

EXPRESSION

QUATERLY E-JOURNAL OF ATELIER IN COOPERATION WITH UISPP-CISNEP

INTERNATIONAL SCIENTIFIC COMMISSION ON THE INTELLECTUAL AND SPIRITUAL EXPRESSIONS OF NON-LITERATE PEOPLES

N°38

DECEMBER 2022



SEMIOTIC DECODING PART II

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EDITORIAL NOTES

INTRODUCTION

A puzzling rock engraving from the Negev desert discussed in *EXPRESSION 35* aroused many different interpretations. The signs were there, but different eyes saw them in different ways. Signs provoke associations, associations derive from the memory and the memory derives from the accumulation of experiences. Signs and markings may

have been produced by nature or by man. When they are a human creation the decoding process is submitted to two filters: the mind of the observer and the mind that produced the sign. The mind of the observer cannot successfully make a correct decoding without considering the mind that produced the sign.

When decoding the meaning of signs, the sense of sight is accompanied by the senses of memory and intuition. Both

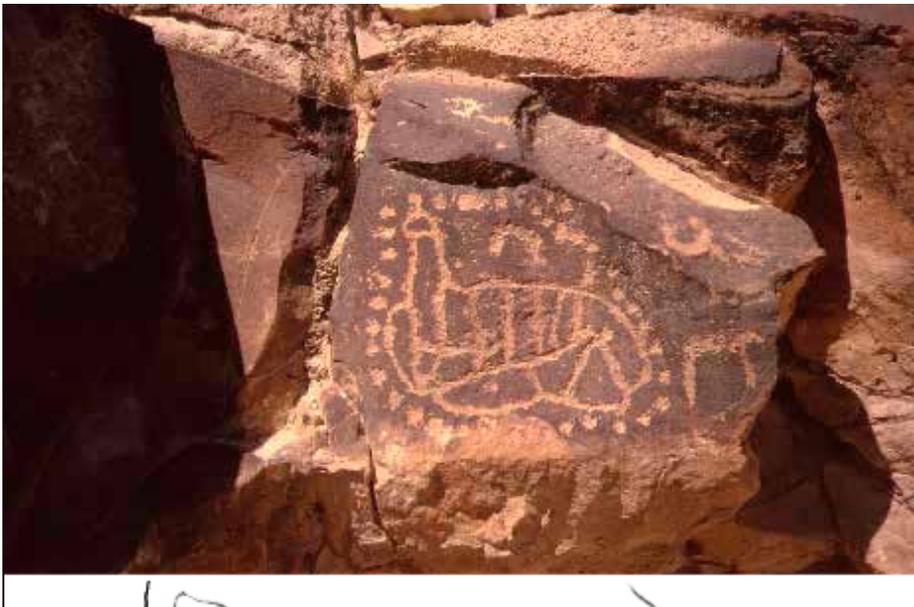


Fig. 1. Photo and tracing of the rock engraving which caused the semiotic debates discussed (from *Expression 35*. Site HK 38. Photo EA95: XXVI-26).

are imperfect and both may lead in different directions. Reality is personal and is established by our senses. Luckily, besides the five listed in textbooks, sight, smell, hearing, taste, and touch, many other senses determine our cognitive system; and the senses of memory, logic, esthetics, and intuition are determinant in acquiring a multidimensional personal vision of reality. Despite different diffused opinions, when meaning goes beyond the pure material description, reality is relative and personal. A tree is a tree but different minds see it as part of the landscape, as wood for the fireplace, raw material for building a cabin or a disturbing element for growing potatoes.

In archeology and anthropology, reality is a fundamental aspect which makes sense of the pure material facts. The content of this issue of *Expression* provides pertinent cases where different realities face each other. The Discussion Forum shows examples of decoding where the versions of order and logic are disparate. Two authors express two different views on the meaning of an ancient manuscript. Another author proposes a new function for an archeological desert site already published and discussed repeatedly by other scholars. A note announces the introduction of conceptual anthropology as a teaching discipline in a university, while a text in the Notes and News states that this discipline is not taught at the university. Signs may be read in different ways, and these divergences have their meaning in semiotic decoding.

The main articles of this issue emphasize the question of reality variabilities. One of the papers considers the changes in world vision that took place in one generation among groups of Australian Aborigines, and how this is visually expressed in their art. Life changed and the art style reflects it. The reality of yesterday is different from today. The occurrence described concerns a documented contemporary reality. In prehistoric art the changes in style derive from changes in the minds of their makers, but the factors at the source of these typological changes lack historical documentation and have to be deduced from the output, that is from the changes in the style and typology of the art. The signs left by the hand reflect the processing of the mind, and these are the effect of actual realities.

One article deals with the function of sacred areas in early China and elsewhere. They are the practical expressions of beliefs in a reality that is variable and undergoes modifications. Another article unveils the presence of a Neolithic ritual practice in Ireland. It concerns a reality and a logic that lasted for centuries and then vanished. Its material traces are what is left for us to attempt a decoding.

In the Notes and News, readers will find cases of variations in conceptual patterns revealing changes in the concepts of reality. Semiology, sociology, and psychology are joining ar-

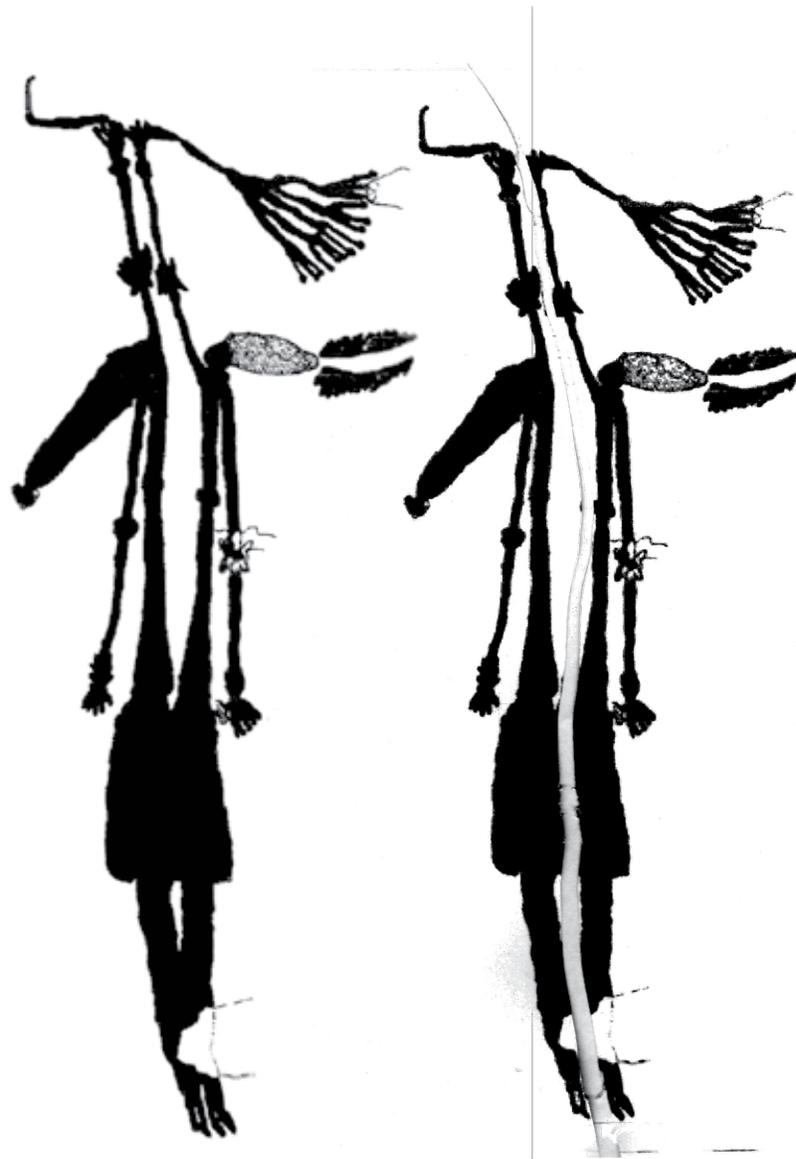


Fig. 2a, 2b. The real image and its split. One being or two beings? Rock painting from the Kimberley, Australia. What may appear as the image of a headless being is in fact the image of two beings, face to face. Each one has one arm raised, one is holding a tool, probably a boomerang or a pick, the other seems to be holding a torch with fire. Both beings wear short gowns and have different hats, one with two feathers, the other with a pom-pom. The hats appear to define the identity of the two beings. Various interpretations have been given to this picture. A mythological story, over 20,000 years old, is synthesized by this image. Who are they and what is it the account of? (From E. Anati, 2019, *Arte rupestre dell'Australia*, Capodiponte, Atelier).

cheology and anthropology in conceptual anthropology, to progress towards decoding the meaning of material traces. Reality is what the human mind considers to be so. Trends are part of collective currents that create realities; they have a beginning, a growth, and an end. Societies and periods

have their trends. They evolve and modify. Their signs, both those perceived by the sense of sight and those perceived by the senses of logic and intuition, build up a sense of reality, which is contingent.

Ever since our early ancestors shaped the first stone tools, semiotic decoding has been evolving, in the same way that the way of life and mental conceptual trends evolve, and often they are the motor that causes other types of evolution. Man's senses are his means of shaping reality, and the mind reacts to the input of the senses. All men have the same gift of acquiring the awareness of reality, and each one has his/her way of conceiving it. All men are similar but each one is different. Reality and logic follow the same pattern, subject to cultural trends, the output of human minds in which reality is shaped by individual mental processes, oriented by traditions, indoctrination, and personal mental processes. Semiotic decoding is the search for reality as perceived by the human mind.

E.A.

