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THE INTELLECTUAL AND SPIRITUAL EXPRESSIONS OF NON-LITERATE PEOPLES

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**THE DOMINANT THEME
IN PREHISTORIC AND TRIBAL ART
Part II**

EDITORIAL NOTES

THE DOMINANT THEME II

The present issue 22 of EXPRESSION quarterly journal includes additional papers on the same topic as the previous issue 21: “The dominant theme in prehistoric and tribal art”. Like any other style or period of visual art, each assemblage of prehistoric and tribal art has a dominant theme. Some focus on anthropomorphic figures, or even on a specific human type of figure, others on animals, or even on a specific animal, and others again on signs, symbols or ideograms or even on a specific set of signs. What is the meaning and function of the dominant theme?

Well-known sites of prehistoric art display millenary sequences of different phases showing changes in the dominant theme from one period to another. In regions like Gobustan (Azerbaijan), Arnhem Land (Australia) or the Konda Province (Tanzania), stratigraphic successions of rock art phases show changes in the dominant theme, from one phase to the other. Whatever the meaning of such dominant themes may be, totemic, magic, economic or else, they reflect the concern of the artist and of his/her social identity.

The term “artist” for the maker of rock art is not appropriate as he or she did not consider art what they were making, they considered it recording or memorizing, but since the term “rock art” has been adopted for their visual expressions upon rock surfaces, until a better term is shaped, their makers are named artists.

Visual expressions are a mirror of the mind and soul of their makers, the expression of his/ her concerns. Visual art follows common grammatical and syntactic rules. The dominant theme is one of several factors defining the identity of patterns. It turns up to be a diagnostic element to define the conceptual, economic and social structure of the artist’s society. As elaborated in a monographic study (*World Rock Art*, Atelier, 2015) a reindeer hunter and a grower of corn will not have the same dominant theme. The dominant theme also awakens new indications on the issue of the “dominant concern”, which is a recurring social pattern in every culture and every period. It is a fundamental element in recent psychoanalytical studies.

A practical example, regarding the rock art of Tanzania, is presented in issue 18 of EXPRESSION journal. Various types of hunting-gathering societies, pastoral groups and agricultural communities, display different concerns and interests in their visual expressions. The style is changing, along with the dominant theme.

Another classical example is that of the Valcamonica rock art in Northern Italy (*The Rock Art of Valcamonica*, Atelier, 2015). As appearing in a paper in the present issue, a sequence of different styles, belonging to different periods, display persistence of a general repertory of images but changes in the dominant one. First a style of large sized animal figures is reflecting a hunter’s society, then a sequence of styles illustrates different horizons of food producing societies. The dominant image changes from phase to phase. The shift from animal figures to anthropomorphic figures marks a fundamental collective conceptual change. Other changes follow. A phase dominated by monumental compositions is the concern on a specific vision of supernatural powers, then a phase is focusing on the depiction of weapons and tools, their makers developed an ideology influenced by the discovery of the power granted by metal and metal tools. The successive iconographic horizons are back to the anthropomorphic figures, in a succession of different phases: from anecdotal representations, to mythical ancestral heroes, to divinities. Each phase has a specific dominant theme exposing the ideological and conceptual concerns of their time. Together they illustrate the intellectual and spiritual itinerary of a society in a corner of the Planet. What is the succession of dominant themes revealing on the conceptual evolution of an Alpine tribe in the course of 10.000 years? The earliest phase is that of a hunting-gathering society, it is followed by a sequence of different phases, with different dominant themes, belonging to farmers and pastoral people. In each phase, the dominant theme is marking the identity of its time. This example concerns a relatively short period (just 10,000 years) of a limited geographical area. Looking at the dominant theme on a world scale we realize its weight in the detection of cultural patterns. The dominant themes change as other aspects of life, like the dominant kind of food, the type of lodging or the way of getting

dressed. We may recognize the age of a certain art style, like we can recognize the age of a type of hat or of dress. Prehistoric and tribal art combines three types of graphemes: pictograms, ideograms and psychograms. The typology of the association between them makes the syntax of the visual art and reveals the trends of mental processing. The dominant theme is providing an additional in-depth aspect of the collective concerns. The elementary classification of prehistoric and tribal visual art is recognizing five major categories which reflect five different socio-economic lifestyles: Early Hunters (prevailing hunting of big game, carnivore diet, no use of bow-and-arrow, syntax of association and sequences, absence of scenes, animals or symbols usually being the dominant theme); Gatherers (prevailing food-collecting, prevailing vegetarian diet, prevailing themes: humans and ideograms); Late Hunters (hunters of middle size and small game, use of bow-and-arrow; prevailing syntax of descriptive scenes, prevailing carnivore diet); Pastoral societies (rearing domestic animals, prevailing diet based on milk and other products from domestic animals, pastoral scenes and domestic animals as prevailing theme); Farmers and complex economy (sedentary agriculturalists; agricultural omnivorous diet focusing on cereals, variability in dominant themes). Other minor categories include fishermen and shell-midden collectors. (The typology of the art output of each category, as described in the above-mentioned "World Rock Art" book, is the description of ideas, concerns or events having an impact on the social entity). The dominant theme varies but a dominant theme is always present, in every category.

The dominant theme is present also in urban societies. It will not be the same in the frescoes of a Christian church and in those of a Buddhist temple, though in both cases the dominant theme will be that of anthropomorphic images. The ideograms and psychograms associated to the pictograms will clarify the different identities. The presence or absence of the cross ideogram, for example, will contribute to the identification of the ideological identity of the visual message. A Moslem mosque or a Jewish temple, in the same urban context, will not have anthropomorphic images and the ideological identity will appear by symbols like the Moon or the Star of David. In the cases of hunter-gatherer societies, the dominant

theme will not be the same in the paintings of bison hunters and in those of snail eaters and collectors. The lifestyle is determining the artstyle: thus, the artstyle is revealing identity.

In the present issue, **EXPRESSION** quarterly journal is focusing on this topic: the dominant theme. What makes different cultures have different dominant themes in their visual art? Colleagues and friend are elaborating this topic, either on specific cases or on general or comparative issues. The theme remains open to new contributions. The study of cases may help clarifying the cognitive system behind the choice of the dominant themes. It is a step further in the understanding of the minds of art-makers in different societies. Colleagues and friends having something to say are welcome to share their knowledge and ideas in this joint effort to go one step further.

EDITORIAL NOTE

EXPRESSION magazine is published by Atelier Research Center in cooperation with UISPP-CISENP, the "International Scientific Commission on the Intellectual and Spiritual Expressions of Non-Literate Peoples" of the UISPP, (*Union Internationale des Sciences Préhistoriques et Protohistoriques*). The goal of **EXPRESSION** is to promote dialogue, knowledge and ideas concerning the intellectual and spiritual expressions of non-literate societies. It is an open forum in conceptual anthropology, welcoming contributions. Colleagues having something to say will find space in this e-magazine, which is reaching people of culture and academic institutions in over 70 countries. Papers should have precise goals, conceived for this kind of audience, and possibly be well illustrated. Letters on current topics and short notes are welcome and may be included in the section "Discussion Forum." Authors are fully responsible for their ideas and for the information and illustrations they submit. Publication in **EXPRESSION** quarterly journal does not imply that the publisher and/or the editors agree with the exposed ideas. Papers are submitted to reviewers for their evaluation, but controversial ideas, if they make sense, are not censured. New ideas and concepts are welcome; they may awaken debates and criticism. Time will be their judge. **EXPRESSION** is a free journal, not submitted to rhetorical and formal traditional regulations. It is pleased to offer space to controversial issues and to imaginative and creative papers, when conceptually reliable and respecting the integrity and dignity of the authors, their colleagues and their readers.

DISCUSSION FORUM

The Discussion Forum invites readers to be active protagonists in debates of worldwide interest in Conceptual Anthropology.

THE AGES OF MEMORY

**A forthcoming issue
of EXPRESSION journal**

How old is our memory? Each nation or tribe remembers the story of its origins, its fathers, its patriarchs, its heroes, its crucial events. The traditional stories of the inhabitants of a small Pacific island, the genealogical tales of an African chieftain, the cult of ancestors in a mountain village of the Andes, the myth of origins of Eskimo fishermen in the Arctic, are all chapters of the common heritage that makes up the identity of the human species, that gives us the dimension of being what we are. We should be aware of the dimension of our memory: our individual memory is part of the family, ethnic or national memories that, combined together, constitute the memory of our Species. The individual memory of each one of us, together with the collective memory of linguistic and ethnic groups, of tribes, nations and countries, make up the memory of Humankind: it is our common legacy, the core of culture. What would humanity be without such memory?

Memory has different ages, as expressed by an Aboriginal elder of Arnhem Land, and all the ages of the past make the present (*Guardare l'invisibile*, Atelier, 2018): "What white-men call myths are memories of the Dreamtime".

The mythologies of at least three continents tell the story of an Ice Age or of a Universal Flood which, likely, are the elaboration of memories of natural events that took place some twelve to fourteen thousand years ago. Myths about the ancestor that discovered how to light a fire are common in four continents and are likely to go back thousands of years. Myths about a great migration, that ended up by the settling down of the people in their "promise land", are present in at least

three continents and often belong to populations that have been in their land for ages. Bantu mythology, in southern Africa, includes the migration of ancestors, which took place some 2,000 years ago. The biblical mythology includes an exodus from Egypt to the land of Canaan, which may have taken place well over 3,000 years ago. It includes also tales on patriarchs that may go further back in time. The memory of ancient episodes was transmitted orally for centuries, often enriched by generations of storytellers, before being put into writing. As any other historical source, they are not necessarily direct testimony of facts: they are offering to us the memories and elaborations of human minds probably inspired by facts. The core is hidden behind the tale and they are fundamental raw material for historical reconstruction. They are revealing remembrances and beliefs of people.

In a rock art site in Northern Australia there is the figure of a totemic animal, in front of which several deep cups for offerings are carved on the rock floor. The animal figure consists of several painted lines completing the natural shapes of the rock surface. It is the image of an elephant, an animal that never existed in Australia. The painted lines have several coats of paint and repaint; the oldest may be over 40,000 years old. The cave is still considered to be a holy site and the image was still worshipped in the 1970s. This animal figure is the memory of something seen elsewhere, in another continent, before its makers' arrival in Arnhem Land. When did an Aboriginal ancestor see an elephant for the last time? The memory may go back thousands of years.

Historical memory is idealized and synthesized, thus turning into myths. And myths become part of the oral tradition, transmitted from generation to generation. Our individual memory follows similar processes, eliminating parts, magnifying others and idealizing certain aspects. Memory is accompanied by imagination and other mental operations, which reshape it.

Figurative art, both objects of mobile art and rock art, are the graphic records of memory, metamorphosed into visual concepts, attuned to senses and feelings. Pleasure and displeasure, joy and pain, grace and disgrace, wishes and hopes, are giving shape to memory. The graphic results, formed by memory plus other ingredients, are the testimony of processes

happening in the human mind. When prehistoric art is decoded, it becomes an immense and invaluable source in itself. But an additional step may be made, by attempting to use the effect, the document or depiction we dispose of, in order to reconstruct the cause of its creation: what did actually happen, which were the reasons that brought to the production of the document that reached us, and what story does it tell? Our memory is as old as the first graphic marks. The graphic heritage left behind by the hands and minds of peoples in five continents in the last 50,000 years is a unique and precious archive of the conceptual adventures of Humankind. It is the coffer of the yet unwritten history of what is still considered "Prehistory". Each small story, each detail of an event, myth or concern, emerging from the decoding of a portion of this immense archive, is a step toward making History out of Prehistory. It is a chapter added to the recovering of the past. And recovering the past leads to the understanding of the present: to understand who we are.

We are the effect of what we were. We are the effect of our memory. Recovering details of the memory recorded in these ancient archives, that had been disremembered for ages, is the role of culture and also marks its progress. The future is built on the past. Wisdom is built on the understanding of the past. Scholars and students can make exceptional contributions to the building up of a still non-existent world history: covering the periods of the human adventure since the earliest examples of figurative art. When there is figurative art, there is history: history is there, hidden in the graphic messages of the past, waiting to be decoded. And it has to be decoded.

A fundamental role of the scholar in the human sciences is to offer new chapters of the past to culture. Each new acquisition is a step forward.

Friends and colleagues are cordially invited to elaborate specific or general pertinent topics and submit their papers to a forthcoming issue of *EXPRESSION* about: *'THE AGES OF MEMORY, THE MEMORY OF AGES'*.

Articles accepted by reviewers are published in the quarterly journal in the appropriate thematic context. 'How to conceive your paper' is specified in each previous issue of *EXPRESSION*.

Potentially, each student in prehistoric and tribal art,

or in mythology, religion, psychology, linguistics, philosophy, ethnology, anthropology, archaeology, may have something to say on this topic. (atelier. etno@gmail.com). We are looking forward to hearing from you.

E.A.

CULTURAL CHANGES: OLD-NEW TOPIC, OLD-NEW DEBATE

"Changes, adaptation and development of intellectual and spiritual expressions from the origins to present" is the topic for a forthcoming issue of *EXPRESSION* quarterly journal. How does the dynamic of change emerge from archeological living sites, cult sites, material culture, art, myths, beliefs, and other traces (both material and immaterial) of human behavior? The issue evolved from a letter of Francois Djinjian, President of UISPP, asking members of the Executive Council of UISPP to be involved in a project on *"Humanity facing climate change in prehistory and protohistory, adaptation and sustainable development: from the origins to early historical times"*. Our role, members of the CISENP international commission, Atelier Center for Conceptual Anthropology, or editors and authors of *EXPRESSION* quarterly journal, is that of developing pertinent involvement in our field of concern: the intellectual and spiritual expressions. Climatic changes are certainly important, and recently they became fashionable, but it would be misleading to consider them as the only cause of cultural change. Climatic changes are only one of the factors that influence life and development, and in many cases, they are not even the most important ones. Migrations, changes in the geographical location and in food resources, conflict and peaceful confrontations with other human groups, changes in the size and composition of social units, new inventions, discovery, development of technology, local social relations and events, conceptual elaborations, imagination, and many other factors play their role. Man, as actor of his own destiny is no less important than man as spectator and victim of climatic changes. Our task, in Atelier Research Center and in the pages of *EXPRESSION* journal, is not only recording the changes, but also understanding the processes and reasons that caused changes and development,

and detect trends in human conceptual evolution. In previous issues of *EXPRESSION* some major pertinent issues were faced already, like the function of fire in cultural evolution, the query of how an age of hunter-gatherers in Tanzania suddenly turned into a period of vegetarian food-collectors, or how the conceptual content and the syntactic structure rock art changed with the introduction of the bow-and-arrow. Asking questions is as important as proposing their eventual solutions. Do not hesitate to ask questions. Asking question is the source of conceptual evolution. Proposing solutions to queries is the source of debate and of clarification. Convincing solutions are the end of a debate. Until then, let us keep the debate alive. Colleagues and friends are invited to contribute with specific themes, sharing their experience, knowledge and ideas. When possible, consider the dynamic relations between cause and effect. Titles and short abstracts are welcome. Papers proposed for publication should be submitted to this editorial office before February 10, 2019. Please reply to: atelier.etno@gmail.com.

E.A.

THE EARLIEST EUROPEAN ART

A topic faced in a previous issue is provoking a wide debate and is worth additional consideration. How did visual art start in Europe? From what we know, the earliest traces of figurative art are in Africa and Australia, probably also in Asia. In Europe, the presence of figurative art was considered to have appeared later than in these other continents. It had been advocated that the reason for such delay was the presence in Europe of the Neandertal man who prevented the expansion of *Homo sapiens*. But new dates, obtained by laboratory analyses of cave paintings are upsetting old concepts.

Recent reports are stating that the earliest figurative art in Europe was produced by Neandertal men. Such preliminary conclusions demand further investigation. An archaic phase of Paleolithic art was identified a few years ago and defined “La Ferrassie style” (*Acts of Valcamonica Symposium XXII*, 2007). It is present in France and Spain and its typology is different from what followed later. It was considered to be the

product of a Proto-sapiens, preceding the Aurignacian horizon. This style was defined typologically in my “*World Rock Art*” (English edition: 2015, pp. 92-101). A much similar style, using the same repertoire, is known in other parts of the world, mainly in Australia and in Tanzania. In all cases it is considered to be the earliest phase of visual art. In Australia, it is attributed to the earliest human presence there. The newcomers to a previously desert land may have arrive there with their cultural heritage and their ability and need to produce visual art, around 60.000 BP. The dates now proposed for the European examples resemble those from Australia and, likely, can coincide to the same general chronological frame of the earliest “Early Hunters” rock art of Tanzania (*EXPRESSION* 18, 2017). Are these disconnected episodes? Similar outputs are issues of similar mental processes. Besides the common conceptual core, could these various similar patterns have something else in common? Could they be the issue of an early diffusions of a Proto-sapiens? If the various localities of this stylistic pattern are somehow the issue of common roots, made by people from an early diffusion, how can we define them? Who were these people? Did they belong to a common core, expanding from an African or Asian homeland over 60.000 years ago?

Considering the stratigraphic context at La Ferrassie, I had tentatively proposed that in Europe, this pattern of visual expression could be related to the Chatelperron material industry (“*Premiers Hommes en Europe*”, Paris, Editions Fayard 2007, pp. 73-78).

An old debate re-emerged: who were the makers of the Chatelperron early blade industry? *Homo sapiens*, Neandertal or Proto-sapiens? How old are they? Do we have to reconsider the old axiom according to which the Neandertal people were the sole inhabitants of Europe during the Middle Paleolithic?

If the expressions of this peculiar style are issues of the same core, for Australia or Tanzania the term Neandertal would be inappropriate. The relation of this stylistic and typological pattern in Europe, with the Chatelperron material industry is a tentative hypothesis to be further verified. Its possible relation to the Chatelperron material culture is, so far, relying primarily on its stratigraphic position in the French site of La Ferrassie.

The possible common cultural roots of this archaic

pattern of visual art, found in various continents, has to be clarified. One thing can be guessed: that in Europe, like in Australia, this pattern is an innovative cultural element, a revolutionary conceptual invention of a new ability of the human mind, probably reflecting a new kind of mind. The primary core of figurative art is unlikely to be in Australia or in Europe, it may have been introduced by newcomers (by new waves of

migrators?) from a yet unknown “Garden of Eden of the birth of figurative art”, probably located in Asia or in Africa.

For the time being, rather than stating its belonging to the Neandertal, or to the Sapiens, it might be wiser to keep the old terminology and, until further clarification, consider it the issue of a not better defined Proto-sapiens.

E.A.

FORTHCOMING NEW DEBATES

Readers are proposing themes for debate. Some of them may be considered in future issues:

1 - THE AGES OF MEMORY, THE MEMORY OF AGES: tracing back the ages of myths and events

2 - CULTURAL CHANGES: OLD-NEW TOPIC, OLD-NEW DEBATE: tracing back the dynamics of cultural changes.

3 - WOMEN: their presence in prehistoric and tribal art. The changing role of dominance of male and female figures.

4 - SOCIAL STRUCTURE AS REVEALED BY PREHISTORIC AND TRIBAL ART: how depictions reveal social relations and social organization.

5 - PERSONAL IDENTITIES OF ARTISTS: Identifying the hands of a specific artist, school or tradition in prehistoric and tribal art.

6 - BURIAL CUSTOMS AND PRACTICES as expression of beliefs in afterlife. How did they imagine the world of the dead?

7 - IMAGES OF WARFARE AND FIGHTING IN PREHISTORIC AND TRIBAL ART: THEIR COMMEMORATING ROLE AND THEIR HISTORICAL VALUE.

8 - SEAFARING DEPICTIONS: RECORDING MYTHS OR EVENTS?

9 - REGIONAL PATTERNS IN ARTISITIC CREATIONS

10 - THE ORIGINS OF RELIGION AND THE ORIGINS OF ART

11 - VISUAL ART AS A MEAN TO EXPLORE THE HUMAN MIND

12 - WHEN AND HOW PEOPLE FROM THE NEW WORLD (AMERICA AND AUSTRALIA) DISCOVERED THE OLD WORLD (AFRICA AND EURASIA)?

13 - MYTHS OF ORIGINS: WHERE DID THE ANCESTORS COME FROM?

14 - THE PRIMARY MYTHS AND THEIR COMMON ROOTS

Proposals for papers and suggestions on these and other issues are welcome. The Discussion Forum invites readers to be active in debates of worldwide interest in Conceptual Anthropology.

Front page:

Man with a bison head named “the sorcerer with the musical bow” of the Trois-Frères cave (Ariège, France). Rock engraving (up to 30 cm) (tracing by Abbé Breuil).

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CHANGING THEMES IN VALCAMONICA ROCK ART

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The stylistic and thematic character of rock art changes from period to period, according to the dominant concerns of each ethnic group in each phase of its history. Objecting an archeological commonplace, similarities in style and subject matter do not necessarily indicate the presence of cultural relations or trends of acculturation. As stated also in previous issues of *EXPRESSION*, these similarities only indicate similar concerns and interests, implying the development of similar cultural patterns. Simplifying a more complex process, analogous aspects of the way of life, diet, resources and activities generate similar states of mind, resulting in similar visual expressions. Each phase of each rock art site has a dominant

theme: the identification of the dominant theme of each period is a relevant factor of cultural definition. And cultural definition is a fundamental feature in any study concerning the past, including rock art research. The art of Hunters and Gatherers' societies has long sequences of succession of different styles, illustrating significant variations in the conceptual background indicated by changes in the dominant theme. Major sequences of different stylistic stages, still requiring additional definition, are the outcome of conceptual trends from all over the world: in the Franco-Cantabrian regions (France and Spain), at Foz Coa (Portugal), in Gobustan (Azerbaijan), in Baja California (Mexico), in Kondoa (Tanzania), or in the Kimberley (Australia). The typology of the dominant themes changes according to the dominant conceptual processes in the minds of people in each phase or cultural horizon.

Sequences of Holocene rock art with clear successions of stylistic characteristics and of dominant themes can be found all over the world: from the Siberian major river valleys to the Central Arabian Peninsula, from the Negev



Fig. 1. Distribution of rock art and menhir-statues in Northern Italy and the Alpine area.

and Sinai to the Central Sahara mountain ranges. These areas of rock art mainly document the lives, beliefs and thoughts of Late Hunters, various phases of Pastoral societies and, in some cases, of Food Collectors'.

Elsewhere, like in Bohuslaan (Sweden), Albarracín (Spain), the Drakensberg range (South Africa), Bhimbekta in Madja Pradesh (India) or in the Serra da Capivara in Piauí (Brazil) remarkable concentrations of rock art still lack a typological definition of the different periods represented. Many major sites of Holocene rock art are not yet sufficiently analyzed to provide a clear succession of stylistic and thematic development throughout long periods.

Graphic expressions of final Hunter-Gatherers, incipient farmers and agriculturists may repeat similar subjects and interests even without direct connections. Successive sequences of styles are well known in rock art sites in Africa, Asia and Europe. In most localities, only one or just a few phases or styles are present. In some sites, the succession of different stylistic phases has been recorded, indicating changes or progressions of specific patterns, thus allowing the definition of a sequence of thematic horizons.

Different groups of hunters, nomadic pastoral people and sedentary farmers have different ways of thinking and different graphic expressions. It is predictable that hunters of elands and hunters of whales are unlikely to depict the same subjects in their rock art. Their graphic art is the expression of their mental conditioning, due to traditional patterns of life, daily activities and concerns.

The stylistic and thematic succession of cultural horizons is the core of historical reconstruction, providing documentation on changes and developments of the dominant themes, echoing the economic activities, social structures and conceptual thinking of periods that are still considered to be Prehistoric. Such successions may display a coherent sequence, following the evolution of technology, the acquisition of beliefs, ideologies and intellectual reflections, changes in the use of available economic resources. They contribute to the understanding of successive cultural contexts, from Hunter-Gatherers' clans to the complex economies and structures of modern society.

Rarely a complex and long-range succession of stylistic phases is recorded in a single site. A rather unique case is that of Camonica Valley (Valcamonica), in Northern Italy, where the succession of periods and phases of rock art is a key reference for the conceptual and stylistic sequence of Holocene Eurasian rock art (Anati, 2015).

A succession of thematic-stylistic phases covers the entire Holocene era, starting from the late Pleistocene (some 14,000 – 12,000 years ago), to present times. Rock art reveals cultural, economic and social changes, thus offering over 10,000 years of history previously considered as Prehistoric periods, from horizons of Hunter-Gatherers of Late Pleistocene or the beginning of Holocene, to Neolithic, Chalcolithic, Bronze Age and Iron Age stylistic horizons, to Roman and Medieval phases. Apart from being a fundamental core of reference for the many rock art sites spread over Eurasia, Valcamonica provides a unique record of the origins, formation and development of the European society.

