICA

0 50 100 150 200 m.

CN 02 Ortofoto

DATOS DEL PROYECTO CARTOGRÁFICO
- Proyección y coordenadas UTM
- Elipsoide Internacional de 1924
- Datum Europeo 1950

Fuente:
Gobierno de Cantabria, 1:5000

1. Identification of the Property

CA-16 CUEVA DE HORNOS DE LA PEÑA
Archaeological Inventory of Cantabria, Reference no. 069.008

1.a Country

Spain

1.b State, Province or Region

Autonomous Community of Cantabria

1.c Name of Property

Cueva de Hornos de la Peña

1.d Geographical coordinates

UTM 30T 416520E / 4790553N Z: 222

1.e Map and plans

See Appendix

2. Description

2.a Description of property

Location: village, municipality, province, autonomous community:
Tarriba, San Felices de Buelna, Cantabria

Access from the nearest main road:

On the road CA-10 (which connects the A-67 and N-623) take the turning on the south at Rivero, leading to the village of Tarriba. From here take a track to Monte Tejas as far as "Peña de los Hornos", the location of the cave. A path and steps lead up the hillside to the cave entrance.

Brief description of the site:

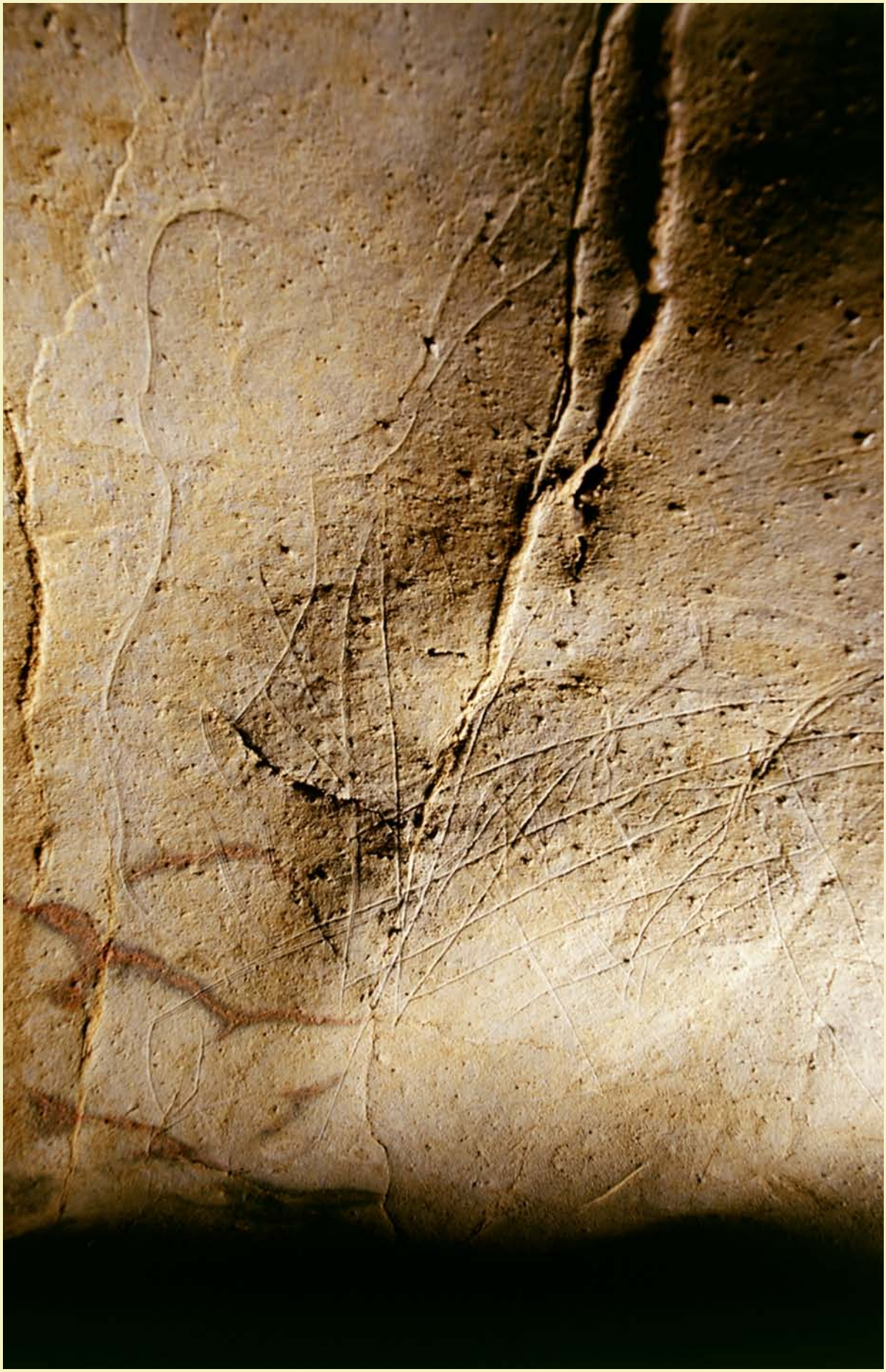
The cave is located on a limestone hill overlooking the Tejas stream. It dominates a natural gap between the valleys of the Rivers Besaya and Pas. The entrance faces south, and leads to a vestibule, 11m wide and 18m long. A smaller passage 1.5m wide and 21m long leads into the interior of the cave. It reaches two larger chambers, where the cave continues some 20m to the right before turning left for a further 25m.

Date of Discovery:

The archaeological deposit and prehistoric art were discovered in 1903 by Hermilio Alcalde del Río.

Summary of the archaeological research carried out at the site:

The archaeological deposit, in the narrow passage leading off the vestibule, was dug in 1909 and 1910 by the Institut de Paléontologie Humaine, under the direction of Hugo Obermaier. The cave was used a shelter during the Spanish Civil War (1936-1939), which resulted in certain damage to the art. In the latter part of the last century, the most important developments were the study of the cave art carried out by Peter Ucko, and studies made of the deposit by Leslie G. Freeman, Federico Bernaldo de Quirós, Lawrence Straus and Pilar Utrilla, among others.



The stratigraphic sequence found in the deposit is –
- Upper level: recent Prehistory
- Level B: middle Magdalenian
- Level C: middle Solutrean
- Level D: evolved Aurignacian
- Basal level: Quina-type Mousterian.

Artistic contents; paintings and engravings:
The cave contains two different ensembles of art. The vestibule has a series of engravings drawn with a single, deep line, representing a bison and a horse among other non-figurative lines. These can be assigned to archaic phases of Palaeolithic cave art.

The interior of the cave has another ensemble, consisting above all of numerous engravings. The first chamber has a stag engraved with fine lines, and an auroch, drawn with a fingertip in a clay surface. Some small chambers on the left contain the only painting in the cave, a horse in black. The route to the right has figures of a deer, an ibex and two horses. The greatest concentration of art is found in the two final chambers. The first has engravings of several bison, a horse's head and a possible reindeer. Some of these show great anatomical details of the animals, and the most complete figure is a bison, drawn with all four legs, a horn, an eye and an ear. Lines in front of its mouth may represent its tongue or its steaming breath. This detail is typical of bison at other sites, such as Altamira.

The end chamber has a large composition with four horses, a bison, a possible snake and the antlers of a deer. Some of the horses are much more complete than others, and they may have four legs, or only two, or be partial figures of the fore-quarters or only the head. A small rift at the back of chamber has the cave's best known figure, an anthropomorph standing on both feet, with one arm raised, and a possible tail added to its buttocks.

The art inside the cave is generally supposed to be more recent than the figures in the vestibule, and attributed to the early or middle Magdalenian. It is however heterogeneous in style and technique, with numerous superimpositions, and cannot be strictly synchronic. There is no reason why some figures, particularly those in soft clay surfaces, could not be as old as the exterior art.

2.b History and evolution

See section 2.b in the general dossier

3. Justification for Inscription

3.d Integrity and/or authenticity

See section 3.d in the general dossier

4. State of Conservation and factors affecting the Property

4.a Present state of conservation

Good

4.b Factors affecting the property:

(i) Development pressures

None

(ii) Environmental pressures
None

(iii) Natural disasters and risk preparedness
None

(iv) Visitor/tourism pressures
Yes. The cave is open to the public all year. The times of visits various according to the season: from 10.00 to 14.00 and from 16.00 to 19.30 every day between May and September; and from 10.00 to 14.00 and from 15.00 to 17.00, closed on Mondays and Tuesday s, between October and April. The visit lasts 30-45 minutes, and is in groups of 5 people, with a maximum daily number of 25 people.

5. Protection and Management of the Property

5.a Ownership

Public (Government of Cantabria)

5.b Protective designation

The cave is a Property of Cultural Interest (an Archaeological Zone). It was first listed as a scheduled monument with the date of 25/04/1924. The Area of Protection was published in the Cantabrian Official Gazette (B.O.C.) on 16/11/2004 and the Spanish Official Gazette (B.O.E.) on 11/12/04.

5.c Means of implementing protective measures

Gated and guarded. Guided visits. Monitoring of environmental conditions. See section 5.c in the general dossier.

5.d Existing plans related to municipality and region

See section 5.d in the general dossier.

5.e Property management plan or other management system

See section 5.e in the general dossier.

5.f Sources and levels of finance

Funding is included in the general annual budget of the Autonomous Community, corresponding to the Consejería de Cultura, Turismo y Deporte, General Directorate of Culture, Cultural Heritage Service and Cultural Centres Service.

5.g Sources of expertise and training in conservation and management techniques

Specialists in cave art, conservation and geology.
Training courses for cave art guides.

5.h Visitor facilities and statistics

Booking service.
The number of visitors in the last year (2005) to the show caves in Monte Castillo (El Castillo and Las Monedas) and Hornos de la Peña was 54,101.

5.i Policies and programmes related to the presentation and promotion of the property

Informative leaflets. Scientific publications. A programme to manage advance bookings is located on the web page of the Consejería de Cultura, Turismo y Deporte of the Government of Cantabria (www.culturadecantabria.com). REPPARP.

5.j Staffing levels

The staff is made up of 1 guide-warden and a substitute guide. The Consejería de Cultura, Turismo y Deporte has a general manager for prehistoric caves and has contracted out the maintenance of the cave gates and their surroundings. The Cultural Heritage Service is responsible for the conservation of cave art, through the Head of the service and its Archaeology Section (1 archaeological officer and 1 head of the archaeological heritage department).

6. Monitoring

6.a Key indicators for measuring state of conservation

Indicator	Periodicity	Location of Records
Enviroment parameters	Continuous recording	Consejería de Cultura, Turismo y Deporte, General Directorate of Culure, Cultural Heritage Service
Biological studies	Annual	As above
Geological conditions		As above

7. Bibliography

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BREUIL, H., OBERMAIER, H. 1912. Les premiers travaux de l'Institut de Paléontologie Humaine. *L'Anthropologie* XXIII: 1-27.

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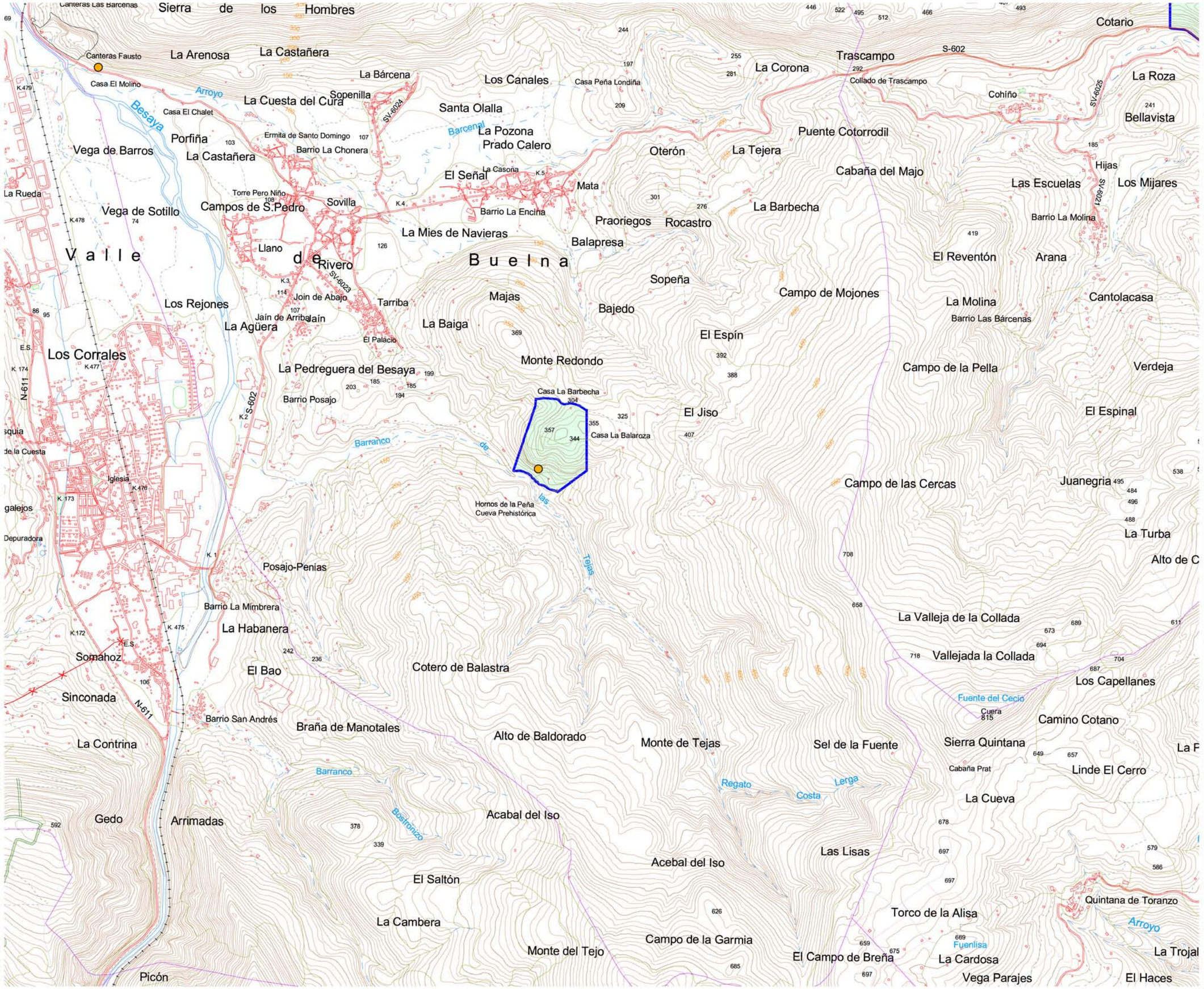


CONSEJERÍA DE CULTURA, COMUNICACIÓN SOCIAL Y TURISMO

CONSEJERÍA DE CULTURA, TURISMO Y DEPORTE

DEPARTAMENTO DE CULTURA, EUSKARA

ALTAMIRA Y EL ARTE RUPESTRE PALEOLÍTICO DE LA CORNISA CANTÁBRICA

Propuesta de inscripción (ampliación) de bienes en la lista del Patrimonio Mundial de la UNESCO

UNESCO
Organización de las Naciones Unidas para la Educación, la Ciencia y la Cultura

CN 16 Entorno de Protección de la Cueva de Hornos de la Peña

LEYENDA

- Entrada de Cueva
- Entorno de protección - Zona Tampón

UTM Entorno de Protección (Huso 30)

Punto	X	Y
1	416345	4790545
2	416660	4790390
3	416865	4790540
4	416865	4790970
5	416505	4791050
6	416500	4791000

SIGNOS CONVENCIONALES

- Autovía
- Carretera
- Camino
- Pista
- Línea eléctrica, alta tensión
- Línea eléctrica, media tensión
- Muro, pared o tapia
- Alambrada
- Río, arroyo; permanente o estacional
- Canal, acequia
- Presa, embalse
- Fuente, pozo
- Piscina, estanque
- Torre metálica, Poste o transformador
- Curvas de nivel: directoras, simples
- Curvas de depresión: directoras, simples
- Límite de parcela en seto
- Cortafuegos
- Desmonte. Terraplén
- Depósito elevado. A nivel
- Vértices geodésicos: órdenes 1, órdenes 2 y 3, orden 4
- Punto red de triangulación, punto de apoyo
- Señales de nivelación, IGN (RNP o RNAP), RNGC
- Edificio singular, edificio en ruinas, invernadero
- Ferrocarril: vía doble, vía simple
- Cuevas. Ruinas arqueológicas. Monumento relevante
- Límite autonómico
- Límite municipal

ESCALA 1:25.000

0 250 500 1000 m.

CN 16 Encuadre

DATOS DEL PROYECTO CARTOGRÁFICO
- Proyección y coordenadas UTM
- Elipsoide Internacional de 1924
- Datum Europeo 1950
- Origen de altitudes: nivel medio del mar en Alicante
- Equidistancias: 50 m para las curvas de nivel directoras y 10 m para el resto

Fuente:
IGN, Mapa Topográfico Nacional 1:25.000

416000 416400 416800 417200

4791200 4790800 4790400

Monte Redondo

La Barbecha

Casa La Barbecha

Casa La Balaroza

Término

San Felices de Buelna

312.56 305.57 336.22 328.66 331.72 327.79 354.80 350.21 357.39 341.39 140.36 151.57 156.10 165.91 167.70 128.91 132.05 132.19 167.47 135.79 138.56 332.01 194.38 287.73 259.20 169.97 172.63 313.87

225 250 275 300 325 200 175 150

ALTAMIRA Y EL ARTE RUPESTRE PALEOLÍTICO DE LA CORNISA CANTÁBRICA

Propuesta de inscripción (ampliación) de bienes en la lista del Patrimonio Mundial de la UNESCO

UNESCO
Organización de las Naciones Unidas para la Educación, la Ciencia y la Cultura

CN 16 Entorno de Protección de la Cueva de Hornos de la Peña

LEYENDA

- Entrada de Cueva
- Entorno de protección - Zona Tampón

SIGNOS CONVENCIONALES

- Autovía
- Carretera
- Camino
- Pista
- Línea eléctrica, alta tensión
- Línea eléctrica, media tensión
- Muro, pared o tapia
- Alambrada
- Río, arroyo; permanente o estacional
- Canal, acequia
- Presa, embalse
- Fuente, pozo
- Piscina, estanque
- Torre metálica. Poste o transformador
- Curvas de nivel: directoras, simples
- Curvas de depresión: directoras, simples
- Límite de parcela en seto
- Cortafuegos
- Desmonte. Terraplén
- Depósito elevado. A nivel
- Vértices geodésicos: órdenes 1, órdenes 2 y 3, orden 4
- Punto red de triangulación, punto de apoyo
- Señales de nivelación. IGN (RNP o RNAP), RNGC
- Edificio singular, edificio en ruinas, invernadero
- Ferrocarril: vía doble, vía simple
- Cuevas. Ruinas arqueológicas. Monumento relevante
- Límite autonómico
- Límite municipal

ESCALA GRÁFICA

0 50 100 150 200 m.

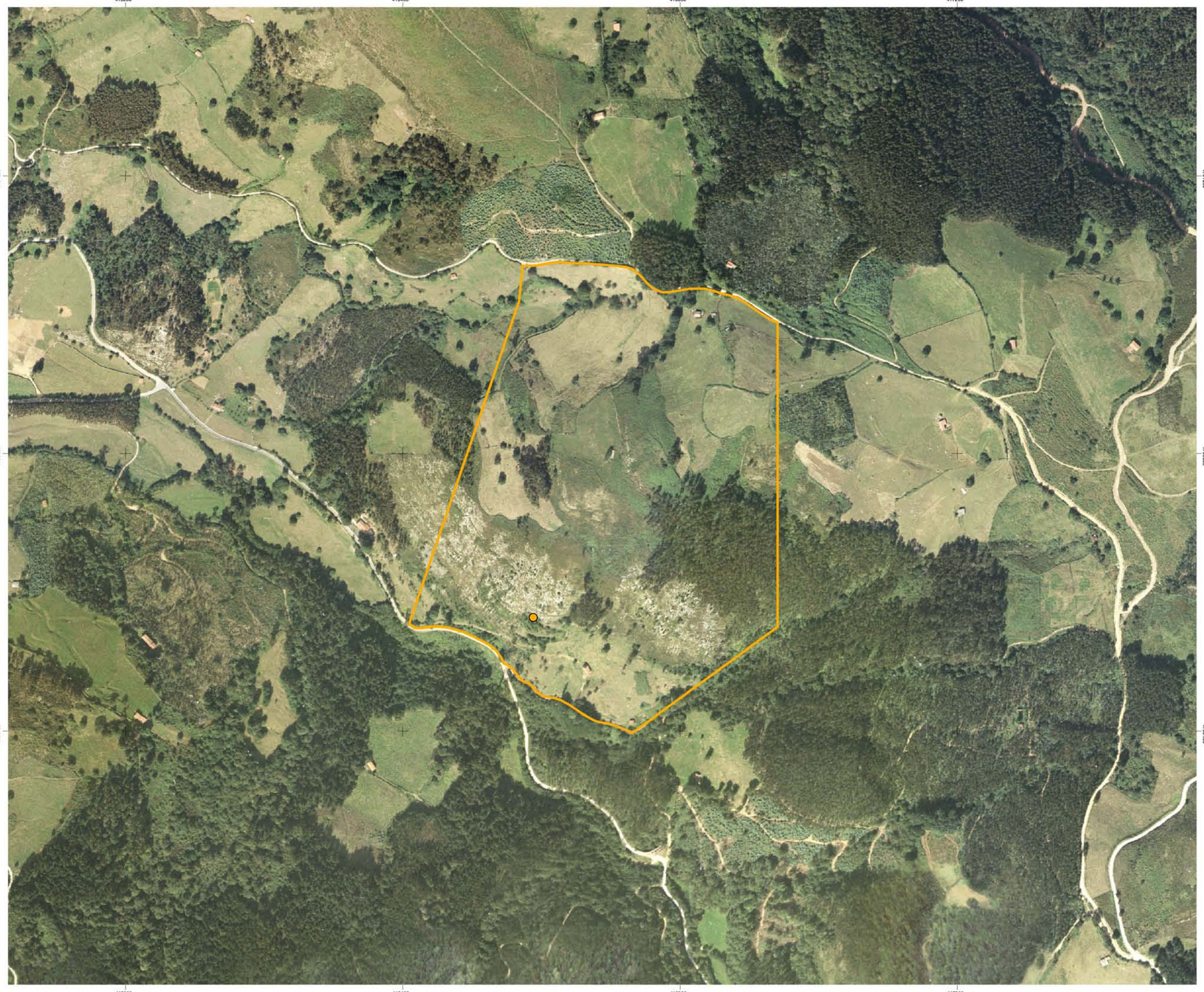
CN 16 Cartografía

DATOS DEL PROYECTO CARTOGRÁFICO
- Proyección y coordenadas UTM
- Elipsoide Internacional de 1924
- Datum ED50
- Origen de altitudes: nivel medio del mar en Alicante
- Equidistancias: 25 m para las curvas de nivel directoras y 5 m para el resto

Fuente:
Gobierno de Cantabria, 1:5000

416000 416400 416800 417200

4791200 4790800 4790400



ALTAMIRA Y EL ARTE RUPESTRE PALEOLÍTICO DE LA CORNISA CANTÁBRICA

Propuesta de inscripción (ampliación) de bienes en la lista del Patrimonio Mundial de la UNESCO

UNESCO
Organización de las Naciones Unidas para la Educación, la Ciencia y la Cultura

CN 16 Entorno de Protección de la Cueva de Hornos de la Peña

LEYENDA

- Entrada de Cueva
- Entorno de protección - Zona Tampón

ESCALA GRÁFICA

0 50 100 150 200 m.

CN 16 Ortofoto

DATOS DEL PROYECTO CARTOGRÁFICO
- Proyección y coordenadas UTM
- Elipsoide Internacional de 1924
- Datum Europeo 1950

Fuente:
Gobierno de Cantabria, 1:5000

1. Identification of the Property

CA-18 CUEVA DE EL CASTILLO
Archaeological Inventory of Cantabria. Reference no. 056.006

1.a Country

Spain

1.b State, Province or Region

Autonomous Community of Cantabria

1.c Name of Property

Cueva de El Castillo

1.d Geographical coordinates

UTM 30T 421800E / 4793925N Z: 190

1.e Map and plans

See Appendix

2. Description

2.a Description of property

Location: place, municipality, province, autonomous community:
Monte Castillo, Puente Viesgo, Cantabria

Access from the nearest main road:
From the N-623 road, turn off in the centre of the town of Puente Viesgo, go past the car park and take the road up the hill to Monte Castillo. This ends at the car park for visitors; from there walk up to reception and the interpretation centre, located outside the cave entrance.

Brief description of the cave:
Monte Castillo is a conical limestone hill, forming the easternmost spur of Sierra del Escudo de Cabuérniga, a feature separating the coastal lowlands from the interior valleys in the west of Cantabria. It stands over the left bank of the River Pas, dominating a wide fluvial plain at the start of the "lower Pas Valley" and also the natural route from this valley to Besaya valley. The cave consists of a large vestibule and an interior part. The rock overhanging the entrance collapsed on several occasions during the Pleistocene, and the fall of boulders affected the archaeological occupation, restricting the available area to the rear of the vestibule in more recent periods. The interior of the cave begins in the "Great Hall", whose central part is filled with enormous collapsed blocks. From here a passage leads off towards the north-east, with other side-passages. The form of the "Great Hall", with numerous fragmented areas, fissures and small passages, plays an important part in the distribution of the prehistoric art. The total length of the cave is 759m and the maximum depth reached below the entrance is -16m.

Date of Discovery:
The archaeological deposit and art inside the cave were discovered by Hermilio Alcalde del Río in 1903.

Summary of the archaeological research carried out in the cave:
After the cave had been explored by Alcalde del Río, an intensive programme of excavations was carried out between 1910 and 1914. This was funded by the Institut de Paléontologie Humaine and directed by Henri Breuil and Hugo Obermaier. A depth of -18m was reached in the vestibule, in the course of documenting one of the most important Palaeolithic deposits in Europe, with a long sequence including levels of Lower, Middle and Upper Palaeolithic, Azilian, Mesolithic and recent Prehistory. However this great stratigraphic sequence was not published at that time, apart from a few brief items in *L'Anthropologie*. Many years later, in the 1970s, the archaeological documentation generated by the excavations was studied by Victoria Cabrera Valdés, who published the first great monograph on the deposit. The same prehistorian restarted excavations at the site in the 1980s, and continued this work until her death in 2004. Other

contributions to the understanding of the archaeological record at El Castillo, particularly its more recent phases, have been made by Joaquín González Echegaray (1951) and Roberto Ontañón Peredo (2000).
Regarding the prehistoric art, Cueva de El Castillo was included in Alcalde del Río's study of the decorated caves in the province of Santander (1906) and was later analysed in the major work *Les Cavernes de la Région Cantabrique*, published by Alcalde del Río, H. Breuil and L. Sierra (1911). In the 1930s, the Commission of Palaeontological and Prehistoric Research dedicated several seasons' fieldwork to the study and reproduction of the paintings and engravings in the cave, under the direction of Count de la Vega del Sella and with F. Benítez Mellado in charge of producing the tracings and copies. Since 2004, a team directed by Marc Groenen has been revising the rock art in the cave.

Artistic contents; paintings and engravings:
The art in Cueva de El Castillo is distributed throughout practically the whole cave, and forms one of the most important ensembles of Palaeolithic art in the world. Here we can only summarise the contents, by describing the more important figures, and omitting many others, particularly the less spectacular although equally significant engravings. Within the cave, the art appears to be concentrated in certain groups. However, it must be pointed out that the inventory of depictions is growing in the course of the new research being undertaken.

A lower passage, below the door leading from the vestibule to the Great Hall, has a group of figures engraved with single lines, representing horses, stags, hinds and ibex. Their style and technique correspond to archaic art.

The Great Hall is decorated on almost all its walls, including a final side-passage. However, many of the paintings, in red and black, are badly faded. They represented a stag, auroch and a group of horses. This chamber also has a large number of engravings, above all of hinds, sometimes with magnificent striated heads and chests. These drawings are significant because they are identical to figures depicted on scapulae discovered within the early Magdalenian layer in the vestibule, dated to between 16,500 and 14,000 B.P.
Leaving the Great Hall on the right, a series of paintings includes a large bison, head facing downwards; only the fore-quarters were outlined in red and the natural shape of the rock completes the body. A large horse is similarly reproduced in red. A little further down, the wall has superimposed figures. The most recent paintings are bichrome bison, very similar in their technique and appearance to the bison on the ceiling at Altamira. They are outlined in black and engraved, and in fact much of the red colour inside their bodies comes from earlier paintings of hinds, superimposed on even earlier stencilled images of hands. Radiocarbon dating has shown that the bison were produced on at least two different occasions, about 13,500 and 13,000 B.P.

At the base of this wall, the entry of a side passage on the right has a large number of stencilled hands, mostly left hands, on the ceiling and wall. These may be the oldest paintings in the cave, and superimposed on some of them are at least seven bison with a very simple outlined form in yellow. Red abstract signs and animal engravings complete this group. A chamber to the side of this passage has a notable group of red quadrilateral signs. There are ten of these, characteristically divided into three areas, with a border filled with short lines. They are associated with parallel lines of similarly red dots. As the passage continues, it has a horse in red, with log ears bent forwards and arrows in its flank.

The Second Chamber, which also can be reached directly from the Great Hall, has the figure of a bison on a large stalagmite; it is shown vertically, head upwards, and was produced by sculpting, engraving and painting the side of the stalagmite. The same area of the cave has a large red quadrilateral sign, and an interesting group of bell-shaped signs in red, with a superimposed branching sign in black. The following chambers have small groups of animal paintings, particularly two bison outlined in black. A side-passage on the left has a face or "mask", where an eye and a nose were added to a suggestively-shaped rock pedant.

The long final corridor begins with the head of an auroch in red, with one ear and its horns in twisted perspective. It is followed by over a hundred red discs, produced by spraying the pigment on the wall, and arranged in a long series along the right hand wall. The painting of a possible mammoth is found at the end of this passage.

It is also interesting that the Great Hall contains a small number of schematic human figures, attributed to the Post-Palaeolithic period.

The decoration of El Castillo clearly took place over a very long period of time, from the Gravettian to at least the middle Magdalenian. The oldest art is probably the red sprayed paintings; the disc and stencilled hands, whereas the most recent figures include a few engravings superimposed on a "bichrome" bison. The distribution of the motifs is interesting as the oldest depictions are found in the entire cave, including the parts nearest the end. In contrast, paintings and engravings of a more clearly Magdalenian style are most common in the central parts of the cave or nearer the entrance.

2.b History and evolution

See section 2.b in the general dossier.

3. Justification for Inscription

3.d Integrity and/or authenticity

See section 3.d in the general dossier

4. State of Conservation and factors affecting the Property

4.a Present state of conservation

Good

4.b Factors affecting the property

(i) Development pressures
None. Although it can be mentioned that until a few years ago the hill above the cave was used for plantations of eucalyptus. These are now restricted to areas where they cannot affect the conservation of the caves.

(ii) Environmental pressures
None

(iii) Natural disasters and risk preparedness
None

(iv) Visitor/tourism pressures
Yes. The cave is open to the public all year. The times of visits in the different seasons; between May and September it is open every day from 10.00 to 19.30; between October and April the hours are 09.30 to 17.00, and it closes on Mondays and Tuesdays. The visit lasts about 45 minutes, in groups of 20 accompanied by two guides, and is limited to a maximum daily number of 280 people.

5. Protection and Management of the Property

5.a Ownership

Public (Government of Cantabria)

5.b Protective designation

The cave is a Property of Cultural Interest. It was listed as a scheduled monument with the date of 23/04/1924. The Area of Protection of the Caves of El Castillo, Pasiega, Chimeneas and Monedas was published in the Cantabrian Official Gazette (B.O.C.) on 01/10/2004 and the Spanish Official Gazette (B.O.E.) on 03/12/04.

5.c Means of implementing protective measures

The cave is gated, has an alarm system and is guarded. Guided visits. Monitoring of environmental conditions. See section 5.c in the general dossier.

5.d Existing plans related to municipality and region

See section 5.d in the general dossier

5.e Property management plan or other management system

See section 5.e in the general dossier

5.f Sources and levels of finance

Funding is included in the general annual budget of the Autonomous Community, corresponding to the Consejería de Cultura, Turismo y Deporte, General Directorate of Culture, Cultural Heritage Service and Cultural Centres Service.

5.g Sources of expertise and training in conservation and management techniques

Specialists in cave art, conservation and geology.
Training courses for cave art guides.

5.h Visitor facilities and statistics

Interpretation Centre
Booking service.
Car park
Shop
Toilets
The number of visitors in the last year (2005) to the show caves in Monte Castillo (El Castillo and Las Monedas) and Hornos de la Peña was 54,101.

5.i Policies and programmes related to the presentation and promotion of the property

Informative leaflets. Scientific publications. A programme to manage advance bookings is located on the web page of the Consejería de Cultura, Turismo y Deporte of the Government of Cantabria (www.culturadecantabria.com). REPPARP.

5.j Staffing levels

The staff at the caves of Monte Castillo consists of 1 director, 1 curator, 1 general prehistoric caves manager and 3 guides. Other guides work under contract, in varying numbers depending on the season (most in summer, with 19 employees). The Consejería de Cultura, Turismo y Deporte has contracted out the maintenance of the cave gates and their surroundings. The Cultural Heritage Service is responsible for the conservation of cave art, through the Head of the service and its Archaeology Section (1 archaeological officer and 1 head of the archaeological heritage department).

6. Monitoring

6.a Key indicators for measuring state of conservation

Indicator	Periodicity	Location of Records
Enviroment parameters	Continuous recording	Consejería de Cultura, Turismo y Deporte, General Directorate of Culure, Cultural Heritage Service
Biological studies	Annual	As above
Geological conditions		As above

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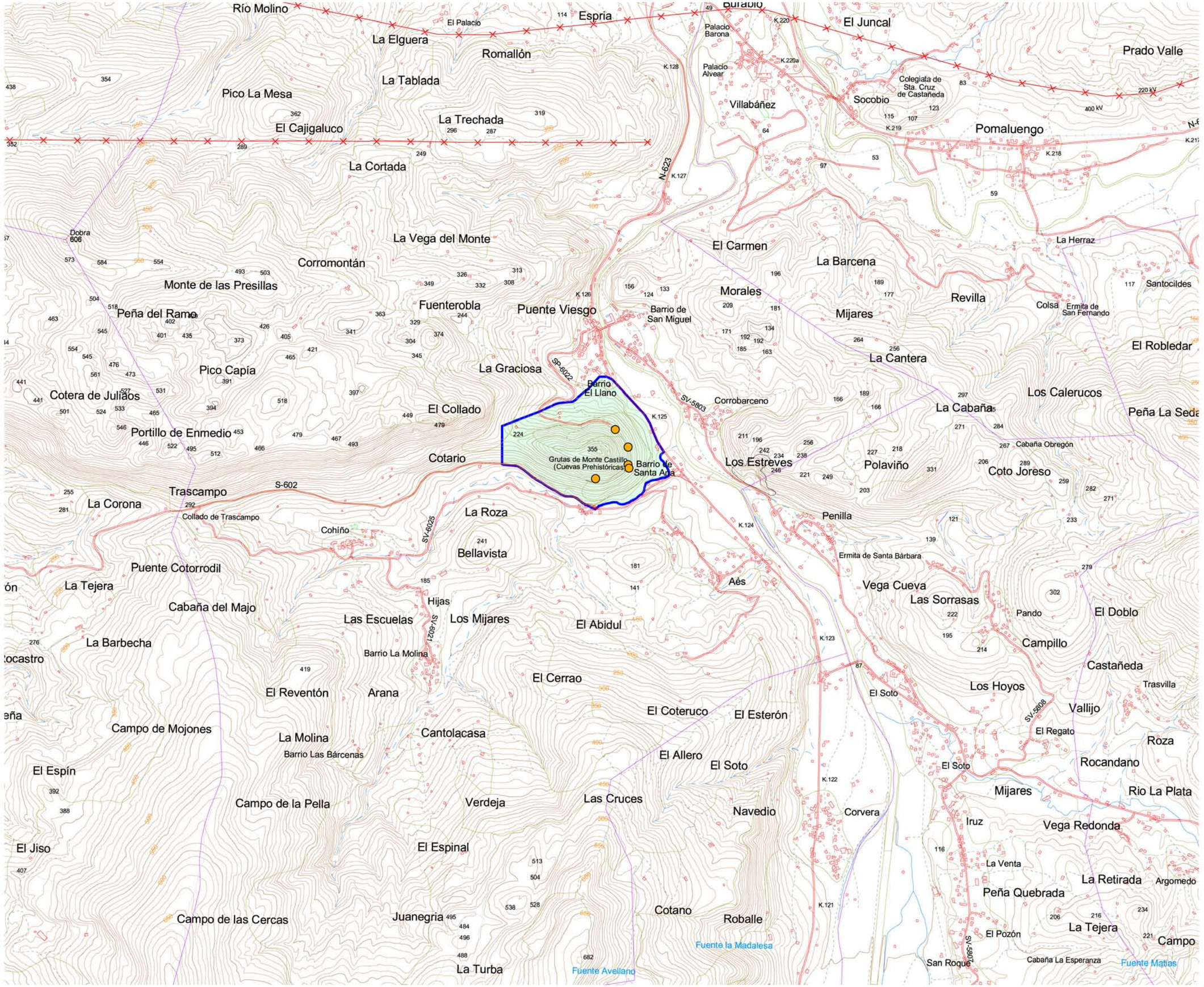


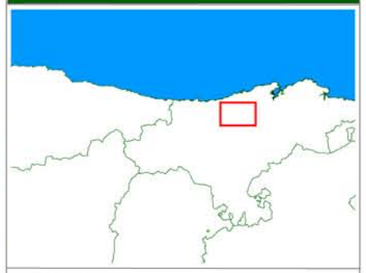
CONSEJERÍA DE CULTURA, COMUNICACIÓN SOCIAL Y TURISMO
CONSEJERÍA DE CULTURA, TURISMO Y DEPORTE
DEPARTAMENTO DE CULTURA, EUSKARA

ALTAMIRA Y EL ARTE RUPESTRE PALEOLÍTICO DE LA CORNISA CANTÁBRICA

Propuesta de inscripción (ampliación) de bienes en la lista del Patrimonio Mundial de la UNESCO

UNESCO
Organización de las Naciones Unidas para la Educación, la Ciencia y la Cultura

CN 18 19 21 Entorno de Protección de las Cueva de Monte Castillo



LEYENDA

- Entrada de Cueva
- Entorno de protección - Zona Tampón

UTM Entorno de Protección (Huso 30)

Punto	X	Y
1	421000	4793950
2	421260	4794050
3	421610	4794210
4	421690	4794300
5	421780	4794280
6	422260	4793760
7	421660	4793360
8	421000	4793680

SIGNOS CONVENCIONALES

- Autovía
- Carretera
- Camino
- Pista
- Línea eléctrica, alta tensión
- Línea eléctrica, media tensión
- Muro, pared o tapia
- Alambrada
- Río, arroyo; permanente o estacional
- Canal, acequia
- Presa, embalse
- Fuente, pozo
- Piscina, estanque
- Torre metálica. Poste o transformador
- Curvas de nivel: directoras, simples
- Curvas de depresión: directoras, simples
- Límite de parcela en seto
- Cortafuegos
- Desmonte. Terraplén
- Depósito elevado. A nivel
- Vértices geodésicos: órdenes 1, órdenes 2 y 3, orden 4
- Punto red de triangulación, punto de apoyo
- Señales de nivelación, IGN (RNP o RNAP), RNGC
- Edificio singular, edificio en ruinas, invernadero
- Ferrocarril: vía doble, vía simple
- Cuevas. Ruinas arqueológicas. Monumento relevante
- Límite autonómico
- Límite municipal

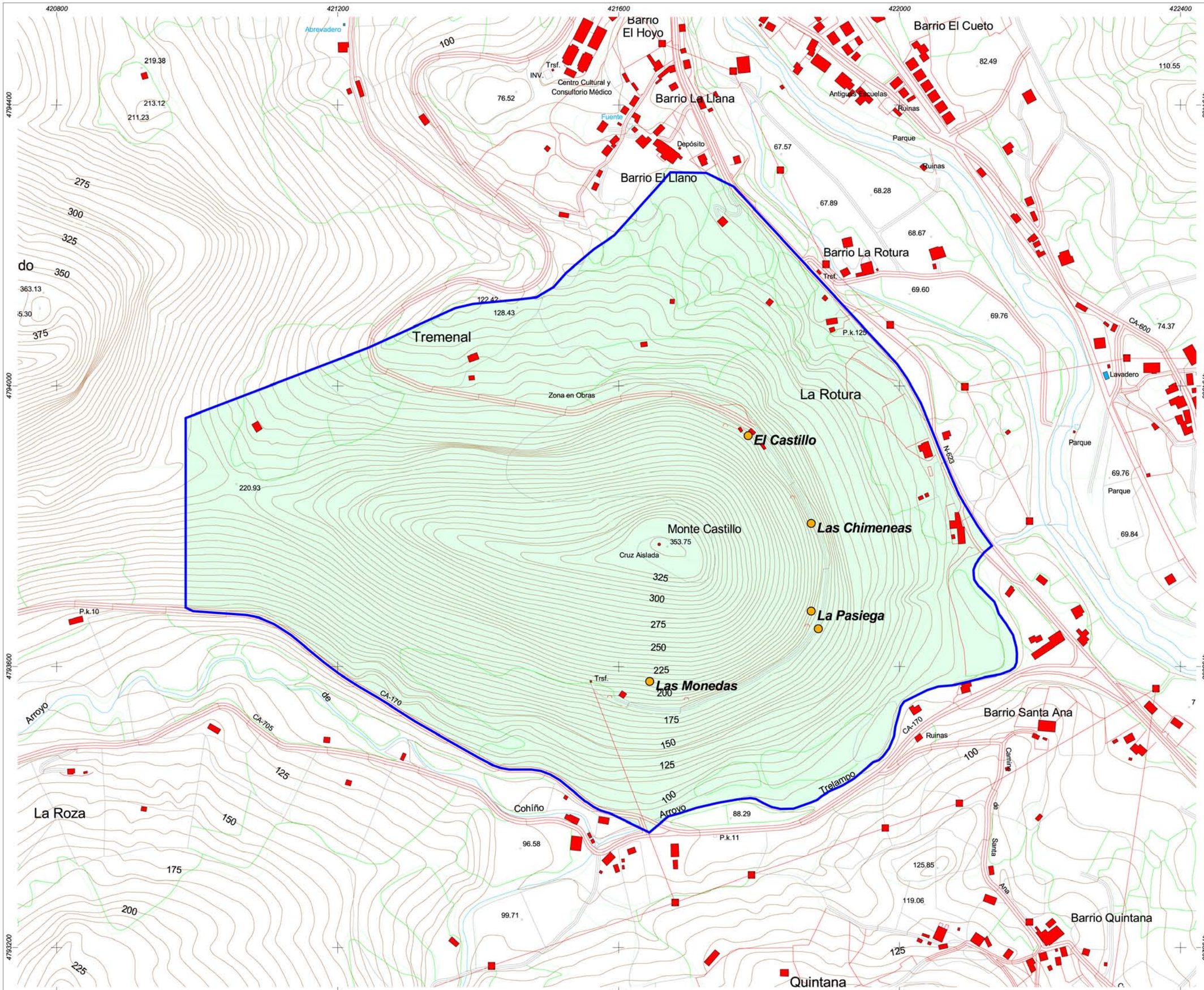
ESCALA 1:25.000

0 250 500 1000 m.

CN 18, 19 y 21 Encuadre

DATOS DEL PROYECTO CARTOGRÁFICO
- Proyección y coordenadas UTM
- Elipsoide Internacional de 1924
- Datum Europeo 1950
- Origen de altitudes: nivel medio del mar en Alicante
- Equidistancias: 50 m para las curvas de nivel directoras y 10 m para el resto

Fuente:
IGN, Mapa Topográfico Nacional 1:25.000

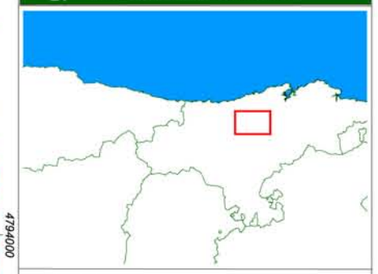


ALTAMIRA Y EL ARTE RUPESTRE PALEOLÍTICO DE LA CORNISA CANTÁBRICA

Propuesta de inscripción (ampliación) de bienes en la lista del Patrimonio Mundial de la UNESCO

UNESCO
Organización de las Naciones Unidas para la Educación, la Ciencia y la Cultura

CN 18 19 21 Entorno de Protección de las Cuevas de Monte Castillo



LEYENDA

- Entrada de Cueva
- Entorno de protección - Zona Tampón

SIGNOS CONVENCIONALES

Autovía	Curvas de nivel: directoras, simples
Carretera	Curvas de depresión: directoras, simples
Camino	Límite de parcela en seto
Pista	Cortafuegos
Línea eléctrica, alta tensión	Desmonte, Terraplén
Línea eléctrica, media tensión	Depósito elevado. A nivel
Muro, pared o tapia	Vértices geodésicos: órdenes 1, órdenes 2 y 3, orden 4
Alambrada	Punto red de triangulación, punto de apoyo
Río, arroyo; permanente o estacional	Señales de nivelación. IGN (RNP o RNAP), RNGC
Canal, acequia	Edificio singular, edificio en ruinas, invernadero
Presa, embalse	Ferrocarril: vía doble, vía simple
Fuente, pozo	Cuevas. Ruinas arqueológicas. Monumento relevante
Piscina, estanque	Límite autonómico
Torre metálica. Poste o transformador	Límite municipal

ESCALA GRÁFICA

0 50 100 150 200 m.

CN 18, 19 y 21
Cartografía

DATOS DEL PROYECTO CARTOGRÁFICO
- Proyección y coordenadas UTM
- Elipsoide Internacional de 1924
- Datum Europeo 1950
- Origen de altitudes: nivel medio del mar en Alicante
- Equidistancias: 25 m para las curvas de nivel directoras y 5 m para el resto

Fuente:
Gobierno de Cantabria, 1:5000

420800 421200 421600 422000 422400

4794400 4794000 4793600 4793200

El Castillo

Las Chimeneas

La Pasiega

Las Monedas

CONSEJERÍA DE CULTURA, COMUNICACIÓN SOCIAL Y TURISMO

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UNESCO
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CN 18 19 21 Entorno de Protección de las Cuevas de Monte Castillo

LEYENDA

- Entrada de Cueva
- Entorno de protección - Zona Tampón

ESCALA GRÁFICA

0 50 100 150 200 m.

CN 18, 19 y 21
Ortofoto

DATOS DEL PROYECTO CARTOGRÁFICO
- Proyección y coordenadas UTM
- Elipsoide internacional de 1924
- Datum Europeo 1950

Fuente:
Gobierno de Cantabria, 1:5000

1. Identification of the Property

CA-19 CUEVA DE LAS MONEDAS
Archaeological Inventory of Cantabria. Reference no. 056.001

1.a Country

Spain

1.b State, Province or Region

Autonomous Community of Cantabria

1.c Name of Property

Cueva de las Monedas

1.d Geographical coordinates

UTM 30T 421660E / 4793575N Z: 190

1.e Map and plans

See Appendix

2. Description

2.a Description of property

Location: place, municipality, province, autonomous community:
Monte Castillo, Puente Viesgo, Cantabria

Access from the nearest main road:
On the N-623 road, turn off in the centre of the town of Puente Viesgo, go past the central car park and take the road up the hill to Monte Castillo. This ends at the car park for visitors to the caves; from there walk up to reception and the interpretation centre.

Brief description of the site:
Monte Castillo is a conical limestone hill, forming the easternmost spur of Sierra del Escudo de Cabuérniga, a feature separating the coastal lowlands from the interior valleys in the west of Cantabria. It stands over the left bank of the River Pas, dominating a wide fluvial plain at the start of the "lower Pas Valley" and also the natural route from this valley to Besaya valley.

The present entrance to Cueva de las Monedas is through a gate at the southern end of the cave. It enters a vestibule with a flat roof and compact clay floor. On the left, this is separated from the First Chamber by a mound of huge boulders partially covered with flowstone. The general N-S axis of the cave can now be seen, and the Second Chamber is reached by going round the top of a shaft. A side-passage to the east can

also be reached from the vestibule by a narrow passage. The Gallery of the Paintings is on the western side of the two chambers and 3m above them. The Third Chamber, with a large shaft in its centre, is reached through a narrower passage. To the west, the Upper Chambers are some 3-5m above the rest of the cave. To the NW, the Fourth Chamber has a number of passages leading off it. The total length of the cave is 805m.

Date of Discovery:
In the 1950s, work was carried out to improve access to the prehistoric caves already known on Monte Castillo (El Castillo and La Pasiega). When a horizontal path was cut round the side of the hill numerous fissures were uncovered, and in April 1952 the forest warden Isidoro Blanco found the entrance to a cave he had known of since the 1920s. On 8th April, it was visited by Felipe Puente (head guide at El Castillo) and Alfredo García Lorenzo. The latter, civil engineer with the Provincial Deputation of Santander, took the necessary action to give access to the cave and gate the entrance.

Summary of Archaeological research carried out at the site:
Santander Province Prehistoric Caves Trust asked E. Ripoll Perelló to study the cave art at Las Monedas in summer 1952. During his research he also dug trial pits in the vestibule of the cave, in collaboration with J. González Echegaray. At the same time, work was carried out to make the cave accessible for tourist visits.

The archaeological material found corresponds to superficial Bronze Age deposits. In addition, in one of the shafts, 23 coins were found, one of them of silver, from the time of the Catholic Monarchs. One of them was re-stamped with the date of 1503. This find gave the cave its name, as *Monedas means* "coins".

Artistic contents; paintings and engravings:
Cueva de las Monedas has a very homogeneous group of paintings in black. They are all located in the "Gallery of the Paintings"; entering this from the south the first panel is composed of numerous lines in charcoal black. A little further on, the two most characteristic figures in the cave are a reindeer and a horse, drawn on two faces of a projecting piece of wall. Both figures are in a vertical position, following the shape of the rock surfaces. The horse in particular is very complete, and great anatomical details are given in both cases. After another two metres, the narrowest part of the passage has three horses, one of which is acephalous or headless, and an animal that might be classified as a mustelid (a weasel, stoat or marten). It has a long thin body and round head that is large in comparison with the body. Another group consists of a large reindeer, with an ibex below it and another ibex with a long body above it.

At the end of the passage, the roof splits into two rifts, separated by a central flake of rock. This flake was used to represent two reindeer, one in front of the other. The opposite wall has a bison in a vertical position and another horse.

A second passage runs to parallel to the one we have followed. It contains the figure of a bear artfully represented by a line for its back and its head, with ears, eye, muzzle and chin, but without the lower part of its body. The head of a stag is above it, and these figures are followed by two ibex and several horses, as well as numerous non-figurative motifs.

The ensemble at Cueva de las Monedas is unusual in its composition, for example in having a predominance of horses rather than the hinds that are more frequently represented in Cantabria, and the relatively large number of reindeer. It probably represents a "cold" fauna, and radiocarbon dating has shown it was painted about 12,000 B.P., near the end of the Magdalenian period.

2.b History and evolution

See section 2.b in the general dossier.

3. Justification for Inscription

3.d Integrity and/or authenticity

See section 3.d in the general dossier

4. State of Conservation and factors affecting the Property

4.a Present state of conservation

Good

4.b Factors affecting the property

(i) Development pressures
None. Although it can be mentioned that until a few years ago the hill above the cave was used for plantations of eucalyptus. These are now restricted to areas where they cannot affect the conservation of the caves.

(ii) Environmental pressures
None

(iii) Natural disasters and risk preparedness
None

(iv) Visitor/tourism pressures
Yes. The cave is open to the public all year. The times of visits in the different seasons; between May and September it is open every day from 10.00 to 19.30; between October and April the hours are 09.30 to 17.00, and it closes on Mondays and Tuesdays. The visit lasts about 45 minutes, in groups of 15 accompanied by two guides, and is limited to a maximum daily number of 210 people.

5. Protection and Management of the Property

5.a Ownership

Public (Government of Cantabria)

5.b Protective designation

The cave is a Property of Cultural Interest(Archaeological Zone. It was listed as a scheduled monument with the date of 23/06/1978. The Area of Protection of the Caves of El Castillo, Pasiega, Chimeneas and Monedas was published in the Cantabrian Official Gazette (B.O.C.) on 01/10/2004 and the Spanish Official Gazette (B.O.E.) on 03/12/04.

5.c Means of implementing protective measures

The cave is gated, has an alarm system and is guarded. Monitoring of environmental conditions. See section

5.d Existing plans related to municipality and region

See section 5.d in the general dossier

5.e Property management plan or other management system

See section 5.e in the general dossier

5.f Sources and levels of finance

Funding is included in the general annual budget of the Autonomous Community, corresponding to the Consejería de Cultura, Turismo y Deporte, General Directorate of Culture, Cultural Heritage Service and Cultural Centres Service.

5.g Sources of expertise and training in conservation and management techniques

Specialists in cave art, conservation and geology.
Training courses for cave art guides.

5.h Visitor facilities and statistics

Interpretation Centre
Booking service.
Car park
Shop
Toilets
The number of visitors in the last year (2005) to the show caves in Monte Castillo (El Castillo and Las Monedas) and Hornos de la Peña was 54,101.

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Informative leaflets. Scientific publications. A programme to manage advance bookings is located on the web page of the Consejería de Cultura, Turismo y Deporte of the Government of Cantabria (www.culturadecantabria.com). REPPARP.

5.j Staffing levels

The staff at the caves of Monte Castillo consists of 1 director, 1 curator, 1 general prehistoric caves manager and 3 guides. Other guides work under contract, in varying numbers depending on the season (most in summer, with 19 employees). The Consejería de Cultura, Turismo y Deporte has contracted out the maintenance of the cave gates and their surroundings. The Cultural Heritage Service is responsible for the conservation of cave art, through the Head of the service and its Archaeology Section (1 archaeological officer and 1 head of the archaeological heritage department).

6. Monitoring

6.a Key indicators for measuring state of conservation

Indicator	Periodicity	Location of Records
Enviroment parameters	Continuous recording	Consejería de Cultura, Turismo y Deporte, General Directorate of Culure, Cultural Heritage Service
Biological studies	Annual	As above
Geological conditions		As above

7. Bibliography

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RIPOLL PERELLÓ, E. 1972. *La cueva de Las Monedas en Puente Viesgo (Santander).* Barcelona: Instituto de Prehistoria y Arqueología - Diputación Provincial de Barcelona (*Monografías de Arte Rupestre* 1).

1. Identification of the Property

CA-21 CUEVA DE LA PASIEGA
Archaeological Inventory of Cantabria. Reference no. 056.018

1.a Country

Spain

1.b State, Province or Region

Autonomous Community of Cantabria

1.c Name of Property

Cueva de La Pasiega

1.d Geographical coordinates

UTM 30T 421890E / 4793675N Z: 190

1.e Map and plans

See Appendix

2. Description

2.a Description of property

Location: place, municipality, province, autonomous community:
Monte Castillo, Puente Viesgo, Cantabria

Access from the nearest main road:

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Cueva de la Pasiega is made up of a complex system of chambers and passages heading in different directions and occasionally on different levels. The morphology of the cave has been furthered complicated by building work carried out inside it in the 1950s and 60s in preparation for public visits. Some passages were blocked off by building interior walls, and different entrances were opened. The cave has several natural entrances, facing south, of which at least three (giving access to Galleries B, C and D) could have been in use during the Upper Palaeolithic. The first sector is about 200m long and consists of Galleries A and B. About 30m to the west of the entrance to this sector is the "old entrance", which was how the discoverers of the cave made their entry. A further 20m to the west, another entrance leads into Gallery C. The central part of the cave is known as Zone D, and can be reached from any of the entrances.

Date of Discovery:

The site was discovered in 1911 by H. Obermaier, P. Wernert and H. Alcalde del Río during the course of the excavations at the nearby Cueva de El Castillo.

Summary of the archaeological research carried out in the cave:

The archaeological deposit was first examined by Obermaier, Wernert and Alcalde del Río between 1911 and 1913. H. Breuil was another participant in the first study of the cave art. In 1951-52, the deposit was dug by J. Carballo and J. González Echegaray, at the same time as the cave was being prepared for tourist visits. The exact stratigraphic sequence is not known, and can be assigned to the Upper Palaeolithic in general. The first digs were in the "old entrance", whereas in 1951-52 they were at the entrances to Galleries B and C, practically at the foot of the decorated walls, where Solutrean industries were found. New examples of art were found in the second half of the century, and the ensemble was revised by A. Leroi-Gourhan in the 1960s. Finally, the whole cave has been systematically re-studied by C. González Sainz and R. de Balbín since 1983.

Artistic contents; paintings and engravings:

The cave has a very large number of artistic depictions (over 700 figures, signs, and lines and stains of colour) found in all its passages.

The densest and best preserved ensemble is found in the last twenty metres of Gallery A and its final narrow bend. It contains animals and signs mostly in red, as well as exceptions in yellow, brown and black and, sporadically, engraved. It is near to being the paradigm of Cantabrian art in the Solutrean-early Magdalenian period, when the region had its own personality different from that of other regions. It has abundant figures of hinds and horses, as well as stags, aurochs, bison, reindeer and ibex. They are reproduced above all in domes and hollows in the roof and wall, generally as simple outlines. An exceptional group of long quadrilateral signs is located in the narrow fissure at the end of the passage.

Gallery B is larger, but more compartmented, with several isolated groups of art, different from each other in their subject matter and techniques. In the area around the original entrance to this gallery, there is a group of large scale aurochs, bison, horses and a megaceros, or giant deer, all painted in red. Near these, and sometimes superimposed on the paintings, there is a group of engravings, particularly of horses, smaller in size but full of precise anatomical details. Whereas the red paintings correspond to the archaic phase of decoration, the engravings are probably Magdalenian in age. Another side of the Gallery has a group of claviforms painted in red, while on yet another wall there is a "symbolic inscription", a series of abstract signs along a line. Small side-passages and chambers connecting with this Gallery B have groups of animals: stags, horses, hinds and ibex, engraved with simple or repeated lines, frequently striated. Finally, the passage leading to Galleries A and D has a few more animal figures and signs, produced with varied techniques.

The first part of Gallery C, near one of the original entrances, has figures in different styles and techniques, produced in the period between 20,000 and 13,000 B.P, and often superimposed on each other. In addition to the older figures of animals and signs, painted in shades of red, yellow and violet, there is a series of animals that were engraved, painted in black or that are bichrome, and which are more recent. The animals depicted in paint include two hinds facing each other and a large figure of a bison in brown and black. The engravings represent hinds, an ibex and an auroch. At the back of the gallery, a more coherent group of horses, bison and ibex are painted in black or engraved in a Magdalenian style. Passages leading off the gallery have more sporadic groups of figures, such as a splendid engraving of a horse.

Zone D has fewer figures, that are heterogeneous in technique and style, scattered through a very complex part of the cave that was visited less in the Palaeolithic. The first groups, near the junction with Galleries A and B, include painted quadrilateral signs and an engraved horse. A small side-passage has a few

Magdalenian-style engravings and a hind in red. Another small chamber in the centre of the maze has several engraved animals associated with pairs of red lines, in a very archaic style. Further chambers have paintings and engravings of horses.

The most recent study, by C. González Sainz and R. de Balbín, has documented a total of 301 animal figures and 148 abstract signs (especially the quadrilateral signs and claviforms) and series of dots. In addition, there are a large number of red stains and non-figurative painted and engraved lines. The most common animals represented are horses and hinds, followed by ibex, stags, bison and aurochs. There are also three anthropomorphs, two reindeer and a megaceros, a carnivore, a bird and a fish, as well as 42 unidentified quadrupeds.

2.b History and evolution:

See section 2.b in the general dossier.

3. Justification for Inscription

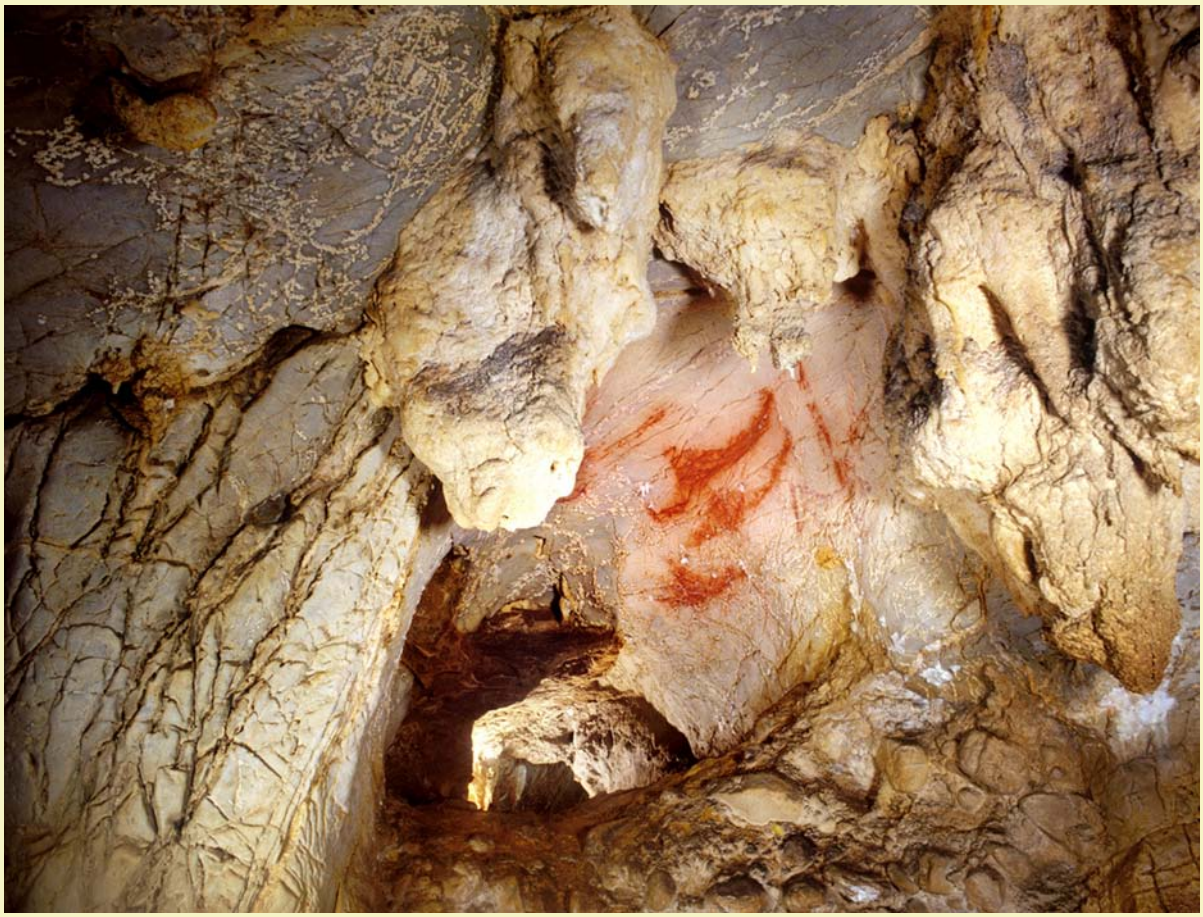
3.d Integrity and/or authenticity

See section 3.d in the general dossier

4. State of Conservation and factors affecting the Property

4.a Present state of conservation

Good



4.b Factors affecting the property

(i) Development pressures

None. Although it can be mentioned that until a few years ago the hill above the cave was used for plantations of eucalyptus. These are now restricted to areas where they cannot affect the conservation of the caves.

(ii) Environmental pressures
None

(iii) Natural disasters and risk preparedness
None

(iv) Visitor/tourism pressures
None. The cave is closed to the public, and only receives occasional visits that are usually restricted to specialists.

5. Protection and Management of the Property

5.a Ownership

Public (Government of Cantabria)

5.b Protective designation

The cave is a Property of Cultural Interest. It was listed as a scheduled monument with the date of 23/04/1924. The Area of Protection of the Caves of El Castillo, Pasiega, Chimeneas and Monedas was published in the Cantabrian Official Gazette (B.O.C.) on 01/10/2004 and the Spanish Official Gazette (B.O.E.) on 03/12/04.

5.c Means of implementing protective measures

The cave is gated, has an alarm system and is guarded. Monitoring of environmental conditions. See section 5.c in the general dossier.

5.d Existing plans related to municipality and region

See section 5.d in the general dossier

5.e Property management plan or other management system

See section 5.e in the general dossier

5.f Sources and levels of finance

Funding is included in the general annual budget of the Autonomous Community, corresponding to the Consejería de Cultura, Turismo y Deporte, General Directorate of Culture, Cultural Heritage Service and Cultural Centres Service.

5.g Sources of expertise and training in conservation and management techniques

Specialists in cave art, conservation and geology.
Training courses for cave art guides.

5.h Visitor facilities and statistics

Interpretation Centre
Booking service.
Car park
Shop
Toilets
The number of visitors in the last year (2005) to the show caves in Monte Castillo (El Castillo and Las Monedas) and Hornos de la Peña was 54,101.

5.i Policies and programmes related to the presentation and promotion of the property

Informative leaflets. Scientific publications. A programme to manage advance bookings is located on the web page of the Consejería de Cultura, Turismo y Deporte of the Government of Cantabria (www.culturadecantabria.com). REPPARP.

5.j Staffing levels

The staff at the caves of Monte Castillo consists of 1 director, 1 curator, 1 general prehistoric caves manager and 3 guides. Other guides work under contract, in fluctuating numbers depending on the season (most in summer, with 19 employees). The Consejería de Cultura, Turismo y Deporte has contracted out the

maintenance of the cave gates and their surroundings. The Cultural Heritage Service is responsible for the conservation of cave art, through the Head of the service and its Archaeology Section (1 archaeological officer and 1 head of the archaeological heritage department).

6. Monitoring

6.a Key indicators for measuring state of conservation

Indicator	Periodicity	Location of Records
Enviroment parameters	Continuous recording	Consejería de Cultura, Turismo y Deporte, General Directorate of Culure, Cultural Heritage Service
Biological studies	Annual	As above
Geological conditions		As above

7. Bibliography

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BREUIL, H., OBERMAIER, H., ALCALDE DEL RÍO, 1913. *La Pasiega à Puente Viesgo (Santander) (Espagne).* Monaco: Institut de Paléontologie Humaine. Imp. Vve. A. Chêne.

GONZÁLEZ SAINZ, C., BALBÍN, R. DE, 2000. Revisión de las representaciones rupestres paleolíticas de la cueva de La Pasiega en el conjunto del monte Castillo. Topografía y documentación artística. In R. Ontañón (coord.): Actuaciones Arqueológicas en *Cantabria 1984-1999*: 69-73. Santander: Consejería de Cultura y Deporte del Gobierno de Cantabria.

LEROI-GOURHAN, A., 1965 (2ª ed.: 1971). *Préhistoire de l'Art Occidental.* Paris: L. Mazenod.

