

ATELIER

The past is in the present
the present is in the future
the future is in the past



ATELIER PUBLICATIONS IN CONCEPTUAL ANTHROPOLOGY

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Essays of Atelier

- I Origini della musica (The Origins of Music)
- II Iniziazione e riti di passaggio (Initiation and Initiation Rites)
- III Chi sei? Chi sono? Alla ricerca dell'identità
(Who are you? Who am I? A search for identity)
- IV Maschere (Masks)
- V Mito tra utopia e verità (Myth between utopia and truth)
- VI Origini delle religioni (The Origins of Religions)
- VII Nascere e crescere da nomadi - La relazione madre-figli nelle società primarie
(Living as Nomads, the Relation Mother-Child in Primary Societies)
- VIII(it) Origini della scrittura (Origins of writing)
- VIII(en) Decoding prehistoric art and the origin of writing
- IX Ordine e caos nelle società primarie - Uno studio sugli aborigeni australiani
(Order and Chaos in Primary Societies. A study on Australian Aborigenes)
- X Comunicare per esistere. Uno studio di antropologia concettuale sugli aborigeni australiani
(Communicate for survival. A study of conceptual anthropology of Australian Aborigenes)
- XI Azores: a visit to the Island of Terceira

Colloqui

- I I segni originari dell'arte - Riflessioni semiotiche a partire dall'opera di Anati
(The Original Signs of Visual Art. Semiotic reflections from Anati's works)
- II Espressioni intellettuali e spirituali dei popoli senza scrittura
(The intellectual and spiritual expressions of non-literate peoples)
- III What caused the creation of art? - A round table at the 25th Valcamonica Symposium
- IV Sogno e memoria - Per una psicoanalisi della preistoria
(Dream and Memory: for a Psychoanalysis of Prehistory)
- V Semiotica dell'arte preistorica (Semiotics of Prehistoric Art)
- VI One life in one day - An interview to prof. Emmanuel Anati
- VII WWW - Rock art: when, why, to whom?
- VIII Etnogastronomia. La cucina dei popoli (Ethnogastronomy: the kitchen of peoples)
- IX Art and Religion
- X Male and Female
- XI Why Art
- XII Meaning of Abstract Signs
- XIII Colonization
- XIV Sexual Images in Prehistoric and Tribal Art

Monographs

- I Is Har Karkom the Biblical Mount Sinai?
- II The Rock Art of Azerbaijan
- III The Rock Art of Negev and Sinai
- IV The Rock Art of Valcamonica
- V World Rock Art
- VI Arte rupestre: Har Karkom - HK 32/HK 31
(Rock Art: Har Karkom - HK 32/HK 31)
- VII L'arte delle tapa - Sacre stoffe dell'Oceania
(The art of tapa - Sacred cloths of Oceania)
- IX Esodo tra mito e storia (Exodus: between myth and history)
- X Har Karkom e la questione del Monte Sinai
(Har Karkom and the question of Mount Sinai)
- XI Radici della Cultura (Roots of Culture)
- XII The Riddle of Mount Sinai

Exhibitions

- I Mito d'origine (Myth of Origin) (*Didactic Exhibition*)
- II L'arte degli aborigeni australiani - Le pitture su cortecce d'albero
(The art of Australian Aborigines - Bark paintings)
- III Dalla roccia alla tela. L'arte contemporanea degli aborigeni australiani
- IIIb From Rock to Canvas - Australian Aboriginal Contemporary Art

Fiction

- I Mito d'origine (Myth of Origin)
- II Epoca dei sogni (Epoch of Dreams)
- III La seduta (The meeting)

Journal

Origini della Musica

(The Origins of Music)

Essays I (in Italian)

Anati, E.
2011 *Origini della musica*, Capo di Ponte (Atelier),
72 pp. 31 pls. (Second edition, October 2014) € 20.

How and why did music originate?

What function did it hold for the individual and for society?

The book presents the oldest documentation of prehistoric art and archeology on the presence of music, dance and musical instruments. The text is accompanied by figures of the oldest musical instruments known to date and images depicting music and dance.



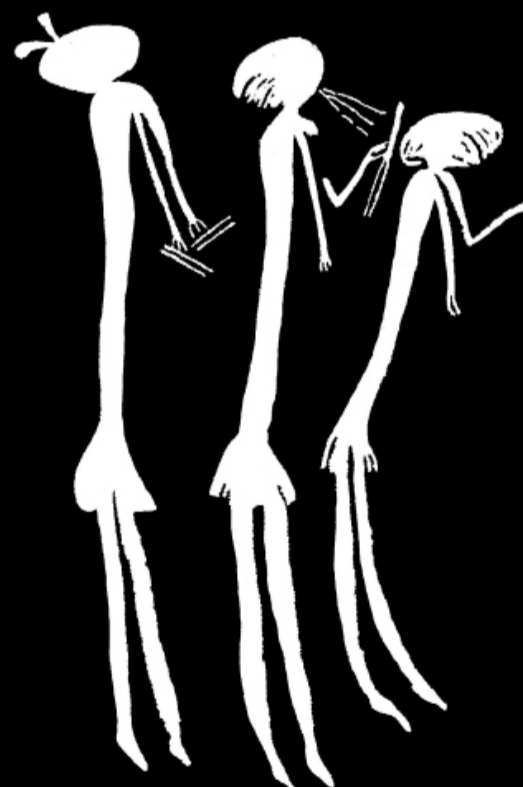
Contents

I- THE ORIGINS OF THE MUSIC

1- How to define the beginning of music?	11
2- Human music and music of nature.....	15
3- Psychic and social function of music	19

II-PREHISTORIC MUSIC: THE HUNTERS

1- Function of music in hunter-gatherer societies.....	25
2- The oldest records	29
3- The musical instruments: typology	33
4- Wind instruments.....	35
5- String and wind instruments.....	43
6- Percussion instruments and rattles, scrapers	49
7- Resonances of the caves, using echo.....	53
8- Music and spirituality	57
9- Conclusions	59
- Bibliography	61



Trio of anthropomorphic figures producing music. One of them, which has two antennae on the head, uses the music sticks. The central figure emanates sounds from the mouth while the person on the right is clapping. Art of evolved hunters. Kwa MTEA, Maasai Escarpment, Tanzania.

Iniziazione e riti di passaggio (Initiation and Initiation Rites) Essays II (in Italian)

Anati, E.
2011 *Iniziazione e riti di passaggio*, Capo di Ponte (Atelier),
91 pp. 27 pls. € 20.

What are the origins of baptism, circumcision, marriage and burial?

The practices of initiation and rites of passage of certain Aboriginal clans of Arnhem Land, Australia, reveal the archetypes of accepted practices which are still common to many peoples of the world.

The ritual has the dual role of educating and socializing. It has maintained stable their life of clans for millennia, serving as the glue between individual and group.



Contents

1- Foreword	9
2- The origin myths	11
3- Everyday life and relation with environment.....	19
4- Group life	27
5- Traditions and customs	31
6- Initiation rites	35
7- Adolescence and puberty	39
8- The <i>churinga</i> , synthesis of identity	47
9- The first initiation	59
10- The wedding	63
11- The second initiation.....	69
12- The death.....	75
13- Conclusion	79
- Bibliography	82



Initiation process. The geoglyphs are drawn by hand on the ground and disappear after the conclusion of the ceremony. The initiate crosses the mythical figure driven by the instructor.

Chi sei? Chi sono? Alla ricerca dell'identità (Who are you? Who am I? A search for identity)

Essays III (in Italian)

Anati E.

2012 *Chi sei? Chi sono? Alla ricerca dell'identità*,
 Capo di Ponte (Atelier), 83 pp. 27 pls. € 20.

The problems arising from the search for identity begin in the infant and accompany the human being to the last breath.

Defining the identity of the person, of the nation or "race", concerns all people from the Early Hunters to the most advanced urban, literate cultures.

The present study its proposing a historical dimension to an archetype of the cognitive system. When does the need to define the identity start, and why?



Contents

1- Foreword	9
2- The need to define 'who am I'	11
3- Personal identity and sexual identity	15
4- Individual identity and social identity	21
5- Identity reflected by art.....	39
6- Identity of the <i>churinga</i>	53
7- The losing of identity	67
8- Memory and identity	73
- Bibliography.....	78



Erotic dance of two young girls to discover their feminine identity. Solomon Islands, 1944.

Maschere

(Masks)

Essays IV (in Italian)

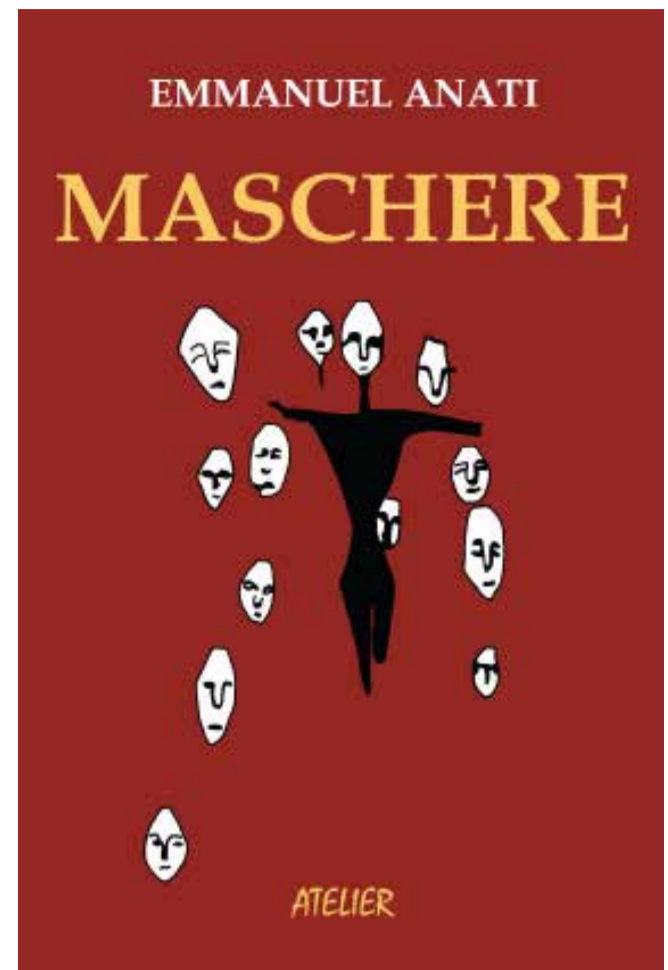
Anati E.

2012 *Maschere*, Capo di Ponte (Atelier), 83 pp. 33 pls. € 20.

What is behind the mask?

The mask can hide the identity, but can also reveal an identity submerged, both as an object-mask or a conceptual-mask. Going back to the roots, an aspect of the cognitive process of the mask awakens questions on the comparison of human tendencies, between globalization and individualism.

Tracing the history of the mask reveals recurring phenomena of man's relationship with his own identity.



Contents

1- Foreword	9
2- Real mask and virtual mask	11
3- How old are the first masks?	13
4- Totemic symbols and myths of origin.....	19
5- The origins of masks	25
6- Role of the mask among early hunters	33
7- The images of food-gatherers	39
8- Masks of pastoralists and of people with a complex economy	47
9- Persistence of traditions	57
10- The role of the mask.....	65
11- Conclusions.....	73
- Bibliography.....	77



The mask indicates the role of the masked individual. Gulf of Papua, ca. 1930.

Mito tra utopia e verità (Myth between utopia and truth) Essays V (in Italian)

Anati, E.
2012 *Mito tra utopia e verità*, Capo di Ponte (Atelier),
72 pp. 28 pls. € 20.

How do myths originate?

The production of myths proves to be a constant of the cognitive process of all human societies. Parameters of this process are examined: the roots of a distant memory, the itineraries of idealization, sublimation and structuring.

Similar myths from different cultures reveal recurring conceptual criteria. From the beginning man feeds the myth and the myth feeds the man. Myths feed myths.



Contents

1- Myth and truth	9
2- The temporary meaning of truth.....	13
3- The opposing truths	19
4- Utopia	21
5- The opposing heavens	29
6- The itinerary and myths of Homo Sapiens	35
7- The utopia of heaven.....	49
8- Binary concepts between truth and myth.....	59
9- Conclusions	65
- Bibliography.....	67



Cave painting of guardian spirit with wide circular eyes and geometric decorations from the area of El Paso, Texas.

Origini delle religioni (The Origins of Religions) Essays VI (in Italian)

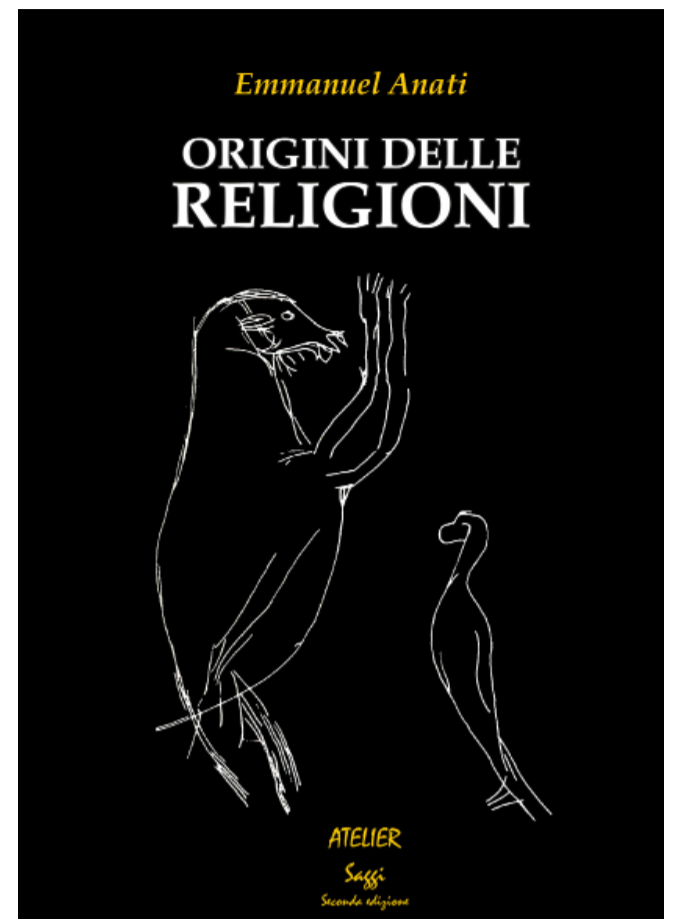
Anati, E.

2015 *Origini delle religioni*, second edition, Capo di Ponte (Atelier), 96 pp. 35 pls. € 20.

How and when did religions originate?

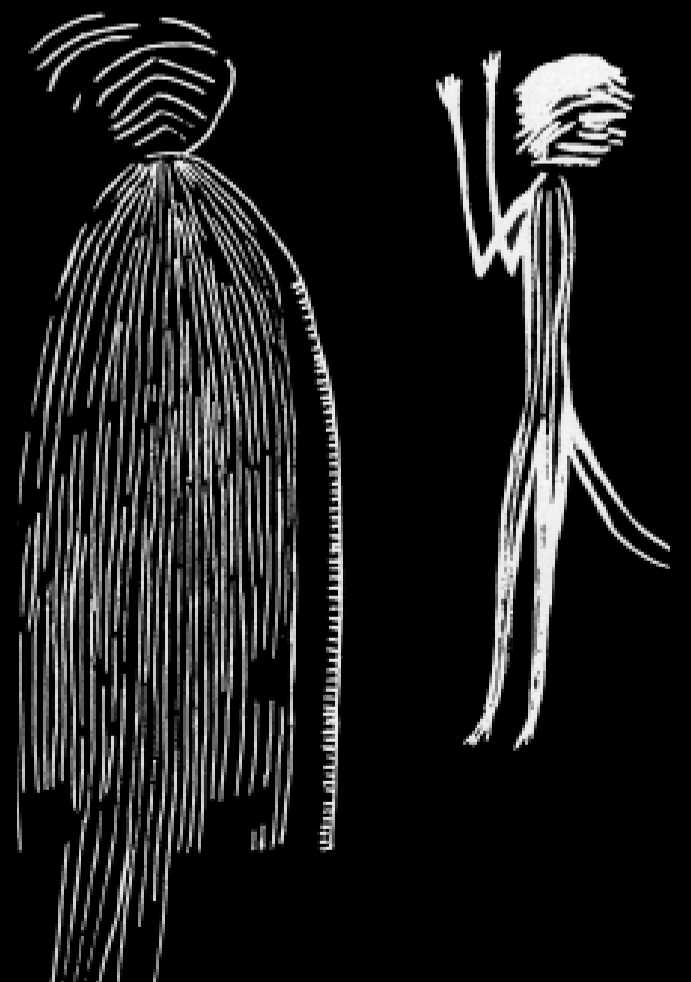
The study of prehistoric art is bringing a revolution to our knowledge of the origins of religious thought. Rock art sites have held for millennia the function of places of worship and tribal identity, serving as archives of myths, beliefs and rituals.

Visual art, however, is not the oldest evidence of the presence of religion. Burial customs and other material traces are bringing us further back to the origins of religious behaviour.



Contents

1- The debate on the origins	9
2- Spirituality and religion.....	13
3- Religion and intellectual adventures	17
4- The oldest records	23
5- The archives of rock art	31
6- Memory of images	43
7- Natural and artificial sanctuaries	47
8- Records and contents.....	71
9- Evolution of religious thought	79
- Bibliography.....	89



Cave painting in brown color. A mythical anthropomorphic figure with an abstract face has in front a small prayer. The latter is smaller, so the mythical figure is considered more important. Late hunters. Pahi, Kondo, Tanzania.

Nascere e crescere da nomadi

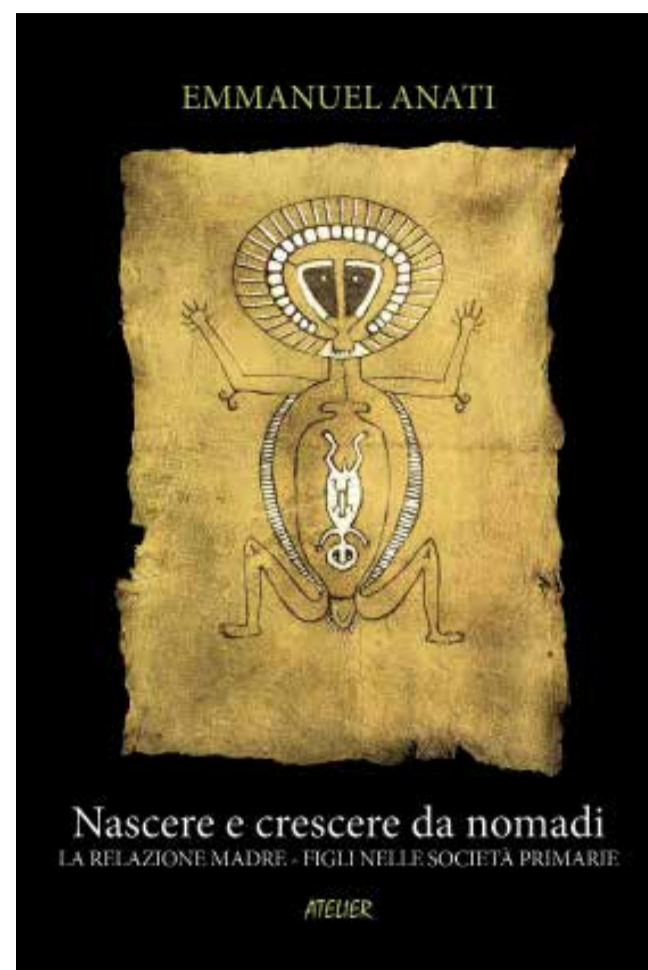
La relazione madre-figli nelle società primarie

(Living as Nomads, the Relation
Mother-Child in Primary Societies)

Essays VII (in Italian)

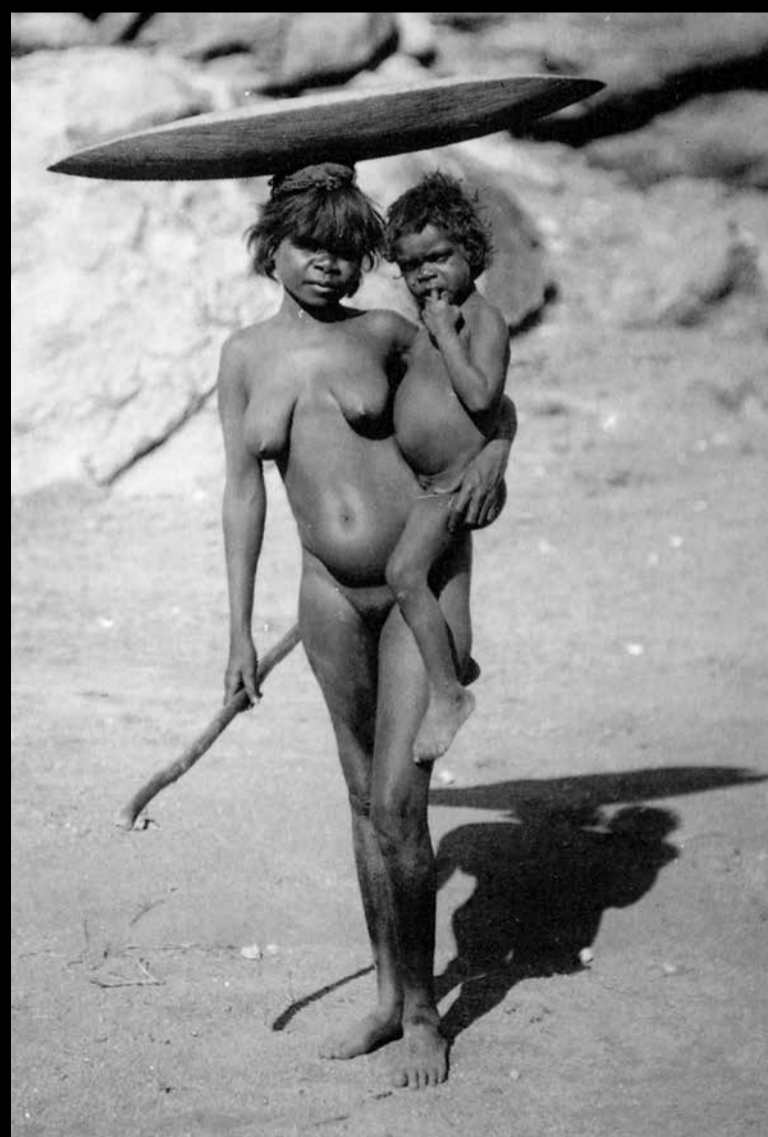
Anati, E.