Before the stratigraphic sequence of periods was established, half a century ago, all the different ages of Valcamonica rock art were seen as a mess of graphic signs attributed to the last few centuries BC. They arose theoretical debate on whether to consider them

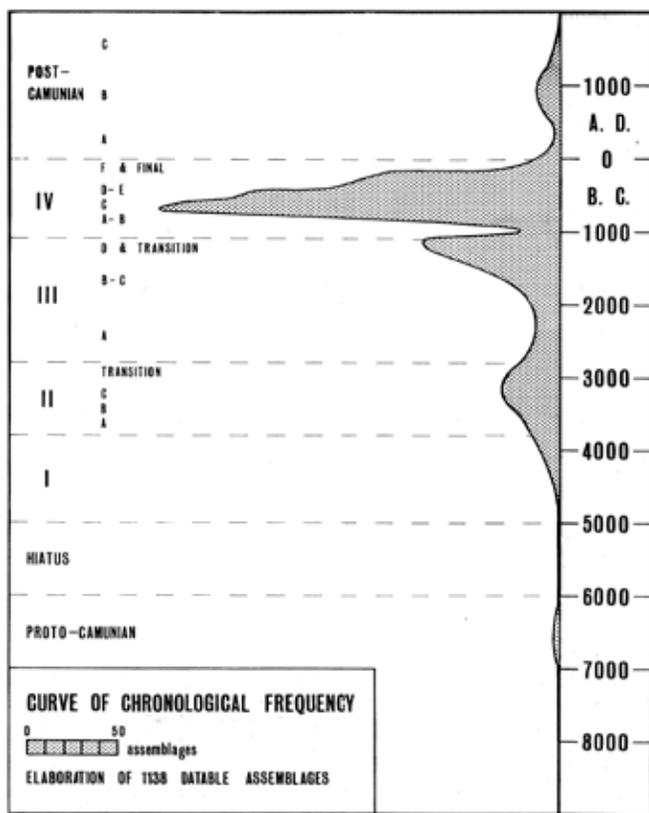


Fig. 2. Curve of chronological frequency of Valcamonica rock art.

expressions of Celtic or Ligurian populations of Late Iron Age. The new sequence of over ten millennia of styles and ages, now part of UNESCO World Heritage, was first proposed in the book *Camonica Valley* (Anati, 1964), then further elaborated in several publications, mainly *I Camuni* (Anati, 1982) and *Valcamonica Rock Art* (Anati, 1994), revised and updated in *The Rock Art of Valcamonica* (Anati, 2015). From one publication to the other, the main order of stylistic and typological succession did not change; however, some modifications were made in the dating of the different styles and phases, thanks to new chronological data. For half a century, several attempts were made by

other researchers to upset this chronological sequence: first by the supporters of the so-called Ligurian theory, which claimed that all of Valcamonica rock art belonged to a single period of a few centuries corresponding to the Late Iron Age; then by the defenders of a short sequence theory, ranging from the Late Bronze Age to the Roman period, and finally by adventurous students who proposed inaccurate stratigraphic sequences: disregarding typology, they were trying to demonstrate that figures representing Chalcolithic weapons belonged to the Iron Age, or that Neolithic figures had been engraved after those of the Bronze Age, or that engravings of Farmers were older than those of Hunter-Gatherers, and so

on. Some of these authors were using my illustrations, with their addition of a few lines and dots, upsetting the stratigraphy, claiming them as their autonomous production and suggesting surprising, confusing (and often unrealistic) cultural evolutions. A medievalist scholar even attempted to demonstrate that the entire Valcamonica rock art was the production of a Paleo-Christian sect, a few centuries after the beginning of our era.

Camonica Valley is not an isolated planet. The sequence proposed half a century ago relied on broad contextual, stratigraphic, comparative and analytical bases. Other sites of rock art, graphic signs and images on megalithic monuments, decoration on pottery and other objects, plastic figurines, dated archeological objects from tombs and other excavated sites contributed to the overview. Out of the several proposals on the chronology of Valcamonica rock art, put forward by different authors, it is the only one that has survived to this day. To clarify the context, this article is confirming the sequence of the cultural horizons of Valcamonica rock art as already published in 1964. The illustration here is taken from images published in 1994 or earlier (Anati, 1994). Some details of the absolute chronology might require minor updating, waiting for the availability of additional technical data,

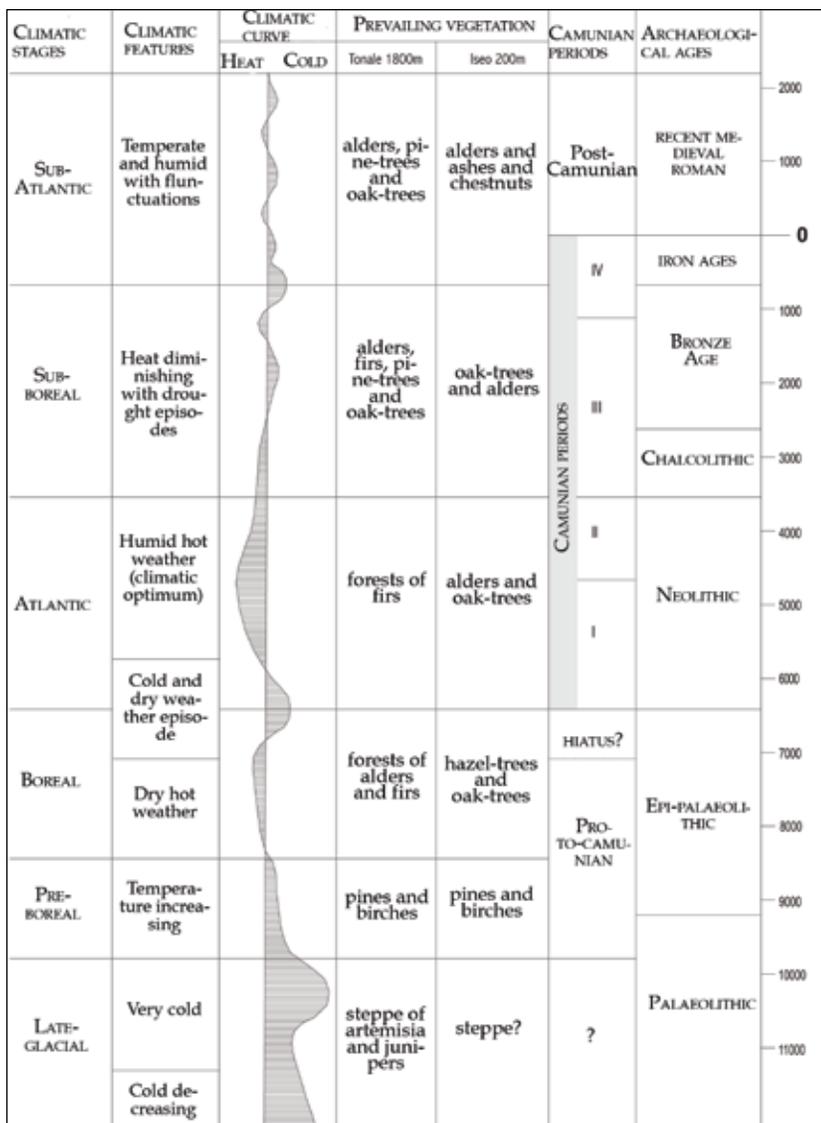


Fig. 3. Table of climatic variations that occurred over the last 12,000 years, as established by pollens, geological stratigraphy, and granulometric examinations (research carried out by A. Horowitz, 1974b). Note: the chart was produced in 1974. The absolute datings of archaeological periods reflect the then standard view. Minor changes may have taken place since.

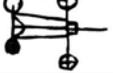
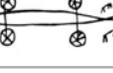
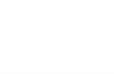
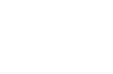
STYLE	PHASE	ARCHAEOLOGICAL PERIOD	TENTATIVE DATING	ANTHROPOMORPHIS	CERVIDS	WEAPONS	SYMBOLS	IDOLIFORMS	FLOUGHS	WAGONS	STRUCTURES
Proto Camunian	Sub Naturalistic	Epi paleolithic									
I		Neolithic	5.000								
II	A B C transition		3.800								
III	Archaic A Middle Late	Calcolithic	2.800								
	B C D transition		Bronze Age	2.000							
IV	A	Transition Bronze-Iron	1.100								
	B		850								
	C	Iron Age	700								
	D E F		16 a.C								
Post Camunian		Roman and Medieval Age									

Fig. 4. Typological chart illustrating the main features of the Valcamonica periods.

but the succession of periods and styles remains the same as already proposed half a century ago. The alternative adventurous attempts mentioned above, though misleading, have helped further verifying the sustainability of this conceptual frame.

The sequence of periods clearly shows that each of them has a different dominant theme: first, a style characterized by large-sized animal figures, then another with small and medium-sized schematic anthropomorphic figures, then a phase characterized by monumental compositions of weapons and symbols depicting supernatural beings or concepts, then a phase which focuses on the depiction of tools and weapons, and finally a series of phases with realistic and dynamic anthropomorphic figures: from anecdotal representations, to mythical ancestral heroes, to divinities. Each period has its own dominant theme and characteristics. Some of these styles had minor tails of persistence, but each is characterized by the way of thinking of its main period.

The changes in the dominant theme is vital, offering a

historical gallery of different ages, of people changing their way of thinking and their relations among themselves and with the world surrounding them. Each phase has a specific dominant theme, expressing the ideological and conceptual concerns of the time they belong to. The succession of iconographic phases tells us a great deal on the evolution of economy, of the social structures, the changing minds and beliefs in 10,000 years of European history.

Similar styles are found all over Europe and Asia, but Valcamonica is the main site where they are all present in a logical and stratigraphic sequence. What does the succession of dominant themes reveal about the conceptual evolution of the Camunian Alpine tribe in the course of 10,000 years? It is a unique mirror of the European formative ages. It is a pillar of the history of Europe.

As elaborated in the abovementioned publications, the earliest phase is that of a hunting-gathering society, belonging to the Final Paleolithic or the Epi-Paleolithic age. The hunted and worshipped animals were their

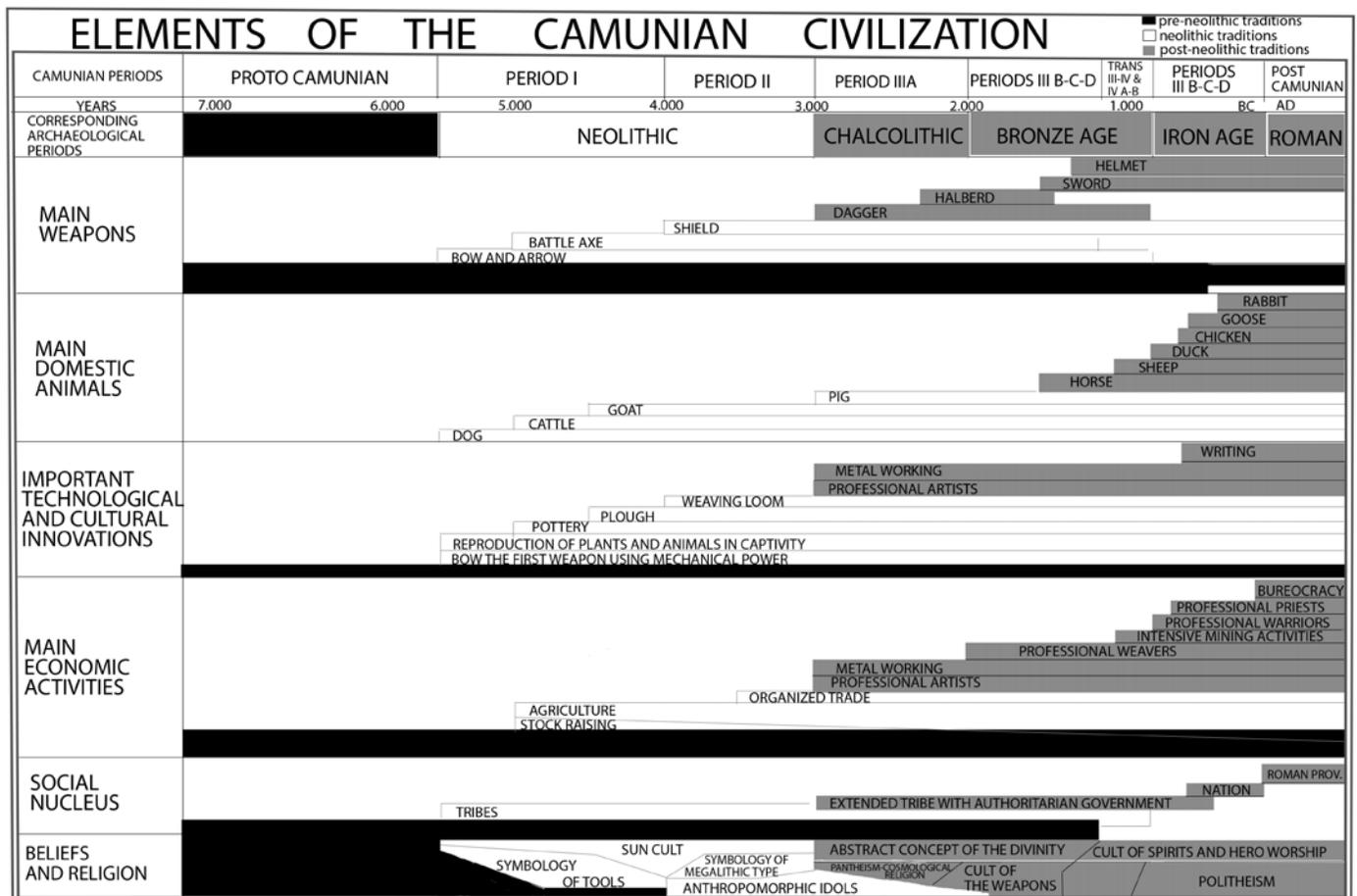


Fig. 6. Chart of elements of the Camunian civilization.

rise of military activities (Camunian III-B to D; IV-A and B). The shift from the cult of ancestors to that of gods took place here at the end of the Bronze Age. It is a new vision of the supernatural world that persisted ever since.

During the Iron Age, a society of close clans or local tribes gradually becomes influenced by external acculturation, including imported divinities and the introduction of writing. In a few centuries, during the Iron Age, the society is fast developing political structures, economy, technology and intellectual tendencies, while external indoctrination was changing local beliefs, rituals and traditions. The Camunian tribes had become a nation before being absorbed in the Roman empire. A new way of looking at life and society developed during the Iron Age, which formed the roots of modern European culture (IV-C to F). All this is described in the abovementioned publications: Valcamonica rock art is revealing new essential chapters in the history of Europe.

Rock art is recording widespread trends and the influence of various external cultures. The Proto-Camunian period has parallels all over Eurasia as the expression of Late Hunters-Gatherers' way of life. Neolithic rock art has parallels in the Iberian Peninsula, in Southern France, in other parts of Italy and of Central Europe, and in various areas of Asia. In the Chalcolithic, Valcamonica rock art appears as a province of a vastly diffused culture and religion related to the menhir statues, a category of megalithic monuments. During the Bronze Age and the Iron Age, Valcamonica has strong cultural and trading relations with Central European and Italic cultures, such as the Central European Urnfield, the Italic cultures of the Villanovans and the Etruscans, and the Alpine Celtic cultures.

Rock art is shedding a new light on the birth of European culture. The images reveal many specific aspects of the development of daily life in each period, from the dominant kind of economy and

food to the type of lodging, to the development of social structures, the kind of weapons and tools they used, the alternation of times of peace and times of warfare, the kind of political structure, the changes and developments of religion and faith.

The rock art of Valcamonica is an immense source of stories and events that, combined together, turn prehistoric times into history. It is a great open-air museum on the origins of Europe and of its modern civilization. Here as elsewhere, a correct definition of stylistic assemblages and of their succession is the base for any future development of research.

The study of this immense visual archive, counting hundreds of thousands of images engraved on the rocks, is now entering a new age, that of Conceptual Anthropology. Researchers will be concerned also with the moods of the makers, their changing states of mind, their motivations, their concerns and the role of rock art in their spiritual and intellectual life. Rock art is the raw material for historical reconstruction, and also for understanding the spirits, the ambitions, the desires and expectations of their makers in their age. The continuation of research has a great deal to offer to the rediscovery of the roots of Europe. And, following our motto "*Recovering the past (is the base) to discover the present*".

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APPENDIX - PERIODS OF CAMUNIAN ROCK ART

Proto Camunian



Fig. 7. Crape, r. 6, Darfo Boario Terme. Rock engraving of an elk, animal that was extinct in Valcamonica before the Neolithic. These animal figures of the Proto-Camunian Period are superimposed by inscriptions in north-Etruscan letters engraved some millennia late.



Fig. 8. Crape, r. 6, site of Luine, Valcamonica. Traces of animal figures Base of the tracing: 95 cm.

Period I-II

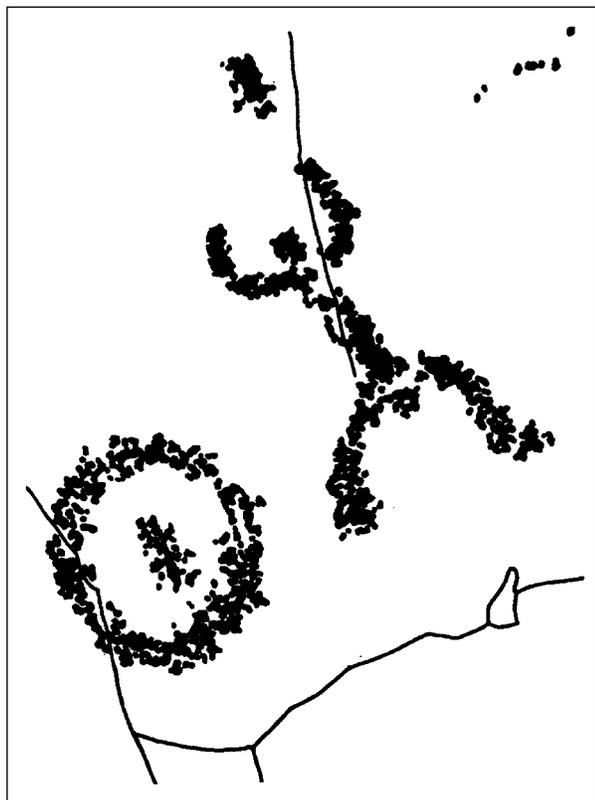


Fig. 9. A praying figure next to a disc with central cupmark (Neolithic, tentative dating, fifth millennium BC).

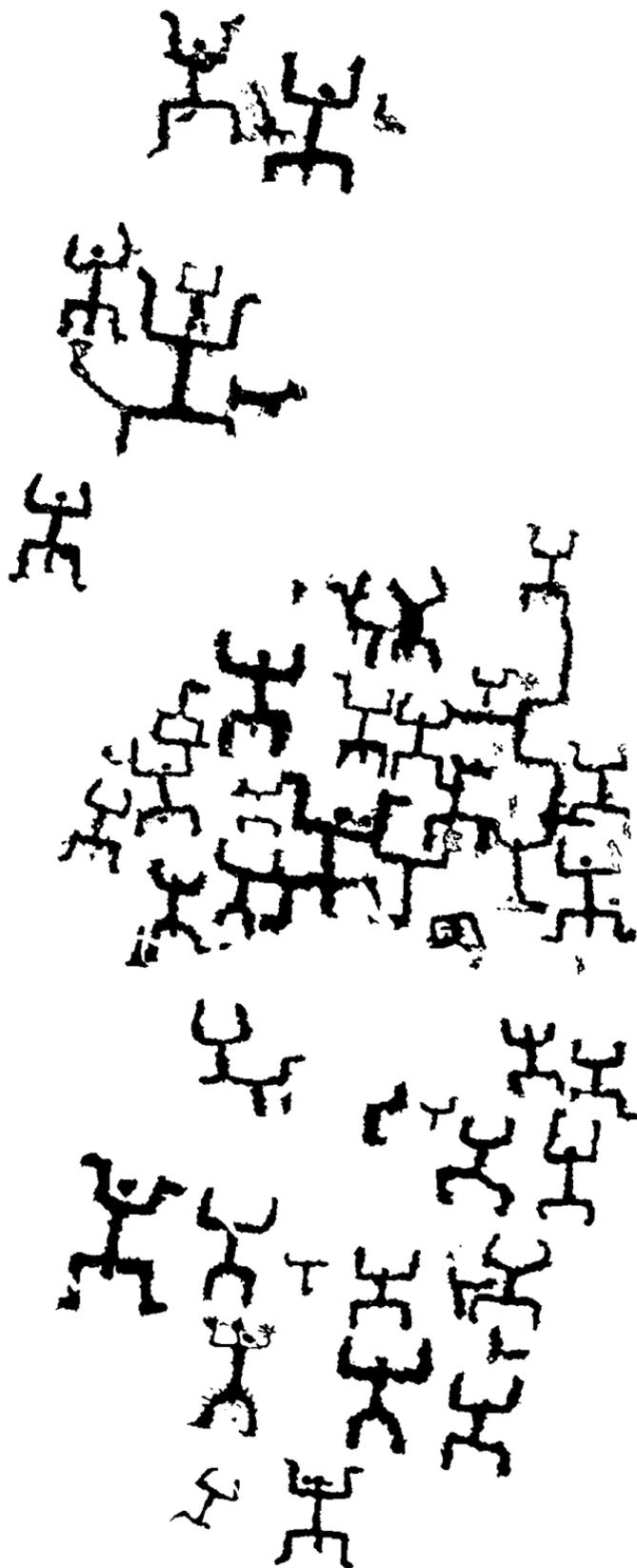


Fig. 10. Naquane, r. 50, Capo di Ponte. Tracing of a composition of schematic anthropomorphic figures of the final Period I or Period II A. Several couples of human figures can be seen: one headless and one with head. Lower left is a figure with large hands and rays issued from his body. The last figure at the bottom seems to wear an animal mask.

Period II-final



Fig. 11. Luine, r. 34, Darfo Boario Terme. Tracing of a large anthropomorphic figure made of meanders: head, body, and arms are made of a series of meanders (A); below the main figure is an idoliform figure with a zigzag decoration (B). Late or final Period II. On the left a small Bronze Age dagger (C) is superimposed on the previous engravings.

Period III-b-c



Fig. 13. Luine, r. 38, Darfo Boario Terme. Composition of weapons that form a vaguely anthropomorphic image. At the centre, three axes are arranged to form two eyebrows and a nose. On the left hand side, a lance, a small dagger and a scutiform appear as the weapons or the attributes on the entity that emerges from the rock surface, a mythic heroe with his image made of weapons.

Period III-A



Fig. 12. Tracing of menhir-statue Bagnolo 2, Malegno. Period III A. Size of tracing: 0.80 x 1.3 m.

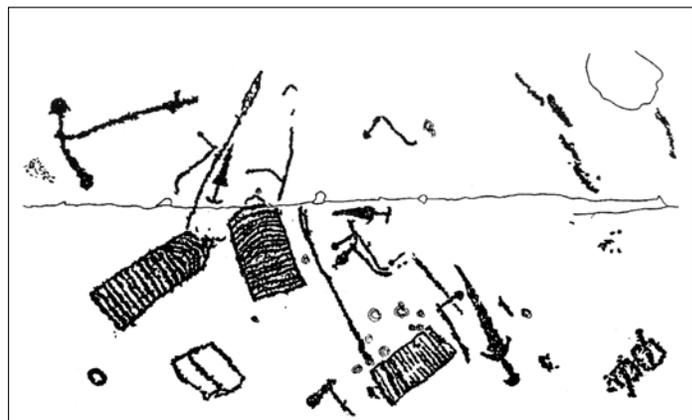


Fig. 14. Luine, r. 34, Darfo Boario Terme. Large composition of scutiforms and arms: battle axes, spears and daggers. Period III B-C. Dimension: 1.80 x 0.90 m.

Period III-d



Fig. 15. Campanine di Cimbergo. A group of schematic praying figures surrounding a two-wheeled cart, probably pulled by horses. These would be the oldest representations of horses noted so far in the Camonica Valley. Probably Period III B or C (Early or Middle Bronze Age: 2,500-1,400 BC). Size of tracing: 2,30 x 1,40 m.