1. Identification of the Property

CA-27 CUEVA DE EL PENDO
Archaeological Inventory of Cantabria, Reference no. 016.013

1.a Country

Spain

1.b State, Province or Region

Autonomous Community of Cantabria

1.c Name of Property

Cueva de El Pendo (or Cueva de San Pantaleón)

1.d Geographical coordinates

UTM 30T 426230E / 4804520N Z: 70

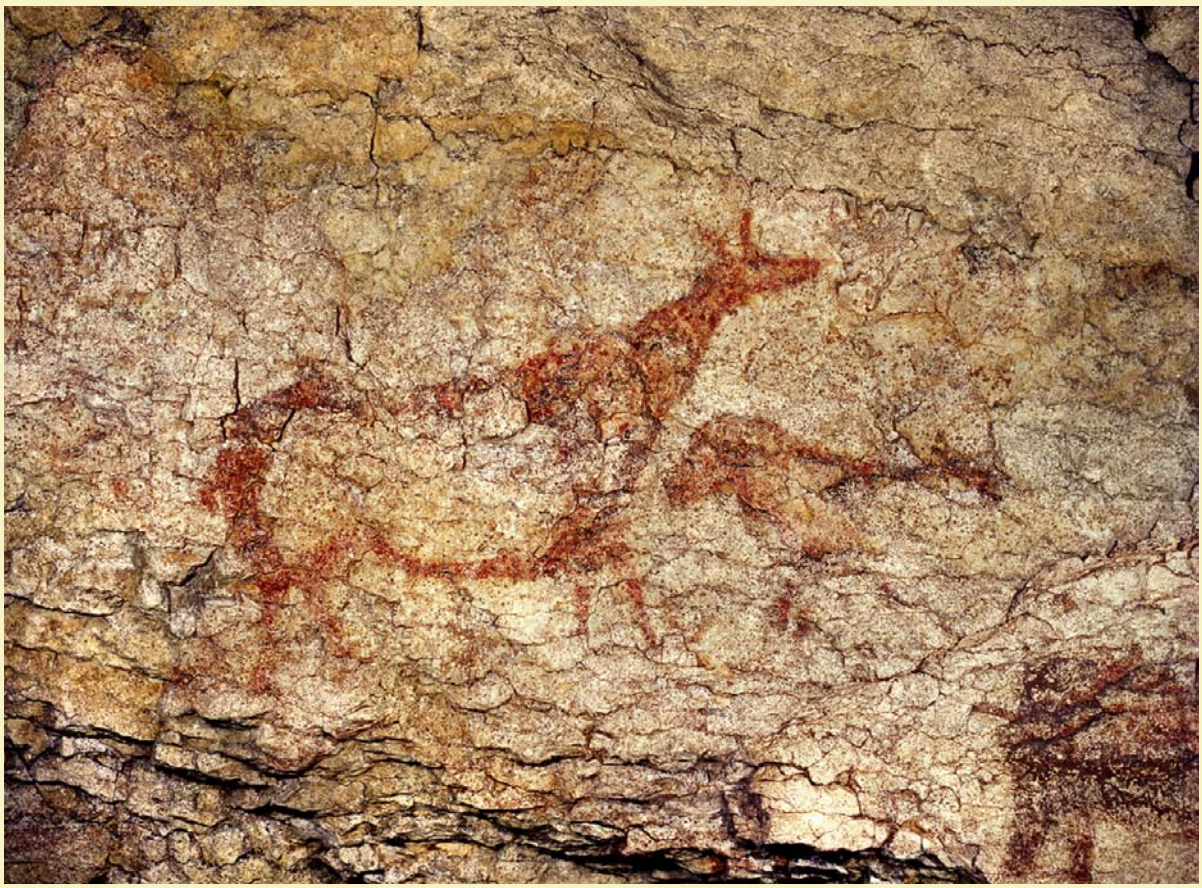
1.e Map and plans

See Appendix

2. Description

2.a Description of property

Location: village, municipality, province, autonomous community:
Escobedo, Camargo, Cantabria



Access from the nearest main road:
On the CA-240 road (which connects the N-611 and the N-623), in the town of Escobedo, take a turning towards El Churi. The cave is sign-posted from here, and is reached along a steep narrow road.

Brief description of the site:
The cave has a large entrance, facing south-east, near the bottom of a large karst depression that is the sink for a stream. A large vestibule slopes into an enormous chamber 80m long, 45m wide and 20m high, which is the location of the archaeological deposit and the main frieze of paintings. The cave ends in a narrow meandering passage containing a group of engravings, and has a total length of 150m.

Date of Discovery:
The archaeological deposit was discovered in 1878 by M. Sanz de Sautuola, in the course of his prehistoric explorations in the province of Santander. The engravings were recognised by Hermilio Alcalde del Río in 1907. The paintings were first identified many years later, in 1997, by Ángeles Valle, Carlos González Luque and José Manuel Morlote.

Summary of Archaeological research carried out at the site:
Following its discovery, the thick archaeological deposit inside Cueva de El Pendo was excavated by numerous researchers at the end of the 19th Century and the early 20th Century: J. Vilanova y Piera, M. Sanz de Sautuola, H. Obermaier, M. Shalcrass, O. Cendrero, etc. In 1907, Alcalde del Río explored the cave and found the engravings. J. Carballo dug the cave during several seasons between 1924 and 1941, and his finds were used to build up the collections at the Provincial Museum of Prehistory and Archaeology. Between 1953 and 1957, J. Martínez Santaolalla directed an international team of archaeologists who carried out the most extensive excavations in the cave. Lastly, a team directed by R. Montes and J. Sanguino worked at the site between 1994 and 1999, and they were responsible for the discovery of the paintings in 1997. Through all this work, the occupations that have been documented correspond to the Middle and Upper Palaeolithic, Mesolithic, recent Prehistory and the Middle Ages.

Artistic contents; paintings and engravings:

The cave art at El Pendo is concentrated into two quite separate groups. The most interesting group is a series of red paintings on a long frieze of wall located at the end of the main chamber. It is within the dark zone of the cave, although the daylight at the entrance can still be seen. Some form of scaffolding must have been used to produce the paintings, especially the ones on the left, at a considerable height above the boulders that here make up the floor of the chamber. The red pigment was made from ochre, which could have been obtained from natural sources within the cave itself. It was applied to represent some 24 animal figures, using various techniques: as dotted lines, either discontinuous or overlapping, as simple lines, and as colour wash. The frieze is dominated by its central figures: a large hind opposite a horse. Around these are arranged several hinds, two of which are painted in perspective to look as if they are running away from the spectator, and an ibex whose front-quarters were painted while the relief of the rock completes its figure. There are no abstract signs except for a few non-figurative lines. Further figures, although more poorly-preserved, are found on the wall to the right of the frieze. As a group, these paintings are very homogeneous in style and technique, apparently forming a deliberate composition. They are probably synchronic, and can be assigned to the archaic phase of Palaeolithic art (about 20,000 years B.P.)

The narrow passage at the end of the cave has a group of engravings drawn with single fine lines. They represent a rare depiction of a bird and an indeterminate quadruped, and are probably Magdalenian in age.

2.b History and evolution

See section 2.b in the general dossier.

3. Justification for Inscription

3.d Integrity and/or authenticity:

See section 3.d in the general dossier.

4. State of Conservation and factors affecting the Property

4.a Present state of conservation

Good. The paintings on the frieze were practically invisible when they were found, as the rock surface had become covered by a layer of dirt and micro-organisms. It was subsequently cleaned in a delicate work of conservation.

4.b Factors affecting the property

(i) Development pressures
None. However, plantations of eucalyptus exist in the area around the cave. These are now being monitored by the Consejería de Cultura, Turismo y Deporte and are restricted to zones where they can have no negative effects on the karst system that Cueva de El Pendo forms part of.

(ii) Environmental pressures
None

(iii) Natural disasters and risk preparedness
None

(iv) Visitor/tourism pressures
Yes. The cave is open to the public all year. The times of visits varies according to the season of the year. Between May and September it is open every day from 10.00 to 14.00 and from 16.00 to 19.30; Between October and April, it opens from 10.00 to 14.00 and from 15.00 to 17.00 (closed on Mondays and Tuesdays). The visit takes 40 minutes and is made in groups of 20 people, accompanied by a guide, and is limited to a maximum daily number of 160 visitors.

5. Protection and Management of the Property

5.a Ownership

Public (Government of Cantabria)

5.b Protective designation

The cave was declared a Property of Cultural Interest (Archaeological Zone) by effects of the Law 16/1985 of Spanish Historic Heritage, in 1997. The Area of Protection was published in the Cantabrian Official Gazette (B.O.C.) on 08/08/2003.

5.c Means of implementing protective measures

Gated and guarded. Monitoring of the environmental conditions. See section 5.c in the general dossier.

5.d Existing plans related to municipality and region

See section 5.d in the general dossier.

5.e Property management plan or other management system

See section 5.e in the general dossier.

5.f Sources and levels of finance

Funding is included in the general annual budget of the Autonomous Community, corresponding to the Consejería de Cultura, Turismo y Deporte, General Directorate of Culture, Cultural Heritage Service and Cultural Centres Service.

5.g Sources of expertise and training in conservation and management techniques

Specialists in cave art, conservation and geology.
Training courses for cave art guides.

5.h Visitor facilities and statistics

Booking centre
Car park and reception point for visitors
In the last year (2005) the number of visitors to Cueva de El Pendo was 3492.

5.i Policies and programmes related to the presentation and promotion of the property

Informative leaflets. Scientific publications. A programme to manage advance bookings is located on the web page of the Consejería de Cultura, Turismo y Deporte of the Government of Cantabria (www.culturadecantabria.com). REPPARP.

5.j Staffing levels

One guide and one substitute guide. The Consejería de Cultura, Turismo y Deporte has contracted out the maintenance of the cave gates and their surroundings. The Cultural Heritage Service is responsible for the conservation of cave art, through the Head of the service and its Archaeology Section (1 archaeological officer and 1 head of the archaeological heritage department).

6. Monitoring

6.a Key indicators for measuring state of conservation

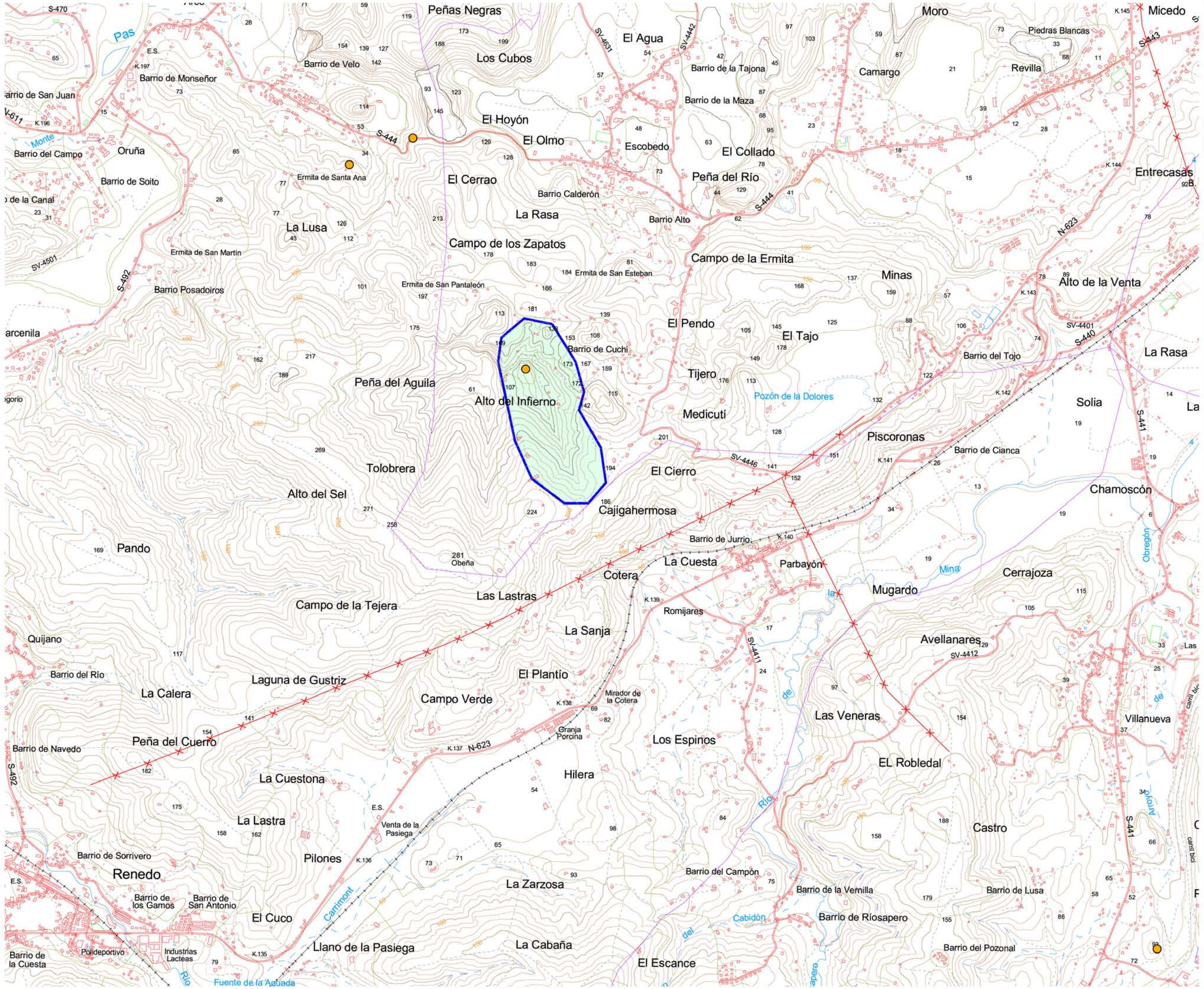
Indicator	Periodicity	Location of Records
Enviroment parameters	Continuous recording	Consejería de Cultura, Turismo y Deporte, General Directorate of Culure, Cultural Heritage Service
Biological studies	Annual	As above
Geological conditions		As above

7. Bibliography

GONZÁLEZ ECHEGARAY, J. et al. 1980. *El yacimiento de la cueva de El Pendo (Excavaciones 1953-57).* Madrid: Bibliotheca Praehistorica Hispana 17.

MONTES, R. 2000. Actuaciones arqueológicas en la cueva de El Pendo (Escobedo de Camargo). In R. Ontañón (coord.): *Actuaciones Arqueológicas en Cantabria 1984-1999:* 253-258. Santander: Consejería de Cultura y Deporte del Gobierno de Cantabria.

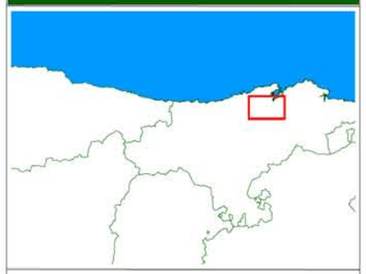
MONTES, R., SANGUINO, J. (dirs.) 2001. *La cueva de El Pendo. Actuaciones arqueológicas 1994-2000.* Santander: Consejería de Cultura, Turismo y Deporte del Gobierno de Cantabria, Ayuntamiento de Camargo, Parlamento de Cantabria.



ALTAMIRA Y EL ARTE RUPESTRE PALEOLÍTICO DE LA CORNISA CANTÁBRICA

Propuesta de inscripción (ampliación) de bienes en la lista del Patrimonio Mundial de la UNESCO

CN 27 Entorno de Protección de la Cueva de El Pendo



LEYENDA

- Entrada de Cueva
- Entorno de protección - Zona Tampón

UTM Entorno de Protección (Huso 30)

Puntos	X	Y
1	426418	4804840
2	426585	4804575
3	426645	4804360
4	426610	4804230
5	426765	4803965
6	426800	4803715
7	426675	4803570
8	426505	4803570
9	426275	4804230
10	426155	4804015
11	426035	4804575
12	426060	4804745
13	426220	4804880

SIGNOS CONVENCIONALES

- Autovía
- Carretera
- Camino
- Pista
- Línea eléctrica, alta tensión
- Línea eléctrica, media tensión
- Muro, pared o tapia
- Alambrada
- Río, arroyo; permanente o estacional
- Canal, acequia
- Presa, embalse
- Fuente, pozo
- Piscina, estanque
- Torre metálica. Poste o transformador
- Curvas de nivel: directoras, simples
- Curvas de depresión: directoras, simples
- Límite de parcela en seto
- Cortafuegos
- Desmonte. Terraplén
- Depósito elevado. A nivel
- Vértices geodésicos: órdenes 1, órdenes 2 y 3, orden 4
- Punto red de triangulación, punto de apoyo
- Señales de nivelación IGN (RNP o RNAP), RNGC
- Edificio singular, edificio en ruinas, invernadero
- Ferrocarril: vía doble, vía simple
- Cuevas. Ruinas arqueológicas. Monumento relevante
- Límite autonómico
- Límite municipal

ESCALA 1:25.000

0 250 500 1000 m.

CN 27 Encuadre

DATOS DEL PROYECTO CARTOGRÁFICO
- Proyección y coordenadas UTM
- Elipsoide Internacional de 1924
- Datum Europeo 1950
- Origen de altitudes: nivel medio del mar en Alicante
- Equidistancias: 50 m para las curvas de nivel directoras y 10 m para el resto

Fuente:
IGN, Mapa Topográfico Nacional 1:25.000

ALTAMIRA Y EL ARTE RUPESTRE PALEOLÍTICO DE LA CORNISA CANTÁBRICA

Propuesta de inscripción (ampliación) de bienes en la lista del Patrimonio Mundial de la UNESCO

UNESCO
Organización de las Naciones Unidas para la Educación, la Ciencia y la Cultura

CN 27 Entorno de Protección de la Cueva de El Pendo

LEYENDA

- Entrada de Cueva
- Entorno de protección - Zona Tampón

SIGNOS CONVENCIONALES

Autovía	Curvas de nivel: directrices, simples
Carretera	Curvas de depresión: directrices, simples
Camino	Límite de parcela en seto
Pista	Cortafuegos
Línea eléctrica, alta tensión	Desmonte, Terraplén
Línea eléctrica, media tensión	Depósito elevado. A nivel
Muro, pared o tapia	Vértices geodésicos: órdenes 1, órdenes 2 y 3, orden 4
Alambrada	Punto red de triangulación, punto de apoyo
Río, arroyo: permanente o estacional	Señales de nivelación IGN (RNP o RNAP), RNGC
Canal, acequia	Edificio singular, edificio en ruinas, invernadero
Presa, embalse	Ferrocarril: vía doble, vía simple
Fuente, pozo	Cuevas. Ruinas arqueológicas. Monumento relevante
Piscina, estanque	Límite autonómico
Torre metálica. Poste o transformador	Límite municipal

ESCALA GRÁFICA

0 50 100 150 200 m.

CN 27 Cartografía

DATOS DEL PROYECTO CARTOGRÁFICO
- Proyección y coordenadas UTM
- Datum Horizontal: Madrid de 1924
- Datum Europeo 1950
- Origen de altitudes: nivel medio del mar en Alicante
- Equidistancias: 25 m para las curvas de nivel directrices y 5 m para el resto

Fuente:
Gobierno de Cantabria, 1:5000

425600 426000 426400 426800 427200
4804800 4804400 4804000 4803600

El Pendo
Cuevas del Pendo
Ruinas
Barrio del Cuchi
Término Municipal de Tolobrera
Cajigahermosa
Mendico
Camargo
El Cierro
P.k.2
CA-313

425600 426000 426400 426800 427200

4804800 4804400 4804000 4803600

CONSEJERÍA DE CULTURA, COMUNICACIÓN SOCIAL Y TURISMO

CONSEJERÍA DE CULTURA, TURISMO Y DEPORTE

DEPARTAMENTO DE CULTURA, EUSKARA Y DEPORTE

ALTAMIRA Y EL ARTE RUPESTRE PALEOLÍTICO DE LA CORNISA CANTÁBRICA

Propuesta de inscripción (ampliación) de bienes en la lista del Patrimonio Mundial de la UNESCO

UNESCO
Organización de las Naciones Unidas para la Educación, la Ciencia y la Cultura

CN 27 Entorno de Protección de la Cueva de El Pendo

LEYENDA

- Entrada de Cueva
- Entorno de protección - Zona Tampón

ESCALA GRÁFICA

0 50 100 150 200 m.

CN 27 Ortofoto

DATOS DEL PROYECTO CARTOGRÁFICO
- Proyección y coordenadas UTM
- Elipsoide Internacional de 1924
- Datum Europeo 1950

Fuente:
Gobierno de Cantabria, 1:5000

1. Identification of the Property

CA-31 CUEVA DE LA GARMA – LOWER GALLERY
Archaeological Inventory of Cantabria, Reference no. 062.005

1.a Country

Spain

1.b State, Province or Region

Autonomous Community of Cantabria

1.c Name of Property

Cueva de la Garma – Lower Gallery

1.d Geographical coordinates

UTM 30T 446230E / 4809085N Z: 55

1.e Map and plans

See Appendix

2. Description

2.a Description of property

Location: place, village, municipality, province, autonomous community:
Nozaleda, Omoño, Ribamontán al Monte, Cantabria

Access from the nearest main road:
On the E-70, take the exit towards Villaverde de Pontones, on the CA-146. Continue on the local road towards Meruelo, go through the Pontones, and stop in the village of Omoño. A footpath leads to the cave entrance.

Brief description of the site:
The Lower Gallery is the third level in the cave system of La Garma, which has formed in the limestone hill of the same name. The access is through Cueva de La Garma A. The first passage ends at a 8m drop into the Intermediate Gallery, and a further 14m shaft descends to the Lower Gallery, approximately half-way along the length of this passage. If we were to start at the original entrance, which was blocked by roof collapse at the end of the Pleistocene, the cave can be described as a wide, almost straight passage running from the SSW to the NNE, 70m long and averaging 7m in width. In this part of the cave, hundreds of square metres of the floor are covered with the remains of food, and lithic and bone working, as well as objects of adornment and other pieces of portable art. It goes into a series of small chambers that reach a transversal section, ending at another chamber, 7m in diameter. A long passage leads off to the W, interrupted in places by boulder collapses, until it reaches the top of a shaft, about 25m deep. The stream that formed the cave flows at the bottom of this last drop, and later rises at the foot of the hill, at a spring called "Fuente en Cueva". The cave also has a number of smaller side-passages, leading off both sides of the main passage at different heights and in different directions. The total length of the cave is 300m. The height of the ceiling varies, and occasionally is over 20m high, where high level fossil passages have collapsed.

Date of Discovery:
The discovery of the Lower Gallery, its archaeological deposits and prehistoric art, took place on 2nd November 1995, while archaeological excavations were being carried out at the entrance of La Garma A (the only access to the cave system) under the direction of Pablo Arias and Roberto Ontañón. Members of the research team, Mariano Luis Serna and José Manuel Ayllón, assisted by Javier Herrera, made the discovery when they descended the shaft from the Intermediate Gallery.

Summary of Archaeological research carried out at the site:
Since 1996, a full programme of archaeological research is being undertaken at the site, as part of the project "Integral Study of La Garma Archaeological Complex", funded through an agreement between the Consejería de Cultura, Turismo y Deporte of the Government of Cantabria and the University of Cantabria, under the direction of Pablo Arias and Roberto Ontañón. The objectives of the project are the research and conservation of a truly outstanding archaeological site. In the Lower Gallery, the cave art is associated with occupation floors of middle Magdalenian chronology, preserved intact together with a number of stone circles. Therefore, this site, which is still being documented, has an enormous potential for the study of Palaeolithic art within its original context. This study is currently being carried out by César González Sainz and Alfonso Moure Romanillo.
Also in the Lower Gallery, five skeletons and numerous remains of torches and hearths have been found and dated to the Medieval period.

Artistic contents; paintings and engravings: To date, over 500 Palaeolithic paintings and engravings have been found in the Lower Gallery: some 100 animal figures (horses, hinds, stags, bison, aurochs, ibex, megaceros, carnivores and other quadrupeds), 40 stencilled hands, more than 100 signs, dots and paired marks, and some 250 lines and stains of colour.

This art belongs to different phases of production, from the beginnings of Palaeolithic art until the middle Magdalenian.

The figures are distributed throughout the cave, although they are concentrated in some particular areas. They are most abundant in the area nearest to the original entrance (called Zone I) and become scarcer in the interior sectors. This distribution has a chronological component, as the Magdalenian art is mostly at the start of the cave, while the more archaic depictions are nearer the end.

An important aspect of the art in the Lower Gallery is that it is directly associated with the "activity areas", especially in Zone I, but also in Zone III, 90m from the original entrance and even in Zone IV, 130m from the entrance. This circumstance makes it possible to analyse the context of Palaeolithic art: the elements of the cave and the archaeological artefacts that it is associated with.

2.b History and evolution

See section 2.b in the general dossier.

3. Justification for Inscription

3.d Integrity and/or authenticity

See section 3.d in the general dossier.

4. State of Conservation and factors affecting the Property

4.a Present state of conservation

Good

4.b Factors affecting the property

(i) Development pressures

None. However, it can be mentioned that eucalyptus plantations exist near the cave. These are now being monitored by the Consejería de Cultura, Turismo y Deporte and restricted to zones where they cannot affect the cave system.

(ii) Environmental pressures
None

(iii) Natural disasters and risk preparedness
None

(iv) Visitor/tourism pressures
None. The cave is not open to the public. Access to the cave is restricted to the research team. Any impact produced by these visits is determined by the monitoring of the environmental conditions inside the cave.

5. Protection and Management of the Property

5.a Ownership

Public (Government of Cantabria)

5.b Protective designation

The cave was declared a Property of Cultural Interest (Archaeological Zone), as an integral part of La Garma Archaeological Complex, with the date of 17/07/1998.

5.c Means of implementing protective measures

The cave is gated and has an alarm system. Guarded. Monitoring of environmental conditions. See section 5.c in the general dossier.

5.d Existing plans related to municipality and region

See section 5.d in the general dossier.

5.e Property management plan or other management system

See section 5.e in the general dossier.

5.f Sources and levels of finance

Funding is included in the general annual budget of the Autonomous Community, corresponding to the Consejería de Cultura, Turismo y Deporte, General Directorate of Culture, Cultural Heritage Service and Cultural Centres Service.

5.g Sources of expertise and training in conservation and management techniques

Specialists in cave art, conservation and geology.

5.h Visitor facilities and statistics

None. The cave is not open to the public.

5.i Policies and programmes related to the presentation and promotion of the property

Informative leaflets. Scientific publications. Web page on the site of the Consejería de Cultura, Turismo y Deporte of the Government of Cantabria (www.culturadecantabria.com).
La Garma Exhibition: A Descent to the Past, and associated cycle of lectures, in Santander (1999) and Barcelona (2001).
At the present, a project is being designed to develop the Archaeological Zone as an attraction for visitors.

5.j Staffing levels

The Consejería de Cultura, Turismo y Deporte has contracted out the maintenance of the cave gates and their surroundings. The Cultural Heritage Service is responsible for the conservation of cave art, through the Head of the service and its Archaeology Section (1 archaeological officer and 1 head of the archaeological heritage department).

6. Monitoring

6.a Key indicators for measuring state of conservation

Indicator	Periodicity	Location of Records
Enviroment parameters	Continuous recording	Consejería de Cultura, Turismo y Deporte, General Directorate of Culure, Cultural Heritage Service
Biological studies	Annual	As above
Geological conditions		As above

7. Bibliography

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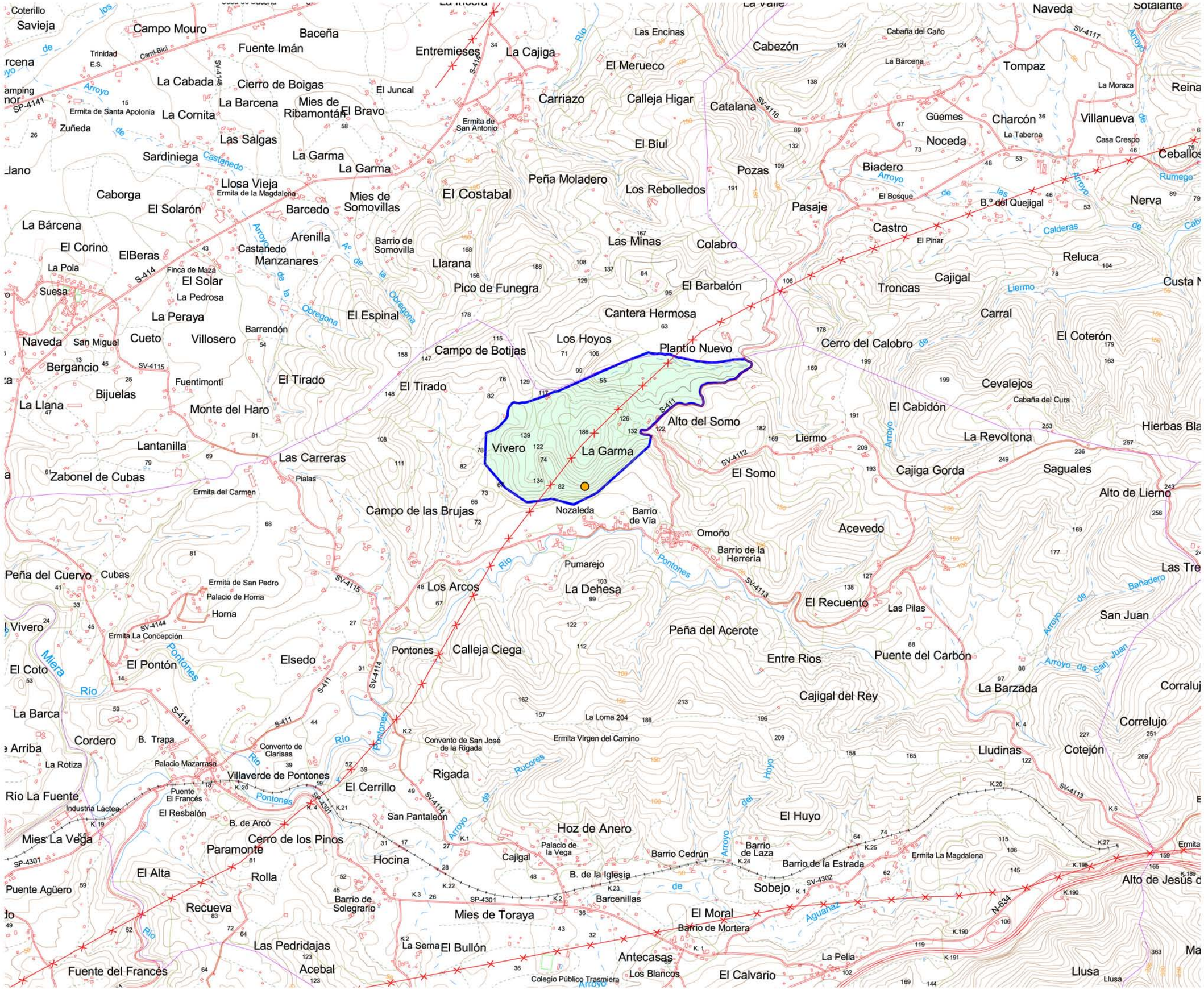


CONSEJERÍA DE CULTURA, COMUNICACIÓN SOCIAL Y TURISMO
CONSEJERÍA DE CULTURA, TURISMO Y DEPORTE
DEPARTAMENTO DE CULTURA, EUSKARA

ALTAMIRA Y EL ARTE RUPESTRE PALEOLÍTICO DE LA CORNISA CANTÁBRICA

Propuesta de inscripción (ampliación) de bienes en la lista del Patrimonio Mundial de la UNESCO

UNESCO
Organización de las Naciones Unidas para la Educación, la Ciencia y la Cultura

CN 31 Entorno de Protección de la Cueva de La Garma

LEYENDA

- Entrada de Cueva
- Entorno de protección - Zona Tampón

UTM Entorno de Protección (Huso 30)

Punto	X	Y
1	446676	4810034
2	446770	4810023
3	446864	4810006
4	447090	4809962
5	447328	4809967
6	447410	4809948
7	447341	4809892
8	447294	4809844
9	447195	4809813
10	447063	4809802
11	447067	4809661
12	446982	4809672
13	446891	4809675
14	446678	4809849
15	446622	4809468
16	446643	4809450

Punto	X	Y
17	446697	4809438
18	446680	4809367
19	446300	4809030
20	446150	4808956
21	445989	4808995
22	445825	4808972
23	445674	4809047
24	445521	4809246
25	445531	4809459
26	445635	4809524
27	445684	4809586
28	445695	4809647
29	445732	4809680
30	445830	4809682
31	446010	4809753
32	446038	4809758

SIGNOS CONVENCIONALES

- Autovía
- Carretera
- Camino
- Pista
- Línea eléctrica, alta tensión
- Línea eléctrica, media tensión
- Muro, paredón o tapia
- Alambrada
- Río, arroyo; permanente o estacional
- Canal, acequia
- Presa, embalse
- Fuente, pozo
- Piscina, estanque
- Torre metálica, Poste o transformador
- Curvas de nivel: directoras, simples
- Curvas de depresión: directoras, simples
- Límite de parcela en seto
- Cortafuegos
- Desmonte. Terraplén
- Depósito elevado. A nivel
- Vértices geodésicos: órdenes 1, órdenes 2 y 3, orden 4
- Punto red de triangulación, punto de apoyo
- Señales de nivelación, IGN (RNP o RNAP), RNGC
- Edificio singular, edificio en ruinas, invernadero
- Ferrocarril: vía doble, vía simple
- Cuevas. Ruinas arqueológicas. Monumento relevante
- Límite autonómico
- Límite municipal

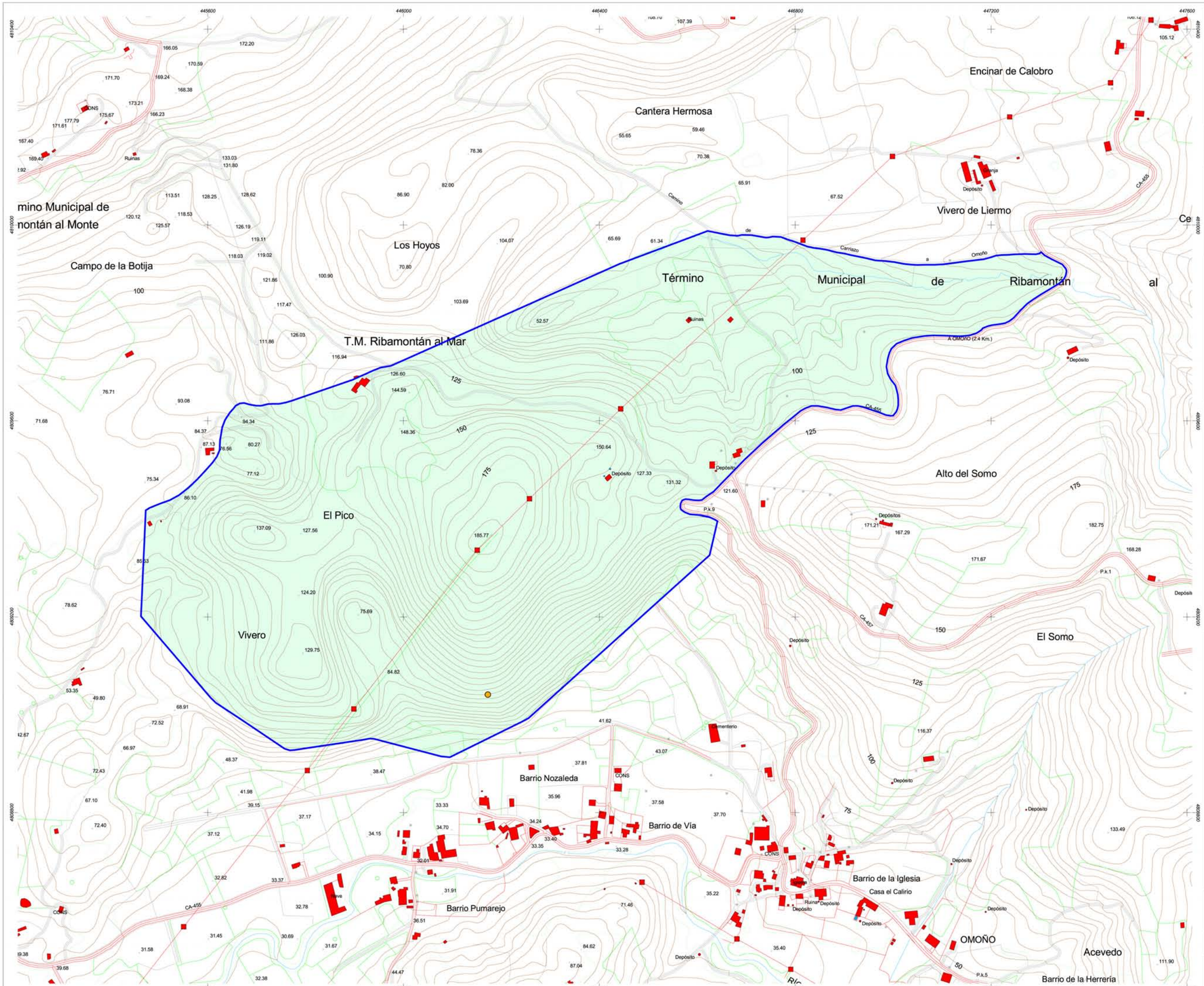
ESCALA 1:25.000

0 250 500 1000 m.

CN 31 Encuadre

DATOS DEL PROYECTO CARTOGRÁFICO
- Proyección y coordenadas UTM
- Elipsoide Internacional de 1924
- Datum Europeo 1950
- Origen de altitudes: nivel medio del mar en Alicante
- Equidistancias: 50 m para las curvas de nivel directoras y 10 m para el resto

Fuente:
IGN, Mapa Topográfico Nacional 1:25.000



CONSEJERÍA DE CULTURA, COMUNICACIÓN SOCIAL Y TURISMO

CONSEJERÍA DE CULTURA, TURISMO Y DEPORTE

DEPARTAMENTO DE CULTURA, KULTURA SAILA

ALTAMIRA Y EL ARTE RUPESTRE PALEOLÍTICO DE LA CORNISA CANTÁBRICA

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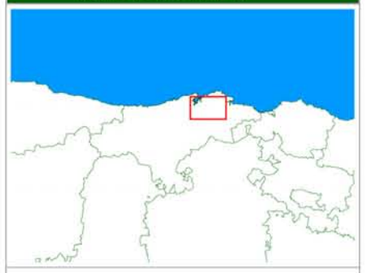
UNESCO
Organización de las Naciones Unidas para la Educación, la Ciencia y la Cultura

CN 31 Entorno de Protección de la Cueva de La Garma



LEYENDA

- Entrada de Cueva
- Entorno de protección - Zona Tampón

SIGNOS CONVENCIONALES

- Autovía
- Carretera
- Camino
- Pista
- Línea eléctrica, alta tensión
- Línea eléctrica, media tensión
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- Presa, embalse
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- Piscina, estanque
- Torre metálica. Poste o transformador
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- Curvas de depresión: directoras, simples
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- Cortafuegos
- Desmonte. Terraplén
- Depósito elevado. A nivel
- Vértices geodésicos: órdenes 1, órdenes 2 y 3, orden 4
- Punto red de triangulación, punto de apoyo
- Señales de nivelación, IGN (RNP o RNAP), RNGC
- Edificio singular, edificio en ruinas, invernadero
- Ferrocarril: vía doble, vía simple
- Cuevas. Ruinas arqueológicas. Monumento relevante
- Límite autonómico
- Límite municipal

ESCALA GRÁFICA

0 50 100 150 200 250 m.

CN 31 Cartografía

DATOS DEL PROYECTO CARTOGRÁFICO
- Proyección y coordenadas UTM
- Elipsoide Internacional de 1924
- Datum Europeo 1950
- Origen de altitudes: nivel medio del mar en Alicante
- Equidistancias: 25 m para las curvas de nivel directoras y 5 m para el resto

Fuente:
Gobierno Vasco– Eusko Jaularitza, 1:10.000

445600 446000 446400 446800 447200 447600

4810400 4810000 4809600 4809200 4808800

GOBIERNO DE PRINCIPADO DE ASTURIAS
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EUSKO JAURLARITZA GOBIERNO VASCO
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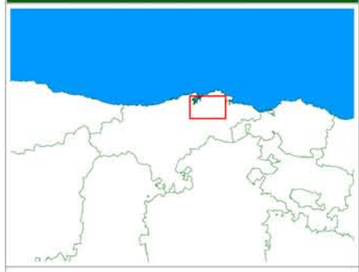
UNESCO
Organización de las Naciones Unidas para la Educación, la Ciencia y la Cultura

CN 31 Entorno de Protección de la Cueva de La Garma



LEYENDA

- Entrada de Cueva
- Entorno de protección - Zona Tampón

ESCALA GRÁFICA

0 50 100 150 200 250 m.

CN 31 Ortofoto

DATOS DEL PROYECTO CARTOGRÁFICO
- Proyección y coordenadas UTM
- Elipsoide Internacional de 1924
- Datum Europeo 1950

Fuente:
Gobierno Vasco- Eusko Jaularitza, 1:10.000

1. Identification of the Property

CA-44 CUEVA DE COVALANAS
Archaeological Inventory of Cantabria, Reference no. 057.005

1.a Country

Spain

1.b State, Province or Region

Autonomous Community of Cantabria

1.c Name of Property

Cueva de Covalanas

1.d Geographical coordinates

UTM 30T 463420E / 4788410N Z: 330

1.e Map and plans

See Appendix

2. Description

2.a Description of property

Location: place, municipality, province, autonomous community:
Monte Pando, Ramales de la Victoria, Cantabria

Access from the nearest main road:
Take the N-629 south from Ramales de la Victoria towards Burgos. After two kilometres, take a turning to the left, to the car park and reception point for visitors. From here, walk up the track to the cave entrance.

Brief description of the cave:
The entrance is located in a high cliff face, overlooking the right bank of the River Calera. The cave immediately divides into two passages. The passage on the left runs for 30m, turns almost 90o for a length of 6m, before turning again until it is perpendicular to the short section. The passage on the right is practically straight, and varies little in its width, until it divides into a series of very narrow rifts. The floor of this passage was lowered in the 1950s to enable tourist visits, as it is the location of the Palaeolithic art.

Date of Discovery:
The paintings in Cueva de Covalanas were discovered in 1903, independently by Hermilio Alcalde del Río and Lorenzo Sierra.

Summary of Archaeological Research carried out at the site:
The first studies of the Palaeolithic art in the cave were published in 1906 and (more fully) in 1911; both written by Alcalde del Río, in the second case in collaboration with Breuil and Sierra. The ensemble was not revised until the 1980s, when it was studied by a research team from the University of Cantabria formed by Alfonso Moure, César González Sainz and Manuel Ramón González Morales. Their results were published in 1991. The latest research in the cave, which studied the cave art and its conservation, was carried out by Marcos García and Joaquín Eguizábal.

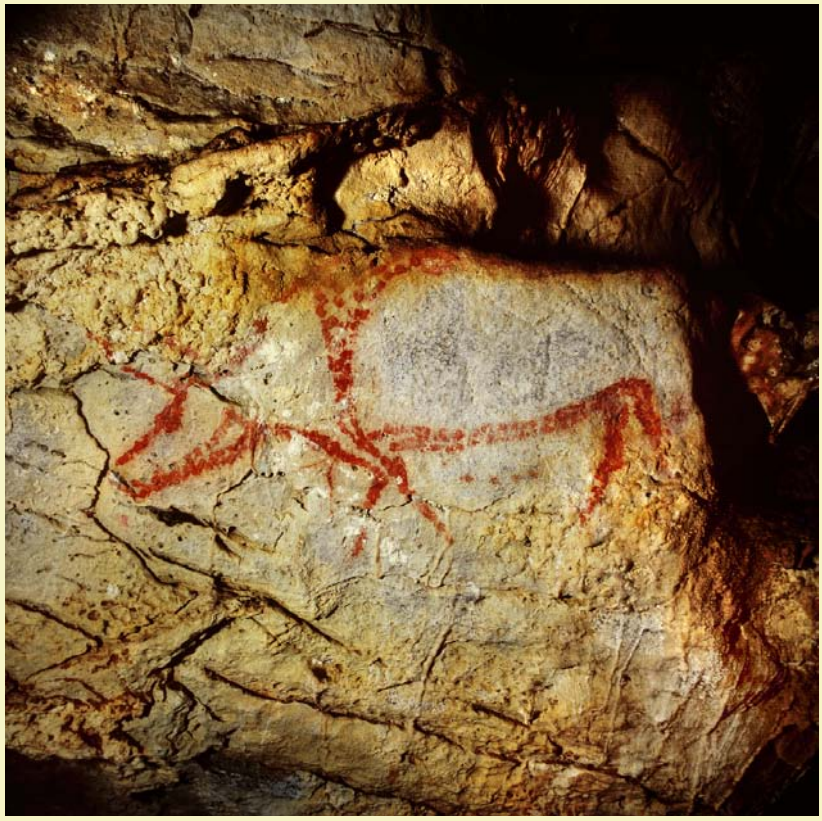
Artistic contents; paintings and engravings:
Nearly all the figurative art in the cave is located in a 12m-long section of the right-hand passage, about 65m from the entrance. At this point the passage widens and is divided in two by a longitudinal wall.

In this part of the cave, there are 18 figures of hinds, a horse, a possible reindeer, a bovine and an animal that is difficult to interpret. They occupy both walls of the passage and also the space behind the longitudinal division. All the figures are painted in red, in most cases by using the technique of dabbing dots on the wall to form the outlines of the animals. The dots overlap in places, especially around the animal's head, or are discontinuous, normally in the rear-quarters of the animal. One figure is also engraved. At the end of the passage there is a doubtful cervical-dorsal line and some red stains. Quadrangular signs, dots and other simple motifs complete the inventory.

The grouping of animals, almost always hinds, is repeated several times, in two superimposed planes and both looking in the same direction. One complex panel has several hinds lifting or turning their heads towards the same point located outside the panel. The final group on the right-hand wall has a large figure of a horse, surrounded by five heads or partial figures of hinds and a sign.

The paintings form a homogeneous group and can be included within Leroi-Gourhan's Style III, in the archaic phase of Palaeolithic art, between the late Gravettian and early Solutrean periods. As well as the peculiar technique used to paint the figures, they display certain characteristic features, such as the triangular shape of the hinds' heads or the two ears, open in a "V"-shape. This technique and style seen at Covalanas define a certain approach to Palaeolithic decoration known as the "Ramales School", unique to northern Spain and particularly to the central sector of the region. As well as in the nearby Cueva de La Haza, it can be recognized at such sites as the Lower Gallery at La Garma, El Pendo, Salitre, Pasiega B and C, the caves in Carranza Gorge and Cueva de Arenaza.

As well as the red paintings, the first part of the passage has numerous non-figurative black marks, which have been dated to the late Middle Ages.



2.b History and evolution

See section 2.b in the general dossier.

3. Justification for Inscription

3.d Integrity and/or authenticity

See section 3.d in the general dossier

4. State of Conservation and factors affecting the Property

4.a Present state of conservation

Good

4.b Factors affecting the property

(i) Development pressures

None

(ii) Environmental pressures

None

(iii) Natural disasters and risk preparedness

None

(iv) Visitor/tourism pressures

Yes. The cave is open to the public all year. The times of visits varies according to the season. Between May and September it is open every day from 10.00 to 14.00 and from 16.00 to 19.30; between October and April it opens from 10.00 to 14.00 and from 15.00 to 17.00 (closed on Mondays and Tuesdays). The visit takes 40 minutes and is made in groups of 10 people accompanied by a guide. The maximum daily number of visitors is 60.

5. Protection and Management of the Property

5.a Ownership

Public (Government of Cantabria)

5.b Protective designation

The cave is a Property of Cultural Interest (Archaeological Zone). It was listed as a scheduled monument on 23/04/1924. The proposed Archaeological Zone of Ramales de la Victoria was published in the Cantabrian Official Gazette (B.O.C.) on 14/03/2006.

5.c Means of implementing protective measures

The cave is gated and guarded. Monitoring of environmental conditions. See section 5.c in the general dossier.

5.d Existing plans related to municipality and region

The cave is located within the Community of Municipalities in the Upper Asón, which has a vigorous Local Development Agency that bases its activity on a Plan for the Revitalisation of Tourism, among other initiatives. This plan includes the exploitation of a network of Caves in the Upper Asón, of speleological interest. Another aim of this plan is to create an Archaeological Park to include the cave art sites of Monte Pando and the Carranza Gorge. See section 5.d in the general dossier.

5.e Property management plan or other management system

See section 5.e in the general dossier.

5.f Sources and levels of finance

Funding is included in the general annual budget of the Autonomous Community, corresponding to the Consejería de Cultura, Turismo y Deporte, General Directorate of Culture, Cultural Heritage Service and Cultural Centres Service.

5.g Sources of expertise and training in conservation and management techniques

Specialists in cave art, conservation and geology.
Training courses for cave art guides.

5.h Visitor facilities and statistics

Booking system.
Car park and reception point for visitors.
In the last year (2005), the number of visitors was 5495.

5.i Policies and programmes related to the presentation and promotion of the property

Informative leaflets. Scientific publications. A programme to manage advance bookings is located on the web page of the Consejería de Cultura, Turismo y Deporte of the Government of Cantabria (www.culturadecantabria.com). REPPARP.

5.j Staffing levels

Two guide-wardens. The Consejería de Cultura, Turismo y Deporte has contracted out the maintenance of the cave gates and their surroundings. The Cultural Heritage Service is responsible for the conservation of cave art, through the Head of the service and its Archaeology Section (1 archaeological officer and 1 head of the archaeological heritage department).

6. Monitoring

6.a Key indicators for measuring state of conservation

Indicator	Periodicity	Location of Records
Enviroment parameters	Continuous recording	Consejería de Cultura, Turismo y Deporte, General Directorate of Culure, Cultural Heritage Service
Biological studies	Annual	As above
Geological conditions		As above

7. Bibliography

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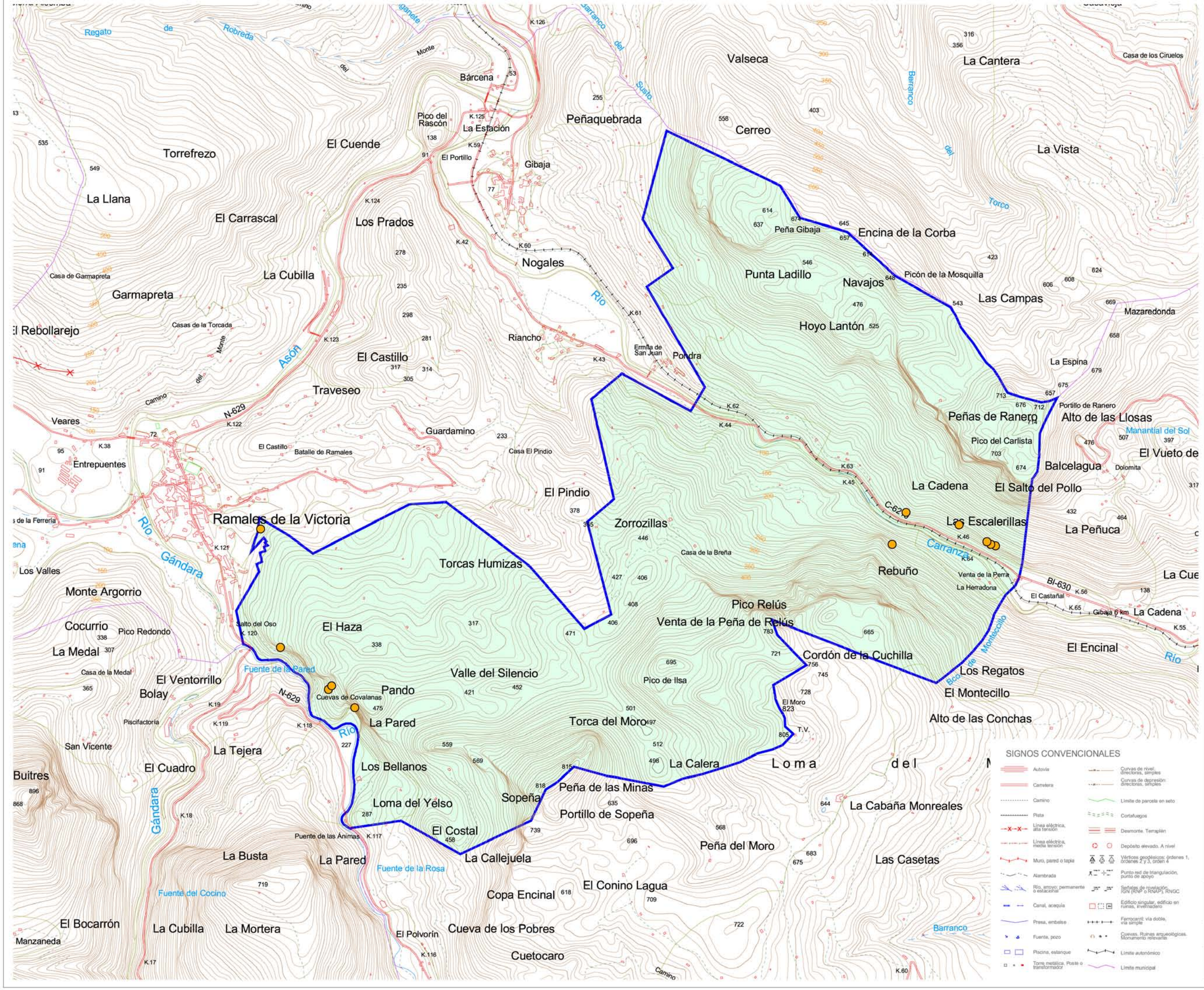
MOURE ROMANILLO, A., GONZÁLEZ SAINZ, C. GONZÁLEZ MORALES, M. R. 1991. *Las cuevas de Ramales de la Victoria (Cantabria). Arte rupestre paleolítico en las cuevas de Covalanas y La Haza.* Santander: Servicio de Publicaciones de la Universidad de Cantabria.



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ALTAMIRA Y EL ARTE RUPESTRE PALEOLÍTICO DE LA CORNISA CANTÁBRICA

Propuesta de inscripción (ampliación) de bienes en la lista del Patrimonio Mundial de la UNESCO

UNESCO — Organización de las Naciones Unidas para la Educación, la Ciencia y la Cultura

CN 44 Entorno de Protección de la Cueva de Covalanas

LEYENDA

- Entrada de Cueva
- Entorno de protección - Zona Tampón

UTM Entorno de Protección (Huso 30)

punto	X	Y
1	465792	4792347
2	466602	4791955
3	466744	4791726
4	467083	4791623
5	467425	4791311
6	467819	4791086
7	468116	4790841
8	468462	4790403
9	468438	4789921
10	468338	4789842
11	468309	4789161
12	468269	4788967
13	467722	4788393
14	466537	4788842
15	466789	4788536
16	466546	4788338
17	466703	4788041
18	465891	4787700
19	465087	4787744
20	464863	4787621
21	464745	4787180
22	464316	4787179
23	463887	4787415
24	463548	4787336
25	463573	4788060
26	463478	4788107
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34	462861	4789248
35	462899	4789266
36	462885	4789332
37	462923	4789344
38	462914	4789374
39	462940	4789384
40	462921	4789403
41	462932	4789412
42	462912	4789437
43	462823	4789342
44	462865	4789470
45	462868	4789476
46	462881	4789580
47	463093	4789454
48	463264	4789324
49	463955	4789679
50	464217	4789694
51	464816	4789231
52	465202	4788788
53	465395	4788889
54	465224	4789552
55	465414	4789715
56	465254	4790430
57	465471	4790612
58	465962	4790343
59	466064	4790515
60	465649	4791232
61	465836	4791366
62	465619	4791715

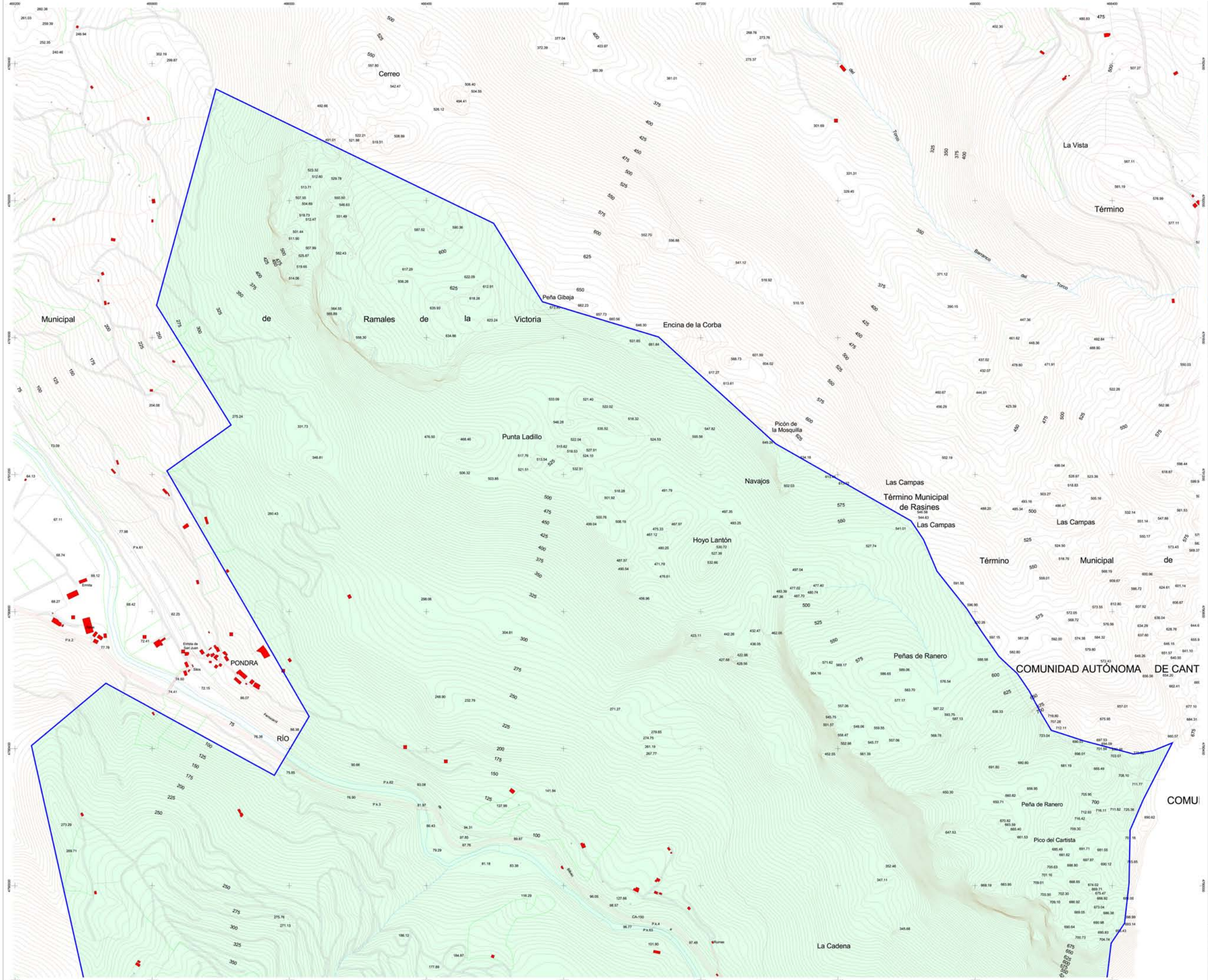
ESCALA 1:25.000

0 250 500 1000 m.

CN 44 Encuadre

DATOS DEL PROYECTO CARTOGRÁFICO
- Proyección y coordenadas UTM
- Elipsoide Internacional de 1924
- Datum Europeo 1950
- Origen de altitudes: nivel medio del mar en Alicante
- Equidistancias: 50 m para las curvas de nivel directrices y 10 m para el resto

Fuente:
IGN, Mapa Topográfico Nacional 1:25.000



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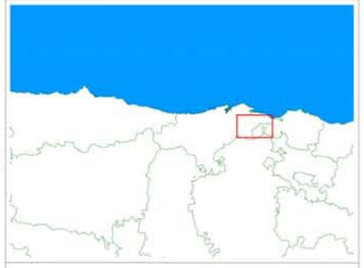
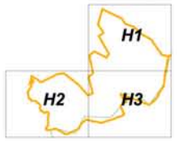
CN 44 Entorno de Protección de Covalanas



LEYENDA

- Entrada de Cueva
- Entorno de protección - Zona Tampón

ESQUEMA



SIGNOS CONVENCIONALES

- Autovía
- Carretera
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- Línea eléctrica, alta tensión
- Línea eléctrica, media tensión
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- Alambrada
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- Presa, embalse
- Fuente, pozo
- Piscina, estanque
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- Curvas de depresión: directoras, simples
- Límite de parcela en seto
- Cortafuegos
- Desmonte, Terraplén
- Depósito elevado. A nivel
- Vértices geodésicos: órdenes 1, órdenes 2 y 3, orden 4
- Punto red de triangulación, punto de apoyo
- Señales de nivelación, IGN (RNP o RNAP), RNGC
- Edificio singular, edificio en ruinas, invernadero
- Ferrocarril: vía doble, vía simple
- Cuevas. Ruinas arqueológicas. Monumento relevante
- Límite autonómico
- Límite municipal

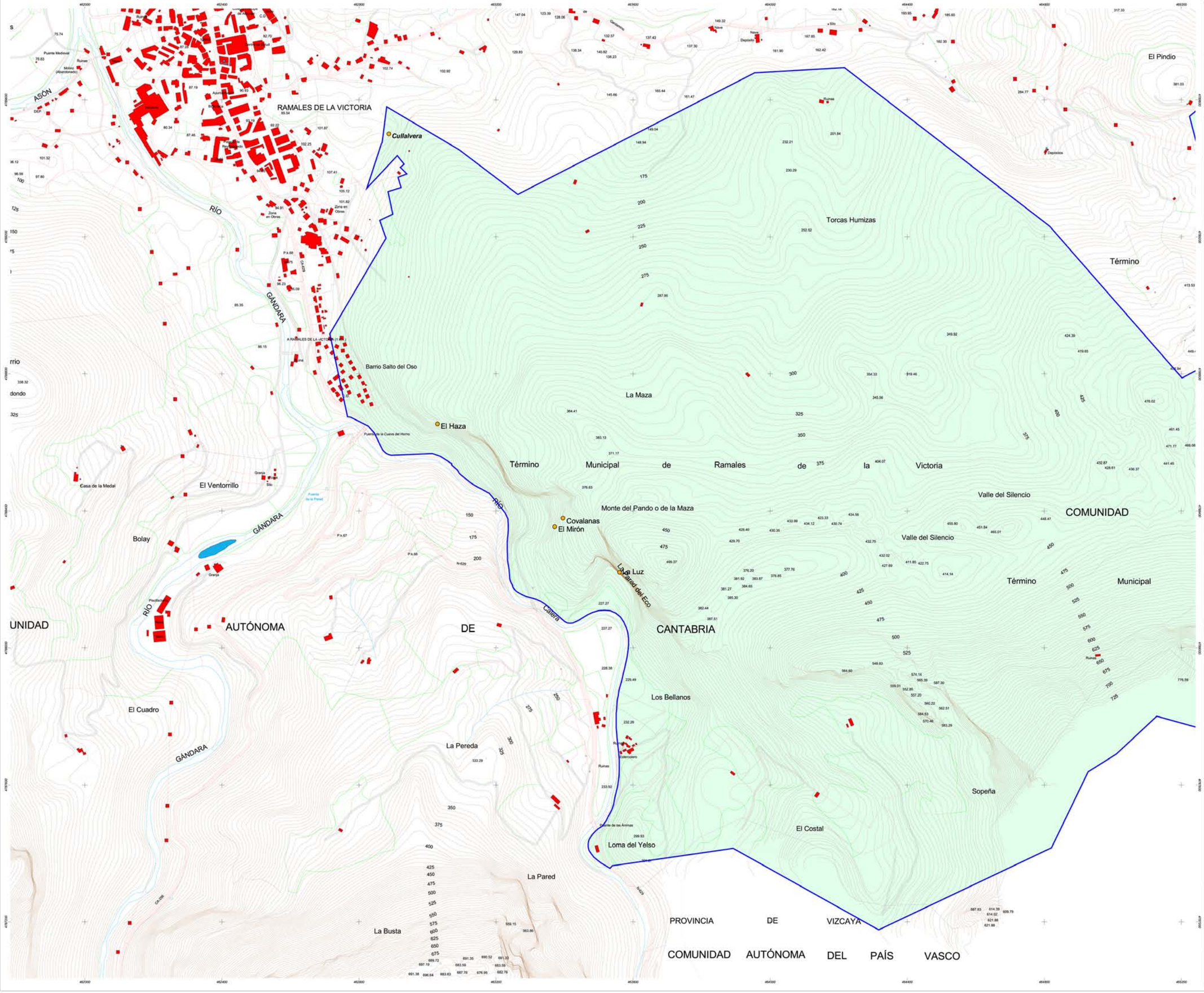
ESCALA GRÁFICA

0 100 200 300 400 m.

CN 44
Cartografía H1

DATOS DEL PROYECTO CARTOGRÁFICO
- Proyección y coordenadas UTM
- Elipsoide Internacional de 1924
- Datum Europeo 1950
- Origen de altitudes: nivel medio del mar en Alicante
- Equidistancias: 25 m para las curvas de nivel directoras y 5 m para el resto

Fuente:
Gobierno de Cantabria, 1:5.000



GOBIERNO DEL PRINCIPADO DE ASTURIAS
CONSEJERÍA DE CULTURA, COMUNICACIÓN SOCIAL Y TURISMO

GOBIERNO DE CANTABRIA
CONSEJERÍA DE CULTURA, TURISMO Y DEPORTE

EUSKO JAURLARITZA GOBIERNO VASCO
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ALTAMIRA Y EL ARTE RUPESTRE PALEOLÍTICO DE LA CORNISA CANTÁBRICA

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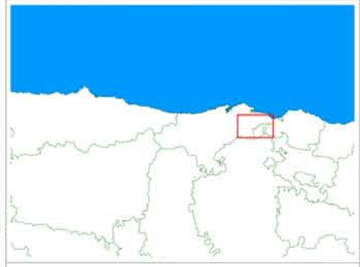
UNESCO
Organización de las Naciones Unidas para la Educación, la Ciencia y la Cultura

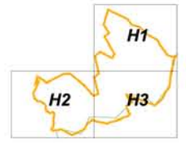
CN 44 Entorno de Protección de Covalanas



LEYENDA

- Entrada de Cueva
- Entorno de protección - Zona Tampón

ESQUEMA



SIGNOS CONVENCIONALES

- Autovía
- Carretera
- Camino
- Pista
- Línea eléctrica, alta tensión
- Línea eléctrica, media tensión
- Muro, pared o tapia
- Alambrada
- Río, arroyo; permanente o estacional
- Canal, acequia
- Presa, embalse
- Fuente, pozo
- Piscina, estanque
- Torre metálica. Poste o transformador
- Curvas de nivel: directoras, simples
- Curvas de depresión: directoras, simples
- Límite de parcela en seto
- Cortafuegos
- Desmonte. Terraplén
- Depósito elevado. A nivel
- Vértices geodésicos: órdenes 1, órdenes 2 y 3, orden 4
- Punto red de triangulación, punto de apoyo
- Señales de nivelación, IGN (RNP o RNAP), RNGC
- Edificio singular, edificio en ruinas, invernadero
- Ferrocarril: vía doble, vía simple
- Cuevas. Ruinas arqueológicas. Monumento relevante
- Límite autonómico
- Límite municipal

ESCALA GRÁFICA

0 100 200 300 400 m.