2013 *Nascere e crescere da nomadi. La relazione madre-figli nelle società primarie*, Capo di Ponte (Atelier), 84 pp. 28 pls. € 20.



Contents

- Foreword	9
1 - Biological affection and cultural affection	11
2 - The maternal function and the symbolic dialogue	23
3 - The detachment from the womb	33
4 - Different roles for females and males	41
5 - The life of nomads.....	49
6 - The archaeological and mithostoric documentation.....	61
- Conclusions.....	69
- Bibliography.....	72
- Reference to figures.....	74



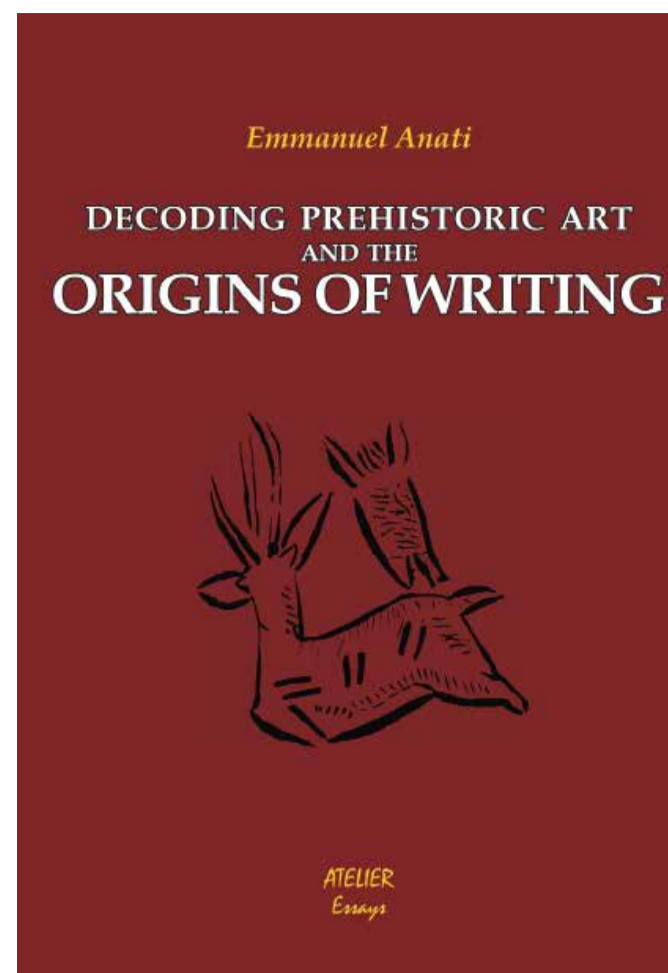
Woman with child of the Aranta tribe near Alice Springs, Australia.
(Photo W.B. Spencer, 1896).

Decoding Prehistoric Art and the Origins of Writing

Essays VIII

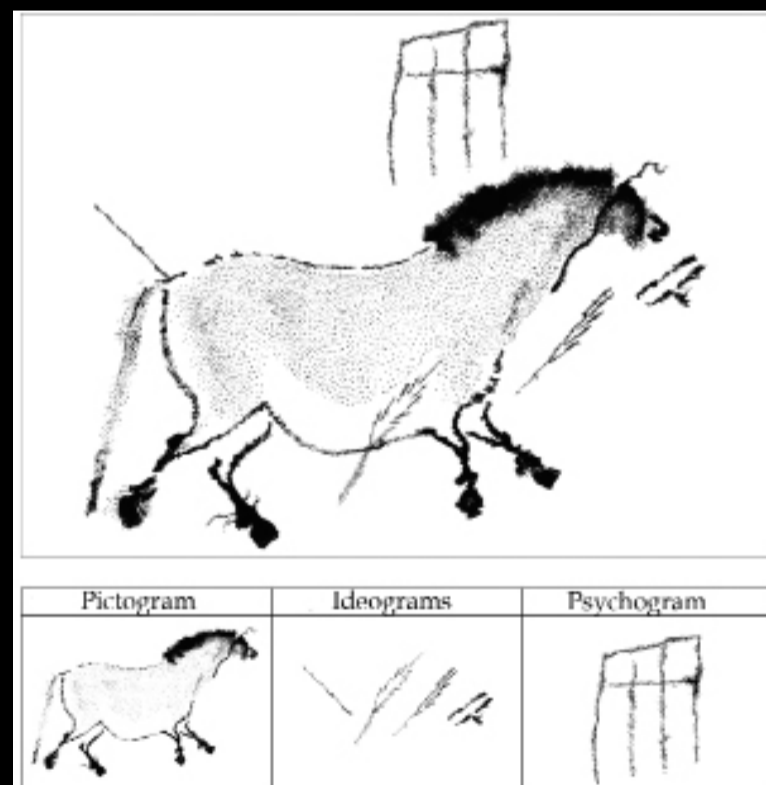
Anati, E.
 2015 *Decoding Prehistoric Art and the Origin of Writing*,
 Capo di Ponte (Atelier), 152 pp. 83 pls. € 20.

This text examines the cognitive process that led to the invention of writing and highlights constants of memorization and associative synthesis held in the mind of Homo sapiens for thousands of years. Some examples of decoding prehistoric art give a new vision for the beginning of writing.



Contents

Foreword	9
1 - The birth of writing	11
2 - Semio-graphic and phono-graphic writing	19
3 - Functions of prehistoric art	29
4 - Points, lines and other repetitive signs	45
5 - The grammar of primary art	57
6 - Pictograms	67
7- Association between pictograms and ideograms	73
8 - Ideograms	87
9 - Psychograms	93
10 - Syntax: the associative process and the role of the scene	75
11 - The iconographic codes	111
12 - Attempts at decoding	117
13 - Conclusions	141
Bibliography	145



Lascaux Cave, Dordogne, France. Horse painted in yellow ochre with black outline. This pictogram is accompanied by ideograms of "arbolet" (male valence) in yellow and "lips" (female valence) in black. Above the pictogram there is a reddish brown psychogram composed by a rectangle and four vertical lines or ray. What is the horse and what is the message behind this composition?

Ordine e Caos nelle società primarie

Uno studio sugli aborigeni australiani
(Order and Chaos in Primary Societies.

A study on Australian Aborigenes)

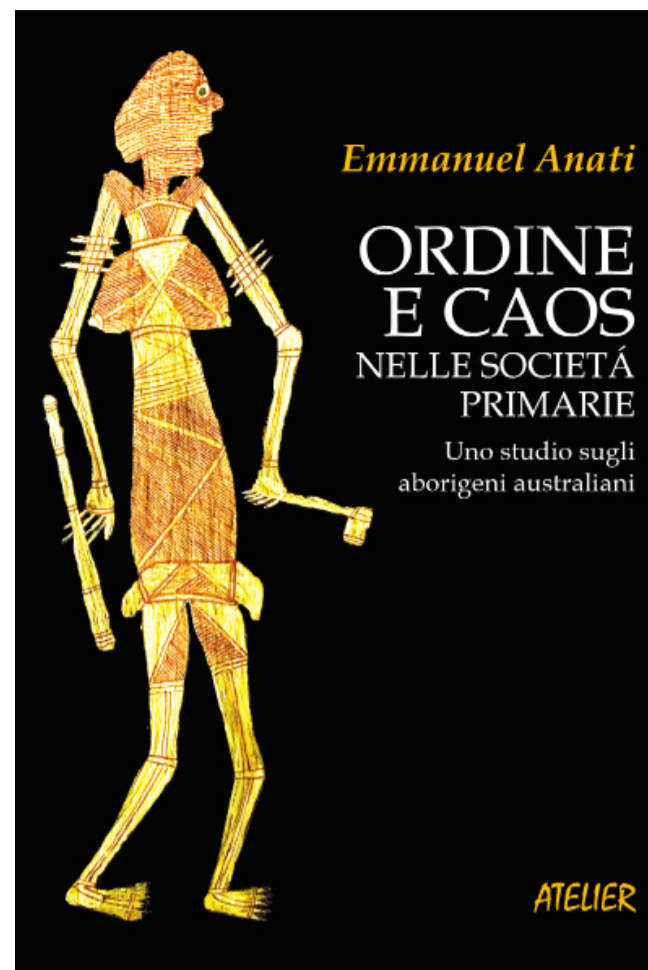
Essays IX (in Italian)

Anati, E.

2014 *Ordine e caos nelle società primarie. Uno studio sugli aborigeni australiani*, Capo di Ponte (Atelier), 84 pp. 28 pls. € 20.

Order and chaos are compared as a principle of the binary concept that characterizes the search for an elementary logic of what man is able to hypothesize about the behavior of the world around him.

To what extent does the order of nature determine social order in primary societies?



Contents

- Foreword	9
1- The order prevents chaos.....	11
2- Fear of chaos	17
3- The order of the clan.....	21
4- Rules of dress and body decoration	25
5- The relation man-woman.....	35
6- The social activities	43
7- Motives of conflictuality	47
8- Order and chaos	51
9- Animism	59
10- Rites and myths	65
11- To be or not to be: the imperative of social order.....	73
- Conclusions.....	77
- Bibliography	79
- Reference to figures.....	80



Women of the tribe Aranta dance to the rhythm of the music produced by men. Gillen noted that this dance was called "Unintha corroborees" (social event). Charlotte Waters, Northern Territory. Photo W.B. Spencer, 1901.

Comunicare per esistere

Uno studio di antropologia concettuale sugli aborigeni australiani

(Communicate for survival. A study of conceptual anthropology of Australian Aborigens)

Essays X (in Italian)

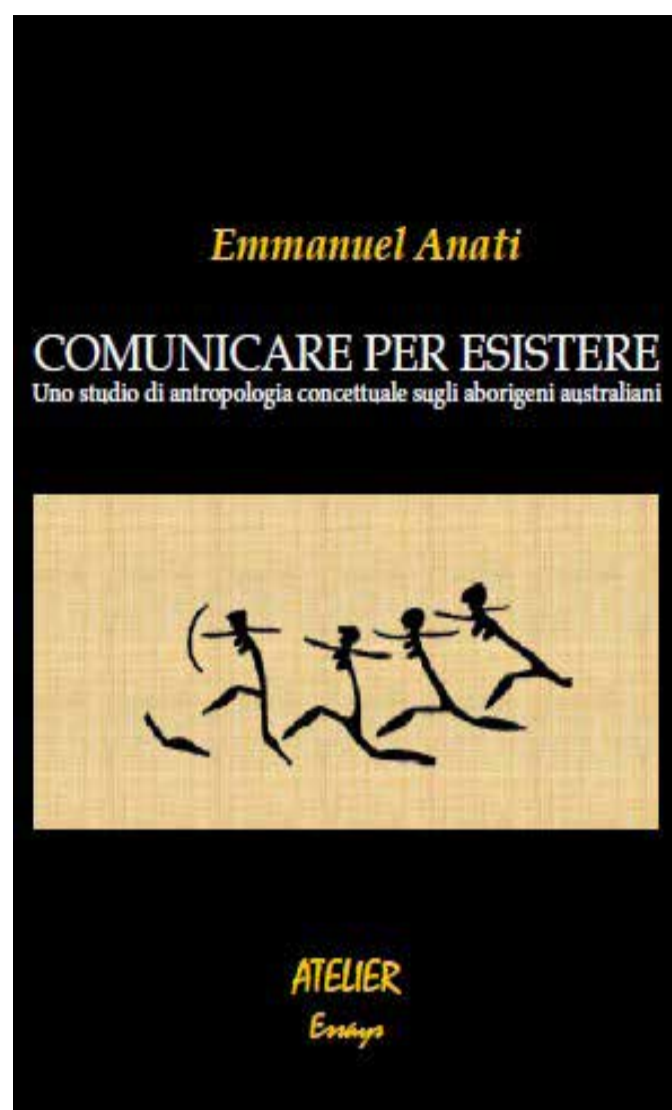
Anati, E.

2016 *Comunicare per esistere. Uno studio di antropologia concettuale sugli aborigeni australiani*, Capo di Ponte, (Atelier), 106 pp. € 20.

This text, inspired by travel notes of about 40 years ago, seems now to refer to prehistory. Aboriginal people have made a jump of millennia in two generations.

Today they speak English, live in houses, drive cars and use the shotgun. Their lives changed since the 70s of the last century. Then we could still meet small clans moving from a bivouac to a bush camp, naked, holding their spears and their boomerangs, hunting and gathering day to day what nature offered.

They lived in a boundless Garden of Eden that is no longer the same. Communication was as essential to survival yesterday as it is today.



Contents

1- Gathering in the forest.....	9
2- Communicate in the Stone Age.....	13
3- The need for identity.....	23
4- Aboriginal world metamorphosis.....	35
5- How many Aboriginal people?.....	43
6- The individual, the clan and the territory.....	47
7- Which home?.....	55
8- Clothing and decorations of the body as a mean of communication.....	59
9- The core and sexual relations.....	63
10- Group life.....	67
11- Armed struggle.....	73
12- Integration problem.....	75
13- Physical survival, Food resources, food and diet.....	79
14-The gathering of wild fruits and a vegetarian diet prevalence.....	85
15- Hallucinogenic plants.....	89
16- Cannibalism.....	91
17- The tradition and memory.....	95
Bibliography.....	99

Azores: a visit to the Island of Terceira

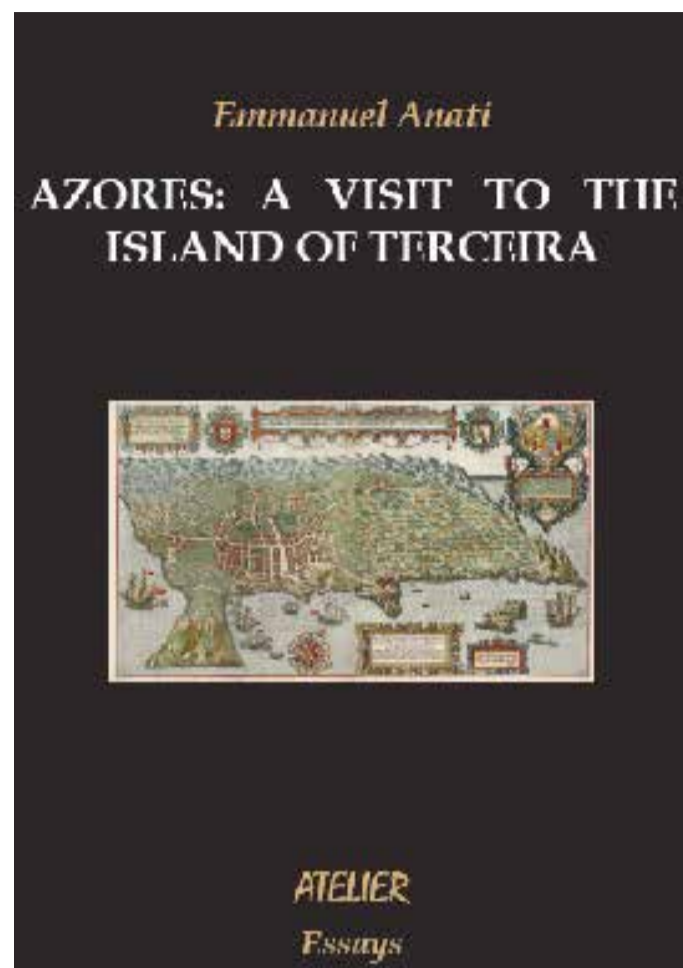
Saggi XI

Anati, E.
2017 *Azores: a visit to the Island of Terceira*, Capo di Ponte, (Atelier), 132 pp. € 20.

When did man first arrive to the Azores islands?

The Portuguese colonization in the 15th century marked the beginning of the official history.

Is there a history before this history? The controversy, between the traditional history and the advocates of a previous human presence, finds partial solutions in the dating and decoding of traces indicating an ancient human presence.



Contents

1- Introduction.....	9
2- The site.....	13
3- The problem.....	15
4- Theoretical background.....	19
5- How to clarify doubts.....	23
6- The official history of colonization.....	25
7- American natives in the Azores?.....	33
8- Prohibition of exploring the interior of the island.....	35
9- Meeting the devil.....	39
10-Changes in the flora.....	41
11-The Azores in ancient map.....	45
12-The island of Antillia.....	49
13-The myth of elysium and the fortunate islands.....	53
14-A disappeared statue in the island of Corvo.....	57
15-Stone cuttings, cup-marks and other stone works.....	61
16-Megalithic structures.....	72
17-Cart tracks.....	77
18-A problematic inscription.....	79
19-Ancient coins of the Corvo Hoard.....	83
20-The colombarium.....	87
21-Abandoned colonization invaded by the forest.....	91
22-How old are the rock-cut caves of Mount Brasil.....	97
23-The pyramids of Madalena, Pico Islands.....	105
24-Some general considerations.....	111
25-Conclusions.....	115

I segni originari dell'arte
Riflessioni semiotiche a partire
dall'opera di Anati
(The Original Signs of Visual Art.
Semiotic reflections from Anati's
works)

Colloqui I (in Italian)

Anati, E. (ed.)

2012 *I segni originari dell'arte, riflessioni semiotiche a partire dall'opera di Anati, Seminari di semiotica e morfologia, Urbino 5-6 settembre 2010*, Capo di Ponte (Atelier), 160 pp. 58 pls. € 40.

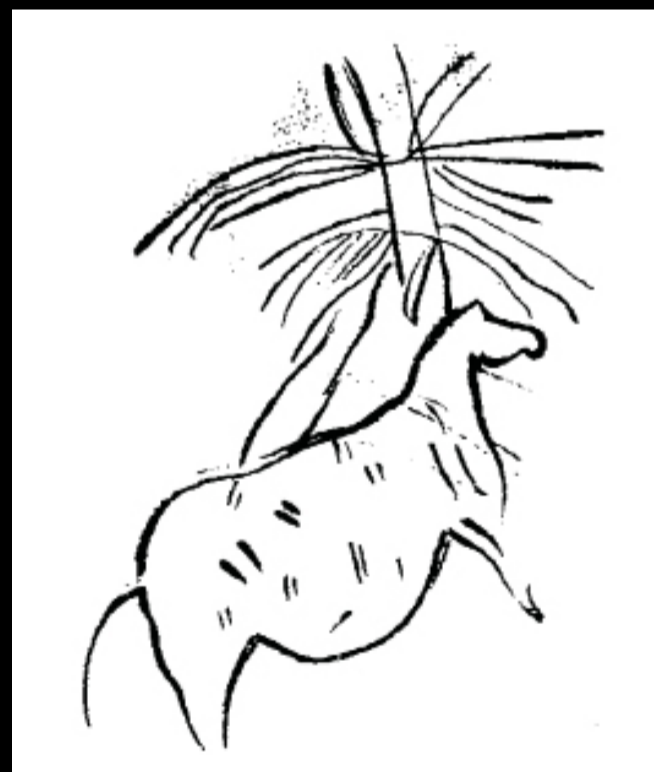
Proceedings of the Colloquium held at the University of Urbino in 2010.

Essays by nine authors who deal with the theme seen from various disciplines: Anthropology, Archaeology, Art History, Semiotics, Psychology, Psychoanalysis and Sociology.



Contents

Presentation	11
<i>Anati Emmanuel</i>	
For a semiotic of primary art	14
<i>Bolmida Pier Luigi</i>	
The interactions between the Micropsychoanalysis and Rock Art...49	
<i>Migliore Tiziana</i>	
Formation of the sign systems and punctuation. The horizon of primitive miroglifics.....	70
<i>Mohen Jean-Pierre</i>	
Images in action. What ritual contexts of rock sites?.....	99
<i>Perri Antonio</i>	
When is writing? Semiotics of notational systems and graphic elements	103
<i>Rocchitelli Andrea</i>	
Visual perception as a mediator of intergenerational affects: between rock art and images of dreams	127
<i>Sansoni Umberto</i>	
Symbols and archetypes: the example of Solomon's Knot	137
<i>Scarantino Luca</i>	
Between nature and culture: the parietal origins of the a priori epistemics	157



Pictograms, ideograms and psychograms. The combination of dark brown shows a horse (pictogram). On his body an ideogram was repeated for ten times. Consisting of two parallel lines, this ideogram is defined as "lips" and has the meaning related to "female". These ten "lips" ideograms were produced each by different hands with different shades of color: red, brown and black. However, the ideogram is always the same and always repeated on the body of the horse. Above the horse appears one psychogram: rectangle emanating rays; it may have been added by a different hand. A relatively simple painting seems to hide a long and complex history. The Pileta Cave, Spain.