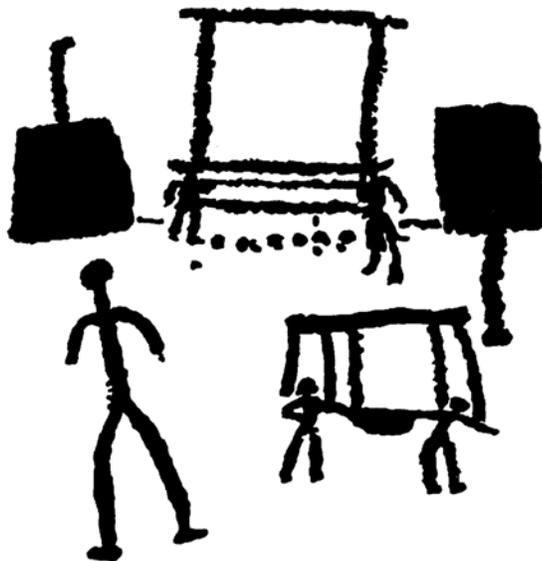


Fig. 16. Scene with looms from the Great Rock of Naquane. Based on the style and typology, these figures can be dated to the Late Bronze Age. (Probably about 1,200 BC).

Period IV a-b



Fig. 17. Seradina III, r. 18, Capo di Ponte. The need of representing moving subjects varies from period to period. Running human figures are limited to specific phases of the Camunian cycle. A scene of hunting with the use of bows and arrows and the aid of dogs. Transition between Bronze and Iron Age, Period IV A-B.

Period IV-c



Fig. 18. Bedolina, r. 17, Capo di Ponte. Scene of ploughing and hoeing. The plough is pulled by horses. At the bottom, one can observe a characteristic sign that appears in the Iron Age. It is likely to be a symbol left by the author, a kind of signature with which the artist identifies himself. Period IV C.

Period IV- d



Fig. 19. Cereto di Cemmo, r. 28, Capo di Ponte. Tracing of an incantation scene. A human figure without arms and sex confronts two ithyphallic human figures with 'large hands'. Period IV D (Middle Iron Age).

Period IV-e



Fig. 20. Naquane, r. 50, Capo di Ponte. Power of weapons and sexual power seem to be connected in several Iron Age engravings. Sword, helmet, shield and tunic have given to the central figure the name 'Etruscan warrior'. Period IV E.

Period IV-final



Fig. 21. Seradina I, r. 6, Capo di Ponte. Warriors with square body face each other and are accompanied by an inscription with Northern Etruscan letters, apparently copied backward by a Camunian artist who could not read it. Period IV F

Roman period



Fig. 22. Luine, r. 13-B, Darfo Boario Terme. Figure of horse and rider in a style that indicates an influence of the Roman period. Post-Camunian Period. Period IV F (Late Iron Age: after 400 BC).

THE ARTS AND SOCIETY

Margalit Berriet

President and founder of the association “Mémoire de L’Avenir”, Paris.

(Edited by Dan Meinwald)

The profane – perfumes, music and colors – are inherently identical, and their differences lie only in human perception. As for the scholars, they invented this plausible tale so that the strength of the soul and the strength of an electric magnetic vitality would be of the same species.¹

Translation by MB

Impressions of places and objects are integral to humanity’s endless endeavors. They offer both a palpable and an incorporeal basis for comprehending ideas, values, myths, inventions, and all other forms of human conception.

UNESCO has made trans-disciplinarily the cornerstone of its work for sustainability; building networks with multiple stakeholders.... This year’s theme for the World Science Day for Peace and Development, Science for global understanding, encompasses UNESCO’s approach to develop scientific cooperation between and within societies, combining global sustainability and local actions and knowledge.²

The International Year of Global Understanding starts with the premise that all transformations of nature are based upon human action, and all human actions are based upon cultural schemes of knowledge and interpretation.

The arts demonstrate that the application of creativity illustrates a general schema of collaboration and communication, transcending location and personal differences. Artists demonstrate an understanding of the plurality of realities, of limits, tools, objects,

1 Yasunari Kawabata, 1973, *La danseuse d’Izu*, Edition Albin Michel: «Le profane que parfums, musique et couleurs sont, par nature, fondamentalement identiques, et que leurs différence ne réside que dans les sens de l’homme. Quant aux savants, ils ont inventé ce conte plausible selon lequel la force de l’âme et la force électrique magnétique seraient de même espèce».

2 Message from Ms Irina Bokova, Director-General of UNESCO, 10th of November 2017, in the occasion of the World Science Day for Peace and Development

symbols, and languages, as well as of philosophies, histories, civilizations, and the choice to undertake progress. The arts mirror the journey of humanity since prehistory. They reflect states of upheaval as well as ones of wonder, stemming from the astonishments of life and nature.

The arts are not acts of innocence coloured with idealism. An artist springs and acts from a state of sensitive intuition – what Edgar Morin describes as “the semi-trance, semi-possession, semi- to quasi-mediumistic states, marvel, enjoyment, pre-ecstasies are sovereign within artistic creation and aesthetic emotion.”³ The artist is led to announce and denounce, to propose and evoke, to both resist and contribute to human destiny.

For Socrates, wonder is at the origin of wisdom, and is therefore a philosophical quest. Without wonder, no thought can unfold. Astonishment is at the root of every search for certainty, truth, or authenticity. Artists traditionally carry both aesthetic and ethical missions at the same time. As thinkers and producers, they play a role in all of the notions of humanity.

The act of wonder invites us to live within the realm of sensitive and poetic possibility. It allows the irruption of the unexpected. In the “wonderful” lies the idea of the beautiful, the imaginary, and the mysterious – the definition of art.

The arts have the capacity to provoke brief moments during which there is no longer any distinction between the subject and the object. One goes beyond the limits of one’s individuality in an opening to the world and to life. This idea is compatible with UNESCO’s declaration that “Intangible cultural heritage is a living set and a perpetually constant re-creation of practices, knowledge and of representations, that enabling individuals and communities at all levels of society to express ways of seeing the world through systems values and ethical standards.”⁴

3 Edgar Morin, 2016, *Sur l’esthétique*, chapitre la créativité, p.50, éd Robert Laffont, Paris, 2016; Edition de la maison des sciences de l’homme, Paris («les états second semi-transe, semi possession, semi au quasi médiumniques, émerveillent, jouissance, pré-extases sont souverains au sein de la création artistique et de l’émotion esthétique»).

4 UNESCO 2003 Convention for the Safeguarding of the Intangible Cultural Heritage.

The arts and culture are powerful mediators in the construction of social realities and personal mindsets. The arts allow individuals to develop within collective cultures, and are ideal mediators for dialogue. Creative initiatives favor access to scientific, practical, philosophic, and analytical thinking, seeking to connect worldwide problems and solutions. The arts offer access to knowledge and enhance participation and collaboration beyond borders on global issues such as education, environmental consciousness, ethics, and aesthetics:

The history of art and that of man are inseparable; art begins with man or even, perhaps, with its direct predecessor, Australopithecus. From the beginning, man confirms himself as an artist, because he shares his first impulses of artists with other animals, including possibly some great apes, because, from the start, he collects and accumulates “art” originated from nature, because it immediately creates forms, leaves traces and creates tracks....⁵
Translation by MB

The contributions of the arts do not remain within the aesthetic realm, but offer new propositions in all fields of human activity: “The progressive intellectualisation of sensations leads, in man, to the perception and the thoughtful production of rhythms and of values, to codes whose symbols have an indigenous meaning, such as those of music, poetry, or relationships.”⁶ Hence, the preservation of our tangible and intangible resources demonstrates the acknowledgment of the world we live in, while offering tools to conserve ideas, memories, discoveries, innovations, and inventions.

5 Lorblanchet Michel, 2006, *Les origines de la culture, les origines de l'art*, Paris (Editions Le Pommier), pp 126: «... l'histoire de l'art et celle de l'homme sont indissociables; l'art commence avec l'homme ou même, peut-être, avec son prédécesseur direct l'Australopithèque. Dès son origine, l'homme s'affirme comme un artiste, parce qu'il partage ses premières pulsions d'artistes avec d'autres animaux, notamment peut-être avec certains grands singes, parce que, d'emblée, il collecte et collectionne les « œuvres d'art » de la nature, parce qu'il crée aussitôt des formes, il produit des traces et des tracés et, très tôt, invente les premières parures»..

6 André Leroi Gourhan, 1965, *Le geste et la parole*, vol II, *La mémoire et le rythmes*, Paris, Albin Michel, coll. science d'aujourd'hui, p. 82: «l'intellectualisation progressive des sensations aboutit chez l'homme, à la perception et à la production réfléchie des rythmes et des valeurs, aux codes dont les symboles ont une signification ethnique, comme ceux de la musique, de la poésie, ou des rapport sociaux».

The act of conservation often focuses on the protection of tangible heritage, concerning itself with materials and items that can be stored or conserved. These items are “things” that can contribute to cultural and natural identification: “Objects are a part of the study of human history because they provide a concrete basis for ideas, and can validate them. Their preservation demonstrates recognition of the necessity of the past and of the things that tell its story.”⁷

Objects and things are important to the study of the humanities, as they provide a concrete basis and validation for cultural diversities. Their preservation demonstrates the recognition of the necessity of the past. Preserved objects also validate memories and concepts, ideologies and legend, uniting the profane with the sacred and offering a reference for past actions. Intangible heritage, however, is that which exists in the imprinted memories of individuals and cultures. Intangible heritage includes smells, impressions, sounds, myths, beliefs, and superstitions. The field of preservation must be associated with all resources.

How can an intangible form of exchange be preserved? *in the* General Conference of the United Nations Educational, Scientific and Cultural Organization (UNESCO) meeting in Paris from 29 September to 17 October 2003, at its 32nd session:

Recognizing that the processes of globalization and social transformation, alongside the conditions they create for renewed dialogue among communities, also give rise, as does the phenomenon of intolerance, to grave threats of deterioration, disappearance and destruction of the intangible cultural heritage, in particular owing to a lack of resources for safeguarding such heritage... and are consistent with universally accepted principles of human rights, equity, sustainability, and mutual respect between cultural communities... thus promoting cultural diversity and the creativity of humankind...⁸ (PDF/Glossaire_PCI_2002)

7 Tanselle, G. Thomas, 1998, *Literature and Artifacts*, Charlottesville, VA: Bibliographical Society of the University of Virginia.

8 <http://www.unesco.org/culture/ich/en/convention#art2/>
The General Conference of the United Nations Educational, Scientific and Cultural Organization hereinafter referred to as UNESCO, meeting in Paris, from 29 September to 17 October 2003, at its 32nd session/http://www.cfpci.fr/medias/PDF/Glossaire_PCI_2002.pdf.

In conclusion, the Arts and Culture are active agents in social, economic, and political transformation, bonding the profane and the sacred into one. They articulate the commonality between peoples, using senses, reason, and wisdom to produce histories, traditions, and patrimonies. They have the ability to change mentalities and encourage actions in every field of the humanities, while demonstrating that the humanities are an integral part of the ecosphere. In his work on the “neurobiology of the mind,” Professor Antonio Damasio rehabilitated the role of sensitivity, creativity, emotions, and feelings in

the cognitive operation of reason, but also in the development of self and of consciousness. He paid tribute to Spinoza, bringing together body, mind, logic, and creativity, and seeing the emotions in the foundations of human culture.

Sense and logic are cohesive in the organism of humanity, interacting with the ecosphere, generating intuition and, consequently, arts, cultures, myths, beliefs, and institutions. Creativity leads to the development of communities and to access to knowledge through learning and awareness-raising.

THE ANIMAL MIRROR OF HUMANITY

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Introduction

Representation of human beings marks a rare exception to the general rule of animal figures in European Paleolithic rock art. This disregard for human figures, notably absent from rock art, is as remarkable as is the enthusiasm for animals. Yet this absence bears meaning in itself and, by investigating the voluntarily rare image of themselves that these ancient people left behind, we may better understand their image of the world and their own place in it. The self-effacing human figure, overshadowed by preponderant animal figures, remains dual in nature, partly covering and thus erasing the human element with animal traits. This dual absence is paradoxically better suited to lead us into intimacy with these people of the Paleolithic Period. These moments when the human figure absents itself behind animal traits have always been primordial for humans, forming the basis of our imagination. The works of the French author, Georges Bataille, help us to understand human imagination, its logic, and manifestations; the beliefs of hunter-gatherers today and in the recent past provide similar illumination for these phenomena. We thus come to realize that Paleolithic rock art, as the source of all art and all forms of art, arises from a fundamental desire, newly awakened in humans, that of representing the otherness of their own humanity.

Clad in the Glory of the Beast

The incredible number of animal figures on display in the secret haunts where Paleolithic peoples expressed their art is always astounding. In Paleolithic rock art, the animal figure is placed deliberately at the center of the stage. Those carefully executed drawings display precise knowledge of animal proportions, with a wealth of detail, and extraordinary animal vitality abounds in each figure thus represented. But this overabundance also highlights the conspicuous absence of human figures. This disregard for the human figure, so eerily absent, is only truly palpable as an afterthought, while the passion for the animal figure is always strikingly present.

Animalism thus reigns supreme over humanity, dominant in number and in proportion, sometimes even covering over the human figure. In Europe, caves never contain more than a few human figures, with the majority often containing only one such figure. These rare human representations in rock art are never particularly explicit, and may even present a most unusual appearance. Human iconography in European rock art never presents the figurative fidelity observed in animal figures. The rare portraits, often from later periods, frequently have roughly drawn, unsightly, even simian features. Examples from France are the representations of human heads with turned-up or snub noses from the caves at Rouffignac and at Saint-Cirq du Bugue in Dordogne (fig. 1), or the head from Fontanet in Ariège (fig. 2), which gives the impression of a face elongated into a muzzle. In some cases, such as the figure from the Ker cave in Ariège (fig. 3), prognathism is so exaggerated that there is no forehead or chin projection. To this bestial aspect is added an open mouth, with the final touch of strongly drawn teeth, thus accentuating the animal appearance of this head, which is more like an animal's snout than a human face.

All the human representations identified up to now in European Paleolithic rock art are always either greatly oversimplified, like the man from Saint-Cirq du Bugue in Dordogne (fig. 1), or caricatures, like that from the Spanish cave of Hornos de la Pena, in Cantabria (fig. 4), or supernatural, like that from the cave of Gabillou in Dordogne (fig. 5). Representations of entire human figures, essentially in profile, are most often found adorned with heads of birds or bison, with tails, pairs of horns or antlers, hooves or other animal attributes, thus disguising humans as bizarre, unrealistic characters. Only the upright position and certain specific attributes are retained, such as legs, feet, or even hands, all distinctive signs differentiating humans from animals. Thus, far beyond travesty, human representations undergo a genuine metamorphosis, all verisimilitude being abandoned in favor of the advent of a new being, composed of both animal and human traits. These hybrid beings, half-human, half-animal, termed therianthropes by prehistorians, form the majority of human representations in rock art. All such representations are composites systematically misappropriating the true human figure, like the famous examples from the French caves of Lascaux in Dordogne, Trois-Frères in Ariège (fig. 6 and 7), and



Figure 1. Human head of the Fontanet cave (Ariège, France). Painting on rock (height 20 cm). Photograph of Jean Clottes.



Figure 2. Bestialised human profile of the Grotte du Ker (Ariège, France). Rock engraving (17.5 cm long). Photograph of Jean Clottes.



Figure 3. Human profile and bear's head. Cave of Saint-Cirq (Dordogne, France). Rock engraving (height 10.5 cm). Photo credit: Prehistoric Cave of the Sorcerer.

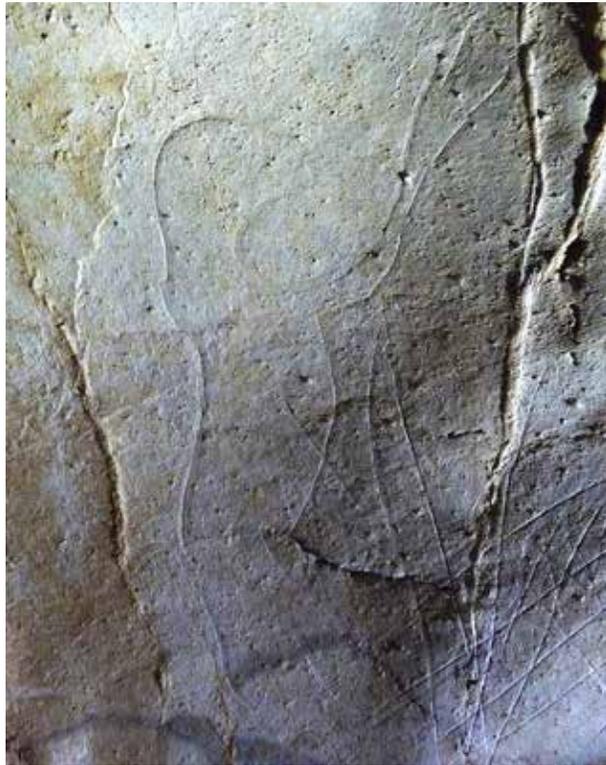


Figure 4. Composite creature of Hornos de la Peña Cave (Cantabria, Spain). Rock engraving (height 45 cm). Photograph of Louis de Seille.



Figure 5. Composite figure, called “the sorcerer” of the Gabillou cave (Dordogne, France). Engraving on rock (height 37 cm) and raised by Abbot Breuil. Photograph of Jean Clottes.



Figure 6. Man with a bison head named “the sorcerer with the musical bow” of the Trois-Frères cave (Ariège, France). Rock engraving (up to 30 cm). Tracing by Abbé Breuil.



Figure 7. Composite figure called “the wizard”. Cave of the Three Brothers (Ariège, France). Painting and engraving on rock - raised by Abbé Breuil (height 75 cm, width 50 cm).

Chauvet in Ardèche (fig. 8), or the less well-known examples from the Kapova caves in the Urals (fig. 9), or Fumane in Veneto, Italy (fig 10).

This same deviance is also found in the attribution of sex. Thus, many of these composite figures are ithyphallic males, most frequently with proportions that go far beyond the anatomical truth of men (figs 11 and 12), and sometimes even beyond that of animals (fig. 13).

The phallus is generally placed as it is in human males, at the crotch, whereas an animal phallus is higher on the abdomen. In some cases, like the great sorcerer from the cave *Les Trois-Frères* (fig. 7), the phallus is placed like that of an animal, a feline, but is more human in appearance and proportions. It should be noted that this focus on the representation of sexual attributes highlights the fact that the human figure, whole or fragmented, male or occasionally female, is always represented naked in European Paleolithic rock art. Nudity therefore becomes a defining characteristic of the human image, while clothing, an essential characteristic of human adornment, is replaced by the physical attributes of animals.

In contrast with the careful attention to accurate detail in the representations of animal figures, the rare

representations of humans often seem to be deprived of their true human nature, blending into the animal within. If there is exaltation, it is by no means that of non-existent human action, but rather that of animal vitality, as if animalism embodied much more than the animal reality that we acknowledge today. Our topic thus shifts, focusing now on animalism in humans, or “animal humanity” in human beings. A duality defined by the French author, Georges Bataille, as the paradox of humans clad in the glory of the beast: “These Lascaux men forcefully transmitted to us the fact that, being men, they resembled us, but as a means for telling us so, they left us innumerable pictures of the animalism they were shedding, as though they had felt obliged to clothe a nascent marvel with the animalism they had lost.”¹ Why, then, did Paleolithic humans – no longer restricted by the limits of animalism – let their new-found humanity become apparent through their paintings, while leaving us the image of the animalism from which they had escaped, rather than the humanity into which they were entering?

1 Bataille, G., *Lascaux, or the Birth of Art* (translated by Austryn Wainhouse), Lausanne, Skira, 1955, p. 115.

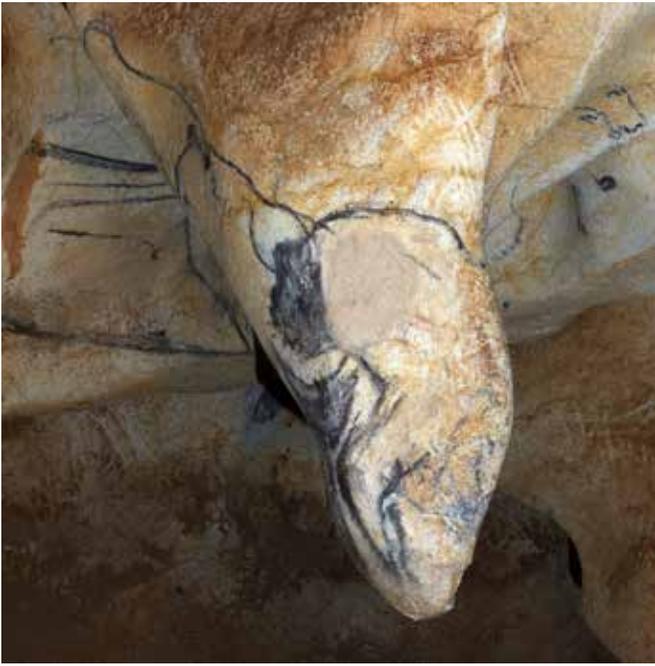


Figure 8. Man-bison christened the “wizard” of the rocky pendant of the back room. Chauvet Cave (Vallon-Pont-D’arc, Ardèche, France). Drawing on rock (about 100 cm high). Jean Clottes Photography.

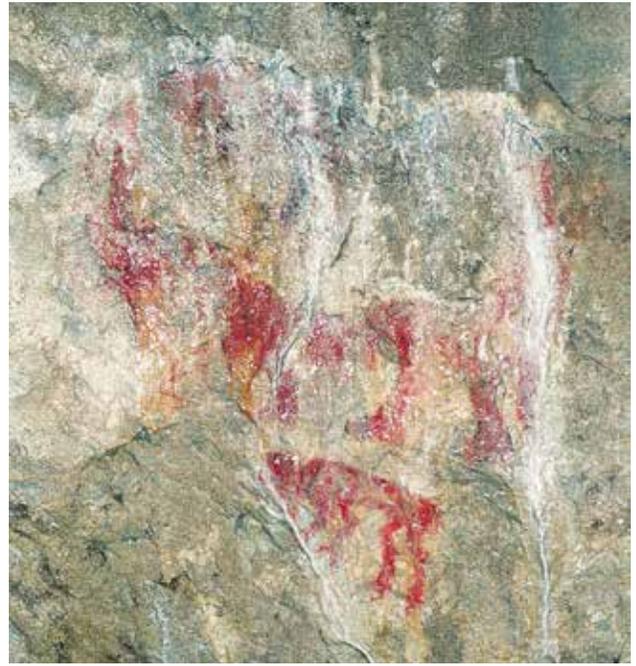


Figure 9. Human figure called “Man-mammoth”. Kapova Cave (Urals, Russia). Painting on rock (about 50 cm long). Photograph of Alexey Solodeynokov.



Figure 10. Man bison (?). Cave of Fumane (Veneto, northern Italy). Painting on rock (high .18 cm). Photograph of Alberto Broglio.

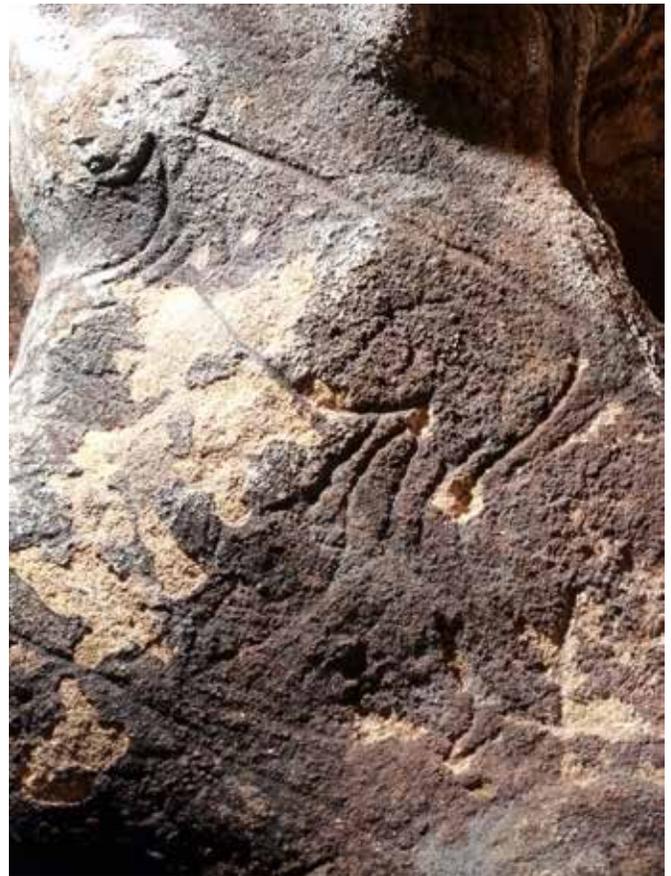


Figure 11. Human figure called “the wizard”. Cave of Saint-Cirq (Dordogne, France). Rock engraving (height 50 cm). Photo credit: Prehistoric Cave of the Sorcerer.