CN 44
Cartografía H2

DATOS DEL PROYECTO CARTOGRÁFICO
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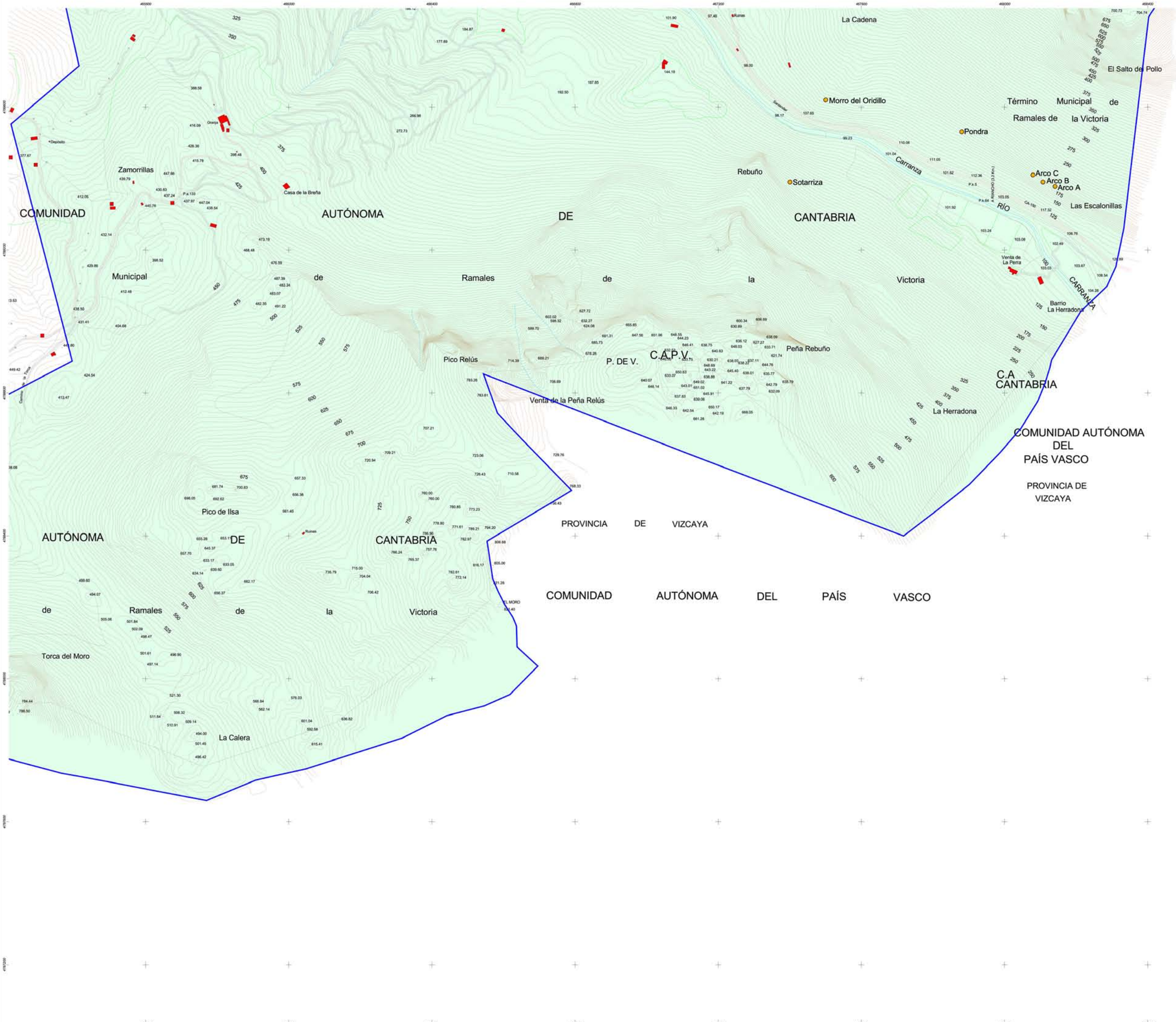
- Elipsoide Internacional de 1924
- Datum Europeo 1950
- Origen de altitudes: nivel medio del mar en Alicante
- Equidistancias: 25 m para las curvas de nivel directoras y 5 m para el resto

Fuente:
Gobierno de Cantabria, 1:5.000



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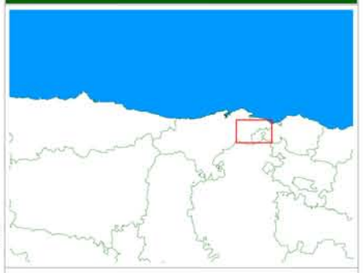
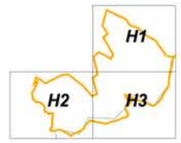


LEYENDA

- Entrada de Cueva
- Entorno de protección - Zona Tampón

ESQUEMA



SIGNOS CONVENCIONALES

- Autovía
- Carretera
- Camino
- Pista
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- Línea eléctrica, media tensión
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- Señales de nivelación IGN (RNP o RNAP), RNGC
- Edificio singular, edificio en ruinas, invernadero
- Ferrocarril: vía doble, vía simple
- Cuevas. Ruinas arqueológicas. Monumento relevante
- Límite autonómico
- Límite municipal

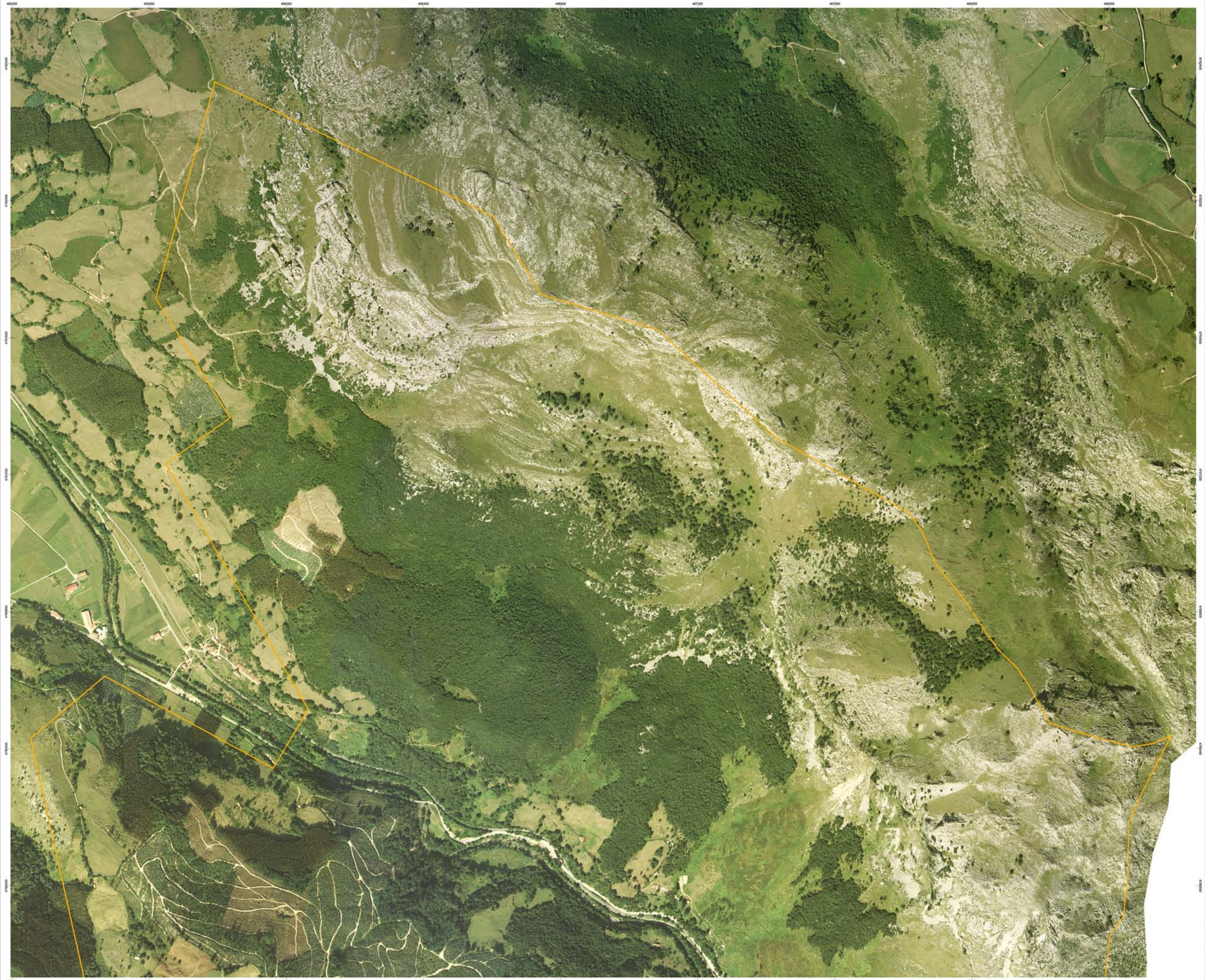
ESCALA GRÁFICA

0 100 200 300 400 m.

CN 44
Cartografía H3

DATOS DEL PROYECTO CARTOGRÁFICO
- Proyección y coordenadas UTM
- Elipsoide Internacional de 1924
- Datum Europeo 1950
- Origen de altitudes: nivel medio del mar en Alicante
- Equidistancias: 25 m para las curvas de nivel directoras y 5 m para el resto

Fuente:
Gobierno de Cantabria, 1:5.000



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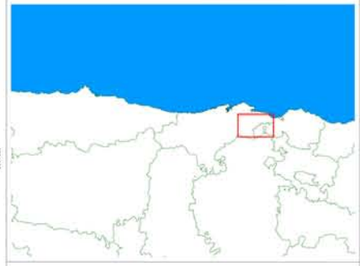
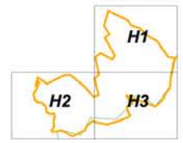
CN 44 Entorno de Protección de Covalanas



LEYENDA

- Entrada de Cueva
- Entorno de protección - Zona Tampón

ESQUEMA



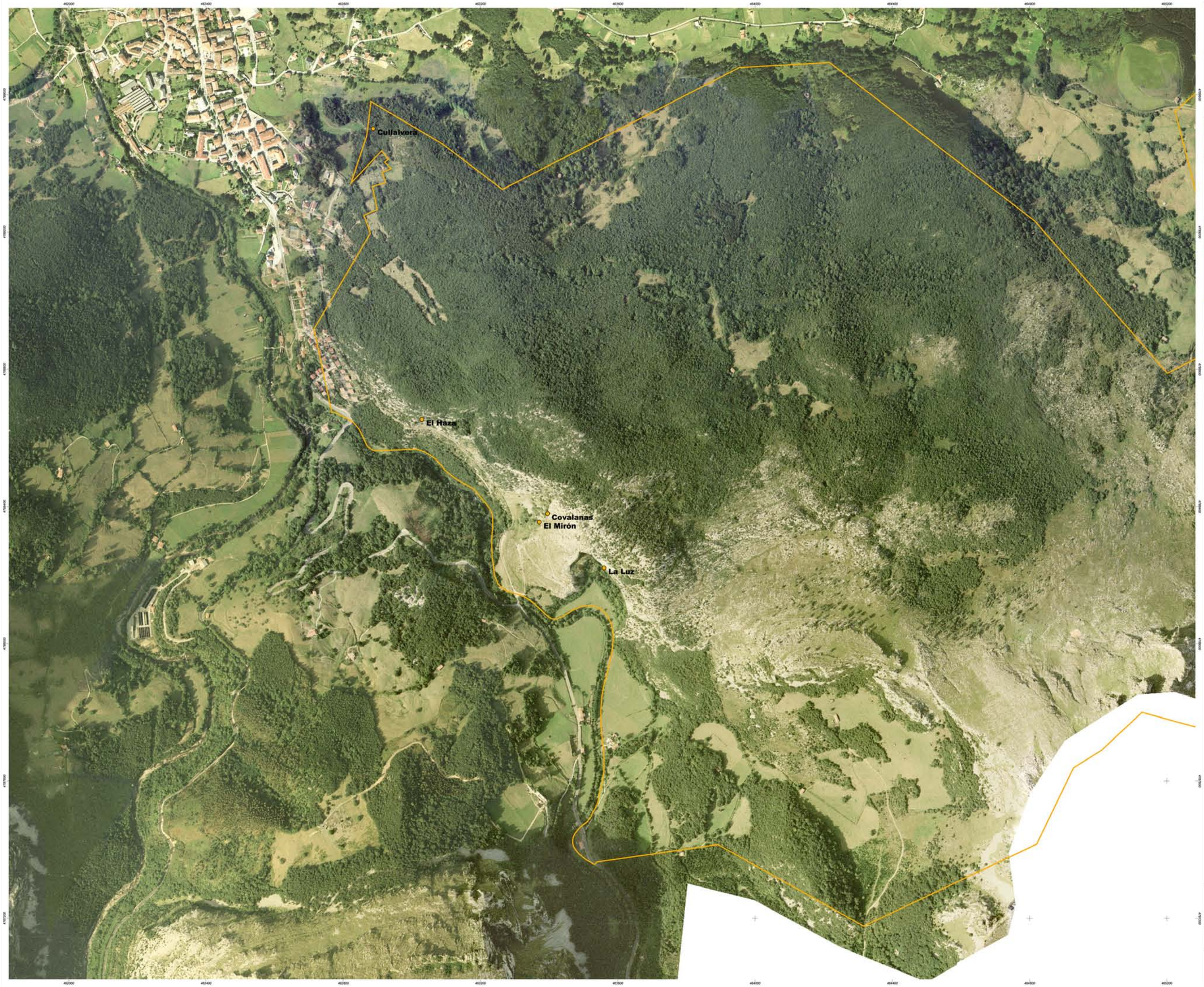
ESCALA GRÁFICA

0 100 200 300 400 m.

CN 44
Ortofoto H1

DATOS DEL PROYECTO CARTOGRÁFICO
- Proyección y coordenadas UTM
- Elipsoide Internacional de 1924
- Datum Europeo 1950

Fuente:
Gobierno de Cantabria, 1:5.000



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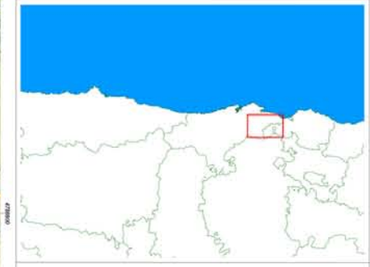
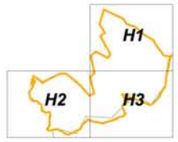


LEYENDA

- Entrada de Cueva
- Entorno de protección - Zona Tampón

ESQUEMA



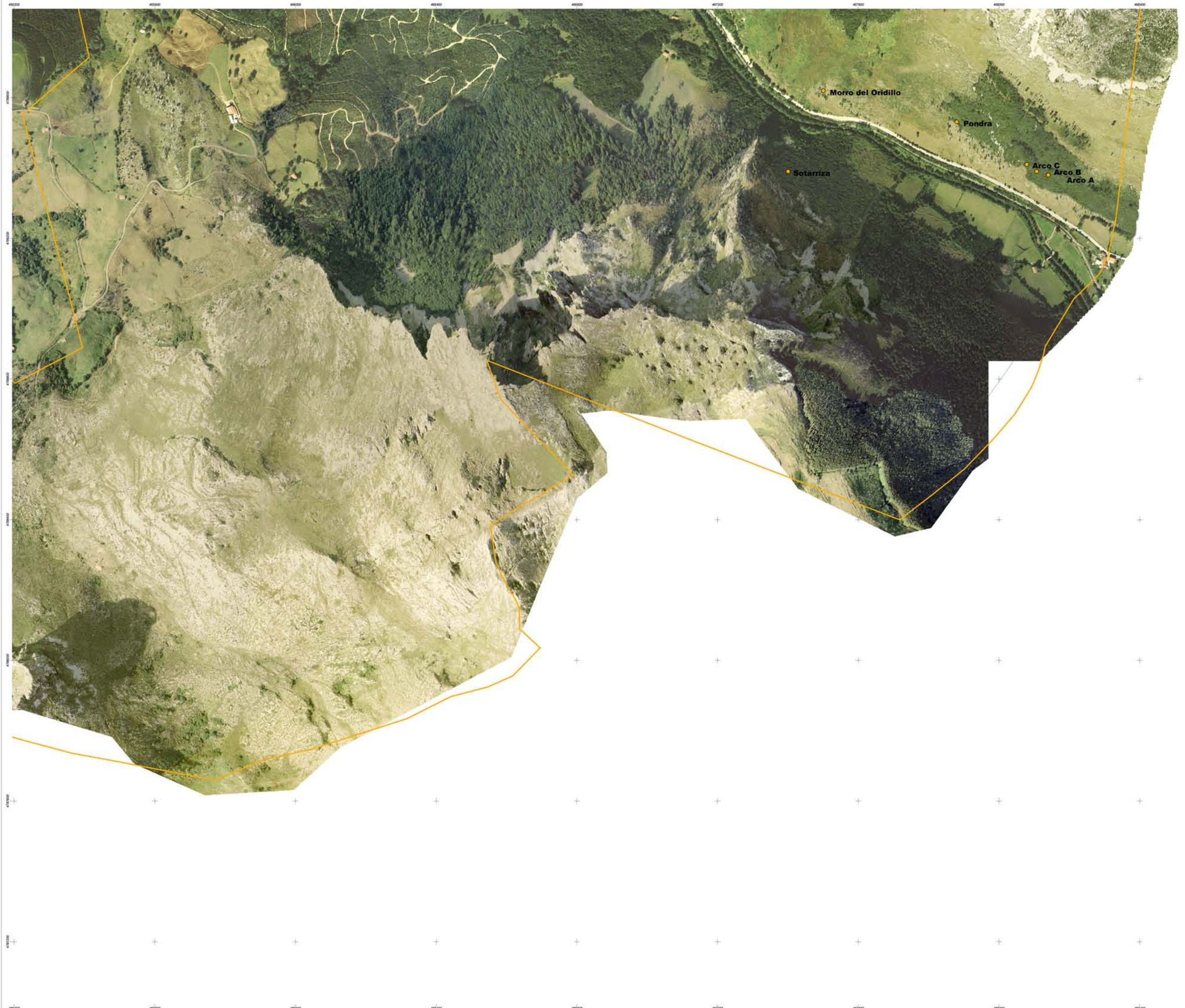
ESCALA GRÁFICA

0 100 200 300 400 m.

CN 44
Ortofoto H2

DATOS DEL PROYECTO CARTOGRÁFICO
- Proyección y coordenadas UTM
- Elipsoide Internacional de 1924
- Datum Europeo 1950

Fuente:
Gobierno de Cantabria, 1:5.000



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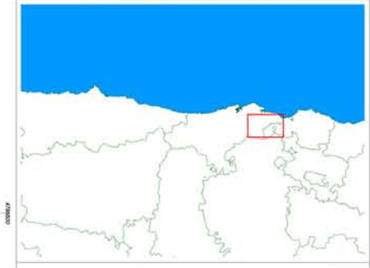
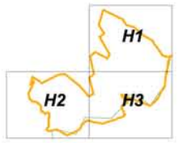
CN 44 Entorno de Protección de Covalanas



LEYENDA

- Entrada de Cueva
- Entorno de protección - Zona Tampón

ESQUEMA



ESCALA GRÁFICA

0 100 200 300 400 m.

CN 44
Ortofoto H3

DATOS DEL PROYECTO CARTOGRÁFICO
- Proyección y coordenadas UTM
- Elipsoide Internacional de 1924
- Datum Europeo 1950

Fuente:
Gobierno de Cantabria, 1:5.000

1. Identification of the Property

PV-03 CUEVA DE SANTIMAMIÑE

1.a Country

Spain

1.b State, Province or Region

The Basque Autonomous Community

1.c Name of Property

Cueva de Santimamiñe

1.d Geographical coordinates

UTM 30T 529550E / 4799585N Z: 150

1.e Map and plans

See Appendix.

2. Description

2.a Description of property

Location: municipality, province, autonomous community:
Kortezubi, Vizcaya, Basque Autonomous Community

Brief description of the site:
The entrance is located on the lower slopes of Monte Ereñuzar, at 150m above sea level. A side-passage leads of the main gallery of the cave about 50m from the entrance, and most of the art is found in this area. The side-passage has a short access passage or ante-chamber, and an irregularly shaped final chamber with stalagmites and flowstone.

Date of discovery:
The art was discovered in 1916, through the curiosity of a group of boys. They entered the cave and succeeded in climbing up to the side-passage, where they saw a group of paintings. Nowadays, access to this place is easy because metal ladders have been installed, but it must have been quite difficult originally. The boys told their teachers about their find, and the news then reached the composer Jesús Guridi, who informed the Deputation of Vizcaya. The authorities then took charge of the discovery and gated the cave to avoid any damage to the art.

Summary of Archaeological research carried out in the cave:
The cave has an important archaeological deposit, several metres thick, at its entrance, where Palaeolithic and recent Prehistoric strata have been documented. The deposit and the art were examined in the 1920s and 30s by an active research team formed by T. de Aranzadi, J. M. de Barandiaran and E. Eguren, who published their results before the start of the Spanish Civil War. Later, numerous prehistorians have revised the archaeological record in the cave, particularly the Palaeolithic art. The most interesting contributions have been made by J. M. Apellániz (1969-82), and more recently by X. Gorrotxategi.

Artistic contents; paintings and engravings:
The chambers described above are the locations of most of the art in the cave, which has a total number of some 50 depictions. These are small or medium-sized, except for the two large bison in the main panel. Most of the figures are painted in black, apart from about ten engravings, or make use of both techniques.

Beginning in the chamber, on the left the main panel (Group IX) is formed by seven complete figures and a curved line that appears to be the hump of a bison. A horse is in the centre of the panel, while the other animals are all bison.

The second group of figures is found on the left of the entry into the chamber. It consists of several incomplete bison; some isolated lines of paint, and engraved signs. The main figures are two bison in black and an engraved bison. The ceiling has the black outline of a bison and an area of flowstone has poorly-preserved figures of a horse, bear, stag and ibex.

To the right of the entry, another group of rather faded paintings on a stalagmitic column represent three bison in a vertical position. Two of them are shown face-to-face. Among other lines and marks in the chamber, there is an ibex facing the ceiling and an outlined bison.

The walls of the Ante-chamber have a badly-proportioned horse, and a bison lacking its fore-quarters facing another in an identical condition. The opposite wall has a bison drawn with a long body and the sketch of another animal.

Two figures of ibex are known near the junction with the main passage. The rest of the art is separated from this nucleus, on the right-hand wall 150m from the entrance, in the "New Hall of Paintings". The most interesting figures in this area are a stylised and detailed ibex, the outline of a bison with another bison to the right, and small figures of a horse and a further bison.

The shrine at Santimamiñe is complex, where several different artists appear to have worked, especially the "maestro" who was responsible for the main panel in the chamber. But the different hands can be related by the homogenous approach they used. Therefore, all the paintings seem to have been produced within one, possibly long, period but one in which no great variations occurred in artistic tastes. The ensemble has been attributed to the middle-late Magdalenian period, although older dates have been proposed.

2.b History and evolution

See section 2.b in the general dossier.

3. Justification for Inscription

3.d Integrity and/or authenticity

See section 3.d in the general dossier.

4. State of Conservation and factors affecting the Property

4.a Present state of conservation

Good. The cave has been gated since its discovery. The cave was open for visits during a time, which had adverse effects on the conservation of the paintings, so now access to the Chamber of the Paintings is closed, although the rest of the cave is open to the public.

4.b Factors affecting the property

Once the area of the paintings had been closed to the public, the natural variables have recovered. Therefore, the only factor that could affect the property is an alteration to the working mechanisms of the karst. No risk factors different or foreign to the cave can be identified.

(i) Development pressures

None. The cave is in a rural area, with traditional forms of farming and woodland. As all these activities are understood, no kind of pressure appears to exist that might affect the conservation of the Palaeolithic art.

(ii) Environmental pressures

None. The only environmental pressure that could affect the cave at the present are exterior climatic changes that might induce variations in the karst system (changes in the exterior/interior humidity).

(iii) Natural disasters and risk preparedness

None.

(iv) Visitor/tourism pressures

None. The cave was closed to the public in view of the deterioration suffered by the paintings. At this moment, studies are being carried out with the aim of re-opening the cave to a form of visit that will not harm the cave. Currently, the Chamber of the Paintings can only be visited for scientific purposes.

5. Protection and Management of the Property

5.a Ownership

Public (Charted Deputation of Vizcaya) and private

5.b Protective designation

The cave is protected as a Historic Monument of the Basque Country by the decree 265/1984. It has also been declared a Qualified Cultural Property (maximum protection) by effects of the 1st additional disposition of the Law 7/90 of Basque Cultural Heritage (Basque Official Gazette, BOPV, 157 of 6th August 1990).

5.c Means of implementing protective measures

Any activity that could affect the karst system is forbidden. Any work being planned should have the approval of the Chartered Deputation of Vizcaya. The cave is being monitored to study the evolution of its micro-climate variables. See section 5.c in the general dossier.

5.d Existing plans related to municipality and region

No plans exist at municipal or local level that include this property in any particular way.

Cueva de Santimamiñe is included within Law 5/89 for the Protection and Planning of Urdaibai Biosphere Reserve as a protected property within the Reserve itself.

5.e Property management plan or other management system:

See section 5.e in the general dossier.

5.f Sources and levels of finance:

Public.

5.g Sources of expertise and training in conservation and management techniques:

Specialists in Palaeolithic art, Conservation and Restoration, Geology.

5.h Visitor facilities and statistics

Visits to the area of the paintings are strictly limited to those for scientific purposes. The cave is open to the public, restricting the areas and numbers of visitors.

5.i Policies and programmes related to the presentation and promotion of the property

Informative leaflets. Scientific publications. The Chartered Deputation of Vizcaya is working on a plan to open the cave for cultural purposes in a way that will be compatible with the conservation of the paintings, but the design is still being studied.

5.j Staffing levels

Personnel belonging to the Basque public administration.

6. Monitoring

6.a Key indicators for measuring state of conservation

Indicador	Periodicidad	Localización de documentos
Parámetros ambientales	Registro continuo	Departamento de Cultura del Gobierno Vasco

7. Bibliography

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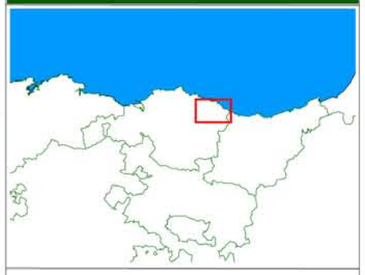
PV 03 Entorno de Protección de la Cueva de Santimamiñe



LEYENDA

- Entrada de Cueva
- Entorno de protección - Zona Tampón

UTM Entorno de Protección (Huso 30)

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3	529072	4800222
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5	529122	4800267
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7	529194	4800341
8	529338	4800389
9	529371	4800397
10	529402	4800421
11	529496	4800408
12	529589	4800328
13	529646	4800289
14	529691	4800146
15	530087	4800082
16	530229	4799951
17	530418	4799851
18	530405	4799780
19	530498	4799556
20	530709	4799556
21	530716	4799444
22	530711	4799448
23	530695	4799452
24	530335	4799619
25	530263	4799635
26	530170	4799824
27	530052	4799347
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32	529565	4799444
33	529527	4799445
34	529427	4799422
35	529388	4799481
36	529373	4799513
37	529368	4799540
38	529284	4799615
39	529135	4799744
40	529061	4799947
41	529053	4800049
42	529024	4800105

SIGNOS CONVENCIONALES

- Autovía
- Carretera
- Camino
- Pista
- Línea eléctrica, alta tensión
- Línea eléctrica, media tensión
- Muro, pared o tapia
- Alambrada
- Río, arroyo: permanente o estacional
- Canal, acequia
- Presa, embalse
- Fuente, pozo
- Piscina, estanque
- Torre metálica. Poste o transformador
- Curvas de nivel, directoras, simples
- Curvas de depresión: directoras, simples
- Límite de parcela en seto
- Cortafuegos
- Desmonte. Terraplén
- Depósito elevado. A nivel
- Vértices geodésicos: órdenes 1, órdenes 2 y 3, orden 4
- Punto red de triangulación, punto de apoyo
- Señales de nivelación: IGN (RNP o RNAP), RNGC
- Edificio singular, edificio en ruinas, invernadero
- Ferrocarril: vía doble, vía simple
- Cuevas. Ruinas arqueológicas. Monumento relevante
- Límite autonómico
- Límite municipal

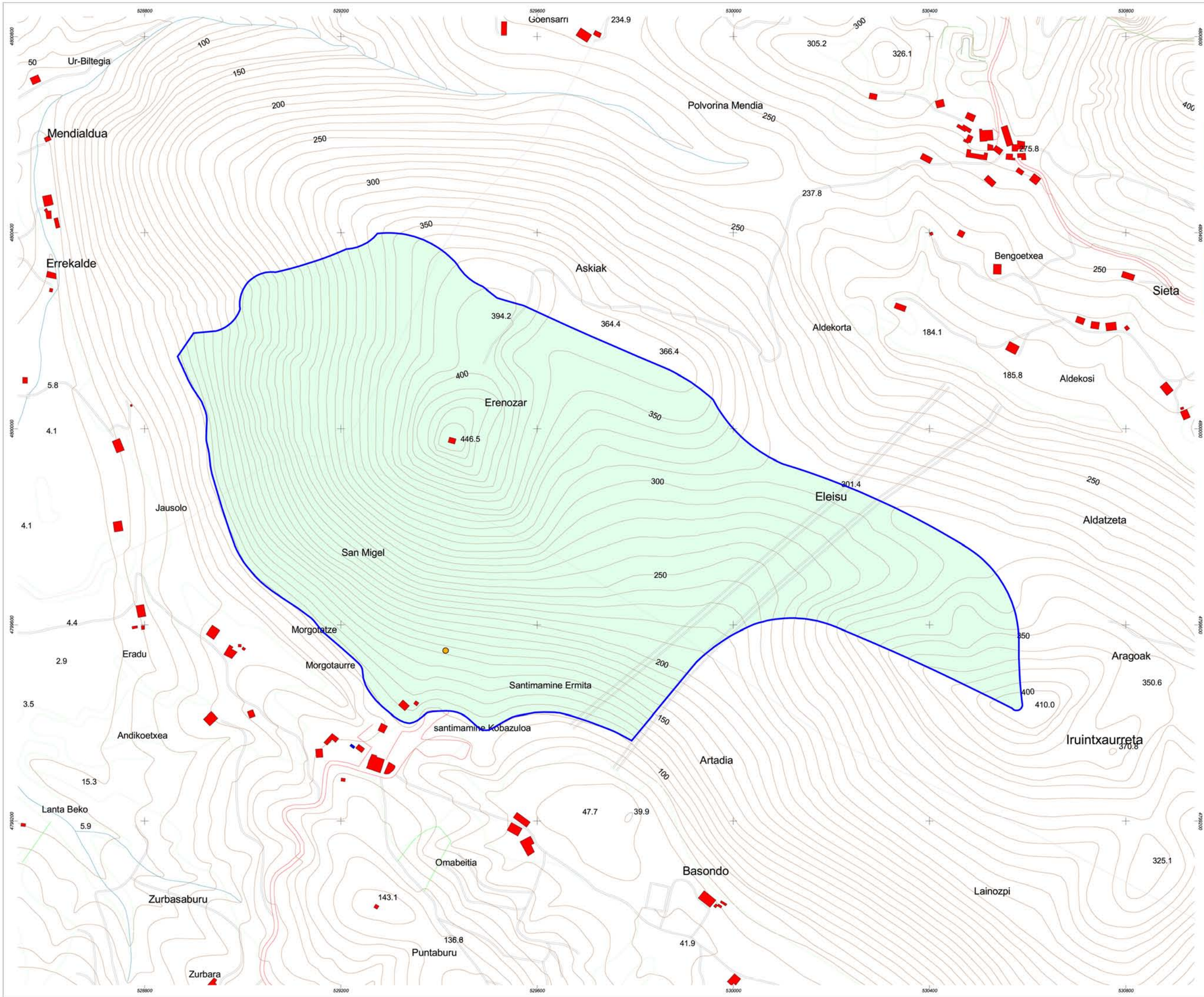
ESCALA 1:25.000

0 250 500 1000 m

PV 03 Encuadre

DATOS DEL PROYECTO CARTOGRÁFICO
- Proyección y coordenadas UTM
- Datum Europeo 1950 Hoja de 1924
- Datum Europeo 1950
- Origen de altitudes: nivel medio del mar en Alicante
- Equidistancias: 50 m para las curvas de nivel directoras y 10 m para el resto

Fuente:
IGN, Mapa Topográfico Nacional 1:25.000



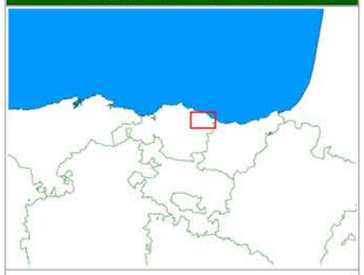
Gobierno del Principado de Asturias — Consejería de Cultura, Comunicación Social y Turismo
Gobierno de Cantabria — Consejería de Cultura, Turismo y Deporte
Eusko Jaurlaritza Gobierno Vasco — Departamento de Cultura, Kultura Saila

ALTAMIRA Y EL ARTE RUPESTRE PALEOLÍTICO DE LA CORNISA CANTÁBRICA

Propuesta de inscripción (ampliación) de bienes en la lista del Patrimonio Mundial de la UNESCO

Organización de las Naciones Unidas para la Educación, la Ciencia y la Cultura

PV 03 Entorno de Protección de la Cueva de Santimamiñe



LEYENDA

- Entrada de Cueva
- Entorno de protección - Zona Tampón

SIGNOS CONVENCIONALES

- Autovía
- Carretera
- Camino
- Pista
- Línea eléctrica, alta tensión
- Línea eléctrica, media tensión
- Muro, pared o tapia
- Alambrada
- Río, arroyo, permanente o estacional
- Canal, acequia
- Presa, embalse
- Fuente, pozo
- Piscina, estanque
- Torre metálica. Poste o transformador
- Curvas de nivel: directoras, simples
- Curvas de depresión: directoras, simples
- Límite de parcela en seto
- Cortafuegos
- Desmonte. Terraplén
- Depósito elevado. A nivel
- Vértices geodésicos: órdenes 1, órdenes 2 y 3, orden 4
- Punto red de triangulación, punto de apoyo
- Señales de nivelación. IGN (RNP o RNAP), RNGC
- Edificio singular, edificio en ruinas, invernadero
- Ferrocarril: vía doble, vía simple
- Cuevas. Ruinas arqueológicas. Monumento relevante
- Límite autonómico
- Límite municipal

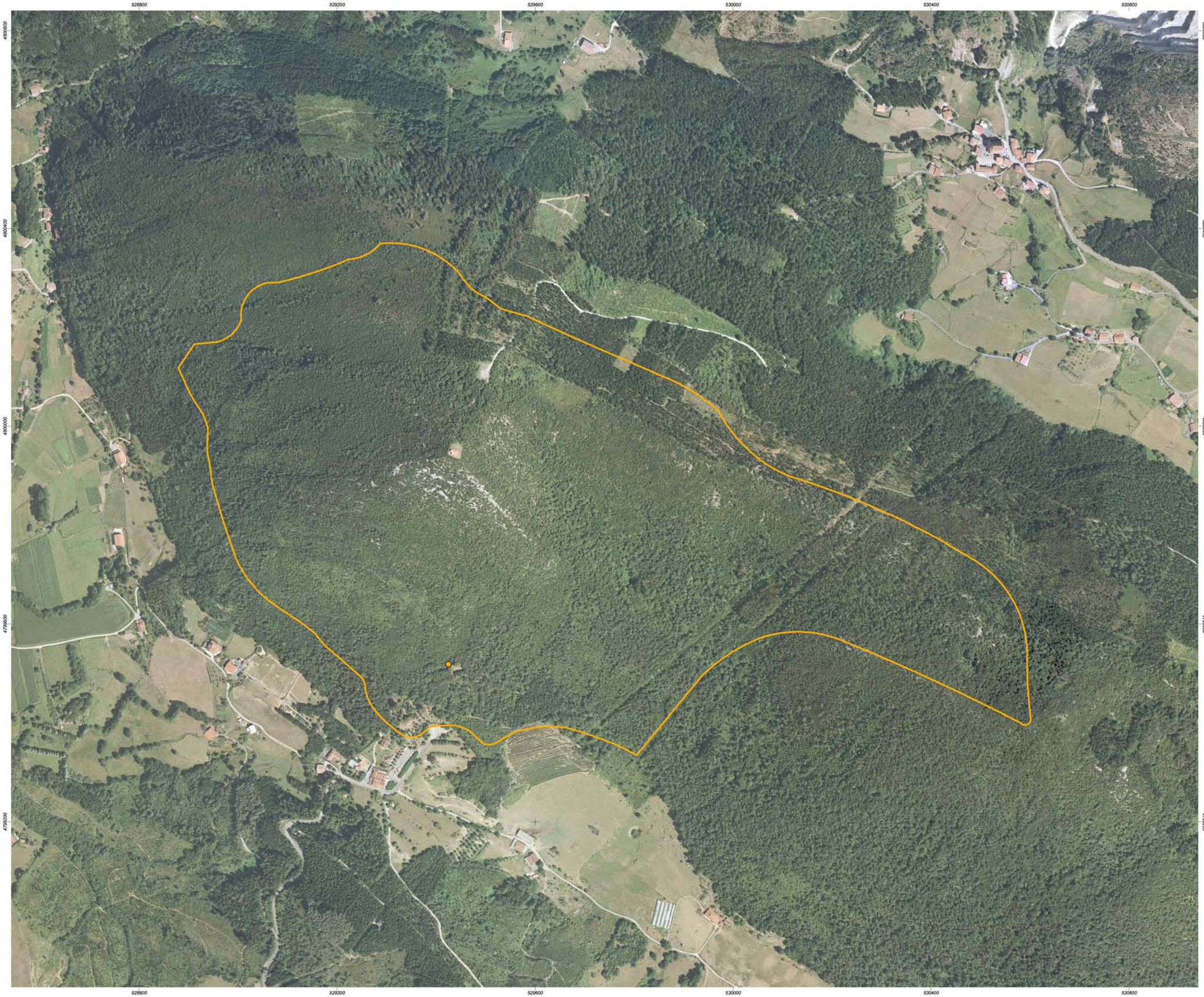
ESCALA GRÁFICA

0 50 100 150 200 250 m.

PV 03 Cartografía

DATOS DEL PROYECTO CARTOGRÁFICO
- Proyección y coordenadas UTM
- Elipsoide Internacional de 1924
- Datum Europeo 1950
- Origen de altitudes: nivel medio del mar en Alicante
- Equidistancias: 25 m para las curvas de nivel directoras y 5 m para el resto

Fuente:
Gobierno Vasco– Eusko Jaulariza, 1:10.000



Gobierno del Principado de Asturias
Consejería de Cultura, Comunicación Social y Turismo

Gobierno de Cantabria
Consejería de Cultura, Turismo y Deporte

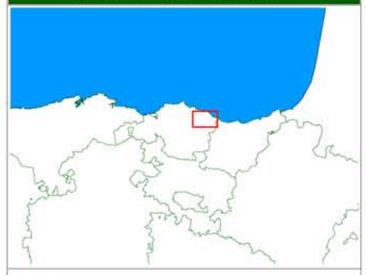
Eusko Jaurlaritza
Gobierno Vasco
Departamento de Cultura, Kultura Saila

ALTAMIRA Y EL ARTE RUPESTRE PALEOLÍTICO DE LA CORNISA CANTÁBRICA

Propuesta de inscripción (ampliación) de bienes en la lista del Patrimonio Mundial de la UNESCO

UNESCO
Organización de las Naciones Unidas para la Educación, la Ciencia y la Cultura

PV 03 Entorno de Protección de la Cueva de Santimamiñe



LEYENDA

- Entrada de Cueva
- Entorno de protección - Zona Tampón

ESCALA GRÁFICA

0 50 100 150 200 250 m.

PV 03 Ortofoto

DATOS DEL PROYECTO CARTOGRÁFICO
- Proyección y coordenadas UTM
- Elipsoide Internacional de 1924
- Datum Europeo 1950

Fuente:
Gobierno Vasco– Eusko Jaularitza, 1:10.000

1. Identification of the Property

PV-04 CUEVA DE EKAIN

1.a Country

Spain

1.b State, Province or Region

Basque Autonomous Community

1.c Name of Property

Cueva de Ekain

1.d Geographical coordinates

UTM 30T 558903E / 4787485N Z: 90

1.e Map and plans

See Appendix.

2. Description

2.a Description of property

Location: municipality, province, autonomous community:
Deba/Zestoa, Guipúzcoa, Basque Autonomous Community

Brief description of the site:
Cueva de Ekain is located on the eastern side of Ekain Hill, about 100m above sea level, in the municipal district of Deba and very near Zestoa. The cave takes the form of an intricate maze, with a length of approximately 150m from the entrance to the end.

Date of Discovery:
The site was discovered in 1969 by members of *Antxieta Kultur Taldea* Cultural Association. They made the first dig, and explored the cave after removing a collapse that had blocked the passage. The cave was gated immediately afterwards.

Summary of Archaeological Research carried out at the site:
J. M. Barandiaran and J. Altuna produced the first study of the Palaeolithic art in the cave, which they published in the same year as the discovery. They also dug the archaeological deposit at the entrance during a series of annual excavations between 1969 and 1975. Other eminent Basque prehistorians, such as J. M. Apellániz and J. M. Merino, collaborated with this work. In recent years, the Palaeolithic art in Ekain is being analysed in greater depth from the points of view of its conservation and how it can be shown to the public. Important contributions have been made in this respect by K. Mariezkurrena and R. Sanson (2006).

Artistic contents; paintings and engravings:
Cueva de Ekain holds one of the main Palaeolithic art assemblages in north Spain, as it is almost uninterruptedly decorated from its entrance to its end. It follows the model of a shrine with a main passage and one or several side-passages, although in this case sections of different passages have been used to build up a longitudinal ideal line with two side-passages.

Some 70 depictions are known, of which 59 are clear animal figures, while the others are signs or figures that are difficult to interpret. As well as the art, finger impressions have been recognised in some sectors of the cave. Over half of the figures are horses; bison and ibex are the next most common, and deer, bears, fish and possibly rhinoceros are also represented.

Most of the figures are painted in black, although red and bichrome figures also exist. Six figures are engraved and others use both techniques.

The paintings in the shrine of Ekain appear to be the work of different people, but the group of horses is attributed to a single exceptionally-skilled artist, comparable with the painter of the polychrome bison at Altamira.

The art has been classified in five groups, where the most numerous and representative Group II has been divided into sub-groups A and B.

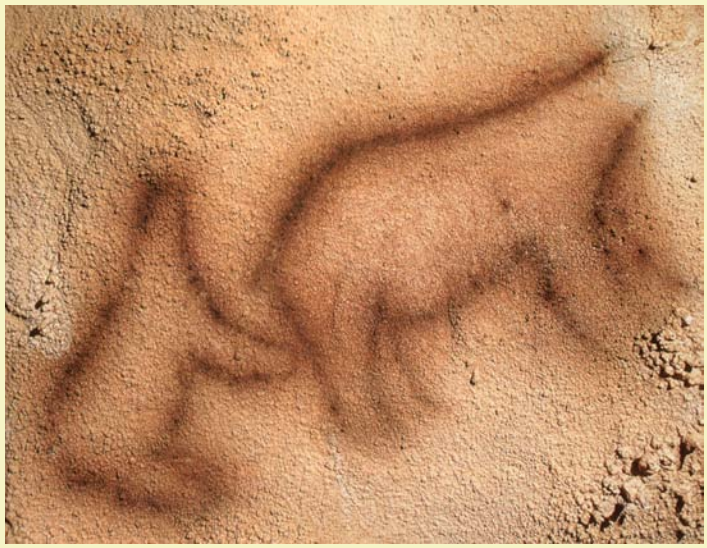
Group I, called Auntzei or "Place of Goats", consists of 21 figures in the first part of the main passage and the first side-passage. It includes the fore-quarters of a large horse, another two horses, two deer, a salmon and four ibex, one of them lying down. The back and hind legs of a bison, another roughly-drawn bison and the outlines of a horse and bison complete the group. All are painted in black, apart from the pair of deer, which are engraved.

The second group is *Zaldei*, "Place of Horses", with 40 animal figures as well as other non-figurative images. Sub-group A corresponds to the large panel of horses, the most important figures in the shrine, located on an overhanging wall. The group begins with a hind and a bison. Another two bison in black and red are found above these, followed by two equally bichrome horses. To the left there is the front part of a horse and an incomplete bison. In front, the outline of an ibex, with a horse and hind-quarters of a horse below. Below these, there is a horse painted with a black wash and another bichrome horse, whose front and hind-quarters have been attributed to different artists. Further horses are depicted in black or with black outlines and red colour wash representing part of their coats.

Sub-group B is on the opposite wall and in the side-passage next to this. The wall has two bison outlined in black, and another numerous group of horses. Some are only outlined in black, while others are filled with colour wash. The side-passage has a painted and engraved bison. Finger-impressions can be seen at the end of this passage, and near the passage leading into this area there is a horse in red colour wash, difficult to identify.

Group III, *Artzei*, is in a widening of the main passage and has paintings of two brown bears; the larger one is headless and the other is complete. They are schematic figures, quite different in style to the previous figures.

At the end of the passage, Group IV or *Azkenaldei* has a group of seven horses facing towards the entrance, organised in rows and with similar characteristics to the horses in the main panel. Five of them are engraved as well as painted. A black undulating line and the front of a horse in red colour wash complete the group.



The last figures in the shrine appear to represent the upper outlines of animals, perhaps rhinoceros, drawn with finger-tips in the clay covering the wall.

J. Altuna and J. M. Villar favour a date for this assemblage in the middle Magdalenian, as it appears to correspond to the early and later phases of Leroi-

Gourhan's Style IV. J. M. Apellániz situates the art in the early Magdalenian, with certain doubts, as it could equally be more recent.

2.b History and evolution

See section 2.b in the general dossier.

3. Justification for Inscription

3.d Integrity and/or authenticity

See section 3.d in the general dossier.

4. State of Conservation and factors affecting the Property

4.a Present state of conservation

The cave has been gated since its discovery. Its conservation is good and it is currently being monitored to obtain data on its climatic variables.

4.b Factors affecting the property

The only factor that could affect the property is an alteration to the working mechanisms of the karst. No risk factors different or foreign to the cave can be identified.

(i) Development pressures

None. The area where the cave is located is strictly controlled, and is excluded from the possible development of the nearest towns, Deba and Zestoa. A Special Plan has been prepared in the whole area of Zestoa to ensure that any urban development in this area is compatible with the protection of the cave.

(ii) Environmental pressures

None. The only environmental pressure that could affect the cave at the present are exterior climatic changes that might induce variations in the karst system (changes in the exterior/interior humidity).

(iv) Visitor/tourism pressures

None. Public visits are not thought possible as they would be an important factor in the variation of the cave's bioclimatic system, which could seriously affect the conservation of the paintings. The problem would be made worse by the need to carry out building work inside the cave, as some of the art is in places of difficult access. The only visits are for scientific purposes, in relation with the art or with the cave itself.

5. Protection and Management of the Property

5.a Ownership

The land is private property, while the cave is in the public domain.

5.b Protective designation

The cave is protected as a Historic Monument of the Basque Country by the decree 265/1984. It also has the maximum level of legal protection, as a Qualified Cultural Property, by effects of the 1st additional disposition of the Law 7/90 of Basque Cultural Heritage (Basque Official Gazette, BOPV, 157 of 6th August 1990).

5.c Means of implementing protective measures

Any activity that could affect the karst system is forbidden. Any work being planned should have the approval of the Chartered Deputation of Guipúzcoa, which has authority in the matter. See section 5.c in the general dossier.

5.e Property management plan or other management system

See section 5.e in the general dossier.

5.f Sources and levels of finance

Public

5.g Sources of expertise and training in conservation and management techniques

Specialists in Palaeolithic art. Conservation and restoration. Geology.

5.h Visitor facilities and statistics

Visits to the cave are strictly limited to those for scientific purposes. Public visits are excluded.

5.i Policies and programmes related to the presentation and promotion of the property

Informative leaflets. Scientific publications.
A replica of Ekain (Ekainberri) is planned to open in 2007. It will include a centre dedicated exclusively to the revitalisation of cultural tourism, and the interpretation and diffusion of Palaeolithic art in this cave in particular and in North Spain in general.

5.j Staffing levels

Personnel belonging to the Basque public administration.

6. Monitoring

6.a Key indicators for measuring state of conservation

Indicador	Periodicidad	Localización de documentos
Parámetros ambientales	Registro continuo	Departamento de Cultura del Gobierno Vasco

7. Bibliography

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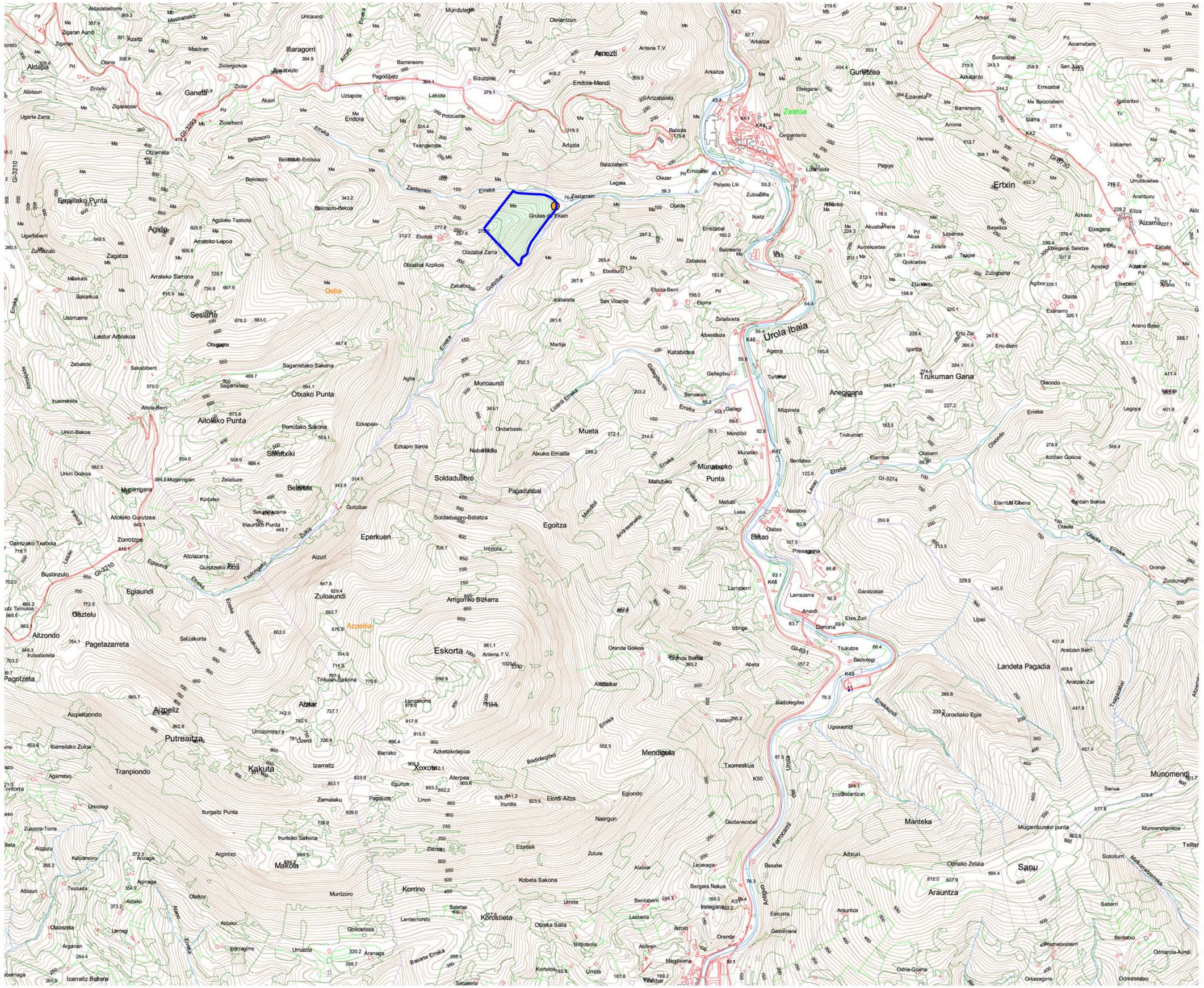
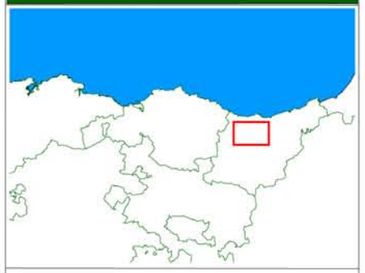


ALTAMIRA Y EL ARTE RUPESTRE PALEOLÍTICO DE LA CORNISA CANTÁBRICA

Propuesta de inscripción (ampliación) de bienes en la lista del Patrimonio Mundial de la UNESCO

UNESCO
Organización de las Naciones Unidas para la Educación, la Ciencia y la Cultura

PV 04 Entorno de Protección de la Cueva de Ekain



LEYENDA

- Entrada de Cueva
- Entorno de protección - Zona Tampón

UTM Entorno de Protección (Huso 30)

Puntos	X	Y
1	558644	4787579
2	558698	4787563
3	558847	4787555
4	558926	4787522
5	558951	4787459
6	558810	4787269
7	558748	4787233
8	558748	4787150
9	558731	4787122
10	558703	4787098
11	558700	4787066
12	558683	4787050

SIGNOS CONVENCIONALES

- Autovía
- Carretera
- Camino
- Pista
- Línea eléctrica, alta tensión
- Línea eléctrica, media tensión
- Muro, pared o tapia
- Alambrada
- Río, arroyo; permanente o estacional
- Canal, acequia
- Presa, embalse
- Fuente, pozo
- Piscina, estanque
- Torre metálica. Poste o transformador
- Curvas de nivel; directoras, simples
- Curvas de depresión; directoras, simples
- Límite de parcela en seto
- Cortafuegos
- Desmonte. Terraplén
- Depósito elevado. A nivel
- Vértices geodésicos: órdenes 1, órdenes 2 y 3, orden 4
- Punto red de triangulación, punto de apoyo
- Señales de nivelación. IGN, RNP o RNAP, RNGC
- Edificio singular, edificio en ruinas, invernadero
- Ferrocarril: vía doble, vía simple
- Cuevas. Ruinas arqueológicas. Monumento relevante
- Límite autonómico
- Límite municipal

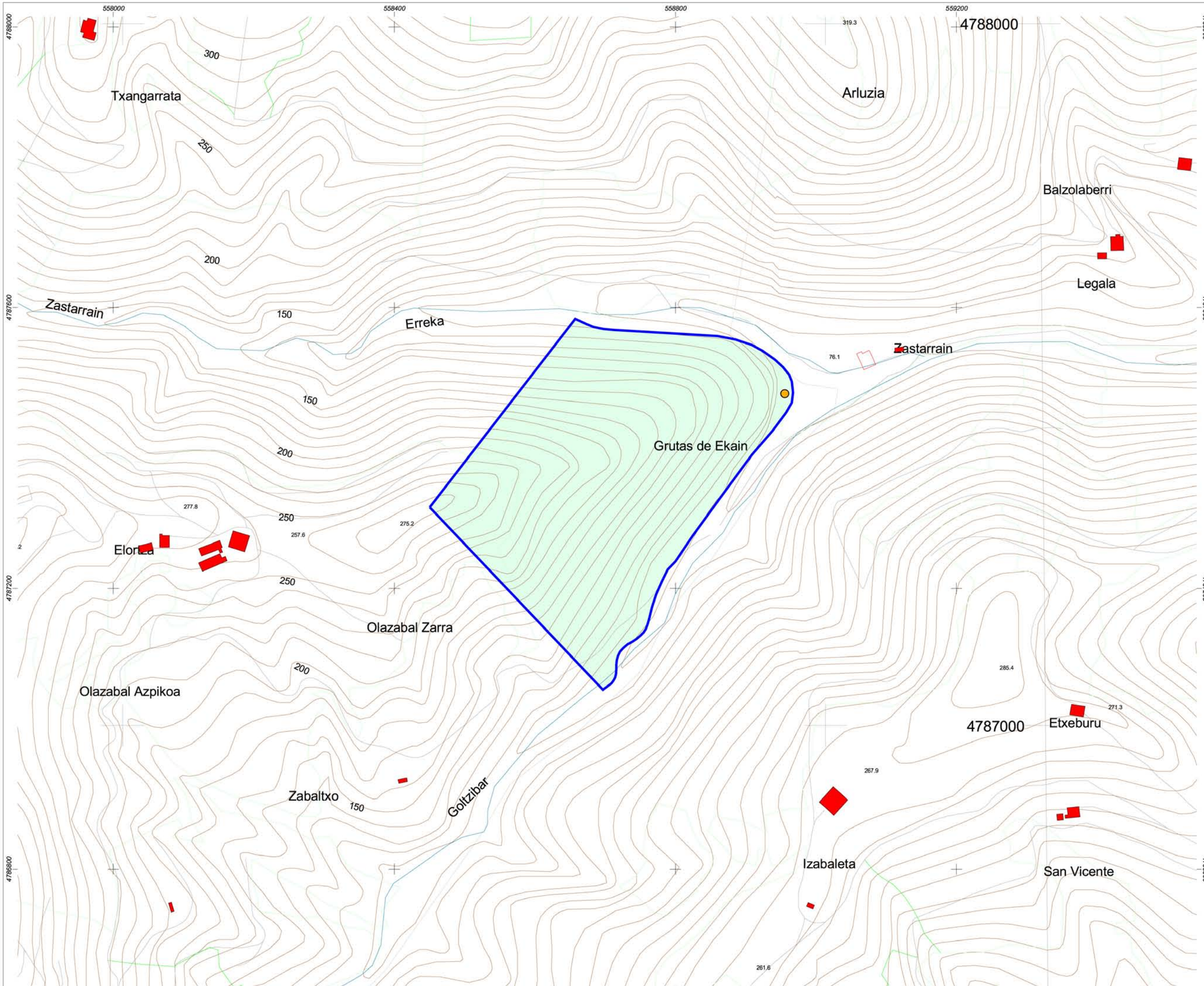
ESCALA 1:25.000

0 250 500 1000 m.

PV 04 Encuadre

DATOS DEL PROYECTO CARTOGRÁFICO
- Proyección y coordenadas UTM
- Elipsoide de referencia: Hayford de 1924
- Datum Europeo 1950
- Origen de altitudes: nivel medio del mar en Alicante
- Equidistancias: 50 m para las curvas de nivel directoras y 10 m para el resto

Fuente:
IGN, Mapa Topográfico Nacional 1:25.000



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ALTAMIRA Y EL ARTE RUPESTRE PALEOLÍTICO DE LA CORNISA CANTÁBRICA

Propuesta de inscripción (ampliación) de bienes en la lista del Patrimonio Mundial de la UNESCO

UNESCO — Organización de las Naciones Unidas para la Educación, la Ciencia y la Cultura

PV 04 Entorno de Protección de la Cueva de Ekain

LEYENDA

- Entrada de Cueva
- Entorno de protección - Zona Tampón

SIGNOS CONVENCIONALES

Autovía	Curvas de nivel: directoras, simples
Carretera	Curvas de depresión: directoras, simples
Camino	Límite de parcela en seto
Pista	Cortafuegos
Línea eléctrica, alta tensión	Desmonte, Terraplén
Línea eléctrica, media tensión	Depósito elevado. A nivel
Muro, pared o tapia	Vértices geodésicos: órdenes 1, órdenes 2 y 3, orden 4
Alambrada	Punto red de triangulación, punto de apoyo
Río, arroyo; permanente o estacional	Señales de nivelación IGN (RNP o RNAP), RNGC
Canal, acequia	Edificio singular, edificio en ruinas, invernadero
Presa, embalse	Ferrocarril: vía doble, vía simple
Fuente, pozo	Cuevas. Ruinas arqueológicas. Monumento relevante
Piscina, estanque	Límite autonómico
Torre metálica. Poste o transformador	Límite municipal

ESCALA GRÁFICA

0 — 50 — 100 — 150 — 200 m.

PV 04 Cartografía

DATOS DEL PROYECTO CARTOGRÁFICO
- Proyección y coordenadas UTM
- Elipsoide Internacional de 1924
- Datum Europeo 1950
- Origen de altitudes: nivel medio del mar en Alicante
- Equidistancias: 25 m para las curvas de nivel directoras y 5 m para el resto

Fuente:
Gobierno Vasco- Eusko Jaularitza, 1:10.000

558000 558400 558800 559200

4787600 4787200 4786800

CONSEJERÍA DE CULTURA, COMUNICACIÓN SOCIAL Y TURISMO

CONSEJERÍA DE CULTURA, TURISMO Y DEPORTE

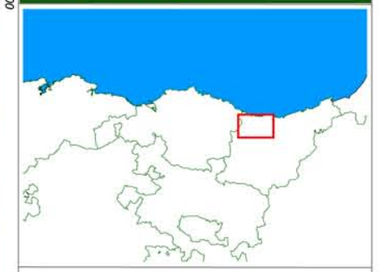
DEPARTAMENTO DE CULTURA, EUSKARA Y KULTURARTEKO SAILA

ALTAMIRA Y EL ARTE RUPESTRE PALEOLÍTICO DE LA CORNISA CANTÁBRICA

Propuesta de inscripción (ampliación) de bienes en la lista del Patrimonio Mundial de la UNESCO

UNESCO
Organización de las Naciones Unidas para la Educación, la Ciencia y la Cultura

PV 04 Entorno de Protección de la Cueva de Ekain



LEYENDA

- Entrada de Cueva
- Entorno de protección - Zona Tampón

ESCALA GRÁFICA

0 50 100 150 200 m.

PV 04 Ortofoto

DATOS DEL PROYECTO CARTOGRÁFICO
- Proyección y coordenadas UTM
- Elipsoide Internacional de 1924
- Datum Europeo 1950

Fuente:
Gobierno Vasco– Eusko Jaularitza, 1:10.000

3

3. Justification for Inscription

3.a Criteria under which inscription is proposed

i) Represent a masterpiece of human creative genius

Palaeolithic cave art is unanimously believed to be a masterpiece of human creative genius.

The different sciences that have studied cave art (History, Anthropology, Archaeology, History of Art, Fine Arts and Applied Art), and the different theoretical-methodological paradigms that have guided their research, value, above all, its ancient character. It is the first art known in the History of Mankind.

In this context, the high standard of technical perfection and the formidable expressive capacity that were achieved with truly rudimentary means, so long ago, are particularly important.

This artistic excellence clearly distinguishes Palaeolithic cave art from the so-called "primitive" art. At the time of the first discoveries, which coincided with the formulation of the influential theory of evolution, this was the main reason for doubting the age of the art. When Sanz de Sautuola put forward the arguments for the great age of the paintings he had discovered at Altamira, they were discussed or directly denied by official science, which could not accept such artistic "perfection" among Palaeolithic groups; in fact the age was only admitted after undeniable archaeological proof was obtained from a number of French caves.

iii) Bear a unique or at least exceptional testimony to a cultural tradition or to a civilization which is living or which has disappeared

The property being nominated here exactly fulfils this criterion for inscription in the List of World Heritage. Palaeolithic cave art is both an exceptional and a unique testimony of a vanished civilization.

Like few other elements of Historical Heritage, this artistic manifestation represents the most graphic evidence of cultural and social aspects of an ancient society: the groups of hunter-gatherers at the end of the last Ice Age.

From the anthropological point of view, this artistic cycle is directly related with the appearance of a new human species, our own, and the cognitive development and social organisation that were associated with it. It is precisely through Palaeolithic art that we can learn essential aspects of the ways of life of these prehistoric societies, and go beyond the material record linked to everyday activities to intuit their spiritual or transcendent behaviour. In this precise way, cave art is a truly unique testimony, enabling interpretative hypotheses to be proposed about different aspects of the economic system and social organisation of Upper Palaeolithic human communities. These can refer to stylistic and technological matters or the use of natural resources and the occupation and use of the territory. They include the exploitation, transformation and use of biotic and abiotic raw materials, forms of settlement and habitation, aspects of aggregation and social interaction, and of symbolic behaviour.

iv) Be an outstanding example of a type of building, architectural or technological ensemble or landscape which illustrates (a) significant stage(s) in human history

Palaeolithic cave art is a characteristic aspect of the behaviour of hunter-gatherer communities in the late Pleistocene. It is therefore part of the way of life, or to be more exact, of the form of settlement of these communities at the end of the last Ice Age. The decorated caves were an essential part of the general system of land occupation and use in the Upper Palaeolithic.

In the case of Northern Spain, without ruling out the existence of decorated sites and ensembles in the open-air that have now disappeared, Palaeolithic cave art is direct testimony to the troglodyte form of habitat predominantly used in this segment of space and time. Within the customs of a semi-nomadic life, caves were the usual living places for human groups in the Upper Palaeolithic who made their homes in the shelter of cave entrances to benefit from their excellent homoeothermic conditions: the temperature inside a cave is approximately the average of the annual temperature outside. Therefore, in the harsh climatic conditions that existed at the time

when Palaeolithic art developed, caves were the ideal refuge, with milder temperatures and offering protection from the worst of the weather. Recent research in Palaeolithic archaeology in Cantabrian Spain has discovered various actions of preparation and organization of underground spaces, including the construction of stone circles inside caves, sometimes associated with decorated sections of wall.

They decorated the caves where they lived and also other caves where no signs of habitation have been found. Hence, the documentation of cave art provides complementary information about the network of settlements at the time, and of visits to caves for other reasons different from habitation. This suggests a functional specialisation in the use of certain natural landforms.

Similarly, the birth of Palaeolithic cave art brought with it the appearance of a set of techniques, specifically developed to give form to certain concepts. Whether it was through the use of techniques that were already known and applied for new artistic purposes, or through the invention of new techniques, it is clear that the appearance of Art means that technological innovation must also have taken place.

In this way, the art of engraving comes from the technical action found at the very start of the development of manufacturing: the marks left on animal bones by sharp implements when cutting away the skin and the meat from the tendons and ligaments. In fact, some cut marks found on animal bones recovered from prehistoric deposits, called "hunting marks", are attributed to non-functional behaviour. This primitive action with a burin was then applied to the drawing of images on the cave walls. The artistic application was adapted to a new function, acquiring characters of variability unknown until then.

Paint constitutes the main technical novelty involved in the appearance of Palaeolithic cave art. Used to decorate the human body and almost certainly on perishable surfaces, the application of colours on cave walls is the essence of this cultural phenomena and reaches, with truly rudimentary mediums, extremely high levels of expressiveness.