A NOTE FOR THE AUTHORS

EXPRESSION is a quarterly journal on conceptual anthropology addressed to readers in over 85 countries. The readers are cultured scholars and students in anthropology, archeology, the arts, and other sectors of the humanities, eager to keep alive the dialogue, to communicate, to learn, and to contribute in opening up new trends of humanistic studies.

This journal offers space for expression and communication to researchers and authors from all over the world. Published papers are intended to produce culture: they are addressed to a world of learned and open-minded people. If you wish to contribute a paper, make it also enjoyable to people who are not specialized in your research field. Articles are expected to be stimulating and pleasant to read. The target 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, where over 250 authors from 50 different countries have published their research and their ideas. Papers should be conceived for an audience involved in various fields of the humanities, mainly anthropology, archeology, art, sociology, and psychology. Your ideas, even if related to a local or circumscribed theme, should awaken the interest and curiosity of an international and interdisciplinary audience. The visual aspect is important for communication with the readers: quality images and text should complement each other.

Authors should talk openly to the readers, avoiding long descriptions, catalogues, and rhetorical arguments. Please refrain from unnecessary references and excessive citations. They make reading discursive. And do not make the article too "scientific". Excessive quotations may unveil an inability to express your own ideas. Consider that short articles are more read and appreciated

than long ones. Avoid unnecessary words and sentences. Letters on current topics and short notes may be included in the Discussion Forum section.

Publication in EXPRESSION quarterly journal does not imply that the publisher and/or the editors agree with the ideas expressed. Authors are responsible for their ideas and for the information and the illustrations they present. Papers are submitted to reviewers, not to judge them but to help authors, if needed, to better communicate with their readers. Controversial ideas, if they make sense, are not censured. New thoughts and concepts are welcome; they may awaken debate and criticism. Time will be their judge. EXPRESSION is a free journal, independent and not submitting to formal traditional regulations. It offers space for ideas and discoveries, including controversial issues, healthy discussions, and imaginative and creative papers, if they contribute to research, are conceptually reliable, and respect the integrity, ethics, and dignity of authors, colleagues, and readers.



Front page image

Dreamtime sisters. Acrylic on canvas, by Cindy Wallace Nungurrayi. First displayed in 2016. Size 45 x45 cm. (See Anati, this issue).

DISCUSSION FORUM

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

ORDER AND LOGIC

A note on alternative logic in the previous issue of *EXPRESSION* caused some queries. Have order and logic only one correct form or may there be different choices?

It is a convention of modern western mentality to consider whatever does not respond to one's formulae of order as disordered. The fact that scholars are not always able to recognize the logic of order in prehistoric art does not mean that there is no order. The order is that conceived by the maker. As noticed more than once in previous issues of *EXPRESSION*, in some prehistoric art assemblages, whole stories are conveyed without using a conventional time sequence but synthesizing cause and effect (see, for example, *EXPRESSION* 6, 3; 14, 17; 15, 7; 27, 67; 29, 12; 33, 43; 35, 51).

The prehistoric peoples to whom messages were addressed likely easily understood things that now create difficulties for researchers, thus showing that other kinds of order and logic are possible.

Some paintings on tree bark by Australian Aborigines have no base or bottom line. The artist paints them while sitting on the ground and turns them over, painting in various directions. When we have to exhibit them, we experience problems finding out what is the top and what is the bottom or base. The natives do not have these problems: for them the painting does not need orientation. Its content is there.

The paintings on tapa cloth of Polynesians in the Pacific islands, like those of the Pygmies in the Congo forest, often also do not have a clear base. To western eyes they can be turned and to be looked at from any side. Native order and logic know how to look at them and how the meaning can change if turned upside-down: they do not need a clear indication to mark the base. The necessity to give a more obvious base to artworks has emerged since art production changed its goals, from items of local use, to those to be sold to aliens. Order and logic vary according to their conceptual base.

Likewise, there are differences between the concept of space that emerges from the association of figures and signs in the art of some tribal and urban societies. The relative proportions of different figures in the conventional western conception levels the whole iconographic complex to the same metric unit of measurement. A child is smaller than an adult, a rabbit is smaller than an elephant. Some native peoples follow another logic: the differences in size can have other meanings, that of the importance of one image over the other, or that of greater sacredness of a sign rather than another, or to highlight the subject or object from the complements. The proportional dimensions of figures may show a concern for other measurements of dialectical or existential relationships between the various components of the assemblage, in graphic art as in other conceptual expressions. Our kind of objectivity is not the only one.

A Maasai guide who accompanied us in Tanzania, recently converted to Christianity, was astonished by observing the baby Jesus in the crib in a mission station: "The most important figure is represented smaller than the others? So, is it not the most important? "

E.A.

COULD EGERIA HAVE SEEN THE “PARTHENION” SEA FROM THE TOP OF MOUNT SINAI? THE LANDSCAPE VISIBILITY FROM THE TOP OF MOUNT SINAI, CLIMBED BY EGERIA

Fabio Crosilla

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Introduction

At the meeting organized in Novara (Italy) by the Nuova Regaldi, on 22 September 2022, entitled “Emmanuel Anati’s exodus proposal according to the publication of the Ennateuch in the holy language of Jerusalem Sanctuary”, during my presentation I mentioned the book *Diary of a Pilgrimage* by the fourth-century AD Spanish pilgrim Egeria. In this book, she describes, with a wealth of detail, her climb to the top of Mount Sinai.

In the subsequent discussion session, two hypotheses were raised about the location of Mount Sinai climbed by Egeria: Gebel Musa, in the south of the Sinai Peninsula and Har Karkom, in the Negev desert, proposed some decades ago by Emmanuel Anati.

Here the description offered by Egeria about the landscape visibility from the top of Mount Sinai is compared with these two hypotheses, so as to define scientifically the most probable location of the Mount Sinai climbed by the Spanish pilgrim.

Analysis of visibility from the top of Mount Sinai as reported by Egeria

Egeria writes in her book: “Egypt, Palestine, the Red Sea and the Parthenion Sea, that extends as far as Alexandria, and even the immense territory of the Saracenes: from up there we saw them so far below us, we could hardly believe it. And all these places, the Saints pointed out to us one by one.” As is well known, the pseudo-spherical earth shape limits the earth surface’s visibility within a certain distance that depends on the terrestrial curvature ray, the observer’s height above the sea surface and the air refraction conditions.

In topographic surveying, a simple formula (referred to as the lighthouse problem) allows us to calculate approximately the maximum visibility distance at the sea surface level given the terrestrial curvature ray, the observer height and the atmospheric refraction parameter. With a simple extension of the formula, it is also possible to compute the maximum visibility distance between two points at different heights above sea level, because of the pseu-

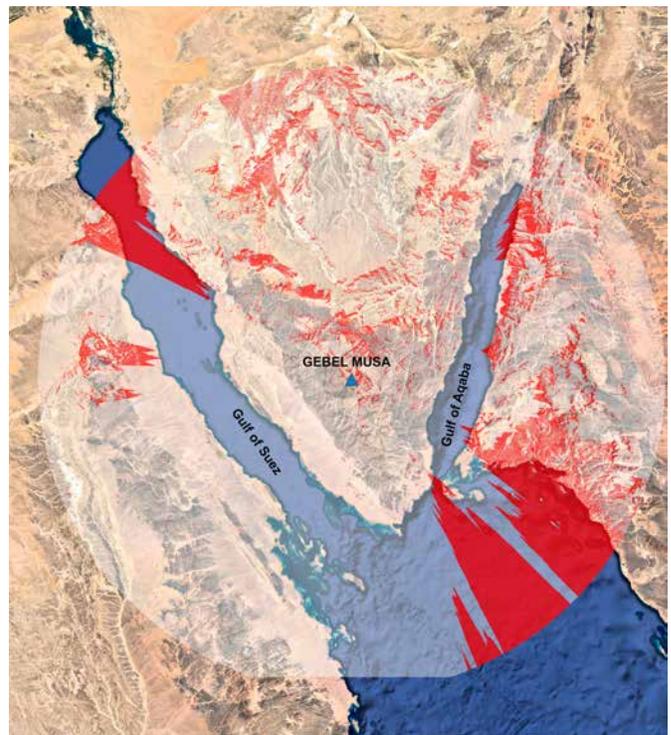


Fig. 1. Viewshed analysis from the top of Gebel Musa. Some free visibility directions are available (in red). These agree with that reported by Egeria in her book, apart from the Parthenion Sea (Mediterranean).

do-spherical shape of the earth. Applying these formulations, the maximum visibility distance value has been computed for Egeria seeing the landscape around the top of Mount Sinai. For instance, at the height of Gebel Musa (2,285 m asl), with air refraction conditions relative to the roman *Hora quarta diei* (between 9 a.m. and 10 a.m. solar time), i.e. the time when Egeria reached the top of Mount Sinai, for a terrestrial curvature ray equal to 6,378 km, a maximum visibility distance of 184 km can be obtained. Applying the same formula for the top of Mount S. Caterina at 2,629 m asl, very near to Gebel Musa, the maximum visibility distance at the sea surface level increases to 197 km.

Let us now consider observation directions without visibility obstacles, so as not to interfere with the line of sight corresponding to the maximum visibility distance. Egeria climbed Mount Sinai in December 383 AD, according to P. Devos and P. Maraval, (*Egeria, Journal of Voyage*, ed. P. Maraval, Paris, 1982). On a clear winter’s day, because of the earth shape curvature, it is possible to see Egyptian territory, the Negev hills, the Red Sea, and the land of the Saracens (Arabia), mentioned by Egeria in her book.