Figure 12. Human-bird figure of the polychrome ceiling. Cave of Altamira (Cantabria, Spain). Survey of Father Breuil.

The Mediation Paradox

This dual absence – through the overabundance of animal figures, and through the masking of human identity – is paradoxical in that it renews our access to the remaining traces of our animal past, which we have always sought to hide. By definition, as Bataille explains, humans are animals who do not accept their given nature, but deny it. Animalism, the basic nature of being, gives us life for a time, as discontinuous beings, with a finite destiny, yet participating in the dissolving continuity of the world. Nature, and thus life itself, is in essence a form of excess, “a debauch of energy,” “an orgy of annihilation,” as Bataille expressed it. There is a blind movement in life that never ceases to engender, only to annihilate what has been engendered. For humans, it is unbearable to acknowledge this dissolution of being, this discontinuity in the orgiastic continuity of nature. Nature’s continuity, inexorably echoed by the prodigal animal nature of humanity, awakens fearful horror and vertiginous angst. It is from the final knowledge of this painful and intolerable destiny that are born the prohibitions through which humanity, with the anguished desire of preserving this discontinuity, struggles against its given nature, its intrinsic animalism, and therefore the vigor of its



Figure 13. Ithyphallic bison with human leg. Cave of the Three Brothers (Ariège). Survey of Father Henri Breuil (30 cm high).

sensitive, spontaneous life. The dawn of humanity stems from this irreversible fracture, the moment when humans cut themselves off from animalism, that “cursed part” within, by proposing instead the principle of humanity, which radically excludes all disorder of the senses and spontaneous sensory manifestations. Such manifestations, according to the German zoologist Adolf Portmann, characterize the expression of any of the higher animals: “Human expression is a contained form of expression, which developed on the ruins of a system of spontaneous demonstration.”²

However, although animalism has disappeared from spontaneous gestures, repressed for reasons that Bataille has explained, it remains present in the depths of our unconscious, and in our mammal bodies, which remind us, through each of our actions, that we belong to a living, feeling world. As high as Leroi-Gourhan’s “peaks of human consciousness”³ may rise, our newly

2 “L’expression humaine est une expression contenue qui s’est développée sur les ruines d’un système de manifestations spontanées.” Portmann A., *La forme animale*, Paris, Payot, 1961, p. 192.

3 “Les sommets de la conscience humaine.” Leroi-Gourhan, A., *Le geste et la parole, techniques et langages*, Paris Albin Michel, 1975, p. 40.

discovered humanity never manages to free itself from its animal beginnings. “Humans are mammals, with a unique organization” as Leroi-Gourhan points out.⁴ This is the paradox of human nature: the human body is unique among mammals, yet shares a form of kinship in nature with all other mammals, and even with the entire animal kingdom.

Having chosen to abandon their human specificity for prestigious animal forms, Paleolithic artists thus joined together what humanity separates, in principle, through the mediation of an image *in absentia*, which paradoxically allows humanity to surpass itself. It is indeed when humans turned in upon themselves that “everything began: in that singular period of humanity when the second act, the birth of art, played out”.⁵ If the separation with the animal (and with our nature) and the appearance of art are the two determining moments in the genesis of humanity, as Bataille suggested, it should nevertheless be pointed out that these two movements paradoxically contradict and complement one other. The transgressive gesture of art brings us back to what the world of reasoned prohibitions and work still forces us to deny, and then to hide: our animal prodigality. Art offers compensation for our deepest renunciations through imagery, by allowing identification with the animal figure, through which humans may regain their own nature. The artistic gesture has prodigious power and may fill us with the fundamental life force that can otherwise only be perceived through the negative.

The Animal, an Anamorphotic Human Figure

By the mediation of imagery, which corresponds to Paleolithic rock art, the human form absents itself before the animal form, a primordial attitude in humans, constitutive of imagination, which seeks to magnify the forbidden by enveloping it in an eminently sacred sphere. This attitude with regard to the animal figure, and to the power granted to imagery, is also strikingly expressed in cosmogonies, and in the practices of many hunter-gathering peoples around the world. The identity of beings

4 “L’homme est un corps de mammifère d’organisation pourtant unique.” Ibid., p. 38.

5 “Tout commença: dans cette période singulière de l’humanité où se joua ce second acte que fut la naissance de l’art.” Bataille, G., 1979, *Le berceau de l’humanité: la vallée de la Vézère. Dossier de Lascaux* in *O.C., T. IX*, p. 355.

and the texture of the world are considered to be fluid and contingent, thus allowing many metamorphoses, and passages where appearances are exchanged. In the animistic or totemic beliefs of these peoples, humans thus live enveloped in their environment, in a single continuity. The principle of identifying metamorphosis, which characterizes shamanism in particular, consists in thinking that man and animal are coextensive and mutually identifiable with each other, sharing the same inner existence, with different physical characteristics. Metamorphosis is an opportunity for a human to be incorporated, to step outside the human point of view and experience that of the other being, to experience the perspective through which the other perceives itself. In animist societies, however, this power of metamorphosis remains the preserve of specialists, the shamans, who are masters of disorder, considered to be the only people capable of transcending the discontinuity of forms, to reach the deeper, more essential continuity of substance that bodily discontinuity merely envelops and adorns. By participating in the animal mode of existence, through disguise, dances, animal cries and gestures, the shaman is able to abandon the human condition for our original animal nature, losing the sense of self through the ecstatic transport of the trance. The shaman thus knows how to reach the source of animal life from which humans remain forever separated, in order to offer relief, overcome misfortune, and prevent any imbalance. The shaman must make visible this invisible inaccessible reality, and then lead us into it, to assuage misfortunes, and to grant our desire to see. The shamanic trance has no other purpose than to satisfy to this quest for vision that devours us deep inside, in all our animal humanity. Art, in shamanic and totemic hunter-gatherer cultures, whether today or in the recent past, is the fullest expression of this imaginative relationship to animals, previously illustrated by the archaic rock art of their Palaeolithic predecessors. By studying of the art of these peoples, the prehistorian Emmanuel Anati has learnt that, in the art of hunter-gatherers, past and present, the major theme is that “at a universal level, the animal object is apprehended following analogous metaphorical systems”.⁶ The omnipresence

6 “L’objet animal est appréhendé selon des systèmes métaphoriques analogues.” Anati, E., *Aux origines de l’art*, Paris, Fayard, 2003, p. 373.



Figure 14. Horse bristling with fury. Chauvet Cave (Vallon-Pont-D'arc, Ardèche, France). Charcoal drawing on rock (height 52 cm). Jean Clottes Photography.

of the animal figure is all the more significant in that it is superimposed yet again on the human figure. It is not within the scope of this article to provide more details of this tangible phenomenon, since its representations are so numerous and so varied, in both time and space.⁷ But what enlightens this brief analysis of the shamanistic beliefs and practices of hunter-gatherer peoples is their interest for the same unfathomable and original dimension that art seeks to reach, the dissolving continuity of nature to which all beings belong. In such systems of thought, art is an integral part of the religious system and is always reproduced on rock faces, whether underground or aerial. “The rocky surface, which represents for us the

7 For an invaluable perspective on shaman practices, see the works of the French prehistorian Jean Clottes. In particular, Clottes, J. and Lewis-Williams D., *The shamans of prehistory: Trance and magic in the painted caves*. New York: Harry N. Abrams, 1998.

end of space, is for prehistoric and tribal artists the beginning of another space.”⁸ As shown by here Emmanuel Anati, in the beliefs of these peoples, this space is thus the site of a palpable exchange between the clearly human space, and the space of natural forces. Works of art are thus seen as tangible interfaces between the real, natural world, and the unreal, supernatural world, constant reminders of the interdependence of these two universes, and consequently of the interdependence of humans and animals, that existed “in *illo tempore*, in mythical times, when the separation was not yet final.”⁹ Taking into account the shared artistic paradigms, such as the choice of site, the use of rock walls, and above all the attention given to animal rather than human figures, it seems quite likely that the same quest inspired all these peoples, leading them to produce very similar images. As Emmanuel Anati states, the recurrence of this artistic phenomenon stems from a conceptual matrix common to all those peoples, who share the same economy of the hunter: “in the art of hunter peoples, despite a certain number of variants, universal paradigms prevail.”¹⁰

In all the manifestations of this artistic phenomenon, there is an exhibitionistic vitality stemming from our very nature, from our sensitivity as living beings, liberated by artistic gestures. By wearing animal skins, humans abandon their own point of view and adopt that of those beings who, in their otherness, determine the living nature of humans. In this sense, to quote the French anthropologist, Philippe Descola, “more than a metamorphosis, it is in fact an anamorphosis.”¹¹ Through this transformation, humanity holds up a mirror, through which can at

8 “*La surface rocheuse, qui représente pour nous la fin de l'espace, est pour l'artiste préhistorique et tribal le début d'un autre espace.*” Anati, E., *Aux origines de l'art*, p. 316.

9 “*in illo tempore, dans les temps mythiques, lorsque la rupture n'était pas encore consommée.*” Eliade, M., *Le chamanisme et les techniques archaïques de l'extase*, Paris, Payot, (1951|1998), p. 89.

10 “*dans l'art des peuples chasseurs, en dépit d'un certains nombre de variantes, ce sont les paradigmes universels qui prévalent.*” Anati, E., *Aux origines de l'art*, p. 373.

11 “*plus qu'une métamorphose, en somme il s'agit d'une anamorphose.*” Descola, P., *Par-delà nature et culture*, Paris, Gallimard, 2006, p. 196.

last be seen that which normally cannot clearly be distinguished within the human. The animal is thus the anamorphic image of the human, and it is only from this image that the human can at last rip out the secret of the unsettling strangeness of human nature, and seize upon it, like another self, surprised opposite oneself, in its spontaneity of gesture.

Yet would it not be possible, in fact, to consider the paradox of the human clad in the glory of the beast in a different way? No longer according to the principle of travesty, or concealment, but rather through the absence, the subtraction of this added prosthetic human value, which defines us in our intimacy, by opposition to our animal nature, that we ceaselessly confine at the periphery, behind the boundaries of our reason? Is it not rather a question of undressing, of abandoning all adornment, of shedding our conventional human rational envelope, in order to find again our essential underlying animal form, with all its natural gestural spontaneity? Humanity, no longer clad in the glory of the beast, but stripped of its human envelope, dissolved within its own inner animal, regaining the splendour of its own perceptive nature. Free in its gestural spontaneity, released from the need to seek in another prosthetic body that other self-aware image, having finally opened itself up to the spontaneous manifestation of the inaugural gestures of life. Gestures regained, youthful and wild, or rather untamed, natural and spontaneous, that we find embodied, in particular, in the astonishing figure that marks the entrance to the lion alcove in the Chauvet cave (fig. 14) where, like the bust of a man, are the forequarters of a horse, rearing up in fury.

Conclusion

The risk lies in interpreting the initial desire that led those first artists to replace their human specificity by animal vitality. It provides us with the opportunity to question the significance of their testimony, which can still move us today. Rather than forming an abyss, the tens of thousands of years that separate us from those prehistoric peoples provide us with the opportunity for new insights into our own humanity. The oldest prehistoric art marks the passage from animal to human, providing the only pathway still accessible to modern humans. The creation of images by those early artists was entirely focused on the animal humanity of humans, thus expressing the

paradoxical nature of the singular relationship between humanity and animalism. Paleolithic rock art was the first symbolic manifestation of the human desire to re-transcribe and express the earliest sense of self and the primitive perception of the world. These early figures reveal the inherent opposition in representations of humans and animals, but not as we perceive that difference today. “The reticence towards conceiving of any humanity in the texture of animalism,”¹² defined by the French philosopher and ethologist Dominique Lestel as the conceptual human blindness to exchanges between humans and animals, has not always been the dominant feeling, as evidenced by the recurrence of such representations in the art of hunter-gatherers since the Paleolithic.

Figures in rock art, whether composite or animal in nature, provide an explicit answer to the question Portmann asks at the end of *Animal Form*: “Is not the secret of these beings our secret?”¹³ The answer lies in the prodigious power of art to rip out the secret of intimacy and offer compensation for a deeper renunciation: that of dissolving oneself in one’s own animalism, of recapturing the primordial emotional state of interdependence with the animal world. After observing how carefully those early Paleolithic artists represented animals, their interest in animal appearance, their predilection for animal vitality, we begin to understand that we must release the animal nature that still survives within us, expressed through painting or drawing, those specifically and paradoxically human gestures of mediation. For more than 30,000 years, art has constantly borne witness to the dazzling beauty of the animal form, the better to integrate it, relate to it, and thus increase our sensitivity to it. Art can allow us to reintegrate the animal texture that survives within us. As Bataille wrote: “Lascaux proposes (...) not to deny what we are.”¹⁴

12 “la réticence à concevoir l’humain dans la texture de l’animalité.” Lestel, D., *L’animalité*, Paris, L’Herne, 2007, p.98.

13 “le secret de ces êtres n’est-il pas notre secret ?” Portmann, A. *La forme animale*, p. 222.

14 “Lascaux nous propose (...) de ne plus renier ce que nous sommes” Bataille, G., *Le passage de l’animal à l’homme et la naissance de l’art*, O.C. T. XII., Paris, Gallimard, 1988, p. 292. 1ère édition Critique n°71, 1953.

THE DOMINANT THEME IN PREHISTORIC AND TRIBAL ART IN JHARKHAND, INDIA¹

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I shall give my perceptions of some ethnic artistic expressions of my region beginning south of my home state Jharkhand a few hundred kilometers west of Kolkata in West Bengal where I recorded prehistoric rock art and considered continuity in the art of two contemporary tribal art-forms, the marriage art of Khovar and the harvest art of Sohrai. Both are painted by married women or their apprenticed daughters or nieces. It is an art produced mainly by women. I shall consider the peripheral regional art-forms in the shamanistic mortuary ritual art of the Sora, a Kolarian tribe in the highlands of the Eastern Ghats in the state of Orissa, bordering southern Jharkhand plateau. In this art, similar to Orissan Mesolithic rock paintings, the divination properties in the art seek to create a medium with the dead through the intermediary of oral shamanism practices, mainly by women, who are responsible for painting drawings with rice flour gruel mixed in water on the red-brown earth of the simple Sora dwellings. They also act as oral interpreters of what the dead spirits are saying, although sometimes men could also be involved. The objects in these ritual drawings relate to several subjects according to the Oxford anthropologist Verrier Elwin (1955) i.e. the wall drawings called Ittalan consisting of icons for various purposes: (a) protecting crop fertility, (b) to avert disease, (c) assist in child-bearing, (d) in honor of tutelaries, (e) in honor of the deceased, (f) villagers gone abroad, (g) sacred places such as hills and shrines. However, mainly these icons concern the journey of the deceased and an attempt to make contact with him/her, adult or child, as described by Piers Vibetsky, in *'Living Without the Dead'* (Harper Collins India, 2017-2018).

1 The text is preserving the natural way of expression of the author, a native of the area concerned.

2 This article is dedicated to the late Verrier Elwin with an illustration of Saora Ittalan from his book *The Religion of an Indian Tribe: The Art of the Ikon*, (1955).

This art still practiced though facing extinction, is linked with the ancestor worship and animism of the Sora tribe and was studied in great depth by the Verrier Elwin (*The Religion of an Indian Tribe*, 1955). The drawings are made by the Saora on the mud walled inner rooms of their houses with white rice flour gruel mixed with water and applied with chewed green twigs. They are made to appease the spirits of the dead. The name of Ittalan is the union of two words, "It" meaning to write, and "Talan" meaning wall. The Soras believe that the Ittalan drawn in white on a reddish-brown earth wall, gives the ancestor a space in which to live in the family (much as the photograph of a dead relative is placed in a frame in modern homes). As Elwin observed "The icon is regarded as a temple within the house" and therefore it represents a sacred space. Although connected with the spirit of a dead person, the Ittalan has also other purposes such as sowing or harvest and so related with fertility or death and in all cases related to things governed by unknown powers. The Ittalans are similar to the forms found in the prehistoric rock paintings of the region both in Orissa and Jharkhand. The contemporary practice of Ittalan may suggest why they are the dominant theme both in prehistory as well as the present. In the tribal villages of Jharkhand, we find mural paintings connected not with mortuary rituals but with marriage or harvest and these are called Kohbaras and the modern name of these art-forms are Khovar (for the bridal room) and Sohrai (when related to the harvest). The murals act as heralds of cyclic or seasonal manifestations of human labor or circumstance witnessed in prehistoric rock paintings and in contemporary ritual art. They are sacred manifestations and have supernatural powers of appeasing the unknown force. The dominant theme is thus unchanged from Stone-age cave paintings to contemporary murals made by tribal women on their mud walled houses. The similarities between prehistoric rock art and contemporary matriarchal village wall paintings is a widespread tradition across the sub-continent from the Bhimbetka rock paintings to the villages of Smardha in Bhopal (Erwin Neumayer, Yashodhar Mathpal, 1995) and the rock paintings of Raisen which find expression in the Warli paintings of Maharashtra (Yashodhara Dalmia, 1988). The common forms in these paintings expressing a

dominant theme unchanged over millennia, concern human welfare through appeasement of “the gods” and represent ordinary themes such as birds, animals or trees and symbolic forms such as circles, triangles, dots, squares, arcs, etc. The dominant theme is a widespread “common language of humanism” as understood and expressed for ages, not that of a religious sect.

In Jharkhand, the Khovar and Sohrai paintings, which depict the forms above mentioned, are typologically related to the Mesolithic-to-Chalcolithic tradition of painting on cave walls. In Orissa, the same tradition is found in the painted rock-shelters that have yielded stone tool from the Paleolithic to the Iron age. From Lekhamoda in Orissa to Isco in Hazaribagh, hundreds of painted caves have Paleolithic and Neolithic stone tools. In the vicinity, there are forest villages with the matriarchal women-painted-mural traditions which I have described. The dominant theme is unchanged over millennia.

Culturally the Sora shamanistic idols have formed the basis of comparatively modern Hindu shrines such as the idol in the temple of Lord Jagannath at Puri. It has laid the basis for the modern argument of Hindu fundamentalism in Sarna religion through which the proto-historic tribal worship is being touted as the fountainhead of Hinduism. In recent days, the new Hindu mainstream has attached significance to Sora worship as proof of proto-Hindu idols thus establishing Hinduism as the original pan-Indian identity. This has received the nomenclature Sarna after the word for an animist worship in the “Sacred Grove”. The wall paintings have been seen as part of national politics and in this way the ruling political Hindutva dispensation has identified itself with pan-Indian cultural roots through a pre-historic relationship. The Ramayana tradition has been central to this unfolding especially through the tribal monkey totem being identified with Lord Hanuman. Since Hinduism considers animist deities it is accepted by tribes that see in it political patronage.

The Sora Ittalan of Orissa, the Khovar and Sohrai wall paintings of Jharkhand, a dozen other tribal mural art traditions from Bastar to Bombay have become proofs of the prehistoric roots of Indian religion. Is the presence of the “constant dominant theme” a political issue? I give no opinion, only state what I have observed. Even the Ittalan paintings or the

Khovar and Sohrai art might be seen as evidence of a constant dominant theme: in India’s political debate it is a powerful tool.

The Sora country I have referred to abuts in the north with the plateau of Jharkhand peopled by many tribes since earliest antiquity. Here also as we have seen are rock paintings as in the Sora country in Orissa as well as great village mural painting traditions connected to the local rock art. In the periphery of the Sora country of the Eastern Ghats of Orissa are tribes like the Bhuiyan, Santal, Dongaria Khond, Juangs and others that carry on the ancient traditions of house paintings, wood carving on posts and door lintel frames, combs or flutes, so in the Jadupatua cloth-paper scrolls of the Santals we find a similar mortuary art as in the Sora Ittalan in which the forms and faces of dead persons are painted but without eyes which the wandering Jadupatua artist fills in to appease clients who have had a death in the family thereby bringing the lost person to life and creating an opportunity to be paid for the favor. This Jadupatua country in the hilly Jharkhand plateau and the deltaic plains of Bengal adjoins the Sora country to the south and would seem to have a continuing tradition.

Likely, the most primitive Kolarian tribes in Orissa are the Juangs of Rairakhol. They were known to the British as “the people of the leaves” (Vivian Meik, *The People of the Leaves*, Philip Allan, The Camelot Press, London), very similar to the nomadic leaf dwelling hunter-gatherer Birhors of Hazaribagh in Jharkhand, a Mundaric tribe with whom I am familiar (see: Bulu Imam, *The Nomadic Birhor of Hazaribagh* on Amazon.com) also claim to be the original rock painters. The Juangs, whom I knew only lately (after 1964) used to wear no clothes but leaves, and used dances similar to the Birhor. They subsisted by snaring or netting small birds and animals but like the Birhors their way of life is purely Mesolithic, being non-agricultural. The Juangs in the Sora country in the Eastern Ghats had elevated themselves to buildings, including the bachelor “dormitory” a kind of Ghotul where they practiced, like the Marias of Bastar, wood carvings using an iron chisel and wooden hammer and sometimes the point of a sharp iron arrowhead, carving motifs found in the rock art. These included sun, moon, star, fish, elephant, bull, deer, horse, peacock, and lotus. They depict a Mother Goddess:

a pair of breasts and a lozenge to depict the female vulva.

Orissa is famous for the buffalo sacrifice which became popular due to ban on human sacrifice (Meriah), but nowhere do we find the buffalo horn headdress representation as prominent as the Bison Horn Maria of Central India, which is identical with that of the Indus Valley archaeological sites. But considering the Buffalo/Bison Horn tradition from the Indus cities of 2500 B.C. still prevailing as a tribal custom among the Marias of Chhatisgarh (bordering the Sora country of Orissa in the west) we may discern another constant dominant theme.

In Jharkhand the Tana Bhagats are a sect of the great Dravidian tribe of the Oraon. They speak the Kurrukh language which Asko Parpola, in his work "*Deciphering the Indus Script*", (Cambridge University Press, 2000, p.161-175) considers the language that holds the key to the deciphering of Indus script. The Oraon, an ancient Mediterranean tribe, according to their own tradition, came to the Jharkhand region in the dim past where some settled in the Ranchi and Hazaribagh plateau and a part of the tribe went to the northwest of the state, in the Rajmahal hills in Santal Parganas. They are known as the Maler (L.P.Vidyarthi, 1963) and also speak the Kurrukh language. The Tana Bhagats in Jharkhand hold big gatherings each February in front of rock art sites such as Thethangi in the Karanpura Valley of the Damodar river in the south Hazaribagh plateau. Groups of the tribe dressed in white cloths only come from across Jharkhand to hold a three-day festival, chanting and shamanistic worship of the rock art here and throughout the neighboring region. As we documented in a series of videos, the Tana Bhagats believe that the rock art contains messages from the Ancestors and communicate with them. They also believe their Ancestors painted the rock art which contains images of frogs, deer, owls and hundreds of cryptic enigmatic forms drawn in red hematite, dated to the Mesolithic. The Tana Bhagats became hinduized in the fifteenth century by a Hindu saint called Sri Chaitanya; they neither eat meat nor drink liquor. They worship the rock art, springs, megaliths and sacred groves, besides their Ancestors. This is further evidence of a constant dominant theme.

The Nomadic Birhor, a hunter-gatherer Mundaric tribe, that still lives by hunting and trapping, make

drawings on the walls of their new government housing and a variety of sand drawings which were brought to paper in a tribal art project I conducted in the 1990s. The art of the Birhor illustrate their nets, snares and traps and the small animals and birds they catch. These people claim their ancestors were the painters of the now well-known rock-art sites of the Hazaribagh plateau. I have mentioned the Kolarian Juangs of the Rairakhol and Pal-Lahara area of Orissa, but unfortunately when I had known them I had not studied their art. While the Birhors do make figures of tutelary spirits and deities which they call Bonga, and sometimes now-a-days a Hindu deity may appear, the drawings which I have studied for three decades do not seem to have peculiar religious significance although the Birhors claim that their ancestors painted the rock art of the Hazaribagh plateau.

Coming to conclusions, the visual art of the Hunters when compared with the present settled tribal societies, particularly with those on the edge of isolation, present an unchanging tradition over the past eight or ten thousand years.