An advanced working procedure, developed above all in the Magdalenian period, includes the combination of both techniques, preparing the cave wall by scraping it with a burin, and then using the same instrument to complement the painted images.

Palaeolithic cave art is therefore eminently representative of a form of habitat and technological solutions during one of the most significant periods in human History, situated in the final stages of the last Ice Age.

3.b Proposed Statement of Outstanding Universal Value

Palaeolithic cave art is one of the most significant cultural manifestations in the history of mankind. Apart from its purely aesthetic qualities, from the historical point of view the importance of this art derives from it being representative of a crucial stage in human evolution: the appearance of *Homo sapiens*. The emergence of this new cultural form also had profound material implications, as the invention of new techniques and the specific application of others, gave rise to the first development of the arts of painting, engraving and sculpture. This is, therefore, a cultural property of the greatest importance, a masterpiece of human creative genius, which combines great artistic quality with its condition as an outstanding testimony to the history of civilisation; the first artistic manifestation of the human species. Hence, it has universal value and meaning, closely linked with the evolution of culture and society.

The Proposal of Extension to the Inscription in the List of World Heritage is based on this principle. Because of the number and density of decorated caves - preserved in an excellent state of conservation – because of the rich iconographic repertoire contained in them, because of the diversity of techniques and style they display, because of the great age of this artistic cycle and its survival over millennia, Northern Spain is a fundamental centre of human creativity in the sphere of universal history: one of the locations of the birth of Art.

These values have been recognised in the case of Cueva de Altamira since 1985, and are equally applicable to other Palaeolithic cave art sites located in the same geographical region of Northern Spain. The caves of Tito Bustillo, La Peña de Candamo, Llonín and El Pindal in Asturias; Chufín, Hornos de la Peña, El Castillo, La Pasiega, Las

Monedas, El Pendo, La Garma and Covalanas in Cantabria; and Ekain and Santimamiñe in the Basque Country display exceptional qualities comparable with those of Altamira.

3.c Comparative analysis (including state of conservation of similar properties

Palaeolithic cave art is a phenomenon on a large scale in both space and time. The geographical extension of this cultural manifestation was caused primarily by the great mobility of the human groups who produced it, encouraging long-distance interaction and the transmission of goods and knowledge. Its structure in regional groups covering large geographical areas implies that the exchange of information existed in certain periods or cultural areas. Therefore, the Franco-Cantabrian Region, principal centre of Palaeolithic cave art in the world, which covered the area between Aquitaine and Asturias, constitutes the internal limits in which the first comparisons can be made. In fact, until a few years ago, Northern Spain was considered a kind of western appendix to the central French areas. The second field for this comparative analysis should be the Palaeolithic cave art in other regions in the Iberian Peninsula, where research is still fragmentary, but which has increased greatly in recent years.

This comparative analysis is hindered by inequality of all kinds existing among the different terms of the comparison, especially as regards other regions in the Iberian Peninsula. In this way, research into cave art has been focused on the Atlantic area of Aquitaine and North Spain since the end of the 19th Century, whereas the first steps in the studies of cave art in the interior of the peninsula did not take place until the 1970s. Equally, we have to take into account differences in the conservation of the art; this is well preserved in North Spain inside limestone caves but badly affected in the open-air by the process of freeze-thaw action. In contrast, in Portugal and on the Meseta, the lithology and geomorphological processes characterised by greater dryness, have allowed assemblages to be preserved in the open-air. Finally, we must consider that the prehistoric population may have had a very variable density of occupation in the different regions of the Peninsula. In fact, a comparative study of the different regions of Palaeolithic art is an aspect of research still waiting to be undertaken.

It can not be denied that close cultural relationships existed between Cantabrian Spain and the regions to the north of the Pyrenees. These connections can be seen in all aspects into which the art can be divided: themes, techniques and conventions (see section 2.a above), and consequently at times it can be almost impossible to distinguish between figures painted in caves in Perigord or Ariège and others in Cantabrian or Asturian caves. This identity becomes more noticeable in certain periods when the relationships between one and another region seem to become stronger. A paradigmatic case is the late Magdalenian, when the evidence of cultural relations in cave art on either side of the Pyrenees is particularly common.

This clear unity within the Aquitaine-Cantabrian region was favoured by the ease of communication between both areas along the "Basque Corridor", at the eastern end of the Spanish coast. This allowed movements to take place easily from one side of the Pyrenees to the other. Precisely another geographical feature – in this case hindering movements – helps to understand the differences seen between Palaeolithic art in Northern Spain and in more southern parts of the Peninsula. The glaciers that developed in the Cordillera during much of the time when the cave art was being produced closed, or at least slowed down, the route to the south. This restricted the movement of animals and people in North Spain to the longitudinal direction, from east to west and vice versa.

Despite this unity in the art of the region, the group of sites in North Spain has a number of characteristics distinguishing it from sites in other parts. These local phenomena that can be observed include thematic and technical variations that give the cave art of Northern Spain a personality of its own and differentiate it from Palaeolithic cave art ensembles in other areas. These distinguishing features are:

1. A very high number of sites, nearly one hundred, in a relatively small geographical area. As a result the density of cave art sites is very high.

2. The existence of outstanding sites, containing a large number of paintings of great quality that represent different phases or "styles" in the Palaeolithic artistic cycle, for example, Altamira and the caves of Monte Castillo in Cantabria, Tito Bustillo in Asturias and Ekain in Guipúzcoa.

3. A particular thematic distribution in the animal figures, with a high proportion of the most common ungulates in the region (hinds, stags, horses, ibex, aurochs and bison), and a very low proportion of cold climate animals like reindeer and mammoths. This singularity is particularly seen in the pre-eminence in the figures of female deer or hinds. This contrasts with the proportions of male and female animals of this species found in neighbouring regions.

4. The existence in this region (above all in the central and western sectors) of certain specific abstract signs, such as the quadrilateral and oval symbols and the so-called "Cantabrian" claviforms, which are only found here.

5. The presence of formulas of thematic association that are especially significant in the region, like the hind-horse association found above all in Solutrean assemblages and horse-reindeer in the late Magdalenian.

6. The presence of regional styles, found in very specific areas and belonging to certain periods. A clear example is the so-called "Ramales School" (corresponding to the archaic phase of Palaeolithic art and located only in the central and eastern parts of North Spain). Further examples are the engraved figures whose bodies are filled in with striated markings, found in the same parts of the region and belonging to the early Magdalenian.

7. We should also mention the perfection in the combination of technical procedures, reached in the region during the Magdalenian, as can be seen in the bichrome and polychrome figures at Altamira, La Pasiega, El Castillo, Tito Bustillo and Ekain. Such figures are not found at Palaeolithic sites in the rest of Spain.

Other Palaeolithic cave art regions in the Iberian Peninsula show some significant differences in comparison with Cantabrian Spain, from the number of known sites to thematic and technical aspects. They are summarised below:

Fewer than twenty sites are known in the Duero Valley (eleven of which are concentrated in the valley of the River Côa in Portugal); eight are known in the Southern Meseta and Alentejo; six in the Ebro Valley, seven in the south of the Levantine region and about twenty in Andalusia.

The sites on the Meseta and on the Atlantic façade of the Peninsula show clear differences in the animal species represented in comparison with the sites in North Spain. The faunal range appears polarised into horse, stags (which predominate over hinds), aurochs and ibex. There is an absence of signs and other types of figures. Regarding the techniques used, engraving is much more common than painting.

The small number of sites with Palaeolithic art in the Ebro Valley and the Mediterranean seaboard makes it difficult to infer generalisations. The lack of sites with art contrasts with the relative abundance of habitat sites. The available information refers to the identification of a few small assemblages of engravings and paintings which, because of their themes and styles, could be ascribed to a Pleistocene chronology.

The Andalusian group has greater entity and definition, related to a certain extent with the areas of Alentejo and the Spanish Levant. Among its characteristics we can mention, in first place, the small number of figures in each assemblage. As regards the themes represented, temperate fauna is seen exclusively, with no cold-adapted species corresponding to the Pleistocene, as are found in North Spain and on the Meseta. There is also a relative abundance of signs, some of which are particularly numerous and characteristic of the southern half of the Peninsula (stars and grilles). There is less diversity in the technical procedures used to produce the engravings and paintings.

3.d Integrity and/or Authenticity

Paragraph 80 of the Operational Guidelines for the implementation of the World Heritage Convention states that the ability to understand the value attributed to the heritage depends on the degree to which information sources about this value may be understood as credible or truthful. Equally, paragraph 81 rules that cultural heritage must be considered and judged primarily within the cultural contexts to which it belongs. In both senses, the guarantees

of **authenticity** of this property are more than satisfactorily met thanks to the long tradition of prehistoric research in the region. Since the last quarter of the 19th Century, some of the most important prehistorians in the world have worked to analyse the art, as a result they have developed numerous fieldwork and laboratory projects, and have published their results in innumerable scientific papers.

In the early stages of prehistoric research in the region, the first successful approaches used to determine the true age and therefore the authenticity of the cave art were based on the classical archaeological method of establishing the stratigraphy. Deposits of Palaeolithic age that covered walls decorated with art or which blocked the access to decorated chambers; or sections of ceiling and wall containing art that had fallen off and become included in prehistoric strata, provided undeniable evidence of the authenticity of the art.

Scientific and technical progress in the 20th Century made it possible to use radiometric methods (mainly based on the ^{14}C method) to date some cave art directly. The first applications of radiocarbon dating to paintings containing organic matter (basically charcoal) were able to confirm the chronologies generally proposed for art belonging to the Magdalenian period (17,000 – 11,000 years B.P.) Recent developments in applied physics have greatly improved the method, due to its application using Accelerator Mass Spectrometry (AMS), enabling very accurate dates to be obtained with a minimal amount of pigment. A further advance has been the development of the calibration curves, which now go beyond the previous limit of 20,000 years, and allow figures belonging to the initial stages of the Palaeolithic artistic cycle to be dated in calendar years. Other dating methods, like Uranium Series and Thermoluminescence have made it possible to date speleothems associated with the art, and therefore obtain the age of paintings produced with inorganic material and engravings. In this way, assemblages attributed to archaic phases in the development of cave art have been shown to be some 30,000 years old.

Other conditions of authenticity listed in paragraph 82 of the Operational Guidelines are equally met by Palaeolithic cave art in Northern Spain, as they are truthfully and credibly expressed through attributes such as:

- Form and design: the style (or styles) evolved in the art of the region during its different phases of development;
- Materials and substance: the raw materials used to produce this art, the mineral and plant pigments, originate in the cave environment or its immediate surroundings;
- Use and function: the art was fully integrated in the ways of life of the human communities in which it developed and satisfied certain superstructural needs.
- Traditions, techniques and management systems: the technological repertoire developed *ex profeso* to physically manifest a series of concepts (engraving, painting, preparation of the walls);
- Location and setting: in limestone caves, locations within karst landforms that are characteristic of a large part of the region.

All these attributes make up the artistic, historic, social and scientific dimensions of the cultural heritage being nominated and which give it is uniqueness and value.

Furthermore, it must be pointed out that in no case have repairs or reconstructions been made of any of the cave art images which, in general terms, are in an excellent state of conservation.

The property proposed to enter in the List of World Heritage fully meets the conditions of integrity laid down in paragraph 88 of the Operational Guidelines, given the unitary and intact character of the property and its attributes. Thus,

a) although we probably only know a small part of the art that originally existed, the excellent sample we know has all the necessary elements to express its outstanding universal value. The proposal includes all the necessary elements to convey the significance of the whole value represented by the property;

b) It also has an adequate size to enable the full representation of the features and processes that convey the importance of the property;

c) Finally, we can state that, at present, the proposed property is closely guarded and supervised in its parameters of conservation and does not suffer from the adverse effects of development and neglect. Hence, the physical structure of the property and its significant features are in good condition and the impact of the processes of deterioration is under control, as described in the following section.

4

4. State of Conservation and factors affecting the Property

4.a Present state of conservation

Palaeolithic cave art is one of the most valuable cultural manifestations in universal history and, at the same time, one of the most fragile.

The exceptional nature of Palaeolithic cave art sites is augmented as the passage of time and different factors of natural and anthropic alteration (see section 4b below) cause its deterioration and in consequence, the loss of the art and its surroundings. It is an easily damaged property and therefore needs special protection and particular conservation measurements.

The case of Altamira is paradigmatic in this sense. From 1879 the year when it was discovered until 1977, the cave received tourist visits, dangerously neglecting the preservation of this magnificent cave art ensemble. The major alterations made inside the cave and the lack of any control over the number of visitors had the result of an evident deterioration in its paintings. However, since it was closed until the present time, Altamira is setting the standards for conservation measures in cave art, in Northern Spain and, it may be said, in the whole of western Europe. Although the starting point has been an altered environment, a full multi-disciplinary study has been programmed to understand the present-day conditions of the cave and to avoid any later deterioration. Geological, physicochemical, climatic and biological analyses are combined in a unitary perspective, where these specialities are approaches to the different components of a single dynamic system. The present very strict regime for visits to the cave is in accordance with the results of this study. Equally, a replica has been built to satisfy the high demand for tourist visits that the original cave could not meet.

The application of legal and regulatory instruments, the effective protection and vigilance of the caves, the continuous monitoring of its micro-environmental conditions, and the restrictions in the number of visitors to the show caves, are the administrative measures for the conservation of cave art and its surroundings. The combined action of these conservationist tools has the single aim of eliminating or at least attenuating to minimal levels, the causes of deterioration.

With Altamira as their main reference, the administrations in North Spain have set in motion conservationist initiatives of similar kinds, aimed at determining the natural conditions that have propitiated the preservation of the paintings and engravings, and then establish the protocols of heritage management that will help to maintain the integrity of the art and its environment. This has to be made compatible with public knowledge and enjoyment. Given the variety of potential agents and processes acting on the cave art (see below), conservation is seen as a multi-disciplinary task, with the intervention of different specialists (physicists, chemists, geologists, biologists and archaeologists) and administrative staff (technicians, administrators, cave managers and guides).

In this way, the different factors that affect the preservation of the delicate cave environment and the art itself have been analysed. These factors include:

- Geological structure (type of rock, formation processes, mineralogical and geochemical properties of the rock and speleothems)
- Structural evolution and stability
- Processes affecting the rock surface (growth of crystals, speleothems, flaking, solution, sedimentation of clays)
- Hydrogeology (flow rates, pH of the ground water and of the accumulations of water on walls and floors)
- Micro-environmental conditions (external climate parameters, air and rock temperatures, relative humidity, air quality – CO_2 content – and circulation)
- Biological contamination (quantification of the populations of animal and vegetable organisms and micro-organisms in the air, and on the floor and walls)

- Lighting systems installed
- Regime of visits in the show caves open to the public

The results of the studies currently being undertaken have been quite positive as regards the preservation of cave art in North Spain. Enormous progress has been made in understanding the caves and the state of conservation of the art. This has allowed existing problems to be detected and has given the means of solving them (actions taken about the cave gates, installation of protective nets, cleaning graffiti and colonies of micro-organisms, modifications in the lighting systems, establishing the optimum number of visitors, supervision of farming and forestry uses and building work in the area of the caves, etc.)

Consequently, it can be said that the state of conservation of Palaeolithic cave art in Northern Spain is good and the factors of potential damage (listed below in section 4.b) are under control.

4.b Factors affecting the property

(i) Development Pressures (encroachment, adaptation, agriculture, mining)
(ii) Environmental Pressures (pollution, climate change)
(iii) Natural disasters and risk preparedness (earthquakes, floods, fires, etc.)
(iv) Visitor/tourism pressures

Caves and rock-shelters are the typical locations for Palaeolithic cave art in Northern Spain. These karst landforms can be affected by a large variety of factors of different kinds that can modify their characteristics over a period of time or cause damage that is difficult to repair. These factors can be divided into four groups, or instead in only two; those caused by natural processes (1) and those introduced or caused by human actions (2, 3 and 4).

1. Natural processes and risks
2. Competition for land use in the location
3. Alterations to the landscape
4. Other actions (theft, vandalism, show-cave design)

1. Natural processes and risks

The first of these major groups covers natural processes and also the possible risks of the same kind. Thus, we can first point out the *tectonic or geomorphological* processes. The caves are created through tectonic forces, chemical reactions and atmospheric influences; they are therefore within a morphogenetic system, in which the agents of formation are acting continuously. There are many factors permanently modifying the characteristics of the cave, such as lithochemical alterations, the processes of decomposition or disintegration caused by the abrasive action of water, and above all, the weathering and karstification that, in the course of its development, plays a double role: it is the origin of the cave and in a terminal phase, it can produce the end of the cave, when too much material is destroyed and the roof collapses.

The action and consequences of most of these agents are only perceptible at a geological scale, as they work over millions of years. Here, we are more interested in the processes that are perceptible in a human time-scale. And in this framework, of several centuries at the most, the processes that can affect the cave are known as *risk situations,* or risks associated with occasional changes in the state of the cave. They are, therefore, processes and effects that occur suddenly, and not slowly. They are of four kinds:

a) the risks derived from *slope phenomena*, which can produce a chain reaction. It is difficult to establish the exact location or generate a risk map, since these processes are influenced by a large range of causal factors, such as climate and precipitation, the thickness of loose material covering the soil in a large part of Cantabrian Spain, or the presence of plastic clayey materials. All these factors, in connection with favourable structural conditions (medium or steep-sided slopes of over 10%) influence and favour the origin of the process. Where the above-mentioned factors coincide to a greater degree, there will be a higher frequency of slipping and other superficial slope movements. Deforestation in the past and

the present plays a significant role by increasing the impact of the processes through the denudation of the soils. In this respect, replanting and industrial crops help to hold the soil together and provide protection from this type of risk.

In order to reach a critical point, the structures and materials have to accumulate certain tension over time, and the periods of inactivity are obviously much longer than those of activity. Even so, if the movements are large, they can reach catastrophic proportions. Cases occur when a slope that has remained unaltered reaches breaking point and slips. Then a cave entrance could become covered by collapsed material and blocked, or the cave might even be destroyed.

b) The *risk of flooding.* This is associated with periods of very heavy, unpredictable and spontaneous rain (episodes of torrential rain, storms, snow melt…) or, in contrast, with long periods of continuous rain. Therefore, it is again a risk conditioned by a great variety of factors that can affect it, such as the climatology and rainfall regime, or the regimes of rivers and streams. Caves are frequently occupied by a small stream, or have areas where a stream rises or sinks, or have a phreatic level with different fluctuations in the flow rate. It is also common for there to be streams or rivers within the area around the cave which occasionally go through periods of flooding. In the same way, the amount and frequency of rainfall can affect the water filtering through the roof and walls of the cave, producing humidity, washing down the walls, and even erosion, which could result in damage to cave art and prehistoric deposits. In the case of caves whose entrances are located near a water-course there are risk situations where the stream could break its banks and flood the cave, which then acts as a sink-hole. In other cases, a stream inside the cave could increase its flow, so that the water level rises and affects deposits or decorated walls (either directly or by forming siphons that cut off access to them for long periods of time).

It is important to prevent this type of risk with the tools and techniques available to us: studies of the variations in the flow rates of the streams and the climatology. Above all it is necessary to estimate if the property or its surrounding area is located in an area liable to flooding. Actions that can reduce the danger of floods include the maintenance of the original vegetation cover along the banks of the rivers and also in the meadows or woodlands above the caves themselves to control filtration rates.

c) The *risk of fire.* Although the properties are located in Humid Spain, the number of forest fires has increased greatly in recent years. These fires affect both autochthonous woodland and industrial plantations. If, as usually occurs, the property and its buffer zone are situated in a rural context, the risk is much greater than if the cave is within a peri-urban environment, where woodlands are less common. It is another risk difficult to predict and combat and the actions needed to reduce risks have to include prevention and social awareness, as well as the analysis of sensitive areas with a high likelihood of suffering fires.

d) Finally, although the Iberian Peninsula and the region of Northern Spain in particular, are considered as areas of low *seismic risk,* periods of medium and low earthquake activity may occur, especially in the Asturias-León area. Therefore, it would be advantageous to evaluate the risk of seismic events in each area of protection, given the possibility, however low, of movements that could cause collapses in the caves.

We must also mention the action and effects of *biological agents* that can have serious consequences for cave art and the rock walls. Different animal and plant species can affect sites in various ways: some animals, particularly bats, enter caves and deposit excrement; others dig in the cave floor and disturb the archaeological deposit or scratch the walls with their claws (e.g. badgers); above all, colonies of micro-organisms form films over the cave walls which can be a factor in the decomposition of the rock surface. The presence of the micro-organisms in caves may be entirely natural, but it has been shown that frequent human visits has, among its effects (see below), a build up of these dangerous species.

2. Competition for land use in the location

The strong *competition for land among the different consumers* of it is a characteristic of all the Autonomous Communities involved in this Proposal. This pressure is caused by the need for land, for example for urban use for the growth of towns, or the expansion in tourism on the coast; land to complete the network of services such as motorways and other kinds of roads; land for industrial purposes and quarrying; which have to be made compatible with other uses such as agriculture and cattle-farming and forestry plantations. At the same time, other areas have to be maintained and preserved, such as Areas of Outstanding Natural Beauty, or the areas with cultural heritage and their buffer zones, such as the caves with Palaeolithic Cave Art included in this proposal.

This competition for land use is shown to its greatest degree in the Basque Country, as it is the most densely populated Autonomous Community in the region, and therefore where the pressure for land is highest. It is also the only community with a large city like Bilbao which stimulates the presence of dynamic consumers of land (population, industry, commercial and recreational uses, infrastructures, quarries, waste disposal needs). The pressure is reduced towards the west in Cantabria, where the worst-affected areas are in the coastal lowlands, and not in the valleys or interior of the region with a lower population and more rural and natural environment. It is reduced even further in Asturias, the area furthest removed from the influence of "Gran Bilbao", and which has a much larger surface area than the other two Autonomous Communities. The demographic data is quite revealing: the Basque Country has a population density (National Statistics Institute (INE), Municipal Census of Inhabitants, 01/01(2004) of 299.7 people per square kilometre, whereas Cantabria and Asturias only have 107.0 and 101.5 inhabitants per square kilometre respectively.

Consequently, all these land uses in the same region have to be made compatible, which is a challenging task that has to follow criteria of sustainability, especially when areas to be protected and preserved (such as those in the European network of NATURA 2000, or heritage sites like caves with Palaeolithic art) have to be considered. In this context, knowledge and planning are vital mechanisms to give dynamism to, and at the same time protect, the wealth of the rural environment. In this way solutions can be found for new situations and problems that may arise from the competition and continuous demand for land.

One of the main factors with potentially negative effects on cave heritage is *urban growth,* occurring without taking into accounts the concepts of capacity for occupation of the land. The perimeter of the buffer zone around the cave may become strangled, or the boundary may even be passed. The cave itself may suffer, or its original surroundings may be greatly altered through the introduction of elements belonging more to an urban environment than a rural one. In this process of competition for land, municipal authorities tend to reclassify rural land as urban (rarely the contrary). This leads to complex results, where protected areas are subject to the pressure of speculation, especially in fast developing areas of the coastal lowlands, the main towns and tourist areas.

In close relationship with this urban pressure, *infrastructures* can potentially have a negative effect on archaeological heritage. This is the case when they need to be located near a protected area or even cross within its perimeter. This category of risk not only includes roads and other forms of transport, but also the infrastructures involved in water, gas or electricity supplies.

The negative effects of infrastructures may be felt at two different times. First, during the construction phase when, depending on the hardness of the materials, explosives are often used to break up rock obstacles for the new road or tubes. These could harm the geological structure of the cave and in relation with this, alter its hydrogeological regime or systems channelling rainwater (through the appearance of new cracks and fissures in the rock cover). Second, when an infrastructure like a new motorway or road comes into use it can lead to air and acoustic pollution, and also vibrations in the ground which can negatively affect the conservation of the cave and its contents of Palaeolithic art.

Within this topic of infrastructures, mention should also be made of *telecommunication networks* (aerials and towers, and underground cables). These infrastructures, and their constant presence throughout the region, have a considerable impact on the landscape. As above, their construction may affect caves through the creation of movements and tensions in the ground, with possible negative repercussions on the natural underground conduits.

The installation of a *quarry or a mine,* or the enlargement of an existing exploitation, may have a far greater potential impact on a protected property or its buffer zone. In these cases, the risk factor is multiplied

exponentially, as the use of explosives may destroy a cave directly or produce vibrations that are potentially dangerous for the conservation of nearby caves. Additional to this risk, the dust and larger-sized particles produced by the activity may be transported by wind or water and introduced in caves, blocking their entrances or resulting in alterations to the rock surface containing the art. Equally, the fact of opening a quarry, as well as the extraction of aggregates in itself, implies the establishment of heavy machinery, an electricity supply, roads and other forms of civil engineering, that involve the movement of earth and that can be potentially harmful for properties and their buffer zones. In relation with this topic, there is a known custom of disposing of mining spoil in caves and dolines, which also leads to their deterioration or destruction.

Another form of economic activity that can harm underground heritage is *forestry*, especially in the form of plantations of fast-growing, highly-productive trees, like eucalyptus and pine. These trees develop a deep, extensive root system that can penetrate into cave passages near the ground surface, and then cover the roof, walls and floor with a blanket of roots. The caves suffer the destructive action of the roots, which act on the more delicate formations but which may also break up the bedrock containing the cave and vary its morphology. The roots also introduce other biological agents that are harmful to cave art. Equally, the plantations alter the drainage patterns on the surface, increasing or reducing the filtration of water into the underground cavities. As a final point, this kind of industrial plantation bears a direct relationship with another of the potential risks described above, that of forest fires.

The other economic activity that presents a serious risk of negative effects on the preservation of cave art is *farming*. Dairy-farming is a characteristic economic activity in the region, and one traditional use of caves is a shelter for cattle, goats or sheep. In this way, the animals are a potential danger for the caves as they can damage the deposits in the entrances by trampling them, and by introducing other harmful life forms into the cave environment. Another possible danger is represented by a side-product of cattle-rearing, especially when the animals are kept in stables, and that is the large quantity of manure produced. This may be spread on the land as fertiliser or leak from its tanks and filter into the ground; with extremely harmful effects on the cave art. However, cattle-farming is an activity in clear regression in the whole of Northern Spain, and one which can be made compatible in a sustainable way with the maintenance, conservation and public enjoyment of the cave sites.

3. Alterations to the landscape

Landscape constitutes an important part of cultural heritage, as it is the result of the changes made by successive generations to adjust the land and its resources to their needs. These alterations are closely related to the kind of activities described above and logically they affect the surroundings of the caves and the "ideal" or "original" landscape or "inherited" heritage. Thus, in an exercise of historical memory, excepting different processes of natural and anthropic alteration, we can say that the interior of most decorated caves have reached the present time in a similar state to when prehistoric groups first occupied them. The same is certainly not true of the landscapes in the protection areas and buffer zones, where there have clearly been huge changes in the geomorphology, hydrology, vegetation cover, and so on. Some of these changes are owing to the use made of natural resources by inhabitants of the area. Therefore, the landscape is part of a scenic heritage, a landscape created by the historical and traditional activities that the area has accommodated; and this heritage ought to be preserved.

This means preserving the cave art and the cave containing the art in a state the least altered as possible, in the interior, and the buffer zone in a state as near to natural, in the exterior. Despite a certain "artificiality" of the landscape, it can be said that in most cases, the caves with Palaeolithic art in Northern Spain are located in semi-natural or natural environments, except those on the boundaries of towns or urbanised areas. Therefore, any expansion of urban land, the development of industrial complexes, infrastructures or even forestry plantations and traditional farming activities always introduce factors altering the landscape in a way unsuited to the heritage contained in the cave and its surroundings.

4. Other actions (theft, vandalism, show-cave design)

Other actions exist that can affect decorated caves and their buffer zone negatively, linked to the knowledge and use of the caves and their own intrinsic value. In first place we can mention *theft,* which can even occur in the case of gated caves, and which can affect the archaeological deposit, the figures or, more frequently, of the formations

and speleothems. It must be added that even "legal" visitors to the caves may remove small amounts of material, which in the middle or long term could become quite significant.

Vandalism also has to be mentioned, and its effects above all in the protection areas, entrances and first parts of the caves (names, initials, phrases or simply marks scratched or painted on the walls as graffiti). Its cause lies in the lack of appreciation of the cultural heritage. Vandalism also occurs in the facilities built outside show caves. As these are recreational areas they sometimes attract people who damage them and leave litter, and this problem has increased recently because of the present trends in leisure among certain sectors of the population.

In relation with the *design of show* caves, it has to be said that, on occasions, this has been too aggressive with the surroundings of the cave (pavements, asphalt paths, excessive urban furniture), as they introduce clearly urban elements into a rural or natural environment. This facilitates the attendance of visitors, increasing their numbers, so that the potential negative consequences are only increased. Again, all these factors become more serious in urban, peri-urban and tourist locations, and are minimised in rural settings, among other reasons because the potential number of visitors is greater in the former than in the latter. But this kind of aggressive design has affected the interior of show caves in some very significant cases. Some caves were prepared for tourist visits by digging out and lowering the floor level, closing natural entrances, blocking passages and opening others, dividing up the underground space by building walls, installing electric lights, etc. without taking into account the harmful effects on the conservation of the caves and their art.

As we have seen in the general introduction to this section, caves and rock-shelters are karst landforms which, because of their geographical location and morphology, are subject to a greater or lesser degree to the action of different agents of alteration. In addition to the difficulties common to all sites, these create individualised problems of conservation.

To summarise, the main **natural agents and processes** potentially responsible for damage to Palaeolithic cave art in North Spain are:

- World climate change (warming, changes in sea level); and more local catastrophic events (flooding, earthquakes, landslides)
- Insolation and sudden changes in temperature
- Water circulation on the walls (depositing calcite or washing the surface)
- Rock falls (flaking and collapses)
- Deposition of material (clay, dust, etc.)
- Biological agents (roots, excrement, colonies of micro-organisms forming bio-films that contribute to breaking up the rock surface)

The a**nthropic factors** of alteration are more important, whether they act directly or indirectly on the art and the walls. The most significant factors are the following:

- Pollution (gas emissions, tipping, disposal of farming and industrial wastes)
- Changes to the vegetation cover (tree-felling or reforestation) that can modify the underground hydrological regime.
- Public and private infrastructure building work (reservoirs, roads, quarries, homes)
- Preparation of show caves to receive visitors (lowering floors, opening entrances and widening narrow passages, dividing the cave artificially, excessive lighting)
- Visit regimes (excessive number of visitors)
- Vandalism (breakages, graffiti, scratch marks, theft of decorated pieces of wall)
- Inappropriate research (direct tracing of figures, moulds, insufficient lighting)

Most of the caves with Palaeolithic art included in this Proposal of Extension to the Inscription in the World Heritage List are open to the public: Tito Bustillo, Candamo and El Pindal in Asturias; Chufín, El Castillo, Las Monedas, Hornos de la Peña, El Pendo and Covalanas in Cantabria.

In these cases (and also in other caves open or not to public visits, like Llonín in Asturias, Santián, La Haza and La Garma in Cantabria, and Arenaza, Santimamiñe and Ekain in the Basque Country), studies have been carried

out on the micro-environmental conditions inside the cave and on the repercussions that visits have on these conditions, in order to determine their "carrying capacity".

It is clear that the adaptations made for tourism and the continual entry of people in a cave can alter the underground environmental conditions, which have precisely enabled the preservation of the art over a long period of time until the present day. Changes in the air circulation, increases in the temperature and concentration of carbon dioxide, a decrease in the relative humidity, biological pollution, vandalism and negligent actions, can all result in serious threats for the conservation of cave art, in case such as Altamira itself.

In order to solve these problems, multi-disciplinary studies have been started to examine the state of conservation of the caves from different scientific and technical approaches or perspectives (geology, biology, archaeology). In this way the characteristics of the cave environments have been determined and the different parameters being analysed have been monitored. The results have then been compared with data about the number of visits and length of stay of staff and visitors in the cave. Thus, it has been possible to establish the kind and degree of impact that the visits have on the micro-environment, and consequently, to determine the "carrying capacity" of the caves, i.e. an appropriate number of visitors per day, according to the season of the year.

We can therefore state that, under the present conditions, the properties can absorb the present number of visitors without anticipating any adverse affects on their conservation.

(v) Number of inhabitants within the property and the buffer zone

When determining the number of inhabitants with the perimeters of the property and its buffer zone, two main difficulties are encountered. First, the diversity of population statistic sources according to the administrations of each autonomous community, and second the difference in the years when the data was collected, which can be quite notable.

For these reasons, to give coherence and uniformity to the data given here, the statistics have been based on a common source. Therefore, the National Statistics Institute (I.N.E.) has been chosen as the most complete and modern source for economic, demographic and social information about Spain, available on Internet at www.ine.es.

I.N.E. has data at below municipality level, at a scale of census districts or towns, in two types of statistical documents. One is the Municipal Register or *Nomenclator*, with data collected between January 1996 and 2005, and the other is the Census of Population and Homes, the last of which dates to 2001, with detailed results classified by sex and age groups. The population figures have been obtained from these two sources; the totals for the area of the property and the buffer zone are from the Nomenclator and the detailed results, with which the population pyramids were prepared, are from the 2001 Census.

As the area of the nominated properties usually affects a single town, or district, within one municipality (except in the case of Ekain, which affects the municipalities of Deba and Zestoa), the population of this precise town has been given. However, in one case, I.N.E. does not have the population figures for the district (Sastarrain, nearest district to Cueva de Ekain), so this information is missing from the tables and graphs.

Table of the caves and affected areas

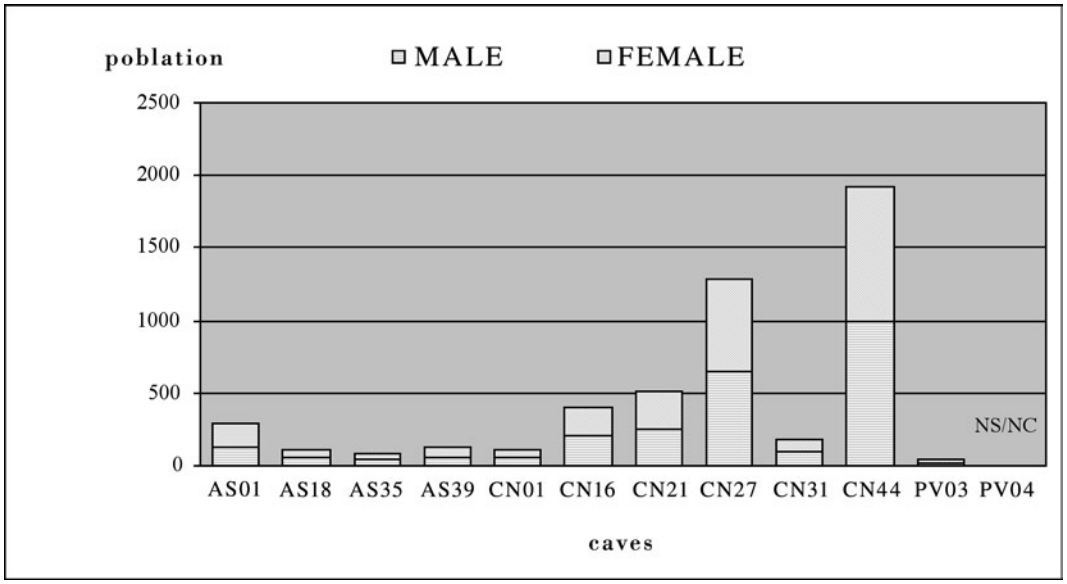
Autonomous Communities	Nominated Caves	Municipality/Buffer Zone	Places nearest to property
PRINCIPALITY OF ASTURIAS	*AS01. Peña de Candamo*	Candamo	San Román
	AS20. Tito Bustillo	Ribadesella	Ardines
	AS40. Llonín	Peñamellera Alta	La Molinuca
	AS44. El Pindal	Ribadedeva	Pimiango
CANTABRIA	*CN02. Chufín*	Rionansa	Riclones
	CN16. Hornos de la Peña	San Felices de Buelna	Tarriba
	CN18. Monte Castillo	Puente Viesgo	Puente Viesgo
	CN27. El Pendo	Camargo	Escobedo
	CN31. La Garma	Ribamontán al Monte	Omoño
	CN44. Covalanas	Ramales de la Victoria	Ramales
BASQUE COUNTRY	*PV03. Santimamiñe*	Kortezubi	Bº Basondo
	PV04. Ekain	Deba	Bº Sastarrain

Table of Caves and the Population of the places nearest to the sites (Total and according to sex)

Nominated Caves	Municipality	Places	Total Pop.	Male	Female
AS01. Peña de Candamo	Candamo	San Román	285	131	154
AS20. Tito Bustillo	Ribadesella	Ardines	111	54	57
AS40. Llonín	Peñamellera Alta	Llonín (Bº La Molinuca	84	43	41
AS44. El Pindal	Ribadedeva	Pimiango	121	54	67
CN02. Chufín	Rionansa	Riclones	107	57	50
CN16. Hornos de la Peña	San Felices de Buelna	Tarriba	401	204	197
CN21. Monte Castillo	Puente Viesgo	Puente Viesgo	512	246	266
CN27. El Pendo	Camargo	Escobedo	1289	648	641
CN31. La Garma	Ribamontán al Monte	Omoño	177	90	87
CN44. Covalanas	Ramales de la Victoria	Ramales	1924	999	925
PV03. Santimamiñe	Kortezubi	Bº Basondo	35	17	18
PV04. Ekain	Deba/Zestoa	Bº Sastarrain			

Source: INE. Nomenclátor 2005.

Graph with the total population, according to sex, in the towns or districts nearest to each cave

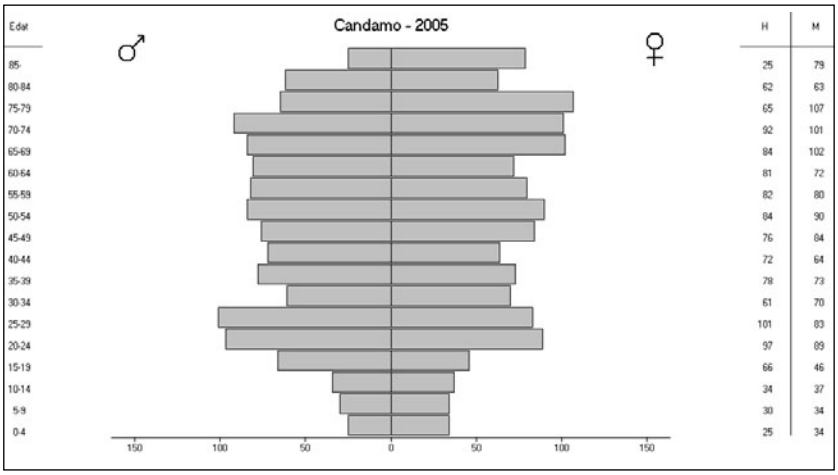


Source: INE. Nomenclátor 2005.

Summary files: Number of inhabitants within the immediate area of the property and in the buffer zone (Population of the nearest town or district to the site, population in the remaining parts of the municipality, and the total population of the municipality) Source: I.N.E. Nomenclator 2005. Population pyramids of each buffer zone, including the immediate areas of each site. Source: I.N.E Census of Population and Homes 2001 (detailed results of 1^{7th} February 2004)

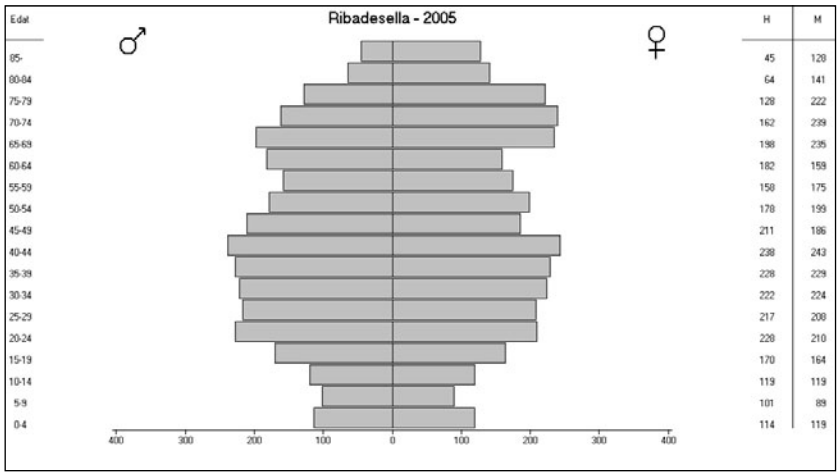
AS01. PEÑA DE CANDAMO

AREA OF NOMINATED PROPERTY (nearest place):	285
BUFFER ZONE (rest of the municipality):	2.066
TOTAL (Municipality total):	2.351
YEAR:	2005 (Nomenclator)



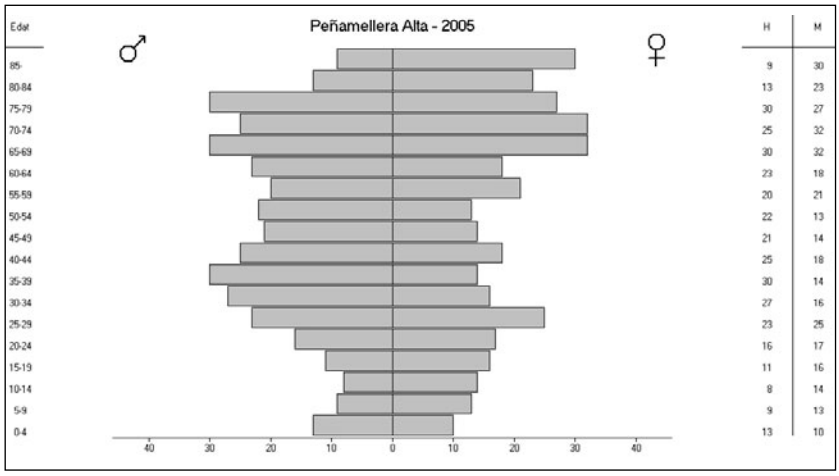
AS20. TITO BUSTILLO

AREA OF NOMINATED PROPERTY (nearest place):	111 hab.
BUFFER ZONE (rest of the municipality):	6.094 hab.
TOTAL (Municipality total):	6.205 hab.
YEAR:	2005 (Nomenclátor)



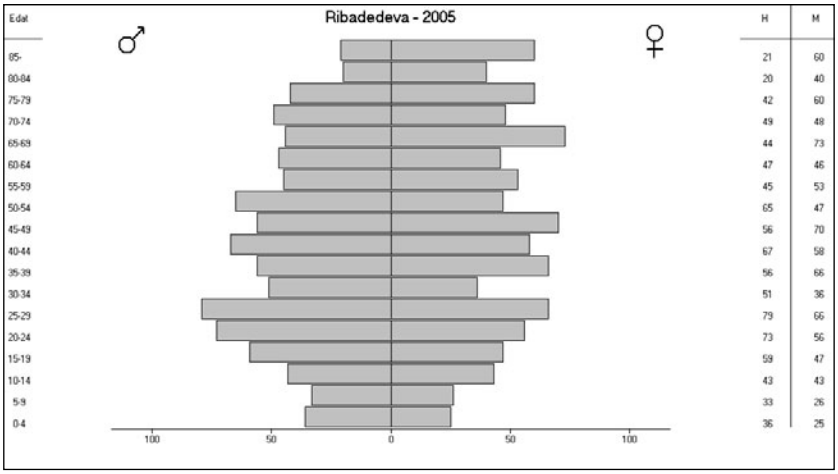
AS40. LLONÍN

AREA OF NOMINATED PROPERTY (nearest place):	84 hab.
BUFFER ZONE (rest of the municipality):	586 hab.
TOTAL (Municipality total):	670 hab.
YEAR:	2005 (Nomenclátor)



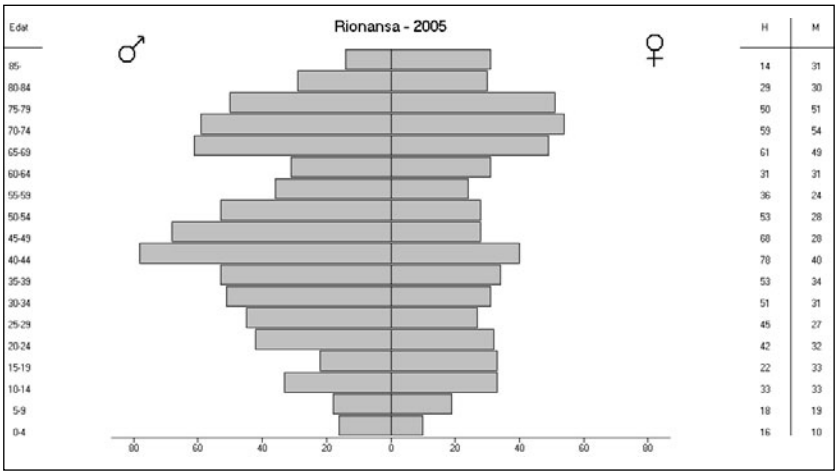
AS44. EL PINDAL

AREA OF NOMINATED PROPERTY (nearest place):	121 hab.
BUFFER ZONE (rest of the municipality):	1.780 hab.
TOTAL (Municipality total):	1.901 hab.
YEAR:	2005 (Nomenclátor)



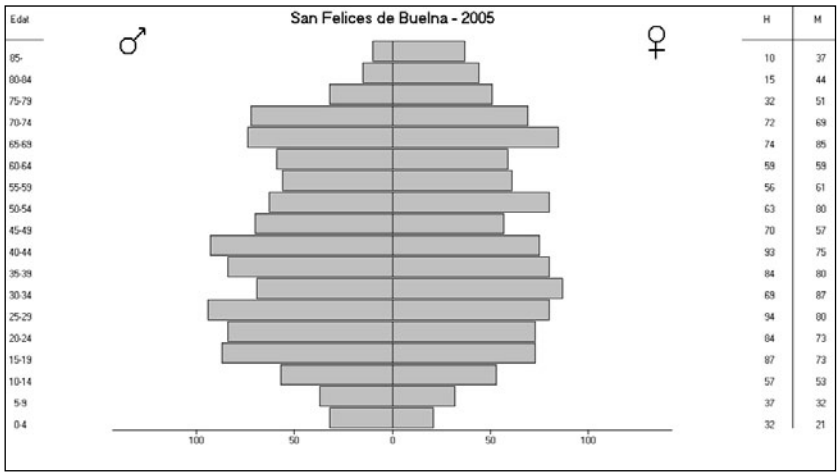
CN02. CHUFÍN

AREA OF NOMINATED PROPERTY (nearest place):	107 hab.
BUFFER ZONE (rest of the municipality):	1.155 hab.
TOTAL (Municipality total):	1.262 hab.
YEAR:	2005 (Nomenclátor)



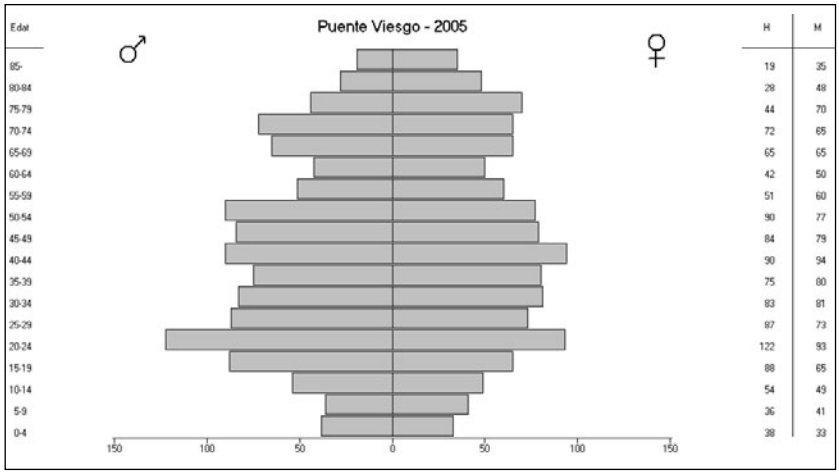
CN16. HORNOS DE LA PEÑA

AREA OF NOMINATED PROPERTY (nearest place):	401 hab.
BUFFER ZONE (rest of the municipality):	1.840 hab.
TOTAL (Municipality total):	2.241 hab.
YEAR:	2005 (Nomenclátor)



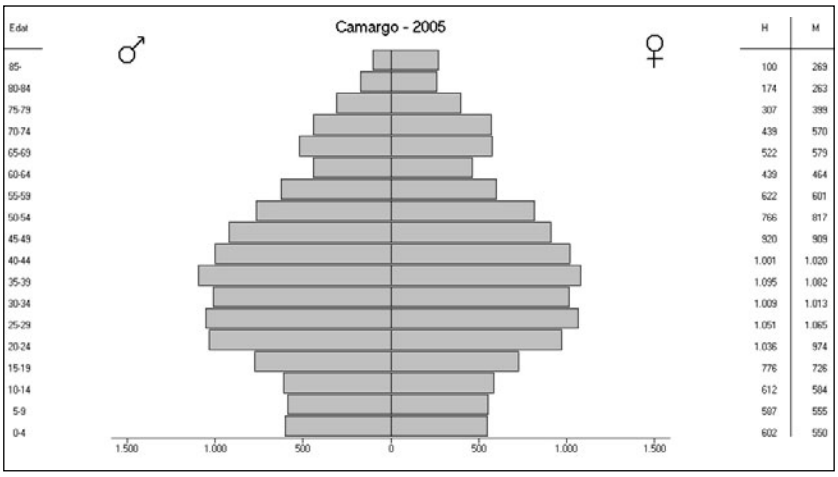
CN18. MONTE CASTILLO

AREA OF NOMINATED PROPERTY (nearest place):	512 hab.
BUFFER ZONE (rest of the municipality):	1.952 hab.
TOTAL (Municipality total):	2.464 hab.
YEAR:	2005 (Nomenclátor)



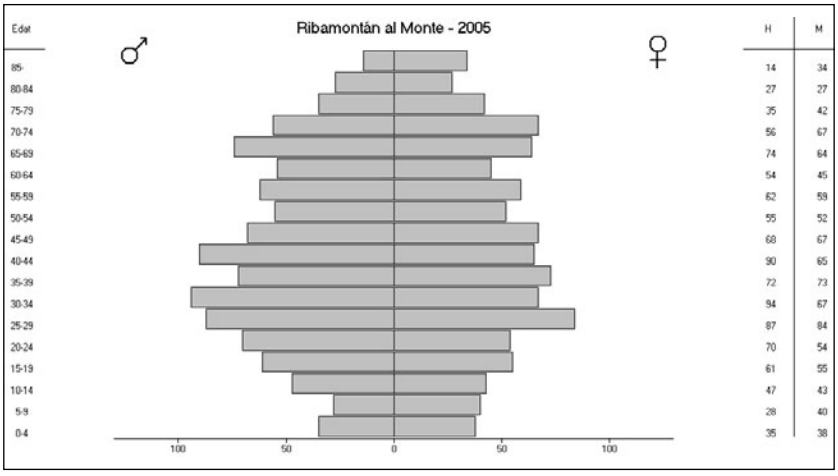
CN27. EL PENDO

AREA OF NOMINATED PROPERTY (nearest place):	1.289 hab.
BUFFER ZONE (rest of the municipality):	27.140 hab.
TOTAL (Municipality total):	28.429 hab.
YEAR:	2005 (Nomenclátor)



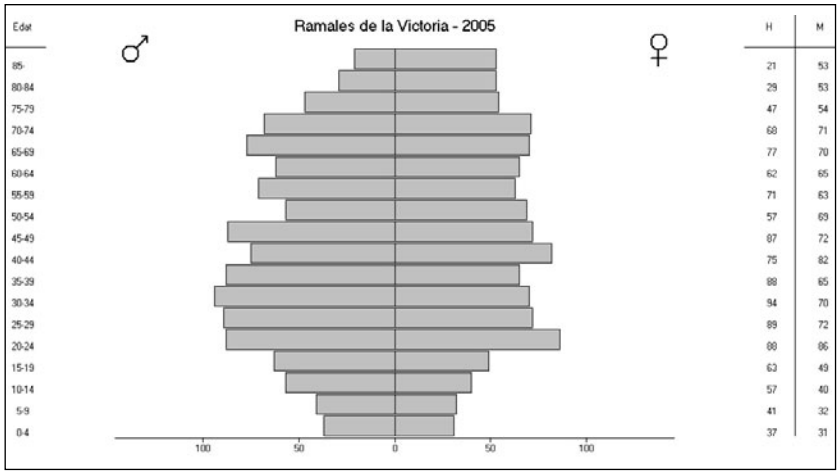
CN31. LA GARMA

AREA OF NOMINATED PROPERTY (nearest place):	177 hab.
BUFFER ZONE (rest of the municipality):	1.855 hab.
TOTAL (Municipality total):	2.032 hab.
YEAR:	2005 (Nomenclátor)



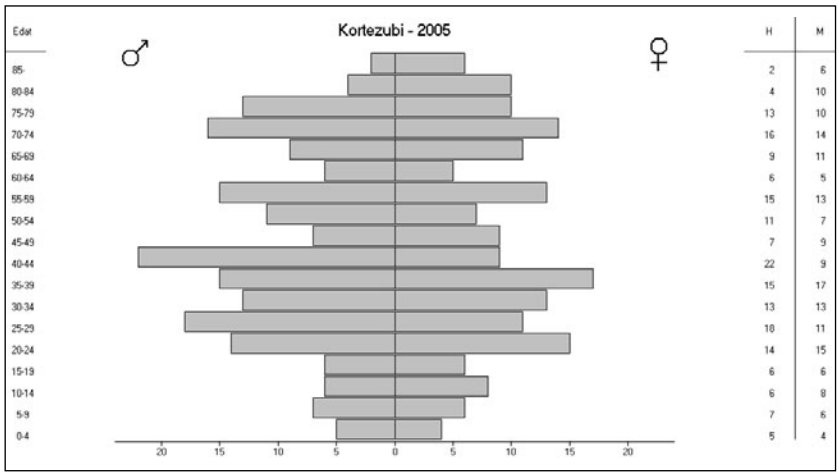
CN44. COVALANAS

AREA OF NOMINATED PROPERTY (nearest place):	1.924 hab.
BUFFER ZONE (rest of the municipality):	388 hab.
TOTAL (Municipality total):	2.312 hab.
YEAR:	2005 (Nomenclátor)



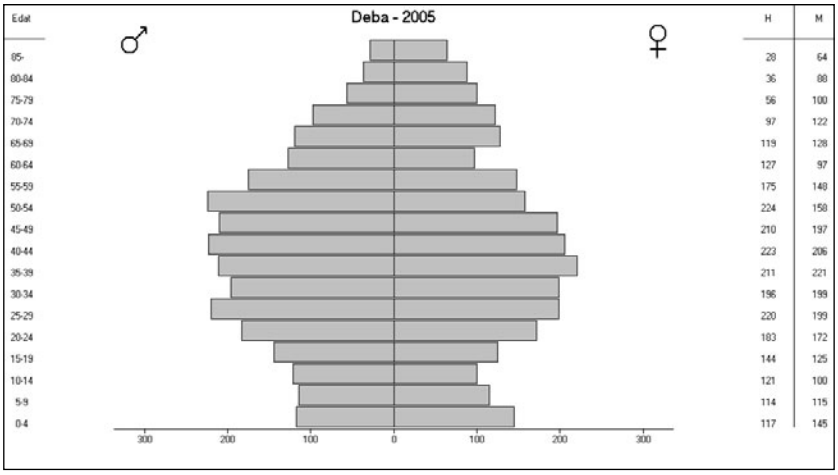
PV03. SANTIMAMIÑE

AREA OF NOMINATED PROPERTY (nearest place):	35 hab.
BUFFER ZONE (rest of the municipality):	352 hab.
TOTAL (Municipality total):	387 hab.
YEAR:	2005 (Nomenclátor)



PV04. EKAIN

AREA OF NOMINATED PROPERTY (nearest place):	Not available
BUFFER ZONE (rest of the municipality):	Not available
TOTAL (Municipality total):	5.274
YEAR:	2005 (Nomenclator)



5

5. Protection and Management of the Property

The instruments for the protection and management of the properties included in this Proposal of Extension to the Inscription in the World Heritage List guarantee that the outstanding universal value and the conditions of integrity and authenticity at the moment of inscription, will be maintained in the future.

The property has full legislative, regulatory and institutional protection to guarantee its long-term safeguard, in disregard of any political changes. The State Party, in this case, can declare that the nominated property has been given the highest status of protection existing in the legislation at all levels of Spanish administration: national, autonomous community and local. Furthermore, the full and efficient application of these legal and administrative measures will ensure the adequate protection of the property in the face of development and changes that might have negative effects on their outstanding universal value, their integrity or authenticity.

The underground sites making up this nomination have clearly defined limits ensuring their efficient protection. They are a tangible expression of their outstanding universal value and guarantee their integrity and authenticity. Equally, given the specific requirements of a cultural property of this kind, all the sites have their respective buffer zone, which in Spanish legislation is known as an "area of protection".

5.a Ownership

The properties included in this nomination are located underground. According to Spanish law (Spanish Constitution of 1978, article 132; Law of the Juridical System of Properties in the Public Domain, 2003), the sub soil is in the public domain from the point where there is a real possibility of its use and the reasonably protected interest of the owners. As in the case of mines, according to article 339 of the Civil Code, it corresponds to the competent Administration to regulate the rights of use and exploitation through administrative concessions. Besides, the land where the archaeological sites and located may be public property, traditional-communal land (parish councils) or private, although the rights of the landowner has an underground limit (see the file for each cave site).

Caves with Palaeolithic art are also included in the so-called "archaeological public domain". This juridical concept is defined in Law 16/1985, of Spanish Historic Heritage, which in its article 44.1 states that "all objects and material remains possessing the values corresponding to Spanish Historic Heritage are properties in the public domain". These objects include, according to article 40.1, "the portable or non-portable properties of historic kind, susceptible of being studied with archaeological methodology". Article 40.2 expressly declares that "caves, rock-shelters and other places containing prehistoric art are properties with cultural interest". In this way, these properties are declared to be scheduled monuments, with special protection, greater than that received by other properties of Historic Heritage, as a response by the legislation to their fragile nature.

The idea of public ownership is inherent in the concept of public domain, and after authority in Historic Heritage was delegated by the national state to the autonomous communities, it has been understood that the ownership belongs to the Autonomous Community where the property is located. They are therefore an autonomic public domain.

In consequence, it can be said that in the case of caves containing assemblages of Palaeolithic art, the existence of these Historic Heritage Properties implies the ownership of the underground space, independently of the rights of the owner of the land where the cave is located.

5.b Protective designation

All the caves with prehistoric art in Spain have been granted the maximum legal protection provided by legislation. Thus, as said above, article 40.2 of the Law 16/1985 of Spanish Historic Heritage "declares by effects of this Law that the caves, rock-shelters and other places containing prehistoric art are properties of cultural interest". Furthermore, the Additional clause 1 of the Law 16/1985 provides that the properties that had previously been listed as historic-artistic monuments, as is the case of many of the decorated caves, should be considered and

denominated Properties of Cultural Interest. The respective regulations of the Autonomous Communities later refer back to these precepts in the fundamental protective designations of the properties included in this nomination: Law of the Principality of Asturias 1/2001 of Cultural Heritage, Law 11/1998 of the Cultural Heritage of Cantabria, and Law 7/1990 of Basque Cultural Heritage. (See the file for each cave site)

The additional clause 4 in the Law of the Principality of Asturias 1/2001 of Cultural Heritage also establishes specific protective measures for prehistoric cave art. It states as follows:

> "1. All examples of prehistoric cave art will have special attention. The Principality of Asturias will establish systems of detailed monitoring of their state of conservation using precise scientific techniques. It will adopt the necessary measures to ensure that no alterations will occur that could be a threat to their preservation.
>
> 2. Their historic understanding will be encouraged through museums, education centres and where appropriate, guided visits. Equally, specific programmes will promote their scientific study and their diffusion outside the region."

The areas of protection (or buffer zones) around each site are in the process of being declared by the Principality of Asturias, according to the procedure laid down in the Law of the Principality of Asturias 1/2001 of Cultural Heritage, articles 14 to 20.

As regards the protective designation of the Caves with Palaeolithic art in the Autonomous Community of Cantabria, they are all Properties of Cultural Interest, and have their corresponding areas of protection.

In the case of the Basque Country, the Statute of Autonomy gives full authority to the Autonomous Community in matters of Culture and consequently Cultural Heritage. However, it must be remembered that the Basque Country has some specific administrative measures that introduce some small changes in the management of cultural heritage. This, the Law of Historic Territories, the law that regulates the authority exercised by the Basque government and the corresponding Chartered Deputations, grants to the Autonomous administration the protection and declaration of cultural properties, while it gives authority to the Chartered Deputations in matters of conservation. Within this regulatory context, and the Additional Clause 1 of the Law 7/1990 of Basque Cultural Heritage, caves with prehistoric art are considered cultural properties of the Basque Country and are subject to the conditions laid down in that law for "qualified cultural properties": the maximum level of protection. In this Autonomous Community, the very declaration of a property implies an area of protection including the cave and its immediate surroundings.

5.c Means of implementing protective measures

The tools available to the Administration for the implementation of protective measures in legislation on Cultural Heritage are of legislative and regulatory nature. These rules are applied within a complex framework of authority, resulting from the territorial organisation of the Spanish state, which is divided into Autonomous communities. Hence, since authority in Cultural Heritage has been transferred, it is now the autonomous governments that have to develop all the legislation and measures related with this heritage. The three autonomous communities coordinating the presentation of this Nomination each have their respective laws in matter of Cultural Heritage (Law of the Principality of Asturias 1/2001 of Cultural Heritage, Law 11/1998 of the Cultural Heritage of Cantabria, and Law 7/1990 of Basque Cultural Heritage), as well as further regulations involved in the protection of the properties.

The three Cultural Heritage laws given above provide for the maximum legal protection for caves and rock-shelters with prehistoric art. This protection affects the property itself and the buffer zone around it, forming the denominated "area of protection".

In this way, both the cave and the area of protection are properties whose use and development are subject to a special juridical system with the aim of ensuring their protection. To achieve this, the area around the cave is taken

into account to enable a correct perception and understanding of the property and its attributes, as it is functionally important as environmental and cultural support for the property and its protection. Its alteration could affect the values of the property. The areas of protection are therefore a buffer zone for the property, as any actions in the areas, including changes of land use, must be authorised by the relevant administrative body: either the authority in matter of Cultural Heritage or the local administrations, if the corresponding instrument of local planning has come into force.

Equally, according to articles in the same laws (article 35 of Law of the Principality of Asturias 1/2001 of Cultural Heritage, article 93 of Law 11/1998 of the Cultural Heritage of Cantabria, and article 44.2 of Law 7/1990 of Basque Cultural Heritage), all the procedures in the drawing up of Environmental Impact Studies made in these areas should be subject to a mandatory and binding report of the respective authorities in Cultural Heritage.

The Assessment of Impact on Cultural Heritage is based on the Standing Orders of Assessment of Environmental Impact included in the decree 1131/1988 Environment-European Economic Community for the execution of the Legislative Decree 1302/1986, 28th June, relative to the Assessment of Environmental Impact. This replaces the Directive 85/377/EEC of 27th June about the assessment of repercussions of public and private projects on the environment. In March 1997, a new Directive was published, 97/11/EC of the Council, modifying the Directive 85/377/EEC and considerably increasing its compulsory character. Consequently, with the new Directive, the basic state legislation has been modified through the Decree Law 9/2000 of 6th October, modifying the Legislative Decree 1302/1986, and later through a new Law 6/2001 of 8th May of modification of the Legislative Decree 1302/1986, 28th June, relative to the Assessment of Environmental Impact. In a regional context, the three autonomous communities participating in the present nomination have exercised their statutory right to pronounce laws developing the basic state legislation in matter of environmental protection, and they have passed laws and decrees applying general directives for the Assessment of Environmental Impact. In all of these it is made compulsory that Cultural Heritage is considered in Environmental Impact Reports.

In a report on the assessment of impact on Cultural Heritage, risks are determined and classified according to four categories: compatible, moderate, severe and critical, and the corrective or protective measures required depending on the type of impact are indicated. These measures go from avoiding the impact building work might produce by modifying the project, to the full documentation of the site before its destruction.

As well as other decrees and orders relative to the creation of technical commissions in Cultural Heritage, registries of Properties of Cultural Interest and other partial developments of Cultural Heritage Laws, the regulatory implements of greatest interest for the management of the properties included in the present nomination are related with Town and Country Planning. All the Cultural Heritage laws provide for the link between protection of heritage and town and country planning. Equally, all the autonomic regulations in the latter field include measures aimed at safeguarding Cultural Heritage.

Therefore, the Revised Text of Legal Measures in force in the matter of Town and Country Planning, modified by the Law 6/2004 of 28th December and Law 2/2004 of 29th October (Legislative Decree 1/2004 of 22nd April of the Council of Government of the Principality of Asturias), and the Law 2/2001 of 25th June of Town and Country Planning and Urban Land in Cantabria, and the Law 4/1990 of 31st May of Town and Country Planning in the Basque Country, all stipulate that in the application of town-planning legislation, development must take into special consideration the legislation on Cultural Heritage. The planning instruments should have the mandatory and binding report of the relevant authority in the matter to ensure that all Cultural Heritage properties in the different categories of protection provided in the respective laws are specifically included and provided for in the corresponding town planning regulations. Land containing archaeological sites is normally classified in the category of Rustic or non-designable land with Special Protection. Any intervention in the area of protection requires the express authorisation of the Cultural authorities in the corresponding autonomous community, until the corresponding planning implement is materialised. At the present time, municipal districts are in the process of adapting their planning regulations to the new legal framework defined by recent town and country planning laws. They will shortly have general plans drawn up in accordance with the requirements of the new laws.

As well as this aspect linked with town and country planning, local corporations have a specific role in the management of Cultural Heritage, given to them in the laws on the matter. This can be summarised in the

obligation of protecting and valuing Cultural Heritage properties within their boundaries, through vigilance in observance of the law and even by adopting precautionary measures in the case of a serious threat to the integrity of a property located in their area.

In summary, the means of implementing protective measures for the sites included in the property being nominated are:

- All interventions in the caves or their areas of protection are subject to the mandatory favourable report of the relevant authority in matters of Cultural Heritage,
- The procedure of Environmental Impact Assessment,
- And the implements of land planning, such as the general town and country plans with their mandatory heritage catalogues.

5.d Existing plans related to municipality and region in which the proposed property is located

Caves with prehistoric art are normally located on rustic land in rural areas. These tend to be backward areas, characterised by a farming-based economy in clear recession, suffering the impact of Spain's entry in the Common Market. To compensate the restrictions on production imposed by European authorities (milk quota, etc.), these areas have received several grants from various European programmes aimed at Rural Development (FEDER, LEADER, PRODER, INTERREG). In relation with this aid, the different Autonomous Communities have set up Rural Development networks – grouped in the Spanish Network for Rural Development – whose goal is the socio-economic invigoration of these depressed areas.