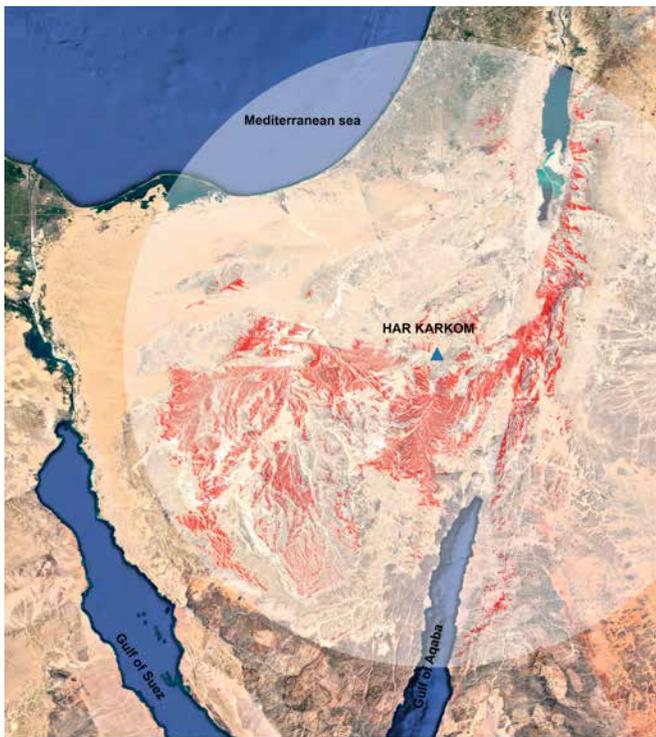


Fig. 2. Viewshed analysis from the top of Har Karkom. Some free visibility areas are available (in red): the Paran desert, the Transjordan chain and some hills of the Jebel El Tih desertic plateau.

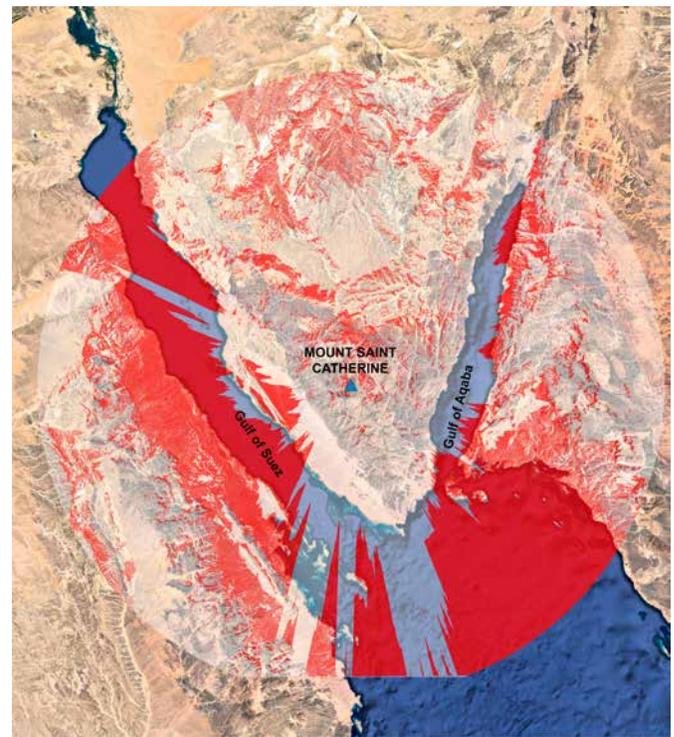


Fig. 3. Viewshed analysis from the top of Mount Saint Catherine. Many free visibility directions are available (in red). These agree with that reported by Egeria in her book, apart from the Parthenion Sea (Mediterranean).

On the contrary, it is not possible to affirm that Egeria could see the Parthenion Sea (the Mediterranean), which is approximately 270 km from Gebel Musa. It is clear that this distance would persuade the observer to imagine seeing what he could not actually see.

As for Har Karkom, at a height of 847 m asl, the maximum visibility distance at the sea surface level, due to the earth's sphericity, is 112 km. From the top of Har Karkom, located in the Negev desert, you are faced with a morphological situation completely different from Gebel Musa. Prof. Anati reports in his book *Exodus: Between Myth and History* (Atelier, 2018) that Har Karkom is characterized by a plateau 4 km long, 2 km wide, at a height of 847 m asl, dominating the Paran desert. Figure 65 on p. 126 of this book shows that the maximum visibility along the north, west and south directions reaches 30 km, while along the east sight is extended up to the mountains of the Transjordan chain, about 60-70 km from Har Karkom. The situation is therefore completely different from that described by Egeria in her book.

Looking for observation directions without visibility obstacles

To consider reliable the visibility reported by Egeria in her book, it is necessary to verify the presence of observation directions without visibility obstacles for the mountainous landscape around the top of Gebel Musa.

To this end, a systematic visibility analysis by a tour of the horizon of 360° around Gebel Musa was performed. For this purpose, the plug-in “Viewshed analysis” by Geo Guru, available in QGIS3, a very popular open-source Geographic Information System software, has been used. This plug-in considers also the terrestrial curvature and the atmospheric refraction along the path.

In particular, viewshed analysis is a computational process that delineates a viewshed, i.e., the area that is visible (on the terrain surface) from a given location. To determine visibility from a particular cell (pixel), the analysis uses each cell elevation value, i.e. the so-called Digital Elevation Model (DEM). The viewshed is created estimating the difference of elevation from one cell (the view point cell) to the next (the target cell). To de-

termine the visibility of a target cell, each cell between the viewpoint and the target is examined for a line of sight. Where cells of higher altitude are between the viewpoint and the target cell, the line of sight is blocked. In this case, the target cell is determined not to be part of the viewshed. On the contrary, if the line of sight is not blocked, it is included in the viewshed (see Kim Young-Hoon, Rana Sanjay, and Wise Steve, 2004, "Exploring multipleviewshed analysis using terrain features and optimization techniques", *Computer & Geosciences*, 30 (9), 1019-1032).

The raster Digital Elevation Model (DEM) used is the one available from the US National Aeronautics and Space Administration (NASA). Obtained by the Shuttle Radar Topography Missions (SRTM), (see for instance Farr T.G. Kobrick M., 2000, "Shuttle Radar Topography Mission produces a wealth of data", *Amer. Geophys. Union Eos*, vol. 81, 583-585), it was originally carried out in 2000 with a theoretical cell resolution of 90 m, updated in 2015 with a theoretical cell resolution of 30 m. The real cell resolution of this experiment is 50 m.

Figure 1 shows the viewshed analysis for the top of Gebel Musa (viewpoint) extended to a distance of 180 km. As it is possible to see, despite the mountainous morphology of this area, there exist some directions of free visibility.

In particular, some directions towards the Gulf of Suez and the Egyptian coast, the northern part of the Gulf of Aqaba and the Jordan coast, the Red Sea and part of Arabia in the southwestern direction from Gebel Musa have free visibility, satisfying that reported in the book of Egeria.

Furthermore, from Figure 1 it is possible to note some limited visibility areas in the hills of the Negev desert, in the direction of Har Karkom. It is noteworthy then, that the visibility along the northerly direction from Gebel Musa allows the sight of the Jebel El Tih desertic plateau, characterizing the central part of the Sinai Peninsula. Of course, Egeria could not see the Parthenion Sea (Mediterranean), 270 km from Gebel Musa.

Moving on to Har Karkom, we are faced with a completely different situation. Figure 2 shows that from the top of Har Karkom it is possible to have a wide vision of the Paran desert, located at the south-southeast of Har Karkom. Also, the mountains of the Transjordan chain, placed east of the Aravà valley, are visible from the Gulf of Aqaba to the Dead Sea.

Furthermore, from Har Karkom there is good visibility

of the hills of the Jebel El Tih desertic plateau in the central part of the Sinai Peninsula. The visibility situation is therefore completely different from that reported in the Egeria's book.

Conclusions

According to the results, it clearly emerges that the mountain climbed by Egeria is Gebel Musa and not Har Karkom, an assumption that can be scientifically shown considering the landscape visibility from the top described by Egeria. However, it must be said that the other descriptions offered by the pilgrim about the approach to the mountain, its climb and descent, have induced some to think that Egeria did not climb Gebel Musa.

In any case, some descriptions of the climb to the top of Mount Sinai by Egeria are analogous to those reported by Frà Niccolò da Poggibonsi, an Italian Franciscan of the 14th century, who traveled to the Holy Land in the years 1345-1350 and had the opportunity to climb the top of Gebel Musa and Mount Saint Catherine. The story of his travel was reported in the *Libro d'Oltremare*, written by the friar after his return to Italy and subsequently published by Alberto Bacchi della Lega, in Bologna in 1881. In reference to the landscape visibility from the top of Mount Saint Catherine, Frà Niccolò writes in his book, "From this place you can see Mount Sinai, and also the Red Sea, where the people of Israel passed and where the Pharaoh and his army were submerged; and also Arabia and the land of Egypt. On the top of the mountain we sang aloud: Salve Regina." Figure 3 reports the viewshed analysis from the top of Mount Saint Catherine, 400 m higher than the Gebel Musa, but very near it. Despite the greater height of Mount Saint Catherine and consequently the wider visibility from its top, we can state that there is a good correspondence with the landscape visibility of Gebel Musa, described by Egeria in her book.

Therefore, limiting the discussion to the landscape visibility offered by the top of the mountain, and reserving discussion of other aspects for another occasion, it reaffirms, for now, with good probability, that Egeria climbed Gebel Musa and not Har Karkom.

Acknowledgements

The author is grateful to Prof. Domenico Visintini and Arch. Elisa Crosilla for the technical support, and Dr. Eleonora Maset for the revision of the manuscript.

DOES HAR KARKOM FIT THE DESCRIPTION OF MOUNT SINAI BY EGERIA, THE ROMAN PILGRIM?