I had chosen to presage my notes by expressing the art of the primitive tribes of my neighboring state of Orissa (to the south of Jharkhand) but when I come near to my own field of research in Hazaribagh, my home plateau, I find even more that the constant dominant theme is unchanged. From prehistoric painted shelters to the village painting murals of Khovar and Sohrai which are now recognized national art forms of the people I have found these motifs in the widest variety of places from the Eight Buddhist Auspicious Signs of Consecration (Victory Banner, Jewelled Umbrella, Lotus, Vase, Golden Wheel, Golden Fish, Right-whorled Conch-shell, Shri-vasta -Seven Royal Signs of Offering (Elephant, Minister, Queen, Jewel, Wheel, Horse and rider, Labyrinth -Eight Auspicious Substances of Offering (Mirror, Bowl of curds, Goracana, Right-whorled conch-shell, Mustard seed, Bhelwa or Indian Marking-nut, Durragram, Finger marks in saffron) ...all are found in the Sohrai and Khovar mural wall painting tradition of Jharkhand! This is no accident, it is the continuation in natural succession from the earliest antiquity of a constant dominant theme.

The hematite rock paintings start in the soft yellow sandstone right after the Paleolithic ends, and in

the surrounding region of these painted shelters we find evidence of a continuous evolution of stone tool types from cleavers, hand-axes, microliths, polished Neolithic celts, points, burins, strippers, etc. a complete sequence of evolution through the Mesolithic, Neolithic and Chalcolithic down to the Bronze and Copper ages with their relevant pottery and artefacts. I have preserved this testimony in a small museum at Sanskriti. In the surrounding villages, in forested hill and valley, are hundreds of villages of simple folk who still carry on a tradition of painting on the mud walls of their homes in accordance with seasonal festivals and ancient rituals marking the rites of passage through birth, marriage and death, from sowing to harvest and in all these evidences reasserts the tradition is the same, unvaried, perfect in its continuity.

I have done my best to elaborate on what I know in this direction in my region which is in every respect a culturally rich region but now threatened by the whirlwind development of the digital age and ecological and cultural depredation that in India, like other sacred and once safe places, is threatened by an imminent destruction of physical, ecological and cultural heritages. I am thankful to Professor Emmanuel Anati for giving me the opportunity and privilege to share my knowledge and observations with the readers of EXPRESSION.

Figures



Figure 1. Lekhamoda rock painting, Eastern ghats, Orissa.

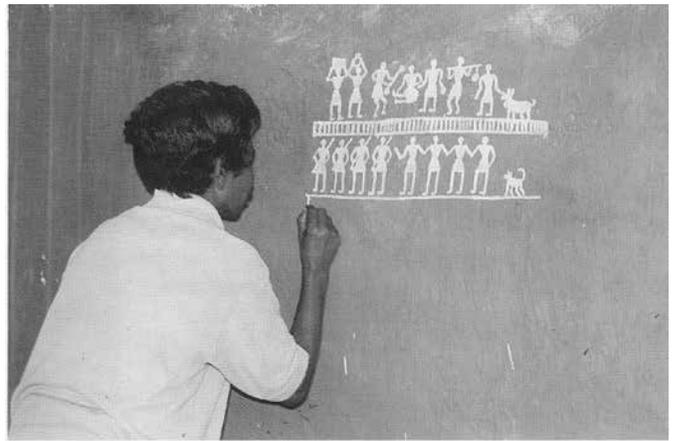


Figure 2. Saora man painting an Ittalan (contemporary), Orissa.



Figure 3. Birhor drawing on paper.



Figure 4. Saora Ittalan (contemporary), Orissa.



Figure 5. Kurmi woman painting Sohrai, Hazaribagh plateau.



Figure 6. Kurmi Sohrai painting from Hazaribagh plateau, Jharkhand.



Figure 7. Stone-tools from Karanpura valley.

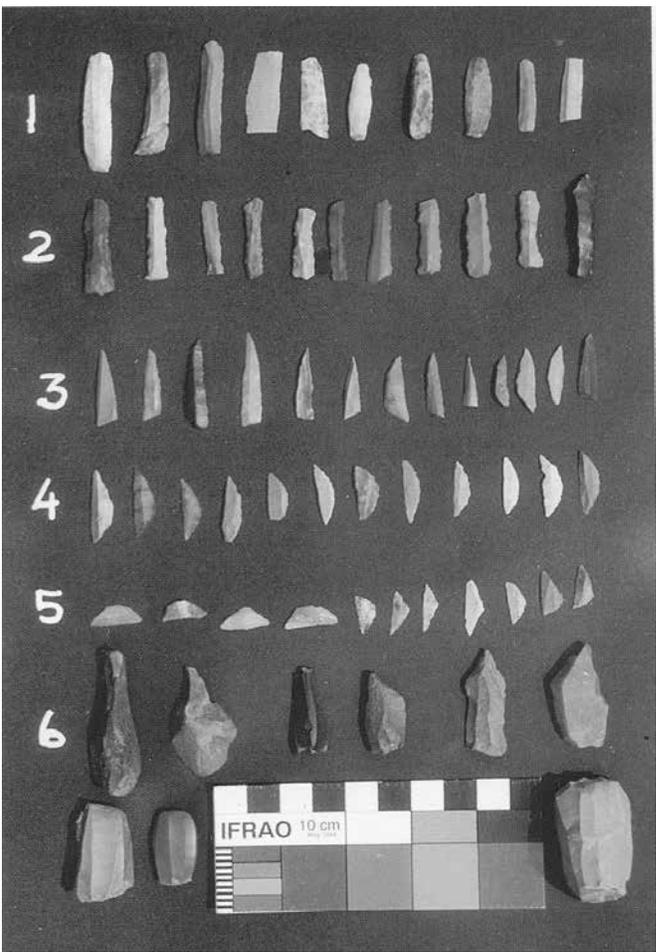


Figure 9. Microlithic stone tools from Lekhamoda

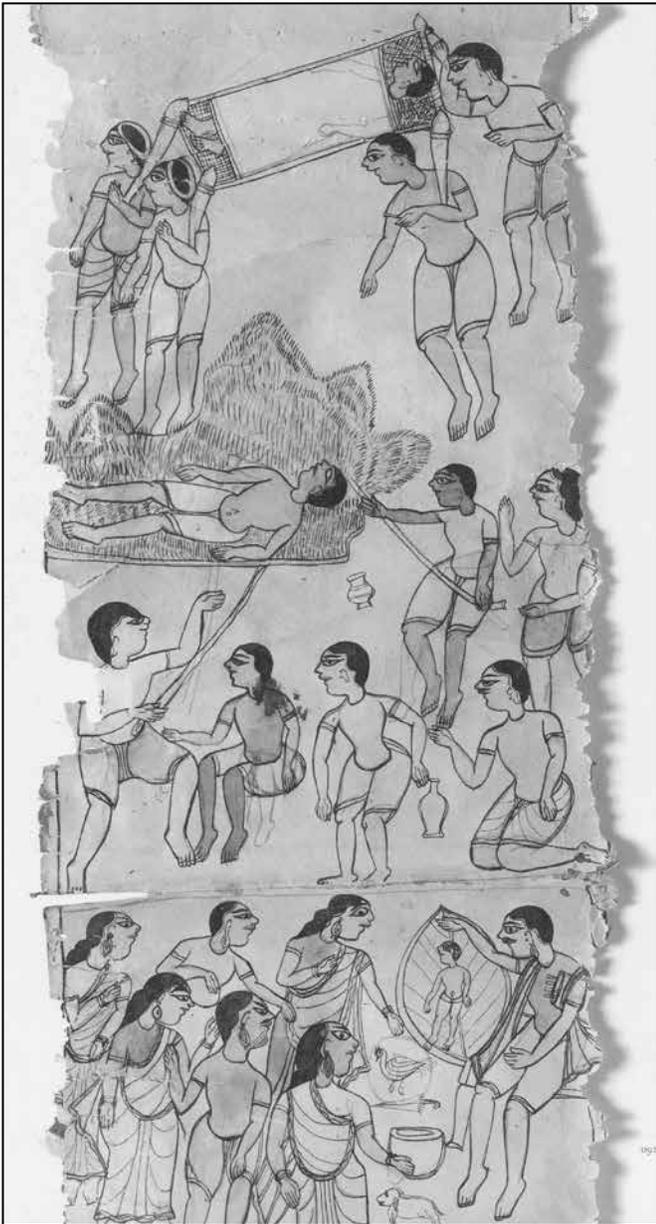


Figure 8. Jadupatua scroll painting, Bengal



Figure 10. Tana Bhagat puja to Thethangi rock art, Karanpura Valley, Hazaribagh plateau (Bulu Imam, left of centre).



Figure 11. Birhor leaf settlement called *Tanda*.



Figure 12. Birhor boy drawing with charcoal in government housing.



Figure 13. Thethangi rock art, Karanpura Valley, Jharkhand.



Figure 14. Birhor hunters.

CULTURAL AFFILIATIONS OF THE WESTERN BASKETMAKER II STYLE PETROGLYPHS OF AMERICAN SOUTHWEST: *KERES*

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Introduction

Basket Maker II period (Ca 1000 BCE to 450 CE) is characterized by pre-ceramic people who wove baskets for utilitarian use, sandals, and bags along with turkey feather robes and rabbit skin blankets. They lived in small pit houses and hunted with atlatls. They fought with spears and clubs. While they grew some maize and squash, they relied heavily on wild seeds like rice grass, *Chenopodium* and amaranth, pine nuts, multiple varieties of wild berries and fruits.

Basketmaker II period petroglyphs are categorized into two groups: Eastern and Western.

Cole (2009) states that the San Juan Basketmaker style “appears in direct association to Glen Canyon 5 style. Blended GC5 style and San Juan like forms occur in the middle Little Colorado river drainages and some rock art material may have originated there and spread north into the San Juan river area ...” She is referring to the *Palavayu Majestic style* of the Little Colorado River (McCreery, Malotki, 1994).

The following discussion of the Western Basketmaker II era petroglyphs and pictographs, circa 1000 BCE to 550 CE (Cole, 2009) focuses on one of three ‘styles’ that date within this era in the San Juan river region. The *Glen Canyon 5* style is affiliated with Basketmaker II panels (Cole, 2009) and *Palavayu Majestic style* of the Little Colorado drainages is also affiliated with Basketmaker II (McCreery, Malotki, 1994). This paper concerns only the *San Juan Anthropomorphic style* (Schaafsma, 1992) of the Western Basketmaker II style.

The anthropomorphic figures are typified by the simple outlines of large body shapes with hanging hands and feet, arcs or lines over their head and adorned with necklaces and sometimes body designs. Most scholars are referring to panels depicting these figures located along the San Juan River in south east Utah (Cole, 2009).

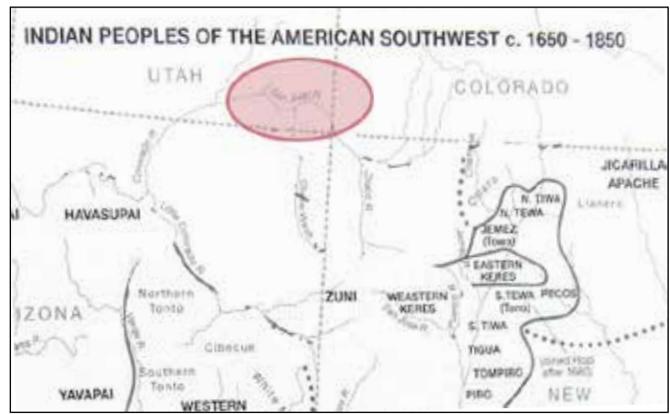


Figure 1. Study area of the American Southwest. San Juan River, Colorado River and Little Colorado River in the upper left of the Four Corners area.

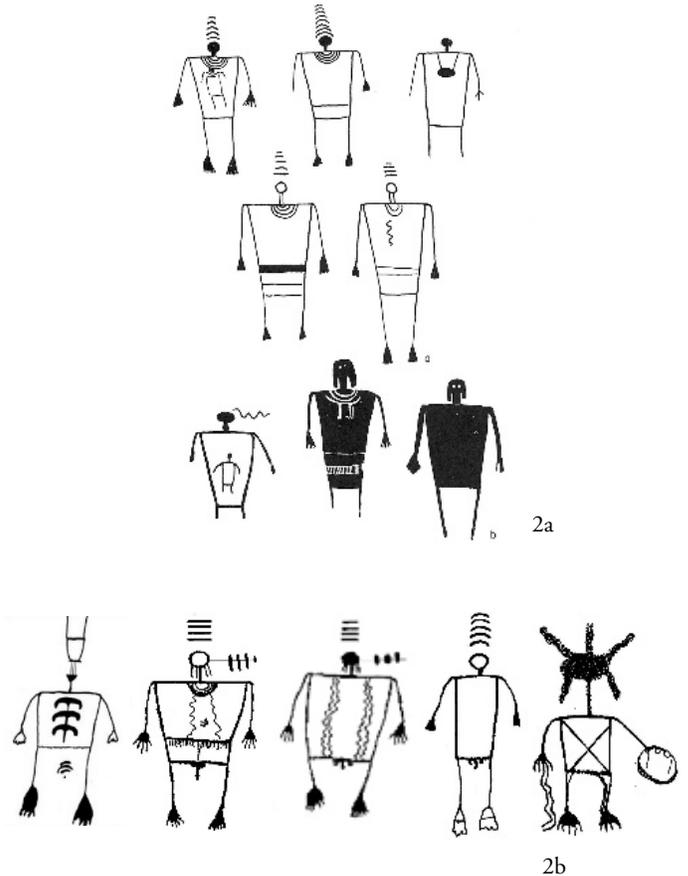


Figure 2, Schaafsma's drawings of “San Juan Anthropomorphic Style”. Although Schaafsma and Cole generalize the San Juan Anthropomorphic style, each individual is really very different from the next. Figure 4b. shows the variety of anthropomorphs in the “Katsina” panel along the San Juan River.

Figure 2a. Sketches of “Anthropomorphic style” (Schaafsma, 1992). Figure 2b. variety of anthropomorphs in the “Katsina” Panel as with other BMII panels.

Methodology

The Western Basketmaker II selected panel is subject to a systematic procedure involving statistical analysis, proxemic and gesture analysis, age and style determinations and compositional observations. Cultural determinants are identified through ethnographic analogy, color and cultural direction, and identification of mythic characters specific to the Keres language speakers.

Diagnostic elements of posture and gesture play a role in visual communication in any culture and supply the context to particular themes presented in a petroglyph panel. The “Basketmaker II Anthropomorphic Style” was named because of the dominate body posture of ‘hanging hands and feet’. It is not specific to one local or prehistoric culture. This posture is used by a variety of cultures through eons of time. Many cultures use this posture in their displays to indicate a non-living condition. Figure 3, photo a), shows a person hanging by his armpits and is very dead. Photo b), is a Fremont style figure with the same posture, with the added white color symbolic of a non-living entity yet very present. Photo c), is BMII showing the basic posture of a deceased person. The outline of the body is not complete, but open, another indication of a spirit entity. Photo d), of a Cave Valley style figure originally had horizontal thighs, but they were later painted over to show vertical legs and hanging feet, and indication of death to the individual. These examples demonstrate that San Juan Anthropomorphic Style, is really just a posture, that represents “dead” or spirit form.

Ethnographic Analogy

The hermeneutic associations suggested by ethnographic analogies are presented here from the cultural context supplied in the ethnographic literature, yet these ‘meanings’ are not definitive, and are limited by the ethnographic data available. What is of concern is not what the meanings are, but how the structure is used to convey meaning that is similar in structure to the system used to convey information within the culture. Ethnographic analogy includes the application of affinity checks and consistency checks that lead to supporting lines of evidence for a convincing argument. These tools of analysis follow La Van Martineau’s method of applying cryptanalysis to each symbol before assuming any definitive meaning (Martineau, 1981).

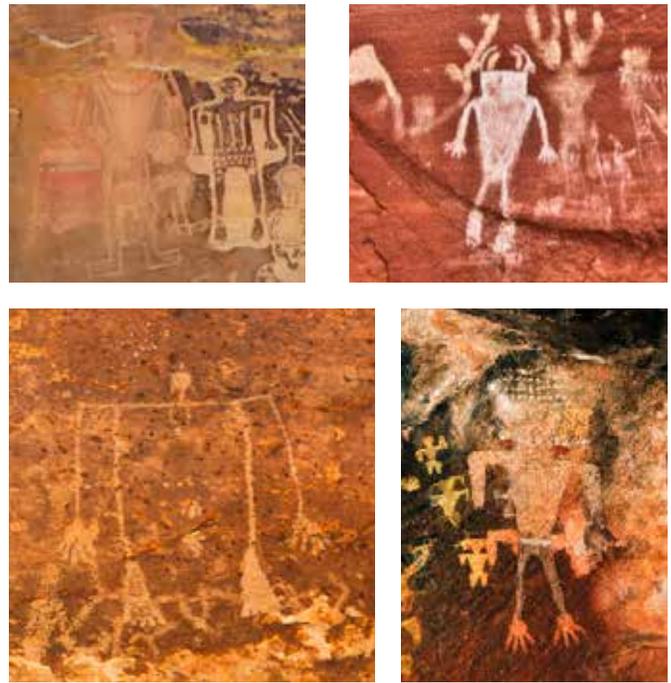


Figure 3. “Dead” posture in a. ‘Vernal Style’, b. ‘Fremont style’, c. ‘BM II style’, d. Cave Valley Style.

- *Symbol affinity* compares each symbol with others found in the rock art data base and the ethnographic record that share similar attributes.
- *Affinity checks* are made with other symbols in the panel, and other documented panels from the same region.
- *Comparative affinity* compares symbols that have similar characteristics or even repeat themselves within the same panel.
- *Spatial syntax* involves an analysis of the spatial relationships of one element to another. Certain symbols are hermeneutically defined by their spatial relationships to another.

The following example shows how the spatial arrangements of elements, that meet the criteria of being ‘replicated’, ‘diminished in size’, and ‘elevated in space’ convey the idea of *past* and *present* locations in time and space (see Figure 4).

The “Creation Stories” are the most important and set the foundation for each culture. They are told and retold to every generation in traditional societies. They define who you are a person, both morally and spiritually, as well as provide a structure for social justice and status in your society. They contain cultural metaphors that represent specific



Figure 4. The first row is showing icons that represent words that are nouns but can represent verbs like, “people standing in a group; airplane = fly; mountains (over); a city; a car = drive; people in action = dancing.” The second row shows time and space. The people are small and elevated in the distance, or in the past. The ‘present’ shows the people bigger than the car, the car bigger than the buildings, the buildings bigger than the mountains etc. as they arrive in the present.

deities found in the BMII petroglyphs and paintings discussed here. The identity and cultural affiliation of the BMII anthropomorphic figures have alluded previous scholars, due to their metaphoric nature. Cultural metaphors provide another line of support to the cultural identity that distinguishes the Keresan from the Zuni and definitely from Uto-Aztecan groups. These include: cultural direction, traditional symbols and associations with contemporary religious iconography and gender preferences for major deities. Religious iconography specific to each language speaker is found in the symbols used on pottery, murals, altar paintings, Katsina masks, and altar paintings that that can also be found represented in BMII petroglyph panels. Myths and rituals of Puebloan cultures provide supporting evidence that strongly favors Zuni and Keresan language speakers to be associated with the Western BMII petroglyphs and clearly eliminates Uto-Aztecan, (Hopi and Numic), and Jemez/Tanoan language speakers. This discussion continues with a comparison of creation myths, and the oldest traditions recorded in the late 1800s of the Keresan. The spellings and names vary slightly from pueblo to pueblo. The spellings and names of deities come from ethnographic literature from Acoma Pueblo, the closest in proximity to the study area. The Keres emerged from the underworld, through four lower worlds to reach this one. Each world was a specific color beginning with White for the first, Red for the second, Blue for the third and Yellow for the fourth (Boaz, 1928). The female Creator Spirit *Tsichtinako* (Thought Woman) created two female beings underground at a place called *Shipapu*. *Tsichtinako* gave them two baskets full of seeds and

little images of all the different animals that were to be in the world. The two sisters were named *Iatiku* which meant “bringing to life and *Nautsiti* which meant “more of everything in the basket” (Stirling, 1942).¹ *Iatiku* looked after the people by creating life, giving them corn and bringing rain and medicinal knowledge. She is known as the ‘inside chief’ while *Nautsiti* represented foreign groups and she became the ‘outside’ chief, or

1 Keresan Pantheon of Deities

While each Keresan pueblo has basically the same events in their creation stories but with various spellings, those from Acoma Pueblo by White (1932a) and Zia Pueblo by Stevenson (1890) are closest to this study area and supply the most complete information for this research. used.

Keresan pantheon of supernaturals, from Stevenson (1890: 32).

Sus'sistinnako's (Thought Woman) (*Tsichtinako*) creation may be classed in three divisions.

1. *Pai'a-ta-mo*: All men of *Har'arts* (the earth), the sun, moon, stars, *Ko'shai-ri* (*koshare*) and *Quer'an-na* (*Quirena*)
2. *Tinia* (world above the earth) where dwell the *Ko'pish-tai-a* (*K'oBictaiya*) spirits with the clouds, lighting, thunder, and rainbow peoples,
3. *Ka'su-na* (*Katsina*): Beings having human bodies and monster heads, who are impersonated at *Sia* by men and women wearing masks.

Tinia is the world above the earth and has 4 levels above and many skies up to 9.

Har'arts is the earth with 4 levels below from which the people emerged.

White (1932a: 64) lists the following deities of *Tsichtinako*'s creations;

1. The Sun (*Ocate*) is a great spirit, called ‘father’ (*naic pia*). He also the father of twin boys *Masewi* and *Oyoyewi*, known as war gods.
2. The *K'atsina* – are anthropomorphic, spirit rain makers. Indefinite number of them live in *Wenimats* located in the west.
3. Storm clouds are called *Shiwanna* and is used to refer to the Cloud people, the rain makers.
4. *K'oBictaiya* are spirits who live in the east, at *kak'oaikut'* (sunrise). The *koBictaiya* are regarded as very powerful and beneficent spirits, but do not reveal themselves as clearly and definitely as do the *K'atsinas*.
5. *Iatiku* is the most important. She is the most sacred and mother of all the Indians. Her home is *Shipap*, the place of emergence in the north. After death, a person goes back to his mother at *Shipap*.
6. And as they waited to pray to the Sun, the girl on the right moved her best hand and was named *Iatiku* which meant “bringing to life.” *Tsichtinako* then told her to name her sister, but it took a long time. Finally *Tsichtinako* noticed that the other had more in her basket, so *Tsichtinako* told *Iatiku* to name her thus, and *Iatiku* called her *Nautsiti* which meant “more of everything in the basket.”

Parsons (1939) lists the *Shiwanna*, as Cloud People, and *Pultruaishitji* as Lightning People.



Figure 5. Katsina Panel, San Juan River, Utah. The right end is so weathered it is difficult to illustrate for the purposes of discussion (photo by Tom Hahl, 2018).

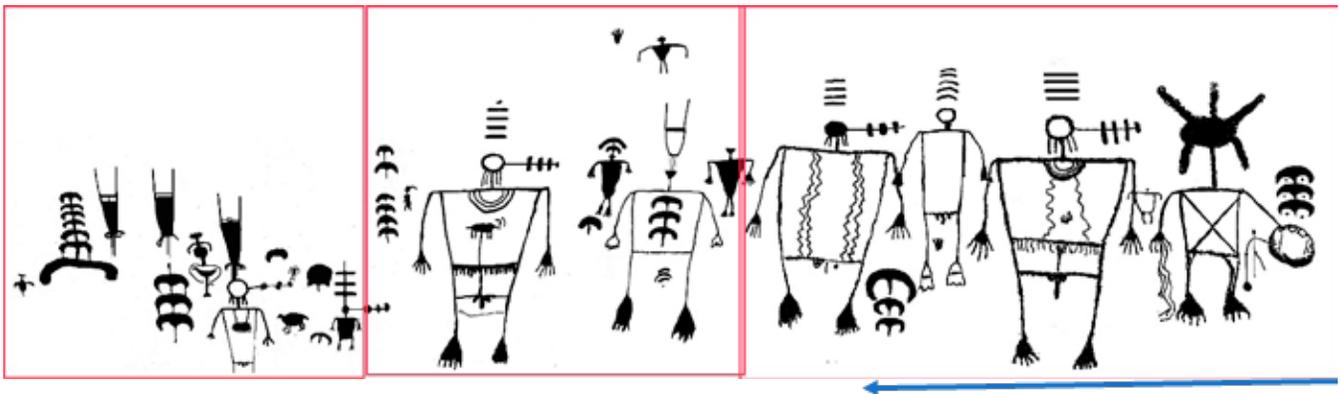


Figure 6. Drawing of the Katsina Panel showing divisions into three panels for discussion. Blue arrow indicates the cultural direction for ancestral pueblo people (by C. Patterson).

war captain. The rain clouds are called *Shiwana*, and are ruled by the sun, *Oshach Paiyatiuma*, Sun Youth. Iatiku created the first man, *Koshari* who is a mediator to the sun and his counterpart, *Quana*, is a mediator to the moon. This brief description of Keresan cosmology lays a foundation for the identification of elements in following selected panels of the BMII era.