Regarding regional developments plans affecting the proposed property, the following can be mentioned:

In 2003, the consultants STOA, at the request of the Community of Councils in eastern Asturias, in collaboration with the Council of Culture, Communication and Tourism of the Principality of Asturias, submitted the first document in the *Plan for the Prehistory in Eastern Asturias,* which includes the councils included in the Community of eastern Asturias (Piloña, Parres, Ponga, Amieva, Canga de Onís, Onís, Cabrales, Peñamellera Alta, Peñamellera Baja, Caravia, Ribadesella, Llanes and Ribadedeva), the location of over half of the sites with Palaeolithic cave art in Asturias. The document called "Study of endogenous resources in the eastern regions of Asturias to promote the creation of new jobs through the development of cultural tourism" a project was developed to create the following facilities related with Palaeolithic art, included in the *Plan of Interpretation of the Ecomuseum of Prehistory:*

1. Museum of Tito Bustillo and Ardines Archaeological Park (Ribadesella)
2. House of the Cave Painters (Arenas de Cabrales, Cabrales or Alles, Peñamellera Alta): Centre of the Discovery of Prehistoric Art and Starting Point for hypothetical visits to the caves of Llonín, Coimbre and El Bosque.
3. Peña Tú Education Centre (Puertas de Vidiago): Centre of the Discovery of Megalithic monuments in relation with the Post-Palaeolithic art at Peña Tú and the tumular necropolis at Sierra Plana de la Borbolla.
4. Avín Education Centre (Onís): Centre of the Discovery of Ice Age fauna
5. El Pindal Education Centre (Pimiango, Ribadedeva): Starting point for visits to the Palaeolithic cave art site of Cueva de El Pindal
6. La Loja Education Centre (Panes, Peñamellera Baja). Starting point for visits to the Palaeolithic cave art site of Cueva de la Loja.
7. Cueva del Sidrón Education Centre (Piloña)

The *Plan for the Prehistory in Eastern Asturias* foresees the unification of the management of visits to the caves already open to the general public: Tito Bustillo, El Pindal, La Cuevona, El Buxu and La Loja. It also plans for the new building or the improvement of the contents at visitor reception centres, the availability to passes for all the

cave sites who allow it, the preparation and signposting of regional routes, supported by a network of interpretation centres, which will become the starting points for guided visits to the caves.

The Community of Councils in eastern Asturias has been managing a LEADER + Plan since 2004, through the Consortium for the Rural Development of East Asturias. (See http://redrural.mapya.es)

In turn, the Councils of Las Regueras and Santo Adriano are included in the Rural Development Group "La Mesa Royal Road" a body that has been managing a PRODER II since 2002. (See http://www.readerasturias.org)

Equally, Teverga Prehistoric Park is in its construction phase and aims to open in 2006 or 2007. This project forms part of the Complementary Plan to Reactivate Mining Regions and has a budget of 10.7 million euros. Supervised by a scientific committee of the first order, the project aims to offer an overall view of European Prehistoric art and is divided into two different parts: an education centre displaying Palaeolithic objects and a large collection of replicas of walls decorated with art.

In the westernmost parts of Cantabria, within the LEADER + programme, the Saja-Nansa Rural Development Association has been founded. Among other initiatives it has created an Ecomuseum, whose main aspects are based on heritage resources. One of its projects is a network of small museums, one of which will have as its contents the cave art of the area, at sites like La Fuente del Salín, Chufín, Micolón, El Porquerizo and Los Marranos. (See http://saja-nansa.cantabriainter.net/index.htm)

In the eastern part of the region, the Community of Municipalities in the Upper Asón has a vigorous Local Development Agency that bases its activity on a Plan for the Revitalisation of Tourism, among other initiatives. This plan includes the exploitation of a network of Caves in the Upper Asón, of speleological interest. Another aim of this plan is to create an Archaeological Park to include the cave art sites of Monte Pando and the Carranza Gorge, an important nucleus of Palaeolithic art in the region. Within this same framework of activities, Cueva de Cullalvera, in Ramales de la Victoria, has recently been open to the public. (See http://altoason.com)

In the Basque Country, the property is not included in any particular plans at either municipal of regional level. However, a project for the construction of a replica of Cueva de Ekain is underway, and the opening is planned for 2007. Together with the replica, the *Ekainberri* will hold a centre dedicated to the interpretation and diffusion of the Palaeolithic cave art in this particular cave and in Northern Spain in general. This cultural facility has the aim of revitalising tourism in the area.

5.e Property management plan or other management system

In the context of the organisation of the Spanish state and the autonomy of management it grants to the different entities in to which it is structured (autonomous communities, provinces and municipalities), the management of the nominated property is developed within a decentralised framework of authority. Thus, practically all authority in matters of Cultural Heritage (except in relation with exports) has been transferred to the different autonomous communities; in this case to the Principality of Asturias, the Autonomous Community of Cantabria, and the Basque Country. We must also mention the administrative situation in the latter region, divided into three provinces whose deputations also have authority in Cultural Heritage.

In order to coordinate the management of the nominated property, which requires inter-regional planning, the administrations involved have decided to create a joint organism with specific functions and whose objective is to develop a unified management system for the Property.

This organism will take the form of an inter-autonomic commission. The administrations involved recognise its authority and suitability for its objective and they guarantee the effective application of its management plan, as this will arise from their respective attributions in authority, without overstepping them at any time.

The *Inter-Autonomic Commission for the Management of Palaeolithic Cave Art in Northern Spain* is the name of the organism responsible for coordinating and supervising the protection, conservation and diffusion of the Property. To achieve this goal, it will have its own juridical entity. The accounts for its working, its budget and activity, will be approved in time and form by the Commission itself.

Its representatives are designated by the corresponding General Directors of Culture, and will include members of the administrations involved and technical and scientific advisors. It will also have the participation of representatives of the Ministry of Culture. A secretary will be elected, who will arrange the meetings and working sessions and take the minutes of them.

Its main functions are:

A. Representative

1. The representation of the whole property, with no detriment to the authority of the Spanish state as the State Party
2. The representation and monitoring of the nomination and proposal for extension.
3. Maintain the necessary institutional contacts for the progress of the nomination and adequate management of the property.

B. Organic

4. Supervise the overall management of the property
5. Draw up the common working criteria
6. Approve the joint working plans developed for the conservation, research and diffusion of the property.

This organism will enable a unified joint and homogenous management of the heritage, of a single property, following the operational guidelines of UNESCO. It will establish the main lines of action and will monitor the fulfilment of the management plan by the different administrations. This will include actions such as the protection, conservation, signposting and diffusion of the Property.

Regarding protection and conservation, it will establish a common protocol for the physical monitoring and control of the cave environments, aimed at achieving optimum conditions for preservation. In the case of caves open to the public, this protocol will be used to establish the conditions and numbers of visitors.

Regarding signposting, a single image will be designed for the whole property, which will enable the public to appreciate its unitary character in the different autonomous communities.

As regards the aspect of diffusion, the Commission will carry out actions with its own means, aimed at informing the public about the property, such as establishing cultural itineraries, a web site, etc.

5.f Sources and level of finance

See the file for each cave site

5.g Sources of expertise and training in conservation and management techniques

The different national and autonomic authorities have available to them several sources of expertise and training.

In first place, we can mention the training courses for guides to caves with Palaeolithic art organised by the Autonomous Communities (in collaboration with trade unions, etc.) such as those recently developed in Asturias and Cantabria within the framework of REPPARP.

We should also mention the teaching activity taking place at the public universities in Asturias, Cantabria and the Basque Country, all of which have large Prehistory Departments that teach official courses and which run specialised courses in relation with the nominated property (Prehistory, Archaeology, Cave Art, Management of Cultural Heritage, etc.). In addition, the Menéndez Pelayo International University, based in Santander, regularly organises summer courses in a School of Archaeology.

The three autonomous communities can make available to the property and its management a number of specialists in Prehistory, Archaeology and Cave art, Geology and Conservation.

See the file for each cave site.

5.h Visitor facilities and statistics

See the file for each cave site.

5.i Policies and programmes related to the presentation and promotion of the property

See the file for each cave site and section 5.d.

The most important initiative at inter-regional scale in relation with Cave art in Northern Spain is the REPPARP project (European Network of the First Settlers and Prehistoric Cave Art) developed with the support of the European programme Interreg IIIB SUDOE, formed with FEDER funding. It is coordinated by the Cantabrian Network for Rural Development, and has six Spanish members (including the Asturian Network for Rural Development) and three French members. Its basic aim is to create a network to develop the management and public recognition of the archaeological sites with prehistoric art in the South-west of Europe. Its main objectives are to establish a European network of places of archaeological interest and exhibitions on the theme of prehistoric art and the first settlers; the creation of a European cultural itinerary; the preparation of a common quality management system and good practice for archaeological resources and exhibition centres, based on the quality systems ISO 9000 and ISO 14000.

To start up these networks, a series of actions is being taken. The first of these is to prepare a tool for communication and collaboration which will be used to develop the project further. Also an image will be created for a European cultural tourist product linked to the development of prehistoric resources.

The networks will be formed from an inventory of resources and previous studies of sites suitable for intervention and their surroundings. Also, a management system will be created for the areas with archaeological sites and their surroundings.

To guarantee the effective working of these networks, courses will be held to train experts in the management and promotion of these properties and local guides-monitors for cultural and environmental tourism.

Through the development of this project, they hope to obtain, in the medium-term, an improvement in the quality of Cultural and Natural Heritage, and the development of an innovative activity that is respectful with the cultural and natural resources in the SUDOE area.

In addition to this project, the General Director of Culture in the Government of Cantabria has started a project of digitalisation and web diffusion of the archaeological heritage in the region, through a programme being jointly run, within the project Patrimonio.es initiated by the Business Public Entity Red.es within the framework of their Avanza Plan.

5.j Staffing levels (professional, technical, maintenance)

See the file for each cave site.

6

6. Monitoring

6.a Key indicators for measuring the state of conservation

(i) Environmental parameters (temperature, relative humidity, air quality)
(ii) Presence of biological agents (organisms and micro-organisms)
(iii) Geological conditions (hydrogeology, stability)

Data has been collected, and analysis made, of the above key indicators by the monitoring of the caves in those cases where it was considered necessary, especially therefore in the case of the caves open to the public. In Asturias occasional studies have been carried out, in order to determine the "carrying capacity" of the sites and consequently establish an appropriate protocol for the management of visits. In Cantabria and the Basque Country, the environmental conditions are monitored continuously in the show caves and also at sites like La Garma, where archaeological work is undertaken for periods of several months each year.

Asturias

Indicator	Periodicity	Location of records
Environmental parameters	Occasional studes to analyse the conservation conditions and adjust the numbers of public visits	Consejería de Cultura, Comunicación Social y Turismo del Principado de Asturias –Dirección General de Promoción Cultural y Política Lingüística– Servicio de Patrimonio Histórico y Cultural
Geological conditions	Occasional studies	As above

Cantabria

Indicator	Periodicity	Location of records
Environmental parameters	Continuous monitoring	Consejería de Cultura, Turismo y Deporte del Gobierno de Cantabria – Dirección General de Cultura – Servicio de Patrimonio Cultural
Biological studies	Annual	As above
Geological conditions	Occasional studies	As above

País Vasco

Indicator	Periodicity	Location of records
Environmental parameters	Continuous monitoring	Departamento de Cultura del Gobierno Vasco – Centro de Patrimonio Cultural
Geological conditions	Occasional studies	As above

6.b Administrative arrangements for monitoring the property

The agencies responsible for the monitoring referenced in 6.a are as follows:

Asturias:
Consejería de Cultura, Comunicación Social y Turismo del Principado de Asturias,
Dirección General de Promoción Cultural y Política Lingüística,
Servicio de Patrimonio Histórico y Cultural,
Plaza del Sol, 8,
33009 Oviedo
Telephone: +34 985 210375
cesargc@princast.es

Cantabria:
Consejería de Cultura, Turismo y Deporte del Gobierno de Cantabria
– Dirección General de Cultura - Servicio de Patrimonio Cultural.
C/ Pasaje de Peña 2 – 4ª planta – 39008 Santander.
Telephone: + 34 942 208322.
ontanon_r@gobcantabria.es

Basque Country:
Departamento de Cultura del Gobierno Vasco – Centro de Patrimonio Cultural.
C/ Donostia-San Sebastián, 1 - 01010 Vitoria-Gasteiz.
Telephone: + 34 945 019526.
a-llamosas@ej-gv.es

6.c Results of previous reporting exercises

No previous reports on the state of conservation of the property have been submitted.

7

7. Documentation

7.a Photographs, slides, image inventory and authorisation table and other audiovisual materials

IMAGE INVENTORY AND PHOTOGRAPH AND AUDIOVISUAL AUTHORISATION FORM

Id. No.	Format	Caption	Date of Photo (month/ year)	Photographer/ Director of the video	Copyright owner (if different)	Contact details of copyright owner	Non exclusive cession of rights
PC 1	JPG	PEÑA CANDAMO 1	09/1998	T. FUKAZAWA	TEXNAI	CONSEJERÍA CULT., TUR., Y DEP. GOB. CANTABRIA	YES
PC2	JPG	PEÑA CANDAMO 2	09/1998	T. FUKAZAWA	TEXNAI	CONSEJERÍA CULT., TUR., Y DEP. GOB. CANTABRIA	YES
PC3	JPG	PEÑA CANDAMO 3	09/1998	T. FUKAZAWA	TEXNAI	CONSEJERÍA CULT., TUR., Y DEP. GOB. CANTABRIA	YES
TB 1	JPG	TITO BUSTILLO 1	10/2006	C. GARCÍA DE CASTRO	SA,E	CONSEJERÍA DE CULTURA, COM. SOC. Y TURISMO. PRINCIPADO DE ASTURIAS	YES
TB 2	JPG	TITO BUSTILLO 2	09/1998	T. FUKAZAWA	TEXNAI	CONSEJERÍA CULT., TUR., Y DEP. GOB. CANTABRIA	YES
TB 3	JPG	TITO BUSTILLO 3	09/1998	T. FUKAZAWA	TEXNAI	CONSEJERÍA CULT., TUR., Y DEP. GOB. CANTABRIA	YES
TB 4	JPG	TITO BUSTILLO 4	09/1998	T. FUKAZAWA	TEXNAI	CONSEJERÍA CULT., TUR., Y DEP. GOB. CANTABRIA	YES
LL 1	JPG	LLONÍN 1	10/2006	C. GARCÍA DE CASTRO	CONSEJ. CULTURA ASTURIAS	CONSEJERÍA DE CULTURA, COM. SOC. Y TURISMO. PRINCIPADO DE ASTURIAS	YES
LL2	JPG	LLONIN 2	11/2006	J. FORTEA	CONSEJ. CULTURA ASTURIAS	CONSEJERÍA DE CULTURA, COM. SOC. Y TURISMO. PRINCIPADO DE ASTURIAS	YES
LL3	JPG	LLONIN 3	11/2006	J. FORTEA	CONSEJ. CULTURA ASTURIAS	CONSEJERÍA DE CULTURA, COM. SOC. Y TURISMO. PRINCIPADO DE ASTURIAS	YES
EP 1	JPG	EL PINDAL 1	10/2006	C. GARCÍA DE CASTRO	SAME	CONSEJERÍA DE CULTURA, COM. SOC. Y TURISMO. PRINCIPADO DE ASTURIAS	YES
EP 2	JPG	EL PINDAL 2	10/2006	R. DE BALBIN	SAME	CONSEJERÍA DE CULTURA, COM. SOC. Y TURISMO. PRINCIPADO DE ASTURIAS	YES

Id. No.	Format	Caption	Date of Photo (month/ year)	Photographer/ Director of the video	Copyright owner (if different)	Contact details of copyright owner	Non exclusive cession of rights
EP 3	JPG	EL PINDAL 3	10/2006	R. DE BALBIN	SAME	CONSEJERÍA DE CULTURA, COM. SOC. Y TURISMO. PRINCIPADO DE ASTURIAS	YES
CH 1	JPG	CHUFÍN 1	09/1998	T. FUKAZAWA	TEXNAI	CONSEJERÍA CULT., TUR., Y DEP. GOB. CANTABRIA	YES
CH 2	JPG	CHFIN 2	09/1998	T. FUKAZAWA	TEXNAI	CONSEJERÍA CULT., TUR., Y DEP. GOB. CANTABRIA	YES
CH 3	TIFF	CHUFIN 3	11/2004	P. SAURA	SAME	CONSEJERÍA CULT., TUR., Y DEP. GOB. CANTABRIA	YES
HP 1	JPG	HORNOS DE LA PEÑA 1	01/1999	T. FUKAZAWA	TEXNAI	CONSEJERÍA CULT., TUR., Y DEP. GOB. CANTABRIA	YES
HP 2	TIFF	HORNOS DE LA PEÑA 2	11/2004	P. SAURA	SAME	CONSEJERÍA CULT., TUR., Y DEP. GOB. CANTABRIA	YES
HP 3	TIFF	HORNOS DE LA PEÑA 3	11/2004	P. SAURA	SAME	CONSEJERÍA CULT., TUR., Y DEP. GOB. CANTABRIA	YES
EC 1	JPG	EL CASTILLO 1	09/1998	T. FUKAZAWA	TEXNAI	CONSEJERÍA CULT., TUR., Y DEP. GOB. CANTABRIA	YES
EC 2	JPG	EL CASTILLO 2	04/2006	R. ONTAÑÓN	SAME	CONSEJERÍA CULT., TUR., Y DEP. GOB. CANTABRIA	YES
EC 3	TIFF	EL CASTILLO 3	11/2004	P. SAURA	SAME	CONSEJERÍA CULT., TUR., Y DEP. GOB. CANTABRIA	YES
EC 4	TIFF	EL CASTILLO 4	11/2004	P. SAURA	SAME	CONSEJERÍA CULT., TUR., Y DEP. GOB. CANTABRIA	YES
EC 5	JPG	EL CASTILLO 5	09/1998	T. FUKAZAWA	TEXNAI	CONSEJERÍA CULT., TUR., Y DEP. GOB. CANTABRIA	YES
PA 1	JPG	LA PASIEGA 1	09/1998	T. FUKAZAWA	TEXNAI	CONSEJERÍA CULT., TUR., Y DEP. GOB. CANTABRIA	YES
PA 2	TIFF	LA PASIEGA 2	11/2004	P. SAURA	SAME	CONSEJERÍA CULT., TUR., Y DEP. GOB. CANTABRIA	YES
PA 3	TIFF	LA PASIEGA 3	11/2004	P. SAURA	SAME	CONSEJERÍA CULT., TUR., Y DEP. GOB. CANTABRIA	YES
PA 4	TIFF	LA PASIEGA 4	11/2004	P. SAURA	SAME	CONSEJERÍA CULT., TUR., Y DEP. GOB. CANTABRIA	YES

Id. No.	Format	Caption	Date of Photo (month/ year)	Photographer/ Director of the video	Copyright owner (if different)	Contact details of copyright owner	Non exclusive cession of rights
MO 1	JPG	LA PASIEGA 1	09/1998	T. FUKAZAWA	TEXNAI	CONSEJERÍA CULT., TUR., Y DEP. GOB. CANTABRIA	YES
MO 2	TIFF	LA PASIEGA 2	11/2004	P. SAURA	SAME	CONSEJERÍA CULT., TUR., Y DEP. GOB. CANTABRIA	YES
PE 1	JPG	EL PENDO 1	09/1998	T. FUKAZAWA	TEXNAI	CONSEJERÍA CULT., TUR., Y DEP. GOB. CANTABRIA	YES
PE 2	TIFF	EL PENDO 2	11/2004	P. SAURA	SAME	CONSEJERÍA CULT., TUR., Y DEP. GOB. CANTABRIA	YES
GA 1	JPG	LA GARMA 1	02/2001	R. ONTAÑÓN	SAME	CONSEJERÍA CULT., TUR., Y DEP. GOB. CANTABRIA	YES
GA 2	TIFF	LA GARMA 2	05/2004	P. SAURA	SAME	CONSEJERÍA CULT., TUR., Y DEP. GOB. CANTABRIA	YES
GA 3	TIFF	LA GARMA 3	11/2004	P. SAURA	SAME	CONSEJERÍA CULT., TUR., Y DEP. GOB. CANTABRIA	YES
GA 4	TIFF	LA GARMA 4	05/2004	P. SAURA	SAME	CONSEJERÍA CULT., TUR., Y DEP. GOB. CANTABRIA	YES
CO 1	JPG	COVALANAS 1	09/1998	T. FUKAZAWA	TEXNAI	CONSEJERÍA CULT., TUR., Y DEP. GOB. CANTABRIA	YES
CO 2	TIFF	COVALANAS 2	11/2004	P. SAURA	SAME	CONSEJERÍA CULT., TUR., Y DEP. GOB. CANTABRIA	YES
CO 3	TIFF	COVALANAS 3	11/2004	P. SAURA	SAME	CONSEJERÍA CULT., TUR., Y DEP. GOB. CANTABRIA	YES
SM 1	JPG	SANTIMAMIÑE 1	09/1998	T. FUKAZAWA	TEXNAI	CONSEJERÍA CULT., TUR., Y DEP. GOB. CANTABRIA	YES
SM 2	JPG	SANTIMAMIÑE 2	08/2006	JAN WESBUER	DPTO. CULTURA GOB. VASCO	DPTO. DE CULTURA GOB. VASCO	YES
EK 1	JPG	EKAIN 1	08/2006	JAN WESBUER	DPTO. CULTURA GOB. VASCO	DPTO. DE CULTURA GOB. VASCO	YES
EK 2	JPG	EKAIN 2	08/2006	JAN WESBUER	DPTO. CULTURA GOB. VASCO	DPTO. DE CULTURA GOB. VASCO	YES
EK 3	JPG	EKAIN 3	08/2006	JAN WESBUER	DPTO. CULTURA GOB. VASCO	DPTO. DE CULTURA GOB. VASCO	YES
EK 4	JPG	EKAIN 4	08/2006	JAN WESBUER	DPTO. CULTURA GOB. VASCO	DPTO. DE CULTURA GOB. VASCO	YES

7.b Texts relating to protective designation, copies of property management plans or documented management systems and extracts of other plans relevant to the property

See the Appendix

7.c Form and date of most recent records or inventory of property

Archaeological Inventory of the Councils of Asturias:

Llonín (file no. 6 in the Inventory of Peñamellera Alta): 1990.
Tito Bustillo (file no. 13 in the Inventory of Ribadesella): 1992.
Pindal (file no. 14 in the Inventory of Ribadedeva): 1992.
Candamo (file no. 37 in the Inventory of Candamo): 1995

Archaeological Inventory of Cantabria (Cantabrian Archaeological Chart): 2003

Chufín: Reference No. 063.028
Las Monedas: Reference No. 056.001
El Castillo: Reference No. 056.006
La Pasiega: Reference No. 056.018
Hornos de la Peña: Reference No. 069.008
El Pendo: Reference No. 016.013
La Garma: Reference No. 062.005
Covalanas: Reference No. 057.005

Archaeological inventory of the Basque Country:

In the Basque Autonomous Community it is counted on an Archaeological Inventory made between years 1990-1993 and in constant update. The inventory combines a data base and an integrated cartographic platform in a SIG. In this inventory, rock art figure under the General Tipology of Rock Sanctuary.

7.d Addresses where inventory, records and archives are held

Asturias:

Consejería de Cultura, Comunicación Social y Turismo del Principado de Asturias - Dirección General de Promoción Cultural y Política Lingüística -
Servicio de Patrimonio Histórico y Cultural.
Plaza del Sol 8,
33009 Oviedo.

Cantabria:

Consejería de Cultura, Turismo y Deporte del Gobierno de Cantabria – Dirección General de Cultura - Servicio de Patrimonio Cultural.
C/ Pasaje de Peña 2 – 4ª planta,
39008 Santander.

País Vasco:

Departamento de Cultura del Gobierno Vasco – Centro de Patrimonio Cultural.
C/ Donostia-San Sebastián, 1,
01010 Vitoria-Gasteiz.

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8

8. Contact information of responsible authorities

8.a Preparer

Name: Roberto Ontañón-Peredo
Title: Archaeological Officer. Cultural Heritage Service.
Dirección General de Cultura. Consejería de Cultura, Turismo y Deporte. Government of Cantabria.
Address: C/ Pasaje de Peña 2, 4ª planta
City, Country: 39008 Santander, Spain
Telephone.: +34 942 208 322 / +34 659 776 451
Fax: +34 942 207 431
E-mail: ontanon_r@gobcantabria.es

8.b Official Local Institution/Agency

Asturias:

Consejería de Cultura, Comunicación Social y Turismo del Principado de Asturias,
Dirección General de Promoción Cultural y Política Lingüística,
Servicio de Patrimonio Histórico y Cultural,
Plaza del Sol, 8,
33009 Oviedo
Telephone: +34 985 210375

Cantabria:

Consejería de Cultura, Turismo y Deporte del Gobierno de Cantabria,
Dirección General de Cultura - Servicio de Patrimonio Cultural.
C/ Pasaje de Peña 2 - 4ª planta
39008 Santander.
Telephone: + 34 942 208322.

Basque Country:

Departamento de Cultura del Gobierno Vasco,
Centro de Patrimonio Cultural.
C/ Donostia-San Sebastián, 1
01010 Vitoria-Gasteiz.
Telephone: + 34 945 019526.

8.c Other Local Institutions

8.d Official Web addresses

Asturias

http://tematico.princast.es/cultura/cultura_web/
www.infoasturias.com

Cantabria

www.culturadecantabria.com

País Vasco

http://www.kultura.ejgv.euskadi.net/r46-4872/es/

9

9. Signature on behalf of the State Party

In Potes, on 30th October 2006

Fdo.: Julián Martínez García

DIRECTOR GENERAL DE BELLAS ARTES
Y BIENES CULTURALES
MINISTERIO DE CULTURA

(General Director of Fine Arts and Cultural Properties,
Ministry of Culture of Spain)

These documents are available in paper version only:

Decree 265/1984 - por el se declaran Monumento Históríco Nacional del Pais Vasco a las cuevas de Ekain y Santimamine (in Spanish)

Resolución de 13 de noviembre de 1991 del Departamento de Cultura del Gobierno Vascoi por la que declara el entorno de la cueva de Ekain como Bien Cultural Calificado

Decree 242/1993 - por el que se aprueb el Plan Rector de Uso y Gestión de la Resserva de la Biosfera de Urdaibai (in Spanish)

Ley del Patimonio Cultural Vasco (in Spanish)

Ley de Protección y Ordenación de la Reserve de la Biosfera de Urdaibai (in Spanish)

Ley de Patrimonio Cultural de Cantabria (in Spanish)

Texto refundido de las disposiciones de ordenancion del territorio y urbanismo del principado de Asturias (in Spanish)

Llei del principaú d'Asturies de Parimoniu Cultural (in Spanish)

Official Bulletin: Resolution; Archeological map of Asturias: la Pena de Candamo (in Spanish)

Official Bulletin: Decreto 995/1970 por el quel se declara monumento histórico-artistico la cueva de Tito Bustillo, en Ardines, Ribadesella, Asturias; Guida del Visitante (in Spanish)

Official Bulletin: Resolución de declaratión de monumento histórico-artistico, de caràcter national, la cueva de Llonín, en Panamella Alta (Oviedo); Archeological map of Asturias: Llonín (in Spanish)

Official Bulletin: Resolución; Archeological map of Asturias: El Pindal (in Spanish)

Official Bulletin: Decreto 25/2005 por el quel se declara monumento histórico-artistico la cueva de Chufin, Rionansa, Cantabria (in Spanish)

Official Bulletin: Resolución de declaratión de monumento histórico-artistico, de caràcter national, la cueva Hornos de la Pena, Cantabria (in Spanish)

Official Bulletin: Resolución de declaratión de monumento histórico-artistico, de caràcter national, las cuevas El Castillo y La Pasiega, Cantabria (in Spanish)

Official Bulletin: Resolución de declaratión de monumento histórico-artistico, de caràcter national, las cuevas Las Monedas, Cantabria (in Spanish)

Official Bulletin: Decreto 124/2003 por el quel se se delimita el entorno de proteccion del Bien de Interés Cultural declarando la Cueva de El Pendo, Cantabria (in Spanish)

Official Bulletin: Decreto 64/1998 por el que declara bien de interés cultural el complejo karstico de la Garma,Cantabria (in Spanish)

Official Bullettin: Resolución Covalanas (in Spanish)

List of prehistorical museums of Asturias: Museo Abierto de la Prehistoria de Asturias (in Spanish)

Status of Grupo de Acción Local Consorcio para el desarrollo rural del oriente de Asturias (in Spanish)

Legislation - Decree 36/2001: Disposiciones Generales (in Spanish)

Palaeolithic Cave Art of Northern Spain

Proposal of Extension to the Inscription of Properties in the UNESCO List of World Heritage

Supplementary Information

GOBIERNO de CANTABRIA
CONSEJERÍA DE CULTURA, TURISMO Y DEPORTE

GOBIERNO DEL PRINCIPADO DE ASTURIAS
CONSEJERÍA DE CULTURA Y TURISMO

EUSKO JAURLARITZA
GOBIERNO VASCO
KULTURA SAILA
Kultura Ondarearen Zuzendaritza
Kultura Ondarearen Zentrua
DEPARTAMENTO DE CULTURA
Dirección de Patrimonio Cultural
Centro de Patrimonio Cultural

Palaeolithic Cave Art of Northern Spain

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DEPARTAMENTO DE CULTURA
Dirección de Patrimonio Cultural
Centro de Patrimonio Cultural

1. Identification of the Property

1. Identification of the Property

1a. Country
Spain

1b. State, Province or Region
Principality of Asturias, Autonomous Community of Cantabria, The Basque Country

1c. Name of Property
Palaeolithic Cave Art of Northern Spain

1d. Geographical coordinates

Principality of Asturias

Code	Cave site	Municipality	x	y	z
AS 01	La Peña de Candamo	Candamo	736950	4815825	200
AS 20	Tito Bustillo	Ribadesella	332840	4814259	15
AS 25	Covaciella	Cabrales	348075	4798054	290
AS 40	Llonín	Peñamellera Alta	366720	4799090	200
AS 44	El Pindal	Ribadedeva	375980	4806305	20

Cantabria

Code	Cave site	Municipality	x	y	z
CN 02	Chufín	Rionansa	381650	4794540	110
CN 16	Hornos de la Peña	San Felices de Buelna	416520	4790553	222
CN 18	Monte Castillo Caves	Puente Viesgo	421800	4793925	190
CN 19			421660	4793575	190
CN20			421890	4793800	190
CN 21			421890	4793675	190
CN 27	El Pendo	Camargo	426230	4804520	70
CN 31	La Garma	Ribamontán al Monte	446230	4809085	55
CN 44	Covalanas	Ramales de la Victoria	463420	4788410	330

Basque Country

Code	Cave site	Municipality	x	y	z
PV 03	Santimamiñe	Kortezubi	529550	4799585	150
PV 04	Ekain	Deba/Zestoa	558903	4787485	90
PV 05	Altxerri	Aya	570319	4791198	20

SAN ROMÁN DE CANDAMO

TITO BUSTILLO

ALTAMIRA

MONTE CASTILLO

LA GARMA

COVALANAS

SANTIMAMIÑE

EKAIN

EL PINDAL

LLONÍN

CHUFÍN

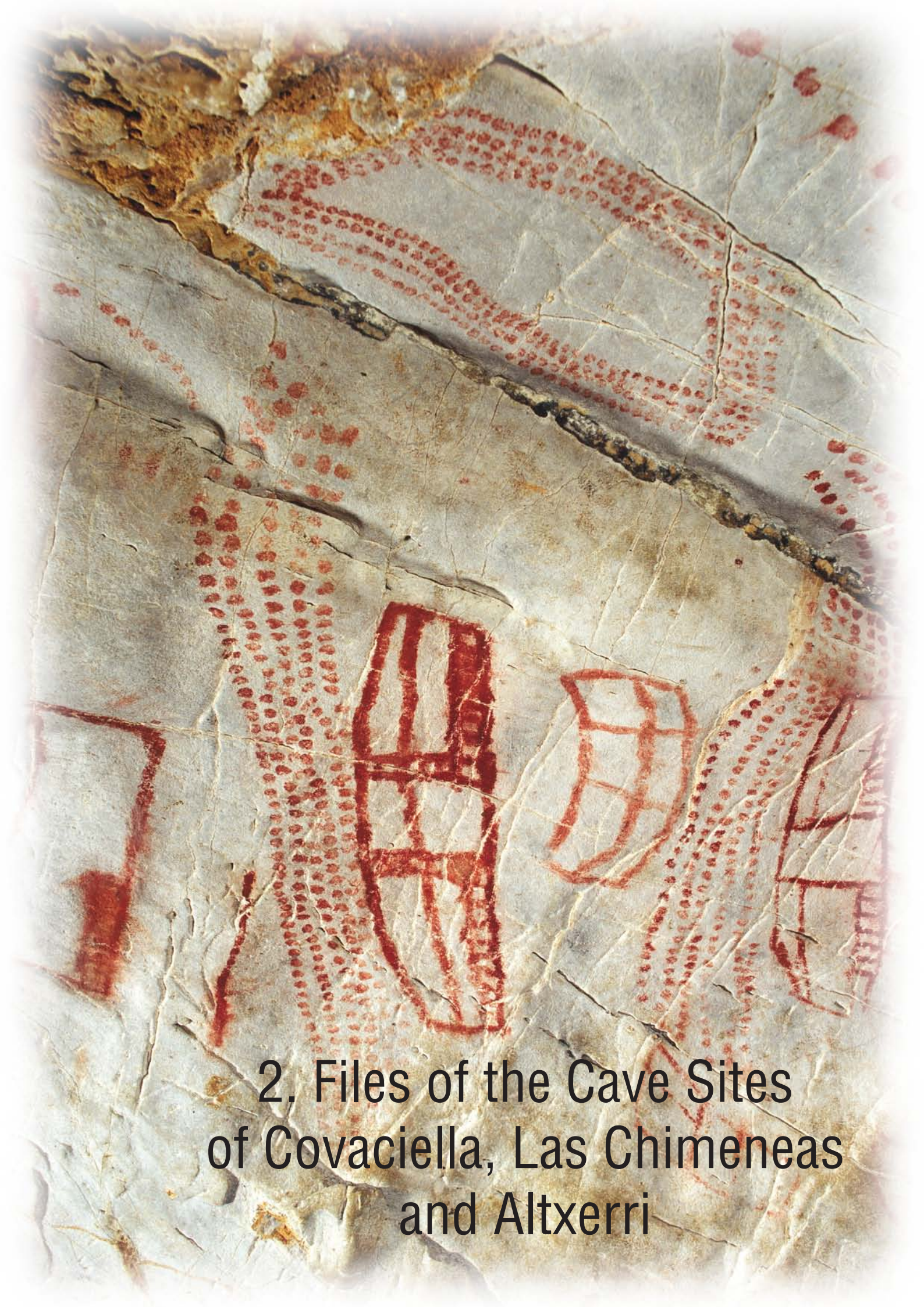
LA COVACIELLA

HORNOS DE LA PEÑA

EL PENDO

ALTXERRI

0 50 100 km.



2. Files of the Cave Sites of Covaciella, Las Chimeneas and Altxerri

1. Identification of the Property

AS-25 CUEVA DE COVACIELLA
Archaeological inventory of Asturias, record No. 80

1.a Country

Spain

1.b State, Province or Region

Principality of Asturias

1.c Name of Property

Cueva de Covaciella

1.d Geographical coordinates:

UTM 30T 348075E / 4798054N Z: 290

1.e Map and plans:

See Appendix

2. Description

2.a Location: village, municipality, province, autonomous community:

Las Estazadas, Cabrales, Principality of Asturias

Access from the nearest main road:
From Carreña take the AS-114 to Las Estazadas. The access to the cave is situated shortly after the road crosses over the Ricao or Golondrón stream.

Brief description of the site:
The cave is located in a narrow gorge, cut by a tributary to the River Cares on its left bank, within a rugged landscape forming part of the pre-littoral depression in eastern Asturias.
The cave begins in a large chamber, divided into two parts by a large talus cone, and continues towards the west along a high level passage with a length of 40m. The original entrance was probably located at the end of the eastern chamber and became blocked by slope movements in prehistoric times.

Date of Discovery:
In October 1994, an explosion set off in connection with the roadworks widening the AS-114 opened a hole in the roof of a new cave near the already-existing Cueva de Covariellas. On the 16th October, a group of villagers entered the cave and discovered the ensemble of cave art.

Summary of the Archaeological Research carried out at the site:
The study of the cave, which began immediately after the discovery, has been carried out by Javier Fortea, who has documented the art ensemble and dated it directly by radiocarbon determinations. The results have been published in a series of papers.

Artistic contents; paintings and engravings:
The cave art at Covaciella consists of a small number of figures located on the southern wall of the passage. The depictions were produced with the techniques of engraving and painting, either separately or in combination. From east to west, three different areas can be distinguished.

The main panel is organised around a large vertical fissure, which articulates the area and conditions the distribution of the figures, so that those on the left face towards the west and those located on the right (except one) are oriented towards the east. This results in a form of symmetry by confrontation. In this area, figures of stag, horse, ibex and bison are represented, with three outstanding complete figures of bison, which appear to represent a courtship scene. In addition, red signs take the form of meandriform lines, dots and vertical bars.

The so-called Sign Panel consists of a faded red stain, probably the remains of a complex sign. Finally, the Bison Panel is the figure of a bison facing west, similar to those on the main panel. A single red line has been identified on the opposite wall.

The assemblage appears to be homogeneous in general, and its style can be attributed to the classic Magdalenian, with parallels in other caves in North Spain and the Pyrenees (Altamira, Santimamiñe, Niaux, Trois Frères). The mean of the direct dates obtained by radiocarbon analysis for two of the figures is 14,100 ± 130 BP, which is coherent with the proposed cultural assignation.

2.b History and evolution:

See section 2.b in the general dossier.

3.d Justification for Inscription

See section 3.d in the general dossier.

4. State of Conservation and factors affecting the Property

4.a Present state of conservation:

Good. The visits that took place following the discovery of the cave had the consequence of destroying a fine layer of calcite covering the floor and which had been intact until then. Some of the figures were slightly damaged. The cave was gated immediately afterwards to protect the art, which is in a magnificent state of conservation.

4.b Factors affecting the property

(i) Development pressures

None. The roadworks that caused the discovery of the cave by breaking through its roof were immediately subject to archaeological controls. The entrance has been protected by a cabin which closes the access to the cave on the right of the road.

(ii) Environmental pressures

None

(iii) Natural disasters and risk preparedness

None.

(iv) Visitor/tourism pressures

None. The cave is not open to the public. The visits have been restricted to research and conservation activities.

5. Protection and Management of the Property

5.a Ownership:

The fields under which the cave extends are public (municipal) property except for two, which belong to Doña Sabina Pérez Cardín and Don José Ricardo de Pedro Vázquez.

5.b Protective designation:

The cave was listed as a Property of Cultural Interest, by effects of the 1st additional disposition to the Law 16/1985 of Spanish Historic Heritage (23-12-1981). The area of protection was declared by the Decree 66/96, of 24 October, by the Culture Council of the Principality of Asturias, and was published in the Official Gazette of the Principality of Asturias on 15 November 1996.

5.c Means of implementing protective measures:

The cave is gated and guarded.

The 4th additional disposition to the Law of the Principality of Asturias 1/2001 of Cultural Heritage sets down specific protective measures for prehistoric rock art (see sections 5.b and 5.c in the general dossier).

5.d Existing plans related to municipality and region:

The municipality is part of the Community of Eastern Asturias, which has included the site in the Plan for the Prehistory of East Asturias. In this context, a "House of the Cave Painters" is being planned (in Arenas de Cabrales, Cabrales, or Alles, Peñamellera Alta), and this will act as a discovery centre for prehistoric art and a starting point for hypothetical visits to the nearby caves. (See section 5.d in the general dossier.)

5.e Property management plan or other management system:

See section 5.e in the general dossier.

5.f Sources and levels of finance:

Public (Principality of Asturias)

5.g Sources of expertise and training in conservation and management techniques:

Specialists in cave art, conservation and restoration, geology.

5.h Visitor facilities and statistics:

The cave is not open to visits.

5.i Policies and programmes related to the presentation and promotion of the property:

Informative leaflets. Scientific publications.

5.j Staffing levels:

Principality of Asturias personnel are responsible for the vigilance and maintenance of the caves with prehistoric art in Asturias.

6. Monitoring

6.a Key indicators for measuring state of conservation

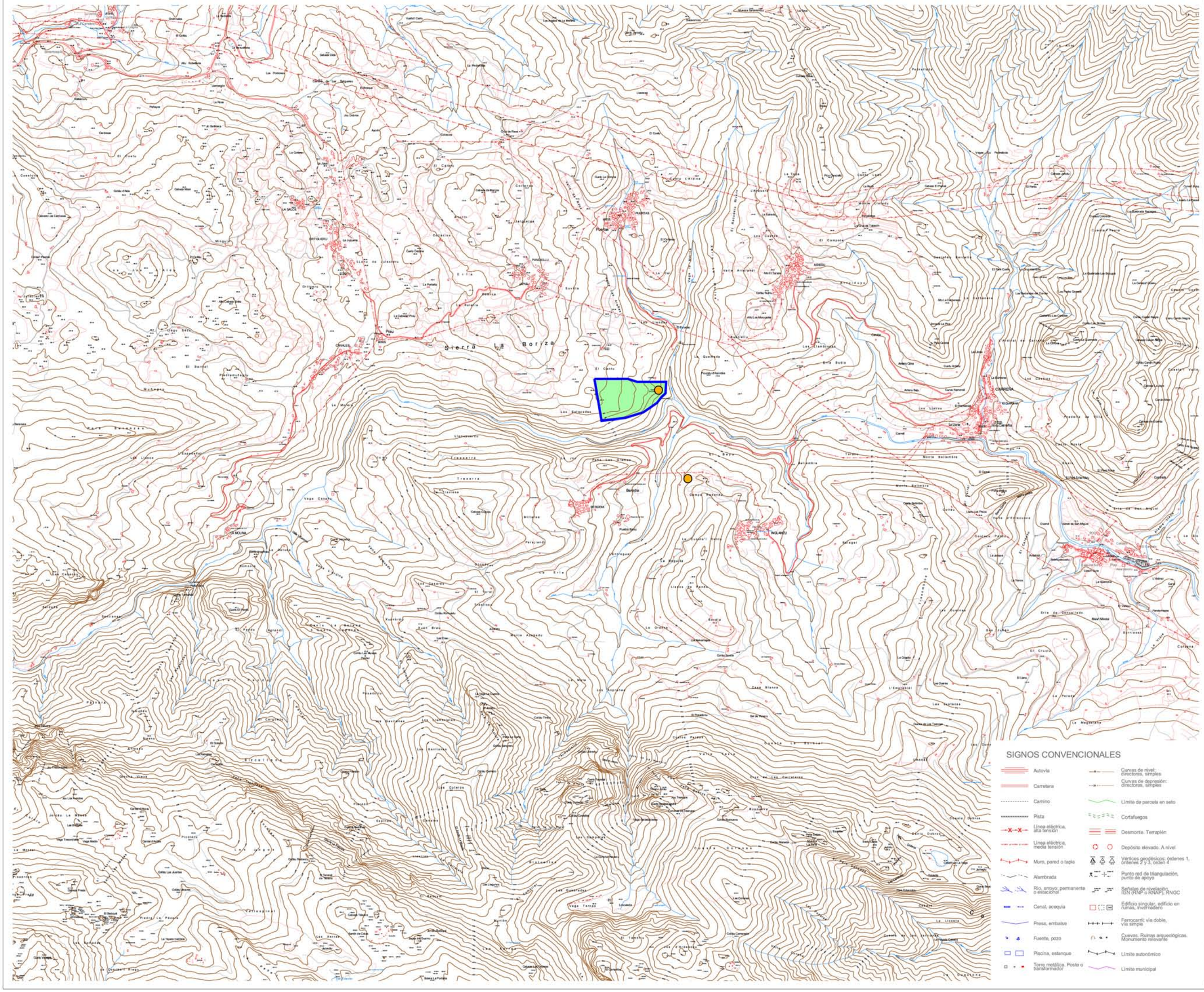
Indicator	Periodicity	Location of Records
Biological Studies		*Consejería de Cultura del Principado de Asturias. Dirección General de Patrimonio Cultural.*
Geological Studies		As above

7. Bibliography

BLAS CORTINA, M.A., 1996. *Cuevas prehistóricas de Asturias. Arte rupestre paleolítico:* 23. Gijón: Asturias Libro a Libro.

FORTEA PÉREZ, RODRÍGUEZ OTERO, V., HOYOS GÓMEZ, M., F.A.E., VALLADAS, H., TORRES, T. 1995. Covaciella. In *Excavaciones Arqueológicas en Asturias 1991-1994:* 258-270. Oviedo: Servicio de Publicaciones del Principado de Asturias.

GARCÍA DE CASTRO, C., RÍOS, S. 1999. *Asturias. Herencia de piedra:* 16 and 24-25. Gijón.



GOBIERNO DEL PRINCIPADO DE ASTURIAS
CONSEJERÍA DE CULTURA, COMUNICACIÓN SOCIAL Y TURISMO

GOBIERNO de CANTABRIA
CONSEJERÍA DE CULTURA, TURISMO Y DEPORTE

EUSKO JAURLARITZA GOBIERNO VASCO
DEPARTAMENTO DE CULTURA, KULTURA SAILA

ALTAMIRA Y EL ARTE RUPESTRE PALEOLÍTICO DE LA CORNISA CANTÁBRICA

Propuesta de inscripción (ampliación) de bienes en la lista del Patrimonio Mundial de la UNESCO

UNESCO
Organización de las Naciones Unidas para la Educación, la Ciencia y la Cultura

AS 25 Entorno de Protección de la Cueva de La Covaciella

LEYENDA

- Entrada de Cueva
- Entorno de protección - Zona Tampón

UTM Entorno de Protección (Huso 30)

Punto	X	Y
1	347621	4798134
2	347859	4798135
3	347925	4798113
4	348053	4798113
5	348132	4798113
6	348129	4798033
7	348100	4798006
8	348066	4797962
9	347969	4797895
10	347840	4797854
11	347672	4797835
12	347657	4797924

SIGNOS CONVENCIONALES

- Autovía
- Carretera
- Camino
- Pista
- Línea eléctrica, alta tensión
- Línea eléctrica, media tensión
- Muro, pared o tapia
- Alambrada
- Río, arroyo: permanente o estacional
- Canal, acequia
- Presa, embalse
- Fuente, pozo
- Piscina, estanque
- Torre metálica. Poste o transformador
- Curvas de nivel: directoras, simples
- Curvas de depresión: directoras, simples
- Límite de parcela en seto
- Cortafuegos
- Desmonte. Terraplén
- Depósito elevado. A nivel
- Vértices geodésicos: órdenes 1, órdenes 2 y 3, orden 4
- Punto red de triangulación, punto de apoyo
- Señales de nivelación IGN (RNP o RNAP), RNGC
- Edificio singular, edificio en ruinas, invernadero
- Ferrocarril: vía doble, vía simple
- Cuevas. Ruinas arqueológicas. Monumento relevante
- Límite autonómico
- Límite municipal

ESCALA 1:25.000

0 250 500 1000 m.

AS 25 Encuadre

DATOS DEL PROYECTO CARTOGRÁFICO
- Proyección y coordenadas UTM
- Elipsoide de referencia de 1924
- Datum Europeo 1950
- Origen de altitudes: nivel medio del mar en Alicante
- Equidistancias: 50 m para las curvas de nivel directoras y 10 m para el resto

Fuente:
IGN, Mapa Topográfico Nacional 1:25.000
Gobierno del Principado de Asturias 1:5.000

347200 347600 348000 348400

4798400 4798000 4797600

Las Llendes
Teyedu
El Cardosu
Las Pedrosas
361.75
El Furacáo
Bustiellu
259.15
Puente El Golondrón
La Canal
428.93
CEMENTERIO
395.45
IGLESIA
(Ruinas)
450.60
447.58
Río
La Quemada
396.94
441.78
446.66
La Granxa
El Cantu
Picuretu d'Arjondos
385.91
378.63
Ordaliegu
434.14
435.69
Cueva de
La Covaciella
393.99
398.02
403.10
Puente Casañu
369.77
Las Estazadas
375
350
325
300
275
250
262.13
253.30
Casañu
Mirón
243.97
Río
CA-2
250
275
300
325
350
El Beyu
La Joz
Peñe Las Gramas
442.21
334.38
375
400
CA-2
IGLESIA DE SANTA MAGDALENA
250
Río
381.33
375.30
388.86
CEMENTERIO
Berodia
Trf.
a Quintana
Campo Redondu
378.11
CEMENTERIO
BERODIA

CONSEJERÍA DE CULTURA, COMUNICACIÓN SOCIAL Y TURISMO
CONSEJERÍA DE CULTURA, TURISMO Y DEPORTE
DEPARTAMENTO DE CULTURA, EUSKARA Y KULTURA SAILA

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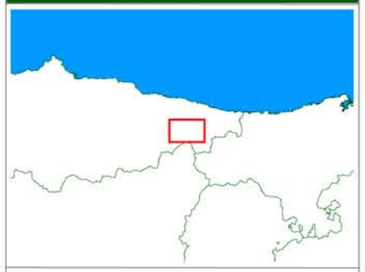
Propuesta de inscripción (ampliación) de bienes en la lista del Patrimonio Mundial de la UNESCO

UNESCO
Organización de las Naciones Unidas para la Educación, la Ciencia y la Cultura

AS 25 Entorno de Protección de la Cueva de La Covaciella



LEYENDA

- Entrada de Cueva
- Entorno de protección - Zona Tampón

SIGNOS CONVENCIONALES

- Autovía
- Carretera
- Camino
- Pista
- Línea eléctrica, alta tensión
- Línea eléctrica, media tensión
- Muro, pared o tapia
- Alambrada
- Río, arroyo; permanente o estacional
- Canal, acequia
- Presa, embalse
- Fuente, pozo
- Piscina, estanque
- Torre metálica. Poste o transformador
- Curvas de nivel: directoras, simples
- Curvas de depresión: directoras, simples
- Límite de parcela en seto
- Cortafuegos
- Desmonte. Terraplén
- Depósito elevado. A nivel
- Vértices geodésicos: órdenes 1, órdenes 2 y 3, orden 4
- Punto red de triangulación, punto de apoyo
- Señales de nivelación IGN (RNP o RNAP), RNGC
- Edificio singular, edificio en ruinas, invernadero
- Ferrocarril: vía doble, vía simple
- Cuevas. Ruinas arqueológicas. Monumento relevante
- Límite autonómico
- Límite municipal

ESCALA GRÁFICA

0 50 100 150 200 m.

AS 25 Cartografía

DATOS DEL PROYECTO CARTOGRÁFICO
- Proyección y coordenadas UTM.
- Elipsoide Internacional de 1924
- Datum Europeo 1950
- Origen de altitudes: nivel medio del mar en Alicante
- Equidistancias: 25 m para las curvas de nivel directoras y 5 m para el resto

Fuente:
Gobierno del Principado de Asturias, 1:5000

347200 347600 348000 348400

4798400 4798000 4797600

CONSEJERÍA DE CULTURA, COMUNICACIÓN SOCIAL Y TURISMO · CONSEJERÍA DE CULTURA, TURISMO Y DEPORTE · DEPARTAMENTO DE CULTURA, EUSKARA Y KULTURA SAILA

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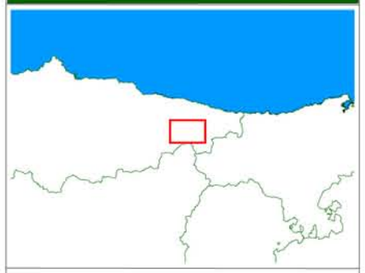
UNESCO
Organización de las Naciones Unidas para la Educación, la Ciencia y la Cultura

AS 25 Entorno de Protección de la Cueva de La Covaciella



LEYENDA

- Entrada de Cueva
- Entorno de protección - Zona Tampón

ESCALA GRÁFICA

0 50 100 150 200 m.

AS 25 Ortofoto

DATOS DEL PROYECTO CARTOGRÁFICO
- Proyección y coordenadas UTM
- Elipsoide Internacional de 1924
- Datum Europeo 1950
- Origen de altitudes: nivel medio del mar en Alicante
- Equidistancias: 20 m para las curvas de nivel directrices y 5 m para el resto

Fuente:
Gobierno del Principado de Asturias, 1:25000

1. Identification of the Property

CN-20 CUEVA DE LAS CHIMENEAS
Archaeological Inventory of Cantabria. Reference No. 056.007

1.a Country:

Spain

1.b State, Province or Region:

Autonomous Community of Cantabria

1.c Name of Property:

Cueva de las Chimeneas

1.d Geographical coordinates:

UTM 30T 421890E / 4793800N Z: 190

1.e Map and plans:

See Appendix

2. Description

Location: place, municipality, province, autonomous community:
Monte Castillo, Puente Viesgo, Cantabria

Access from the nearest main road:
On the N-623 road, turn off in the centre of the town of Puente Viesgo, go past the car park and take the road up the hill to Monte Castillo. This ends at the car park for visitors; from there walk up to reception and the interpretation centre, located outside the entrance to Cueva del Castillo.

Brief description of the cave:
Monte Castillo is a conical limestone hill, forming the easternmost spur of Sierra del Escudo de Cabuérniga, a feature separating the coastal lowlands from the interior valleys in the west of Cantabria. It stands over the left bank of the River Pas, dominating a wide fluvial plain at the start of the "lower Pas Valley" and also the natural route from this area to Besaya valley.

The cave has developed on two different levels and has a maximum depth of -21m. The lower level corresponds to the area used by the Palaeolithic artists, and its original entrance must preserve the remains of an archaeological deposit, beneath the boulders, calcite and stalagmites that sealed it completely. This lower passage runs north-south, with a width of 5m in its narrowest sections, between chambers and side-passages, until its reaches the largest area, known as Chamber B, where the cave art is situated. Other smaller galleries and the end passage lead off from this chamber. This lower series is now reached by a series of steps from the upper passage, which has no archaeological interest, and which connects with the lower passage through a number of vertical shafts. It is the longest cave in Monte Castillo, with a length of 798m.

Date of Discovery:
This prehistoric site was discovered by the engineer Alfredo García Lorenzo in September 1953. Fissures developed along a fault on the side of the hill were dug out in order to reach the cave, which had no known entrance at that time.

Summary of the archaeological research carried out in the cave:
A study of the prehistoric art inside the cave was made in the same year of its discovery, when mention was made of the possible existence of an archaeological deposit beneath the calcite layers. In the 1960s, J. González Echegaray carried out trial excavations next to the original entrance to the lower passage and in the chamber containing the paintings, but with few results of any interest. No archaeological deposit has been identified in the cave, apart from a few remains of mammals and lithic implements. Pigment samples of paintings were taken for absolute dating by the AMS 14C technique, with the following results: Stag, figure No. 20: (GifA-95194) 15,070 ± 140 BP Lines on the Panel of Signs, No. 14: (GifA-95230) 13,949 ± 140 BP

Artistic contents; paintings and engravings:
The art in the cave can be grouped into two series, based on the techniques used (engraving, painting) and the topographical distribution of the depictions.

The engravings are located, in general, near the original entrance to the cave, on both walls and on the roof. The engraving techniques are restricted to finger-produced drawings and incised lines that represent simple

outlines. Remains of black paint are only seen in part of one figure. The figures are distributed longitudinally, because of the small available space, except in one panel where they accumulate in numerous superimpositions.

The main ensemble of engravings is located at the end of the main passage, where several panels contain numerous depictions of animals: aurochsen, cervids, chamois, and possible ibex. The hind-quarters of another animal could belong to a horse. Together with these figures, groups of lines, drawn singly or in groups, are more difficult to interpret.

The paintings are found further back in this sector of the cave, grouped on a section of wall and in a short, narrow passage. The painting style represents the animals as simple outlines, always drawn with black pigment.

The main animal figures are five stags, some of which are incomplete. Their antlers are depicted in twisted perspective and their bodies show no internal divisions or details. A horse's head is also depicted. Another painting of the same characteristics, representing an ibex, is located in the main chamber. The other paintings are a group of signs, including rectangles with no interior lines and other more complex quadrilaterals divided internally into three. Other lines and marks are associated with these signs.

2.b History and evolution:

See section 2.b in the general dossier.

3.d Integrity and/or authenticity:

See section 3.d in the general dossier

4. State of Conservation and factors affecting the Property

4.a Present state of conservation:

Good

4.b Factors affecting the property:

(i) Development pressures

None. However, it can be mentioned that until a few years ago the hill above the cave was used for plantations of eucalyptus. These are now restricted to areas where they cannot affect the conservation of the caves.

(ii) Environmental pressures

None

(iii) Natural disasters and risk preparedness

None

(iv) Visitor/tourism pressures

None. The cave is closed to the public and is only visited occasionally, normally being restricted to specialists.

5. Protection and Management of the Property

5.a Ownership:

Public (Government of Cantabria)

5.b Protective designation:

The cave is a Property of Cultural Interest. It was listed as a scheduled monument with the date of 01/08/1978. The Area of Protection of the Caves of El Castillo, Pasiega, Chimeneas and Monedas was published in the Cantabrian Official Gazette (B.O.C.) on 01/10/2004 and the Spanish Official Gazette (B.O.E.) on 03/12/04.

5.c Means of implementing protective measures:

The cave is gated, has an alarm system and is guarded. Monitoring of environmental conditions. See section 5.c in the general dossier.

5.d Existing plans related to municipality and region:

See section 5.d in the general dossier

5.e Property management plan or other management system:

See section 5.e in the general dossier

5.f Sources and levels of finance:

Funding is included in the general annual budget of the Autonomous Community, corresponding to the Consejería de Cultura, Turismo y Deporte, General Directorate of Culture, Cultural Heritage Service and Cultural Centres Service.

5.g Sources of expertise and training in conservation and management techniques:

Specialists in cave art, conservation and geology.
Training courses for cave art guides.

5.h Visitor facilities and statistics:

Interpretation Centre
Booking service.
Car park

Shop
Toilets
The number of visitors in the last year (2005) to the show caves in Monte Castillo (El Castillo and Las Monedas) and Hornos de la Peña was 54,101.

5.i Policies and programmes related to the presentation and promotion of the property:

Informative leaflets. Scientific publications. A programme to manage advance bookings is located on the web page of the Consejería de Cultura, Turismo y Deporte of the Government of Cantabria (www.culturadecantabria.com). REPPARP.

5.j Staffing levels:

The staff at the caves of Monte Castillo consists of 1 director, 1 curator, 1 general prehistoric caves manager and 3 guides. Other guides work under contract, in varying numbers depending on the season (most in summer, with 19 employees). The Consejería de Cultura, Turismo y Deporte has contracted out the maintenance of the cave gates and their surroundings. The Cultural Heritage Service is responsible for the conservation of cave art, through the Head of the service and its Archaeology Section (1 archaeological officer and 1 head of the archaeological heritage department).

6. Monitoring

Key indicators for measuring state of conservation

Indicator	Periodicity	Location of Records
Environmental parameters	Continuous recording	*Consejería de Cultura, Turismo y Deporte* of the Government of Cantabria, General Directorate of Culture, Cultural Heritage Service
Biological Studies	Annual	As above

7. Bibliography

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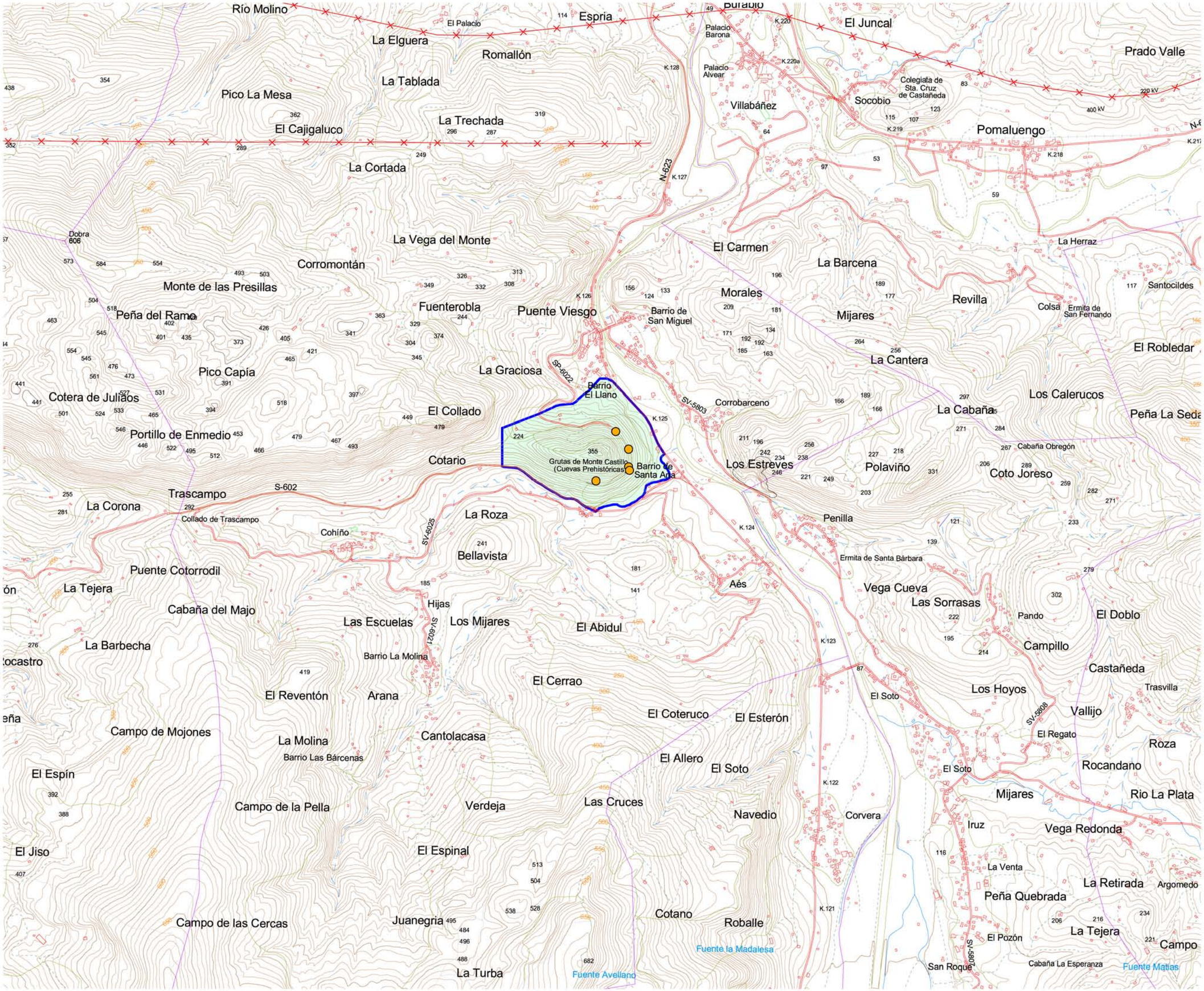
MOURE, A., GONZÁLEZ SÁINZ, C., BERNALDO DE QUIRÓS, F., CABRERA, V., 1996. Dataciones absolutas de pigmentos en cuevas cantábricas: Altamira, El Castillo, Chimeneas y Las Monedas. In A. Moure (Ed.), *"El hombre fósil" 80 años después:* 315-320. Santander: Universidad de Cantabria, Fundación Marcelino Botín, Institute for Prehistoric Investigations.



CONSEJERÍA DE CULTURA, COMUNICACIÓN SOCIAL Y TURISMO · CONSEJERÍA DE CULTURA, TURISMO Y DEPORTE · DEPARTAMENTO DE CULTURA, EUSKARA Y GALA

ALTAMIRA Y EL ARTE RUPESTRE PALEOLÍTICO DE LA CORNISA CANTÁBRICA

Propuesta de inscripción (ampliación) de bienes en la lista del Patrimonio Mundial de la UNESCO

UNESCO — Organización de las Naciones Unidas para la Educación, la Ciencia y la Cultura

CN 18 19 20 21 Entorno de Protección de las Cueva de Monte Castillo

LEYENDA

- Entrada de Cueva
- Entorno de protección - Zona Tampón

UTM Entorno de Protección (Huso 30)

Punto	X	Y
1	421000	4793950
2	421260	4794050
3	421610	4794210
4	421690	4794300
5	421780	4794280
6	422260	4793760
7	421660	4793360
8	421000	4793680

SIGNOS CONVENCIONALES

- Autovía
- Carretera
- Camino
- Pista
- Línea eléctrica, alta tensión
- Línea eléctrica, media tensión
- Muro, pared o tapia
- Alambrada
- Río, arroyo; permanente o estacional
- Canal, acequia
- Presa, embalse
- Fuente, pozo
- Piscina, estanque
- Torre metálica. Poste o transformador
- Curvas de nivel: directoras, simples
- Curvas de depresión: directoras, simples
- Límite de parcela en seto
- Cortafuegos
- Desmonte. Terraplén
- Depósito elevado. A nivel
- Vértices geodésicos: órdenes 1, órdenes 2 y 3, orden 4
- Punto red de triangulación, punto de apoyo
- Señales de nivelación. IGN (RNP o RNAP), RNGC
- Edificio singular, edificio en ruinas, invernadero
- Ferrocarril: vía doble, vía simple
- Cuevas. Ruinas arqueológicas. Monumento relevante
- Límite autonómico
- Límite municipal

ESCALA 1:25.000

0 250 500 1000 m.

CN 18, 19 , 20 y 21 Encuadre

DATOS DEL PROYECTO CARTOGRÁFICO
- Proyección y coordenadas UTM
- Elipsoide internacional de 1924
- Datum Europeo 1950
- Origen de altitudes: nivel medio del mar en Alicante
- Equidistancias: 50 m para las curvas de nivel directoras y 10 m para el resto

Fuente:
IGN, Mapa Topográfico Nacional 1:25.000

420800 421200 421600 422000 422400

4794400 4794000 4793600 4793200

Barrio El Hoyo
Barrio El Cueto
Barrio La Llana
Barrio El Llano
Barrio La Rotura
Barrio Santa Ana
Barrio Quintana
Tremenal
La Rotura
La Roza
Monte Castillo
Cohíño
Abrevadero
Fuente
Depósito
Trsf.
INV.
Centro Cultural y Consultorio Médico
Antiguas Escuelas
Ruinas
Parque
Lavadero
Zona en Obras
Cruz Aislada
353.75
Las Chimeneas
La Pasiega
Las Monedas
El Castillo
P.k.10
P.k.11
P.k.125
CA-170
CA-705
CA-600
N-623
Arroyo de Trelampo
Camino de Santa Ana
100
125
150
175
200
225
250
275
300
325
350
375
76.52
67.57
68.28
67.89
68.67
69.60
69.76
74.37
82.49
110.55
69.84
88.29
96.58
99.71
125.85
119.06
122.42
128.43
220.93
219.38
213.12
211.23
363.13

CONSEJERÍA DE CULTURA, COMUNICACIÓN SOCIAL Y TURISMO
CONSEJERÍA DE CULTURA, TURISMO Y DEPORTE
DEPARTAMENTO DE CULTURA, EUSKARA

ALTAMIRA Y EL ARTE RUPESTRE PALEOLÍTICO DE LA CORNISA CANTÁBRICA

Propuesta de inscripción (ampliación) de bienes en la lista del Patrimonio Mundial de la UNESCO

UNESCO
Organización de las Naciones Unidas para la Educación, la Ciencia y la Cultura

CN 18 19 20 21 Entorno de Protección de las Cuevas de Monte Castillo

LEYENDA

- Entrada de Cueva
- Entorno de protección - Zona Tampón

SIGNOS CONVENCIONALES

Autovía	Curvas de nivel: directoras, simples
Carretera	Curvas de depresión: directoras, simples
Camino	Límite de parcela en seto
Pista	Cortafuegos
Línea eléctrica, alta tensión	Desmonte. Terraplén
Línea eléctrica, media tensión	Depósito elevado. A nivel
Muro, pared o tapia	Vértices geodésicos: órdenes 1, órdenes 2 y 3, orden 4
Alambrada	Punto red de triangulación, punto de apoyo
Río, arroyo: permanente o estacional	Señales de nivelación. IGN (RNP o RNAP), RNGC
Canal, acequia	Edificio singular, edificio en ruinas, invernadero
Presa, embalse	Ferrocarril: vía doble, vía simple
Fuente, pozo	Cuevas. Ruinas arqueológicas. Monumento relevante
Piscina, estanque	Límite autonómico
Torre metálica. Poste o transformador	Límite municipal

ESCALA GRÁFICA

0 50 100 150 200 m.