Flavio Barbiero
CISPE (Italy)

In 1884 a manuscript was found in the Tuscan town of Arezzo, with the diary kept by a Christian pilgrim named Egeria, who at the end of the fourth century made a trip to the mountain of Moses. Scholars decided that the account referred to St Katherine, but the description does not seem to fit that mountain. The reported distances, travel times, and description of the environment appear to be incompatible. Besides, the pilgrim reports the existence of monks' communities and agricultural sites both on the mountain and in the surrounding valleys, including dwellings and churches which, according to the archeological survey, did not exist there at that time.

In all evidence the account refers to a different location, although some data inserted in the manuscript seem to point precisely to that mountain. However, an examination of the manuscript between 1087 and 1105 in the monastery of Monte Cassino, central Italy, shows that Egeria's orig-

inal diary was manipulated, and those data were inserted in order to fit in some way the location of St Katherine (Barbiero, 2013, 2017).

Egeria's account is so precise and detailed that it does not leave room for personal interpretation. She portrays the territory in a photographic manner, describing the form and position of the mountains, the form and dimensions of the valley, and the distances and travel times from one point to the other. She describes what she sees near her paths: tombs, churches, caves, ancient encampments, dwellings, altars, and so on: all real elements that are verifiable by a survey of the area concerned. This is what we did during the Italian (Anati's) archeological expeditions to Har Karkom, following Egeria's itinerary step by step. The narrative of the manuscript starts when she "came to a certain place where the mountains, through which she was journeying, opened out ... and across the valley appeared Sinai, the holy mountain of God" (which seems to be a location soon after Beer Karkom, coming from wadi Paran). There she stopped to say a prayer, as was the custom. It was the afternoon of a Saturday.

From there she turned into a mule-track (still preserved today), which "crosses the middle of the head of the valley" and climbs up to a large settlement (site BK 183) on top of the ridge separating the Karkom valley from the Paran



Fig. 1 Along the mule-track that climbs from Beer Karkom to site BK 183, halfway up, a rock engraving represents a person, mounted on a woman's saddle, hailed by two people on foot.

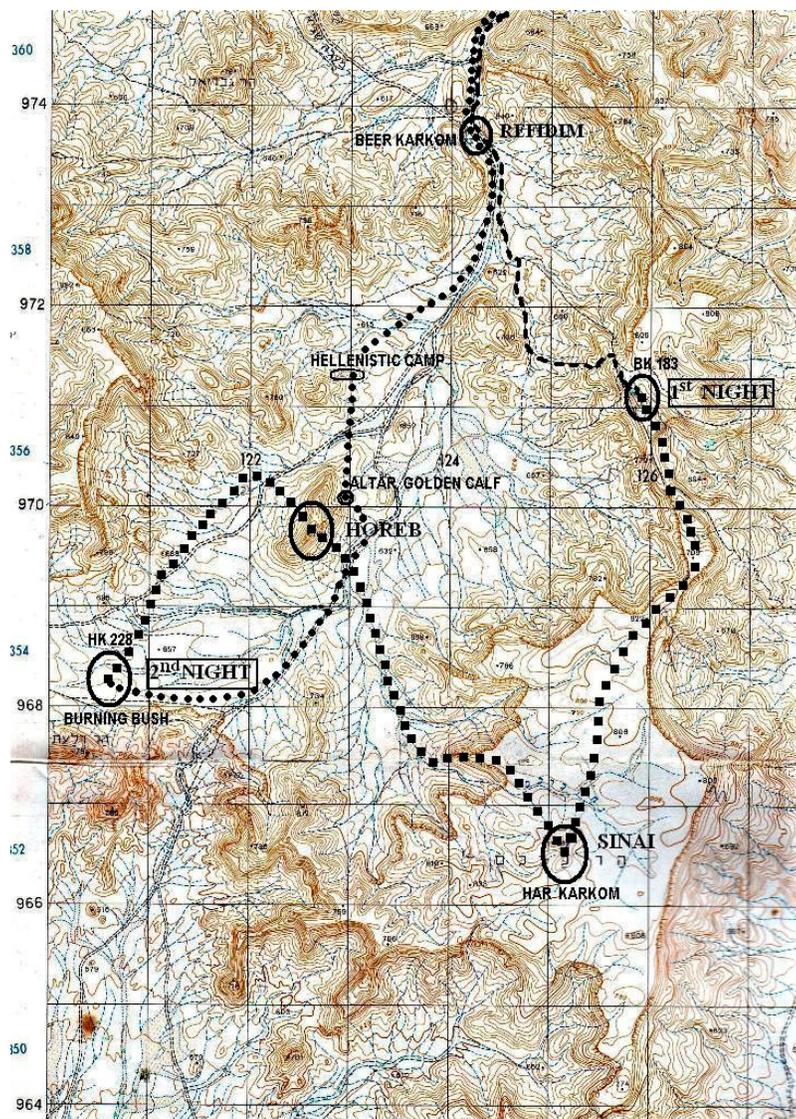


Fig. 2 Tentative reconstruction of the three-day journey of Egeria at Har Karkom. First day (line with hyphens): from Pharan to site BK 183; second day (line with squares): from site BK 183 to site HK 228, through Sinai and Horeb; third day (dotted line): from site HK 228 back to Pharan (wadi Paran).

desert. Along the track there are cemeteries (site BK 428), platforms (BK 426), Nabatean tumuli (BK 430), fitting Egeria's description of the "graves of lust" (see description of the sites mentioned in Anati and Mailland, 2009, 2010). Halfway up the slope, a-Byzantine engraving represents a person on a mount, likely with a woman's saddle, hailed by two people. This seems to be the description of a woman visiting the site.

According to our reconstruction, Egeria reached site BK173 "late on the Sabbath" and she "stayed there that night". "Early on the Lord's Day", she went through the narrow ridge that joins the site to the plateau and then to "the summit of Sinai, the holy mountain of God, where the law was given" (site HK 40), where she "arrived, at the fourth hour" (9 o'clock). There she was reached by "the monks who dwelt" right at the foot of the central peak in two

Roman-Byzantine settlements (this seems to coincide with sites HK 38 and HK 39). A few meters from these dwellings, small orchards, still green today, were cultivated in the wadi's bed, fitting Egeria's account. From the top the monks showed Egeria "the cave where holy Moses" hid from the sight of God, (the cave of site HK 42).

A couple of hours later Egeria "began to descend from the summit of the mount of God and then she ascended to another mountain joined to it, which is called Horeb, where was holy Elijah the prophet". The description of that mountain and timing fit the isolated hill at the center of Karkom valley, site HK 221b, where she remained for about half an hour.

She descended from mount Horeb "at the eighth hour" and arrived by the "tenth hour ... at the head of the valley, where there were very many cells of holy men and where

the bush is". This appears to be a description of site HK 228, placed at the center of Roman-Byzantine agricultural terracing (sites HK 225, 227), and close to Roman-Byzantine sites, with many cells (BK 492, BK 506), monastic sites (Cottinelli, 1994).

There she spent the second night.

The third day she went back along the valley, describing all the archeological remains she met along the way, the altar of the golden calf (likely site BK 512) a large encampment with more than 100 structures (likely site BK 480), platforms, tumuli, dwellings of different types, and so on (sites BK 462, 463, 458, 454, 450).

On the late afternoon she reached "Pharan", where she rested for two days.

To our mind, distances, travel times, description of environment, archeological sites, traces of the people living there and their dwellings, orchards and their location, everything in the Har Karkom scenario, fits Egeria's account at such a point that it is unlikely that to refer to a different location.

This is not by itself evidence that Har Karkom was the biblical mount Sinai, but it indicates that it was regarded as such by Christian monks and pilgrims from the fourth century of the current era, before the Islamic invasion wiped out its monastic communities.

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Editorial Note

It is a pleasure to publish the note by Dr Barbiero, which is a synthesis of his book referenced above. His hypothesis raises the question whether the location of Mount Sinai was identified with Har Karkom in the Roman-Byzantine period.

KUNTILLET 'AJRUD PILGRIMS' ROADHOUSE TO MOUNT SINAI (HAR KARKOM)

Deborah Hurn

Avondale University, NSW (Australia)

In northeastern Sinai about 50 km (30 miles) south of Kadesh-Barnea lies the famous and mysterious Kuntillet 'Ajrud (c. 400 m asl), an Iron Age ruin yielding inscriptions mentioning Yahweh (the God of Israel), Teman, and Shomron (Samaria).¹

Some of the archeological finds in the ruin reflect a strong northern influence originating in the Kingdom of Israel rather than of Judah.²

As its Arabic name implies, the location of Kuntillet 'Ajrud (solitary hill of wells) was determined according to nearby water sources. The ruin is also known as Kuntillet Quraya (various spellings) after the wadi in which it lies, and in Hebrew as Ḥorvat Tēman for its southern location.³

Teman in the Hebrew Bible is associated with Mount Paran, which could be another name for Mount Sinai (Hab 3:3; cf. Deut 33:2).

Some scholars suggest that the building functioned as an Iron Age roadhouse for Samaritan pilgrims to Mount Sinai.⁴ Perhaps a group of priests from the northern kingdom of Israel lived here to provide a way station or stopover for pilgrims going to and coming from the sacred mount Sinai. Phrases in the inscriptions like "blessed of Yahweh" and "blessed be his day" seem to echo a religious ritual. Certain architectural elements of the building, like a small narrow room with benches at the building's entrance where many dedicatory offerings were found, are also evidence that the building had a religious function in addition to serving as an ancient version of a hotel and roadside fort.⁵

1 30°11'10.96"N 34°25'40.89"E.

2 Ze'ev Meshel *et al.*, *Kuntillet 'Ajrud [Horvat Teman]: An Iron Age II Religious Site on the Judah-Sinai Border* (Jerusalem: Israel Exploration Society, 2012), Abstract.