Cultural Direction

Basketmaker II style is believed to be the predecessor of Basketmaker III, Pueblo I, II, and III of this region. The petroglyphs and pictographs of this style are found to be associated with archaeological sites dated within these horizons. They are therefore presumed to be of Pueblo cultural affiliation. The cultural direction for Puebloan cultures is always right-to-left and counter-clockwise

rotation.² The colors associated with the cardinal directions are: Yellow/north, Blue/west, Red/south, White/east, in a counter clockwise rotation, (Parsons, 1939: 957) But rock art scholars ‘read’ the panel from left to right, and assume the bars and arcs around the figure’s heads are objects attached to the head and hanging out of the ear. But if the panel were to be ‘read’ from the right-to-left, the ‘ear’ ornament would then appear to be ‘something’ going into the ear, not coming out.

Analysis of the “San Juan Anthropomorphic Style”

The “Kachina” panel sits high on a cliff face overlooking the San Juan River at the mouth of Butler Wash, in San Juan County, Utah (see figs. 5, 6).

Observations and analysis

The interpretation of this BMII panel relies on the cultural preference for Right-to-Left cultural direction found in the Keres and Zuni traditions. From this direction of reference, the “ear” ornaments are ‘going into’ the ears like ‘sound bars’. Furthermore, there is ‘symbol consistency’ with each one placed at the same position on *the right* side of the head at the ear level.

The key figure in the Katsina Panel, is the odd looking anthropomorph on the far-right end. The head is fully pecked in. The appendages from the head are vertical and 45 degrees on either side of head. The body is square with lines crisscrossing from opposite corners. The body posture is front facing. The right arm is hanging down and from his open hand extend vertical wavy lines. The left arm is at 45 degrees down and attached (no hand shown) to a round object, of which there are three vertically stacked arcs above it. The legs are straight down with feet that resemble bear claws.

The head dress is unique among all San Juan Basketmaker panels. Ethnographic analogy suggests

that of the Keresan Koshari.³ His hair is tied up in corn husks and he wears crossed straps of rabbit fur, over his chest.⁴ His modern image shows both the cross straps of rabbit fur and horizontal strips. The Keresan Koshari does not wear a skull cap, as do the Tewa and Hopi Koshare clowns. “The skull cap was imported from the north” (White, 1932b: 917).

In his left hand he holds a drum. A small stick figure holds the drum and a drum stick. Arcs ascend above the drum. From his right hand descend wavy lines that may represent movement back and forth, making the *kawispäts* motion described by Stirling (1942).

“When the sun was going down they came out the last time. For this final dance Koshari showed them a new way. It consisted of an arm motion, as if pushing something aside. This is called *kawispäts* “You must always use this when you finish your dances,” Koshari told them (Stirling, 1942: 45).

Koshare is the given the secrets of medicine is shown with bear paw feet, associated with medicine knowledge and healing.⁵ He is holding a drum that is clarified by the stick figure next to it holding a drum stick.⁶

3 The first man created by Iatiku was *Koshari*; he is the mediator between the people of the earth and the sun. She created a second man, the *Quer’ranna*, who is the mediator to the moon (Stevenson, 1890: 33).

4 From Acoma (Stirling, 1942) *E. Proctor Hunt 2016. Pg 66* “*Iatiku’s magical basket produces Koshari, the first sacred clown. He acts crazy, talk loudly, bumps into officials, and amuses Oak Man, his new partner.* Koshare headdress: Boas (1928: 292) writes: The head-kashare (father of the kashare) wears his hair in four horns and feathers between them. (Stevenson, 1890: 71)writes: The body of Ko’shairi is painted white and striped in black That of Quer’ranna is half yellow and half white, dotted with black crescents. (Plate X) White (1932b) writes: “The koshare have black rings around the eyes and mouth. Black horizontal stripes on the body, arms and legs. The crossed lines on the chest are strips of rabbit fur. He wears a black rag breech clout and apron... Pueblo of San Felipe. Drawing by informant from S. F”.

5 (Stevenson, 1890: 71) “Ko’shairi received directly from the sun valuable medicine for rain, and so the songs of the Ko’shairi are principally invocations for rain to fructify the earth. Quer’ranna’s office is similar to that of the Ko’shairi, though his dress is different, as he comes from the house of the moon and not the sun. Besides the songs for rain the sun gave him the secret of medicine, which would not only make the ha’arts but women pregnant.

6 Koshari and the Drum (Stirling, 1942: 43) “So the War captain [Country Chief] kept suggesting that they call Koshari, that he was going to call him. This was because he knew of no

Koshari and the drum are found in Stirling's account⁷ describing how the drum invokes and wakes up the Clouds to produce rain and cheers the people with dancing and drumming.⁸

new way to dance and he wanted to leave it to Koshari to arrange the dance and instruct the people in it. Koshari had power to do this. Country Chief said to his two helpers, "I'll try out Koshari and see if he will come. He talks a lot and seems to know everything." So he made a prayer stick and prayed and made a cigarette for him. This prayer stick reached Koshari at *hakuai*ch. On the morning of the fourth day Koshari arrived, still painted in stripes, with his hair tied up on top of his head. He asked for Country Chief, "Am I needed here? I have been called to this place." He was brought to the kiva where Country Chief was. Country Chief said, "Yes, I want you here. I believe now that you are real and have power. My people are going to have a dance and I am leaving it all to you to arrange as you may wish." He explained to Koshari the purpose of the dance. Before he had stopped telling him about it, Koshari knew all about it and said, "Yes, I will arrange it for you." So Country Chief told the people that they were to obey Koshari.

7 Koshari went out, going from house to house telling the people to hurry up and come out. They were much interested in him and obeyed him. He said, "All who want to dance come on to the kiva." He was the one to show them how to paint themselves and put on their costumes. While going from house to house, Koshari spied the drum belonging to the *chaianyi*. (The drum, of course, was only for a very sacred purpose, but without asking permission Koshari took it). He also took the *chaianyi*'s rattle, saying, "This is needed." He was going to have a rehearsal inside the kiva, so he chose two dance leaders, giving to one the rattle, and to the other, who was to sing, he gave the drum (Stirling, 1942: 43).

8 Iatiku was there at the dance. She was much pleased and thought that this public dance was a fine thing. When it was over, Country Chief made a talk. "Koshari has made this dance for us," he said, "This is the way we are to enjoy ourselves and have pleasure." So he thanked Koshari and told him to go home, that he had done well. Koshari said, "Yes, any time you call me I will come. But next time make a much **bigger drum** and have a **lot of rattles**." So Country Chief told the people to make bigger drums and more rattles. Koshari called the ones who were going to sing *mataik*, "grapes"; he had pushed them together in a bunch to sing with no order (Stirling, 1942: footnote 43:12). Informant's note: The drum invokes and wakes up the Clouds and the rain and cheers the people. Drums can be heard 10 miles or more. The drummer is a special man classed apart from the dancers. Drummers must care for the drums, keep them painted, and dry them before the ceremony. The drum is taken good care of always. The drummer remains continent 4 days before a dance. As soon as they start making the new songs, the drummer must observe the purge. They think if you don't beat a drum with a good heart you get paralyzed. If you have the right heart, the drum will be light, otherwise it will be heavy and your arm will get numb.

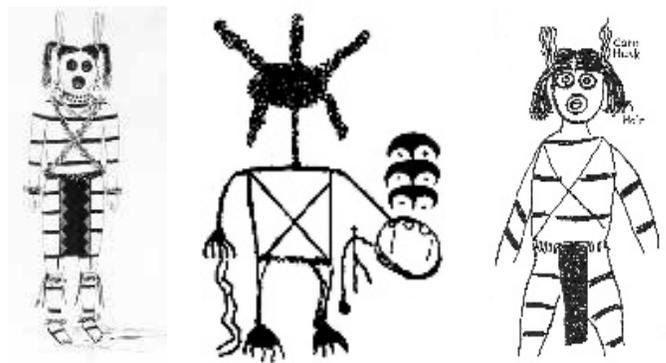


Figure 7. BMII Koshari, Keresan Koshari from Stirling (1942) Acoma and White (1932b), Koshare Fig 2, San Felipe.

He is the first clown made by Iatiku, the creator, (Parsons, 1939; Hunt, 2017: 66; Sterling, 1942). The spikey headdress, rabbit skin cross straps, and drum were diagnostic markers (White, 1932a, 1932b) As time went on, Iatiku gave him horizontal stripes, and told him to go live with the Sun (Hunt, 2017: 73). The Koshare introduces two items to rain dancing; the drum and the rattle. Though the rock surface is very weathered, there are distinct arcs stacked up above the drum that may represent 'sound' emanating from pounding the drum. These arcs are repeated throughout the panel as indicators of sound of the rattle imitating lightning and the drum imitating thunder. He originates from the Keresan speakers and is borrowed later by the Hopi who might have acquired him from the Tewa (White, 1962). He is known as a clown or contra figure with counterparts in all the other Pueblo societies. For the Keres, he starts out his life assisting in medicine work but because he is so different he is sent by Iatiku to live with the Sun and mediate between the people and the sun and becomes the premier rain Katsina (Stevenson, 1890: 71). The Keresan Origin Myth describes how Koshari teaches the people how to play the drum, shake the rattle and wave their arms in time with the drum. He writes:

"Preparing to rehearse in the kiva, he chose two dance leaders. To one he gave the rattle, to the other, the singer, he handed the drum. All the men lined up. Behind each one he placed a woman, and behind each boy a girl. Standing in front of them he lifted one foot after the other and told the men, "This is how you will dance." He showed the women how to wave their arms in time with the drum. "You will dance this way," he said" (Hunt, 1916: 83).

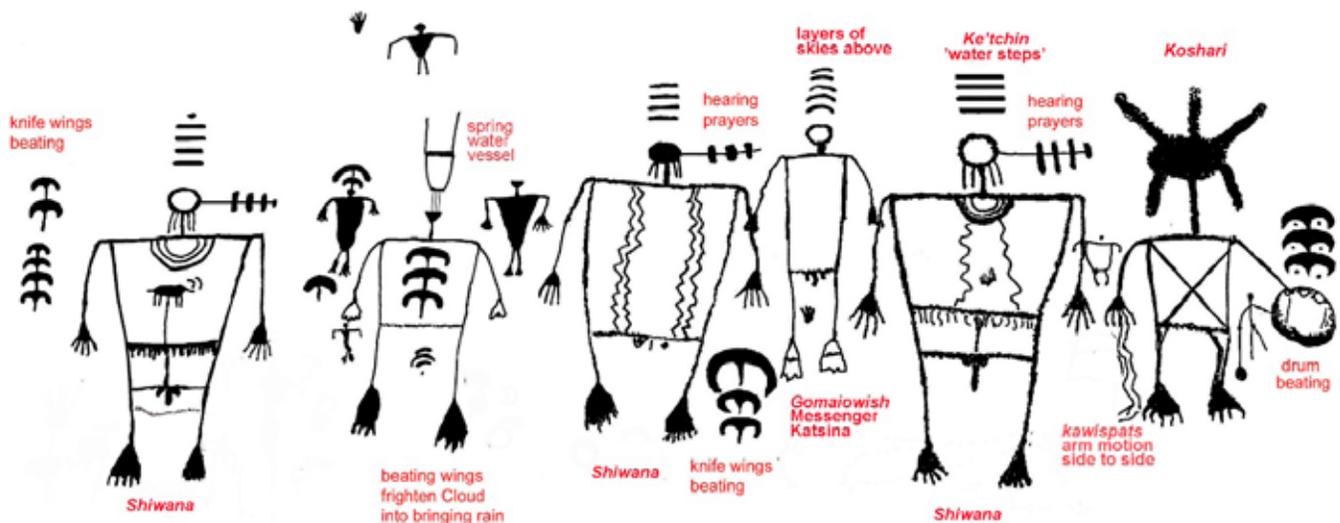


Figure 8. Right section of the panel. Koshari is created. Secondary figure is 'messenger Katsina' who is bringing forth the Primary rain clouds with lightning on their chests. They have come down the water steps called *Ke'tchin* shown above their heads. Drum beats from Koshari are rising and *kawispats* motion from his arm to end the dance. Prayers going into the Katsina's ears.

The symbol association for the round object is a drum along with a stick figure holding a stick with round end that looks like a drum stick. But it may also be a rattle, as described by Stirling:

"You are to make a drum and a rattle. The drum you are to make from ha'ati (a tree that grows a layer each year). Knock the center out and use the outside cylinder. Cover both ends with the skin of the elk." She instructed him how to lace the skin on. Then she taught him how to make the drumstick out of wood of the same tree. When the drum was finished he was taught how to make the rattle. "Take the scrotum of the elk; take the hair off and stuff it with dry sand and let it dry, tying a stick in it first. When it is dry, pour the sand out. Then put some agave seeds into the rattle." Thus it was finished (Stirling, 1942: 45).

Though the rock surface is very weathered, there are distinct arcs stacked up above the drum that may represent 'sound' emanating from pounding the drum. These arcs are repeated throughout the panel as indicators of sound of the rattle imitating lightning and the drum imitating thunder.

The central figure with 5 arcs over his head has both hands holding or leading forward two large anthropomorphic figures with wavy lines on their chests. 'Messenger Katsina' *Gomaiowish*, and is assigned the roles as communicators among their fellow Katsinas and the people (Hunt, 2017). The *Gomaiyawaci* live at Wenimats, the home of the

Katsina. They bring the news on the fourth day preceding the arrival of the Katsinas (White, 1942: 312)⁹ This Katsina is shown coming from the upper

⁹ The *Gomaiyawac* (White, 1943: 312-313; see also White, 1932: 79).

This word is translated "scout," as a rule by informants, but "messenger" seems to be more appropriate. One informant told me that one could call a telegram messenger boy *Gomaiyawaci* "if he came on foot".

The *Gomaiyawaci* live at Wenimats, the home of the katsina, and like the katsina they are impersonated in masks. On the fourth day preceding the date set for an appearance in the pueblo of the katsina or of the K'obictaiya, four *Gomaiyawaci* bring the news to Acoma. About 5 days before the ceremony, the cacique gives Masewi (the war chief) a handful of corn meal, wrapped in a corn husk, and tells him to take it to one of the kiva chiefs, whom he names, and to tell him to bring the message of the forthcoming ceremony to the pueblo. Masewi delivers the message. The kiva chief who receives the meal gets the other three chiefs of his kiva to help him. The four dress themselves as *Gomaiyawaci* and go to the plaza on the evening of the fourth day preceding the ceremony. Two *Gomaiyawaci* remain in the plaza: the other two *Mauharots*, where they are admitted by the cacique and Masewi. The cacique asks them to sit down and gives them a smoke. Then the cacique and the war chief each puts a *Gomaiyawaci* on his back (23) and carries him out of the kiva to the plaza where they join the other two messengers. One of the *Gomaiyawaci* gives the war chief a string with four knots in it: (24) this means that the katsina (or *Kopictaiya*, as the case may be) will come to visit Acoma 4 days hence. The war chief makes this announcement to the people (who will have gathered in the plaza for the message of the *Gomaiyawaci*), and tells them to make prayer sticks.



Figure 9. Beautiful photograph of a cloud with lightning and rain (by Stan Burman, 2017).

levels of the heavens bringing forth the storm cloud Katsinas called *Shiwana*. They are large storm clouds with lightning running vertically down their chests. The *Shiwana*, Cloud Katsinas live in the West and bring lightning with rain.¹⁰

These cloud beings were likely inspired by natural phenomena such as pictured in Figure 9. The arcs over the head of this figure change to flat lines when ‘sound

After further “sign Talk”, the Gomaiyawaci say good bye. Two of them give the long deerskins which they wear to the cacique the other tow give theirs to the war chief. They leave the pueblo by the south trail and “go back to Wenimats,” their home in the West. After dark the *sicti gaiya* (kiva chiefs) re-enter the pueblo. Put their costumes away and go home (White, 1943: 313).

10 The Cloud people (*Shiwana*), hide behind masks of clouds that come in different forms, and behind the scene, these cloud people are working hard to water the earth. The rain is held in pots that the cloud people use to water the earth (Stevenson, 1890: 38).

“The water is brought from the springs at the base of the mountains in gourd jugs and vases, by the men, women, and children, who ascend from springs to the base of the tree and thence through the heart or trunk to the top of the tree which reaches to *Tinia* (world above the earth); they then pass on to the designated point to be sprinkled” (Stevenson, 1890: 38).

Stevenson makes a reference to the knife wing beats against the chest of the Cloud people. “The lightning people shoot their arrows to make it rain the harder, the smaller flashes coming from the bows of the children. The thunder people have human forms, with wings of knives, and by flapping these wings they make a great noise, thus frightening the cloud and lightning peoples into working the harder (Stevenson, 1890: 38).

bars’ go into their ears. The ethnographic literature describes the role of the Koshari beating on a drum and playing a rattle and teach the people how to perform rain ceremonies with prayers and songs. These ceremonies bring forth the lightning cloud beings, causing the ‘arcs’ of the skies above to flatten. They come down the water steps called *Ḳă’etcine’*. “They are steps by which the rain gods descend from heaven” (Bunzel, 1932: 699).¹¹

Figure 10, shows the Cloud beings with secondary figures with the same head shape smaller in size and elevated in

spatial positioning. This technique of showing two of a subject, one large and one diminished in size but elevated in its spatial position, creates a temporal and spatial context. It expresses time in the sense that it takes time to grow larger as it covers distance to get here. Each anthropomorphic figures is identified by its head shape. The bodies often take a V form when they are elevated and ‘flying’. They take a boxy shape when they have arrived and are ‘standing’.

The context follows the right-to-left rule for Puebloan culture, with the past on the right and the present in the center. Stevenson (1881: 38) writes about the Sia; “The thunder people have human forms, with wings of knives, and by flapping these wings they make a great noise, thus frightening the cloud and lightning peoples into working the harder.” The ‘headdress’ with vertical lines attached to the head, represents a pottery vase shown ‘empty’ or ‘emptied on to the head’ as a result of the ‘great noise’ beating against his chest. Stevenson (ibid) continues; “The water is brought from the springs at the base of the mountains in gourd jugs and vases, by the men, women, and children, who

11 This is a Zuni word. Bunzel (1932: 699, note 13) writes about the water terrace, a bundle of twigs, “these are three esoteric names for a large bundle of prayer sticks, the common name of which is *Ḳă’etcine*, “water steps,” so called from the fact that it is arranged like a terraced house, with the longer sticks in the center. With characteristic Zuni double entendre it might mean also the steps by which the rain gods descend from heaven.

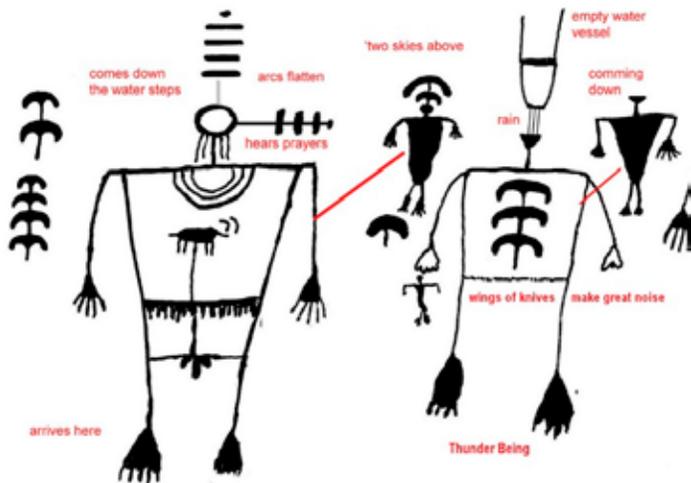


Figure 10. Center section of the panel. Secondary figures are shown in perspective as 'coming in from a distance'. Red line is indicating the connection to the Primary figures. Drum beats on the chest frighten the cloud and rain from his water vessel above his head comes down (drawing by C. Patterson).

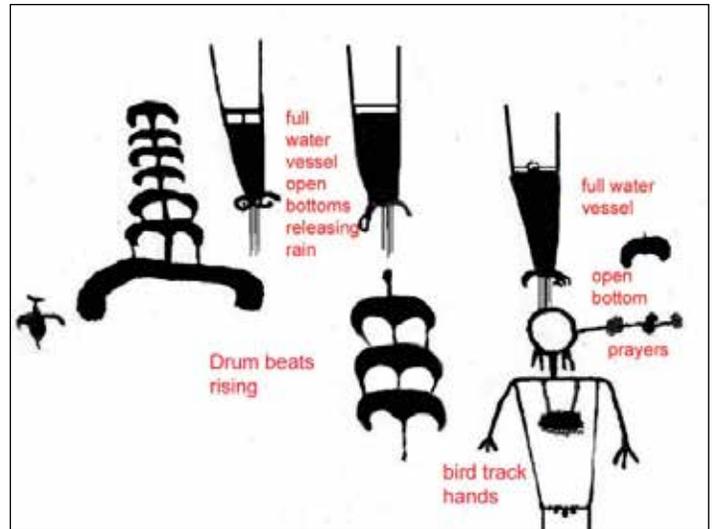


Figure 11. Left end panel. Water vessels shown full of water, with the bottoms opening up and rain coming out. Drum beats and prayers ascend up to the sky with resulting rain from the water vessels falling down.

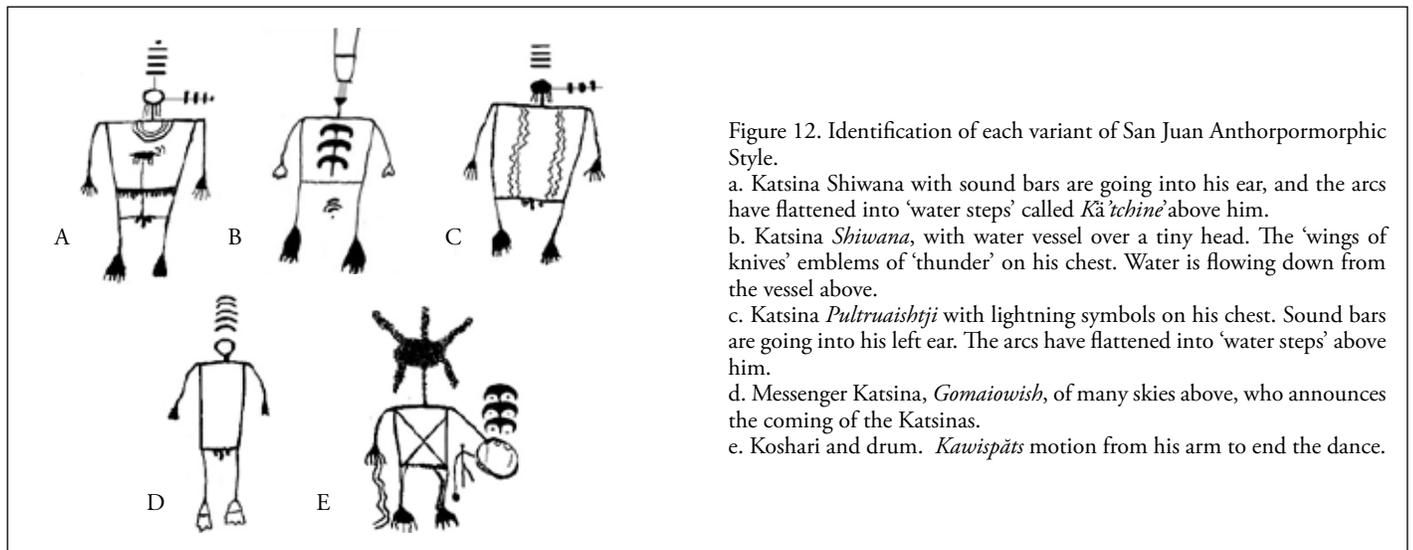


Figure 12. Identification of each variant of San Juan Anthropomorphic Style.
 a. Katsina Shiwana with sound bars are going into his ear, and the arcs have flattened into 'water steps' called *Kā'tchine* above him.
 b. Katsina *Shiwana*, with water vessel over a tiny head. The 'wings of knives' emblems of 'thunder' on his chest. Water is flowing down from the vessel above.
 c. Katsina *Pultruaishtji* with lightning symbols on his chest. Sound bars are going into his left ear. The arcs have flattened into 'water steps' above him.
 d. Messenger Katsina, *Gomaiowish*, of many skies above, who announces the coming of the Katsinas.
 e. Koshari and drum. *Kawispats* motion from his arm to end the dance.

ascend from these springs to the base of the tree and thence through the heart or trunk to the top of the tree which reaches to *Ti'nia*; they then pass on to the designated point to be sprinkled."