CN 18,19,20 y 21 Cartografía

DATOS DEL PROYECTO CARTOGRÁFICO
- Proyección y coordenadas UTM
- Elipsoide Internacional de 1924
- Datum Europeo 1950
- Origen de altitudes: 25 m nivel medio del mar en Alicante
- Equidistancias: 25 m para las curvas de nivel directoras y 5 m para el resto

Fuente:
Gobierno de Cantabria, 1:5000

420800 421200 421600 422000 422400

4794400 4794000 4793600 4793200

El Castillo

Las Chimeneas

La Pasiega

Las Monedas

CONSEJERÍA DE CULTURA, COMUNICACIÓN SOCIAL Y TURISMO

CONSEJERÍA DE CULTURA, TURISMO Y DEPORTE

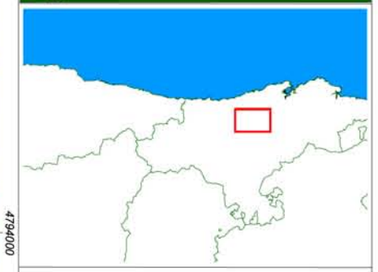
DEPARTAMENTO DE CULTURA, EUSKARA

ALTAMIRA Y EL ARTE RUPESTRE PALEOLÍTICO DE LA CORNISA CANTÁBRICA

Propuesta de inscripción (ampliación) de bienes en la lista del Patrimonio Mundial de la UNESCO

UNESCO
Organización de las Naciones Unidas para la Educación, la Ciencia y la Cultura

CN 18 19 20 21 Entorno de Protección de las Cuevas de Monte Castillo



LEYENDA

- Entrada de Cueva
- Entorno de protección - Zona Tampón

ESCALA GRÁFICA

0 50 100 150 200 m.

CN 18,19,20 y 21
Ortofoto

DATOS DEL PROYECTO CARTOGRÁFICO
- Proyección y coordenadas UTM
- Elipsoide Internacional de 1924
- Datum Europeo 1950

Fuente:
Gobierno de Cantabria, 1:5000

1. Identification of the Property

PV-05 CUEVA DE ALTXERRI

1. a Country:

Spain

1.b State, Province or Region:

The Basque Autonomous Community

1.c Name of Property:

Cueva de Altxerri

1.d Geographical coordinates:

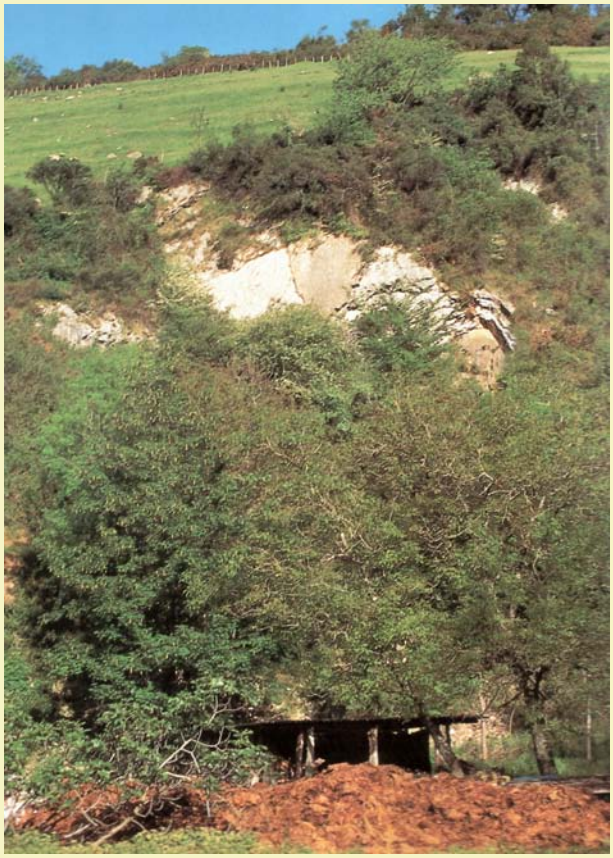
UTM 30T 570319E / 4791198N Z: 20

1.e Map and plans:

See Appendix.

1.f Area of proposed property and its buffer zone:

Area of property: 15 ha.



2. Description

Location: municipality, province, autonomous community:
Aia, Gipuzkoa, Basque Autonomous Community

Brief description of the site:
Cueva de Altxerri is located in the limestone on the slopes of the hill Monte Beobategaña, scarcely two kilometres from the town of Orio, and about 2.5 kilometres from the coast-line. It is a large cave, over two kilometres long, developed with passages on two levels and with a number of interior shafts.

Date of discovery:
The discovery of Cueva de Altxerri and its cave art took place in two phases. In 1956 work commenced on the road in front of Altxerri country house, and in order to construct this, a temporary quarry was opened up behind the house. One of the dynamite explosions uncovered a hole a metre wide and 80cm high

which led into a large wide cave passage. This however only aroused local interest. Six years later, members of the Speleological Section of the Aranzadi Science Society at San Sebastián heard about the cave, and began its exploration. Thus, on 28 October 1962, when the young cavers Felipe Aranzadi, Javier Migliaccio and Juan Cruz Vicuña entered the cave with equipment to descend the shafts in its interior, they discovered the first panels of prehistoric art.

Summary of Archaeological research carried out in the cave:
The Speleological Section of San Sebastián Aranzadi Science Society reported the find to José Miguel de Barandiaran, who was then the Director of the Society's Prehistory Department. Barandiaran certified the authenticity of the discovery and went on to explore the cave systematically, recording all the depictions that were published in his 1964 report. The assemblage has been re-examined since then by other prehistorians, such as I. Barandiaran and J. Altuna.

Artistic contents; paintings and engravings:
The cave art corresponds to the model of the so-called "deep shrines" and is located in the main gallery, over 100m from the entrance, and in two side-passages. A total of 140 depictions, including animals and signs, mostly engraved, are known. They are grouped in panels, and in the final part in friezes, that make use of the long surfaces of the limestone strata that form the cave walls.

Regarding the engravings, they show great complexity and variety, and different techniques and styles have been recognised. These range from the drawing of outlines with minimum anatomic details to complicated deeply-scored lines that produce a striped effect and eliminate all reference to the outline and specific anatomic features. This second technique is the most characteristic feature of this cave art ensemble. The paintings are generally found in relation with the engravings; they are usually monochrome outlines with the occasional use of colourwash in their interiors.

A great variety of species are found among the animal figures, including some very rare depictions of a wolverine, saiga antelopes, a snake and a hare. There are also some anthropomorphic figures.

The chronology of the shrine is given by the coherence of the style, by parallels with the portable art objects found at other sites, and by the representation of fauna belonging to especially cold climates. Therefore, the assemblage is dated to a late stage of the upper Magdalenian.

The figures have been classified in the following groups:

Group I is located in the first side-passage and contains interesting figures of a wolverine, the fore-quarters of a saiga antelope, a fox in association with a reindeer, a bird, two fish and an anthropomorph, as well as a number of ibex and bison.

Group II is situated in the main passage, 12m from the junction with the side passage. It is divided into two panels, both of which take the form of a narrow frieze, with figures of bison, ibex and an aurochs.

Group III is on a vertical face of the opposite wall; it consists of a bison engraved with the unusual deeply scored technique and a painted silhouette, which lacks its fore-legs.

Some four metres away and on the other wall, Group IV is located. It consists of two bison facing head downwards, painted with a black colour-wash in the interior of their bodies and with superimposed engraving. They are associated with signs that are difficult to interpret and further painted and engraved bison and the fore-quarters of a stag.

Group V is on the same wall as Group III, about four metres away, and it is divided into three sub-groups. The second is the most impressive frieze in the assemblage: an ibex facing an aurochs, both painted with a black outline over a deeply-engraved background, a chamois with a bison, another two bison, and the head and neck of a horse in the lower part of the frieze.

Group VI is opposite the previous one. It forms a large panel with figures of bison, reindeer and a snake.

The shaft that is the location of Group VII is to the east of Group VI. It contains figures of a stag, a bovid, bison and horse, distributed along the roof and walls.

2.b History and evolution:

See section 2.b in the general dossier.

3.d Integrity and/or authenticity:

See section 3.d in the general dossier.

4. State of Conservation and factors affecting the Property

4.a Present state of conservation:

Good.

4.b Factors affecting the property:

(i) Development pressures

None.

(ii) Environmental pressures

None. The only conservation problems that can be mentioned are the natural processes of a karst landscape. The cave is very humid in places and this has affected the paintings negatively.

(iii) Natural disasters and risk preparedness

None.

(iv) Visitor/tourism pressures

None. The cave is closed to the public and it is only visited for scientific purposes, in relation with the art or with the cave itself.

5. Protection and Management of the Property

5.a Ownership:

The land where the cave entrance is located is private property.

5.b Protective designation:

The cave is protected as a Qualified Cultural Property (maximum protection) by effects of the 1st additional disposition of the Law 7/90 of Basque Cultural Heritage (Basque Official Gazette, BOPV, 157 of 6th August 1990).

5.c Means of implementing protective measures:

Any activity that could affect the karst system is forbidden. Any work being planned should have the approval of the Chartered Deputation of Gipuzkoa, which has the authority in this matter. For information about the gate and vigilance, see section 5.c in the general dossier.

5.d Existing plans related to municipality and region:

See section 5.d in the general dossier.

5.e Property management plan or other management system:

See section 5.e in the general dossier.

5.f Sources and levels of finance:

Public.

5.g Sources of expertise and training in conservation and management techniques:

Specialists in Palaeolithic art, Conservation and Restoration, Geology.

5.h Visitor facilities and statistics:

Visits to the cave are strictly limited to those for scientific purposes. The cave is closed to the public.

5.i Policies and programmes related to the presentation and promotion of the property

Informative leaflets. Scientific publications.

5.j Staffing levels:

Personnel belonging to the Basque public administration.

6. Monitoring

6.a Key indicators for measuring state of conservation

Environmental parameters (temperature, relative humidity, air quality); presence of biological agents (organisms and micro-organisms); geological conditions (hydrogeology, stability)

Indicator	Periodicity	Location of Records
Biological Studies		Department of Culture of the Basque Government.
Geological Studies		As above

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CONSEJERÍA DE CULTURA, COMUNICACIÓN SOCIAL Y TURISMO

CONSEJERÍA DE CULTURA, TURISMO Y DEPORTE

DEPARTAMENTO DE CULTURA, EUSKERA Y SAILA

ALTAMIRA Y EL ARTE RUPESTRE PALEOLÍTICO DE LA CORNISA CANTÁBRICA

Propuesta de inscripción (ampliación) de bienes en la lista del Patrimonio Mundial de la UNESCO

UNESCO
Organización de las Naciones Unidas para la Educación, la Ciencia y la Cultura

PV 05 Entorno de Protección de la Cueva de Altxerri

LEYENDA

- Entrada de Cueva
- Entorno de protección - Zona Tampón

UTM Entorno de Protección (Huso 30)

Puntos	X	Y
1	569946	4791405
2	569950	4791419
3	569960	4791429
4	569973	4791429
5	569984	4791418
6	569995	4791394
7	570019	4791359
8	570055	4791328
9	570093	4791307
10	570134	4791297
11	570180	4791306
12	570233	4791322
13	570298	4791356
14	570335	4791381
15	570366	4791398
16	570399	4791406
17	570411	4791405
18	570413	4791402
19	570400	4791381
20	570380	4791344
21	570363	4791296
22	570350	4791228
23	570347	4791163
24	570340	4791142
25	570327	4791124
26	570306	4791112
27	570293	4791107
28	570284	4791097
29	570283	4791083
30	570292	4791059
31	570295	4791036
32	570301	4791023
33	570310	4791016
34	570216	4790990
35	570156	4791009
36	570102	4791008
37	570078	4791009
38	570040	4791017
39	570003	4791019
40	569971	4791036
41	569946	4791036
42	569927	4791027
43	569917	4791027
44	569889	4791051
45	569862	4791070
46	569843	4791074
47	569814	4791066
48	569800	4791069
49	569791	4791081
50	569799	4791098
51	569842	4791123
52	569887	4791172
53	569921	4791240
54	569930	4791324

SIGNOS CONVENCIONALES

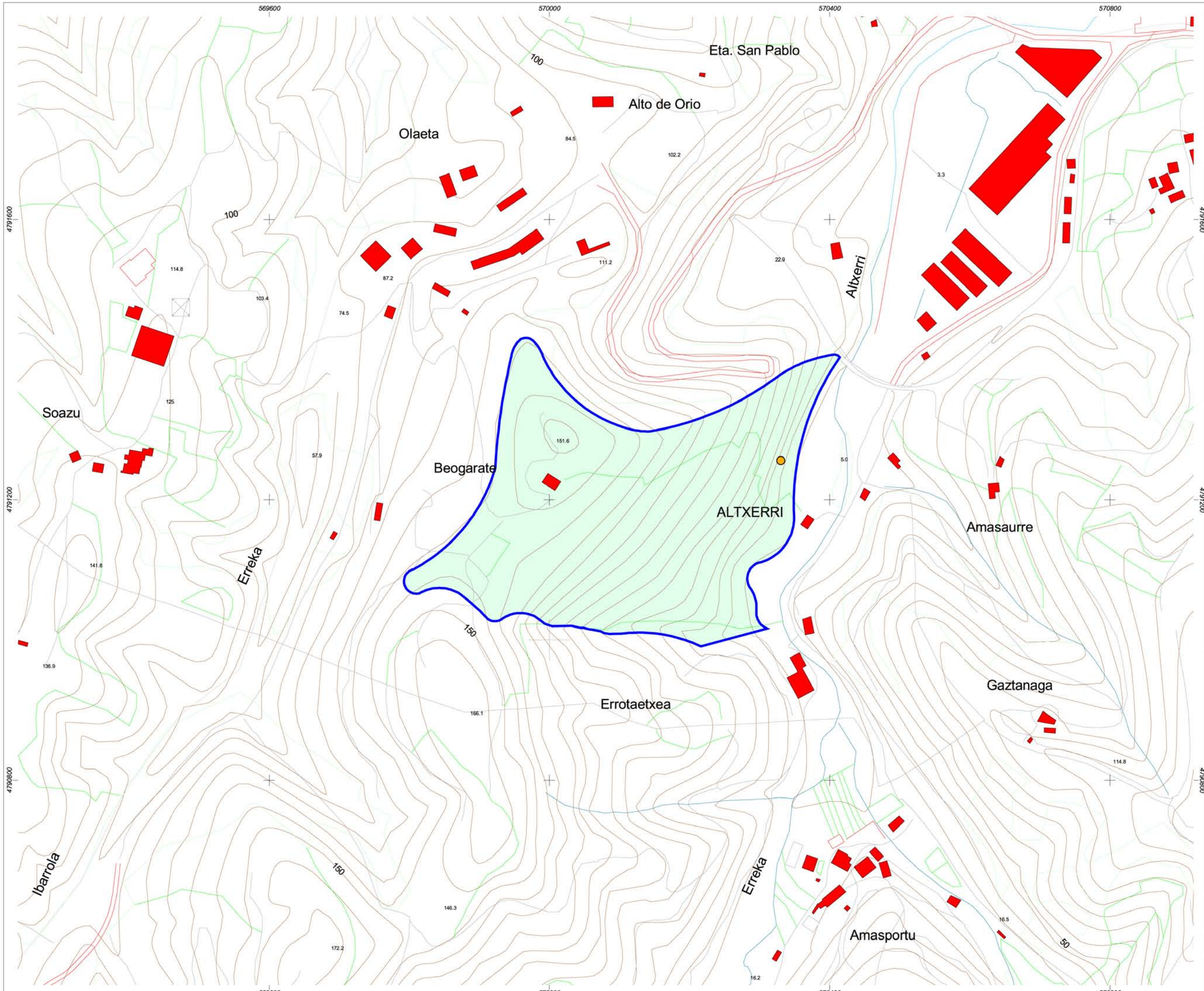
- Autovía
- Carretera
- Camino
- Pista
- Línea eléctrica, alta tensión
- Línea eléctrica, media tensión
- Muro, pared o tapia
- Alambrada
- Río, arroyo: permanente o estacional
- Canal, acequia
- Presa, embalse
- Fuente, pozo
- Piscina, estanque
- Torre metálica. Poste o transformador
- Curvas de nivel: directoras, simples
- Curvas de depresión: directoras, simples
- Límite de parcela en seto
- Cortafuegos
- Desmonte. Terraplén
- Depósito elevado. A nivel
- Vértices geodésicos: órdenes 1, órdenes 2 y 3, orden 4
- Punto red de triangulación, punto de apoyo
- Señales de nivelación. IGN (RNP o RNAP), RNGC
- Edificio singular, edificio en ruinas, invernadero
- Ferrocarril: vía doble, vía simple
- Cuevas. Ruinas arqueológicas. Monumento relevante
- Límite autonómico
- Límite municipal

ESCALA 1:25.000

0 250 500 1000 m.

PV 05 Encuadre	DATOS DEL PROYECTO CARTOGRÁFICO - Proyección y coordenadas UTM - Elipsoide Internacional de 1924 - Datum Europeo 1950 - Origen de altitudes: nivel medio del mar en Alicante - Equidistancias: 50 m para las curvas de nivel directoras y 10 m para el resto

Fuente:
IGN, Mapa Topográfico Nacional 1:25.000



GOBIERNO DEL PRINCIPADO DE ASTURIAS
CONSEJERÍA DE CULTURA, COMUNICACIÓN SOCIAL Y TURISMO

GOBIERNO DE CANTABRIA
CONSEJERÍA DE CULTURA, TURISMO Y DEPORTE

EUSKO JAURLARITZA GOBIERNO VASCO
DEPARTAMENTO DE CULTURA, KULTURA SAILA

ALTAMIRA Y EL ARTE RUPESTRE PALEOLÍTICO DE LA CORNISA CANTÁBRICA

Propuesta de inscripción (ampliación) de bienes en la lista del Patrimonio Mundial de la UNESCO

UNESCO
Organización de las Naciones Unidas para la Educación, la Ciencia y la Cultura

PV 05 Entorno de Protección de la Cueva de Altxerri

LEYENDA

- Entrada de Cueva
- Entorno de protección - Zona Tampón

SIGNOS CONVENCIONALES

- Autovía
- Carretera
- Camino
- Pista
- Línea eléctrica, alta tensión
- Línea eléctrica, media tensión
- Muro, pared o tapia
- Alambrada
- Río, arroyo; permanente o estacional
- Canal, acequia
- Presa, embalse
- Fuente, pozo
- Piscina, estanque
- Torre metálica. Poste o transformador
- Curvas de nivel: directoras, simples
- Curvas de depresión: directoras, simples
- Límite de parcela en seto
- Cortafuegos
- Desmonte. Terraplén
- Depósito elevado. A nivel
- Vértices geodésicos: órdenes 1, órdenes 2 y 3, orden 4
- Punto red de triangulación, punto de apoyo
- Señales de nivelación. IGN (RNP o RNAP), RNGC
- Edificio singular, edificio en ruinas, invernadero
- Ferrocarril: vía doble, vía simple
- Cuevas. Ruinas arqueológicas. Monumento reservante
- Límite autonómico
- Límite municipal

ESCALA GRÁFICA

0 50 100 150 200 m.

PV 05 Cartografía

DATOS DEL PROYECTO CARTOGRÁFICO
- Proyección y coordenadas UTM
- Elipsoide Internacional de 1924
- Datum Europeo 1950
- Origen de altitudes: nivel medio del mar en Alicante
- Equidistancias: 25 m para las curvas de nivel directoras y 5 m para el resto

Fuente:
Gobierno Vasco~ Eusko Jaularitza, 1:10.000

569600 570000 570400 570800

4791600 4791200 4790800

CONSEJERÍA DE CULTURA, COMUNICACIÓN SOCIAL Y TURISMO · CONSEJERÍA DE CULTURA, TURISMO Y DEPORTE · DEPARTAMENTO DE CULTURA, EUSKARA

ALTAMIRA Y EL ARTE RUPESTRE PALEOLÍTICO DE LA CORNISA CANTÁBRICA

Propuesta de inscripción (ampliación) de bienes en la lista del Patrimonio Mundial de la UNESCO

Organización de las Naciones Unidas para la Educación, la Ciencia y la Cultura

PV 05 Entorno de Protección de la Cueva de Altxerri

LEYENDA

- Entrada de Cueva
- Entorno de protección - Zona Tampón

SIGNOS CONVENCIONALES

- Autovía
- Carretera
- Camino
- Pista
- Línea eléctrica, alta tensión
- Línea eléctrica, media tensión
- Muro, pared o tapia
- Alambrada
- Río, arroyo: permanente o estacional
- Canal, acequia
- Presa, embalse
- Fuente, pozo
- Piscina, estanque
- Torre metálica. Poste o transformador
- Curvas de nivel: directoras, simples
- Curvas de depresión: directoras, simples
- Límite de parcela en seto
- Cortafuegos
- Desmonte. Terraplén
- Depósito elevado. A nivel
- Vértices geodésicos: órdenes 1, órdenes 2 y 3, orden 4
- Punto red de triangulación, punto de apoyo
- Señales de nivelación. IGN (RNP o RNAP), RNGC
- Edificio singular, edificio en ruinas, invernadero
- Ferrocarril: vía doble, vía simple
- Cuevas. Ruinas arqueológicas. Monumento relevante
- Límite autonómico
- Límite municipal

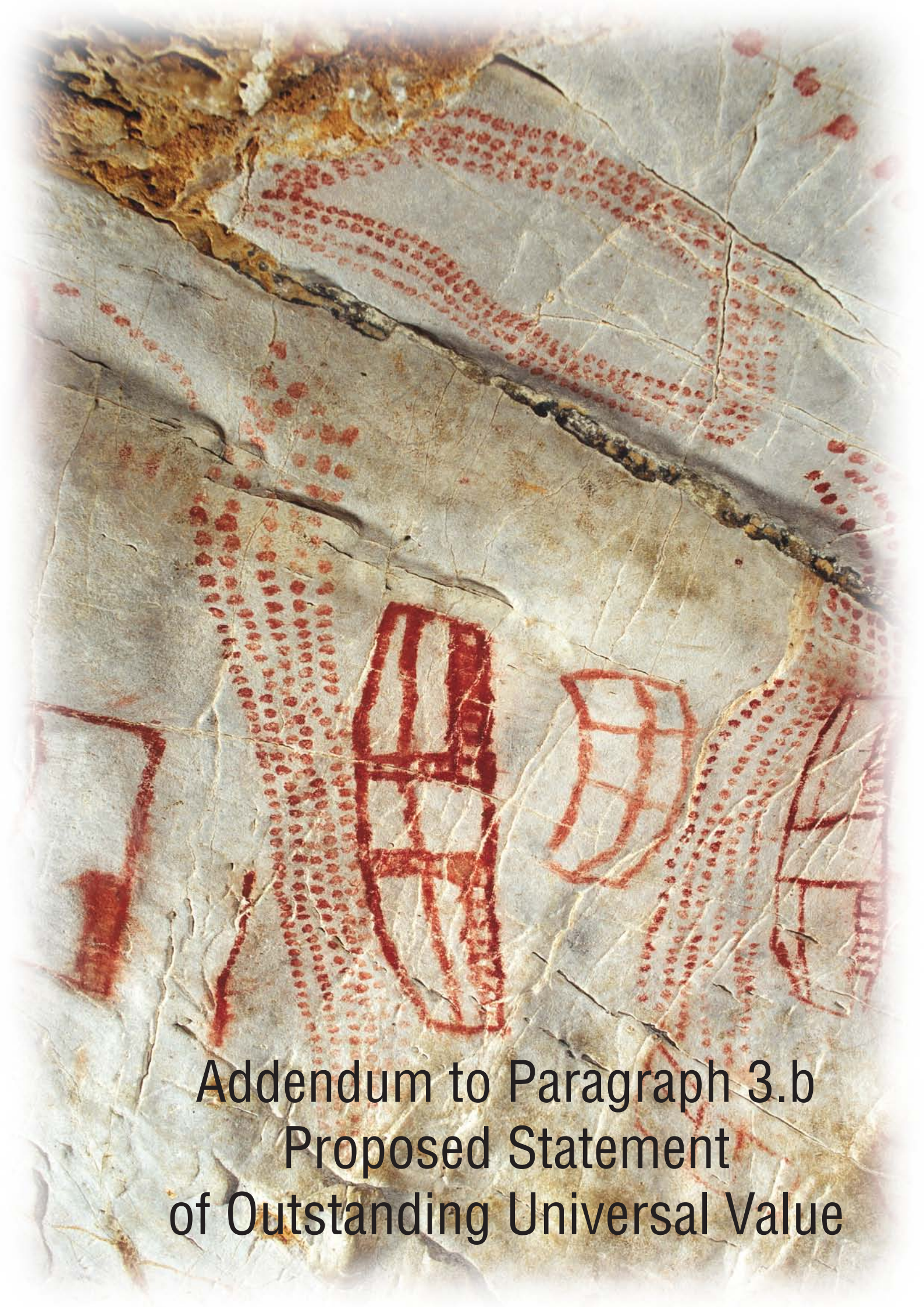
ESCALA GRÁFICA

0 50 100 150 200 m.

PV 05 Ortofoto

DATOS DEL PROYECTO CARTOGRÁFICO
- Proyección y coordenadas UTM
- Elipsoide Internacional de 1924
- Datum Europeo 1950
- Origen de altitudes: nivel medio del mar en Alicante
- Equidistancias: 25 m para las curvas de nivel directoras y 5 m para el resto

Fuente:
Gobierno Vasco~ Eusko Jaularitza, 1:10.000



Addendum to Paragraph 3.b
Proposed Statement
of Outstanding Universal Value

Addendum to Paragraph 3.b Proposed Statement of Outstanding Universal Value

When first discovered, Altamira was an outstanding example of the universal value of Palaeolithic cave art. This value is based on two main elements:

1. A whole set of cave art representing the full sequence encompassing virtually all of the graphic development of the Upper Palaeolithic.
2. An exceptional sample of Magdalenian art found in the so-called “polychrome ceiling”, for which it is known worldwide.

Over 100 years later, Altamira continues to be a scientific and social benchmark. However, in light of the successive discoveries of Palaeolithic cave art, it can only be understood in context as part of a cultural phenomenon fitting into the economic-social environment of the hunter-gatherer communities which inhabited south-western Europe during the Upper Palaeolithic.

The outstanding universal value of Altamira Cave acknowledged by UNESCO in 1985 is based on the following criteria: “represents a masterpiece of human creative genius (criterion i) and “bears exceptional testimony to the Magdalenian civilizations of southern Europe (criterion iii).

The elements underpinning that outstanding universal value in accordance with those same criteria are applicable to other archaeological sites with Palaeolithic cave art located within the same physiographical region, the Cantabrian coast, such as Peña de Candamo, Tito Bustillo, Covaciella, Llonín and El Pindal in Asturias, Chufín, Hornos de la Peña, Monte Castillo, El Pendo, La Garma and Covalanas in Cantabria and Santimamiñe, Altxerri and Ekain in the Basque Country, all of which meet the same conditions of excellence comparable with the cave of Vispieres.

Hence Altamira, an indisputable masterwork of universal art of all time, truly bears outstanding but not exclusive witness to a vanished civilisation, and can only be fully understood within a broader cultural context explaining its origin and in which its true meaning is found: Palaeolithic Cave Art of Northern Spain.

The cave art found at El Castillo, La Garma, Tito Bustillo and Llonín shares the same outstanding quality featured by the first of the elements alluded to in that each can be considered as a "monographic" of Palaeolithic artistic symbolism. The four, together with Altamira, contain paintings made during the course of nearly 25,000 years and, considered jointly, represent the whole array of thematic and technical variety known to Palaeolithic cave art. And a large degree of the importance of this quintet comes precisely from its geographical dispersion showing that the Cantabrian coast formed a territorial and cultural unit during the Upper Palaeolithic.

The rest of the cave art sites forming part of the Proposal should be viewed as “monographic chapters” given that they were created during specific periods and represent aspects of art contained in the cultural currents found in the majority of other cases and in some of the five “major” sets of art.

The following sites are associated with the initial phase of the artistic cycle:

- Chufín: its red figures are probably among the oldest examples of graphic expression.

- La Pasiega: larger set of paintings (with hundreds of representations) dating to the time when dotted lines and wide red lines were typically used. The spatial distribution of the figures throughout the labyrinth-like cavity allow for a thorough study of the organisation of parietal manifestations in this underground gallery. It also features a wide array of thematic variety.

- Covalanas: set of paintings linked within the ancient stage of the artistic cycle and, together with La Pasiega and El Pendo, is an extraordinary example of the dotted line technique.

- El Pendo: set of paintings linked within the ancient stage of the artistic cycle and, together with La Pasiega and Covalanas, is an extraordinary example of the dotted line technique.

The following important sites belong to the ancient and middle stages:

- Peña de Candamo: set of paintings linked to the ancient and middle stages of the artistic cycle with densely decorated panels and multicoloured superimposed images.

- El Pindal: Set of paintings linked with the ancient and middle stages of the artistic cycle. Of special mention is the set of red figures outlined with solid red lines.

The following are attributable to the middle stage of the Palaeolithic artistic cycle:

- Las Chimeneas: Exceptional set of paintings due to their state of conservation and the fact that there are very few sets of paintings dated in approximately 15,000 BP.

The following belongs to the middle-late stage of the Palaeolithic cycle:

- Ekain: Capital set of paintings in the realm of worldwide Palaeolithic cave art. The polychrome of some of its figures, together with Altamira and Tito Bustillo, represents a point of culmination in human artistic creation.

The following sites belong to the final stage in terms of the development of the Palaeolithic artistic cycle:

- Las Monedas: Set of paintings featuring solid black lines and very representative of times of cold climate: representations of reindeer and bear make these painting particularly valuable given the scant presence of these figures in rock art.

- Hornos de la Peña: This site's magnificent figures are representative of the "photographic" naturalism reached by Palaeolithic artists.

- Covaciella: Exceptional set of paintings given their excellent state of conservation and the quality of pictorial representation, especially resembling cave paintings in Santimamiñe.

- Santimamiñe: In the style characterising the late Magdalenian ranging from Asturias to Ariège, the preferential spatial location of the figures in a small enclosure makes for a magnificent set of paintings giving insight into the synchronic variability of figures at the same given moment.

- Altxerri: This site's outstanding value arises from the fact that its engravings are key in comprehending the technical variability of the artistic work. In addition to incision, its authors used other varied techniques such as scraping, interior fill, multiple outlines, etc.

Over and above the specific character of each of these sites affording them outstanding value within the framework of the second of the aspects alluded to in the foregoing, their complementary nature is also extremely interesting in gaining insight into the variability in the cultural behaviour of human populations who inhabited Europe between 35,000 and 11,000 years ago.

In short, the different cave art sites selected add to the importance of Altamira and introduce new elements to help understand the outstanding universal value of the Palaeolithic artistic phenomenon and, at the same time, invite one to appreciate the idiosyncrasies and specificities of human groups, demonstrating the cultural diversity and the high degree of social integration which prevailed in southwest Europe at the end of the last Ice Age.

Addendum to Paragraph 5.e
Property Management Plan

Addendum to Paragraph 5.e Property Management Plan

1. INTRODUCTION

The overarching objective of this Management Plan is to provide for coordinated management of the property which is the focus of the Proposal with the participation of all of the administrations involved, i.e. national, regional and provincial (see Annex I for an overview of competences regarding the management of cultural properties in Spain).

In this context we seek to take coordinated and planned action to implement programmes, plans and action projects, joining forces and moving in the direction of co-participation in achieving the objectives of conservation, protection, research and social use of the property which is the focus of the Proposal.

In the final analysis, it is a matter of coordinating all actions and initiatives which affect the property and which emerge from the different administrations and from other bodies and institutions such as municipal governments, local action groups, civil associations, etc.

2. MANAGEMENT BODIES

Article 114 of the "Operational Guidelines for the Implementation of the World Heritage Convention" provides that in the case of serial properties, a management system or mechanisms for ensuring the coordinated management of the separate components are essential. To that end, the following bodies have been constituted with a view to coordinating management of the property and ensuring political support and the continued technical support of the administrations involved:

- The **Coordination Committee** of the property "Palaeolithic Cave Art of Northern Spain";
- The **Technical Committee** of the property "Palaeolithic Cave Art of Northern Spain".

For further information concerning the structure, functions, commitments, regulation and aims of these Committees, see Annex II, III and IV respectively.

The fundamental mission of these two Committees is to facilitate communication at the institutional and technical level between Autonomous Community administrations and the Ministry of Culture for the purpose of collaborating and cooperating in the programmes and actions envisaged for the property Palaeolithic Cave Art of Northern Spain.

3. ACTION PLAN AND TIMETABLE

This coordination body will oversee individualised and homogeneous heritage management of a unified property under the general guidelines of UNESCO. It will lay down the guidelines and monitor execution of the property management plan on behalf of the different administrations, including all issues having to do with protection, conservation, signposting and dissemination.

3.1. Previous actions and ongoing projects

3.1.1. Conservation and protection

ASTURIAS

- Monitoring and regular maintenance of enclosures;

- environmental, geological and biological studies at Peña de Candamo, Tito Bustillo, Covaciella, Llonín and El Pindal;

- complete topographies at Tito Bustillo, El Pindal and Llonín;

- regulation of the number of annual and daily visitors at Peña de Candamo, Tito Bustillo and El Pindal;

- installation of a new lighting system at Peña de Candamo.

CANTABRIA

- Monitoring and regular maintenance programme of enclosures and of the overall state of conservation of caves open and not open to the public;

- environmental monitoring of 10 caves containing rock art (Covalanas, La Garma, El Pendo, Santián, El Castillo, Las Monedas, La Pasiega, Las Chimeneas, Hornos de la Peña, Chufín); ongoing recording of relative humidity, temperature and radon gas concentration; measurement of CO2 concentration and of other environmental parameters;

- biological and micro-biological studies at La Garma, El Castillo, Las Monedas and Chufín;

- review of the lighting system at El Castillo and Las Monedas (Spanish Historical Heritage Institute - IPHE 1996).

- implementation of a visitation system adapted to the "loading capacity" of cavities in the case of caves open to the public;

- recent topographical and geodesic studies at La Garma y Monte Castillo;

- recent actions in the field of archaeological management: "Archaeological and geological control of the widening of regional road CA-170 at the point of its passing through the buffer zone of the Monte Castillo caves": minimisation of the impact of the works on cultural heritage properties located at Monte Castillo; discovery of Palaeolithic rock art in the cave at La Cantera I;

- documentation and integrated management project of decorated caves open to the public in Cantabria in collaboration with the Spanish Historical Heritage Institute (Ministry of Culture).

BASQUE COUNTRY

- Monitoring and regular maintenance of enclosures;

- environmental monitoring at Ekain and Santimamiñe; ongoing recording of temperature, humidity, CO2 and radon gas; teams from the CSIC (Scientific Research Council) and the CRN company which collaborates with the CSIC (the same team working at Altamira);

- geological and biological studies at Ekain, Santimamiñe and Altxerri (CSIC).

3.1.2. Dissemination

ASTURIAS

- Web page of the Principality of Asturias providing information about caves open to the public throughout the region; link to the reservation centre for the purchase of tickets;

- CD-Rom entitled "Palaeolithic cave art in Asturias" (2007);

- publication of the monographs entitled Arte rupestre prehistórico del Oriente de Asturias (2007) and Arte paleolítico de Asturias. Ocho santuarios subterráneos (2007);

- publication of the series entitled “Excavaciones arqueológicas en Asturias” featuring studies on Palaeolithic cave art;
- updating of informative leaflets about caves open to visitors;
- publication of guidebooks and brochures of the REPPARP.

CANTABRIA

- Update of Web information on the page of the Department of Culture: information on cave art in the world, in Cantabria and in each of the caves open to the public throughout the region; link to the reservation centre for the purchase of tickets;
- publication of archaeological monographs: Cueva de El Pendo (2000), Cueva de Covalanas (2003);
- publication of the multimedia database and book Arte rupestre paleolítico de la región cantábrica (2003);
- publication of the series entitled “Actuaciones arqueológicas en Cantabria” featuring studies of Palaeolithic cave art;
- publication of guidebooks on Palaeolithic cave art in Cantabria: “El arte rupestre paleolítico en Cantabria”, Monte Castillo, Covalanas, El Pendo.
- updating of informative leaflets about caves open to visitors;
- publication of guidebooks and brochures of the REPPARP: general and specifically focusing on Cantabria.

BASQUE COUNTRY

- Web page of the Basque Cultural Heritage Centre with information on caves containing Palaeolithic cave art and virtual visits to the Ekain, Altxerri and Santimamiñe caves;
- publication of monographs on caves containing Paleolithic rock art (Ekain, Altxerri);
- annual publication of the series “Arkeoikuska” featuring studies on Palaeolithic cave art;
- November 2007: celebration of the “Santimamiñe Conference” and the ensuing publication by the Provincial Council of Bizkaia.

3.1.3. Actions implemented at interpretation and documentation centres related to the Proposal

ASTURIAS

Existing centres

- Archaeological Museum of Asturias, Oviedo (1952); currently closed for refurbishment and enlargement; permanent exhibit featuring documentation of Palaeolithic prehistory and cave art in Asturias; closed for the past two years, reopening scheduled for 2008;
- Didactic classroom at Tito Bustillo Cave, Ribadesella (1986); 25,500 visitors in 2006;
- Interpretation centre at Caverna de Candamo, San Román de Candamo (1999); 1,500 visitors in 2006.

Projects currently under execution

- "Tito Bustillo" Rock Art Centre; agreement signed in March 2007 between the Ministry of Infrastructure and Transport and the Principality of Asturias; phase I: urban planning and adaptation of the existing building;

- Interpretation Centre at El Pindal Cave funded by the Deva association of municipalities (Val de San Vicente town council in Cantabria and the Ribadedeva town council in Asturias; agreement of the "Monitoring Committee of the Lower Deva Tourist Product Organisational Scheme" dated 22.01.07).

CANTABRIA

Existing centres

- National Museum of Altamira, Santillana del Mar (2001); permanent exhibit entitled "The times of Altamira" contextualising the cave's parietal art; 270,000 visitors in 2007;

- Prehistory and Archaeological Museum of Cantabria, Santander (1941); refurbished in 2000 and 2007; Palaeolithic prehistory and cave art form the centrepiece of the permanent exhibit; 12,500 visitors in 2007;

- Interpretation Centre of the Prehistoric Caves of Monte Castillo (2001); exhibit focusing on the archaeological site of El Castillo and the caves of Monte Castillo; 58,000 visitors in 2007.

Projects currently under execution

- Refurbishment of the Interpretation Centre of the Prehistoric Caves of Monte Castillo; renewal and increasng of contents, activities, space to host visitors and shop; opening scheduled for 2008.

At the planning stage

- New Prehistory and Archaeological Museum of Cantabria, Santander (opening scheduled for 2008);

- New Prehistory and Rock Art Centre, Puente Viesgo.

BASQUE COUNTRY

Existing centres

- Basque Archaeological, Ethnographic and Historical Museum, Bilbao (1923); refurbishment and enlargement from 1982-1985 and in 2001; collections and documentation covering the prehistory of Vizcaya; 54,280 visitors in 2006.

Projects currently under execution

- Ekainberri, Cestona; interpretation and documentation centre at Ekain Cave focusing on Palaeolithic cave art managed through a foundation including the Basque Government, the Provincial Council of Guipúzcoa and the town council; opening scheduled for 2008;
- Interpretation Centre of Santimamiñe Cave, Kortezubi; including conservation projects of the cave and its surroundings; managed by the Provincial Council of Bizkaia; opening scheduled for 2008.

3.2. Programme and timetable for implementation of the Management Plan

Implementation of the Management Plan will entail the unification of criteria as concerns the projects already under way as well as the joint design and promotion of new cooperative actions.

3.2.1. Stage one

- As concerns the protection and conservation of the property, stage one includes drawing up a common protocol for both physical surveillance and environmental control of cavities for the purpose of maintaining optimal conditions for the conservation of all of the property's components. In the case of caves open to the public, this protocol will establish the visitation conditions.

- As concerns signposting, a common image will be designed for the entire property so that the public can appreciate the unity throughout the different Autonomous Communities.

- General criteria will be defined to foster research focusing on Palaeolithic Cave Art of Northern Spain and cooperation with research institutions. Incentives will likewise be provided for the training and capacity-building of technical teams working at the cultural centres linked to the property.

- As for dissemination, general guidelines will be defined for educational purposes (cultural pathways, dissemination via the Web page, etc.) in conjunction with the interpretation centres and museums linked to the property which is the focus of the Proposal and for the production of teaching materials (publication, exhibits, ties with educational institutions).

Stage one activities will be implemented during the course of 2008-2009.

3.2.2. Stage two

- Implementation and enforcement of the common protocol for physical surveillance and environmental control of caves. Establishment of a visitation procedure.

- Conclusion of actions relating to the signposting of the property's different components with a view to achieving a unified image.

- Implementation of research activities. Continuation of training activities.

- Continuation of educational and awareness-raising activities.

Stage two activities will be implemented during the course of 2010.

See Annex V for an overview of the Management Plan of the proposed property.

Index of Annexes

- Annex I: General description of the bodies involved in the management of the proposed property.
- Annex II: Agreement on the creation of the Coordination Committee of the property “Palaeolithic Cave Art of Northern Spain”.
- Annex III: Summary record of the first session constituting the Coordination Committee of the property “Palaeolithic Cave Art of Northern Spain”.
- Annex IV: Summary record of the first meeting of the Technical Committee of the property “Palaeolithic Cave Art of Northern Spain”.
- Annex V: Summary table of the Management Plan of the proposed property.

ANNEX I: PROPERTY'S MANAGEMENT STRUCTURE

GENERAL DESCRIPTION OF THE BODIES RESPONSIBLE FOR THE MANAGEMENT OF THE PROPERTY

RESPONSIBLE FOR:

1. Meeting commitments under international conventions
2. Representing the state at the UNESCO
3. Protecting Spanish heritage:
   - Subsidiarity implies that national legislation applies in the absence of legislation enacted by an Autonomous Community.
   - LOOTING: The State is the ultimate guarantor of the protection of the property representing the country's heritage (Art. 4 of Law 16/85 on Spanish Heritage), regardless of title in the property.

NATIONAL GOVERNMENT

SPANISH HISTORICAL HERITAGE COUNCIL

Co-ordinates national government and Autonomous Communities in heritage matters. The Council meets every four months (Governed by Royal Decree No. 111/86)

GENERAL DUTIES:

1. To facilitate communication and exchange of action programmes and information on Spanish heritage between national and regional governments (Autonomous Communities).
2. To be informed of action programmes at both a national and regional level affecting Spanish heritage as agreed between the national government and the Autonomous Communities.
3. To issue reports on subjects related to Spanish heritage that have been submitted to the Council by its President for consultation.

DUTIES IN RESPECT OF WORLD HERITAGE PROPERTIES:

4. To advise on measures to be adopted to ensure adequate assistance is provided in order to comply with the Spain's international commitments in respect of Spanish heritage.
5. To draw up the Tentative List.
6. To determine which candidates will be put forward for the World Heritage Centre.
7. To set up co-ordinating committees. In 2007, the Heritage Council created the **COORDINATION COMMITTEE FOR THE SITE "Paleolithic Cave Art of Northern Spain"** to act as the collegiate body charged with managing the Rupestrian Art of the Cantabrian Coast candidacy.

AUTONOMOUS COMMUNITIES

RESPONSIBILITIES:

1. To legislate in matters related to the protection of heritage in the Autonomous Community.
2. To defend, promote and disseminate the Community's heritage within its own borders.

ANNEX II

LUIS LAFUENTE BATANERO, Secretary of the Historical Heritage Council

HEREBY CERTIFIES:

That at the last meeting of the Plenum of the Historical Heritage Council held in Cartagena (Murcia) on 11 October 2007 regarding the candidacy of the property "Palaeolithic Cave Art of Northern Spain" (extension to Altamira), the decision was taken to create a Coordination Committee for the said candidacy comprised of the Directors-General of the three participating Autonomous Communities and two representatives of the Ministry of Culture, one of which, the Deputy Director-General for the Protection of Historical Heritage, will act as Secretary of the said Committee.

It was likewise agreed that the technical working group, already constituted to draw up candidacy documentation and comprised of technical experts from the three Autonomous Communities and the Ministry of Culture, would be set up as the Technical Committee to support the efforts of the Coordination Committee.

It was agreed that these Committees would be constituted prior to 15 February 2008 and that their functions would be established at the time of their constitution.

For the record and for use as appropriate, this document is hereby signed at Madrid on 30.01.08.

Signed: The Secretary of the Historical Heritage Council

MINISTERIO
DE CULTURA

DIRECCIÓN GENERAL DE
BELLAS ARTES Y BIENES
CULTURALES

SUBDIRECCION GENERAL DE
PROTECCION DEL
PATRIMONIO HISTÓRICO

LUIS LAFUENTE BATANERO, Secretario del Consejo de Patrimonio Histórico

CERTIFICA:

Que en la pasada reunión del pleno del Consejo de Patrimonio Histórico celebrado en Cartagena (Murcia) el 11 de octubre de 2007, en relación a la candidatura "El Arte Rupestre Paleolítico de la Cornisa Cantábrica" (Ampliación de Altamira), se acordó la creación de una **Comisión de Coordinación** de dicha candidatura, formada por los Directores Generales de las tres Comunidades Autónomas participantes, y por dos representantes del Ministerio de Cultura, de los cuales el Subdirector General de Protección de Patrimonio Histórico hará de Secretario de dicha Comisión.

Así mismo se acordó paralelamente que el grupo de trabajo técnico ya constituido para elaborar la documentación de la candidatura, compuesto por técnicos de las tres Comunidades Autónomas y del Ministerio de Cultura, se constituyese en **Comisión Técnica** de apoyo a la Comisión de Coordinación.

Se acordó que estas Comisiones se constituirían antes del 15 de febrero de 2008 y en la reunión de constitución se establecerían sus funciones.

Y para que conste a los efectos oportunos firmo la presente en Madrid a 30 de enero de 2008.

CONSEJO DE PATRIMONIO HISTÓRICO

Fdo.: El Secretario el Consejo de Patrimonio Histórico

Plaza del Rey, nº 1
28071 Madrid
Tel.- (+34) 91 701 70 40
Fax.- (+34) 91 701 73 81

ANNEX III

SUMMARY RECORDS OF THE FIRST MEETING CONSTITUTING THE COORDINATION COMMITTEE FOR THE SITE "PALAEOLITHIC CAVE ART OF NORTHERN SPAIN " BY VIRTUE OF THE 11 OCTOBER 2007 AGREEMENT OF THE HISTORICAL HERITAGE COUNCIL APPROVING THE COMMITTEE'S ARTICLES OF ASSOCIATION.

The members of the Coordination Committee of the Site "Palaeolithic Cave Art of Northern Spain" met in Santander on 4 February 2008 at the meeting room of the Museo Marítimo del Cantábrico at 11:30. The following members attended the meeting:

Justo Barreda Cueto, Director-General of Culture of the Autonomous Community of Cantabria;

Arantza Arzamendi Sesé, Director-General of Cultural Heritage of the Department of Culture of the Basque Government;

José Adolfo Rodríguez Asensio, Director-General of Cultural Heritage of the Principality of Asturias;

Luis Lafuente Batanero, Deputy Director-General of Historical Heritage of the Ministry of Culture and Secretary of the Historical Heritage Council;

Begoña Cerro Prada, Deputy Director-General of Cultural Communication with the Autonomous Communities.

The following also attended accompanying the Directors and Deputy Director-General:

Roberto Ontañón Peredo, head of the archaeological section of the cultural heritage service of the Directorate-General for Culture of the Government of Cantabria;

César García de Castro, technical expert of the Directorate-General for Cultural Heritage of the Principality of Asturias;

José Antonio Lasheras Corruchaga, Director of the National Museum and the Altamira Research Centre of the Ministry of Culture;

Pilar Sánchez Llorente, Service Chief of the Deputy Directorate-General for Historical Heritage of the Ministry of Culture.

The meeting focused on the following objectives:

1. Constitution of the Coordination Committee.
2. Election of the Chairperson and Secretary.
3. Approval of the Committee's operational regulation and definition of how it will approach its duties.
4. Analysis and approval, as the case may be, of the supplementary documentation for submission to the World Heritage Centre.
5. Questions and comments.

First of all, the Coordination Committee was officially constituted being comprised of the members mentioned in the foregoing. Subsequently, Justo Barreda Cueto, Director-General for Culture of the Autonomous Community of Cantabria, was appointed as chairperson for a period of one year starting today. The chairperson will change on a rotating basis.

Luis Lafuente Batanero, Deputy Director-General for the Protection of Historical Heritage of the Ministry of Culture, will discharge the duties of Secretary for an unlimited period of time.

Having constituted the Committee and elected the Chairperson and the Secretary, point 3 on the agenda was addressed. The following considerations were made having regard to the unanimous decision on the candidacy of the site "Palaeolithic Cave Art of Northern Spain":

ONE. The large number and density of caves featuring rupestrian art along the Cantabrian coast, their excellent state of conservation, their rich iconographic repertoire, their diversity in terms of documented techniques and styles, the remote antiquity of the artistic cycle developed there and the fact that they have lasted for thousands of years, all contribute to the exceptional value of the Palaeolithic art of the Cantabrian coast.

This value was acknowledged individually in the case of Altamira in 1985 when the UNESCO included it on the World Heritage List. However, these same values characterise other sites along the Cantabrian Coast such as La Pe_a de Candamo, Tito Bustillo, Covaciella, Llon_n and El Pindal in Asturias, Chuf_n, Hornos de la Pe_a, the Monte Castillo caves, El Pendo, La Garma and Covalanas in Cantabria, and Santimami_e, Ekain and Altxerri in the Basque Country.

Therefore, In June 1998 the Historical Heritage Council agreed on the inclusion of Palaeolithic Rupestrian Art on the Cantabrian Coast on the Spanish Indicative List.

TWO. During the course of the last several years the team of specialists composed of representatives of the three Autonomous Communities and the Ministry of Culture, under the coordinating leadership of the Autonomous Community of Cantabria, has worked diligently and held numerous meetings for the purpose of drafting the World Heritage candidacy dossier and coordinating a number of different management issues.
These efforts culminated at the meeting of the Historical Heritage Council held in Potes (Cantabria) on 5 and 6 October 2006 where the Palaeolithic Cave Art of Northern Spain was selected as the Spanish candidacy for submission in 2007.

THREE. On 30 January 2007 the candidacy entitled "Palaeolithic Cave Art of Northern Spain" was officially submitted to UNESCO's World Heritage Centre as a national serial property and an extension of the Altamira site.

FIVE. Article 114 of the Operational Guidelines for the Implementation of the World Heritage Convention provides that in the case of serial properties, a management system or mechanisms for ensuring the coordinated management of the separate components are essential.

SIX. The three Autonomous Communities involved and the Ministry of Culture have always recognised the virtue and need to establish a permanent mechanism whereby to facilitate the coordinated management of the property and to preserve the spirit of cooperation which has inspired the project from the outset without prejudice to the conservation and management responsibilities corresponding to each one individually. In this connection, the Historical Heritage Council at its meeting held on 11 October 2007 approved the constitution of the Coordination Committee of the Candidacy "Palaeolithic Cave Art of Northern Spain" as well as a Technical Committee; the former composed of the Director-General of each of the three Autonomous Communities involved and the Deputy Director-General for the Protection of Historical Heritage and the Deputy Director-General of Cultural Communication with the Autonomous Communities of the Ministry of Culture, and the latter composed of at least one technical expert from each Autonomous Community and at least one technical expert from the Ministry of Culture.

It was likewise decided that the said Committee needed to be constituted prior to 15 February 2008.

For all of the foregoing and in a spirit of mutual respect for their respective competencies, the representatives have been called to the meeting today to constitute this Committee. Once having been constituted, the Committee unanimously approved the Articles of Association establishing the functions and operation of the Coordination Committee of the site "Palaeolithic Cave Art of Northern Spain".

These Articles of Association contain the following provisions:

ONE. The Coordination Committee has been set up as a formal permanent cooperation structure guaranteeing reciprocal collaboration for the conservation, protection, management and dissemination of the site "Palaeolithic Cave Art of Northern Spain".

TWO. The main objective of the Coordination Committee is to facilitate communication between the administrations of the Autonomous Communities forming part of the candidacy and with the Ministry of Culture for the purpose of collaborating and cooperating in programmes and actions envisaged regarding the site Palaeolithic Cave Art of Northern Spain.

The Committee shall be governed by the provisions laid down in the Articles of Association now being approved and, failing that, by the general provisions regarding collegiate bodies laid down in Chapter II, Title II of the Public Administrations and Common Administrative Procedure (Legal Regime) Act, Law 30/1992.

THREE. The Coordination Committee of the site Palaeolithic Cave Art of Northern Spain shall discharge the following functions:

– Monitor, in a coordinated fashion, the state of conservation of the site "Palaeolithic Cave Art of Northern Spain", particularly as concerns the drafting of regular reports for submission to the UNESCO and the formulation of recommendations stemming from such reports.
– Adopt recommendations for the coordinated management of the sites as concerns those aspects affecting their status as World Heritage.
– Approve the design of a common signposting system for the caves comprising the serial property.
– Foster research revolving around the site Palaeolithic Cave Art of Northern Spain and cooperation between teaching and research institutions, visitors' centres and museums linked to the site.
– Approve joint actions for promotion of the site and its dissemination as a cultural and tourist attraction and awareness-raising among the general public regarding its outstanding universal value.
– Any other functions deemed necessary for the proper coordination and cooperation in the management of this serial property.

FOUR. The Committee shall be divided into a Plenum and Technical Committee. All Committee posts shall be honorary, i.e. without the right to receive any sort of remuneration.

FIVE. With a view to assuring the ongoing nature of the coordination work of this collegiate body the Coordination Committee shall meet regularly at least once a year.

SIX. The Committee's Plenum shall be composed of a representative at Director-General level of the Autonomous Communities of the Basque Country, Asturias and Cantabria and of the Deputy Director-General for the Protection of Historical Heritage of the Ministry of Culture and the Deputy Director-General for Cultural Communication with the Autonomous Communities, also of the Ministry of Culture.

Chairmanship shall be on an annual rotational basis between the three Directors-General forming part of the Plenum. The function of Secretariat shall be discharged indefinitely by the Deputy Director-General for the Protection of Historical Heritage.

The Committee Plenum may appoint working groups for the study of specific issues and the subsequent drafting of proposals and shall determine their composition and specific functions in the corresponding constitution agreement.

Members of the Plenum shall be allowed to delegate their representation and attend meetings accompanied by advisors they deem necessary in light of the subjects up for discussion.

The Plenum is responsible for approving decisions taken with regard to the functions laid down in Article three.

SEVEN. The Technical Committee shall be composed of at least one representative from each Autonomous Community who shall be an expert in rock art and/or the management of cultural heritage, and by at least one representative of the Ministry of Culture.

The appointed members shall elect a chairperson who will serve for one year in accordance with a rotation arrangement. The Secretariat, held indefinitely by the representative of the Ministry of Culture, shall coordinate the operation of the Technical Committee and shall call its meetings and working sessions.

EIGHT. These Articles of Association and their provisions shall enter into force on the day of its signing and their duration shall be indefinite.

As concern point 4 of the Agenda, the supplementary documentation drawn up in response to the ICOMOS request for additional information following the latter's evaluation mission from 3 to 7 September 2007 was painstakingly analysed. An analysis was made of the data sheets of the three new sites proposed by ICOMOS and a management scheme was studied to which these minutes will be attached. The photographic documentation which will likewise be sent to the UNESCO was approved. Following its study, all of this documentation was approved and will be immediately sent by the Ministry of Culture to the World Heritage Centre.

Regarding the last point on the agenda, i.e. questions and comments, the Coordination Committee thanked all of the technical experts who participated in putting together the dossier and who accompanied the evaluator during the ICOMOS evaluation mission which took place on 3-7 September 2007 and especially acknowledged the noteworthy coordination work undertaken by the Department of Culture of the Regional Government of Cantabria.

Signed: Justo Barreda Cueto, Director-General of Culture of the Autonomous Community of Cantabria.

Signed: Arantza Arzamendi Sesé, Director-General of Cultural Heritage of the Department of Culture of the Basque Government.

Signed: José Adolfo Rodríguez Asensio, Director-General of Cultural Heritage of the Principality of Asturias.

Signed: Luis Lafuente Batanero, Deputy Director-General for Historical Heritage of the Ministry of Culture.

Signed: Begoña Cerro, Deputy Director-General of Cultural Communication with the Autonomous Communities.

ACTA DE LA PRIMERA REUNIÓN CONSTITUTIVA DE LA COMISIÓN DE COORDINACIÓN DEL BIEN "ARTE RUPESTRE PALEOLÍTICO DE LA CORNISA CANTÁBRICA", CREADA POR ACUERDO DEL CONSEJO DE PATRIMONIO HISTÓRICO DE 11 DE OCTUBRE DE 2007, EN LA QUE SE APRUEBA EL ESTATUTO DE LA COMISIÓN.

En Santander, a 4 de febrero de 2008, en la Sala de Reuniones del Museo Marítimo del Cantábrico a las 11.30 horas, se han reunido los miembros de la Comisión de Coordinación del Bien "Arte Rupestre Paleolítico de la Cornisa Cantábrica. Han asistido a la reunión:

De una parte, D. Justo Barreda Cueto, Director General de Cultura de la Comunidad Autónoma de Cantabria.

De otra parte, Dª Arantza Arzamendi Sesé, Directora General de Patrimonio Cultural del Departamento de Cultura del Gobierno Vasco.

De otra parte, D. José Adolfo Rodríguez Asensio, Director General de Patrimonio Cultural del Principado de Asturias.

De una parte, D. Luis Lafuente Batanero, Subdirector General de Patrimonio Histórico del Ministerio de Cultura, y Secretario de Consejo de Patrimonio Histórico.

De otra parte, Dña. Begoña Cerro Prada, Subdirectora General de Comunicación Cultural con las Comunidades Autónomas

Asisten también acompañando a los Directores y Subdirectores Generales:

D. Roberto Ontañón Peredo, Jefe de la Sección de Arqueología del Servicio de Patrimonio Cultural de la Dirección General de Cultura del Gobierno de Cantabria.

D. César García de Castro, Técnico de la Dirección General de Patrimonio Cultural del Principado de Asturias.

D. José Antonio Lasheras Corruchaga, Director del Museo Nacional y Centro de investigación de Altamira del Ministerio de Cultura.

Dña. Pilar Sánchez Llorente. Jefa de Servicio de la Subdirección General de Patrimonio Histórico del Ministerio de Cultura.

Los objetivos de la reunión son los siguientes:

1.- Constitución de la Comisión de Coordinación.
2.- Elección de Presidente y Secretario.
3.- Aprobación del reglamento de funcionamiento de la Comisión y Determinación de la forma de trabajo de la misma.
4.- Análisis y aprobación, en su caso, de la documentación complementaria a remitir al Centro de Patrimonio Mundial.
5.-. Ruegos y preguntas.

En primer lugar se ha procedido en esta primera reunión a constituir formalmente la Comisión de Coordinación, integrada por los asistentes mencionados. A continuación se ha designado al Presidente, que tendrá carácter rotatorio y por el plazo de un año

desde la fecha de hoy a D. Justo Barreda Cueto, Director General de Cultura de la Comunidad Autónoma de Cantabria.

Ejerce las funciones de Secretario D. Luis Lafuente Batanero, Subdirector General de Protección de Patrimonio Histórico del Ministerio de Cultura, por un plazo indefinido.

Una vez constituida la Comisión y elegidos Presidente y Secretario, se pasa al punto 3 del Orden del día. En relación con la Candidatura del Arte Rupestre Paleolítico de la Cornisa Cantábrica, de modo unánime, se realizan las siguientes consideraciones:

PRIMERO.- Que el número y densidad de cavernas con arte rupestre en la Cornisa Cantábrica, su excelente estado de conservación, el rico repertorio iconográfico en ellas contenido, la diversidad de técnicas y estilos documentados, la remota antigüedad del ciclo artístico aquí desarrollado y su milenaria perduración dotan al arte paleolítico de la Cornisa Cantábrica de un excepcional valor.

Este valor se reconoció de modo individual para la Cueva de Altamira en 1985 mediante su inclusión por la UNESCO en la Lista de Patrimonio Mundial. Sin embargo, sus valores son comunes a otros yacimientos de la Cornisa Cantábrica, como La Peña de Candamo, Tito Bustillo, Covaciella, Llonín y El Pindal en Asturias, Chufín, Hornos de la Peña, las cuevas del Monte Castillo, El Pendo, La Garma y Covalanas en Cantabria, y Santimamiñe, Ekain y Altxerri en el País Vasco.

Por ello, en junio de 1998 el Consejo de Patrimonio Histórico acordó la inclusión del Arte Rupestre Paleolítico de la Cornisa Cantábrica en la Lista Indicativa española.

SEGUNDO.- Que a lo largo de los últimos años el equipo de especialistas integrado por representantes de las tres Comunidades Autónomas y del Ministerio de Cultura, bajo la coordinación de la Comunidad Autónoma de Cantabria, ha trabajado estrechamente y celebrado numerosas reuniones con el fin de elaborar el expediente de candidatura a Patrimonio Mundial y coordinar diversos aspectos de la gestión.
Como resultado de estos trabajos, en el Consejo de Patrimonio Histórico celebrado en Potes (Cantabria) los días 5 y 6 de octubre de 2006 se eligió el Arte Rupestre Paleolítico de la Cornisa Cantábrica como candidatura española a presentar en el año 2007.

TERCERO.- Que el 30 de enero de 2007 se presentó oficialmente ante el Centro de Patrimonio Mundial de la UNESCO la candidatura "Arte Rupestre Paleolítico de la Cornisa Cantábrica" como ampliación de Altamira y bien en serie nacional.

CUARTO.- Que el artículo 114 de las Directrices Operativas para la aplicación de la Convención de Patrimonio Mundial establece que en el caso de bienes en serie es indispensable disponer de un sistema de gestión o de mecanismos que garanticen la gestión coordinada de los distintos componentes.

QUINTO.- Que las tres Comunidades Autónomas implicadas y el Ministerio de Cultura han considerado siempre positivo y necesario establecer un mecanismo permanente que facilite la gestión coordinada del bien y el mantenimiento del espíritu de cooperación que ha inspirado el proyecto desde sus inicios, sin perjuicio de la responsabilidad de conservación y gestión que corresponde a cada uno de ellas individualmente. En este sentido, el Consejo de Patrimonio Histórico en su reunión del pasado 11 de octubre de 2007 aprobó la constitución de la Comisión de Coordinación de la Candidatura "Arte Rupestre Paleolítico de la Cornisa Cantábrica" y de una Comisión Técnica; la primera compuesta por los Directores Generales de cada una de

las tres Comunidades Autónomas implicadas y por el Subdirector General de Protección de Patrimonio Histórico y la Subdirectora General de Comunicación Cultural con las Comunidades Autónomas del Ministerio de Cultura y la segunda por un técnico al menos de cada Comunidad autónoma y por un técnico al menos del Ministerio de Cultura.

Así mismo se establece la necesidad de constituir dicha Comisión antes del 15 de febrero de 2008.

Por todo lo expuesto, los representantes, desde el mutuo respeto a sus respectivas competencias, se han reunido en el día de hoy para constituir esta Comisión. Una vez constituida acuerdan aprobar de modo unánime el Estatuto que establece las funciones y el funcionamiento de la Comisión de Coordinación del bien "Arte Rupestre Paleolítico de la Cornisa Cantábrica".

El contenido de este Estatuto tiene las siguientes disposiciones:

PRIMERA.- La Comisión de Coordinación tiene por objeto la formalización de una estructura permanente de cooperación que asegure el desarrollo de la recíproca colaboración para la conservación, protección, gestión y difusión del bien "Arte Rupestre Paleolítico de la Cornisa Cantábrica".

SEGUNDA.- La Comisión de Coordinación, cuya finalidad principal es facilitar la comunicación entre las Administraciones de las Comunidades Autónomas que forman parte de la Candidatura y con el Ministerio de Cultura, a efectos de colaborar y cooperar en los programas y actuaciones que se prevean en relación con el bien Arte Rupestre Paleolítico de la Cornisa Cantábrica, se regirá por lo previsto en el estatuto que ahora se aprueba y, en su defecto, por las disposiciones generales relativas a los órganos colegiados que establece el Capítulo II, Título II, de la Ley 30/1992, de 26 de noviembre, de Régimen Jurídico de las Administraciones Públicas y del Procedimiento Administrativo Común.

TERCERA.- Corresponden a la Comisión de Coordinación del Arte Rupestre Paleolítico de la Cornisa Cantábrica las siguientes funciones:

- Efectuar un seguimiento coordinado del estado de conservación del bien "Arte Rupestre Paleolítico de la Cornisa Cantábrica", particularmente en el proceso de elaboración de los informes periódicos a presentar ante la UNESCO y la formulación de las recomendaciones que se puedan seguir de los mismos.
- Adoptar recomendaciones para la gestión coordinada de los yacimientos en los aspectos relativos a su condición de Patrimonio Mundial.
- Aprobar el diseño de un sistema de señalización común para las cuevas integrantes del bien seriado.
- Impulsar la investigación en torno al bien Arte Rupestre Paleolítico de la Cornisa Cantábrica y la cooperación entre las entidades docentes y de investigación, centros de interpretación y museos vinculados al mismo.
- Aprobar actuaciones conjuntas para la promoción del bien y su difusión cultural y turística, así como para la sensibilización de la población acerca de su valor universal excepcional.
- Cuantas otras funciones se consideren necesarias para la adecuada coordinación y cooperación en la gestión del bien seriado.

CUARTA.- La Comisión se organiza en Pleno y en Comisión Técnica. Todos los cargos de la Comisión serán honoríficos, sin derecho a percibir retribución alguna.

QUINTA.- Con el fin de asegurar la continuidad en la labor de coordinación de este órgano colegiado, la Comisión de Coordinación se reunirá con carácter periódico al menos 1 vez al año.