Espressioni intellettuali e spirituali dei popoli senza scrittura

(The intellectual and spiritual
expressions of non-literate peoples)

Colloqui II (in Italian, English and French)

Anati, E. (ed.)

2012 *Espressioni intellettuali e spirituali dei popoli senza scrittura.*

The intellectual and spiritual expressions of non-literate peoples,
Capo di Ponte (Atelier), 260 pp. 96 pls. € 40.

Proceedings of the Colloquium organized in Valcamonica by
the International Union of Prehistoric Sciences in 2012. Essays
by 30 authors from 11 countries on the intellectual expressions
of the primary societies.

ESPRESSIONI INTELLETTUALI
E SPIRITUALI DEI POPOLI
SENZA SCRITTURA

THE INTELLECTUAL AND
SPIRITUAL EXPRESSIONS OF
NON-LITERATE PEOPLES



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Contents

Presentation 16

Abrahamyan Marianna & Angela Frangyan
"Fathers' land"; "Literate Stones burial traditions"

Oosterbeek Luiz..... 22

Looking into origins

Aleksovski Dusko..... 25

Origin of intellectual and spiritual expressions
of non-literate societies

Anati Emmanuel 27

On the beginning of writing

**Bobrowski Przemyslaw, Chlodnicki Marek,
Jórdeczka Maciej, Kobusiewicz Michal &
Pluskota Krzysztof**..... 51

Bir Nurayet - The fertility cult in prehistoric art of
the Sudan

Bolmida Pier Luigi 59

"The Worshipper with Big Hands" in
phylogenetic perspective

Cassese Cristina..... 64

The performance in West Africa: dance music
and theater between tradition and modernity.
Suggestions and models: the principle of
jo-ha-kyu

Coimbra Fernando 78

The astronomical origins of the swastika motif

Cambieri Flavio, Lorenzo De Cola & Emilia

Peroschi 91

The monolith of snakes: a sacred site of Jebel
Uweinat

Ghilotti Francesco 112

Origins of the chthonic ritual

Gradoli M. Giuseppina & Robin Skeates..... 128

Intellectual and spiritual expression in central
Sardinia during the Neolithic and Bronze Age:
The Seulo Caves Project

Jankovits Katalin..... 137

New data on funerary clothing in the Bronze Age
in Hungary

Lucidi Maria Rosa & Roberto Virili.....147

The dance as an expression of funeral language:
The case of the bowl of the tomb of Campo
Reatino (Ri)

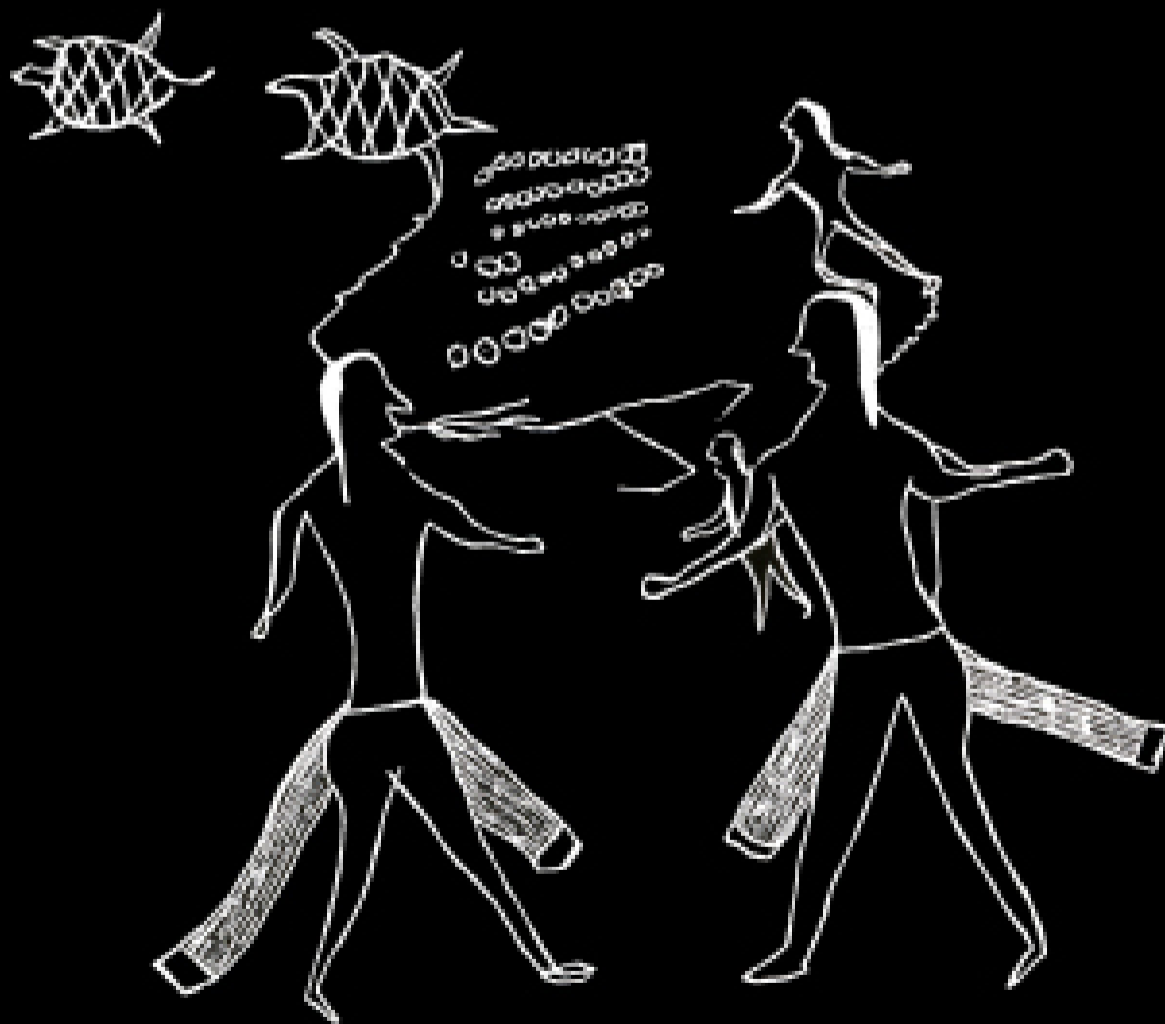
Mailland Federico149

Geoglyphs: origin and meaning

Otte Marcel 155

Specificity of the graphic language

Poggiani Raffaella161	Tartari Manuela 215
Origin and meaning of the statue-stele of Lombardy	The traditional skills of cure
Prestipino Carmelo162	Tsonev Tsoni 216
Cults of the stones. From the oral tradition to the tracks in written documents	Ontology of human predation and appearance of the first monumental architecture and art
Riccò Matteo 170	Waller Steve 227
The dream of origins	Audio and visual illusion: How intellectual model attempted by pre-scientific societies to explain ambiguous natural phenomena could lead to spiritual interpretation and expressions
Rocchitelli Andrea 171	Zaia Ambrogio 229
Transfert as original mechanism of cognitive development of man	The stelae and sanctuaries: the thought psychoarcheologic of Nicola Peluffo
Rozwadowski Andrzej 175	Zhang Yasha 231
Archaeology and prehistory of shamanism: one or many origins?	The prevalence of “Bird Totem” in ancient Zhang-Zhung and “Bird Burial” in Tibet
Sankhyan Anek R. 177	
Early occupation of Asia by archaic and modern Homo sapiens: recent fossil evidence	
Sansoni Umberto 189	
The praying, shaman and Plato: (free) reflections on symbolic roots	
Shaham Dana 197	
The articulation of music and visual arts during the Natufian culture in the Levant	



Letter on paper, written in ink, sent by the Amerindian father to his child in the state of Dakota, USA, around 1872. The picture on the right is that of the father, who is called 'Turtle following his wife' indicated by the ideograms connected with a line on the head. He turns to his son, to the right, as shown in the line from the mouth directed toward him. The son is called 'Little Man', shown from the ideogram attached to the head. The purpose of the letter is to announce to the son that he's giving him \$ 53, shown from the numeric ideogram, to allow him to come and see him. Under the arm of 'Little Man' is a figure which goes toward the father. In short: "Come to see me, I pay for your travel cost".

What caused the creation of art?

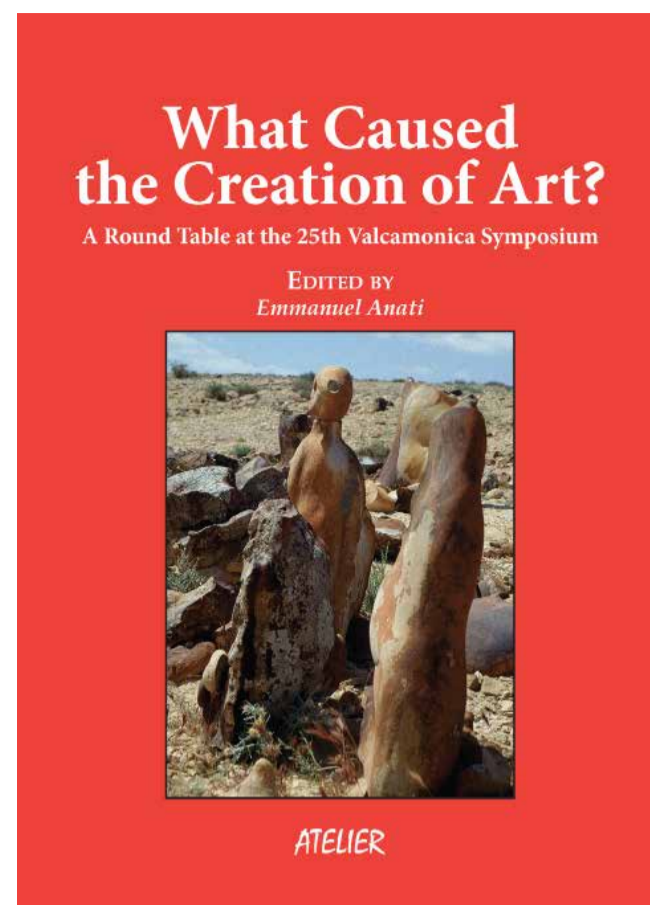
A round table at the 25th Valcamonica Symposium Colloqui III

Anati, E. (ed.)

*What caused the creation of art? A round table at the 25th
Valcamonica Symposium, Capo di Ponte (Atelier), 44 pp.
€ 10.*

“What caused the creation of art?”

People from different disciplines and different cultural backgrounds present contrasting views. And yet, the same question has bothered thinkers for generations.



Contents

Introduction by Emmanuel Anati (<i>Italy</i>)	9
Bednarik Robert (<i>Australia</i>)	13
Berriet Margalit (<i>France</i>)	15
Bredholt Christensen Lisbeth (<i>Denmark</i>)	20
Bolmida Pierluigi (<i>Italy</i>)	22
Cohen Claudine (<i>France</i>).....	23
Gibson Michael Francis (<i>UK</i>).....	26
Huisheng Tang (<i>China</i>)	28
Kempe Stephan (<i>Germany</i>).....	30
Le Tensorer Jean-Marie (<i>Switzerland</i>)	32
Loubser Jannie (<i>USA</i>)	33
Mailland Federico (<i>Switzerland</i>)	35
Malla B. L. (<i>India</i>)	38
Minini Massimo (<i>Italy</i>).....	40
Zarandona Antonio J. G. (<i>Mexico</i>)	42

Sogno e memoria

Per una psicoanalisi della Preistoria

(Dream and Memory: for a Psychoanalysis of Prehistory)

Colloqui IV (in Italian and French)

Anati, E. (ed.)

2014 *Sogno e memoria. Per una psicoanalisi della preistoria*,
Capo di Ponte (Atelier), 180 pp. € 20.

A series of papers presented at Congresses of Sociology,
Psychology and Psychoanalysis.

The analysis of human behavior and of graphic art expressions
is opening new perspectives to the social sciences and
multidisciplinary cooperation. The meeting attended by scholars
of various disciplines, promoted the exploration of unusual trails
in the forest of the humanities.



Contents

Preamble	9
Vocation of the utopia and the utopia of vocation	11
Rescuing the memory	19
Memory and oblivion: considerations of a palaeontologist	25
For an anthropology of space	31
Adolescence, rites of passage and initiation of some tribal groups of the Northern Territories, Australia	43
Exodus, the formula of an archetype	67
Style, conceptualization and altered states of perception in prehistoric art	77
Times and places of memory	85
The reality and the imagination, the testimony of prehistoric and tribal art.....	101
The conception of time among the societies of hunters	107
The influence of diet in the cognitive processes	111
The Age of Dreams: the mythic Dreamtime	121
The natural boundaries of creativity. Anthropological considerations	131
Functions and dysfunctions of the taboos.....	141
Delirium and collective hallucination. An analysis of conceptual anthropology	151
What was the concept of beauty for the prehistoric man?	163
Creativity and self-treatment in prehistoric and tribal societies	167

Semiotica dell'arte preistorica (Semiotics of Prehistoric Art) Colloqui V (in Italian and French)

Anati, E. (ed.) 2014 *Semiotica dell'arte preistorica*
Capo di Ponte (Atelier), 226 pp. 127 pls. € 40

The conceptual definition of forms, the metamorphosis of shapes into sounds, and of sounds in forms, of ideas into images, of thoughts into words, and other intellectual processes, are present from the early times of human evolution.

These recurring patterns stimulated, over the years, some of the author's papers and lectures in congresses and conferences of semiotics, sociology and psychology.



Contents

Introduction	9
The prehistoric and tribal art: record of the identity of the species	15
The first art on earth	23
The story of the early days. Memory and myths in the rediscovery of the origins	83
Techniques and technology between past and future	103
The perception of the self and the anthropomorphic image in prehistoric art	113
The cupules or cup-marks of early days	125
The engraved Paleolithic blocks of La Ferrassie style in Dordogne	141
The man and the mask: the searching of identity	171
The rock of "The Big Phallus", Paspardo, Valcamonica	203
Man and nature in the prehistoric and tribal art.....	217



Tassili-n-Ajjer, Algeria. Period of "Roundheads". Tracing of a cave painting that illustrates the effects of hallucinogenic mushrooms. Figures with mushroom-shaped heads are holding the fungus. Dots lead from the mushroom to the head. The mask reflects the psychotic reality.

One life in one day

An interview to prof. Emmanuel Anati Colloqui VI

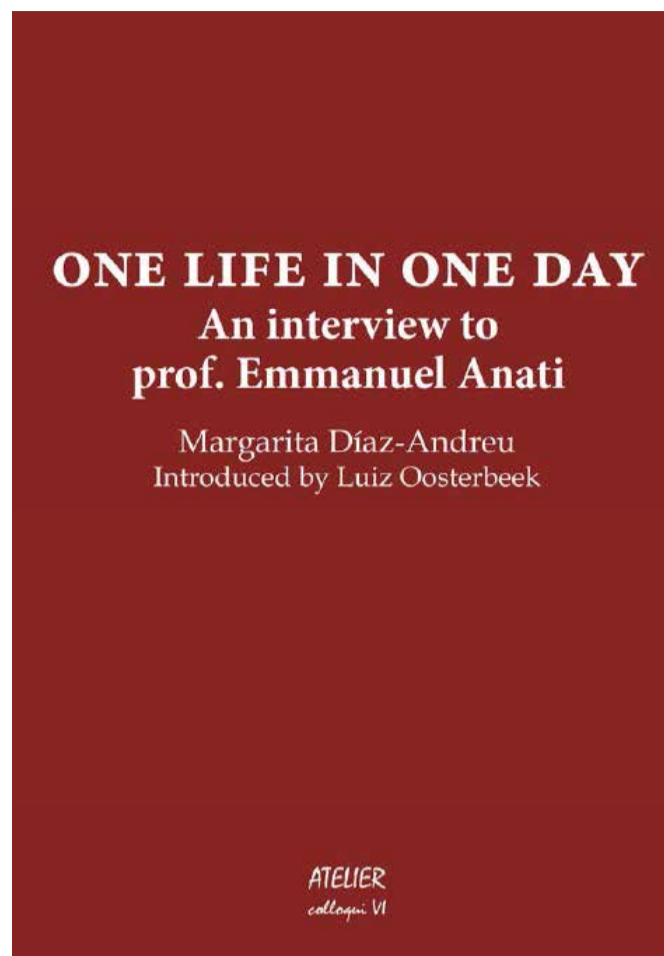
Díaz-Andreu, M. 2015 *One life in one day, an interview to prof. Emmanuel Anati*

Capo di Ponte, (Atelier), 104 pp. 51 pls. € 20

In the gardens of the campus of Burgos University, while delegates were moving from sessions and lectures to coffee breaks and back, Margarita Díaz-Andreu recorded, for hours, the words of Professor Emmanuel Anati.

It was the 5th of September 2014 and when the electric lights of the evening replaced the sunlight, a life-long story was drafted. It concerned just one aspect of Anati's life, that of his experiences as a scholar in the human sciences.

It is a story full of messages that should interest every young scholar intending to devote his/her life to the humanistic sciences.



Ponte di Legno, 1979. Valcamonica Symposium III. From left to right: Cardinal Julien Riess; Professor Antonio Beltràn, University of Zaragoza; Dr. Raj Issar, UNESCO representative; Dr. Antonio Sisinni, Director General of the Cultural Patrimony; On. Mario Pedini, Minister of Culture; Professor Emmanuel Anati, Director of CCSP; Senator Giacomo Mazzoli; On. Sandro Fontana, Minister of Education.

WWW

Rock Art: When, Why, to Whom? Colloqui VII

Anati, E. (ed.) 2015 *WWW. Rock Art: When, Why, to Whom?*
Capo di Ponte, (Atelier), 218 pp. 184 pls. € 40

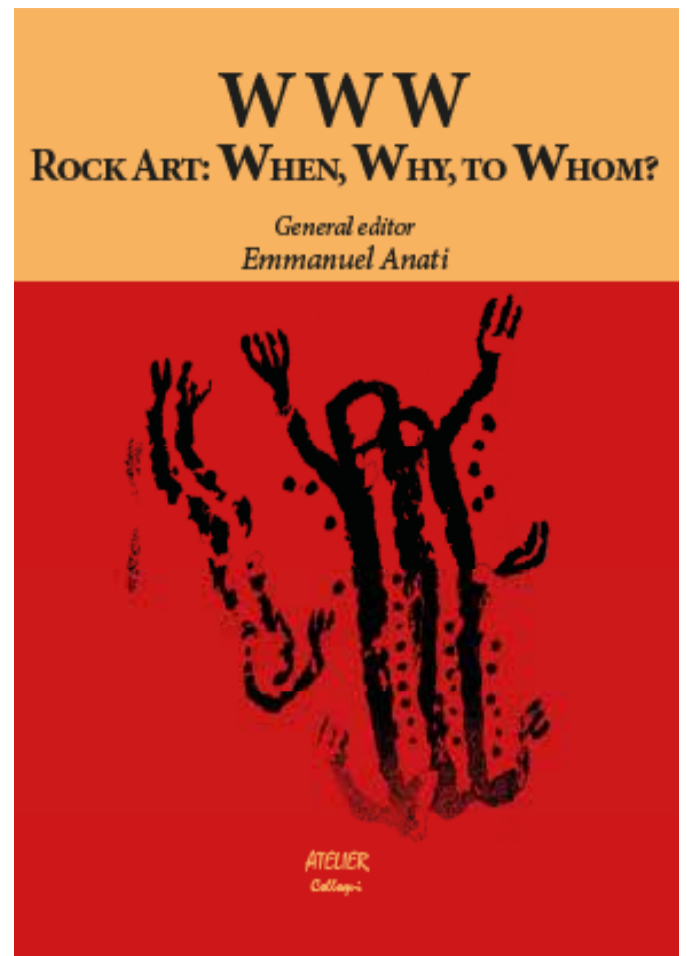
Why is Rock art widespread on five continents?

Some sites, in South Africa, Australia or Brazil, count well over one million figures. They were produced over centuries and millennia.

What made generations persist in this tradition of marking the stone surfaces with the records of their minds?

Why did they invest on it such immense time and energy?

Fifty authors from five continents face the query: when, why and to whom?