3 Meshel *et al.*

4 Lars Eric Axelsson, *The Lord Rose up from Seir: Studies in the History and Traditions of the Negev and Southern Judah*, trans. Frederick H. Cryer, Coniectanea Biblica: Old Testament Series 25 (Stockholm: Almqvist & Wiksell International, 1987), 62–64, 181; Ze'ev Meshel, "Kuntillet 'Ajrud (Place)," in *Anchor Bible Dictionary*, ed. David Noel Freedman (New York, NY: Doubleday, 1992), 108.

5 Itzhaq Beit-Arieh, "Fifteen Years in Sinai: Israeli Archaeologists Discover a New World," *Biblical Archaeology Review* 10, no.

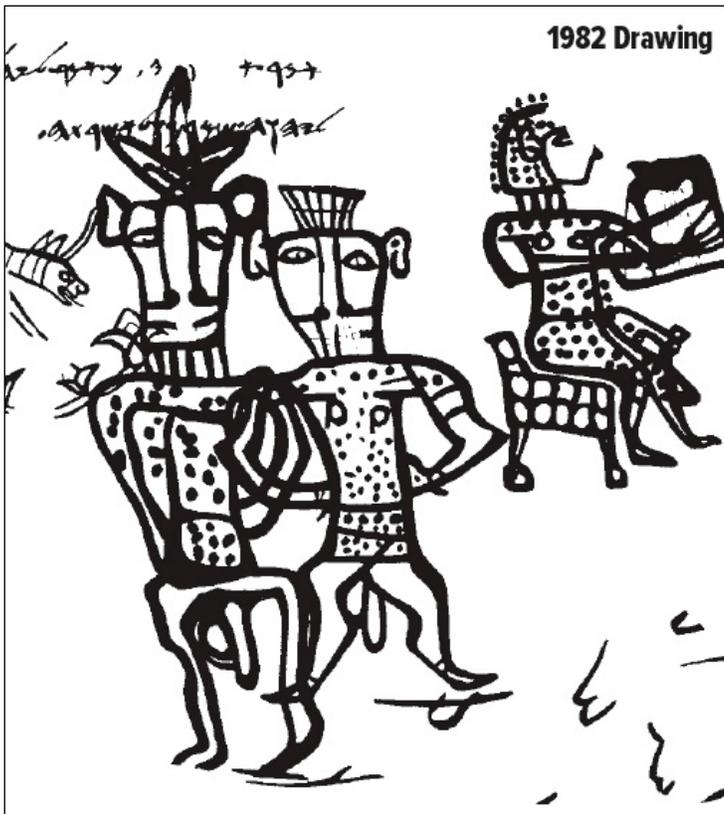
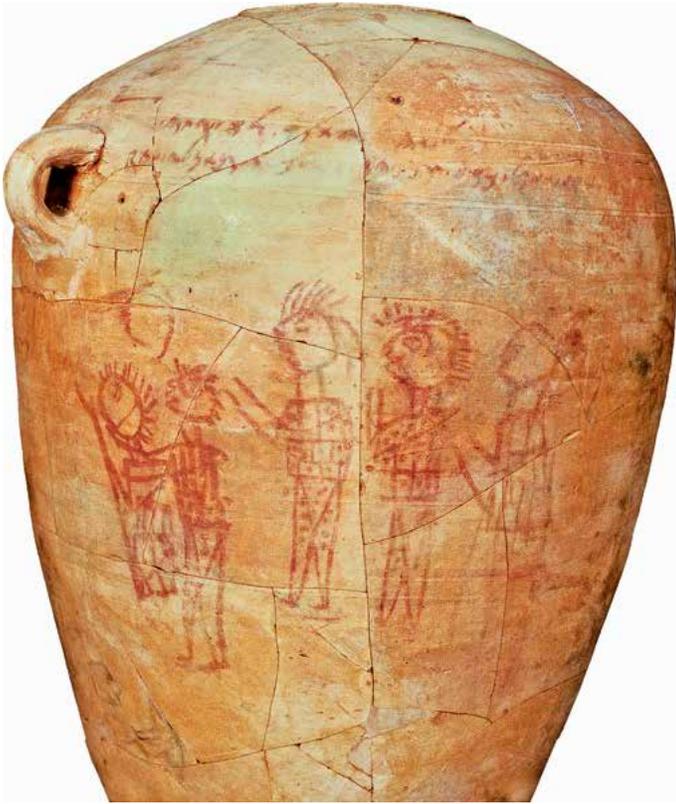


Fig. 1a, b. Credit: Ze'ev Meshel and Avraham Hai, Tel Aviv University Institute of Archaeology. Yahweh of Teman is mentioned in two Hebrew inscriptions on Pithos B and twice more in an inscription on some fallen pieces of wall plaster. Yahweh of Teman is mentioned in two Hebrew inscriptions on a pithos and twice more in an inscription on some fallen pieces of wall plaster. The first, written above a drawing of five worshipers, reads "To YHWH of the Teman and his asherah. Whatever he asks from a man, that man will give him generously. And if he would urge—YHWH will give him according to his wishes."

Fig. 2. Credit: Ze'ev Meshel and Avraham Hai, Tel Aviv University Institute of Archaeology. On Pithos A was found a drawing of two 'Bes' figures which some see as a god-and-goddess couple. Also visible is a Hebrew inscription: "I have [b]lessed you to YHWH of Shomron [Samaria] and his asherah." Because it runs through the crown of the Bes figure, the inscription must be dated later. An updated copy of the drawing (2012) does not show an appendage between the legs of the smaller 'Bes'.

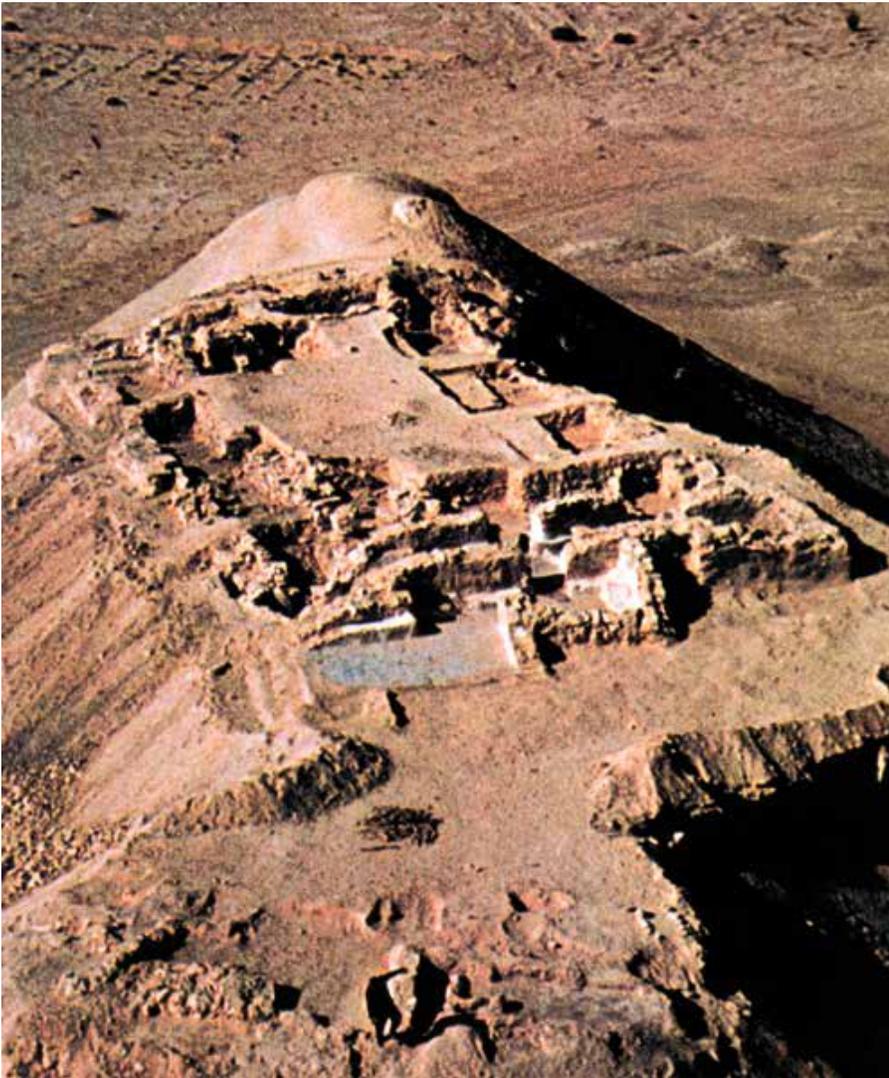


Fig. 3. Credit: Avraham Hai/Tel Aviv University Institute of Archaeology. The ruins known as Kuntillet 'Ajrud sit atop a natural hill in NE Sinai, remote from any other settlement.