Finally, the last panel has the so called 'head ornaments' by scholars who have not observed the progression from "empty, full" placed associated with the head or placed independent from anthropometric figures. The bottoms of these vessels flare out and a shaft of

vertical lines or 'rain' falls down. The rain is held in pots that the cloud people use to water the earth. These vessels open at the bottom to release the water as rain. The images are describing what happens and not portraying an actual vessel with a trapdoor bottom. The vessels can be seen 'full' and 'half empty' and empty as one progresses along the panel, from right to left. See Figure 11. Sia ceremonial pottery with Shiwana cloud motif is shown in Figure 12.

Summary

Through ethnographic analogy, the Keresan tradition identifies these anthropomorphs as “Shiwana’ or clouds beings. The figure on the far right represents the Koshari. These are named deities in the beginning story of the Keres, and not found in the other pueblo traditions. Spatial syntax defines the temporal spatial associations in accordance with the right to left directionality. Smaller and elevated figures are repeated to the left in larger form and lower on the panel. This usually indicates “arrival” from a distant place, ie. “The Clouds have ‘arrived’.

Symbol associations are represented by horizontal bars above the head associated with “heading” or heading down (steps) from above. The horizontal line with vertical bars going into the head associates sound or words going into the ear of the head. Through hermeneutic extension, and ethnographic analogy, each Shiwana has been summoned through prayers and rain songs they hear. The arcs, ‘heavens above’ flatten to become ‘water steps, on which the Cloud Beings descend. The beats of the drum cause the storm and lightning clouds to release rain that falls from the vase above their heads.

Conclusions

Basketmaker II-PIII “San Juan Anthropomorphic style” assemblage consists of large boxy anthropomorphic figures with hanging hands and feet that dominate the San Juan River corridor (circa 1000 BCE through 450 CE). Through ethnographic analogy, it can be demonstrated that they are associated with the Keresan language speakers. The large round head anthropomorphic figures correspond to the rain clouds, *Shiwana*, messenger Katsina *Gomalowish*, the multiple horned headed figure *Koshari* with his trademark drum, rattle and *kawispats* gesture. This assemblage of mythical figures are not found in other Pueblo language groups. They are a direct link to Keresan cultural heritage and ancestral homeland.

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NOTES AND NEWS

ATELIER, RESEARCH CENTER FOR CONCEPTUAL ANTHROPOLOGY

WHAT IS CONCEPTUAL ANTHROPOLOGY?

Conceptual Anthropology is the discipline concerned with the arts, rituals, beliefs and other intellectual and spiritual expressions; it combines various sectors of the human and social sciences to consider the meaning of behavior, habits and other cultural expressions, using experiences of the past to understand the present and conceive the options for the future. The concept gestated for some time until it was formalized during the UISPP Congress in Florianopolis, Brazil, in 2011, setting new horizons for human sciences. The participants in the session CISENP “International Scientific Committee on the intellectual and spiritual expressions of non-literate peoples” decided to make of the newly proposed discipline, Conceptual Anthropology, the concern of the Committee.

The goal of this new discipline is to understand human behavior and cultural trends, recurring and isolated phenomena, predictable and unpredictable evolution and change not only in economy and technology, also in social, intellectual and spiritual life, relying upon a vast assemblage of knowledge and concepts from various disciplines, from psychology to history, from archeology to sociology. It is a permanent journey of discovery and emotions. Archaeology and anthropology, the history of art and history of religion, can benefit enormously from cooperation with sociology, psychology, semiotics and other sectors of the human and social sciences.

Each discipline has its own memory as the basis of research and the advancement of the discipline itself. Combining disciplines is also a union of memories and concepts for a broader base of research and culture. Today media replace technical and historical memory. But the human mind’s insights and associations are still irreplaceable. Our being and our actions are rooted in memory. Human behavior relies on memory. When mistakes are made, they

often derive from the darkening of memory. On the other hand, positive results come from its good use. Here we are not talking about an electronic memory, but that kind of memory that turns into intuition and rediscovery, the memory coming from the deep well of human minds. Every human being, like every discipline, focuses on certain aspects of memory and neglects others. Together, various disciplines share wider dimensions of memory. As it becomes clear from the contributions of nearly 200 authors from about 40 countries, in the issues of **EXPRESSION** magazine of the last five years, such an approach offers an immense contribution to the study of the intellectual and spiritual expressions of non-literate peoples. One of the purposes is the common commitment to the understanding of intellectual and spiritual expressions, with the shared support of multidisciplinary research. As students of various disciplines, anthropologists and archaeologists, psychoanalysts, educators, sociologists, semioticians, philosophers and historians, we all wish to face questions which a shared commitment can help clarify. The meeting of different disciplines offers a new dimension of knowledge and greater capacity for analysis and synthesis. Faced with the fashion of extreme specialization, which risks reducing scholars to technicians, Conceptual Anthropology goes against the tide. No doubt technicians are needed, but we seek a cultural vision and a broad overview in the common work of the humanities and the social sciences. Let technicians and intellectuals be aware of their different roles, let them do their own jobs and then enrich each other through the output of their efforts. Research has a real social function when it produces culture. When culture is creative and innovative, it promotes the growth of intellect and stimulates new thought.

The dialogue is open to all disciplines of the humanities and social sciences as well as to those who do not identify themselves with any specific discipline or who just want to listen. Each listener is a potential

transmitter of ideas and ideas grow and spread not only through those who produce them, but also through those who listen. The dialogue does not stop and is a source of growth and enrichment, and also of cooperation and friendship. Research is a provocative, stimulating and inspiring source of awareness.

The world crisis is a cultural crisis, a crisis of values and wisdom that has economic, social and political consequences. Economic problems may find solutions but without strong cultural bases society will not solve the cultural crisis and the long-range problems of social and economic stability. Reviving the role of culture is our modest joint effort to contribute to overcoming the crisis.

RETHINKING EINSTEIN:

KNOWLEDGE VS. IMAGINATION

“The true sign of intelligence is not knowledge but imagination” This strange quotation found on internet is attributed to Albert Einstein. May we claim that both of them are needed? **Imagination without knowledge and knowledge without imagination are the two extremes of dullness.**

E.A.

APPRENTICESHIP IN CONCEPTUAL ANTHROPOLOGY

Atelier research center for conceptual anthropology is a workshop for research, experiment and debates on the intellectual and spiritual expressions of cultures. It is a meeting place for the arts and sciences.

The apprenticeship, under the guidance of Prof. Emmanuel Anati, the founder of Conceptual Anthropology, may last from a minimum of two months to a maximum of one year. It grants the apprentice the title of Research Assistant. The apprenticeship is oriented to the acquisition of practical operational abilities and conceptual formation; it includes participation in research, editorial activities, compilation, organization and layout of exhibitions and publications, the arrangement and cataloguing of ethnological collections, and the planning of cultural and scientific projects. It is a way to touch with your hands and your mind the practical work of producing culture. Traditional learning as an accumulation of theoretical notions is enhanced by applying the notions in practical activities, learning to do by doing.

During their stay in the Camonica Valley, the student has access to self-catering accommodation on campus, at a student fee. Preference is given to graduates and other seriously motivated young people with knowledge of the English language and operational abilities on database. Application in an informal letter should specify the motivations and skills of the candidate, and be accompanied by a curriculum vita, a copy of record of studies, a copy of identity card or passport, a recent passport-standard photo; and a letter of presentation or recommendation from a university professor or a previous employer. Applications should be addressed by email to: <atelier.etno@gmail.com>.

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Visual arts, music, dance, rituals, myths, traditions and other aspects of the conceptual expressions of humankind reveal the peculiarities of each society and, at the same time, the common intellectual and spiritual heritage that unites humanity. CISENP, *Comité Internationale Scientifique pour la recherche sur les*

Expressions Intellectuelles et Spirituelles des Peuples Sans-écriture (International Committee on the Intellectual and Spiritual Expression of Non-literate Peoples), welcomes peoples from different disciplines to share their experiences, ideas and scientific approaches for a better understanding of human creativity and behavior, for a broad-minded study of what makes the roots of the present. Prehistoric archeology is in urgent need of this new landscape, "Conceptual Anthropology", in order to take a step forward. It is a new academic approach for building up a solid future for the study of man. Archeology, both prehistoric and historic, needs a constant and open dialogue with other disciplines. The study of man includes anthropology, sociology, psychology, human geography, semiotics, art history, and other disciplines that have to join their efforts. This is the aim of Conceptual Anthropology.

What is going to be the image of Prehistoric sciences in the future? How can we convey to a large public the notions and wisdom accumulated by generations of scholars in the study of the roots of human societies? Understanding the past is necessary to build up a future. And not only for that: it is also necessary to understand the present, our present. Knowing one's roots is the elementary base of culture. In the tribal world, young people have been and still are being initiated to the knowledge of their past. The study of Prehistory has to awaken interest and passion in the public: there is nothing more fascinating than discovering the background of human behavior, the emotions and passions that have caused the intellectual and spiritual adventures of humankind. This is the message that we can convey to our society. Let us join efforts to develop public awareness, education, formation, engagement, research, for a broader understanding of our past and our present. We can convey this passion only if we have this passion. You are welcome to join: atelier.etno@gmail.com.

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EXPRESSION
NUMBER OF AUTHORS PER COUNTRY
VOLUMES 1 - 22
200 AUTHORS from 40 COUNTRIES

COUNTRY	NUMBER OF AUTHORS	COUNTRY	NUMBER OF AUTHORS
Australia	9	Kosovo	1
Austria	3	Malta	1
Argentina	7	Mexico	3
Armenia	3	Morocco	1
Belgium	5	Namibia	1
Botswana	1	Netherlands	1
Brazil	8	Norway	2
Bulgaria	1	Poland	2
Canada	4	Portugal	8
China	29	Russia	3
Colombia	1	South Africa	4
Denmark	2	Spain	8
France	12	Sri Lanka	1
Germany	1	Sweden	1
Hungary	1	Switzerland	4
Israel	3	Tunisia	1
India	9	UK	9
Italy	14	Ukraine	2
Japan	1	USA	16
Jordan	1	Zimbabwe	1

EXPRESSION

N°22 December 2018



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September 2013

An introduction to Conceptual Anthropology and topics to be discussed in the following issues of Expression Magazine



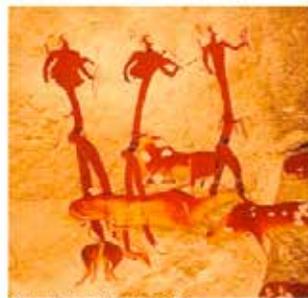
Maori chief with moko, Captain Cook expedition.

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What caused the creation of art?

Conclusions of the XXV Valcamonica Symposium. With papers by Massimo Minini (Italy), Fernando Coimbra (Portugal), Johannes Loubser (USA), Tang Huisheng (China), Claudine Cohen (France), Michael Francis Gibson (Belgium), Robert Bednarik (Australia), Emmanuel Anati (Italy).



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Figure 1. Toca do Salitre, Serra de Capim, Piauí, Brazil. Symbolic male character with his acolyte character, a pregnant woman.

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A selection of abstracts for Session at the UISPP World Congress “Atapuerca”,

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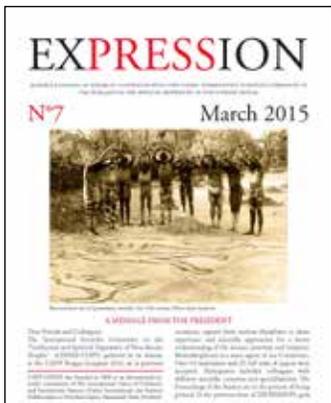


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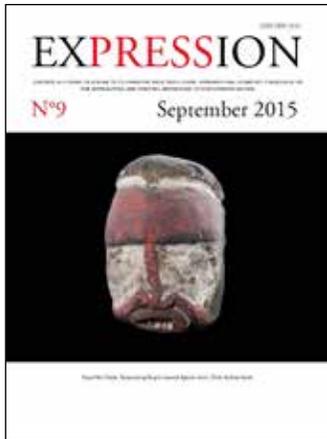


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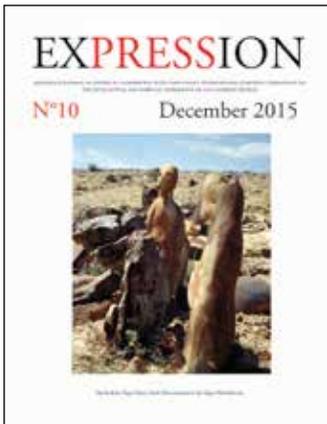
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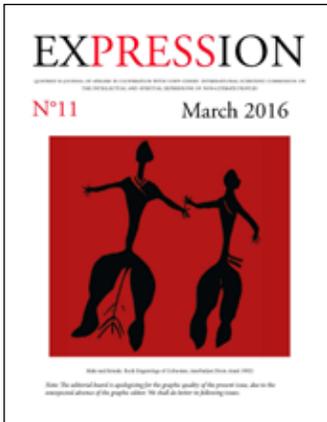


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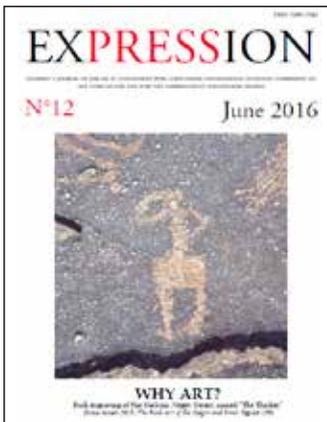


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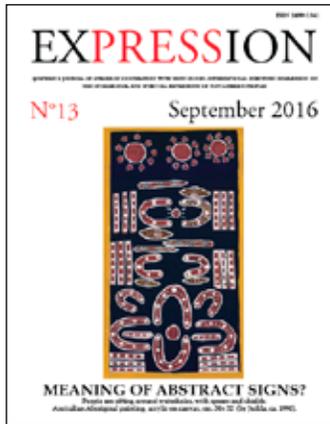


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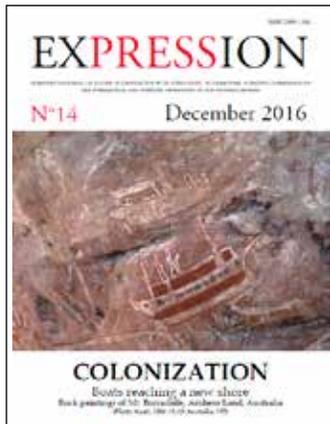


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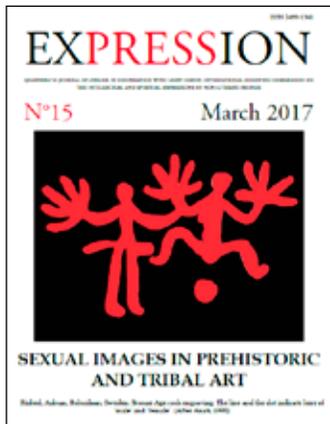


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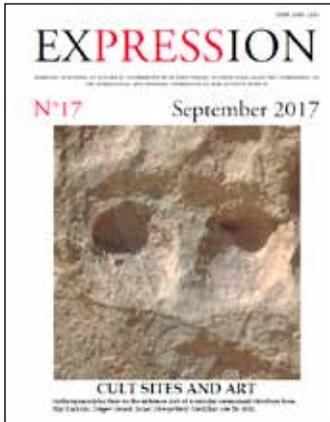


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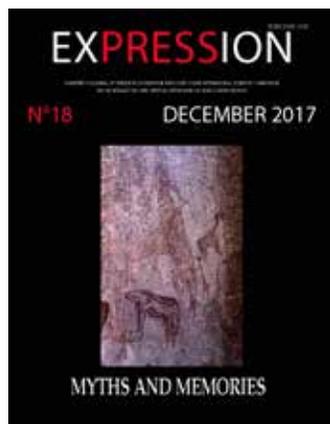
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With articles by Emmanuel Anati (Italy), Robert G. Bednarik (Australia), Emilio G. Berrocal (Italy), Ekaterina Devlet (Russia), A. José Farruja de la Rosa (Spain), Edmond Furter (South Africa), Alexandre Guida Navarro (Brazil), Cristina Lopes (Portugal), Terence Meaden (Uk), Cynthia Ontiretse Mooketsi (Botswana), Jacinto Palma Dias (Portugal), Radoslaw Palonka (Poland), Tirtha Prasad Mukhopadyay (Mexico), Alan Garfinkel (Usa), Luis Ramon Merchan Villalba (Colombia), Vahan Vahanyan and Gregori Vahanyan (Armenia).



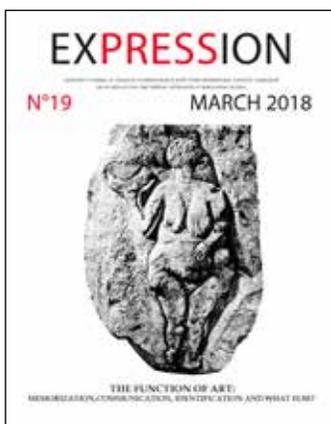
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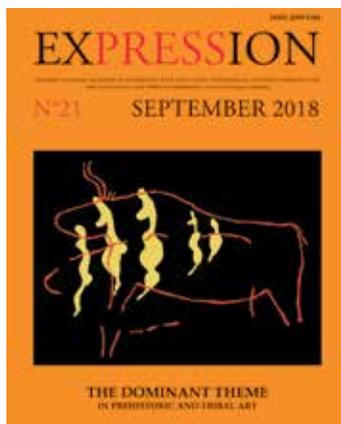
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The Dominant Theme in Prehistori and Tribal Art

With articles by: Emmanuel Anati (Italy), Shanandoah Anderson (USA), Sara Garcês, Luiz Oosterbeek (Portugal), Michel Justamand, Gabriel Frechiani de Oliveira, Suely Amâncio Martinelli (Brazil), Gregori Vahanyan, Vahanyan Vahan, Baghdasaryan Vard (Armenia), Jessie Van Cauter, Marc De Bie (Belgium).



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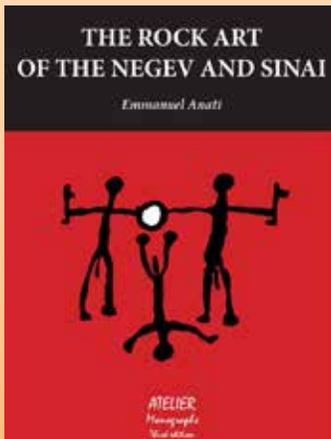
With articles by: Emmanuel Anati (Italy), Margalit Berriet (France), Amélie Bonnet-Balazut (France), Bulu Imam (India), Carol Patterson (USA).

ARCHAEOLOGY AND THE BIBLE

Atelier is pleased to present

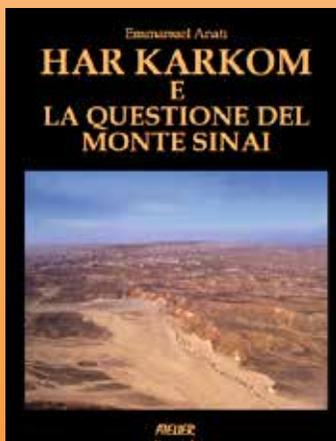
ARCHAEOLOGY IN THE DESERT EXODUS: NEW DISCOVERIES RELATED TO BIBLICAL ARCHEOLOGY

From excavations and explorations in the deserts that separate the land of Canaan from Egypt, Emmanuel Anati, the scholar who for half a century is exploring these deserts, sums up new discoveries in the following volumes. Richly illustrated books bring new light on the events that inspired the Biblical narrative.



Anati, E., 2015, *The Rock Art of the Negev and Sinai*, Third English edition, Capodiponte (Atelier), 248 pp.248; 196 ill., €20,00

The book deals with a new theme of Neareastern archeology: the rock art of the Negev and Sinai. It presents new discoveries and reconsiders contents and assumptions of previous articles and of a book by the same author that dates back to 1979. The richly illustrated book is offering a new vision of this immense archive engraved and painted on rocks that reveals events and beliefs of the desert. The rock art of the Negev and Sinai illustrates stories and customs of the Sinai Peninsula over the past 10,000 years. Some depictions of the Bronze Age may refer to people mentioned in the Pentateuch. Others, of Roman-Byzantine times, illustrate life and customs from the age of early spread of Christianity.



Anati, E., 2016: *Har Karkom e la questione del Monte Sinai* (*Har Karkom and the Question of Mount Sinai*), Italian edition

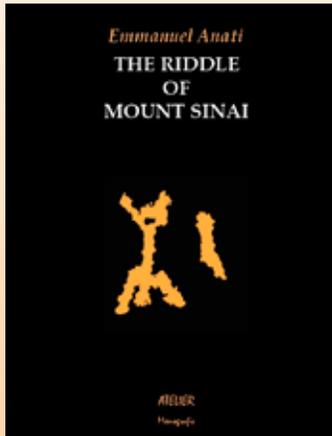
Capodiponte (Atelier), pp 220; 138 ill., €30,00

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 identify 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 illustrations, it updates on recent discoveries, analyzing their possible historical significance, suggesting a new vision of the events narrated in the Bible.

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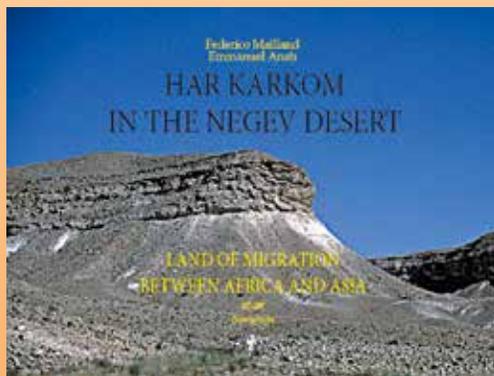
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Anati, E. 2017, *The Riddle of Mount Sinai*, Second English Edition
Capo di Ponte (Atelier), 260 pp. 141 pls. € 40

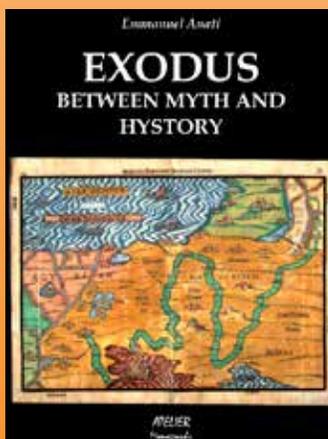
What is the true story behind the biblical narration of Exodus? The discoveries of the Italian archaeological expedition at Har Karkom, in the Negev Desert, tell the hitherto unknown story of the sacred mountain in the heart of the desert of Exodus, reflecting surprising similarities to the events and 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.



Anati, E.; Maillard F., 2018, *Har Karkom in the Negev Desert. Raw Material for a Museum on Two Million Years of Human Presence*

Capo di Ponte (Atelier), 130 pp., 534 pls., € 110, English Edition

A mountain located in the land-bridge between Africa and the rest of the world yielded traces of ages of human presence ever since the first steps of the human ancestors out of Africa. The archeological discoveries tell us of two million years, from the earliest stations of archaic Pebble Culture, to recent Bedouin camping sites. The site became a holy mountain with shrines and other cult structures already in the Paleolithic; it developed into an immense cult site in the Bronze Age, likely to be the biblical Mount Sinai. The present book is displaying the results of over 30 years of fieldwork, the raw material of the sequence of ages, for a museum on Har Karkom in the Negev Desert, presenting the story of humankind as concentrated in a mountain of a few square miles in the middle of one of the most arid and nowadays most inhospitable spots in the Near East.



Anati, E., 2018: *Exodus Between Myth and History*, English edition

Capodiponte (Atelier) pp. 388; 138 pls., Analytical Appendix., € 40,00

Different opinions divided the academic world about the historic reliability of the biblical narrative of Exodus. The events in Egypt, the wanderings in the desert under the leadership of Moses and the events at the foot of Mount Sinai are they based on facts or are they just legend? Broad and systematic explorations on the ground and new archaeological discoveries open up the possibility of tracing back the geographical and environmental context, by providing elements that bring new insight on the historical roots of this magnificent epic passed down from the Bible.