Contents

Emmanuel Anati (Italia) Introducing the www project.....	11
Mara Basile, Norma Ratto (Argentina) Images in time: an overview of rock art manifestations in the Fiambalà region (Catamarca, northwestern Argentina)	13
Jaâfar Ben Nasr (Tunisia) The Rock Art of Tunisia: When, Why and to Whom?	20
Monia Chies (Italy) Celebrating Three Hundred Years of <i>Mani</i> Stone Carving at the Tibetan Buddhist Site of Gyanak Mani, Yushu TAP (PRC).....	25
Jessica Joyce Christie (USA) Layered Messages through Time: A Case Study of Blue Bull Cave, Canyon de Chelly, AZ, United States	31
Fernando Coimbra (Portugal) Semiotics in the Rock of the Signs (Barcelos, Portugal)	36
Ib Ivar Dahl (DK) Danish viking marks on stone?.....	39
David Delnoÿ, Marcel Otte (Belgium) The Petroglyphs of Huancor, Peru: Form and Meaning	41
Inés Domingo Sanz (Spain) LRA (Levantine Rock Art)	45
Bernadette Drabsch (Australia) The Wall Art of Teleilat Ghassul, Jordan: When, Where, Why, to Whom and by Whom?	50
Louise Felding (Denmark) Rock Art: When, Why and to Whom? Two Danish Examples	57
Sofia Soares de Figueiredo (Portugal) Paintings from northeast Portugal: beyond script and art	62
Dánae Fiore, Agustín Acevedo (Argentina) Hunter-gatherer rock art in two regions of Central-Southern Patagonia (Argentina): contrasting visual themes, techniques and landscapes	67
Natalie R. Franklin, Phillip J. Habgood (Australia) The Venus of Hohle Fels and mobiliary art from Southwest Germany	73
Edmond Furter (South Africa) Göbekli Tepe, between rock art and art	77

Marisa Dawn Giorgi (Australia)	
Chalawong: a forgotten site	81
Philippe Hameau (France)	
A commemorative schematic iconography in the Neolithic period	85
Chris Hegg (USA)	
My first petroglyph language symbols deciphered in West Central Nevada	89
Emmanuelle Honoré (UK)	
Pastoralists' paintings of WG 35, Gilf el-Kebir: anchoring a moving herd in space and time	92
Bulu Imam (India)	
What kind of society produced the rock art of my region (Hazaribagh, Jharkhand, East India)?	
Why was it produced, and to whom was the rock art addressed?	97
Shemsi Krasniqi (Kosovo)	
The reflection of social structure through rock art: the case of Zatriq, Kosovo	104
Arnaud F. Lambert (USA)	
The cup-marked stones of Chalcatzingo, Morelos, Mexico, a multi-millennial tradition of inscribing the landscape	107
The olmec-style rock paintings of Oxtotitlán Cave: new insights and interpretations	112
J. David Lewis-Williams (South-Africa)	
San Rock Art	116
Trond Lødøen (Norway)	
Rock Art as Mortuary Practice in the Late Mesolithic of Western Norway	122
Cristina Lopes (Portugal)	
The Rock Art For Art's Sake; An Aesthetic Approach	127
Kenneth Lymer (UK)	
The prehistoric petroglyphs of Terekty Aulie in Central Kazakhstan	131
Angelina Magnotta (Italy)	
Rock art in high Lunigiana (MS, Italy) Rock Art Park of Lunigiana	136
Federico Mailland (Switzerland)	
Rock art and pebble drawings: different ways to communicate the same message?	138
Subhash Chandra Malik (India)	
Rock art: a universal creative act	141
Michel Martin (France)	
Comparative study megaceros-rennes	145
Elisabeth Monamy (France)	
Rock Art: When, Why and to Whom? The 'king' from Jubba (Saudi Arabia): a new interpretation	148
Bilinda Devage Nandadeva (Sri Lanka)	
Rock art of the Vedda people of Srilanka: when, why and to whom?.....	150
Alma Nankela (Namibia)	
Rock art: when, why and to whom? Rock Art of Omandumba Farm on Erongo Mountain, Namibia	155
George Nash (UK)	
Secret signs: mechanisms behind the construction of later prehistoric rock art in western Britain	161
Ancila Nhamo (Zimbabwe)	
Encoding identity: spatial motif variation as an answer to when, why and for whom rock art was produced in Zimbabwe.....	165
Masaru Ogawa (Japan)	
Rock art: when, why and to whom? Rock Art from Temiya and Fugoppe Caves, Japan.....	169
Awadh Kishore Prasad (India)	
Rock art of Southern Bihar and adjoining Jharkhand in Eastern India: when, why and to whom?	171
Riaan F. Rifkin (South Africa)	
Pleistocene figurative portable art from Apollo 11, southern Namibia.....	179
Avraham Ronen (Israel)	
Why art?	184
Manuel Santos Estévez (Portugal)	
Rock art: when, why and to whom? Atlantic rock art in Galicia and northern Portugal	186
Susan Searight-Martinet (Morocco)	
Oum La Leg, a rock art site in the Moroccan Anti-Atlas: who did the engravings, when and why?	190
Kate E. Sharpe (UK)	
Connecting the dots: cupules and communication in the English Lake District	192
Jitka Soukopova (Italy)	
Tassili paintings: ancient roots of current African beliefs?	199
Radhakant Varma (India)	
Rock art: when, why and to whom?.....	203
Steven J. Waller (USA)	
Communicating with the Spirits	206
Anne-Catherine Welté, Georges-N (Joel) Lambert (France)	
Elements to approach the Magdalenians' motivations, who lived in the Fontalès' rockshelter (Tarn-et-Garonne, France).....	208

Ethnogastronomy

The kitchen of peoples

Colloqui VIII (in Italian)

Anati, E. (ed.) 2016 *Etnogastronomia. La cucina dei popoli*
Capo di Ponte, (Atelier), 244 pp. € 25

Among the 10,000 people who live in more than 200 countries around the planet, the cuisines of eleven points of the globe were selected, describing them in their essential habits and characters, providing acceptable recipes from western taste, and achievable with readily available products.

This book has a dual purpose: 1) to introduce the ethnogastronomy as a research topic that arouses the interest and sympathy of many people, to allow the reader to gain an overview of the similarities and differences, and 2) to experience cuisines and different tastes, for an expansion not only of their own taste, but also the knowledge and appreciation of others. By understanding the different taste, you discover how to appreciate not only the food, but also the smiles of the people.



CONTENTS

Abstract: how did this book was born.....	9
Popular traditions.....	11
The food and taste.....	15
Kitchen origins.....	23
Hunting peoples: the “kitchen” of Australian Aborigines.....	31
China: the kitchen of the Yellow River.....	35
India: the cuisine of the Bay of Bengal.....	57
Saudi: the kitchen Bedouin.....	81
Israel: the kitchen of the Eastern Jews.....	101
Greece: the Cycladic cuisine.....	125
Maghreb: Algeria’s coastal cuisine.....	147
Ethiopia: the kitchen of amba.....	167
Indian pueblo: the kitchen of the great plains of Usa.....	181
Mexico: the Hidalgo kitchen.....	197
Oceania: the North Pacific Kitchen.....	213

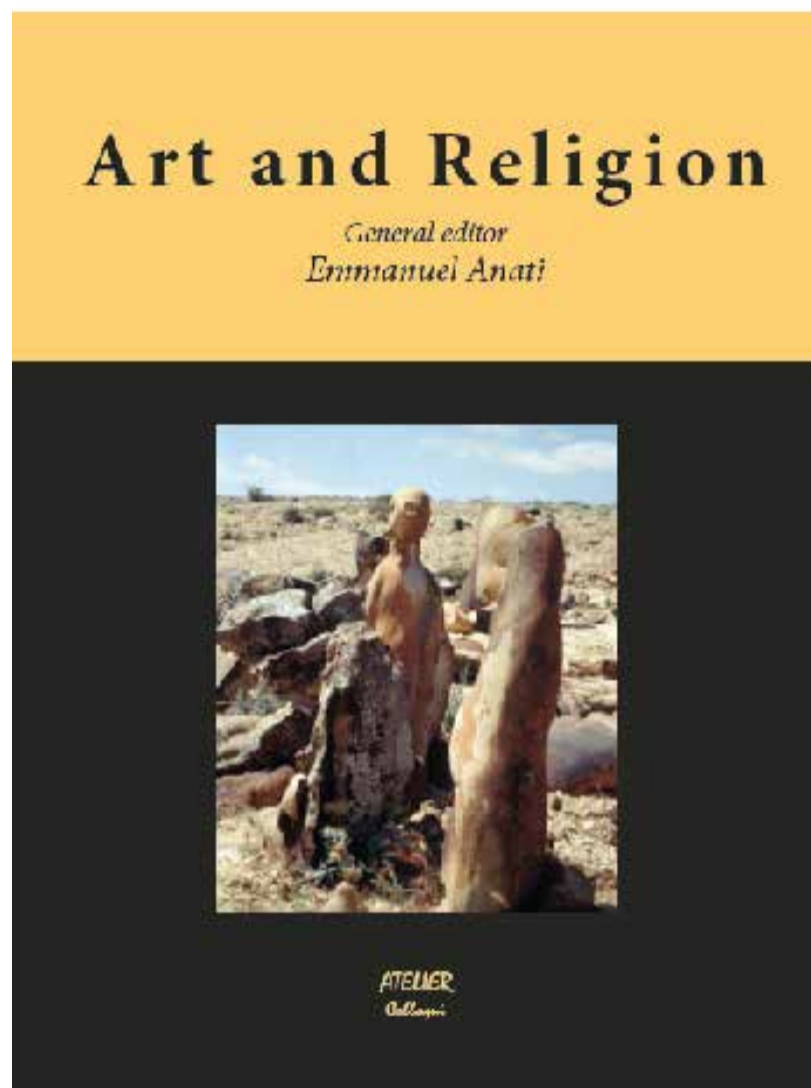
Art and Religion Colloqui IX

Anati, E. (ed.) 2016 *Art and religion*
Capo di Ponte, (Atelier), 114 pp. 73 ill. € 40

What is the role of religion, magic and witchcraft in prehistoric and tribal art?

The intellectual and spiritual motivations of art produced various theories since the first attempts to explain prehistoric art over a century ago. Recent research is revealing more complex conceptual connections.

In this book, authors of different backgrounds and countries, from four continents, present examples of specific aspects, providing first-hand data. The confrontation of different ideas and methods is contributing to a reconsideration of some past simplifications and generalizations.



CONTENTS

Introduction: Dictions, Predictions and Contradictions.....9	
<i>Emmanuel Anati (Italy)</i>	
The Paleolithic Sanctuary at Har Karkom. A sacred landscape: is it art? Is it religion?.....11	
<i>Jaâfar Ben Nasr (Tunisia)</i>	
Sandal engravings in the village of Guermessa (southeast of Tunisia): a graphic memorizing of a forgotten Berber rituals.....21	
<i>Ingmar M. Braun (Switzerland)</i>	
Interdisciplinary interpretations of anthropomorphic composite beings in European Upper Palaeolithic cave art: an approach.....25	
<i>Edmond Furter (Switzerland)</i>	
Art is structural magic, not illustration.....33	
<i>Arnaud F. Lambert (Usa)</i>	
Sorcerer-Kings in the Olmec rock art of Preclassic Mesoamerica.....41	
<i>Maria Laura Leone (Italy)</i>	
Meanings of the Deer Cave (Porto Badisco, Italy): Neolithic art.....49	
<i>J. D. Lewis Williams (South Africa)</i>	
Art, religion and myth: were they interrelated in Upper Palaeolithic times?.....57	
<i>Angelina Magnotta (Italy)</i>	
The myth of Cycnus and ancient carvings of the archaic Apuan Ligurian people near Pontremoli (MS, Italy).....63	

<i>Federico Mailland (Switzerland)</i>	
Ibex, crescent and swastika as symbols of a lunar god in the rock art of the ancient near east and central Asia.....71	
<i>Nataliia Mykhailova (Ukraine)</i>	
Deer offerings in the archaeology and art of the prehistoric Eurasia.....77	
<i>Susan Searight-Martinet (Morocco)</i>	
Engravings of sacred, ideological or symbolical signs in Imaun, a prehistoric tribal meeting place in southern Morocco.....85	
<i>Hans-Joachim Ulbich (Austria)</i>	
Communicating with the Gods: superstition on Fuerteventura and Lanzarote.....89	
<i>Vahanyan Gregori (Armenia)</i>	
The role of rock art clusters in mythology, religion and magic: the concept of the knowledge spiral.....93	
<i>Steven J. Waller (Usa)</i>	
Thunder gods in prehistoric art, mimicking thunder for rainmaking rituals and the psychoacoustic of reverberation.....97	

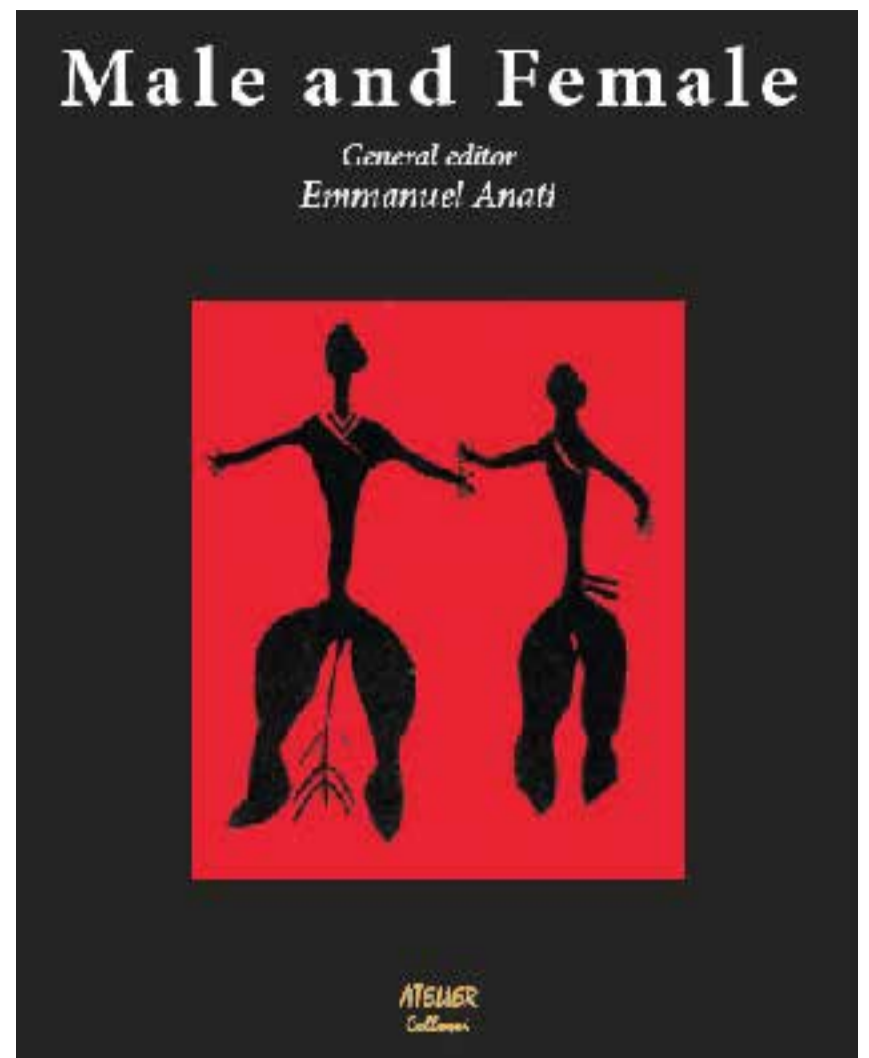
Male and Female

Anati, E. (ed.) 2017 *Male and Female*
Capo di Ponte, (Atelier), 119 pp. 60 ill. € 40

The book includes papers of 20 authors from five continents.

It considers human representations in prehistoric and tribal art presenting a broad landscape of different views and cases. In each age and culture a specific choice emerges in the visual arts, between preferring male or female images, and between having the human figure or not as the main concern.

The book presents different cases and views of experts from five continents.



CONTENTS

Emmanuel Anati (Italy) Introduction: Male or Female?.....	9
Margalit Berriet (France) Male + Female: Humanity: Male and Female in Prehistoric and tribal art.....	11
Carl Bjork (Usa) Not always the male.....	17
Pascale Binant (France) Men, women, children, anthropomorphs and animals.....	21
Brian Britten (Canada) Bedford Barrens Petroglyphs.....	27
Jessica Joyce Christie (Usa) Gendered Stone Cults in Pre-contact O'ahu, Hawai'i.....	33
Santiago Wolnei Ferreira Guimaraes (Brazil) Feminine Sexuality in Prehistoric Rock Art: a path toward structures of mind.....	41
Deb Holt and Jane Ross (Australia) Sex and Gender in Wanjina Rock Art, Kimberley, Australia.....	47
Arnaud F. Lambert (Usa) Exploring the symbolic expression of gender fluidity among the potbelly sculptures of southeastern Mesoamerica: a sociological approach.....	55
Federico Mailland and Angelina Magnotta (Italy) Moon Worshipping in Prehistory: Fertility God or Goddess?.....	61
Katharina Rebay-Salisbury (Austria) Male, Female and Sexless figures of the Hallstatt culture: indicators of social order and reproductive control?.....	67
Susan Searight - Martinet (Morocco) The representation of males and females in the rock art of Moroccan High Atlas Mountains.....	73
Jitka Soukopova (Italy) Leading Role of Male Hunters in Central Saharan Prehistoric Rituals.....	79
Sachin Kr Tiwary (India) Are men only active in the past war? Truth in light of the Folklore of the Kaimun tribes.....	85
Maarten Van Hoek (Holland) It's all about the Head. Morphological basis for cephalic differences in male and female anthropomorphic imagery in desert andes rock art.....	89
Aixa Vidal, Lorena Ferraro and Maria Teresa Pagni (Argentina) Engraving Gender in Talampaya rock art (Argentina)?.....	95

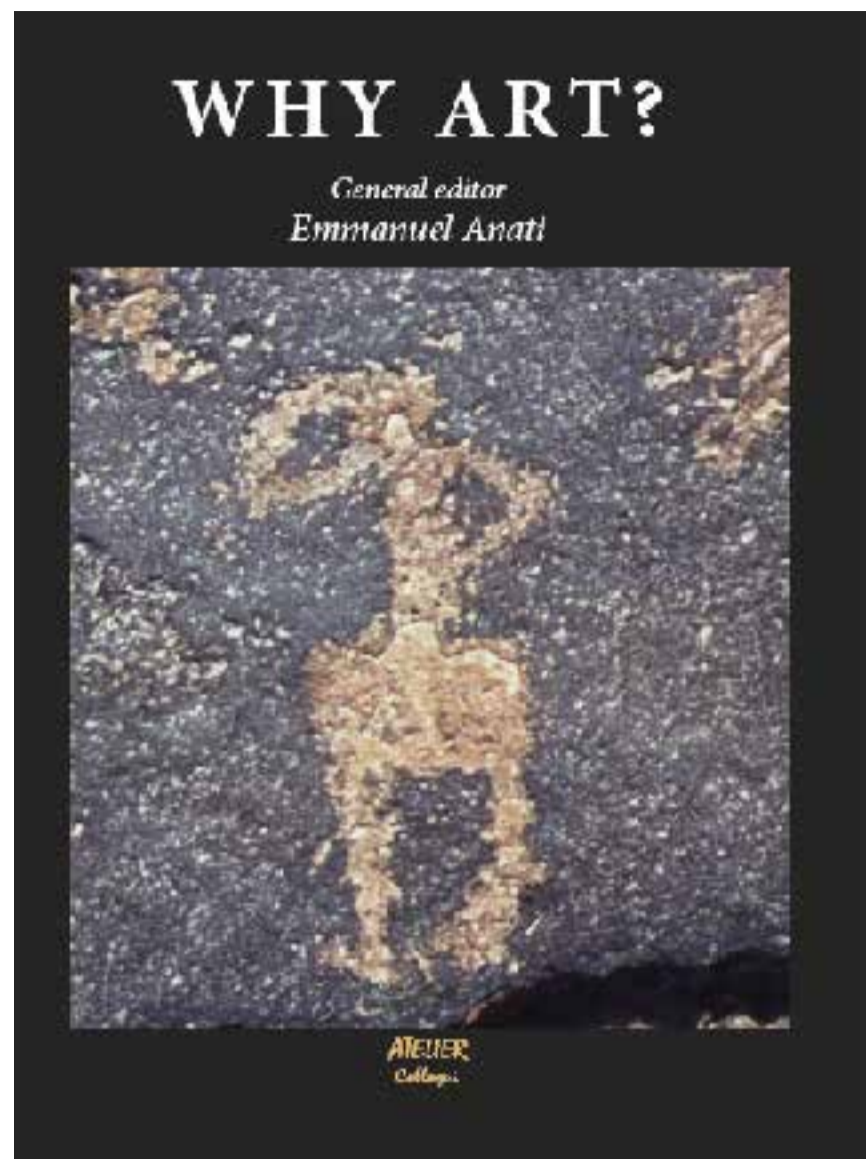
Why Art? Colloqui XI

Anati, E. (ed.) 2017 *Why Art?*
Capo di Ponte, (Atelier), 125 pp. 47 ill. € 40

The volume presents a search of contents by scholars from different continents with different experiences.

Prehistoric art is like the literature of more recent times, some depictions may concern science, others religion. Some may be school textbooks and others fiction.

The decoding of prehistoric art helps us approach the understanding of contents and motivations.