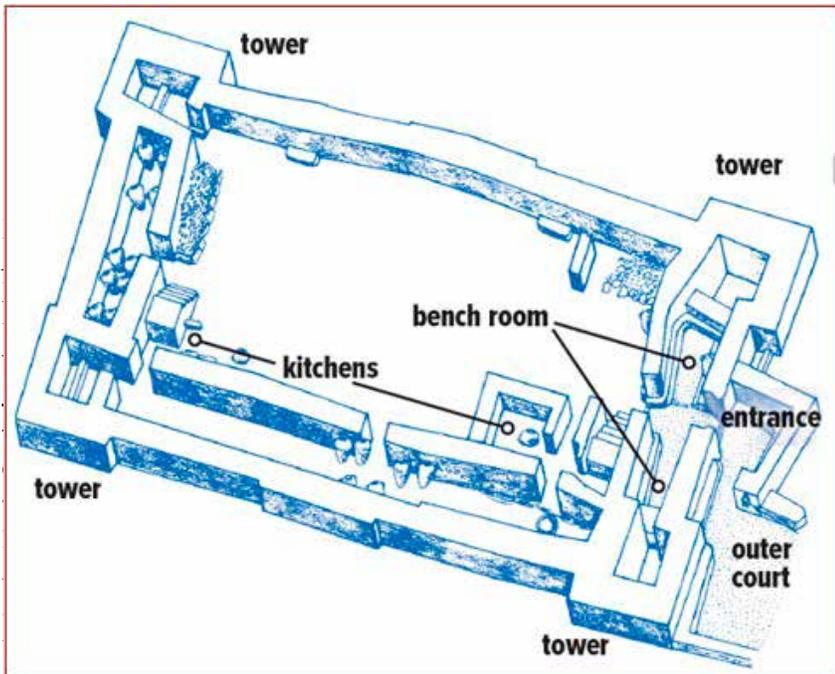


Fig. 4. Credit: Ze'ev Meshel/Israel Exploration Society. The entrance of the fortress-like plan of the main building opened directly into the long plastered bench room where most of the finds were discovered. Many of them suggest a religious function, but no evidence of cultic activity at the site was discovered.



Fig. 5. Har Karkom Survey 1999. The Karkom Plateau from the Western Valley campground, view to the S.

Har Karkom lies one (long) day's journey (33 air km, 20 miles)⁹ ENE of Kuntillet 'Ajrud, the path between them terminating in the western campground where Anati has surveyed many dwelling and cultic remains.¹⁰ Anati appears not to have noticed the significance of Kuntillet 'Ajrud's proximity to Har Karkom, although he documents the existence of an ancient trail between them through Wadi Quraya.¹¹

di Ponte: Atelier, 2017), 43–46.

9 Total distance via Wadi Quraya and the path across Wadi Saggi' is 40 km (25 miles).

10 Emmanuel Anati, "Har Karkom: Archaeological Discoveries in a Holy Mountain in the Desert of Exodus," in *Israel's Exodus in Transdisciplinary Perspective: Text, Archaeology, Culture, and Geoscience*, ed. Thomas E. Levy, Thomas Schneider, and William H. C. Propp, Quantitative Methods in the Humanities and Social Sciences (Cham: Springer International, 2015), 450.

11 Emmanuel Anati, *Har Karkom: The Mountain of God* (New

The traditional site of Mount Sinai, Jebel Musa in the southern Sinai Peninsula¹² lies some 190 air km (120 miles) SSW from Kuntillet 'Ajrud, over a week's journey on foot and too far for Kuntillet 'Ajrud to function as a pilgrimage base.

Kuntillet 'Ajrud is strategically located near a busy cross-section of several ancient roads that traversed the southern desert: "the Darb el-Ghazza from Gaza and the southern Mediterranean coast southwards to Eilat; the east–west route following Wadi Quraiya; and a branch route south to Themed and southern Sinai."¹³

The Darb al-Ghazza, which circumvents the mountainous region of the Negev with the Ramon Crater at its

York, NY: Rizzoli, 1986), 37.

12 28°32'18.84"N 33°58'29.63"E

13 Judith M. Hadley, *The Cult of Asherah in Ancient Israel and Judah: Evidence for a Hebrew Goddess* (New York, NY: Cambridge University, 2000), 106.

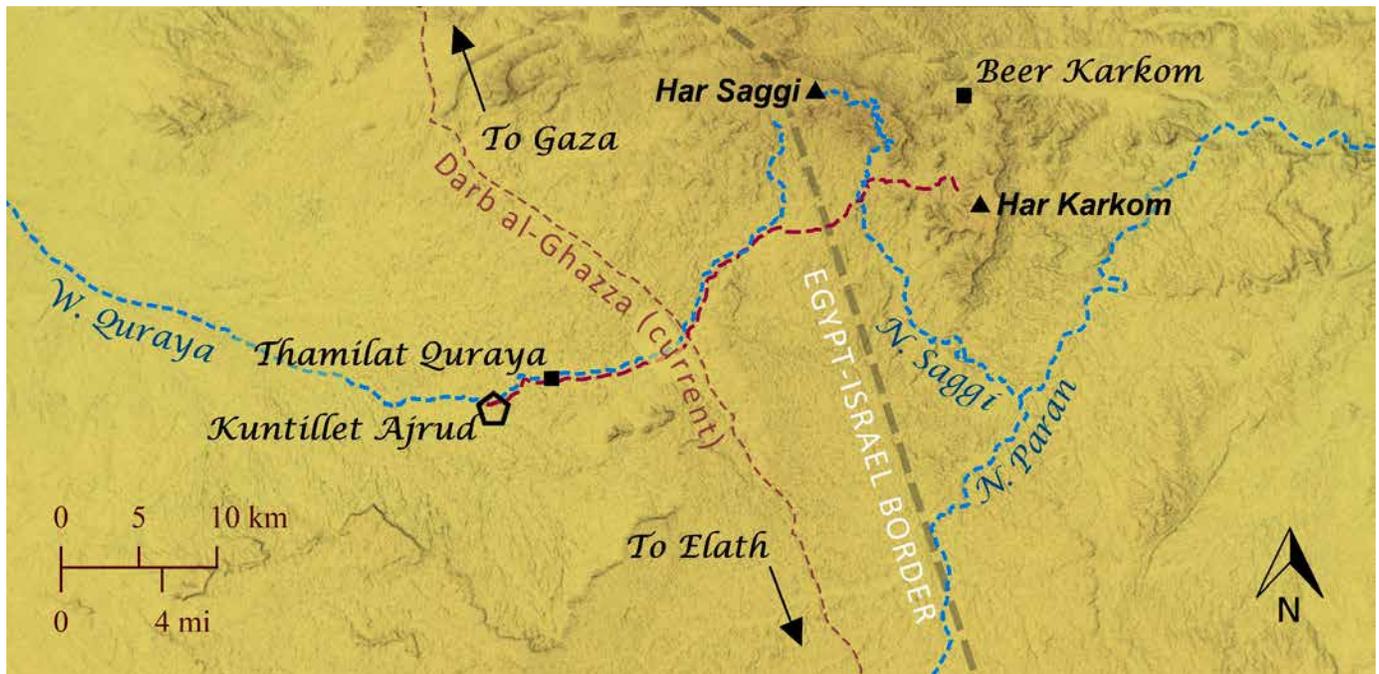


Fig. 6. The path from Kuntillet 'Ajrud to the western campground at Har Karkom through Wadi Quraya.

center, would have been a natural choice for pilgrims like the prophet Elijah who fled from Jezreel to Mount Horeb (Sinai) in the time of King Ahab (1 Kings 19:1-8). Elijah passed through Beersheba, a station on the ancient Way of Shur which also passed through the Kadesh district where it intersected with the Darb al-Ghazza.¹⁴ Wadi Quraya is a major eastern tributary of the Arish catchment in the Central Sinai. The Quraya catchment drains the southwestern peaks of the Negev Highlands westward to join Wadi al-Arish about 40 km (25 miles) south of the Kadesh district. The path between Kuntillet 'Ajrud and Har Karkom lies almost entirely in Wadi Quraya except for the last 6 km (4 miles) across the upper reaches of Nahal Saggi' by an ancient trail, now a jeep track. Ground-water is available in the wadi-bed which is now terraced for agriculture throughout its length, with seasonal surface-water available at Thamilat Quraya about 6 km (4 miles) east of Kuntillet 'Ajrud along the wadi.¹⁵

The Iron Age priests in residence at Kuntillet 'Ajrud could have directed the Samaritan pilgrims thus: "Stay in the white wadi [Quraya] and follow it east-northeast to the far

side of the great chalk valley.¹⁶

Take the path eastward across the next wadi [Saggi'] to the campground at the foot of Mount Sinai [the Karkom plateau]. The mountain has a sphinx-face. You can't miss it!"

14 C. Leonard Woolley and T. E. Lawrence, *The Wilderness Of Zin (Archaeological Report)*, vol. 1914–1915, Annual (London: Palestine Exploration Fund, 1914), 58.

15 Anati, Har Karkom, 1986, 37.

16 30°16'5.22"N 34°36'29.88"E.

LOOKING FOR THE ROOTS OF EUROPE

A new book and a letter from the author

Umberto Sansoni
CCSP (Italy)

Dear Emmanuel,

I wish to thank you very much for the preface to my book *Alle radici d'Europa*, just published by Electa Mondadori (2022).

I would like to say how much you have represented for me in my 46 years of study and research at the Centro Camuno di Studi Preistorici, which has in this text its significant results.

I don't know if it was due to auspicious fate, as I think, or by a lucky chance, as you may think, but since the beginning of our cooperation, back in 1976, I felt that you and I had a healthy epistemological consonance of ideas, and with it I grew up and refined my concepts for almost half a century.