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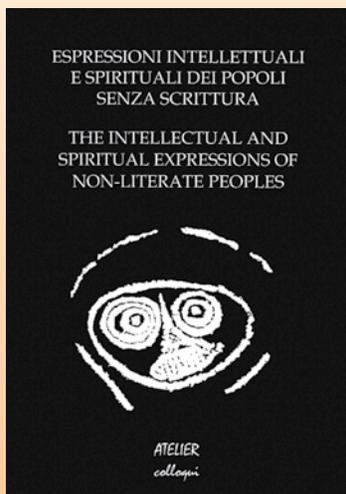
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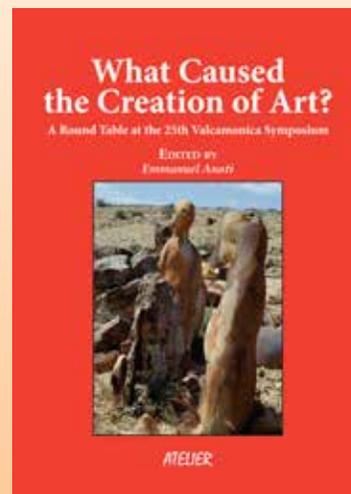
Il segni originari dell'arte (In Italian)

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, Sociology.



Espressioni intellettuali dei popoli senza scrittura (In Italian, English, French)

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.



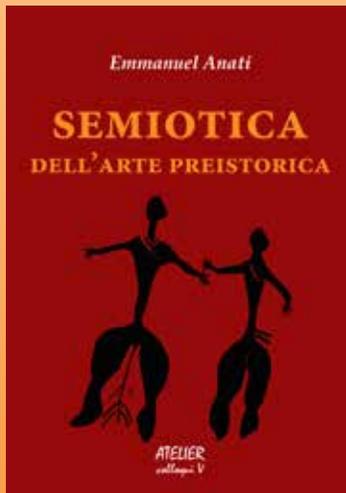
What caused the creation of art? A round table at the 25th Valcamonica Symposium

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 generation



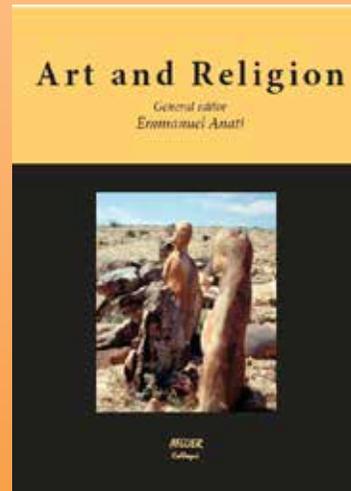
Sogno e memoria: Per una psicoanalisi della Preistoria (In Italian)

A series of papers presented at Congresses of Sociology, Psychology and Psychoanalysis concern. The analysis of human behavior and of graphic art externalizations is opening new perspectives to the social sciences and multidisciplinary cooperation.



Semiotica dell'arte preistorica (In Italian)

The conceptual meaning of the forms, the metamorphosis of shapes into sounds, sounds in forms, ideas into images, thoughts in words, it is the very basis of identity of the intellectual being, of 'Homo intellectualis'. This mechanism stimulated, over the years, some of the author's papers and lectures in congresses and conferences of semiotics, sociology and psychology.



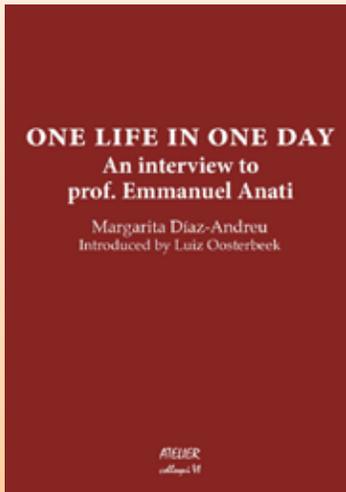
Art and religion

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.

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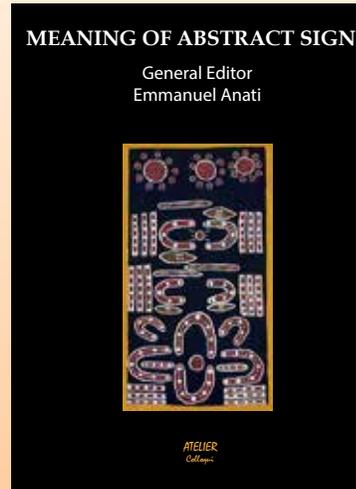
ATELIER' PUBLICATIONS

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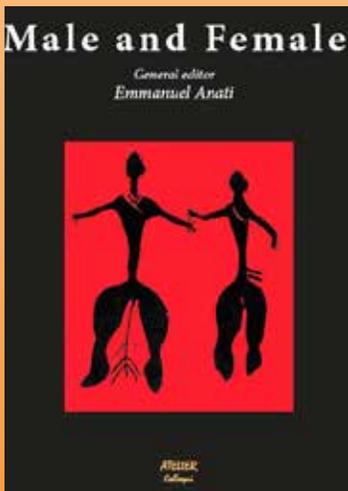
.One Life in One Day An interview to prof. Emmanuel Anati

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.



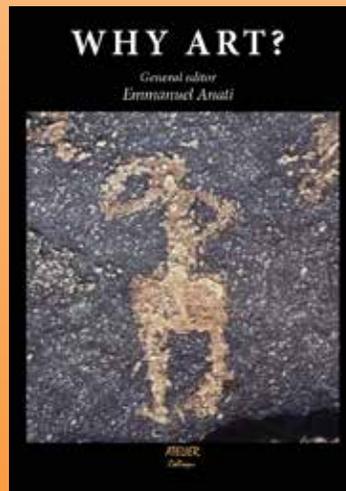
Meaning of Abstract Signs

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.



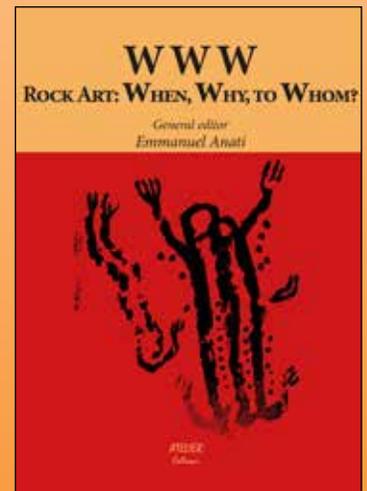
Male and Female

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 is emerging in the visual arts, between preferring male or female images, and between having or not the human figure as the main concern. The book presents different cases and views from experts of five continents.



Why Art

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 to approach the understanding of contents and motivations



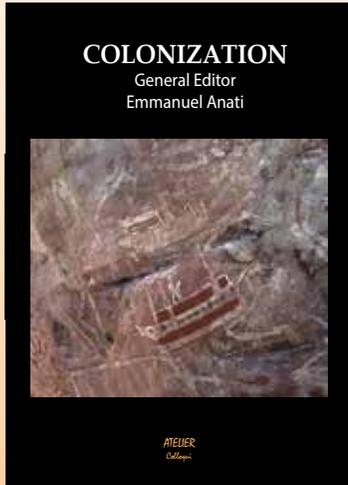
WWW - Rock Art: when, why and to whom

How come that Rock art is widespread in 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?

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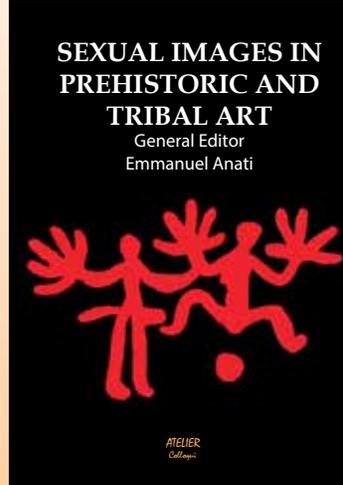
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Colloqui



Colonization

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.



Sexual Images in Prehistoric and Tribal Art

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.



Etnogastronomia - La cucina dei popoli (In Italian)

Tra le 10.000 popolazioni che vivono negli oltre 200 Paesi del pianeta Terra, abbiamo scelto le cucine di undici punti del globo, descrivendole nelle loro caratteristiche essenziali, fornendo ricette accettabili dal gusto occidentale, e realizzabili con prodotti facilmente reperibili. Capire il sapore del diverso, è saper apprezzare non solo i cibi, ma anche i sorrisi dei popoli.

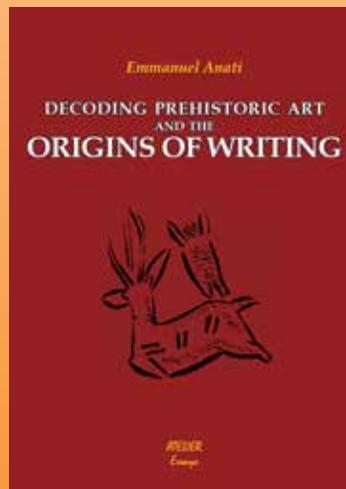
ATELIER' PUBLICATIONS

Essays



Nascere e crescere da nomadi. La relazione madre-figli nelle società primarie (in Italian)

A study of constants and variants between human societies of hunters-gatherers and urban societies in the mother-child relationship reveals archetypes and variants. The mother-child relationship is the backbone of all species of mammals and acquires special rules in primates.



Decoding Prehistoric Art and the Origins of Writing

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.



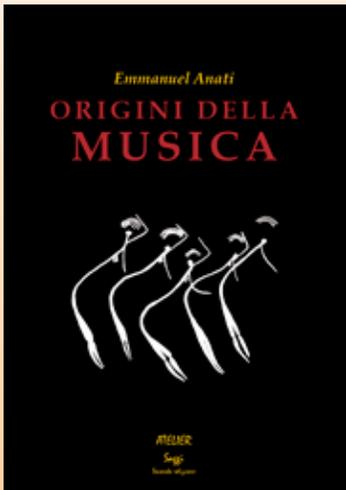
Ordine e Caos nelle società primarie. Uno studio sugli aborigeni australiani. (in Italian)

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?

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Essays



Origini della Musica (in Italian)

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.



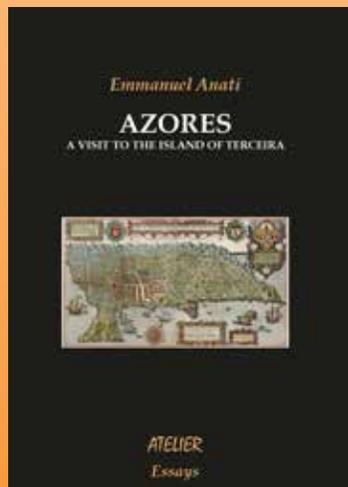
Iniziazione e riti di passaggio (in Italian)

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.



Chi sei? Chi sono? Alla ricerca dell'identità (in Italian)

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



Azores: a visit to the Island of Terceira

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 ancient human presence.



Comunicare per esistere (in Italian)

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.

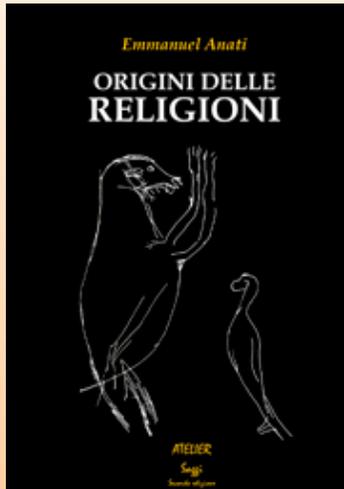
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Essays



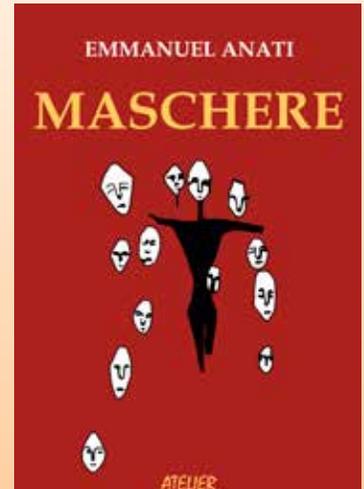
Mito tra utopia e verità
(in Italian)

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.



Origini delle religioni
(in Italian)

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.



Maschere
(in Italian)

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.



Guardare l'invisibile.
Religione, miti e spiriti degli aborigeni australiani.
(in Italian)

Some scholars in the history of religions affirm that religion was born in the Neolithic age. People coming directly from the Paleolithic bluntly contradicts this preconception.

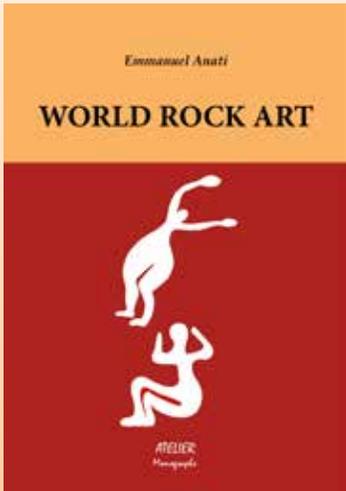


Amore e sessualità
(In Italian)

Love and sexuality, a theme of all lives and many books, is considered under the aspect of conceptual anthropology. Biological impulses, cultural rules and individual feelings meet in different cultures, in different formulas and lead to a vision of how they work and interact socially, psychologically and emotionally on the human being and on the social context.

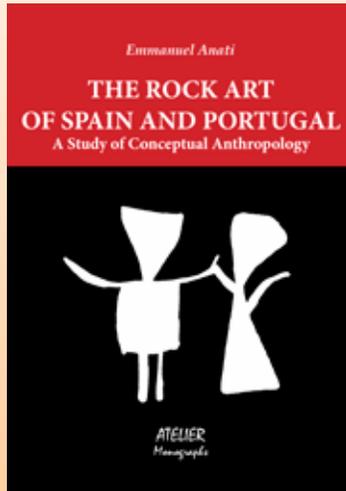
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Monographs



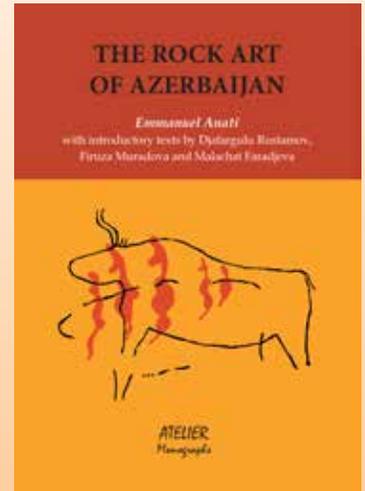
World Rock Art

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.



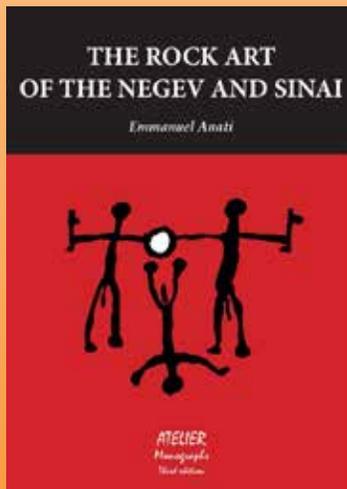
The rock art of Spain and Portugal

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



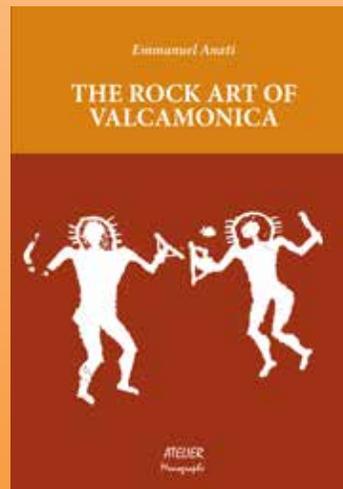
The Rock art of Azerbaijan

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 the movements of cultures and ideas from Paleolithic to recent times, shedding new light on the early movement of *Homo sapiens*.



The Rock Art of the Negev and Sinai

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

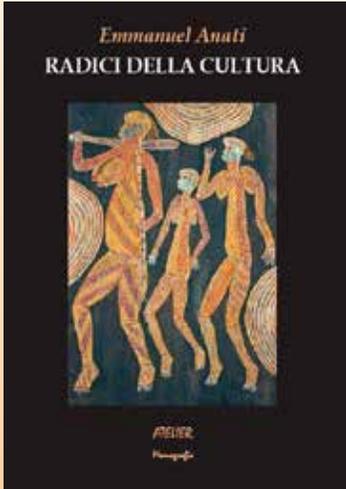


The Rock Art of Valcamonica

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

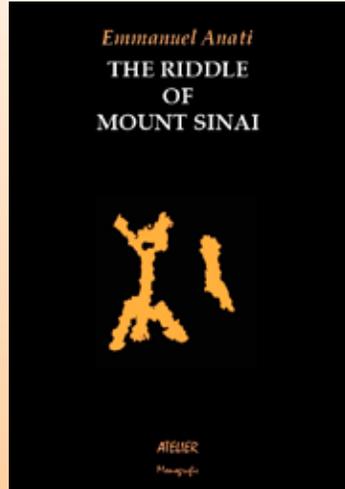
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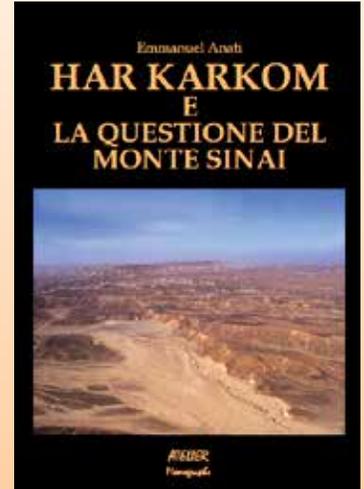
Radici della cultura
(in Italian)

The history of culture is the history which unify 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 project us to the future.



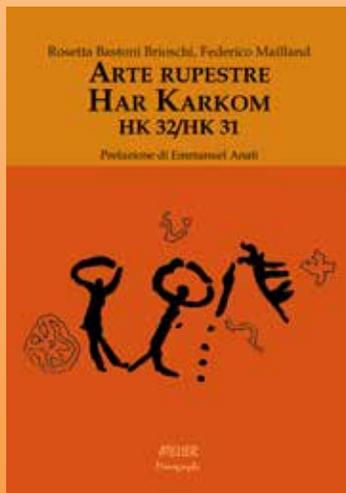
The Riddle of Mount Sinai

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.



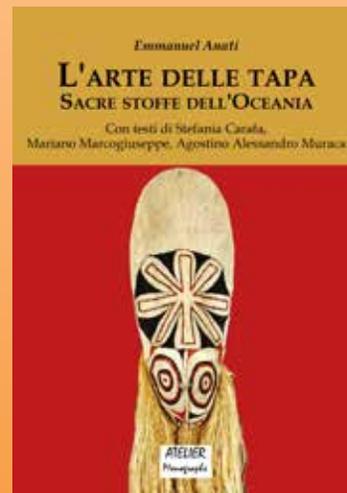
Har Karkom e la questione del Monte Sinai
(in Italian)

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.



Rock Art - Har Karkom
HK 32/HK 31
(in Italian)

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.

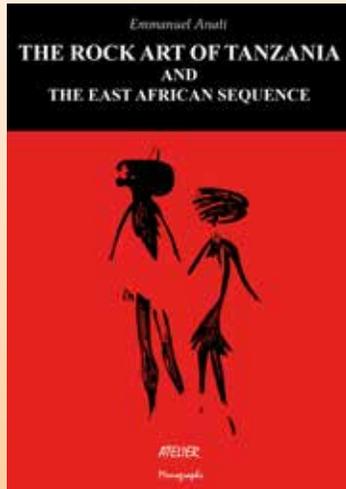


L'arte delle tapa. Sacre stoffe dell'Oceania
(in Italian)

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.

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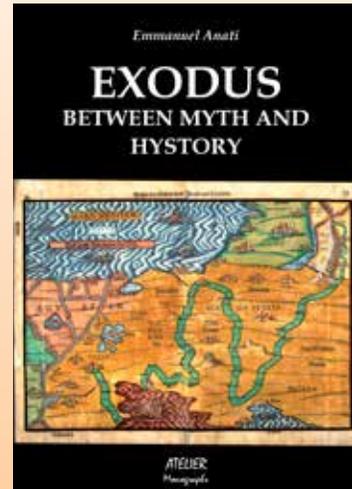
Monographs



The Rock Art of Tanzania and the East African Sequence

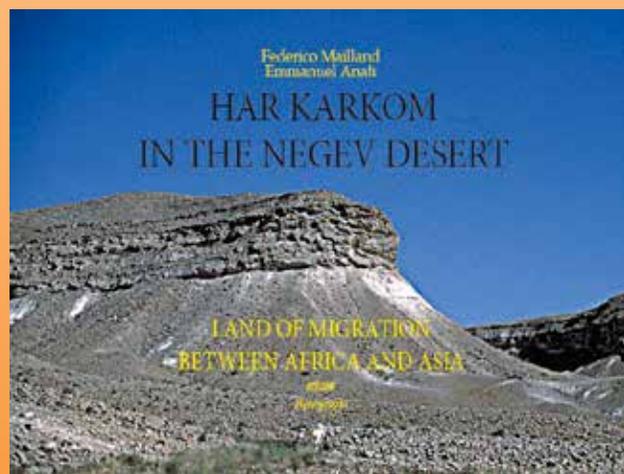
The rock art of Tanzania, in over 200 caves and rock shelters, is presented in this book using the analytical method of Conceptual Anthropology.

Stylistic phases and periods are covering millennia.



Exodus Between myth and history

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.



Har Karkom in the Negev Desert

A mountain located in the land-bridge between Africa and the rest of the world yielded traces of ages of human presence ever since the first steps of the human ancestors out of Africa.

The archeological discoveries tell us of two million years, from the earliest stations of archaic Pebble Culture, to recent Bedouin camping sites.

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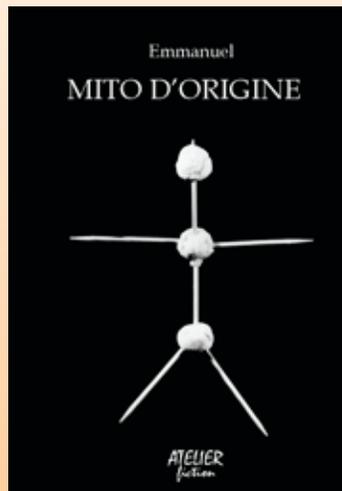
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Fiction



**La Seduta
(in Italian)**

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.

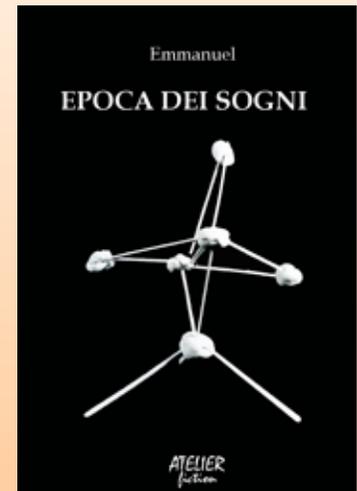


**Mito d'origine
Epoca dei Sogni
(in Italian)**

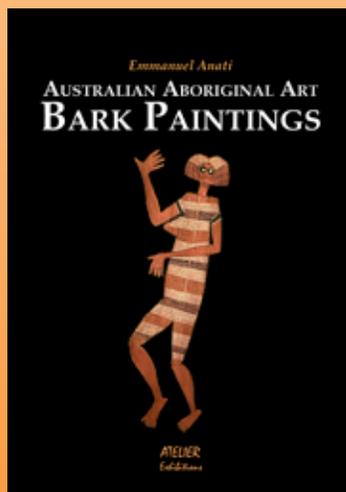
The first works of Atelier Fiction, Mito d'Origine and Epoca dei Sogni, tell stories that at first sight seem to come from another world.

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.

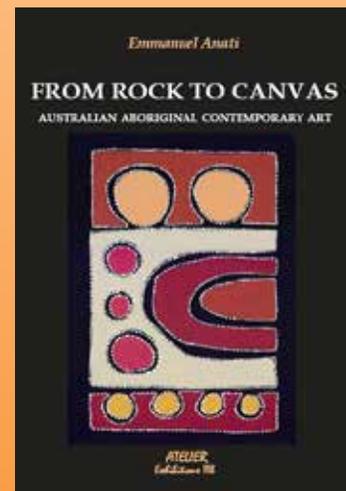


Exhibitions



**The Art of the Australian Aborigines
Bark Paintings**

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.



**From Rock to Canvas
Australian Aboriginal
Contemporary art**

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.

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