CONTENTS

Emmanuel Anati (Italy) Why art? Looking for a meaning.....	9
Robert G. Bednarik (Australia) Questions and answers about art and rock art.....	11
Kalyan Kumar Chakravarty (India) Is Art Necessary for Human Survival?.....	15
Liudmila Lbova (Russia) Anthropomorphic figurines of ice age art in Siberia: new data and perspectives on the function of prehistoric mobile art.....	21
Thirtha Prasad Mukhopadhyay (Mexico) and Derek Hodgson (UK) Why is rock art so evocative? Affective depiction of animals from Coso Range Petroglyphs, Southwest California, and Isco, Hazaribagh, India.....	33
Ancila Nhamo (Zimbabwe) Male versus female: variation in representations of males and females in the Hunter-gatherer rock art of Southern Africa.....	53
Marcel Otte (Belgium) Duality in Arts.....	63
Kalle Sognnes (Norway) From where to why: some examples of rock art locations in Scandinavia.....	67
Jitka Soukopova (UK) Saharan rock art sites as places for celebrating water.....	75
George F. Steiner (Switzerland) The goddess and the copper snake: metallurgy, star-lore, and ritual in the rock art of Southerlevant.....	81
Tsoni Tsonev (Bulgaria) Art and "Primitive" Cultures.....	103

Meaning of abstract signs

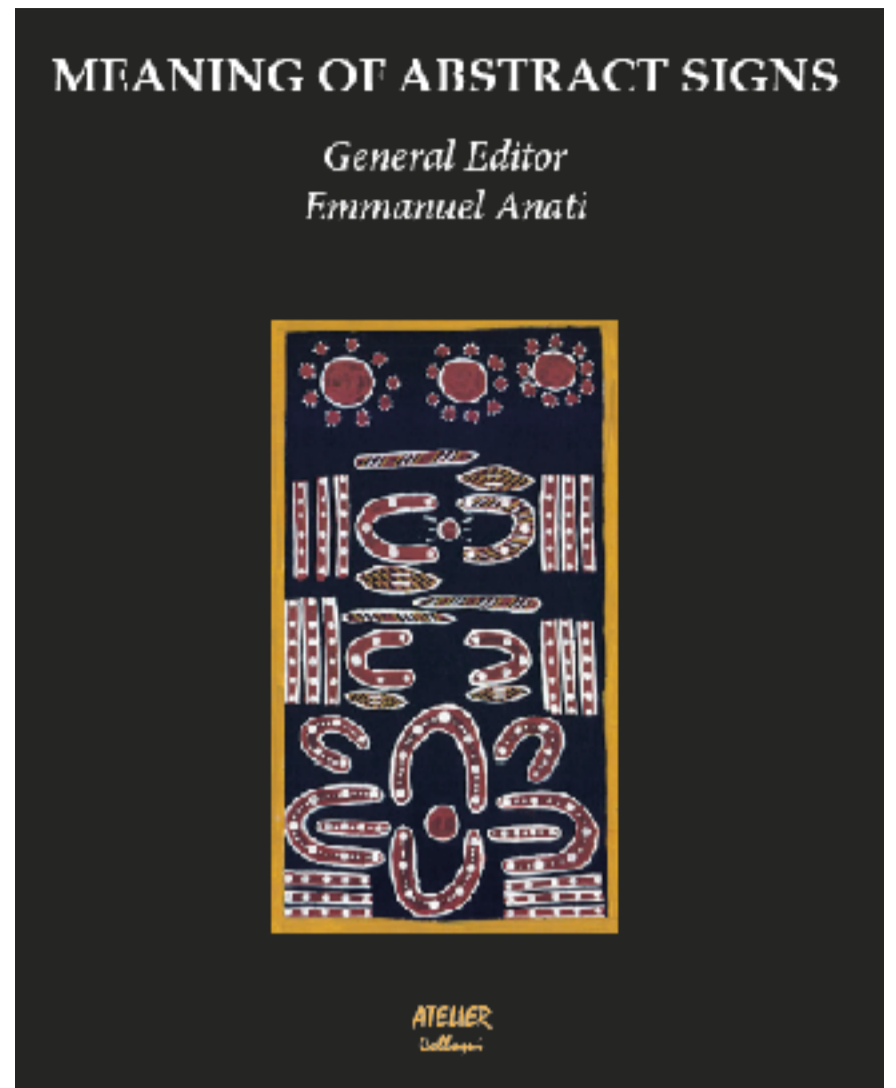
Colloqui XII

Anati, E. (ed.) 2017 *Meaning of abstract signs*
 Capo di Ponte, (Atelier), 101 pp. 43 ill. € 40

The clan was planning a fight against another clan that had abused hospitality hunting kangaroos in a reserved ground.

The painter recorded the gathering of the elders to decide the expelling of the guest clan. He represented the elders and the warriors by standard signs.

The art-dealer sold the painting as an “Aboriginal abstract composition”. The meaning came from the people of the clan who saw the painting explaining the recorded event. Other examples and studies attempt at defining the meaning of abstract signs.



CONTENTS

Emmanuel Anati (Italy) “Abstract for you, not for me”	9
Margalit Berriet (France) Abstract signs and symbols in prehistoric to modern art.....	11
Jean Clottes (France) The Lascaux Shaft.....	17
Jagannath Dash (India) Text, Context and Symbolism in Saora Art: An anthropological Analysis.....	21
Maurer Dieter (Switzerland) In picture genesis, the “abstract” precedes and enables depiction and coding – Some arguments and speculations based on the investigation of early pictures in ontogeny.....	29
Edmund Furter (South Africa) Abstract signs in art are shorthand for cultural structure.....	41
Thirtha Prasad Mukhopadhyay(Usa) and Alan P. Garfinkel (Usa) Patterned Body Anthropomorphs of the Cosos: How Might Concentric Circle Psychograms Function in Ethnographic Schemes.....	53
Tsoni Tsonev (Bulgaria) Conceptualizing the nature of abstract representations in prehistory.....	69
Leslie Van Gelder (Usa) Finger Flutings, Tectiforms, and The Audacity of Hope.....	75

Colonization

Colloqui XIII

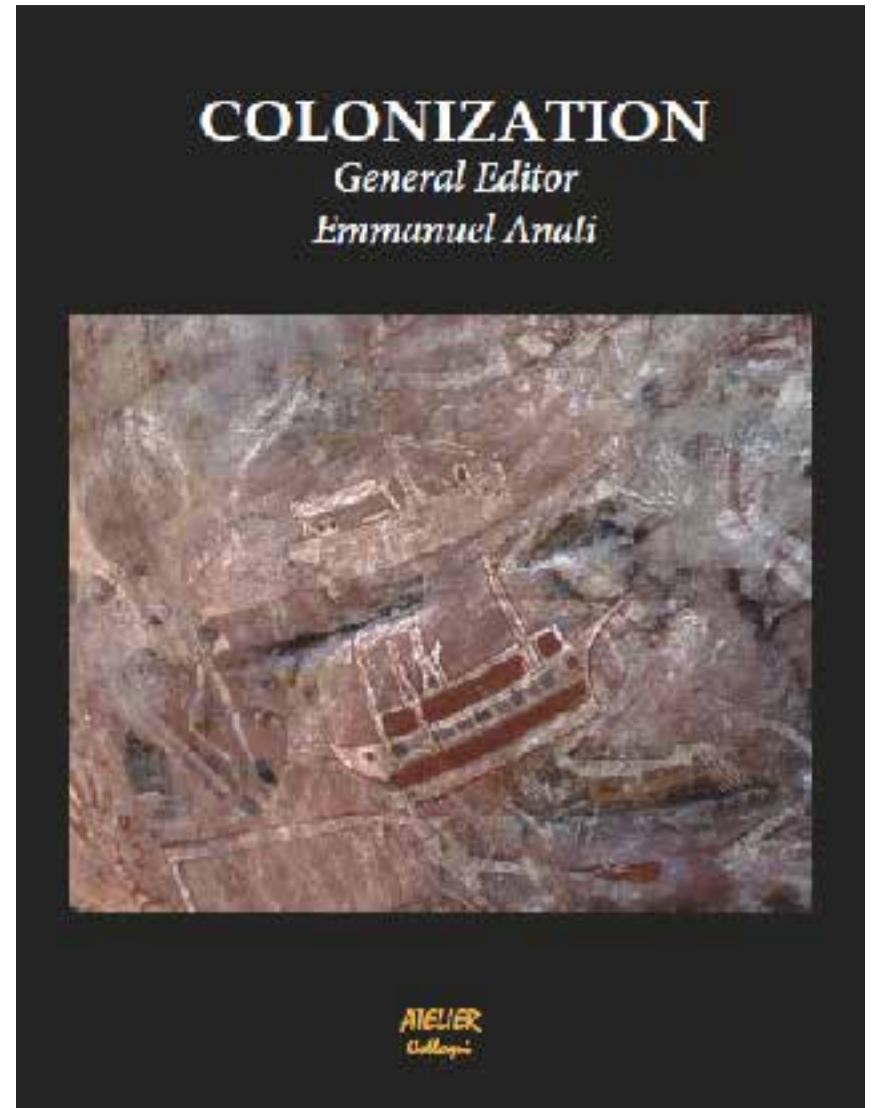
Anati, E. (ed.) 2017 *Colonization*
Capo di Ponte, (Atelier), 85 pp. 41 ill. € 40

From an original land of origins, likely to have been in Africa, the ancestors of humankind colonized all corners of the globe.

Other primates still survive in their limited habitat; humans live in the equatorial regions as well as near the Arctic pole.

How did such colonization take place?

Authors from five continents replied to this question: a selection of their papers appears in this volume.



CONTENTS

Emmanuel Anati (Italy) Travel and migrations tales in European Paleolithic art.....	11
Marta Arzarello (Italy) The bifacial phenomenon across time, space and variability.....	15
Robert G. Bednarik (Australia) Pleistocene maritime colonizations.....	21
Anthony Bonanno (Malta) The first inhabitants of Malta.....	27
José Farruja de la Rosa (Spain) Neighbouring lands...Neighbouring cultures? The north african (Amazigh) roots of the Canary Islands.....	35
Edmund Furter (South Africa) Colonial artists re-style the same characters.....	43
Marcel Otte (Belgium) The Chauvet masks.....	53
Santiago Wolnei Ferreira Guimaraes (Brazil) Leidiana Alves de Mota (Brazil) First americans: changes of places, changes of theories.....	59

Sexual Images in Prehistoric and Tribal Art

Colloqui XIV

Anati, E. (ed.) 2017 *Sexual Images in Prehistoric and Tribal Art*
Capo di Ponte, (Atelier), 103 pp. 62 ill. € 40

Since the earliest figurative art, sex appears to be a theme of primary concern in every corner of the world.

Why were such depictions made?

In some cases oral traditions allow us to identify the cause or the inspiration.

Can we trace back the stories behind the images?

Sharing knowledge is favoring an overview on images, myths, rituals and customs related to sex, in prehistoric and tribal art.

SEXUAL IMAGES IN PREHISTORIC AND TRIBAL ART

General Editor
Emmanuel Anati



ATELIER
Colloqui

CONTENTS

Emmanuel Anati (Italy)

Decoding Prehistoric Art: Meaningful Examples of Gender Relations.....11

Leo Dubal (France)

“The Art of Representation of Sexual Intercourse”.....19

Edmond Furter (South Africa)

Pregnant is the most Consistent Archetypal Gender.....25

Michel Justamand and Pedro Paulo A. Funari (Brazil)

Sexual Scenes in Serra da Capivara Rock Art, Brazil.....33

Shemsi Krasniqi (Kosovo)

Symbols of Fertility and Protection.....43

Angelina Magnotta (Italy)

Male and female in Symbolic Depiction in High Lunigiana.....47

Marc Martinez, Michel Lenoir and Anne-Catherine Welté (France)

Roc de Marcamps (France-Gironde): Sexual Human Representations.....51

Terence Meaden (UK)

Phallic and Vulvar Petroglyphs at Drombeg Beg Stone Circle, Ireland, together with a proposed explanation involving the hieros gamos.....61

Nataliia Mykhailova (Ukraine)

Sex as Transition between Worlds in the Deer Hunting Society (mythology and rock art).....67

Jitka Soukopova (UK)

Penis Only for Gods? Sexual Imagery in the Earliest Central Saharan Rock Art.....79

Is Har Karkom the Biblical Mount Sinai?

Monographs I

Anati, E.

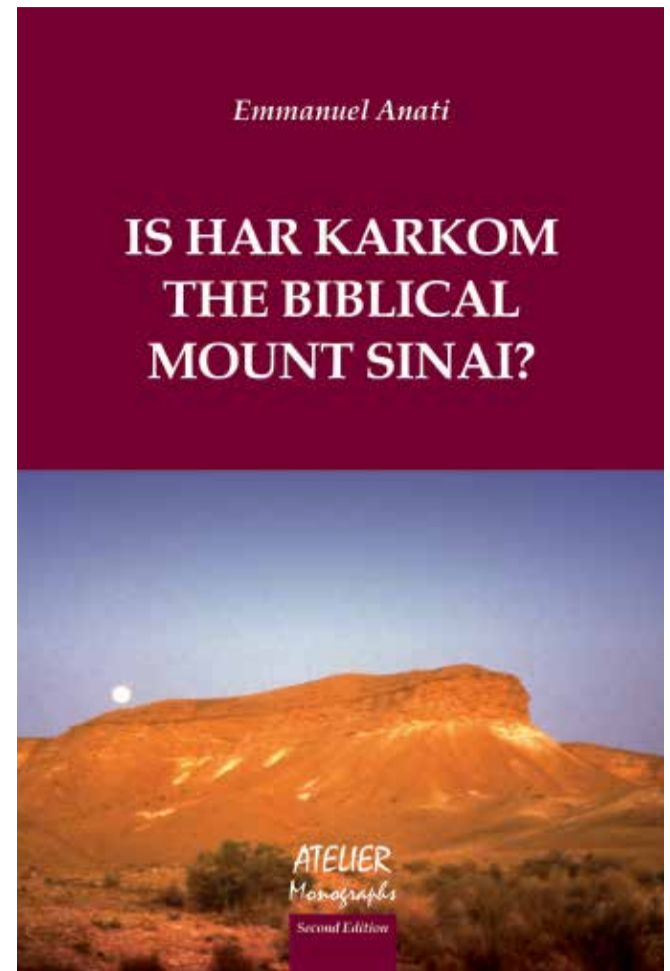
2013 *Is Har Karkom the Biblical Mount Sinai?* (II ed.),
Capo di Ponte, (Atelier), 96 pp. 53 pls. € 20

Ancient sanctuaries and campsites tell the hitherto unknown story of a mountain in the heart of the desert of Exodus.

Is Har Karkom the biblical Mount Sinai?

This volume raises other questions: to what extent may we consider the biblical narrative as a source of historical documentation?

What is the true story behind the biblical narration of Exodus and the Mount Sinai revelation?



Contents

1- The mountain and the findings	9
2- The testimony of archeology	27
3- The biblical geography	47
4-The chronological problems.....	65
5- Conclusions	83
- Bibliography.....	85
- Italian Archaeological Expedition to Har Karkom Bibliography.....	86



Har Karkom, site HK 126/b. Rock engraving called 'The Ten Commandments'

The Rock Art of Spain and Portugal

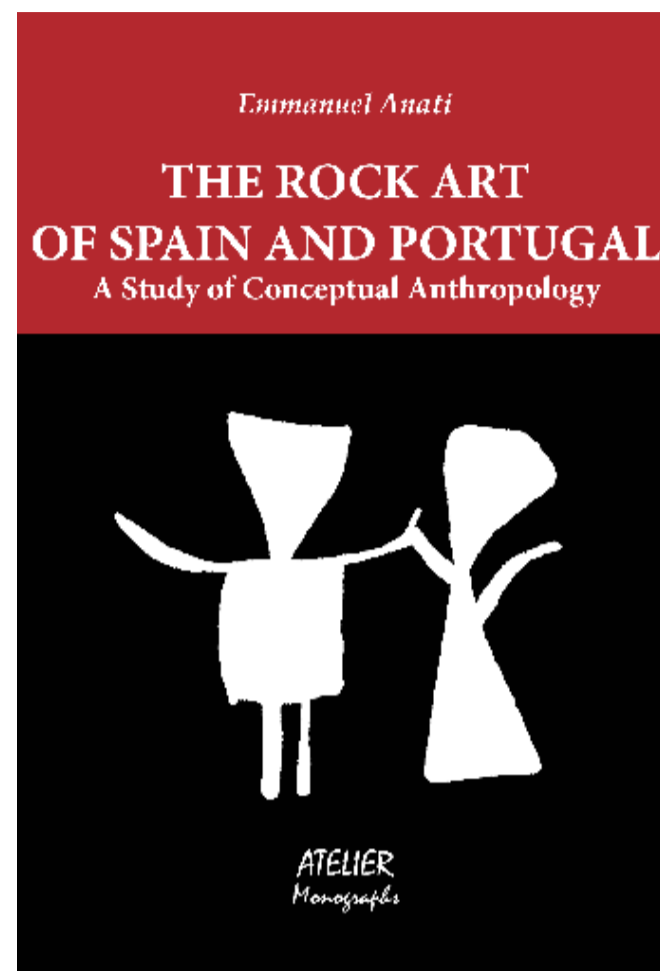
A Study of Conceptual Anthropology Monographs II

Anati, E.

2014 *The rock Art of Spain and Portugal, a Study of Conceptual Anthropology*, Capo di Ponte, (Atelier), 104 pp. 87 pls. € 20

An analytical synthesis of the rock art in the Iberian Peninsula from the conceptual anthropology approach.

The major concentrations of rock art are considered as expressions of their different cultural and social patterns.



Contents

Preface.....	9
Patterns of Rock Art.....	11
The Environment	19
The Geographical Element	21
The Age of Early Hunters	25
Economic and Social Structure.....	33
The Late Hunters	45
Pastoralism and Early Agriculture in the North-West.....	63
The Cultures of Dolmen and Menhirs	75
Local Development and International Relations	83
Style as Diagnosis of Cultural Change.....	87
Final Considerations.....	91
Bibliography	95



Cueva Saltadora, Vinromá, Castellón, Spain. Three human beings, probably female, have distinctive hairstyles.

The Rock Art of Azerbaijan

Monographs III

Anati, E.

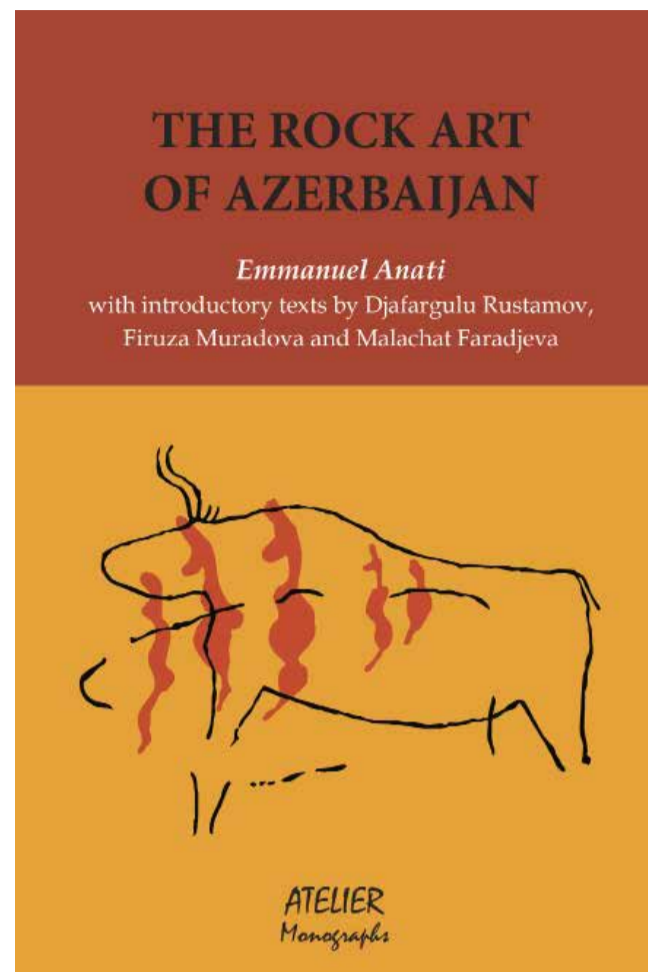
2015 *The rock Art of Azerbaijan*, Capo di Ponte, (Atelier), 156 pp. 189 pls. € 20

Over the course of centuries, Azerbaijan, was a great centre of rock art.

This gateway of Europe, between the Caucasus Mountains and the Caspian Sea, was a major way of migrations from Asia to Europe.

Showing influence and connections with both Europe and the Near East, the succession of phases of rock art illustrate sthe movements of cultures and ideas from Paleolithic to recent times, shedding new light on the early movement of Homo sapiens.

New chapters in the history of art are revealed by beautiful design and stylization.



Contents

The Rock Art of Azerbaijan (by N. D. Rustamov and F. M. Muradova)	9
Gobustan State Historical-Artistic Reserve (by M. Fardjeva) ...	15
The Rock Art of Azerbaijan (by E. Anati).Background	31
Changes in Conceptual Patterns	41
Matrons, Patriarchs and Myth of Origins.....	57
Metaphors of Hunters	73
The twilight of Hunter-Gatherers Societies.....	91
Rock Art of Pastoralist and Food Producing People	101
Rock Art of Historic Time	133
Conclusions.....	143
Bibliography	149



Buyukdash, Gobustan. Tracing of incised anthropomorphs, presumably feminine, holding objects on their shoulders and decorated with motifs which probably represent attire.

The Rock Art of the Negev and Sinai Monographs IV

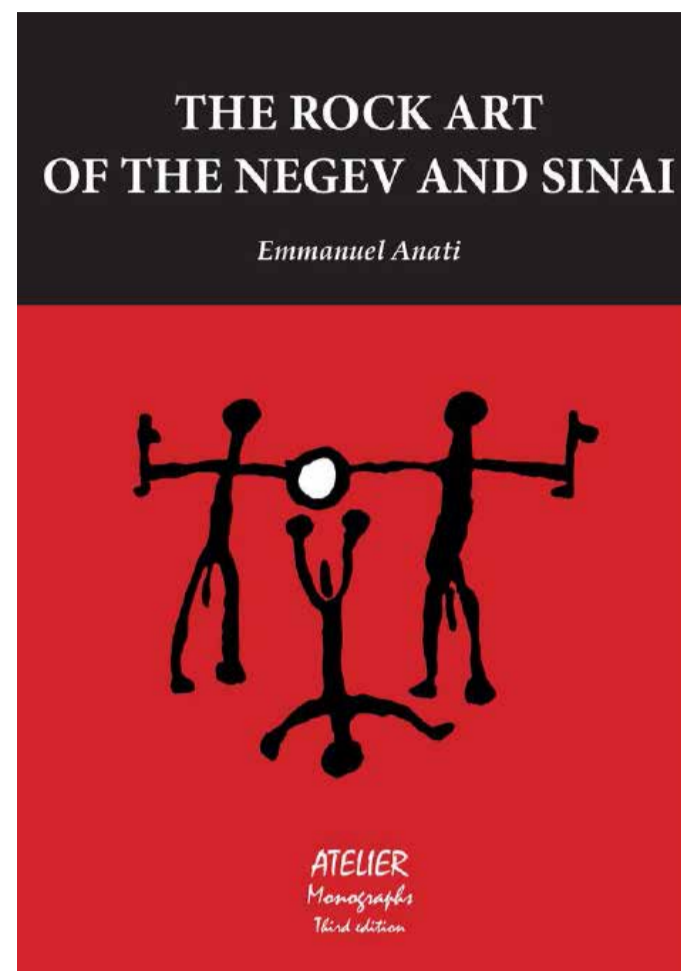
Anati, E.