SEXTA.- El Pleno de la Comisión estará integrado por un representante con rango de Director General de las Comunidades Autónomas del País Vasco, Asturias y Cantabria, así como por el Subdirector General de Protección de Patrimonio Histórico del Ministerio de Cultura y la Subdirectora General de Comunicación Cultural con las Comunidades Autónomas del Ministerio de Cultura.

La Presidencia se ejercerá por un sistema de rotación anual entre los tres Directores Generales miembros del Pleno. La Secretaría recae indefinidamente en el Subdirector General de Protección de Patrimonio Histórico.

El Pleno de la Comisión podrá constituir Grupos de Trabajo para el estudio y propuesta de los asuntos concretos que se les encomienden, determinando su composición y funciones concretas en el correspondiente acuerdo de constitución.

Los miembros del Pleno podrán delegar su representación y asistir a las reuniones acompañados de los asesores que consideren necesarios por razón de las materias a tratar.

Corresponde al Pleno la aprobación de las decisiones relativas a las funciones señaladas en la cláusula tercera.

SÉPTIMA.- La Comisión Técnica estará integrada por, al menos, un representante de cada Comunidad Autónoma especialista en materia de arte rupestre y gestión del patrimonio cultural, así como por, al menos, un representante del Ministerio de Cultura.

Entre los miembros designados se elegirá un Presidente, por un sistema de rotación anual. La Secretaría, que siempre recaerá en el representante del Ministerio de Cultura, coordinará el funcionamiento de la Comisión Técnica, y convocará sus reuniones y sesiones de trabajo.

OCTAVA.- El presente Estatuto con sus disposiciones entrarán en vigor el día de su firma y tendrá una vigencia indefinida.

Se pasa al punto 4 del Orden del día y se analiza pormenorizadamente la documentación complementaria elaborada en respuesta a la solicitud de información adicional efectuada por ICOMOS tras la misión de evaluación que tuvo lugar durante los días 3 al 7 de septiembre de 2007. Se analizan las fichas de los tres yacimientos nuevos propuestos por ICOMOS; se estudia el Plan de Gestión al cual se añadirá esta acta. Se da la conformidad al documento fotográfico elaborado que se enviará también a la UNESCO. Una vez estudiada toda esta documentación se aprueba su contenido que se enviará de manera inmediata por parte del Ministerio de Cultura al Centro de Patrimonio Mundial.

Respecto al último punto de orden del día; Ruegos y Preguntas, la Comisión Coordinadora quiere agradecer a todos lo técnicos que han trabajado en la elaboración del expediente y que acompañaron al evaluador en la Misión de Evaluación de ICOMOS que tuvo lugar desde el día 3 al 7 de septiembre de 2007 y especialmente la labor de la Consejería de Cultura del Gobierno de Cantabria por su importante labor de coordinación realizada.

Fdo. : D. Justo Barreda Cueto, Director General de Cultura de la Comunidad Autónoma de Cantabria.

Fdo.: Dª Arantza Arzamendi Sesé, Directora General de Patrimonio Cultural del Departamento de Cultura del Gobierno Vasco.

Fdo.: D. José Adolfo Rodríguez Asensio, Director General de Patrimonio Cultural del Principado de Asturias

Fdo. :D. Luis Lafuente Batanero. Subdirector General de Patrimonio Histórico del Ministerio e Cultura.

Fdo.: Doña Begoña Cerro, Subdirectora General de Comunicación Cultural con las Comunidades Autónomas.

ANNEX IV

SUMMARY RECORDS OF THE FIRST MEETING OF THE TECHNICAL COMMITTEE OF THE SITE "PALAEOLITHIC CAVE ART OF NORTHERN SPAIN"

PARTICIPANTS

Roberto Ontañón Peredo, head of the archaeological section of the cultural heritage service of the Directorate-General for Culture of the Government of Cantabria;

Arantzazu Arzamendi Sesé, Director-General of Cultural Heritage of the Department of Culture of the Basque Government;

César García de Castro Valdés, technical expert of the Directorate-General for Cultural Heritage of the Principality of Asturias;

José Antonio Lasheras Corruchaga, Director of the National Museum and the Altamira Research Centre of the Ministry of Culture;

Pilar Sánchez Llorente, Service Chief of the Deputy Directorate-General for Historical Heritage of the Ministry of Culture.

The aforementioned members of the Technical Committee of the site "Palaeolithic Cave Art of Northern Spain", created by virtue of the 11 October 2007 agreement of the Historical Heritage Council, met at the meeting hall of the Museo Marítimo del Cantábrico on 4 February 2008 at 10:30. Attendance by the aforementioned members met the necessary requirements for quorum allowing this body to adopt agreements.

The meeting focused on the following objectives:

1. Election of the Chairperson and Secretary of the Technical Committee.
2. Analysis of the supplementary documentation to be submitted to the Coordination Committee.
3. Definition of the work procedure to be followed by the Technical Committee.
4. Questions and comments.

Having analysed and debated the issues mentioned in the foregoing, the Technical Committee unanimously adopted the following AGREEMENTS:

ONE. The Chairmanship of the Technical Committee shall be held by the representative of the Autonomous Community of Cantabria in light of his role as coordinator of the Working Group responsible for drawing up the candidacy dossier of the site "Palaeolithic Cave Art of Northern Spain". The Secretariat of the Technical Committee shall be held by the representative of the Deputy Directorate-General for the Protection of Historical Heritage of the Ministry of Culture.

TWO. A proposal was made to the Coordination Committee to approve the supplementary documentation drawn up in response to the request for additional information by ICOMOS following its evaluation mission, specifically: the data sheets corresponding to the Covaciella Cave (Asturias), the Las Chimeneas Cave (Cantabria) and the Altxerri Cave (Basque Country), the management plan and the revised proposal justifying the proposed site's Outstanding Universal Value. The Technical Committee studied and approved this documentation and subsequently submitted it to the Coordination Committee for the latter's approval.

THREE. With a view to assuring the ongoing nature of the coordination work of this collegiate body the Technical Committee shall meet regularly at least twice a year.

FOUR. The first specific measures proposed to the Coordination Committee for the implementation of the management plan are initiation of work for the construction of a Web page for the dissemination of the Candidacy and the design of a common signposting system for all of the sites composing the serial property.

Once adopting these agreements, the session ended at 11:30.

THE SECRETARY OF THE COMMITTEE

Signed - Pilar Sánchez Llorente

APPROVAL OF THE CHAIRMAN

Signed - Roberto Ontañón Peredo.

ACTA DE LA PRIMERA REUNIÓN DE LA COMISIÓN TÉCNICA DEL BIEN "ARTE RUPESTRE PALEOLÍTICO DE LA CORNISA CANTÁBRICA".

ASISTENTES

D. Roberto Ontañón Peredo, Jefe de la Sección de Arqueología del Servicio de Patrimonio Cultural de la Dirección General de Cultura del Gobierno de Cantabria

Dª Arantzazu Arzamendi Sesé, Directora General de Patrimonio Cultural del Departamento de Cultura del Gobierno Vasco.

D. César García de Castro Valdés, Técnico de la Dirección General de Patrimonio Cultural del Principado de Asturias.

D. José Antonio Lasheras Corruchaga, Director del Museo Nacional y Centro de investigación de Altamira del Ministerio de Cultura.

Dña. Pilar Sánchez Llorente. Jefa de Servicio de la Subdirección General de Patrimonio Histórico del Ministerio de Cultura.

En la Sala de Reuniones del Museo Marítimo del Cantábrico, a las 10.30 horas del día 4 de febrero de 2008, se reúnen los miembros arriba indicados de la Comisión Técnica del bien "Arte rupestre paleolítico de la Cornisa Cantábrica", creada por acuerdo del Consejo de Patrimonio Histórico de 11 de octubre de 2007. El número y la presencia de los miembros relacionados componen el "quórum" necesario para la válida reunión del órgano y para la adopción de acuerdos.

Los objetivos de la reunión son los siguientes:

1.- Elección de Presidente y Secretario de la Comisión Técnica.
2.- Análisis de la documentación complementaria a remitir a la Comisión de Coordinación.
3.- Determinación de la forma de trabajo de la Comisión Técnica.
4.- Ruegos y preguntas.

Analizados y debatidos los asuntos mencionados, la Comisión Técnica adopta por unanimidad los siguientes ACUERDOS:

PRIMERO.- La Presidencia de la Comisión Técnica corresponderá al representante de la Comunidad Autónoma de Cantabria, por su papel de coordinación del Grupo de Trabajo responsable de la elaboración del expediente de Candidatura del bien "El Arte Rupestre Paleolítico de la Cornisa Cantábrica". La Secretaría de la Comisión Técnica corresponderá a la representante de la Subdirección General de Protección del Patrimonio Histórico del Ministerio de Cultura.

SEGUNDO.- Proponer a la Comisión de Coordinación que apruebe la documentación complementaria elaborada en respuesta a la solicitud de información adicional efectuada por ICOMOS tras la misión de evaluación, más concretamente: las fichas correspondientes a las cuevas de Covaciella (Asturias), Cueva de las Chimeneas (Cantabria) y Altxerri (País Vasco), el Plan de gestión y la Propuesta revisada de

justificación de Valor Excepcional Universal del bien propuesto. Una vez estudiada esta documentación, la Comisión Técnica aprueba su contenido y lo eleva a la Comisión de Coordinación para su correspondiente aprobación.

TERCERO.- Con el fin de asegurar la continuidad en la labor de coordinación de este órgano colegiado, la Comisión Técnica se reunirá con carácter periódico al menos 2 veces al año.

CUARTO.- Como primeras medidas concretas para la puesta en marcha del plan de gestión, se propone a la Comisión de Coordinación el inicio de los trabajos para la construcción de una página web para la difusión de la Candidatura, así como el diseño de una señalética común a todos los yacimientos integrantes del bien seriado.

Adoptados estos acuerdos, se da por finalizada la sesión a las 11.30 horas.

LA SECRETARIA DE LA COMISIÓN

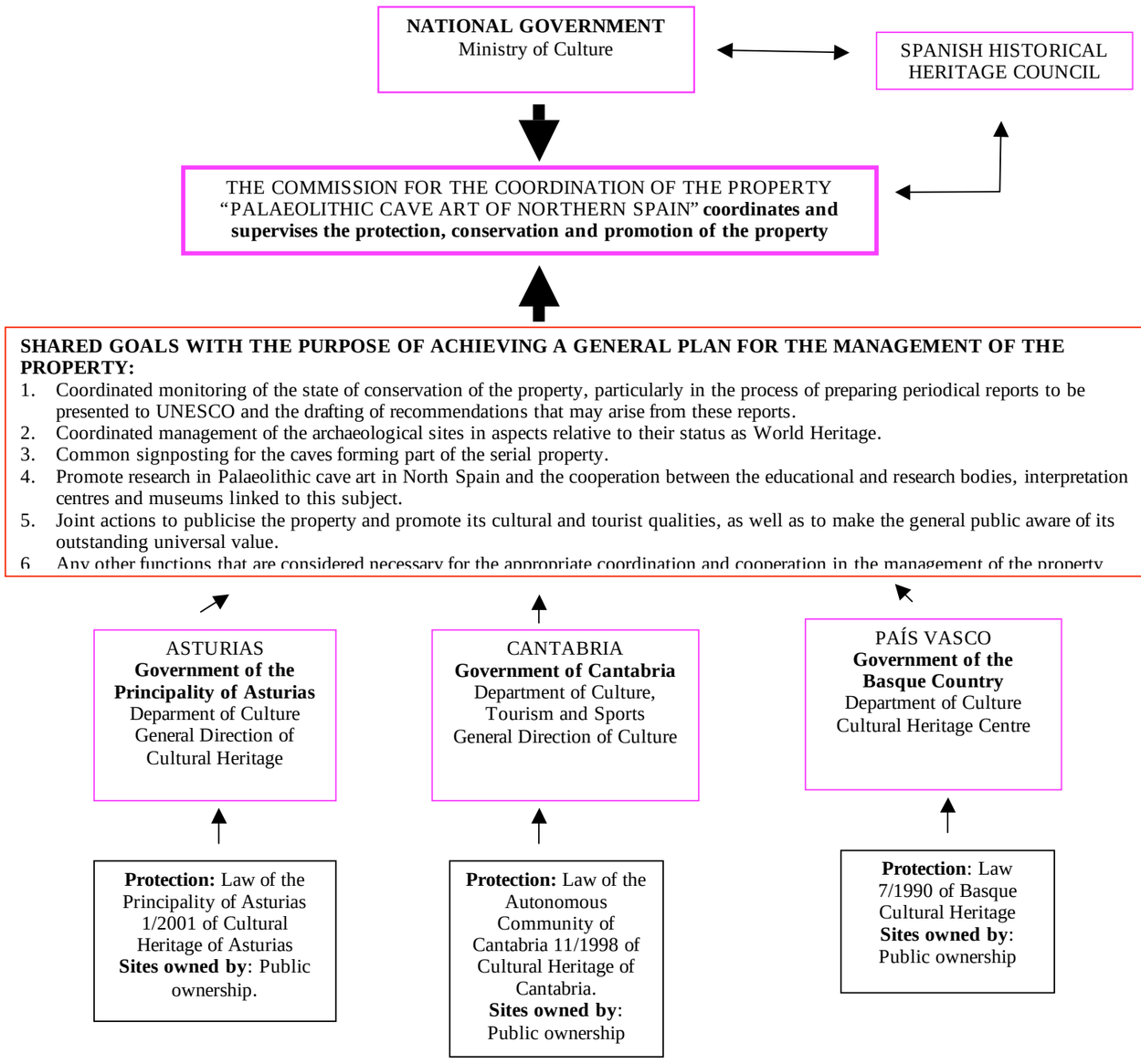
Fdo.- Pilar Sánchez Llorente

VºBº EL PRESIDENTE

Fdo.- Roberto Ontañón Peredo.

ANNEX V.

SUMMARY TABLE OF THE MANAGEMENT PLAN OF THE PROPOSED PROPERTY



Paleolithic cave art of Northern Spain

GOBIERNO de CANTABRIA
CONSEJERÍA DE CULTURA, TURISMO Y DEPORTE

GOBIERNO DEL PRINCIPADO DE ASTURIAS
CONSEJERÍA DE CULTURA Y TURISMO

EUSKO JAURLARITZA
GOBIERNO VASCO
KULTURA SAILA
DEPARTAMENTO DE CULTURA

ASTURIAS

AS 01. La Peña de Candamo (Candamo)
AS 20. Tito Bustillo (Ribadesella)
AS 25. Covaciella (Cabrales)
AS 40. Llonín (Peñamellera Alta)
AS 44. El Pindal (Ribadedeva)

CANTABRIA

CN 02. Chufín (Rionansa)
CN 16. Hornos de la Peña (San Felices de Buelna)
CN 18. El Castillo (Puente Viesgo)
CN 19. Las Monedas (Puente Viesgo)
CN 20. Las Chimeneas (Puente Viesgo)
CN 21. La Pasiega (Puente Viesgo)
CN 27. El Pendo (Camargo)
CN 31. La Garma (Ribamontán al Monte)
CN 44. Covalanas (Ramales de la Victoria)

PAÍS VASCO

PV 03. Santimamiñe (Cortezubi)
PV 04. Ekain (Deva /Cestona)
PV 05. Altxerri (Aya)

La Peña de Candamo cave

Candamo (Asturias)

AS 01

PLANO GENERAL DE LA CAVERNA
DE LA PEÑA DE CANDAMO
(Según J. Cabré, 1919)
Cabra Montés
Caballos
El "Camarín"
Vestíbulo
Entrada al salón
Salón de los grabados
Entrada
Galería de entrada
Ventana
Las columnas
Signos Rojos
Sala baja de los signos rojos
Toros-Muro de los Grabados
Caballo
Galería de las Batiscias

AS 01 • 1

AS 01 • 2

AS 01 • 3

AS 01 • 4

AS 01 • 5

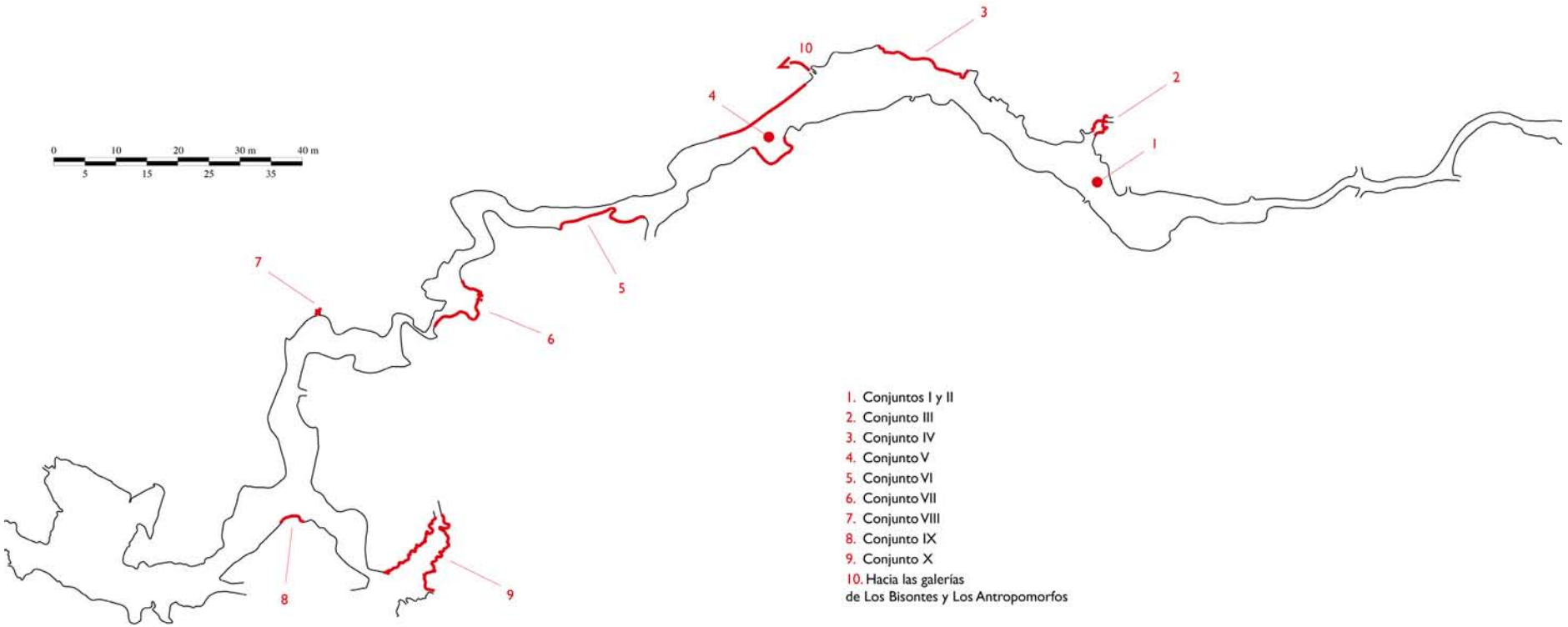
AS 01 • 6

AS 01 • 7

Tito Bustillo cave

Ribadesella (Asturias)

AS 20

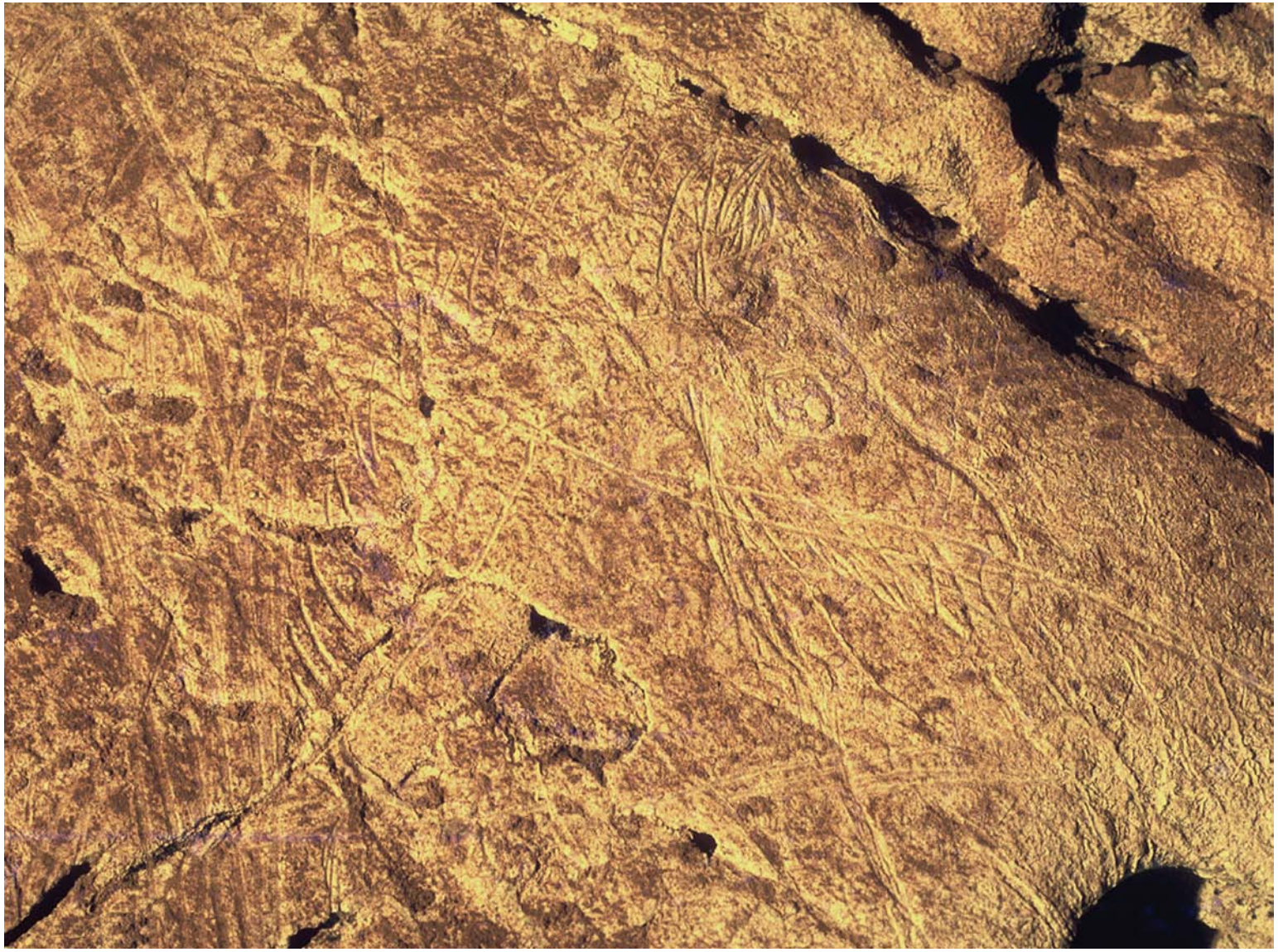

0 10 20 30 m 40 m
5 15 25 35
1
2
3
4
5
6
7
8
9
10
1. Conjuntos I y II
2. Conjunto III
3. Conjunto IV
4. Conjunto V
5. Conjunto VI
6. Conjunto VII
7. Conjunto VIII
8. Conjunto IX
9. Conjunto X
10. Hacia las galerías de Los Bisontes y Los Antropomorfos

AS 20 • 1

AS 20 • 2

AS 20 • 3

AS 20 • 4



AS 20 • 5

AS 20 • 6

AS 20 • 7

AS 20 • 8

AS 20 • 9

AS 20 • 10

AS 20 • 11

AS 20 • 12

AS 20 • 13

AS 20 • 14

Covaciella cave

Cabrales (Asturias)

AS 25

AS 25 • 2

AS 25 • 3

AS 25 • 4

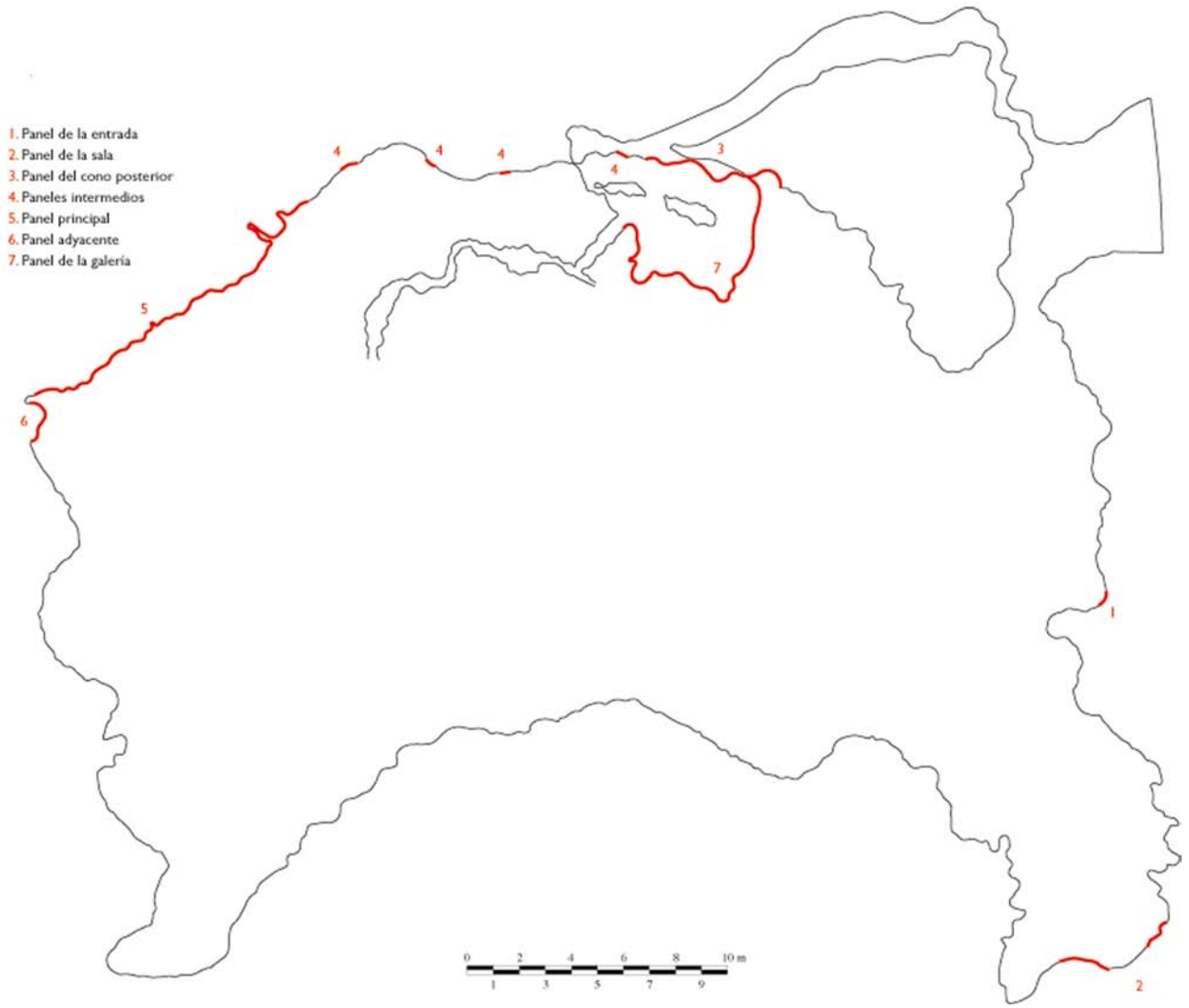
AS 25 • 5

AS 25 • 6

Llonín cave

Peñamellera Alta (Asturias)

AS 40


1. Panel de la entrada
2. Panel de la sala
3. Panel del cono posterior
4. Paneles intermedios
5. Panel principal
6. Panel adyacente
7. Panel de la galería
0 2 4 6 8 10 m
1 3 5 7 9

AS 40 • 1

AS 40 • 2

AS 40 • 3

AS 40 • 4

AS 40 • 5

AS 40 • 6

AS 40 • 7

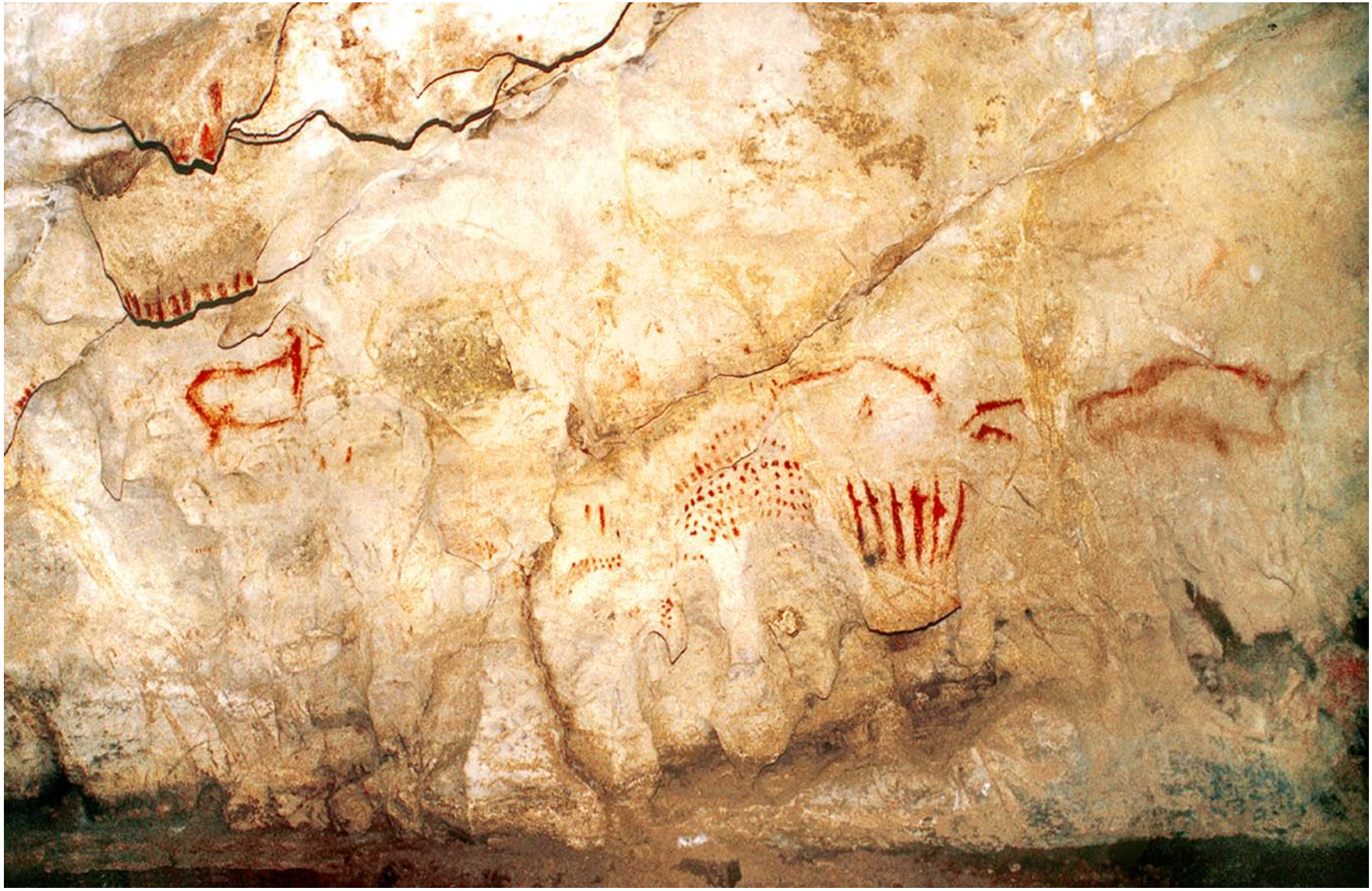
El Pindal cave

Ribadedeva (Asturias)

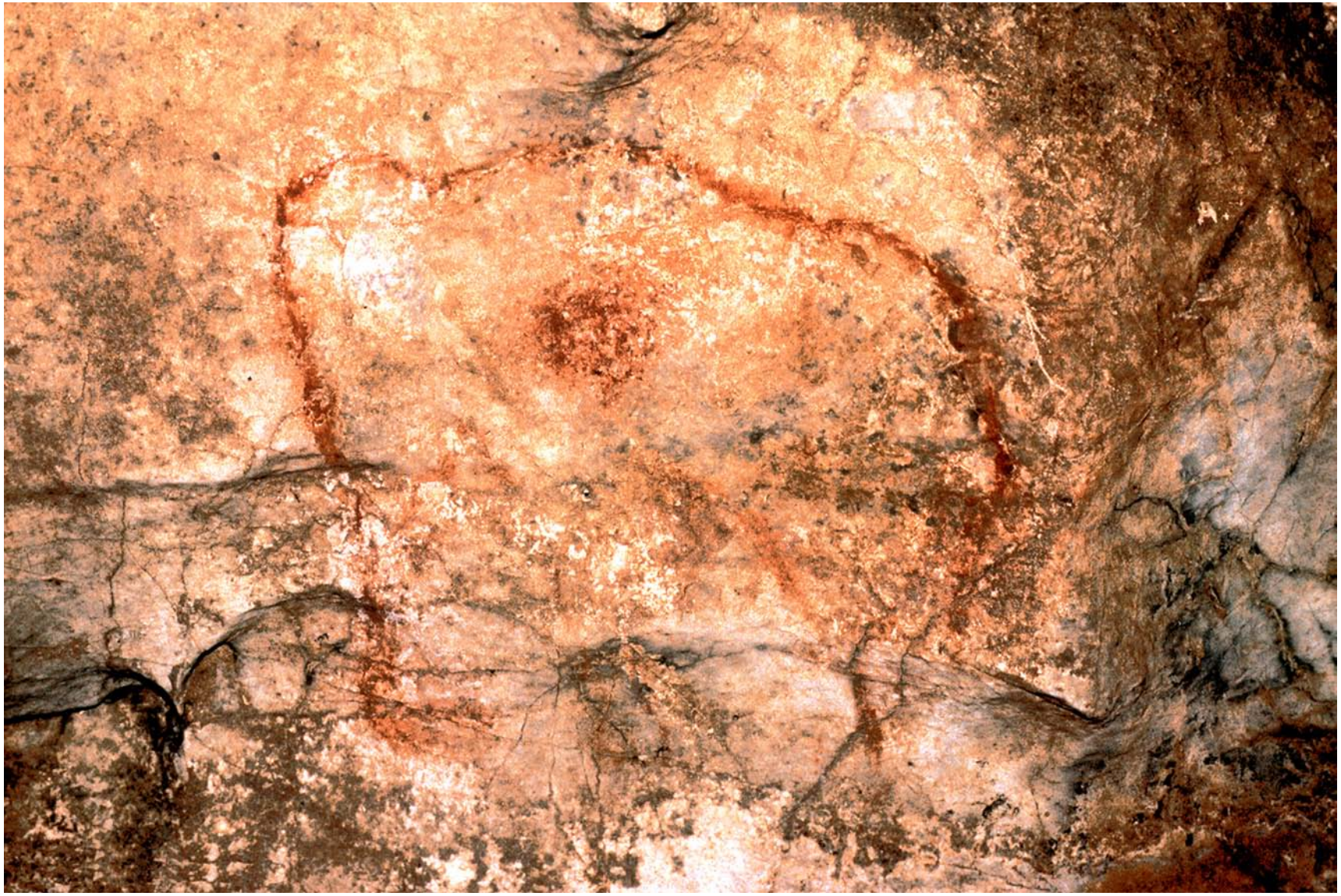
AS 44

1. Panel principal
2. Cabeza de caballo
3. Panel de las figuras negras
4. Panel de los signos
1
2
3
4

AS 44 • 1



AS 44 • 3



AS 44 • 5

Chufín cave

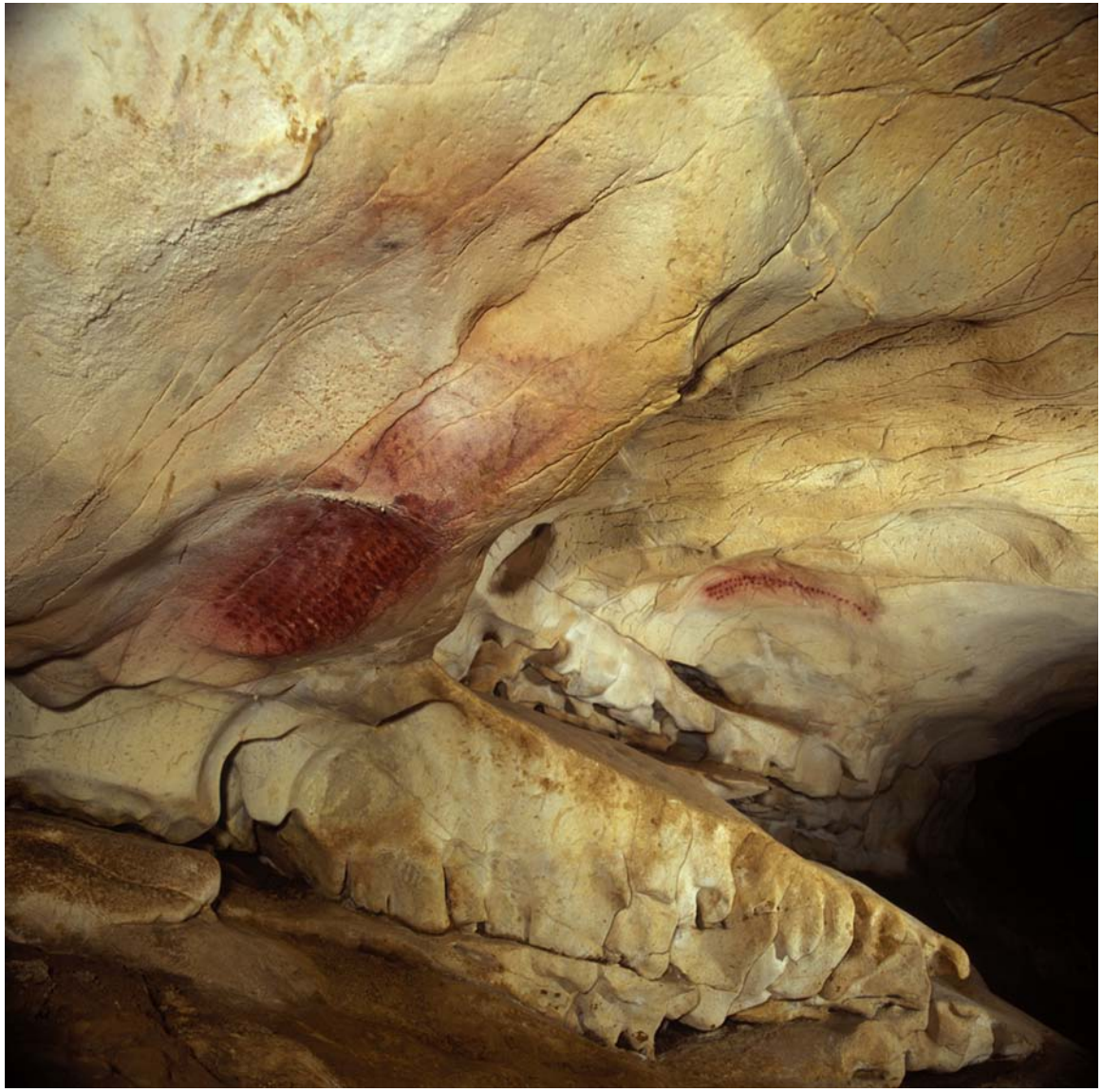
Rionansa (Cantabria)

CN 02

CN 02 • 1

CN 02 • 2

CN 02 • 3



CN 02 • 5

CN 02 • 6

CN 02 • 7

Hornos de la Peña cave

San Felices de Buelna (Cantabria)

CN 16

CN 16 • 1

CN 16 • 2

CN 16 • 3

CN 16 • 4

CN 16 • 5

CN 16 • 6

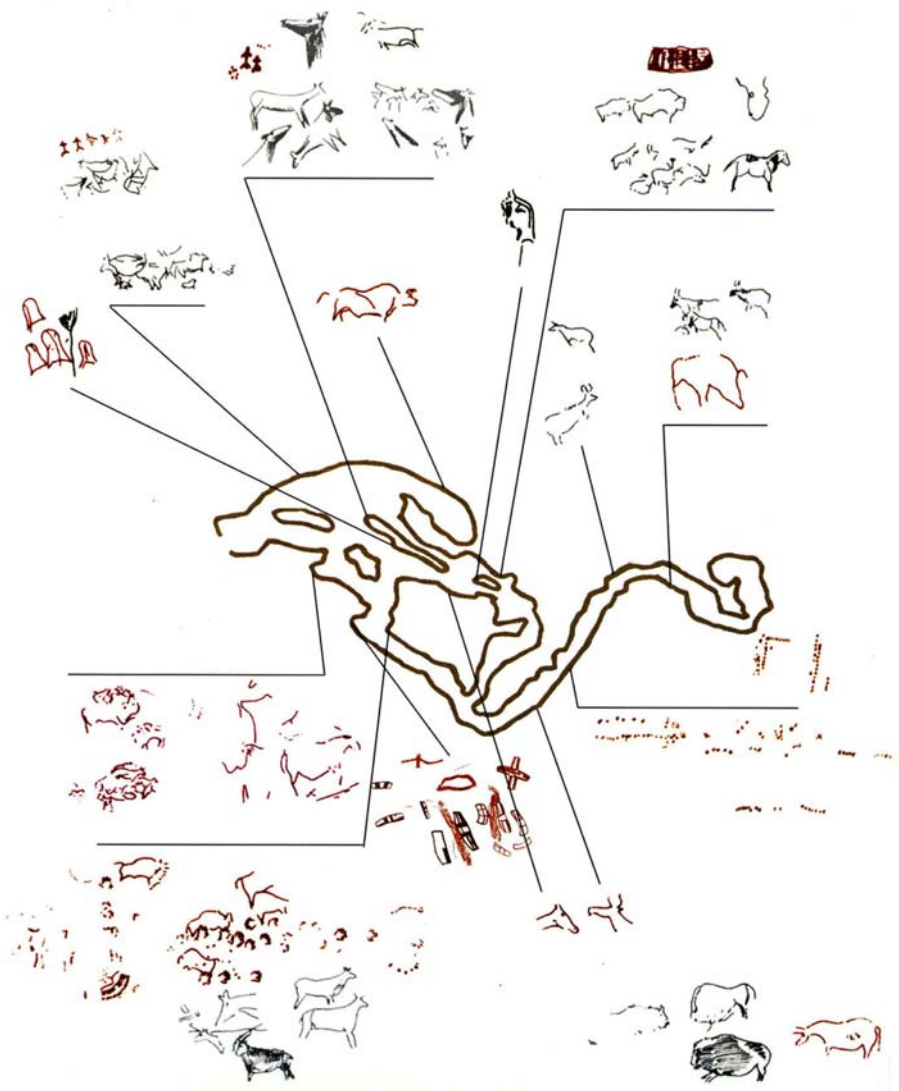
CN 16 • 7

CN 16 • 8

Castillo cave

Puente Viesgo (Cantabria)

CN 18



CN 18 • 1

CN 18 • 2

CN 18 • 3

CN 18 • 4

CN 18 • 5

CN 18 • 6

CN 18 • 7

CN 18 • 8

CN 18 • 9

CN 18 • 10

CN 18 • 11

CN 18 • 12

CN 18 • 13

CN 18 • 14

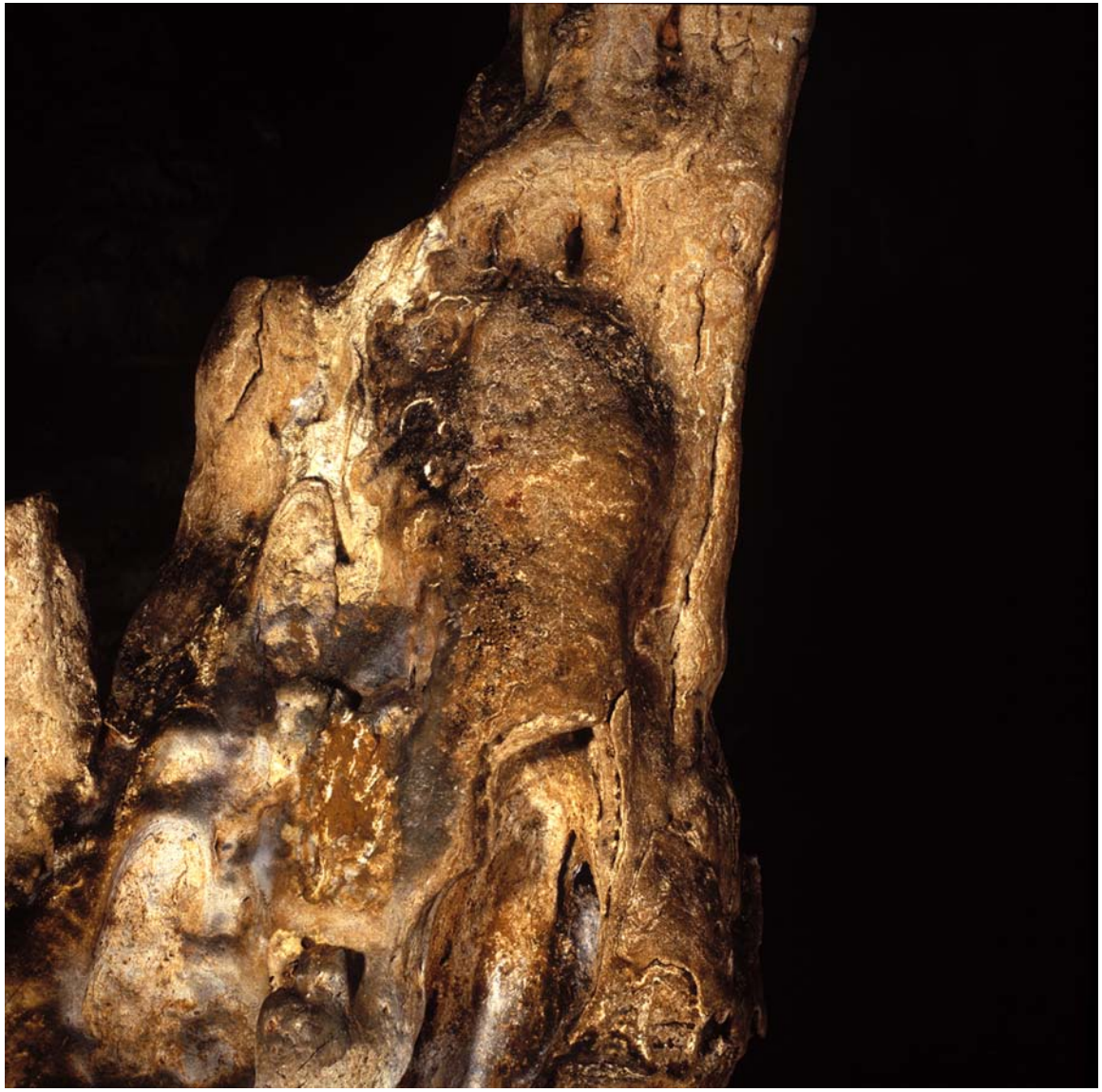
CN 18 • 15

CN 18 • 16

CN 18 • 17

CN 18 • 19

CN 18 • 20



CN 18 • 21

CN 18 • 22

CN 18 • 23

CN 18 • 24

CN 18 • 25

CN 18 • 26

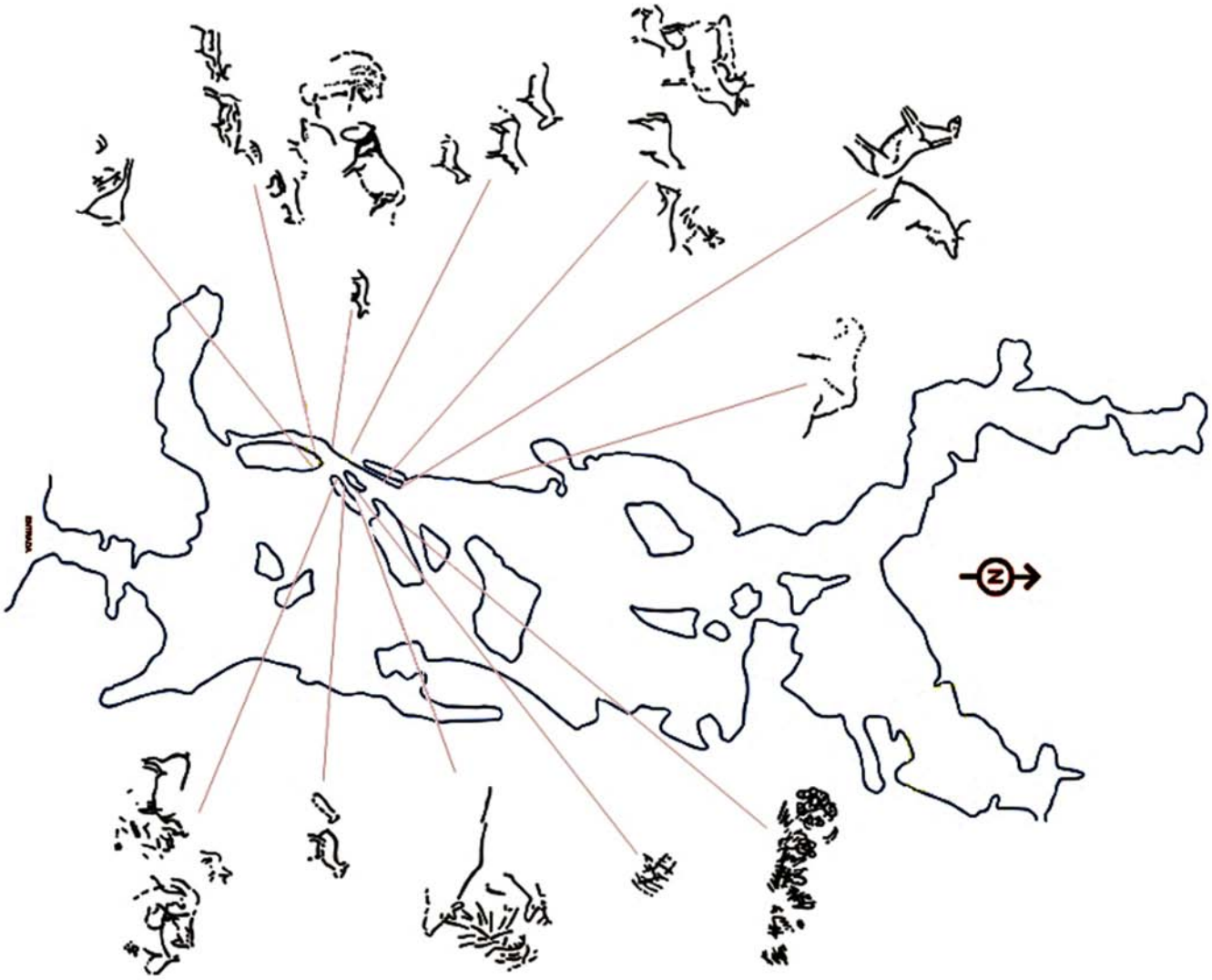
CN 18 • 27

CN 18 • 28

Las Monedas cave

Puente Viesgo (Cantabria)

CN 19



CN 19 • 1

CN 19 • 2

CN 19 • 3

CN 19 • 4

CN 19 • 5

CN 19 • 6

CN 19 • 7

CN 19 • 8

CN 19 • 9

Las Chimeneas cave

Puente Viesgo (Cantabria)

CN 20

CN 20 • 1

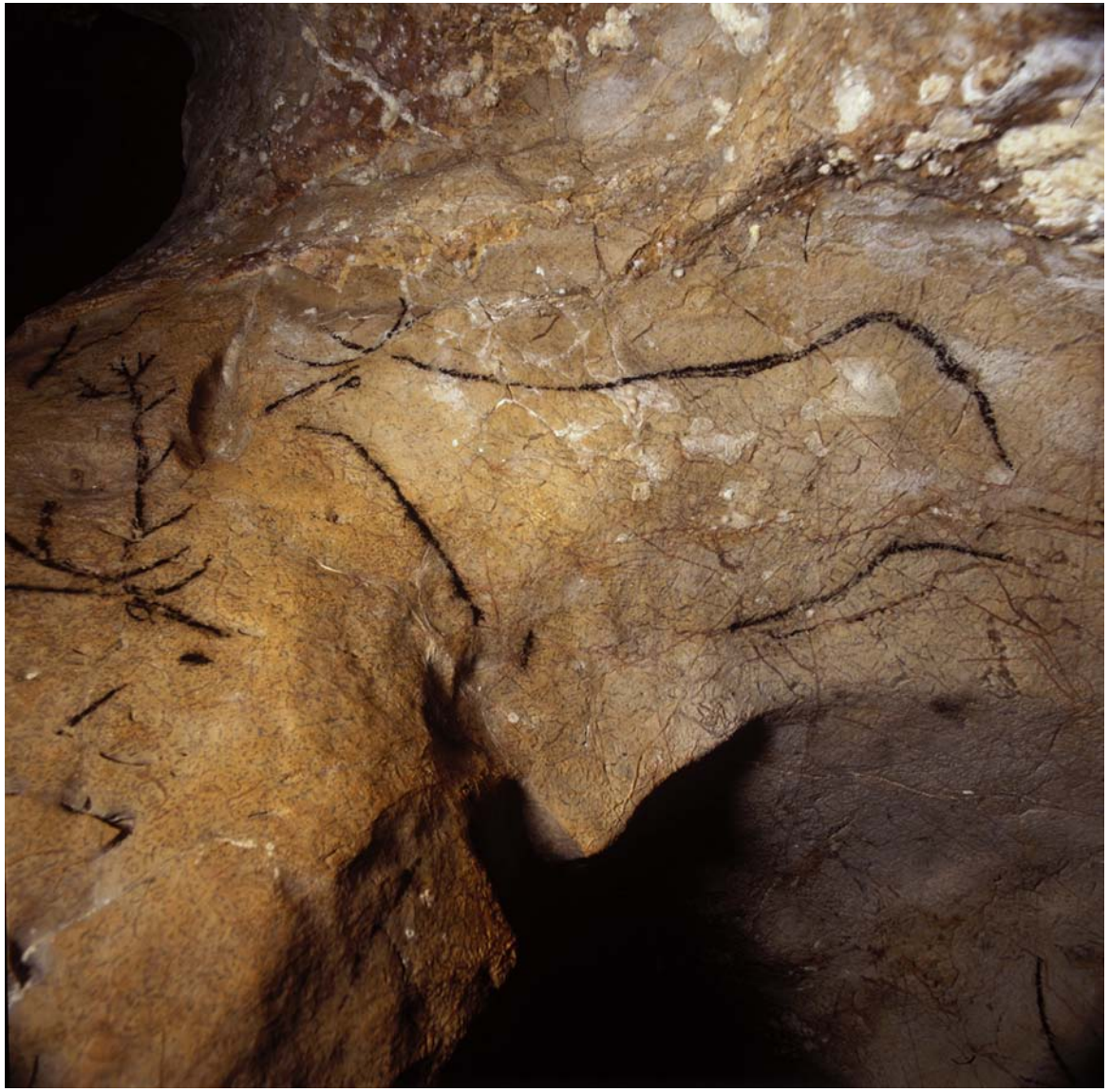
CN 20 • 2

CN 20 • 3

CN 20 • 4

CN 20 • 5

CN 20 • 6



CN 20 • 7

CN 20 • 8

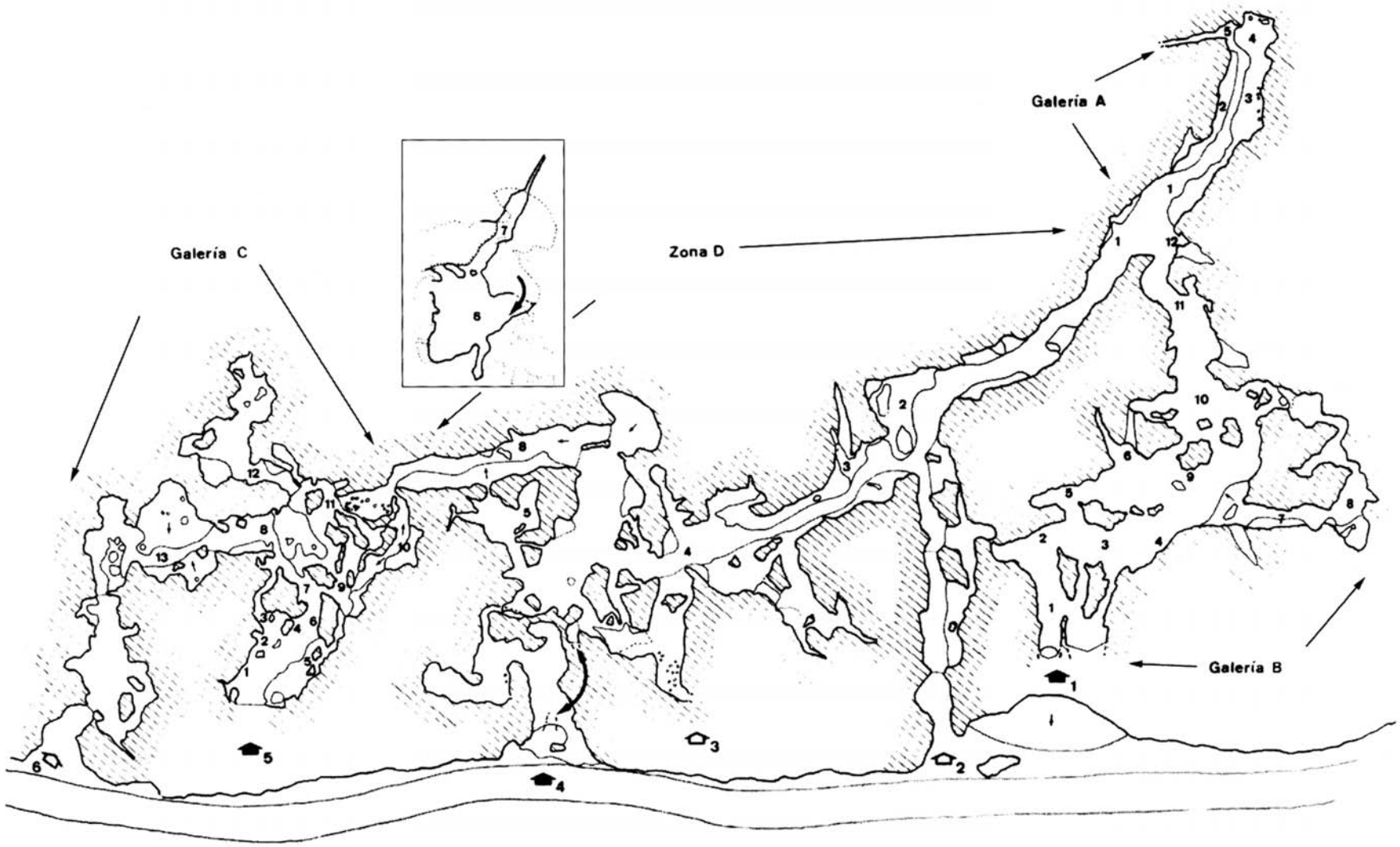
CN 20 • 9

CN 20 • 10

La Pasiega cave

Puente Viesgo (Cantabria)