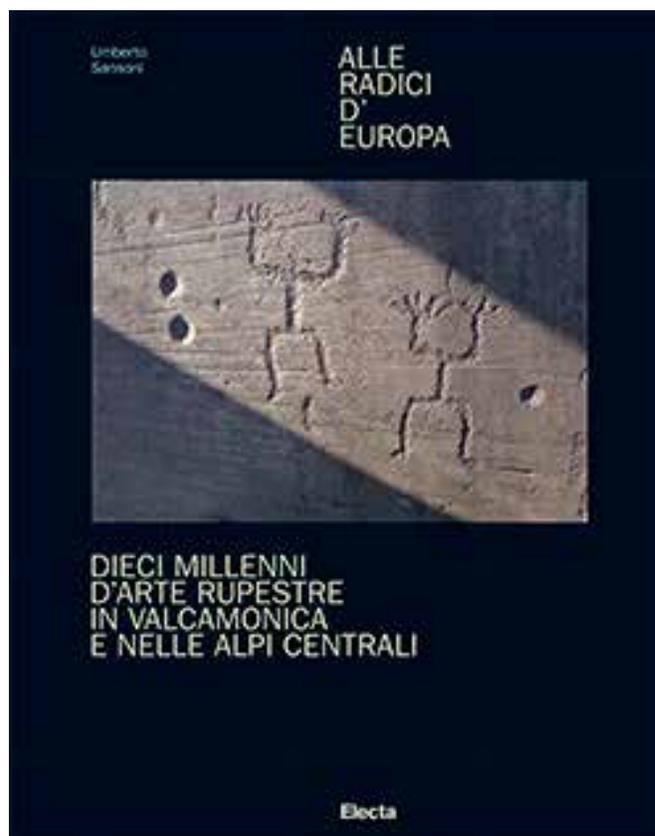
The setting was the archeological and anthropological world, mostly gray, accountant, cataloguer and soulless. I found in you an open mind in every direction, a prescient ability to go to the core of things, a coherent intellectual audacity and, in synthesis, a dissident of genius, brave enough to go against the tide where necessary, and to give a humanistic and historical synthesis on subjects that have flattened along the conventional analysis too much and for too long. There are very few exceptions and specially to your credit is the value of your actions to stimulate the sharing of ideas and research and the uniting of minds, as is evident throughout this time by *Expression* journal as a vehicle for reflections in the spirit of the new trend you generated of conceptual anthropology. This must be recognized too.

There is no lack of different visions and different background approaches, despite the fact that you are really anthropocentric, with a great confidence in the human intellect. I, on the other hand, instead project my focus on to the symbolic and archetypal level, which I see upstream, at the roots of historical expression. Indeed, our friend, the psychoanalyst Pier Luigi Bolmida, saw analogies between our positions and those of Freud and Jung, where the first was the master of the second, and where both were highly innovative rather than pursuing subjects that were academically dominant.

In this book I summarize our experience in alpine and continental rock art, ideally aiming to give publicity to your book *Camonica Valley*, a key text published in 1964. Although the questions raised there are far greater than the possible answers, both are always based on the search for meaning, in the attempt to give full sense to the extraordinary alpine rock ensemble.

Thank you very much and a big hug,

Umberto



Umberto Sansoni
ALLE RADICI D'EUROPA
Dieci millenni d'arte rupestre in Valcamonica e nelle Alpi Centrali, Milan (Electa)
ISBN: 9788892822061; 304 pp. In Italian.. € 44.-

UNIVERSITY TEACHING IN CONCEPTUAL ANTHROPOLOGY

... After years of efforts, I finally managed to include the subject of Conceptual Anthropology in the curriculum of Albanian University.... Two weeks ago, the university senate and board accepted my request.

A special thanks to Professor Anati and his great contribution to Conceptual Anthropology.

December 1, 2022

Dr. Shpend Bengu

Faculty of Applied and Economic Sciences

The University of Albania

Tirana, ALBANIA

EDITORIAL NOTE

To the best of our knowledge your university is the first one in the world to introduce teaching in Conceptual Anthropology. You deserve sincere congratulations.

WHY DID PREHISTORIC PEOPLE PRODUCE ART

Why did prehistoric people produce visual art? What did they want to communicate and to whom? **EXPRESSION** journal is interested in your ideas and in specific cases. Short notes are welcome.

FORTHCOMING NEW DEBATES

Readers are proposing themes for debate. When at least three articles are submitted on the same theme, the topic is considered for a forthcoming issue.

1. **WHY IS MAN PRODUCING ART?** The conceptual roots of the origins of art
1. **CONNECTIONS BETWEEN THE ORIGINS OF RELIGION AND THE ORIGINS OF ART**
2. **DECODING PREHISTORIC AND TRIBAL ART:** meaning and purpose.
3. **IS *HOMO SAPIENS* THE INVENTOR OF FIGURATIVE ART?** Is visual art the sign of his presence?
4. **MIGRATIONS AND CULTURAL DIFFUSION, DID INDEED MAN ORIGINATE IN AFRICA?**
5. **IMAGES OF WARFARE AND FIGHTING IN PREHISTORIC AND TRIBAL ART.** Their commemorating role and their historical value.
6. **SEAFARING DEPICTIONS: RECORDING MYTHS AND EVENTS** Considering the story of seafaring and its earliest documentation.
7. **MYTHS OF ORIGINS: WHERE DID THE ANCESTORS COME FROM?** Global and local versions.
8. **PERSONAL IDENTITIES OF ARTISTS.** Identifying the hands of a specific artist, school or tradition in prehistoric and tribal art.
9. **BURIAL CUSTOMS AND PRACTICES** as expression of beliefs in the afterlife. How was the world of the dead conceived?
10. **VERNACULAR DECORATIVE PATTERNS AND THEIR SOURCES.** Decoration of objects, huts or rock surfaces as the expression of identity.

PROPOSALS FOR NEW DEBATES

Proposals for papers and suggestions on these and other issues are welcome.

CHANGING PATTERNS OF ART IN A CHANGING WORLD FROM ROCK TO CANVAS IN AUSTRALIAN ABORIGINAL ART

Emmanuel Anati

Atelier Research Center for Conceptual Anthropology (Italy)

Prologue

What mental processes are behind the changing of style in visual art? The evolution of Australian Aboriginal paintings displays a significant example, revealing the relation between art patterns and living conditions. Clans of hunter-gatherers became urban-minded societies where a new lifestyle, values, and beliefs were modified including, among other things, the mode of visual art. Style, subject matter, and degrees of abstraction changed from fathers to sons. These transformations do not depend simply on changing the support medium for painting: they represent a new way of thought and self-expression, which unveils the conceptual background of artistic creativity.¹

Turning from the Stone Age to the age of air-conditioning in one generation is an experience which leaves its mark on artistic expression: it is an uncommon occurrence in the relation of cause and effect in the changes in art patterns, besides reflecting a generational change in people's conceptual expression.

In the past, Aborigines had to reach the river or dig water-holes in order to get water; now it is enough to turn on the tap. The connection to the territory is no longer the same. Sleeping on the sandy ground and sleeping on a mattress provide different relations with mother earth. Hunting, which was performed with spears and boomerangs and was the main source of livelihood, has been replaced by the local grocery store, where alcoholic drinks are also sold. Lighting the fire was done with fire-sticks; now it can be done with a match, or by just pushing a switch.

The environment in which the clans lived, the bush, offered everything; it was the mother who took care of her sons and daughters; the relation to the terri-

tory had a deep spiritual sense. Everyday living has changed, and art expression has consequently changed (Eliade, 1990). Research into the conceptual meaning of stylistic changes in art is a journey through psychological processes, and the present case is a revealing one (Anati, 2001b, 2020).

Both traditional art and the art that is developing now are appreciated beyond the limits of the bush, gratifying sources of externalization and communication for their makers, and revelations and a source of aesthetic inspirations for the western world and the European world in particular. But the changing patterns of various aspects of visual art (style, themes, concepts, purposes) is also a relevant study case for psychology, semiotics, sociology, and anthropology, and a vital aspect of art history. It is an expression of human mental adjustment: the motives and conditions that produce conceptual changes take shape in visual art. Art is the mirror of the soul and the soul is not static. Thoughts and concerns change when daily life changes (Berndt, 1958; McCulloch, 1999; Anati, 2018).

New Materials

Aboriginal Australians have always depicted on materials they had at hand: rocks, tree bark, the soil, and their own bodies. The use of canvases, just like paint in tubes, evolved in the 1970s. This revolution started with the discovery of cardboard boxes from the garbage heap outside shopping stores: they were a useful alternative to tree bark as a support medium for painting and saved time and energy (Anati, 1978, 2015).

The traditional colors were those provided by nature, stones and earth, and occasionally by the vegetation and animal and human blood. The source of colors gave conceptual connotations to the paintings. Thanks to the washing powder provided by the health department the painters discovered blue, a new color. In some of the state schools built in their territories they found out about the colors used in art classes. Nice

¹ The present paper is a rethinking of the introduction to an exhibition of Aboriginal artists held at Atelier Research Center in Italy in 2016. Cf. catalog: Anati, 2016, *From Rock to Canvas: Australian Aboriginal Contemporary Art*, Exhibitions III, Capo di Ponte (Atelier).