2015 *The rock Art of the Negev and Sinai*, third edition, Capo di Ponte, (Atelier), 248 pp. 196 pls. € 20

The present volume is concerned with a new theme of archeology and anthropology: the rock art of the Negev and Sinai, which never had before a general analysis in English. It elaborates on articles and a book written in the last 60 years, to produce a synthesis and an overview.

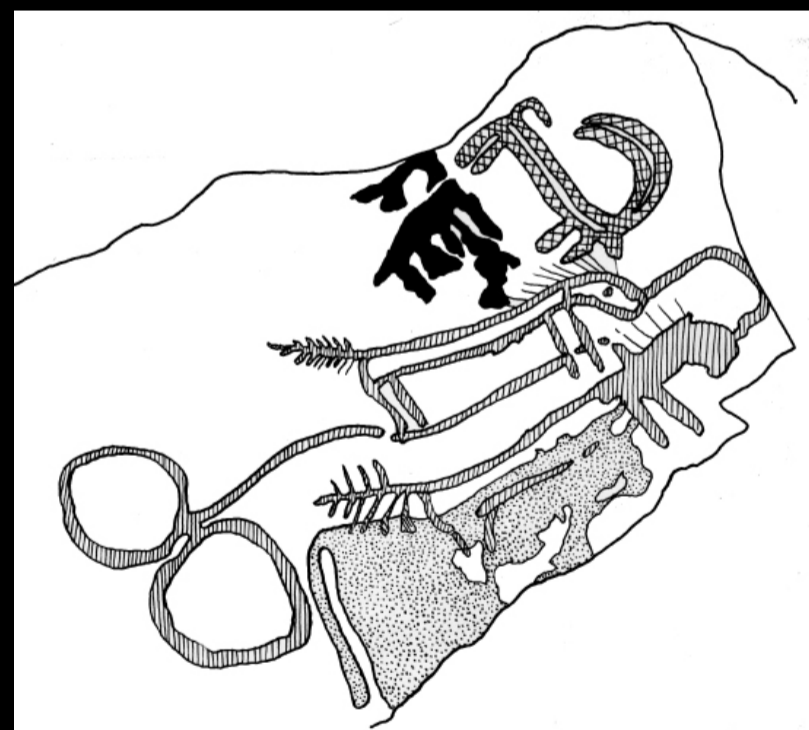
The book is made up of two parts. The first is about the methods of research and the results thus obtained.

The second is a record of the activities and events documented by the different periods of rock art, piecing together the previously unwritten history of people living in the now desert region of the Negev and Sinai throughout the ages.



Contents

Opening note	9
Part I	
1. Background	11
2. The discovery of Near Eastern Rock Art.....	27
3. The Context.....	39
4. Elements of Typology.....	54
5. Grammar and Syntax of Near Eastern Rock Art	77
Part II	
6. The Age of Hunter-Gatherers.....	89
7. Late Hunters and Early Pastoralists.....	115
8. The Age of Pastoralism.....	143
9. Pastoralism and Caravan Traders.....	189
10. Conclusions.....	215
Charts.....	224
Bibliography.....	227



En El Quderat, north Sinai, Egypt. Rock engravings. Example of figures found in superimposition. There are four different levels of patina. The oldest is that of a cow, classified as Style III. At the center of the tracing there is a two-wheeled wagon pulled by two animals, presumably two horses, classified as Style IV B. On the top right, the figure of an ibex of Style IVC. Finally, in black, a schematic animal figure, of the Style VI.

The Rock Art of Valcamonica Monographs V

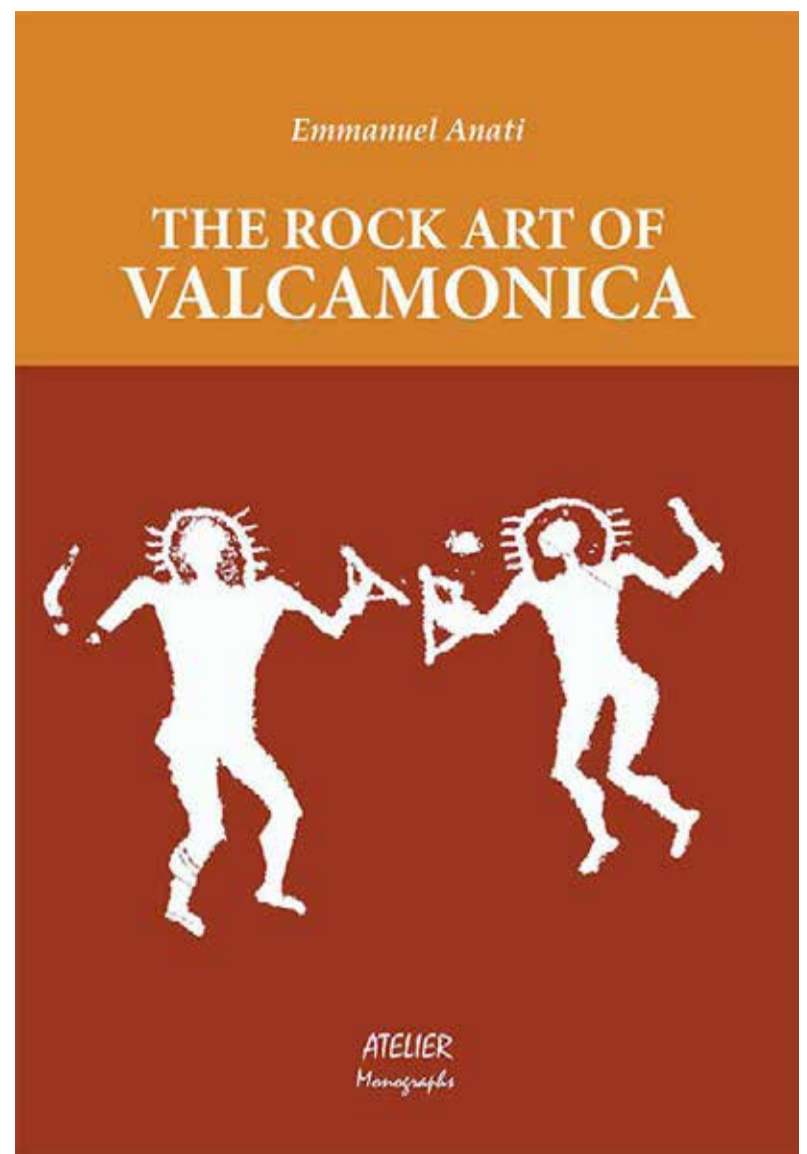
Anati, E.
2015 *The rock Art of Valcamonica*, Capo di Ponte (Atelier), 260
pp. 153 pls. € 20

Valcamonica, in the Italian Alps, with over 300,000 images engraved on rocks, is the major rock art site in Europe.

It is the first "World Heritage Site" listed by UNESCO in Italy and the first rock art site listed in the world. Its study reveals the largest archive left behind by the ancient inhabitants of Europe.

After having excavated, traced, described and analyzed it for over half a century, the author presents this synthesis bringing new light on 10,000 years of history.

The present work represents a turning point in the methodology of archaeological research. Europe regains millennia of its forgotten history.



Contents

Introduction	9
Chapter 1. The dawning of research	17
Chapter 2. From the find to discovery	31
Chapter 3. From archaeology to history	51
Chapter 4. The human habitat.....	59
Chapter 5. Style and typology	71
Chapter 6. The chronological sequence	85
Chapter 7. Intellect and artistic creativity	99
Chapter 8. Why here and not elsewhere?	111
Chapter 9. Toward an historic reconstruction	121
Chapter 10. The reading of historic processes: religion, language and society	131
Chapter 11. The down of European civilization.....	141
Chapter 12. 10,000 years of European history	151
Conclusion	159
Typological Repertory	161
Bibliography and References	235



Naquane r. 50, Capo di Ponte.
Tracing of the so-called
"wagon maker". In the Middle
Iron Age the wheel becomes
the symbol of the uranic god
Taranis, and this scene could
be associated to its cult.



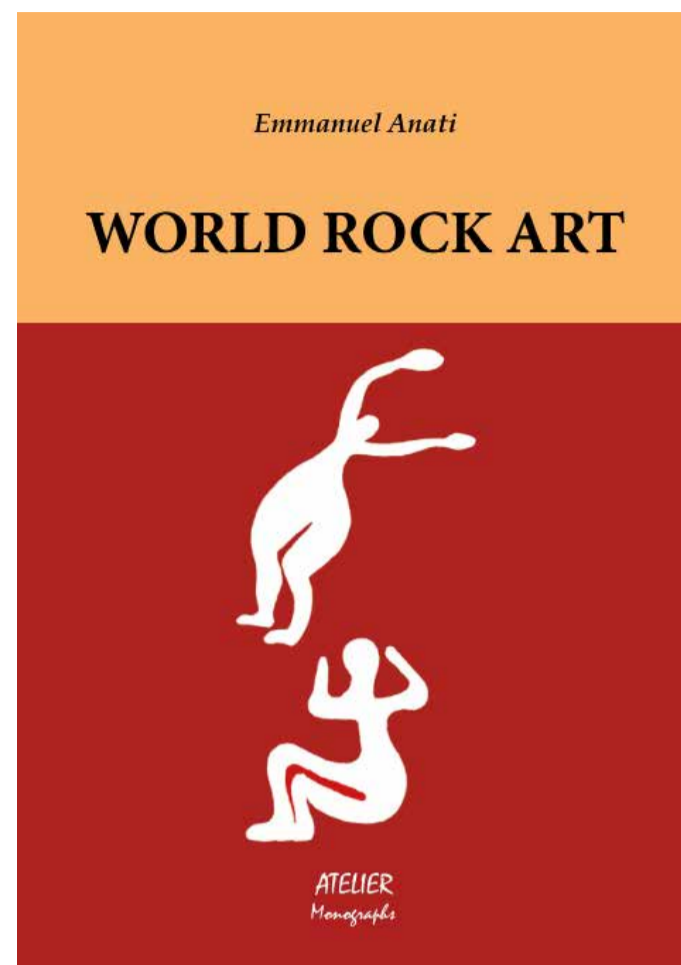
World Rock Art Monographs VI

Anati, E.
2015 *World Rock Art*, Capo di Ponte (Atelier), 212 pp. 193 pls.
€ 20

This book is a fundamental introduction to rock art studies.

It marks the starting point of a new methodology for rock art analysis, based on typology and style, first developed by the author at the Centro camuno di Studi Preistorici, Capo di Ponte, Brescia, Italy.

It can be seen at the beginning of a new discipline, the systematic study of world rock art.



Contents

Editorial note	9
Introduction	11
Part one	
1. The survey	17
2. The beginning of research.....	21
3. Historical background.....	27
4. World distribution	31
5. Ecological setting of rock art	37
6. The dawn of art	41
7. Economic and social contexts.....	45
8. Pictograms, ideograms and psychograms.....	55
9. Paradigms	61
10. Archetypes	69
11. Attempting a world vision	73
12. Anati's postulates on rock art.....	79
Part two	
A preliminary typological repertory of world rock art.....	81
Main bibliography for world rock art	199



Pachene, Chimanés, Bolivia. Deeply engraved rock surface. Proliferation of vaginas. Over 30 vagina ideograms show a variety of shapes on the same surface. On the upper part of the surface there is a cup-and-ring ideogram, a phallic depiction and other marks with obvious sexual significance.

Rock Art - Har Karkom

HK 32/HK 31

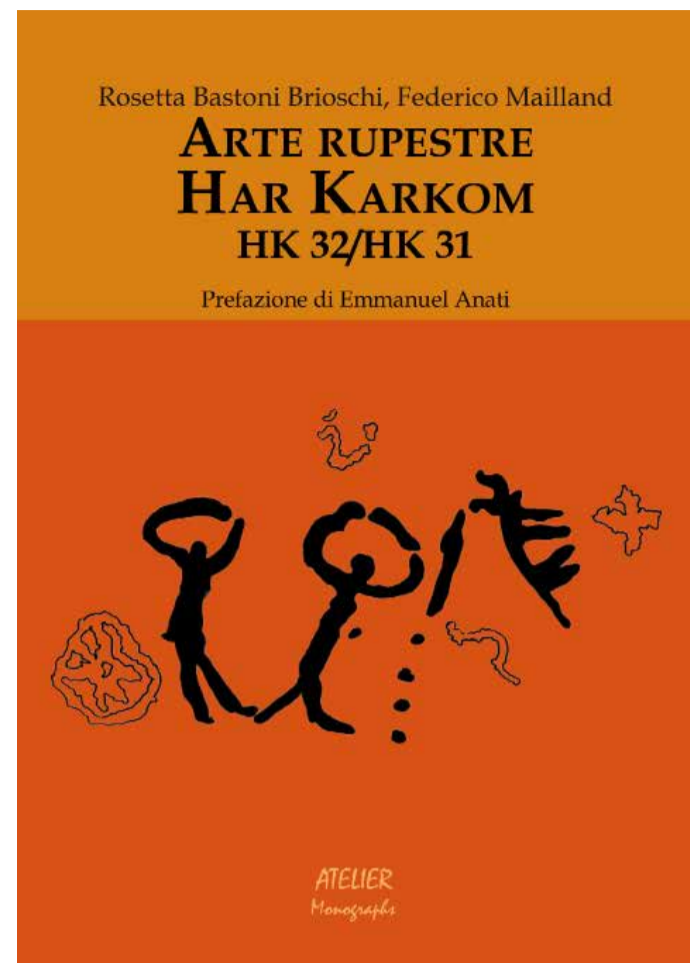
Monographs VII (in Italian)

Bastoni Brioschi, R.; Mailland, F. (prefazione di Emmanuel Anati)
 2015 *Arte rupestre - Har Karkom, HK 32/HK 31*, Capo di Ponte
 (Atelier), 256 pp. 322 pls. € 20

Within the frame of the Archaeological Italian Expedition in Israel, the present book is a record of rock art in two adjacent sites on the plateau of Har Karkom.

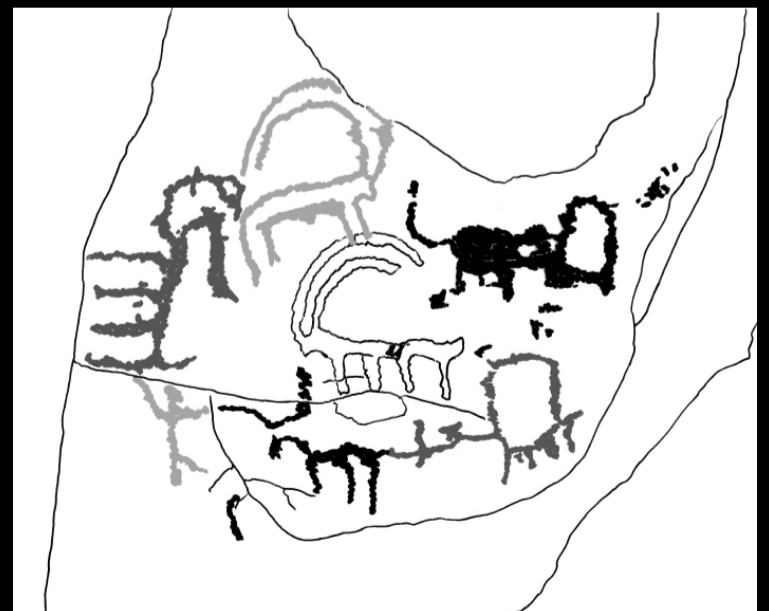
The rock art is in the same area with tumuli, altar stones, stone circles and other megalithic structures. Some of the rock engravings are on these monuments.

The rock engravings are described and illustrated by numerous photos and tracings.



Contents

Preface by Emmanuel Anati	9	The scenes	233
The systematic study of rock art	13	Discussion	237
List of participants	14	Concluding remarks	245
Abbreviations and nomenclature used in the description of the sites	15	Bibliography.....	247
Abbreviations of cultural and archaeological periods	15		
Introduction to research	17		
Rock Art	21		
Style I (RA-IA-IB-IC).....	22		
Style II-A (RA-IIA)	22		
Style II-B (RA-IIB)	23		
Style III (RA-III).....	23		
Style IV-A (RA-IVA)	24		
Style IV-B (RA-IVB)	26		
Style IV-C (RA-IVC).....	26		
Style V (RA-V)	27		
Style VI (RA-VI).....	29		
Style VII (RA-VII).....	29		
Chronology of the rock art in the Negev	30		
The image of the ibex in the context of places of worship	31		
Sites HK/32 and HK/31	45		
HK/32: rock art	47		
HK/31: rock art	170		



Unit 17 - Surface West - Drawing FM

The Art of Tapa Sacred Clothes of Oceania Monographs VIII (in Italian)

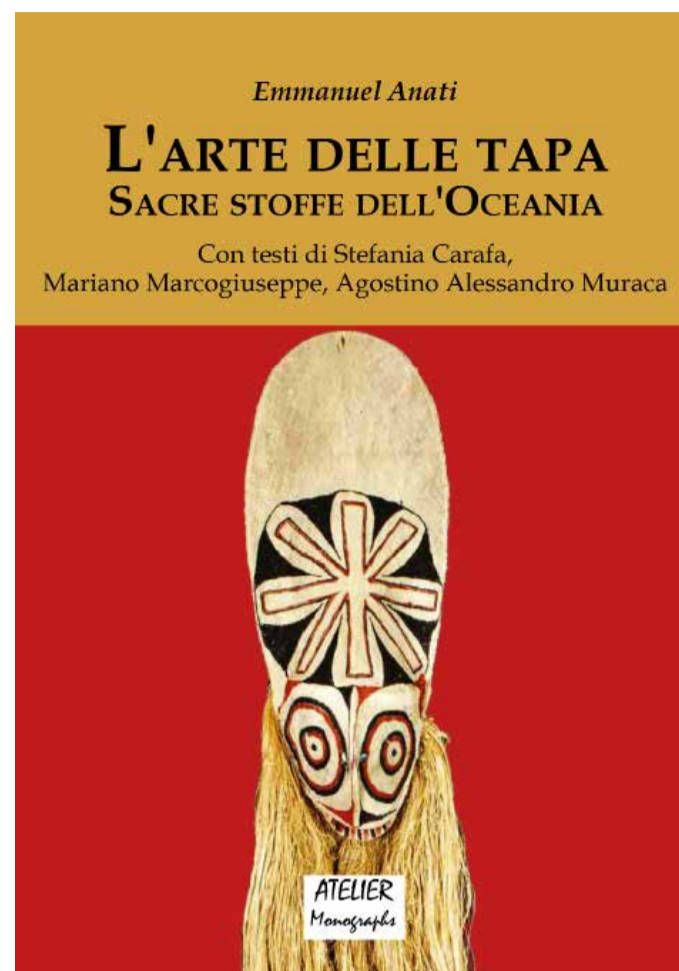
Anati, E.
2015 *L'arte delle tapa, sacre stoffe dell'Oceania*, Capo di Ponte
(Atelier), 212 pp. 193 pls. € 20

The tapa is a non-woven fabric, a kind of felt produced from the bark of some species of trees.

Their origins are much earlier than the invention of weaving.

Their roots go back to the Old Stone Age. Indirect testimony of their antiquity are provided by the discovery of tools used for the manufacture of tapa in archaeological layers and by figures of tapa cloths in the rock art.

The manufacture of tapa is an art that has been passed down for thousands of years and survives nowadays, although incorporated in social systems that are adapted to modern society.



Contents

Preamble	9
Preface	15
Genesis and spread	29
Functions and Uses	55
The production process	71
Conservation	85
Conclusions.....	93
Bibliography	97
Tapa of Western Polynesia: analysis of the decorative motifs (by Stefania Carafa) ..	105
Social values, symbols and meanings in the tapa of Tonga (by Mariano Marcogiuseppe and Agostino Alessandro Muraca).....	145



Ambasi village, province of Oro, Papua New Guinea. Three girls dressed in loincloth of tapa, belts and jewelry, stand next a mourning widow, with her body painted in white. The dress of the widow is made of shells and vegetable . (Photo F. Hurley, April 1971)

Exodus

Between myth and history

Monographs IX (in Italian)

Anati, E.

2016 *Esodo. Tra mito e storia*, Capo di Ponte (Atelier), 212 pp.

193 tavv. € 40

The epic of Moses: is it myth or history?

The Biblical narrative of the exodus and the revelation of Mount Sinai are a monumental literary work that has been passed down for well over two millennia, after being transmitted orally for centuries.

What would have really happened during the Exodus? How did monotheism emerge? Who were the mentioned people of the desert met by the children of Israel?

The central episode of the epic is the revelation at Mount Sinai. The location near the Saint Catherine's monastery is a Byzantine proposal that many scholars believe baseless.