CN 21



CN 21 • 1

CN 21 • 2

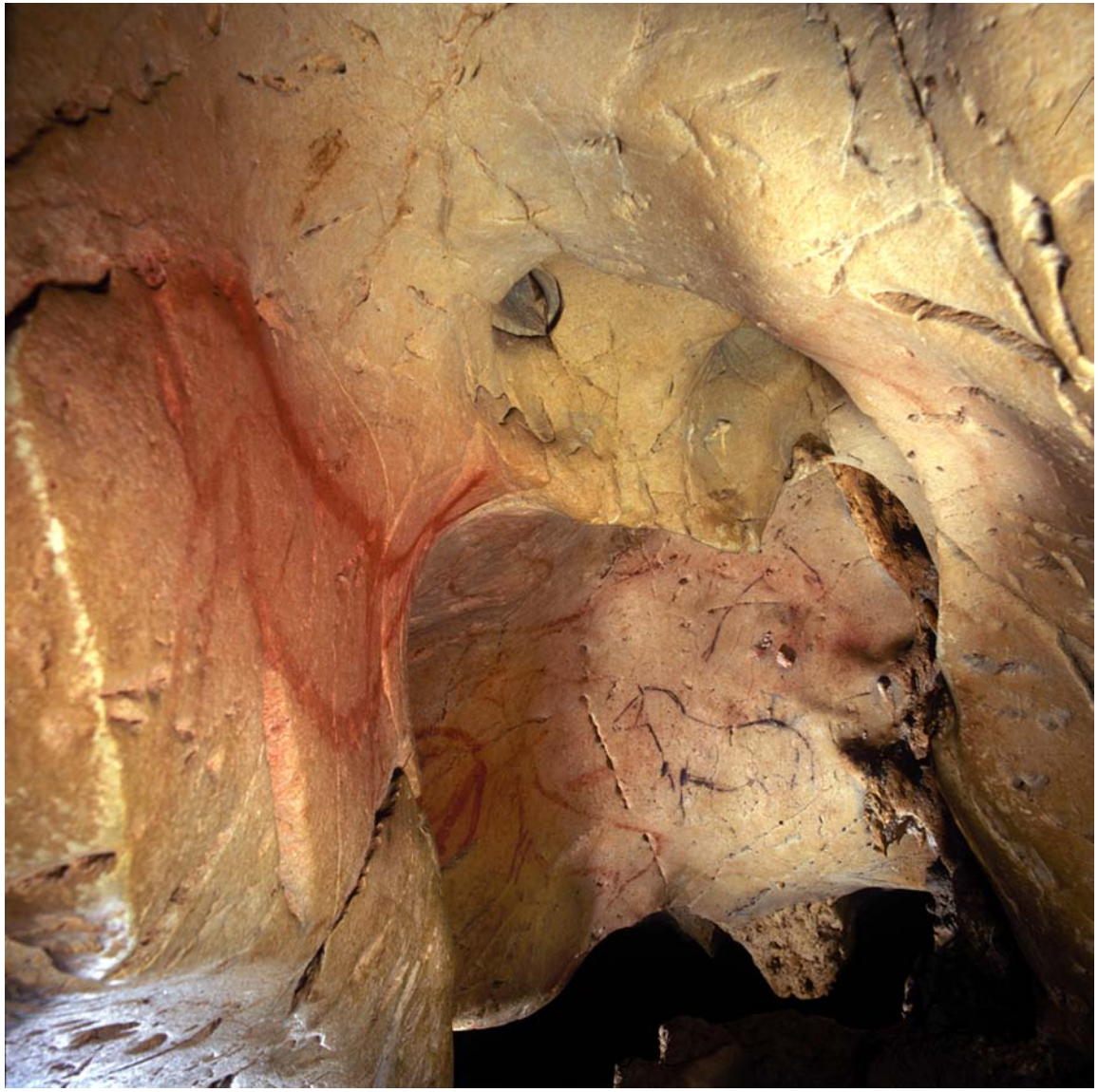
CN 21 • 3

CN 21 • 5

CN 21 • 6

CN 21 • 7

CN 21 • 9

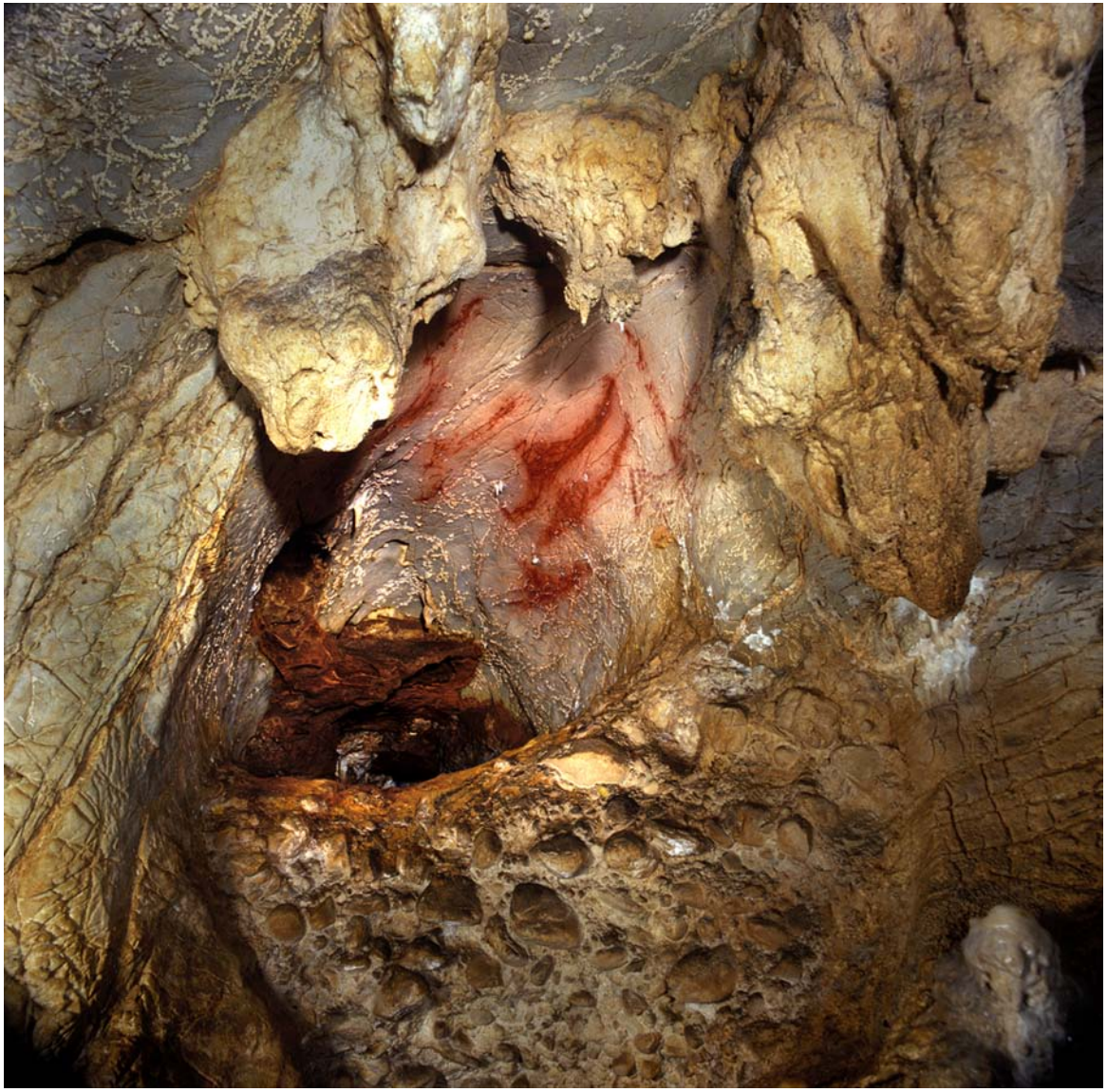


CN 21 • 11

CN 21 • 12

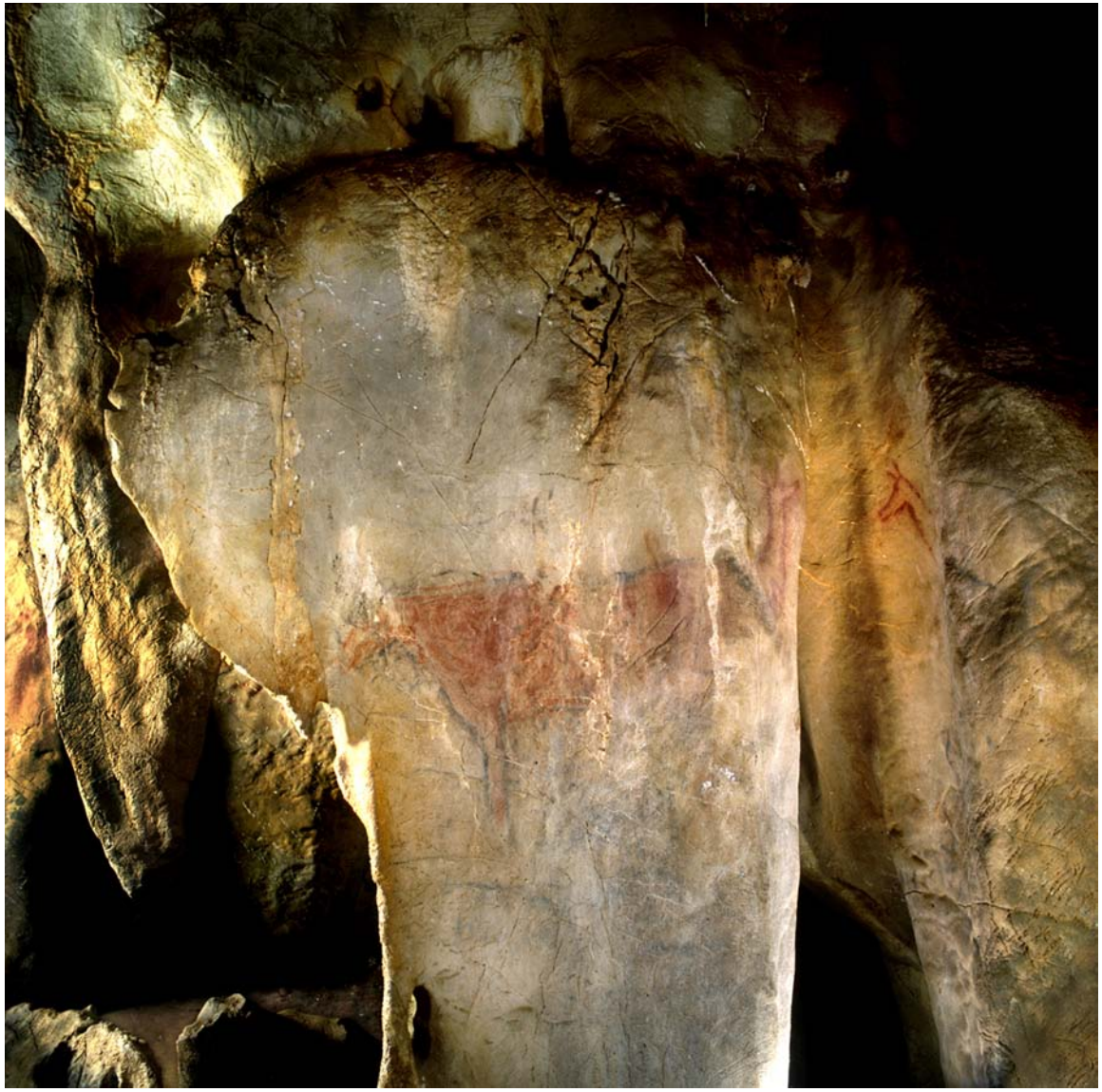
CN 21 • 13

CN 21 • 14



CN 21 • 15

CN 21 • 16

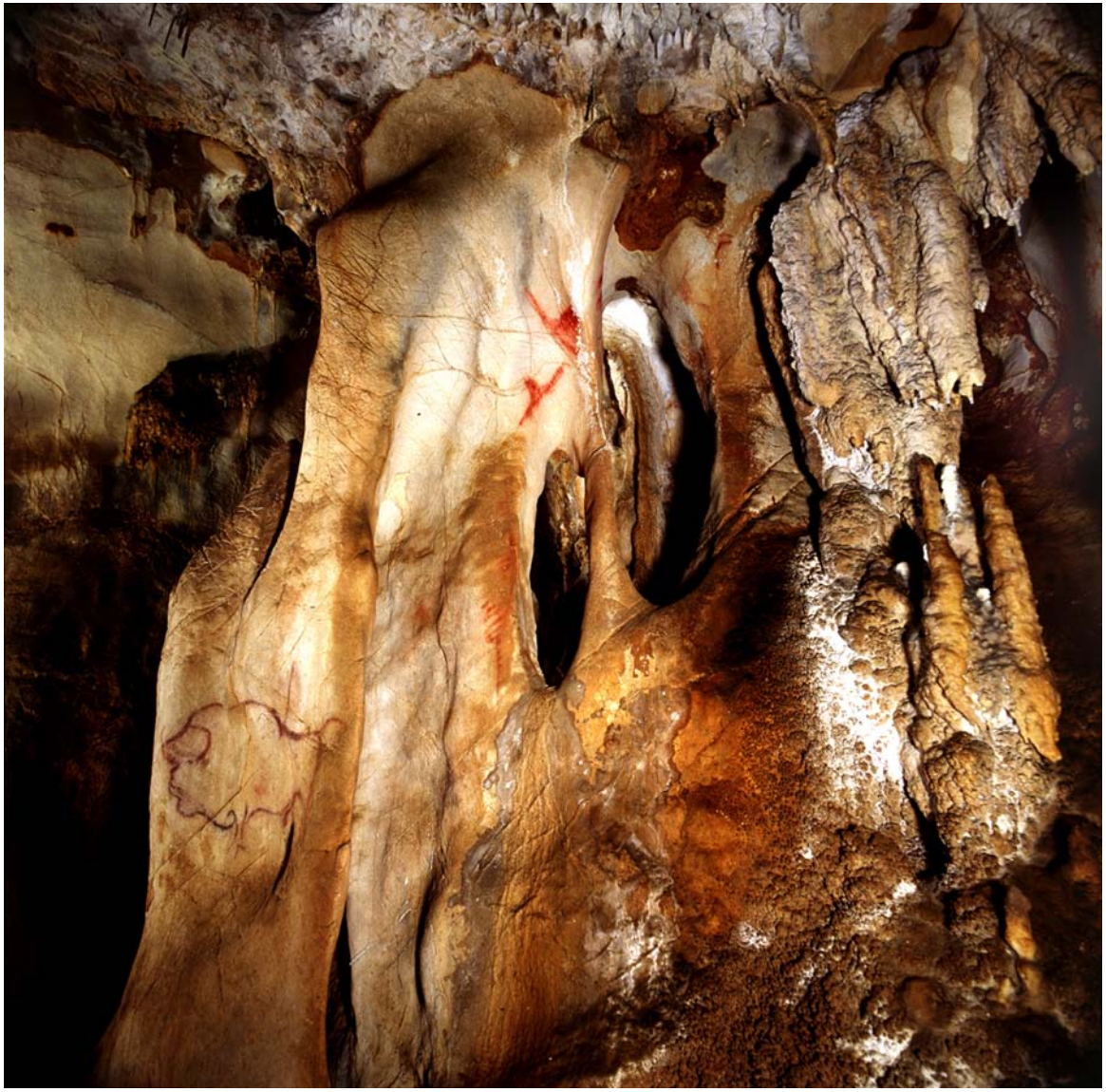


CN 21 • 17

CN 21 • 19

CN 21 • 20

CN 21 • 21



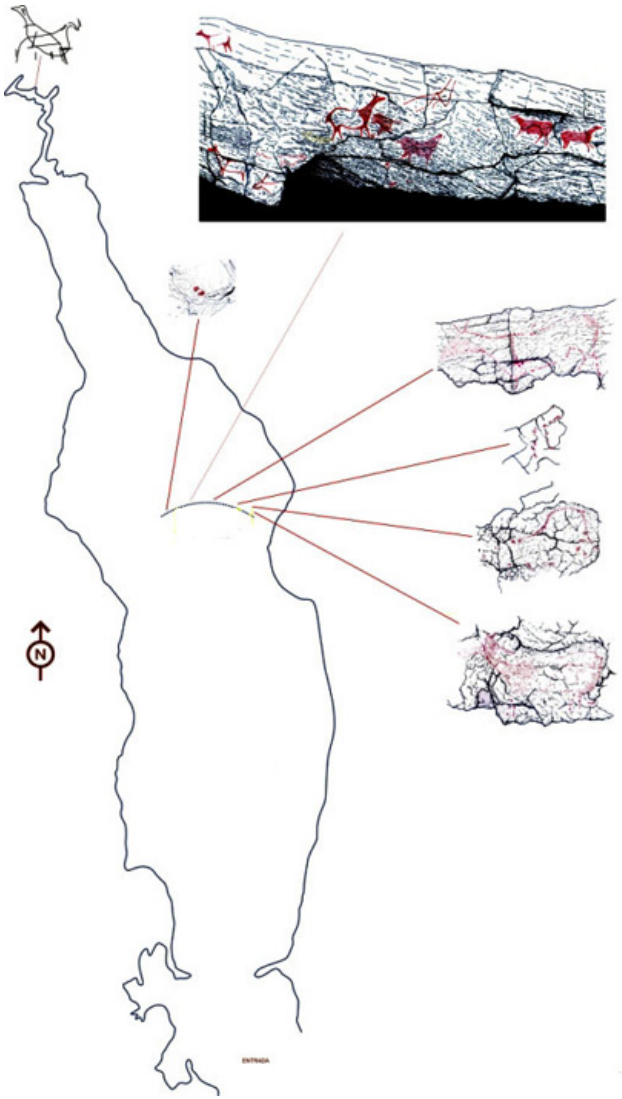
CN 21 • 22

CN 21 • 23

El Pendo cave

Camargo (Cantabria)

CN 27



CN 27 • 1

CN 27 • 2

CN 27 • 3

CN 27 • 4

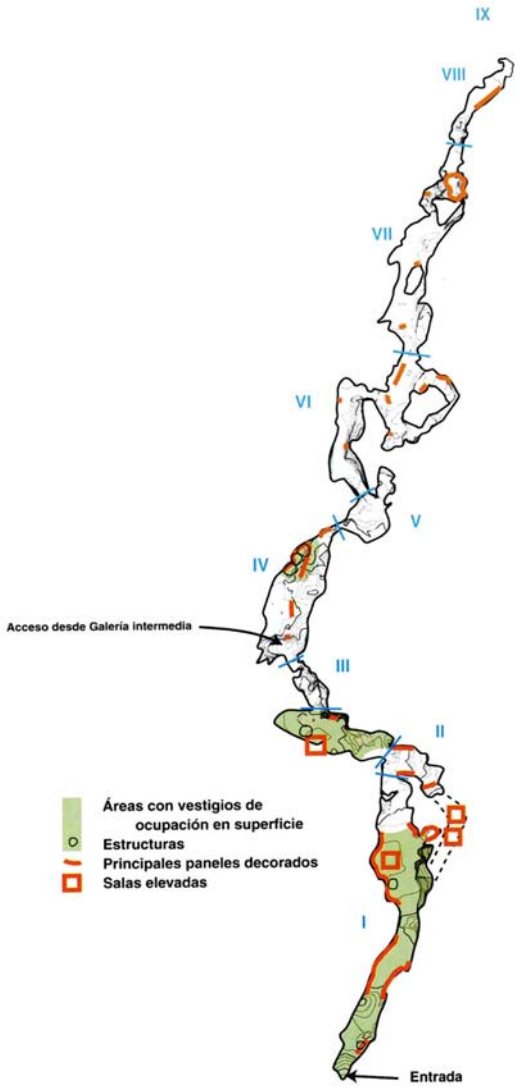
CN 27 • 5

CN 27 • 6

La Garma cave

Ribamontán al Monte (Cantabria)

CN 31


IX
VIII
VII
VI
V
IV
Acceso desde Galería intermedia
III
II
I
Entrada
Áreas con vestigios de ocupación en superficie
Estructuras
Principales paneles decorados
Salas elevadas

CN 31 • 1

CN 31 • 2

CN 31 • 3

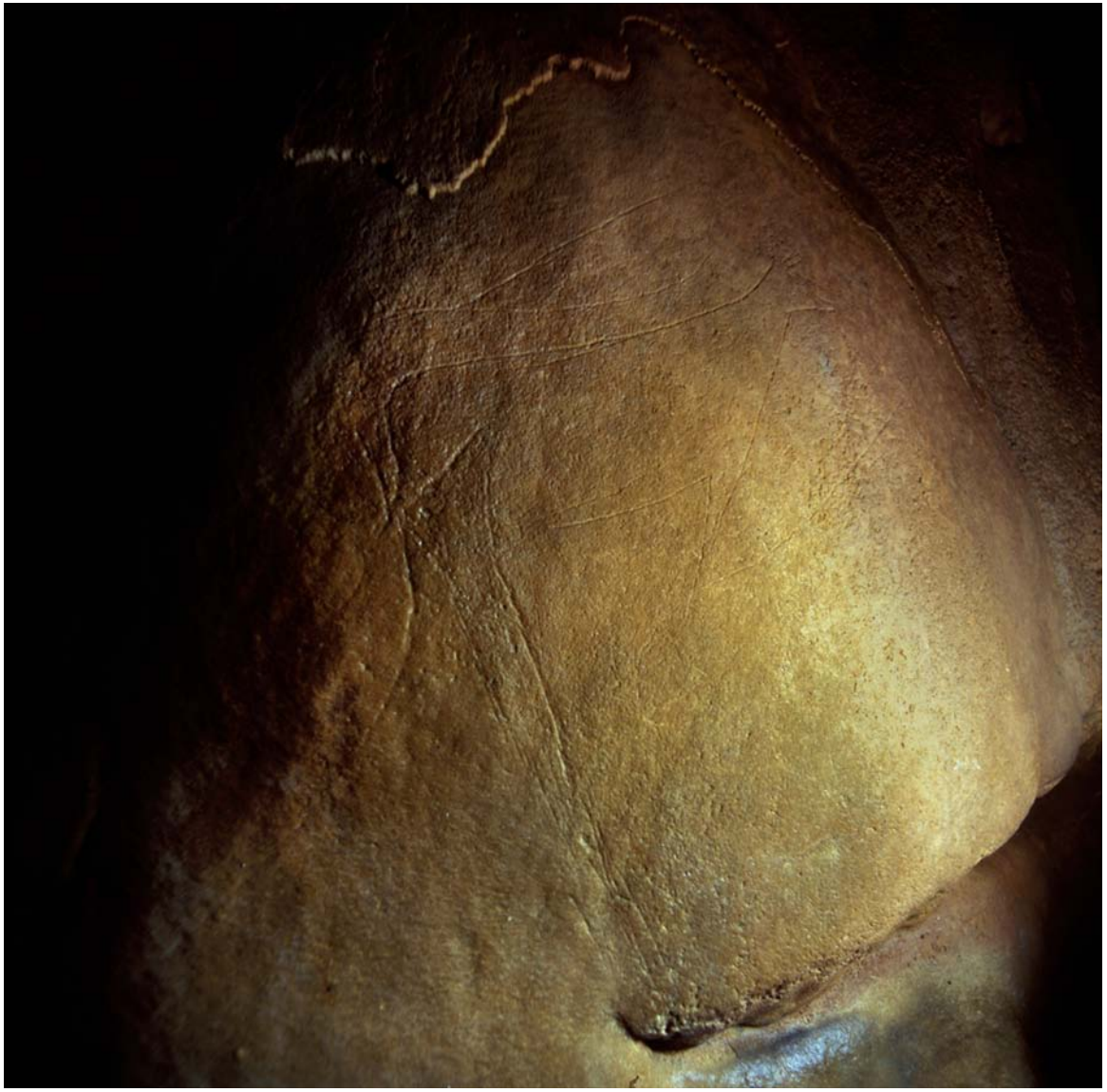
CN 31 • 5

CN 31 • 6

CN 31 • 7

CN 31 • 8

CN 31 • 9



CN 31 • 10

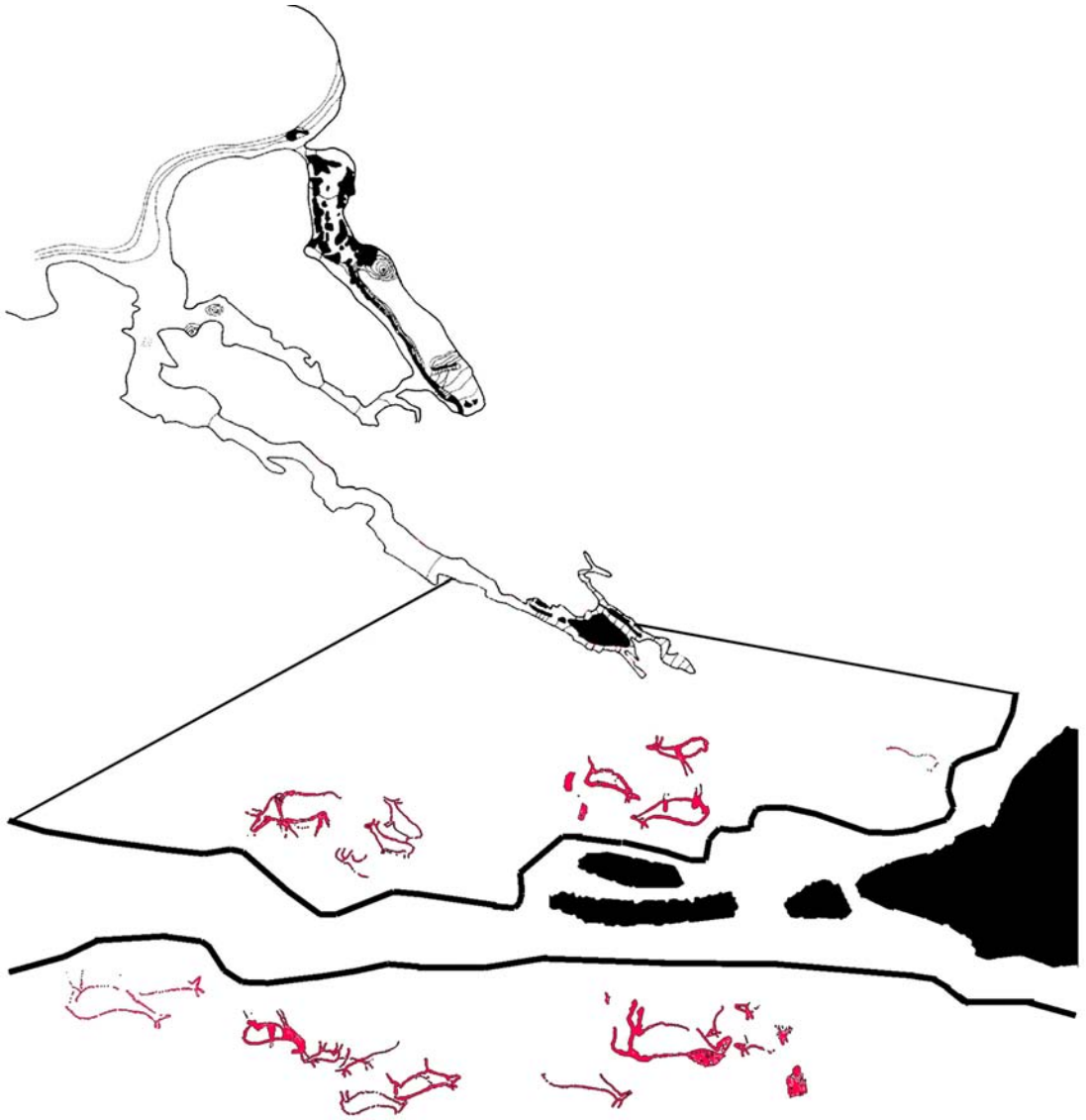
CN 31 • 11

CN 31 • 12

Covalanas cave

Ramales de la Victoria (Cantabria)

CN 44



CN 44 • 1

CN 44 • 2

CN 44 • 3

CN 44 • 4

CN 44 • 5

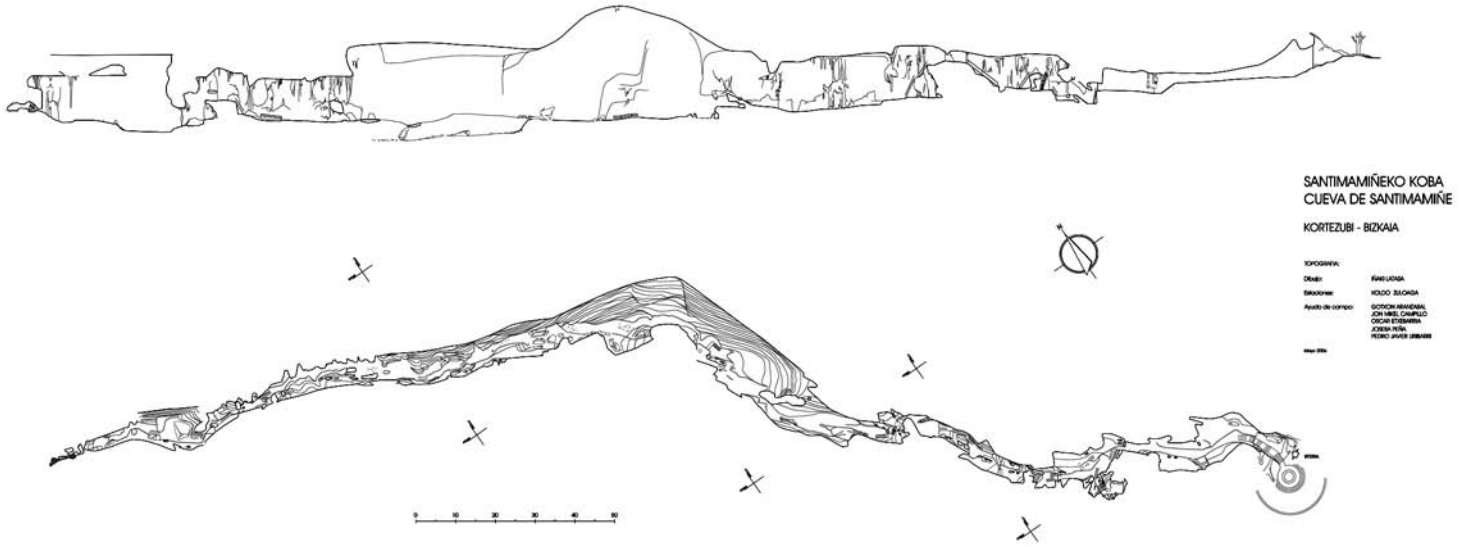
CN 44 • 6

CN 44 • 7

Santimamiñe cave

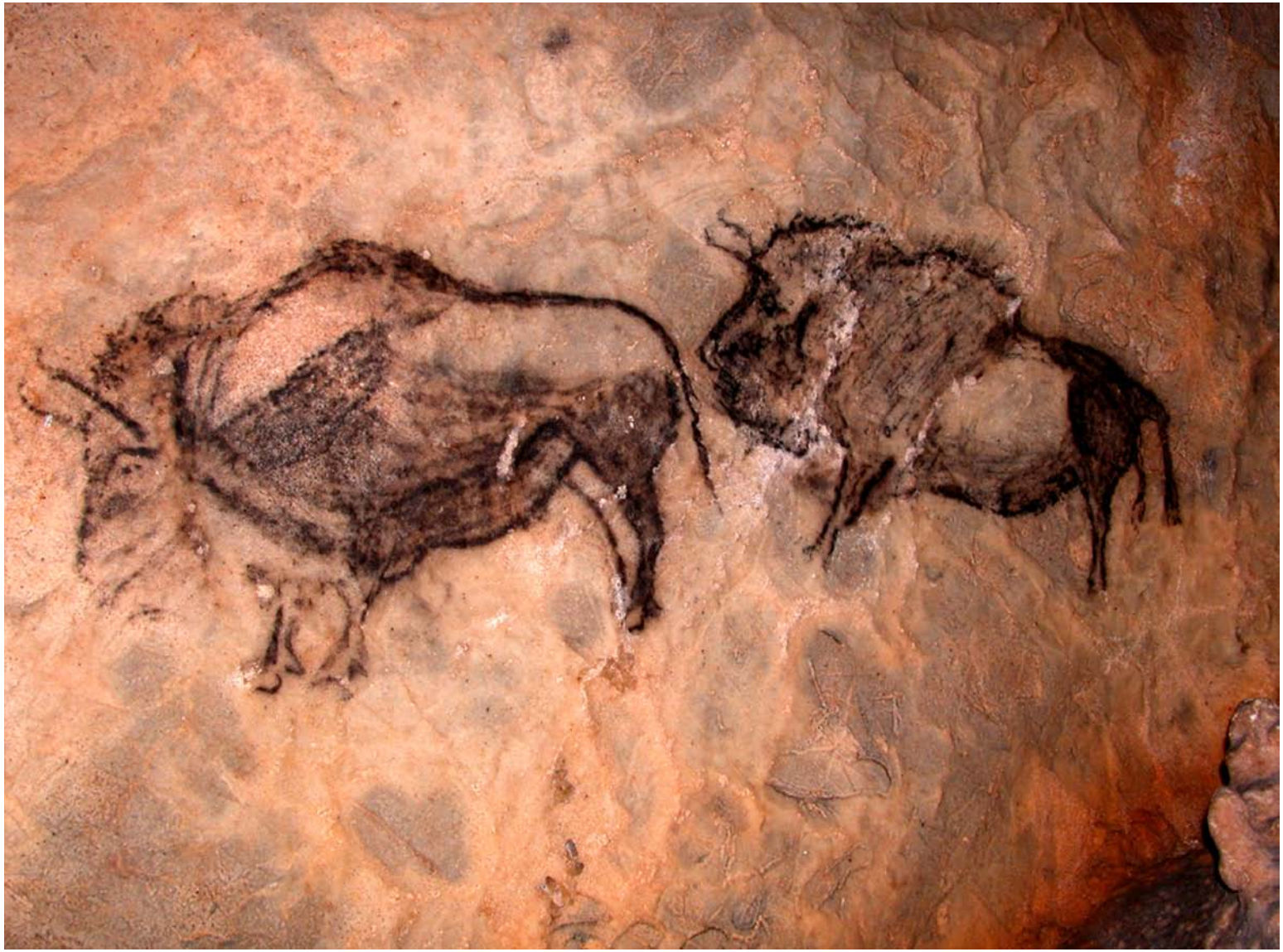
Cortezubi (País Vasco)

PV 03

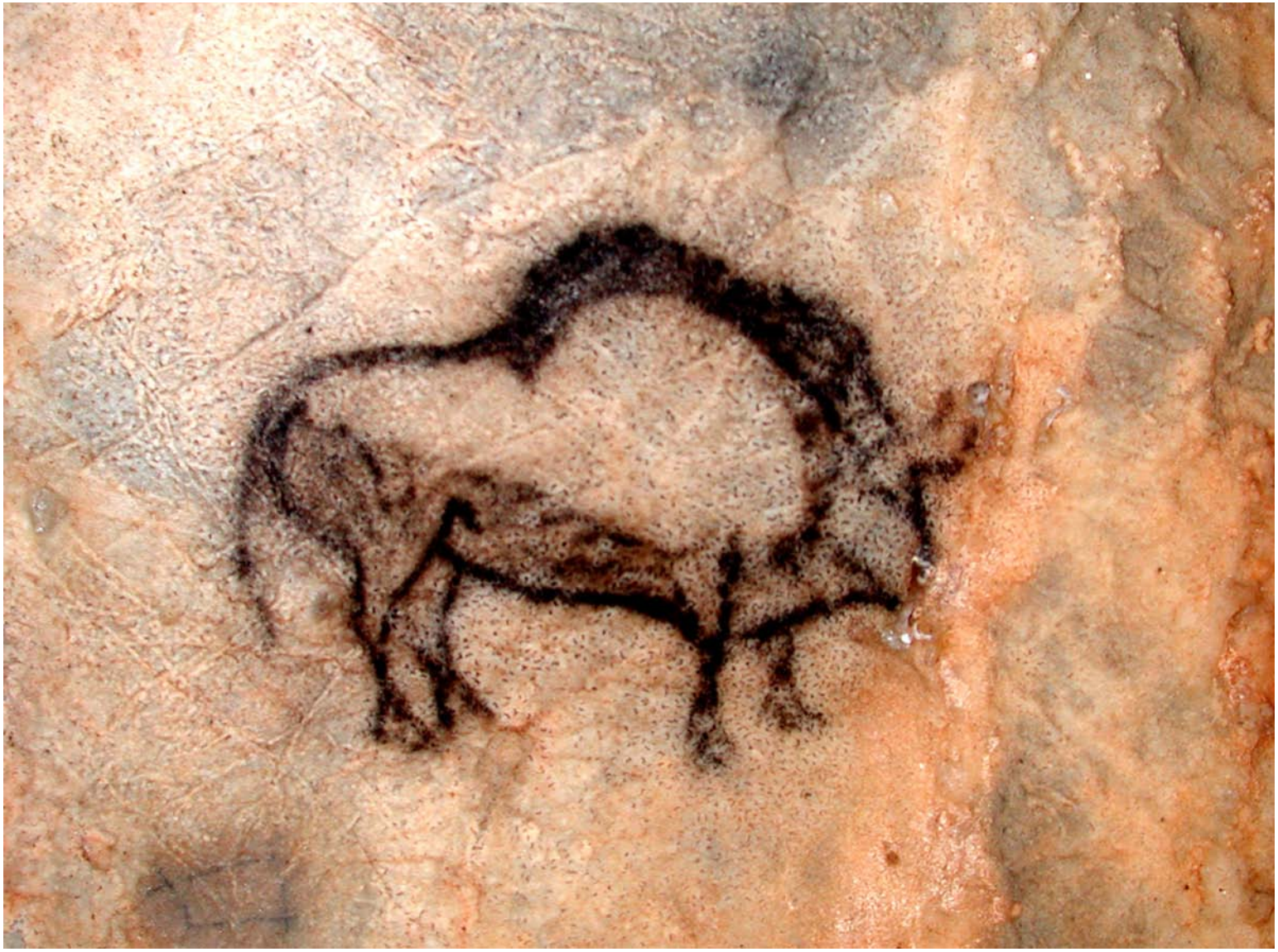

SANTIMAMIÑEKO KOBA
CUEVA DE SANTIMAMIÑE
KORTEZUBI - BIZKAIA

PV 03 • 1

PV 03 • 2



PV 03 • 3



PV 03 • 4

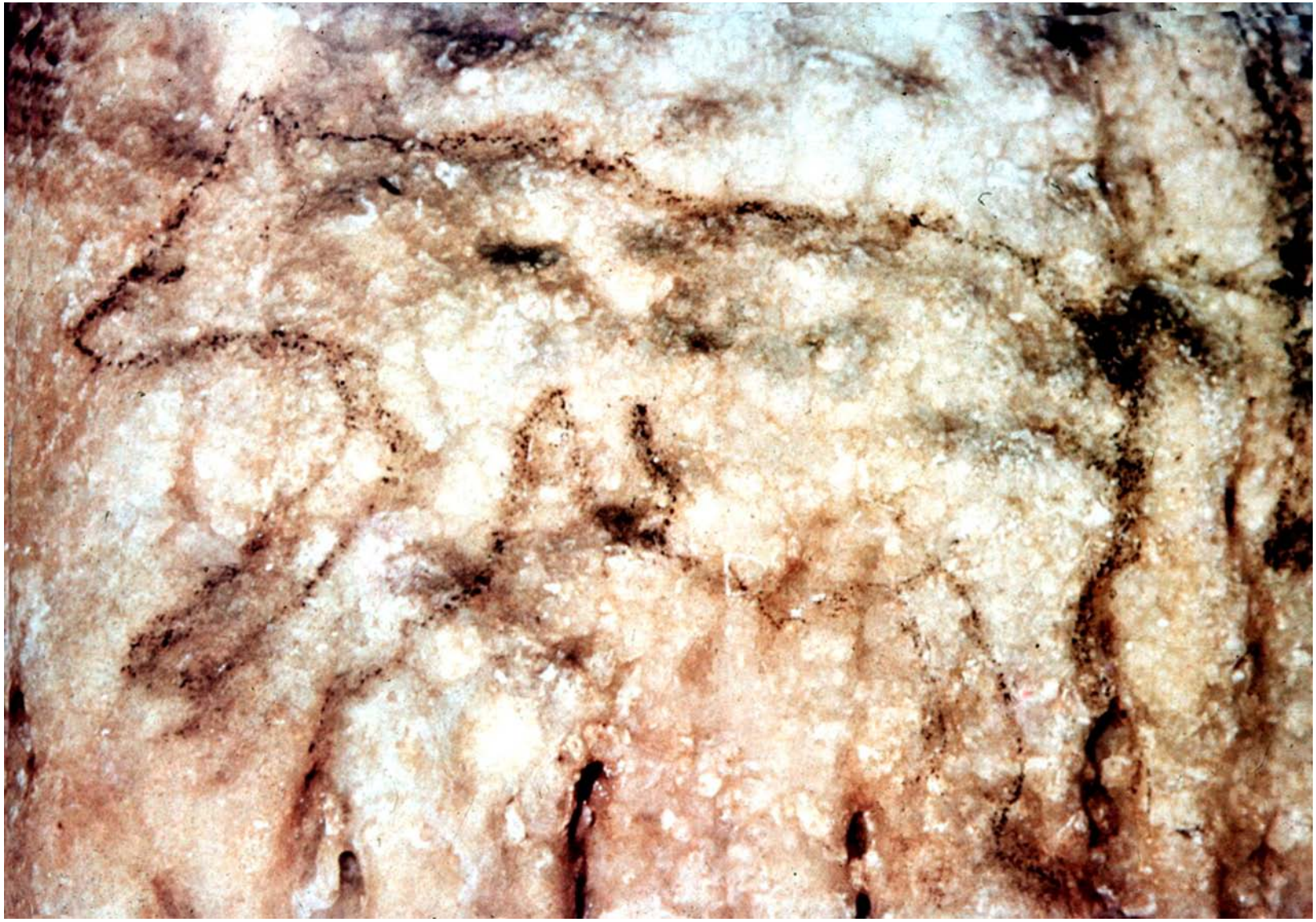
PV 03 • 5

PV 03 • 6

PV 03 • 7

PV 03 • 8

PV 03 • 9

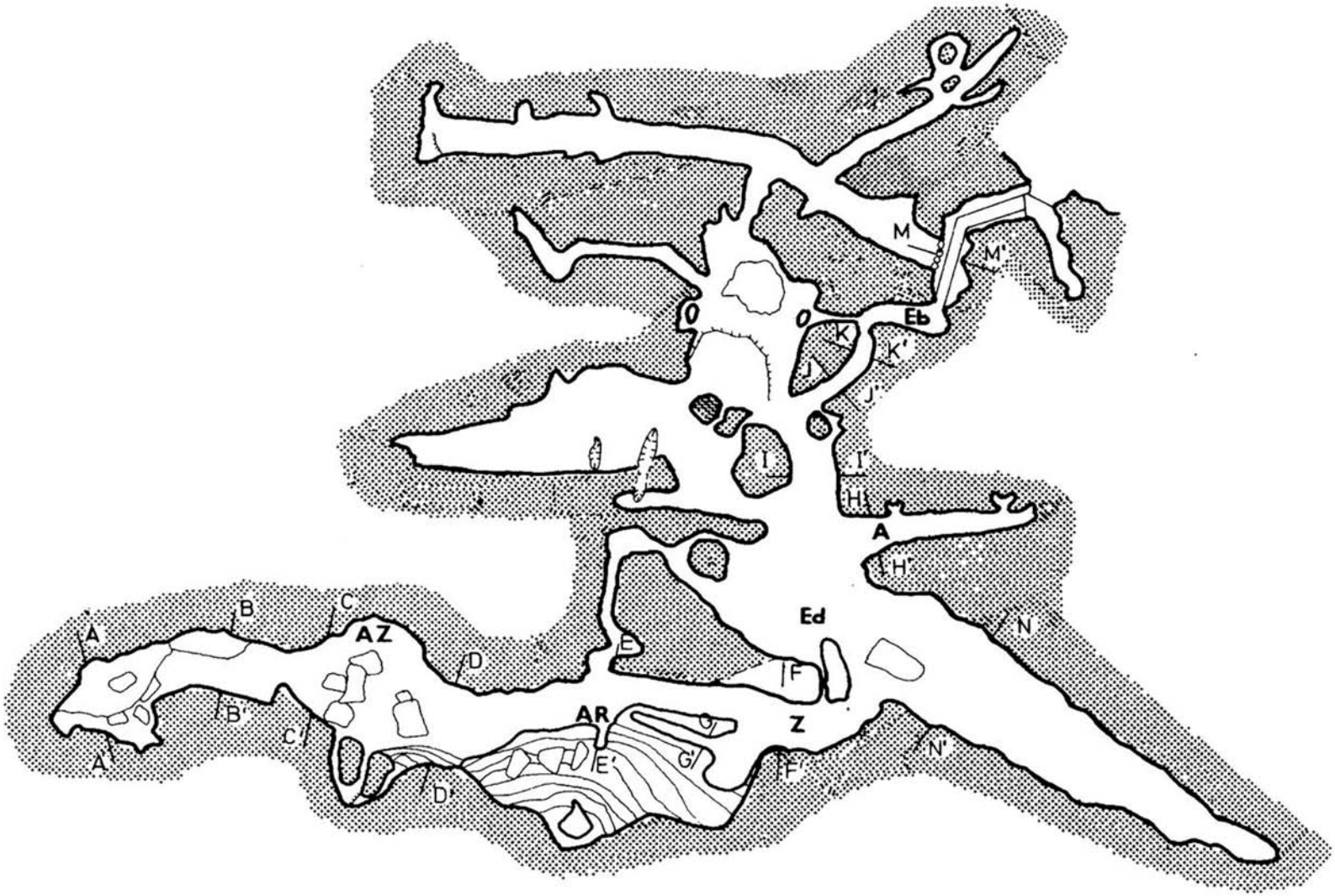


PV 03 • 10

Ekain cave

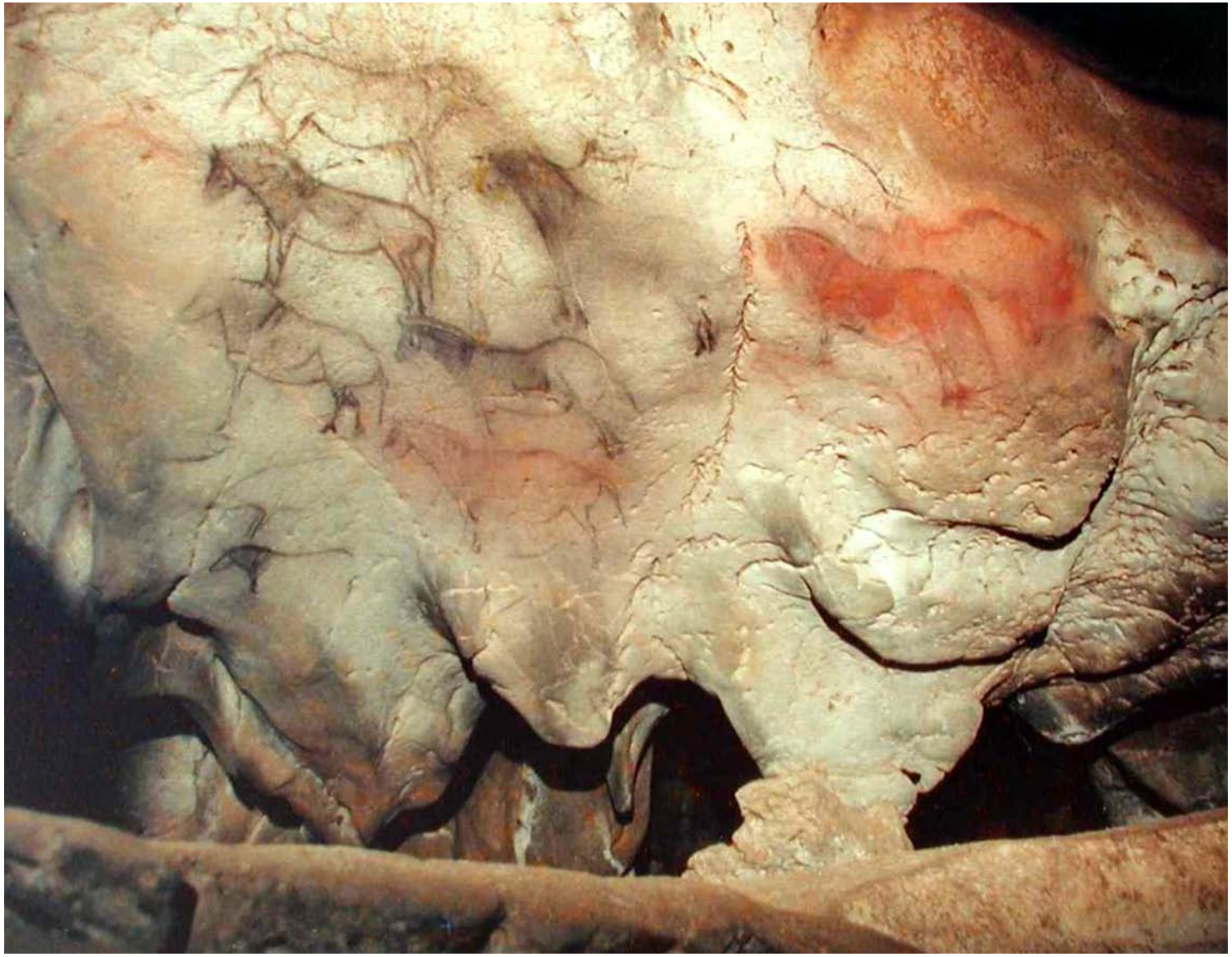
Deva / Cestona (País Vasco)

PV 04



PV 04 • 1

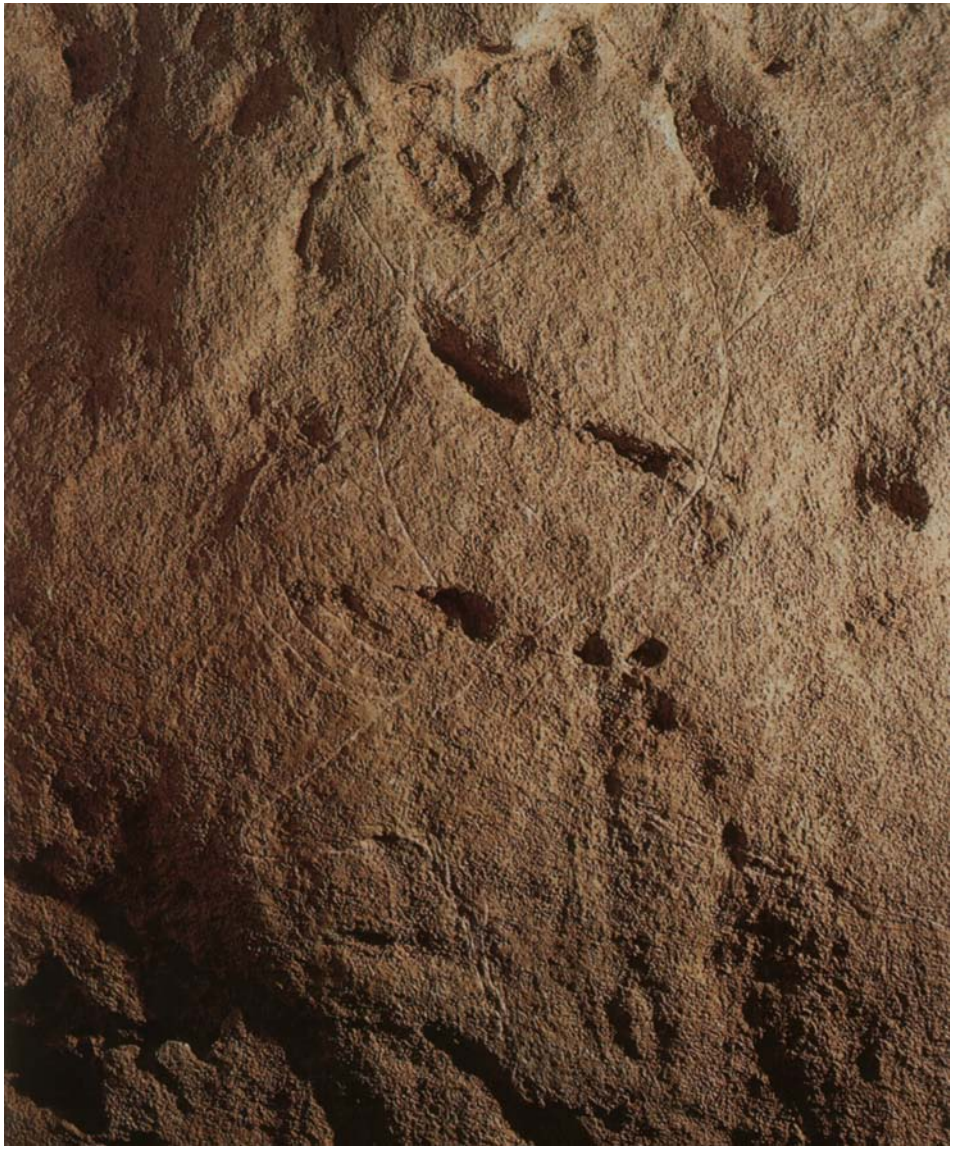
PV 04 • 2



PV 04 • 3

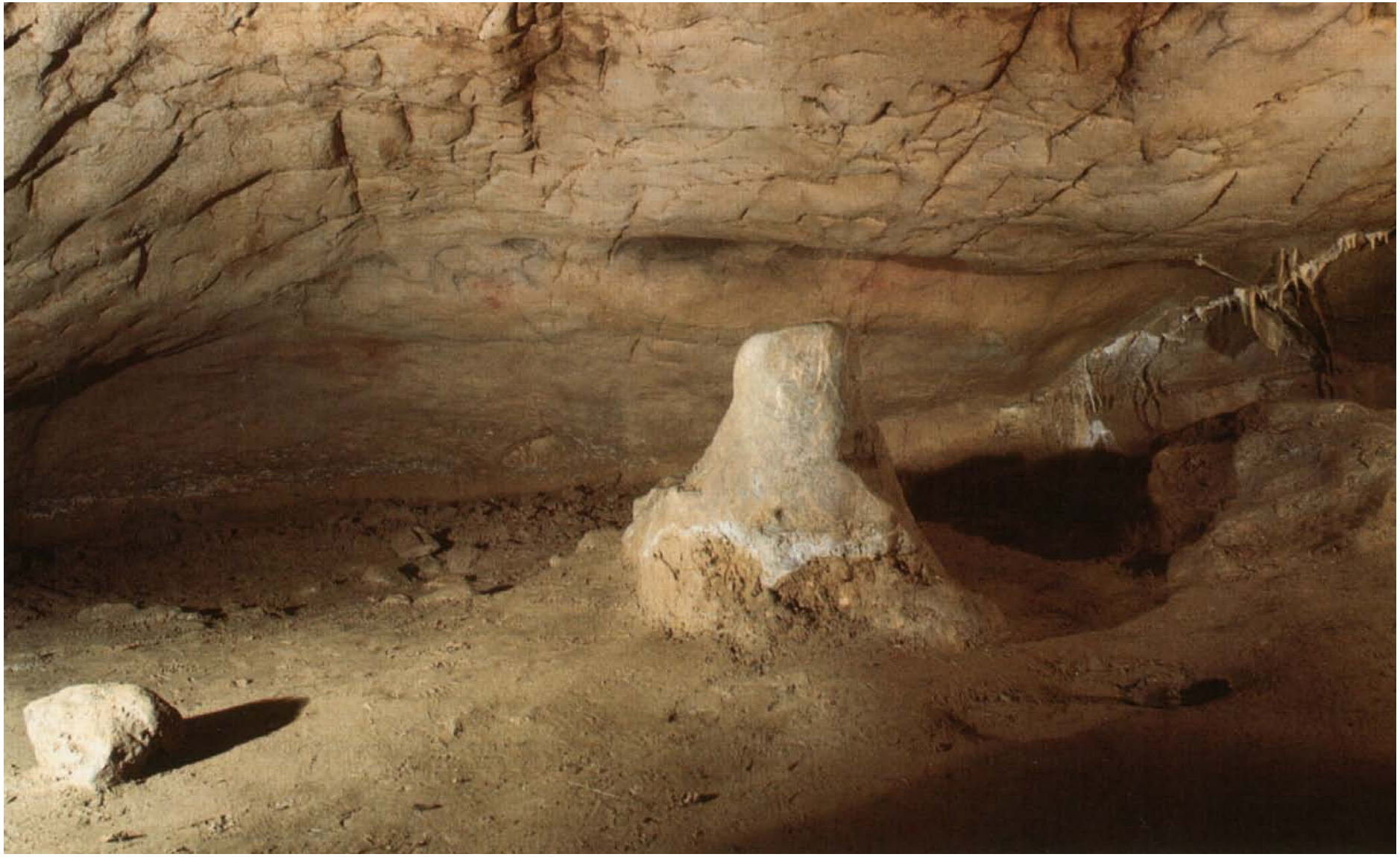
PV 04 • 4

PV 04 • 5

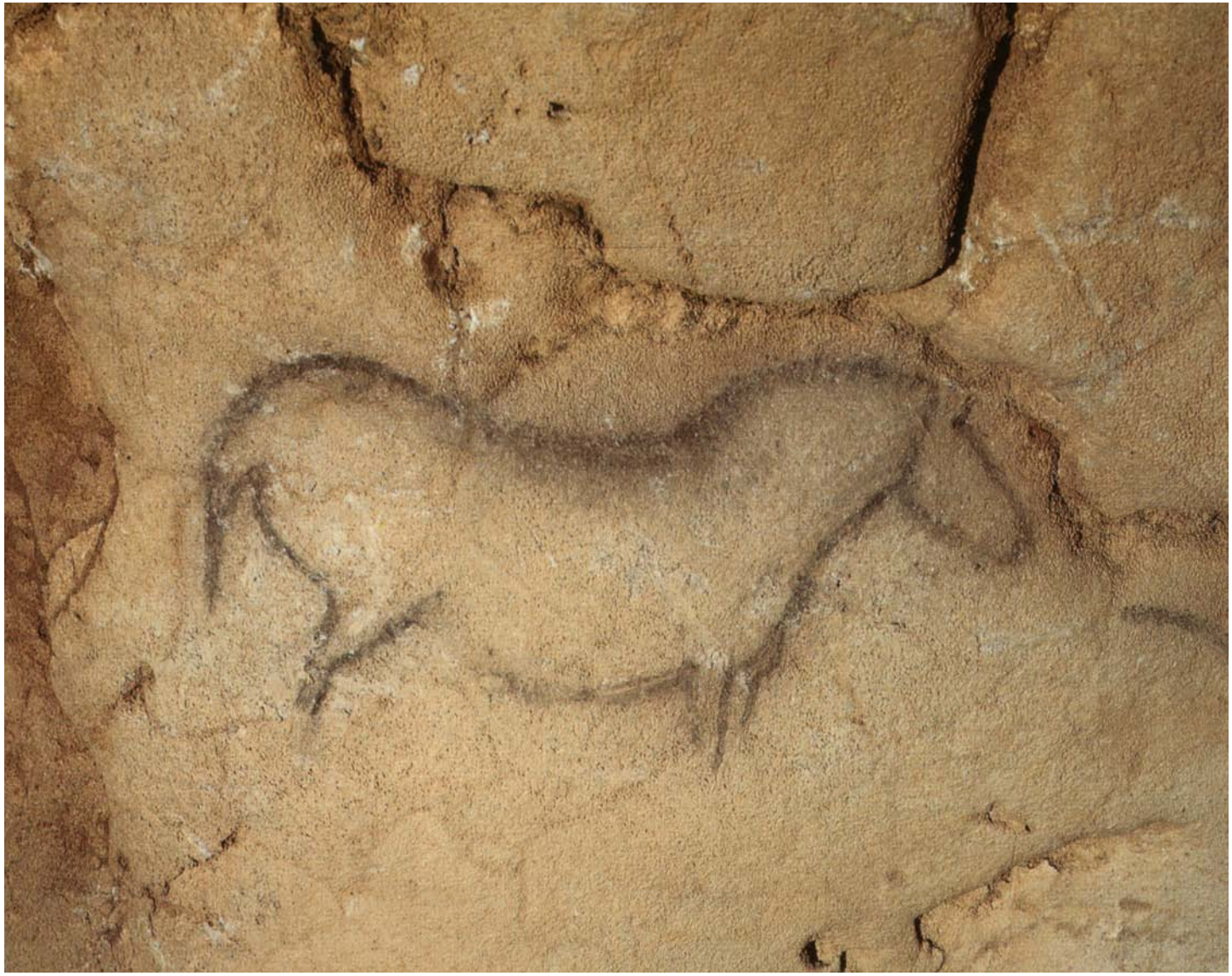


PV 04 • 6

PV 04 • 7



PV 04 • 10



PV 04 • 11

PV 04 • 12

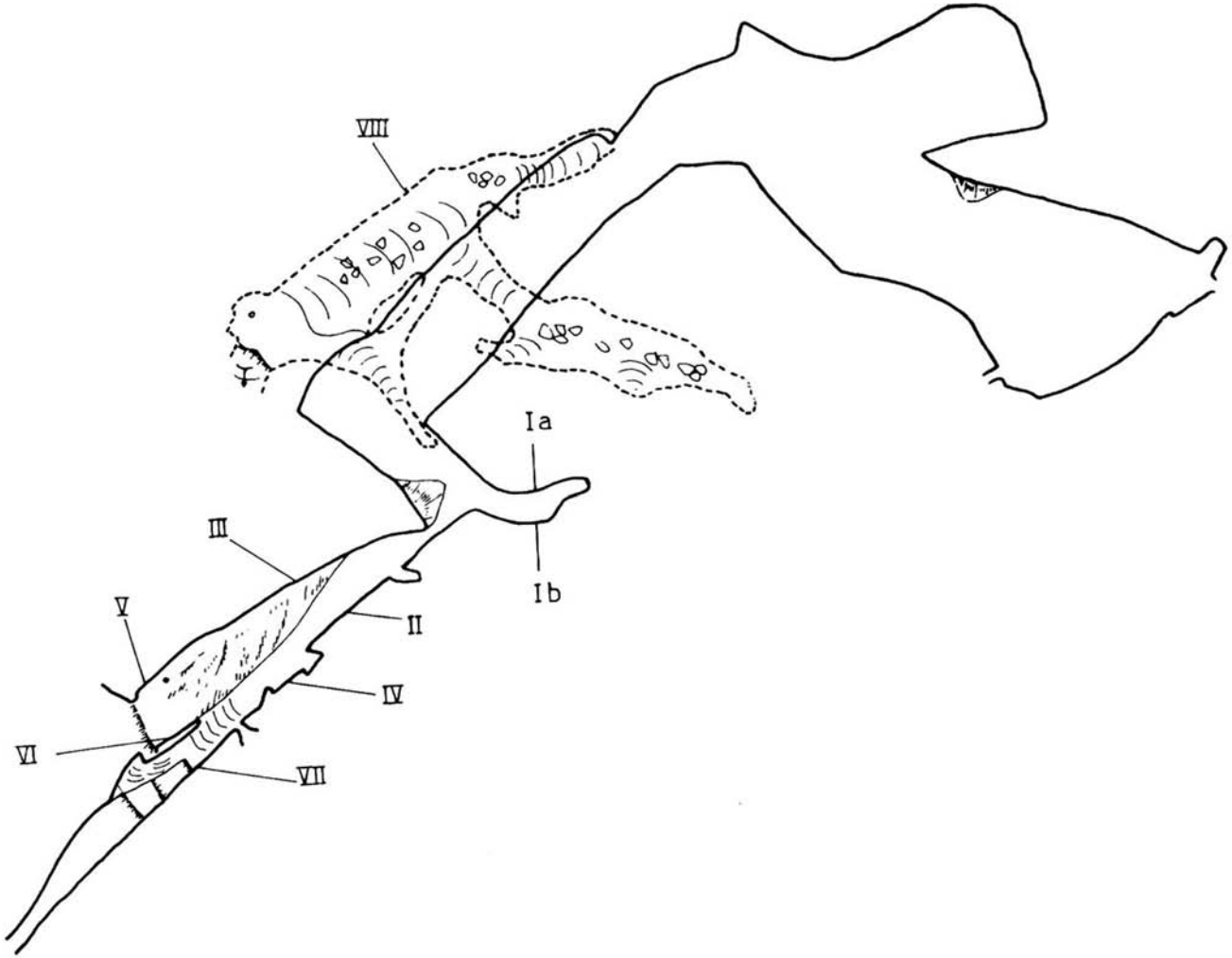
PV 04 • 13

PV 04 • 14

Altxerri cave

Aya (País Vasco)

PV 05



PV 05 • 1

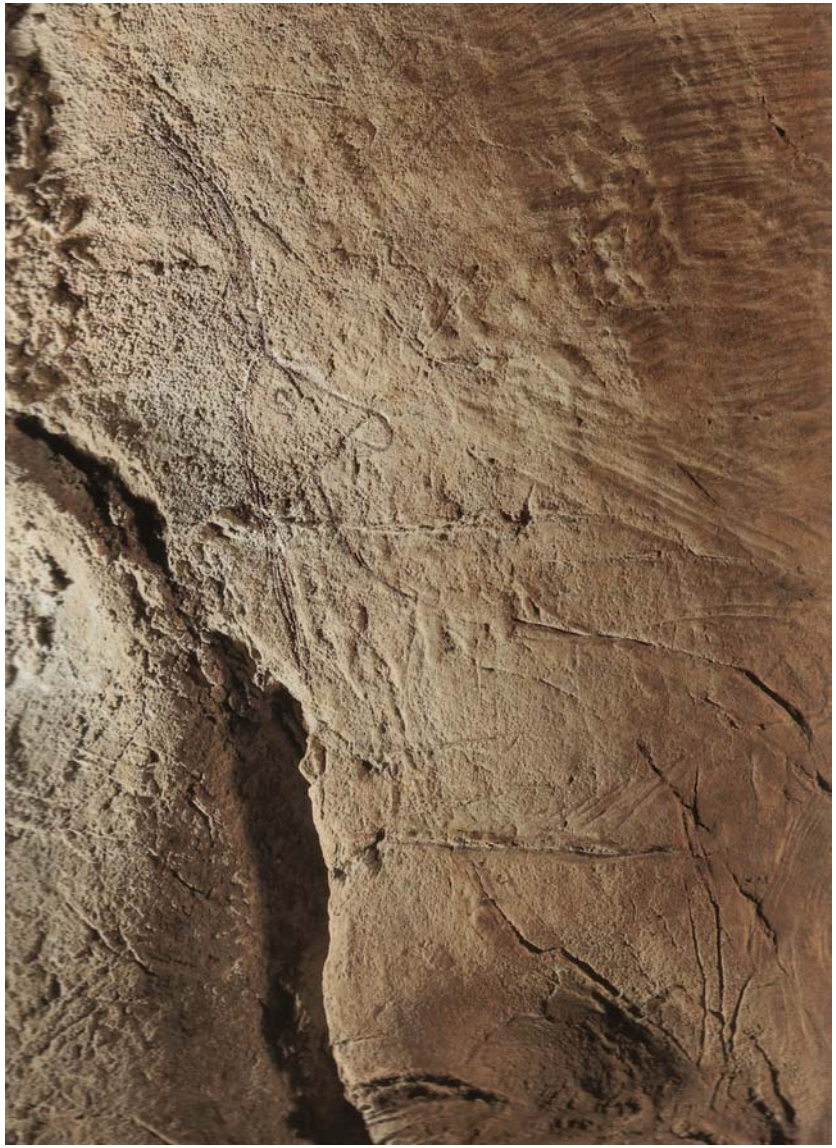
PV 05 • 2

PV 05 • 3

PV 05 • 4

PV 05 • 5

PV 05 • 6

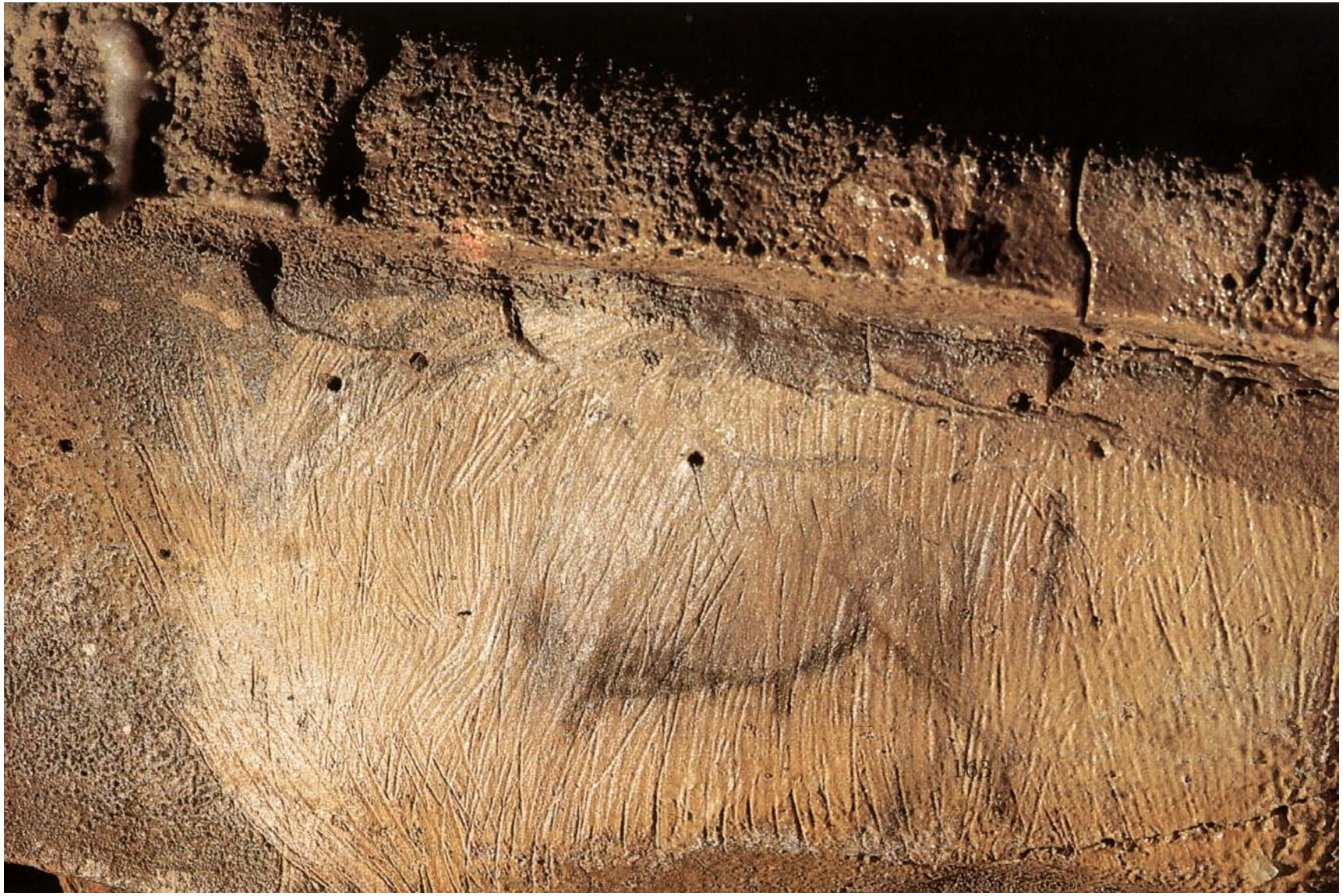


PV 05 • 7

PV 05 • 8

PV 05 • 9

PV 05 • 10

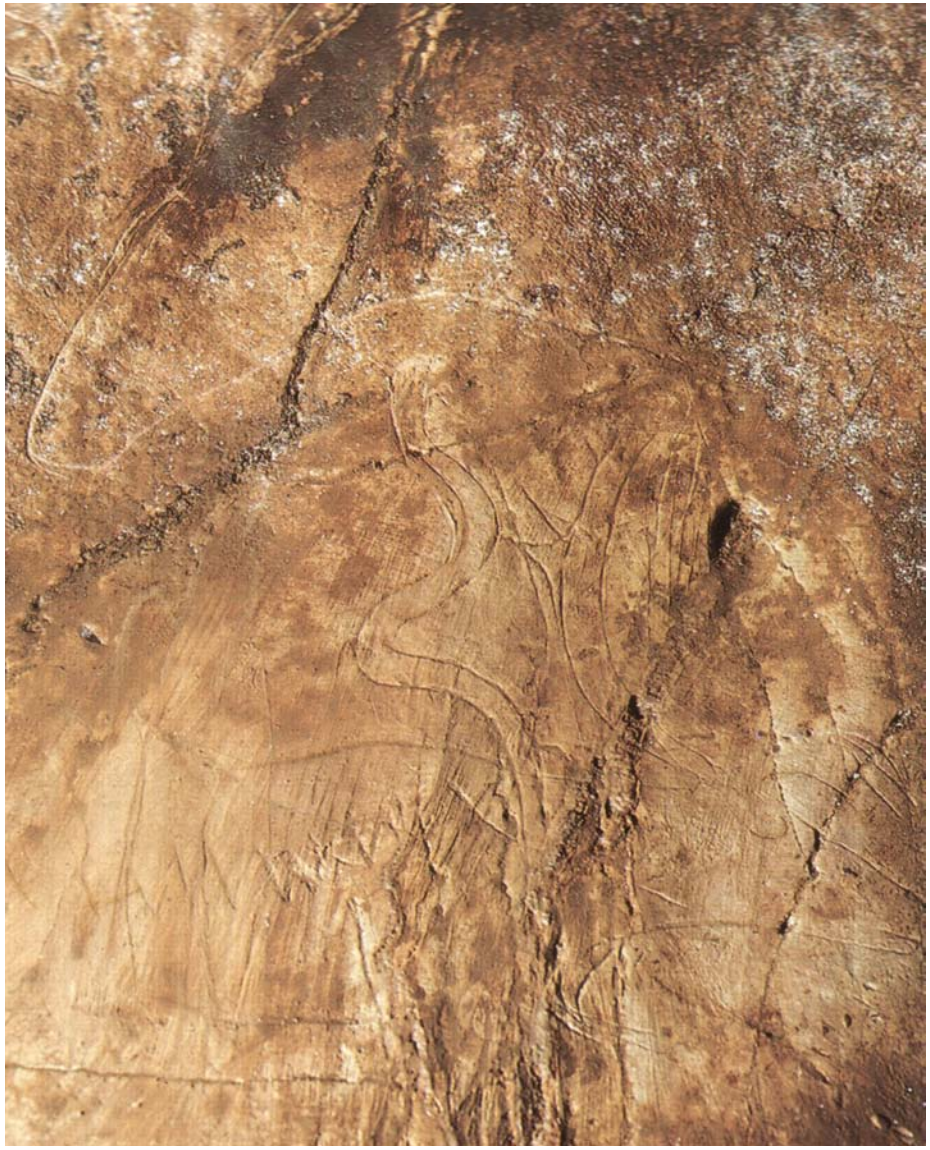


PV 05 • 11

PV 05 • 12

PV 05 • 13

PV 05 • 14



PV 05 • 15

Santander, febrero 2008