New archaeological discoveries suggest a reconstruction of the route of exodus and its historical context and reveal pieces of history behind the magnificent biblical epic.

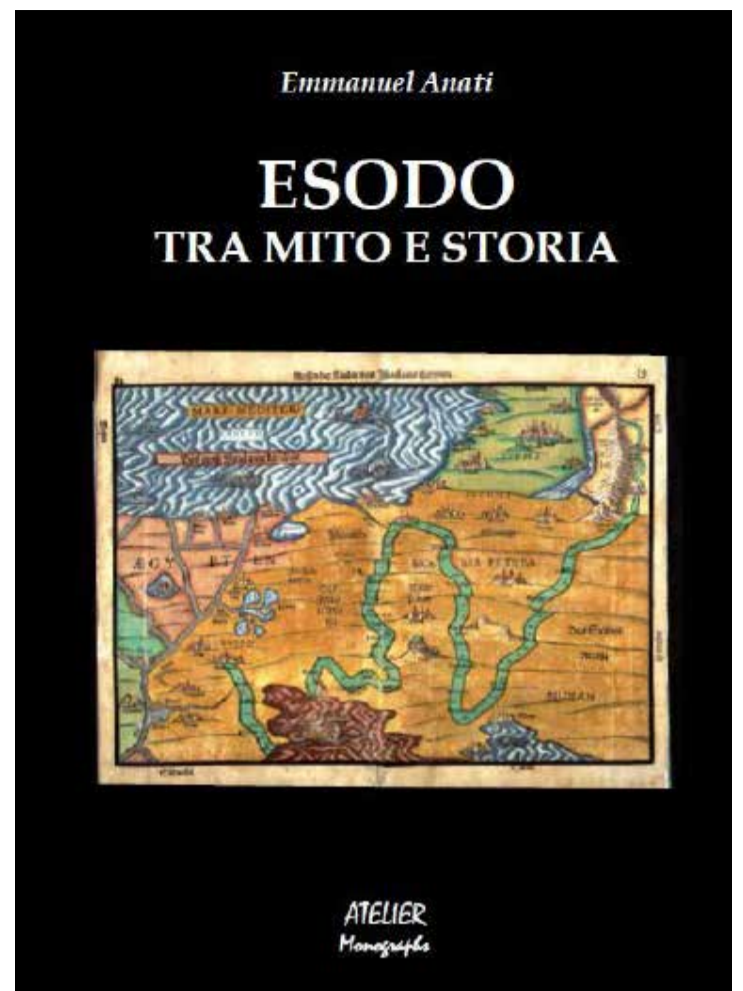
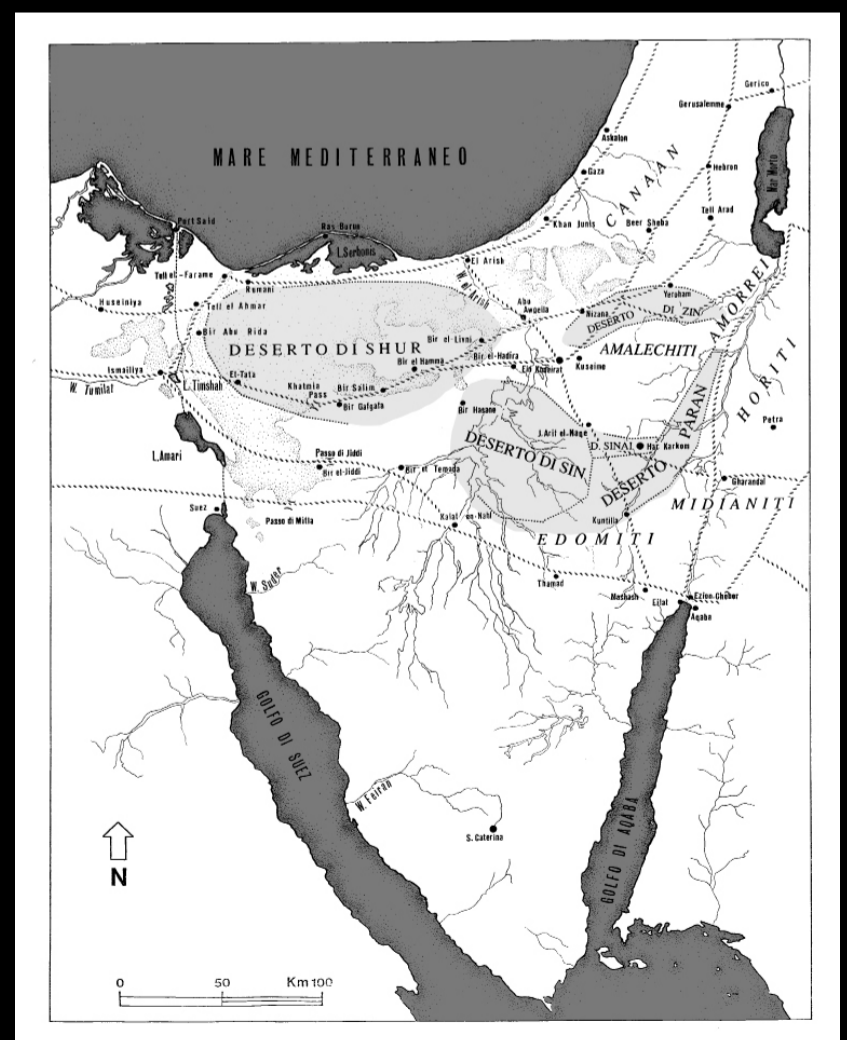


TABLE OF CONTENTS

INTRODUCTION.....	11
I. The epos of the escape to Egypt and the Red Sea crossing.....	19
II. The stop-overs in the desert and the battle against Amalec.....	49
III. The Peoples of the desert.....	75
IV. Where is Mount Sinai? The search for the sacred mountain.....	95
V. The names of Mount Sinai.....	121
VI. The event of Mount Sinai.....	135
VII. From Mount Sinai to Kadesh-Barnea.....	161
VIII. From Kadesh to Moab.....	17
9	
IX. The era of Exodus.....	245
COCLUSIONS.....	267
APPENDIX I.....	273
APPENDIX II.....	277
APPENDIX III.....	278
APPENDIX IV.....	282
BIBLIOGRAPHY.....	301



The tribal territories and deserts in the Exodus narration. Most of them are concentrated in the northern part of the peninsula. (HK Archive)

Har Karkom and the Question of Mount Sinai

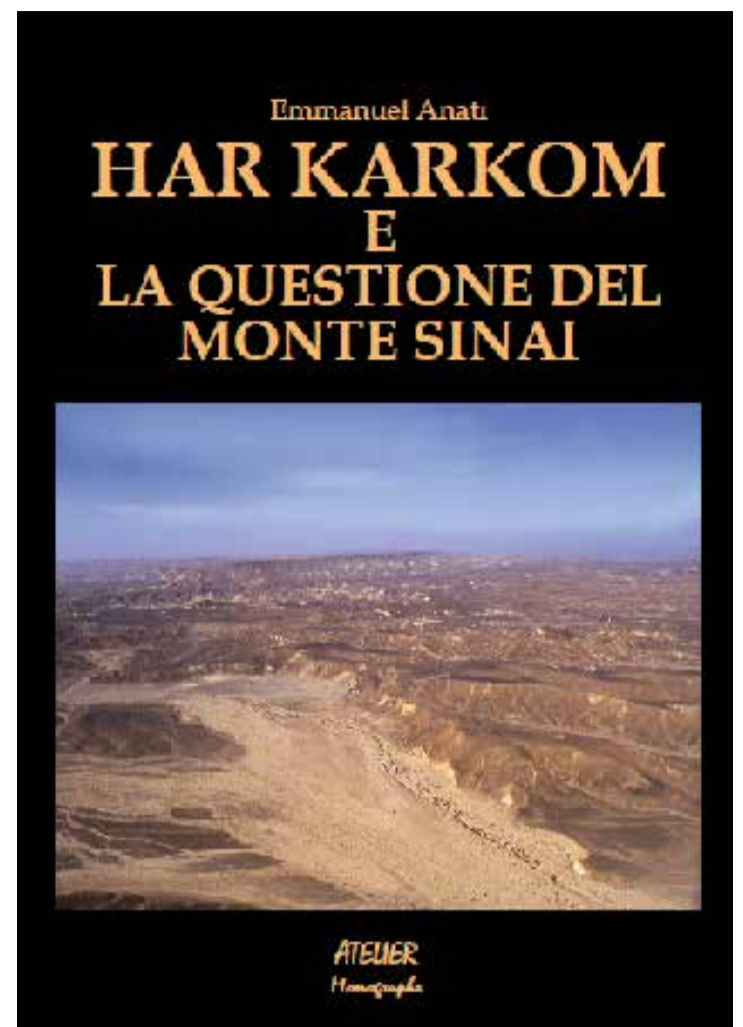
Monographs X (in Italian)

Anati, E.

2016 *Har Kakrom e la questione del Monte Sinai*, Capo di Ponte (Atelier), 220 pp. 138 tavv. € 30

The findings of shrines and encampments of the Bronze Age at Har Karkom, a mountain located in one of the driest places and inhospitable parts of the Negev desert, in the north of the Sinai Peninsula, arouses a global debate on the hypothesis that this mountain can be identified with the biblical Mount Sinai.

The book presents a summary of the discoveries; it calls into question previous assumptions about the reliability of the Exodus Biblical narrative, both on the location of the mythical Mount Sinai, and on the chronological discrepancies proposed by various researchers. The book is richly documented by photographs, maps and other illustration. It updates on recent discoveries, analyzing their possible historical significance, and suggesting a new vision of the events narrated in the Bible.



Indice

Preface.....	9
1- The scenery.....	13
2- The mountain of sanctuaries.....	25
3- Conjectures of a hypothesis.....	41
4- How to locate Mount Sinai?.....	55
5- Archaeological discoveries.....	65
6- In the Bronze Age.....	87
7- The residential sites and their significance.....	105
8- Enigmatic discoveries.....	121
9- Rock art.....	151
10- The first sanctuary.....	167
11- The cult of the stones.....	179
12- The chronological and cultural context.....	191
13- Archaeology, exegesis and history.....	197
14- Conclusions.....	207

RADICI DELLA CULTURA (ROOTS OF CULTURE)

Monographs XI (in italian)

Anati, E.

2017 *Radici della Cultura*,

Capo di Ponte (Atelier), 438 pp. 92 pls., € 40

The history of culture is the history which unifies the whole humankind.

As Yves Coppens wrote in the preface, from the very first flint tool four million years ago to the conquest of space, the human adventure shows an hyperbole, which from the beginning of history, through the ages, builds the reality of present and projects us to the future.

This book is a synthesis of the wonderful conceptual evolution of our species, which sets the actual reality in the evolutive dynamic, defining the identity of this species, of which we are sons and protagonists.

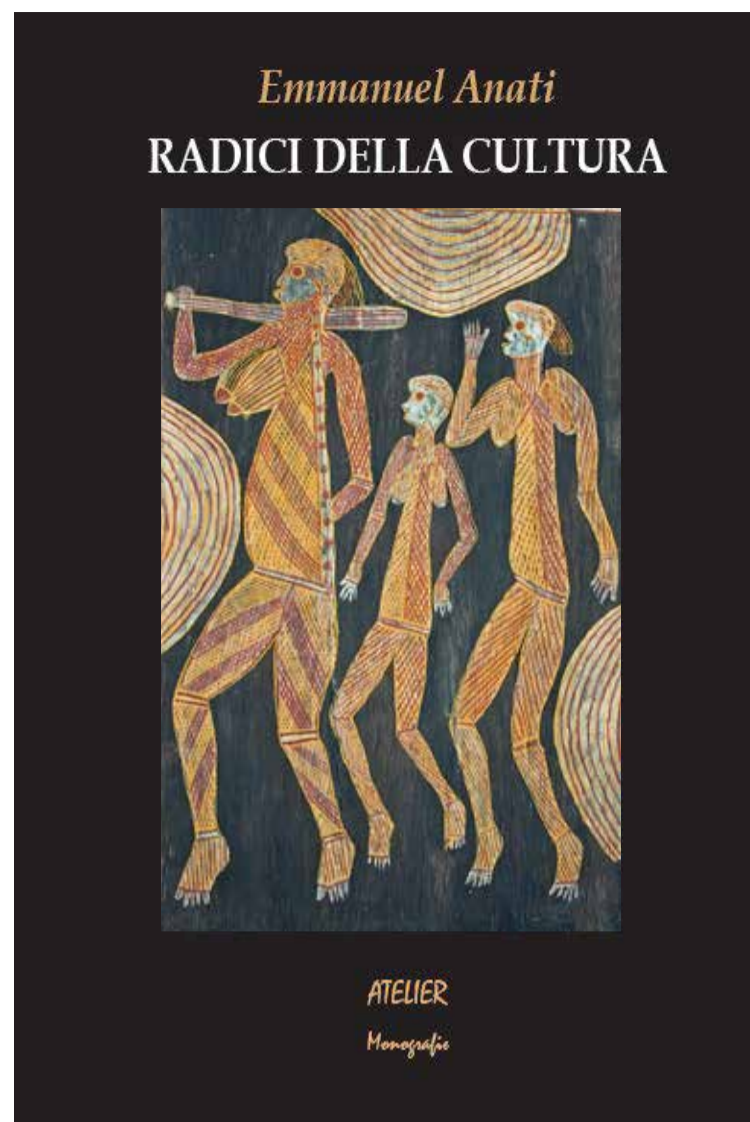
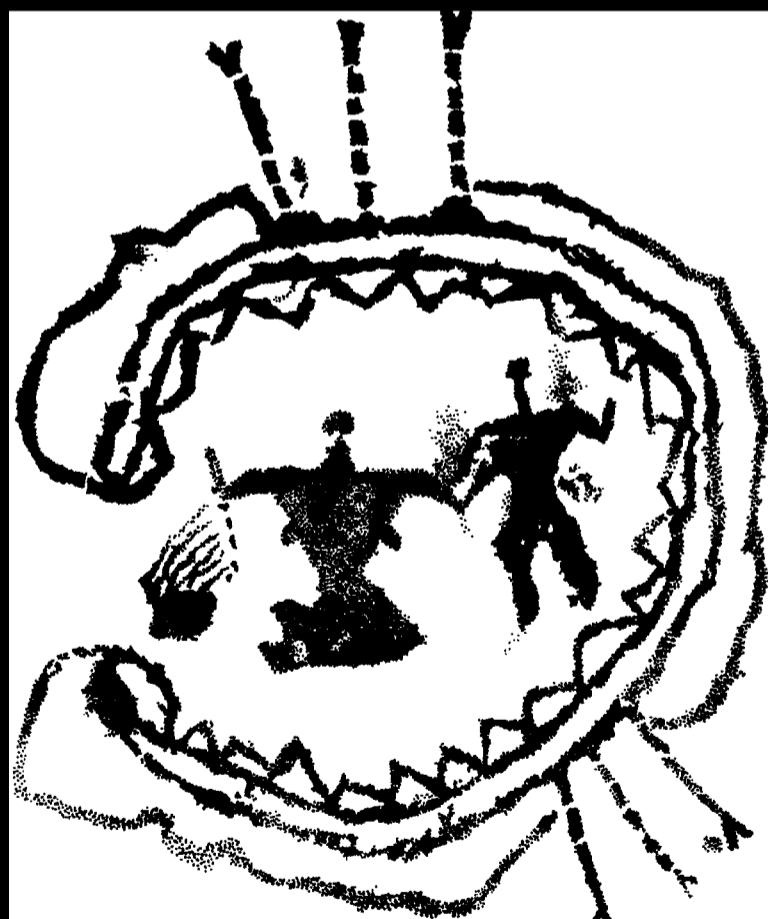


TABLE OF CONTENTS

Preface by Yves Coppens.....	11
PREAMBLE.....	15
I.Introduction.....	17
II.Understand words.....	39
III.The great steps of culture.....	51
IV.The material culture.....	79
V.The control of fire.....	117
VI.Man, a social being.....	139
VII.Origins of languages.....	173
VIII.Conceptuality and beliefs.....	195
IX.Artistic creativity.....	241
X.Structure and elementary art concepts.....	299
XI.The beginning of philosophy.....	321
XII.Endeavour to survive.....	349
XIII.Between yesterday and tomorrow.....	365
XIV.Conclusions.....	377



Tassili Ouan-bender, Algeria. Rock painting of Nomad Pastoralists. A couple, a man and a woman, is inside a hut and takes care of the fire. (from a photo of J.D. Lajoux, 1962; Archivio WARA W01102).

THE RIDDLE OF MOUNT SINAI

Monographs XII

Anati, E.
2017 *The Riddle of Mount Sinai*, Capo di Ponte (Atelier), 260 pp.
141 pls. € 40

What is the true story behind the biblical narration of Exodus?

The discoveries of the Italian archaeological expedition at Har Karkom, in the Negev Desert, tell the hitherto unknown story of the sacred mountain in the heart of the desert of Exodus, reflecting surprising similarities to the events and conditions described to us, albeit in mythicised form, in the Old Testament. The mountain was a paramount cult site and the archaeological discoveries go far beyond the expectations.

This well documented volume also helps to clarify a major question: to what extent may we consider the biblical narration as a source of historical documentation.

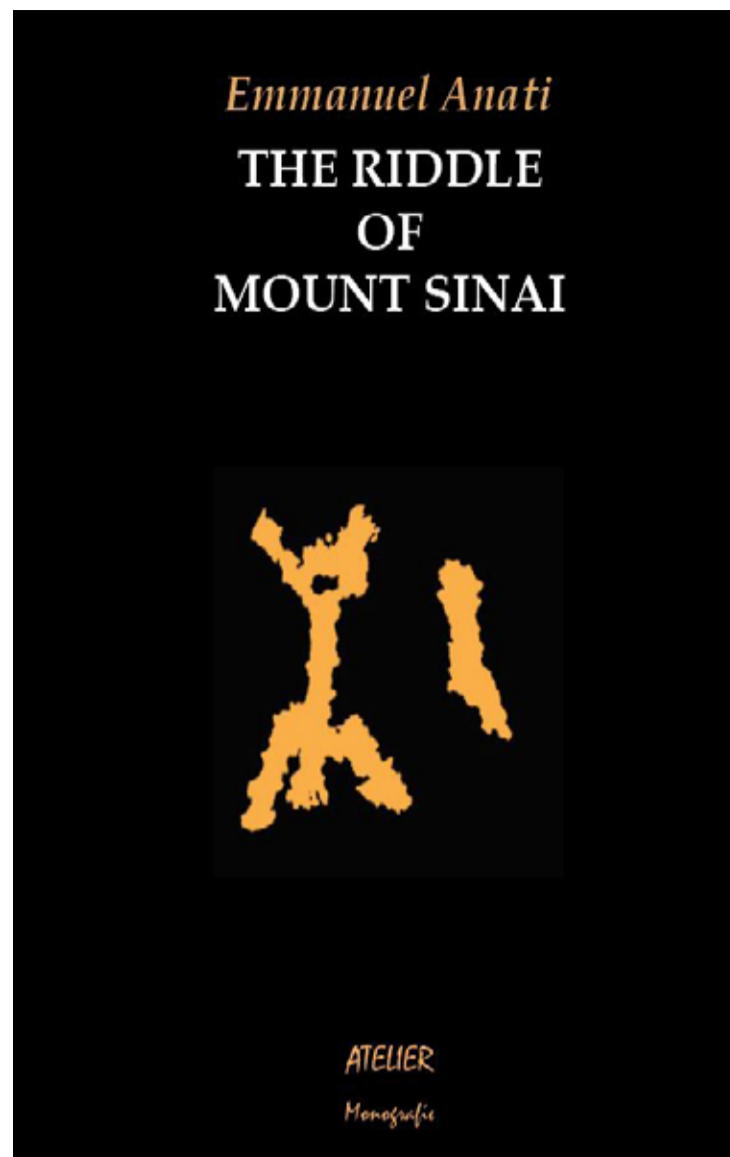
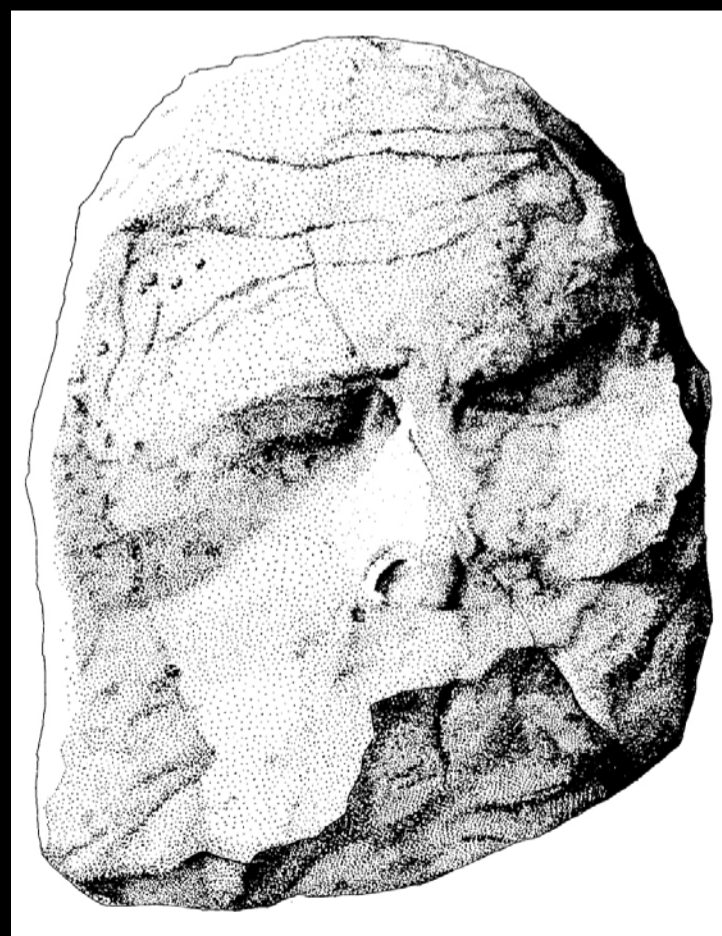


TABLE OF CONTENTS

I - Introduction.....	9
II - The Mountain of Sanctuaries.....	29
III - The Birth of a Hypothesis.....	53
IV - Topography and Exegesis.....	73
V - The Testimony of Archaeology.....	87
VI - The Nature of Bronze Age Cultures	113
VII - The Human Landscape: Camping Sites and Other Structures.....	125
VIII - Enigmatic Discoveries.....	153
IX - The Rock Art.....	175
X - The Cult of Stones.....	193
XI - People, Climate and History.....	205
XII - Conclusions.....	227



Tracing and photograph of an anthropomorphic stone in which eyes and nostrils have been emphasised. On the "forehead" of the figure an image of an antelope is engraved. It is likely to represent a divinity or other mythological figure. (Site HK64b; drawing: HK Archive, photo EA93; XIX-9; WARA W01836, W05895)

Mito d'origine

(Myth of Origin)

Exhibition I (in Italian)

Emmanuel

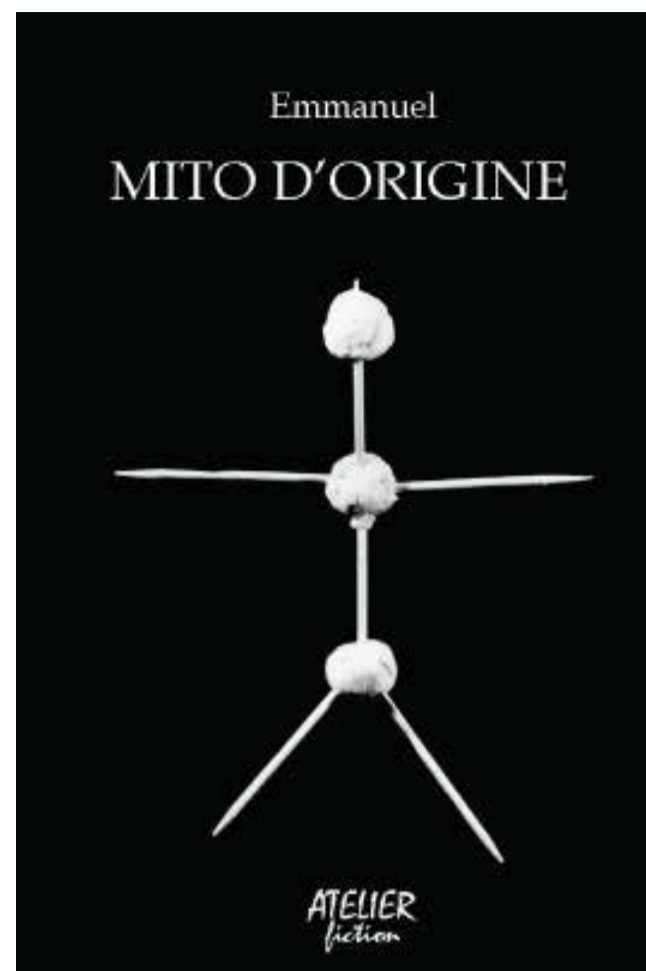
2012 *Mito d'origine*, Capo di Ponte, (Atelier), 55 pp. 44 pls. € 16

Mito d'Origine and Epoca dei Sogni are two educational exhibitions made by sequences of photos.

They tell stories that at first sight seem to come from another world. Between reality and dream, realism and myth, symbols and metaphors, they accompany us in the space of flooded memories.

Balls and sticks wander, meet and multiply in black space, always accompany the shadows and the lights of thought.

They are works created by the author at a young age now published for the first time, a few decades after they were first conceived.



The Art of the Australian Aborigines Bark Paintings Exhibitions II (in Italian)

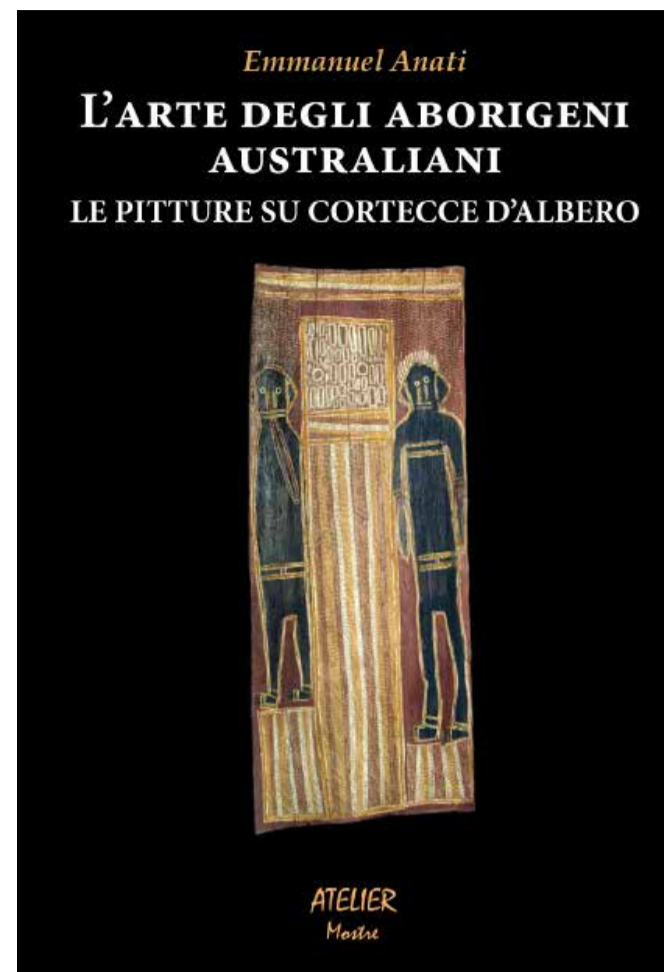
Anati, E.

2015 *L'arte degli aborigeni australiani. Le pitture su cortecce d'albero*, Capo di Ponte, (Atelier), 80 pp. 54 pls. € 20

Australian Aborigines have produced paintings on tree bark that, in addition to being remarkable artworks, store myths and memories, emotions and human relations.

What remains today of authentic bark paintings, made by Aborigines for themselves, is an extremely small group.

It constitutes a direct contact with a way of thinking, seeing and believing, of the last surviving Paleolithic people and provides an immense amount data on mythology, conceptualism that sometimes is philosophy, and the search for contact with the natural and supernatural world in which they are immersed.



Contents

1 - Introduction	9
2 - The bark of eucalyptus	11
3 - Categories of bark paintings.....	13
4 - Art as a conceptual expression	19
5 - Western Arnhem Land	21
6 - Melville and Bathurst Islands	24
7 - Eastern Arnhem Land	25
8 - Groote Eylandt	26
9 - Other areas	27
10 - A witness of the spirit	28
11 - Catalogue of the exhibited bark paintings	29
Bibliography	69



Kimberley. Oval bark. It represents the Wangina spirits enveloped by clouds that produce rain. Two serpents representing two appearances of the rainbow serpent accompany them. This painting has a didactic or mnemonic function. (52 x 35 cm).

From Rock to Canvas

Australian Aboriginal Contemporary art Exhibitions IIIb

Anati, E.

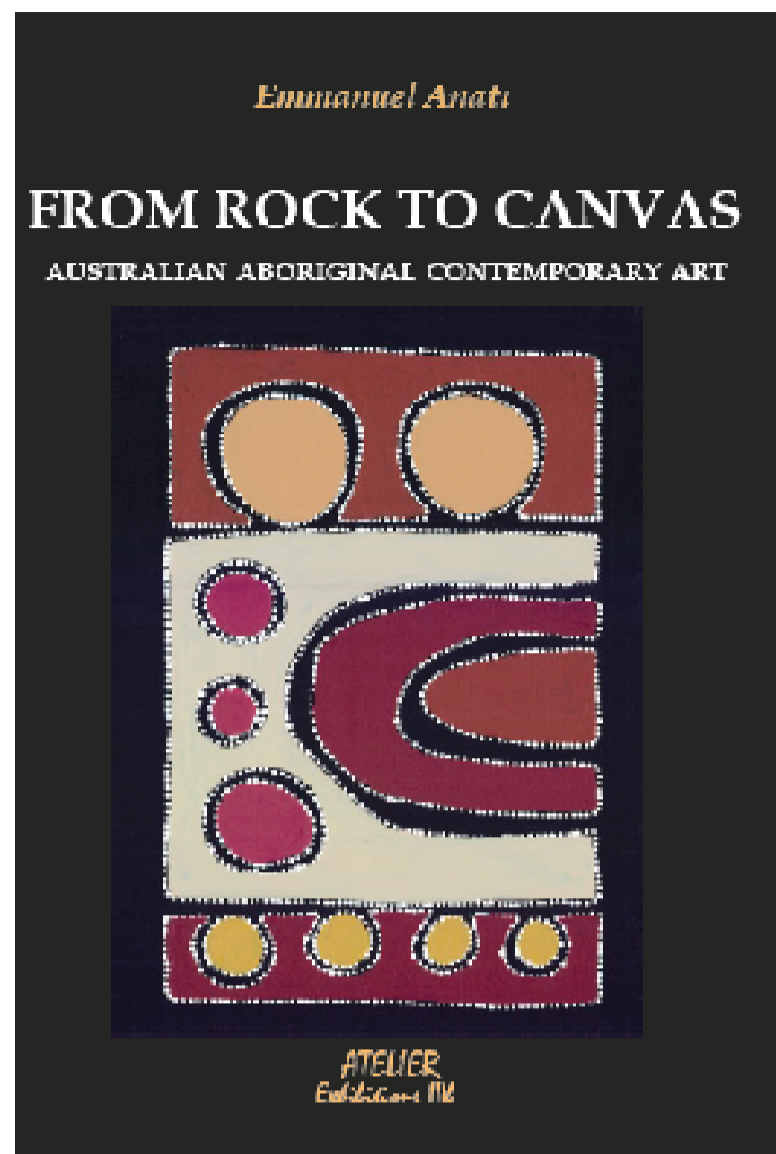
2017 *From Rock to Canvas. Australian Aboriginal Art*, Capo di Ponte, (Atelier), 107 pp. 73 tavv. € 20.

Turning from the Stone Age to the age of air-conditioning in a generation is an experience which leaves its mark on artistic expression.

The canvas paintings made by contemporary Aboriginal artists, whose fathers painted on rocks or tree bark, display a momentous revolution in the spirit of a generation that has leapfrogged millennia.

This volume presents works with great artistic value, made by Aboriginal artists. How is it possible to explain that in the turn of a single generation, styles, themes, goals, all has change?

It is an extraordinary case for art history, while for psychology it is a window opened on mental processes. These spiritual changes are reflected in their art, which is the mirror of their changing soul.



Content

1- A Changing World.....	9
2- New materials.....	13
3- From tree bark to paintings on canvas.....	17
4- From figurative to abstract.....	21
5- Birth of an artistic movement.....	23
6- A new era of Aboriginal.....	25
7- Catalogue of paintings.....	35
Bibliography	



Raelene Stevens, 2016, *My Country*, 65x94cm

Mito d'origine

(Myth of Origin)
Fiction I (in Italian)

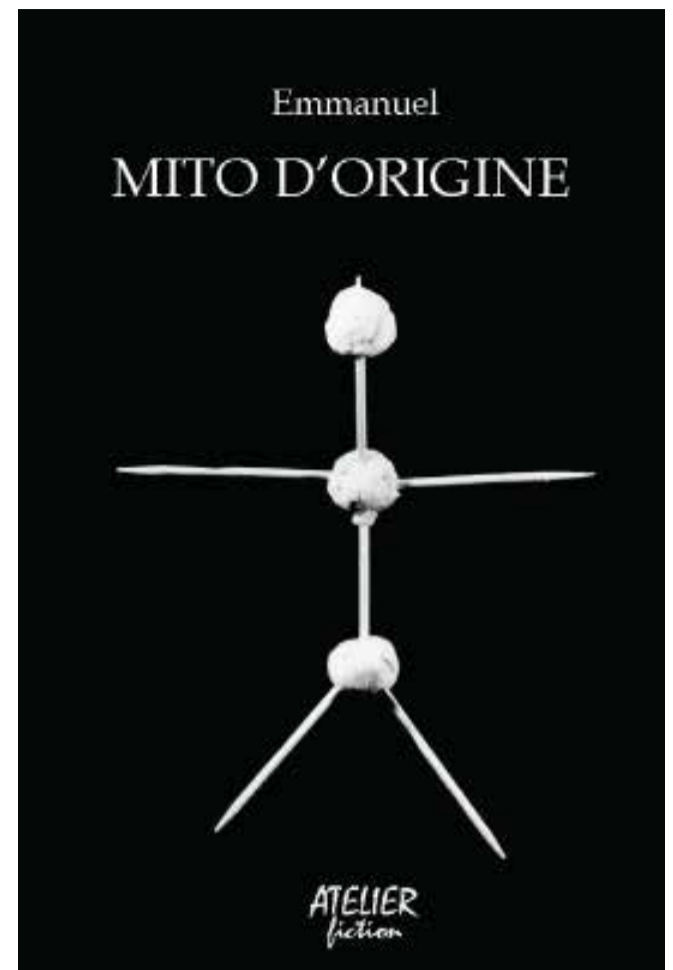
Emmanuel

2012 *Mito d'origine*, Capo di Ponte, (Atelier), 55 pp. 44 pls. € 16.

The first works of Atelier Fiction, *Mito d'Origine* and *Epoca dei Sogni*, tell stories that at first sight seem to come from another world.

Between reality and dream, realism and myth, symbols and metaphors, they accompany us in the space of flooded memories. Balls and sticks wander, meet and multiply in black space, always accompany the shadows and the lights of thought.

They are works created by the author at a young age now published for the first time, a few decades after since they were first conceived.



Epoca dei sogni

(Epoch of dreams)

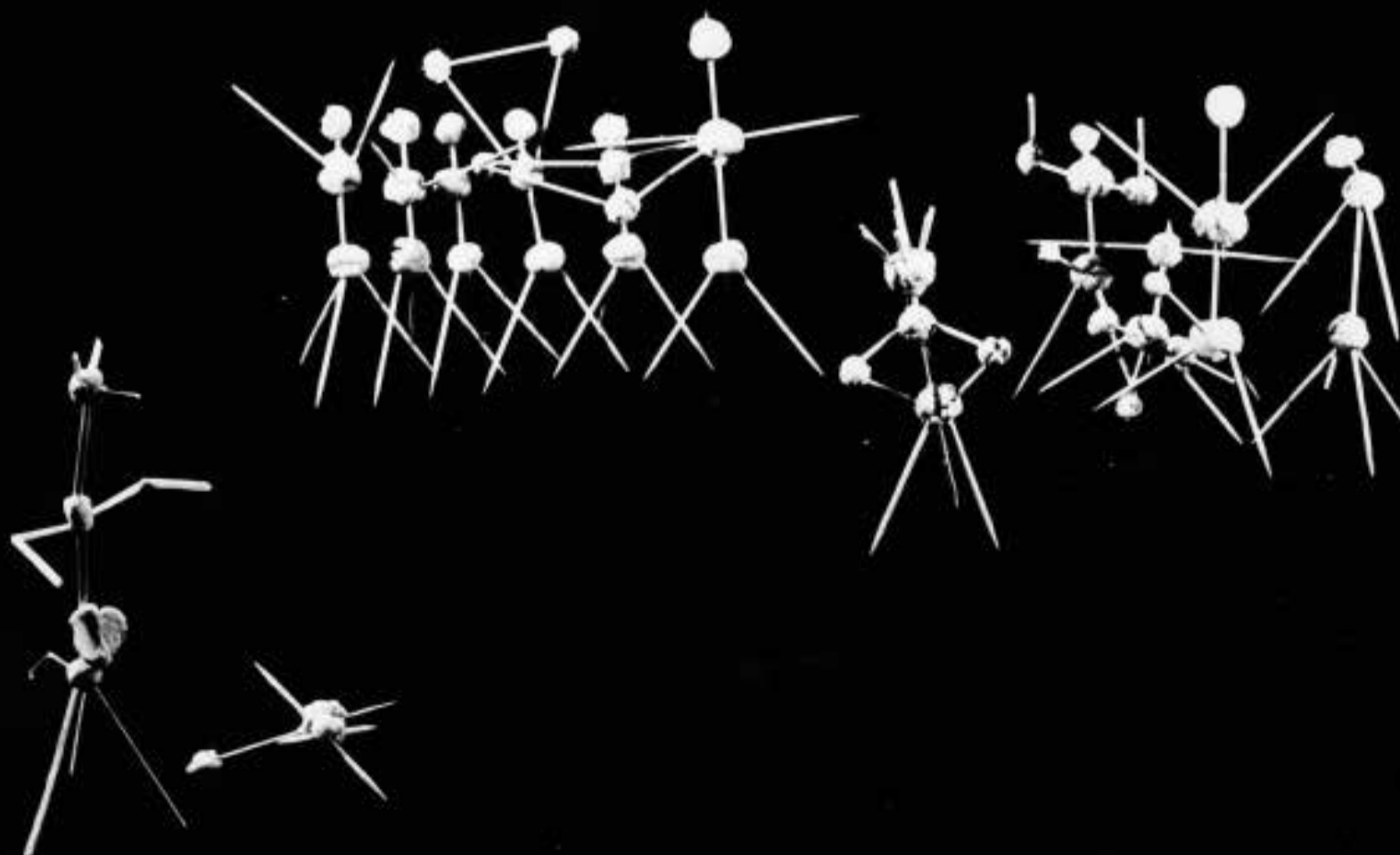
Fiction II (in Italian)

Emmanuel

2012 *Epoca dei sogni*, Capo di Ponte, (Atelier), 63 pp. 51 pls. € 16.

The first works of Atelier Fiction, Mito d'Origine and Epoca dei Sogni, tell stories that at first sight seem to come from another world. Between reality and dream, realism and myth, symbols and metaphors, they accompany us in the space of flooded memories. Balls and sticks wander, meet and multiply in black space, always accompany the shadows and the lights of thought.

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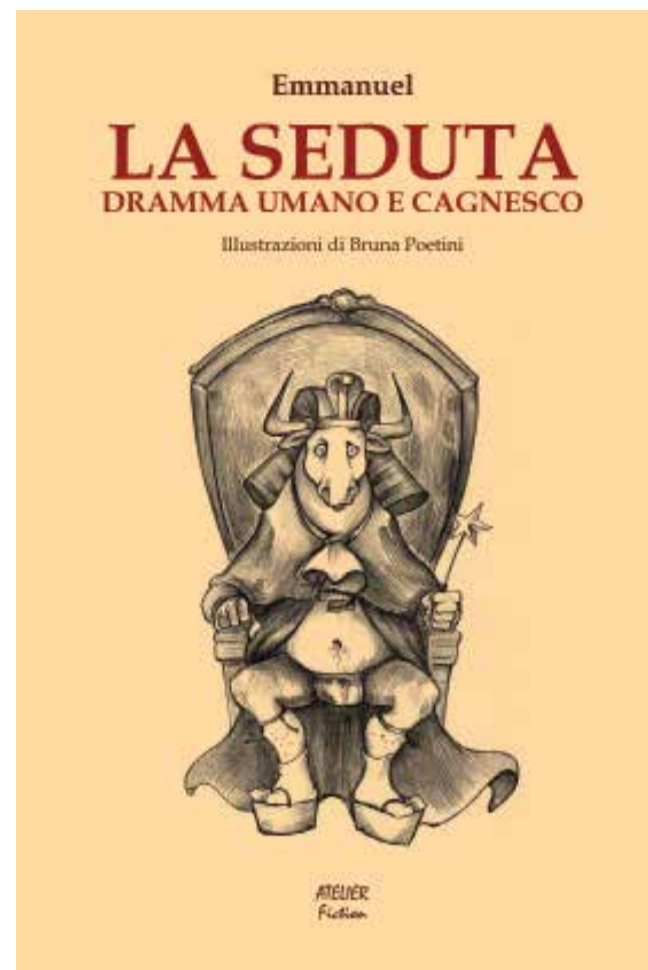
La Seduta

(The meeting)
Fiction III (in Italian)

Emmanuel
2013 *La seduta. Dramma umano e cagnesco*, Capo di Ponte, (Atelier), 76 pp. 21 tavv. € 16.

This work of the author's youth reflects a biting social commentary that after half a century seems to have not lost its charge.

It was written in the 60s of the last century, in the climate of postwar youth revolt. It was published for the first time in 1979 in a bi-monthly magazine. It now comes out in a revised edition.



The Wises enter, in row, with synchopatic rhythm: first, second, third Wise and Secretary (drawing by Bruna Poetini)

EXPRESSION

QUARTERLY E-JOURNAL OF ATELIER IN COOPERATION WITH UISPP-CISNEP. INTERNATIONAL SCIENTIFIC COMMISSION ON THE INTELLECTUAL AND SPIRITUAL EXPRESSIONS OF NON-LITERATE PEOPLES



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