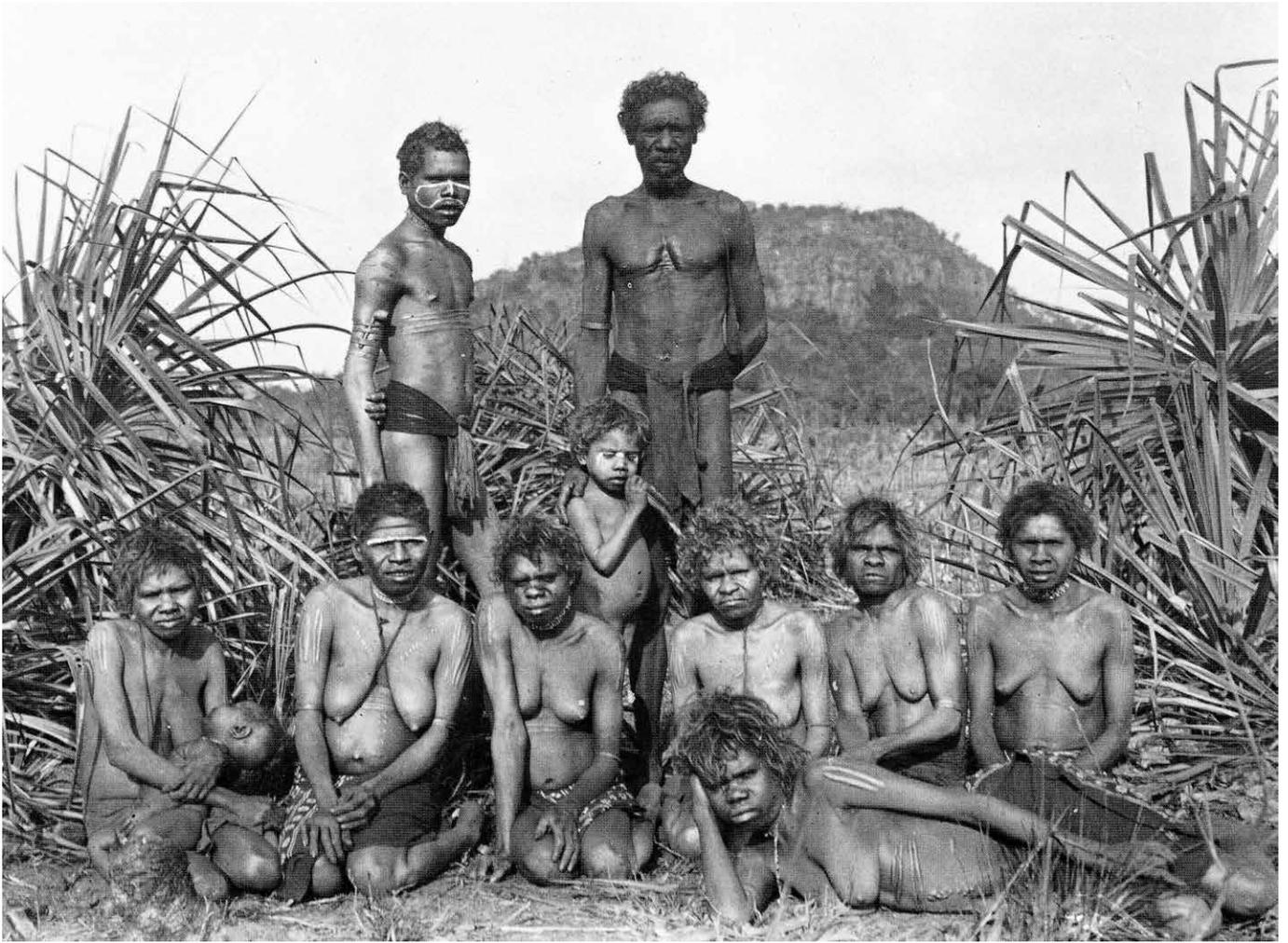


Fig. 1. Aboriginal Australians. Portrait of a Mangaridji family. The father and his firstborn son are standing behind wives and other children, one of whom grabs his father's leg and plays with a feather. East Alligator River, Arnhem Land. (Photo by W.B. Spencer, 1912. Spencer, 1914.).

and handy acrylic, oil paint and watercolors gradually replaced the natural colors of earth and stones. The conceptual connotation of the paintings was no longer the same. Later, the canvas became available in some stations in the bush (McCulloch, 1999; Haigh and Goldstein, 2000).

Around the 1970s a pointillistic style developed in the Northern Territories. Each dot was like an atom of the matter which resulted in the creation of the painting. At first the dot-paintings on tree bark were produced by using bamboo brushes (Anati, 2015). This technique was quickly adjusted to the new media. Today the artists use ready pens, choosing the point diameter according to the size of the dot they wish to paint. These paintings are often made on cardboard boxes,

but the introduction of canvas enhanced the newborn concept of being professional painters, like western painters. Hunter-gatherer societies produced and still produce excellent works of art, and not just in Australia, but no one considered painting to be a profession or art until the Europeans introduced these new concepts.

The natural colors of the earth, which traditionally were collected and prepared by the artists, demanded a painstaking processing before use; they have been replaced by artificial materials that can be bought in shops. It is no longer necessary to dig or extract them from the soil, processing them by grinding, mixing, and adding binding materials collected from the bush. It is no longer necessary to follow the rituals, asking



Fig. 2. Women of the Arunta tribe dancing to music. Mothers and daughters dance together. Gillen wrote that this dance was called “*Unintha corroboree*”. Charlotte Waters, Northern Territory. The body paintings are specifying both the totemic individual identity and the specific ideograms of the event. Similar motives reappear in the new wave of abstract art. The memory recalls the shapes, not necessarily their meaning. (Photo by W.B. Spencer, 1901. Spencer and Gillen, 1904.)

the ancestral spirits for permission to extract the chosen color from stones and soil and thanking them for their gifts. The very concept of art producing has changed, the goals also (Anati, 2016).

The dollars spent on buying artistic supplies accelerate the process and compensate for thanksgiving rituals. The artist pays and does not have to say thanks to the ancestral spirits. The art work is no longer a gift from the spirits to the landscape or to the initiation class. The artist is no longer a medium, but is a creator. The artwork is aimed at the display and trade in art galleries and is an economic resource. The concept of the art production of the new generation is no longer the same as their fathers’.

Other changes took place in daily life. When the Aborigines first found the empty bottles of beer thrown away by the white aliens, they discovered glass: the tools produced from shards of broken bottles were not dissimilar to those made with flint and other stones to make tools, like points, knives or scrapers (McCarthy, 1957). Spear tips were notably effective and quite quick to make, just like other edged tools and weapons. Glass became a source of raw material. Instead of going to the flint quarry, it was enough to go to the

courtyard of the local shop and take the bottles from the garbage: there was no need to thank the ancestral spirits.

Many Aborigines also adjusted to the etiquette of the colonizers, for example by using a minimum of clothing, at least to cover those body-parts that the newcomers considered to be shameful.

Following the new wave in Aboriginal art, traditional myths were no longer the main theme of its mindset and of figurative art, nor were they the main concern. New myths replaced the old ones. The ancestral spirits stopped their night dream visits, they had become useless and could just rest in peace, while the new myths idealized the lost paradise and dreamed of a presumed new one.

The metamorphosis of memories and dreams in the souls of the painters transfigured the traditional dreamy myths. The ideas lingered and became synthesized in the abstract. Pictograms were replaced by ideograms and psychograms (Anati, 2020). In this new wave, something instinctive and primordial took a new shape that gave a special touch to the new creativity, and a strong appeal to colors and forms that made it particularly meaningful and also attractive for the



Fig. 3. Stone *churinga*. The carvings mark the totemic and ancestral identity acquired by the newborn according to the ancestry it is ascribed to. Each ideogram has its own meaning and together they constitute the identity of the individual the *churinga* belongs to (cf. Spencer and Gillen, 1927; 1928). Similar shapes are reused in the abstract art of the new wave. The shapes survived in the memory; their meaning was once transmitted by secret initiation practices. Central Desert, Arunta tribe, Australia. (Photo by E. Anati, 2012).

taste of non-aboriginal people. The figures faded from the new paintings, but the totemic symbols, once used as body paintings in *corroborees* and the rock art of some regions, appeared in the new wave of abstract paintings. The pictograms retired, the ideograms survived, even when their original meaning was hazy.

Traditionally, myths were the legacy transmitted to the younger generation through the process of initiation; this acquired heritage accompanied the adult throughout life, orienting his/her thinking and behavior. Now the initiation process and the learning of secret knowledge has been replaced by the notions of missionaries or public schools. New myths provide new trends of indoctrination, as once did the myths that were history, identity, and aspiration. The ancient Dreamtime was replaced by a new time of apparent reality, though accompanied by the sense of unease, hopes, delusions, and wishful dreams. The new artistic style developed in this context: changes in artistic movements and other spiritual revolutions are often developed in conditions of uncertainty, distress, and anxiety (Anati, 2016).

The traditionally painted rocks were the shelters of the spirits of the forest which were inaccessible to the living humans; they inhabited the rocks and would leave the night to roam in the darkness, showing up to humans in dreams. Aboriginal rock art focused on the world of the spirits, which was a major permanent concern. Art was made at sacred sites where initiation rituals and ceremonies were performed, where ancestors are buried, where the clans gathered to state their identities and alliances. This was still in operation half a century ago, as recorded in my early journeys to the Australian bush (Anati, 1978, 2001b, 2002, 2019).

The great power of the rock paintings derived from the faith in their role as a medium of contact with spirits and other supernatural beings hiding in those rocks, with which the living tried to establish a contact (Anati, 2019). Originally, both rock art and bark paintings had commemorative and educational goals, to learn and teach facts, performances, and rituals that the youths had to memorize in the phases of initiation. Images and beliefs were full of meaning, social identification, and existential energy. Painting, repainting, and refreshing them were part of rituals, often accompanied by dedicated songs. They had an immense conceptual value. Art for art's sake is a later invention.



Fig. 4. The Bora initiation ceremony in eastern Australia, during which young people acquire the status of adults. The geoglyph represents the soul of the animal, which is both a totemic symbol and a prey. The body paintings are peculiar to the event. To simplify a more complex concept, they are meant to validate the participation in the ritual and grant its success. Similar motives reappear in the abstract art of the new wave. (Photo from the end of the 19th century. Mathews, 1896.)

The new wave, on canvas or cardboard, acquired a different value. After museums and collectors showed up, they became a commodity that could be traded for the green sheets, the dollars, with which the Aboriginal artists could buy products they had never needed before. The unmovable rocks paintings are still there, but the new canvas paintings reached museums and art collectors the world over.

From Tree Bark to Canvas Painting

Rock art could not be moved or traded. Bark paintings were connected to the ritual as well but could easily be transported. Those that were related to secret rituals were burned after the ceremony (Anati, 2011). With the growing interest of the non-Aboriginals the production of bark paintings for trade grew, destined for museums and collectors.

The genuine production of these works of art was time-consuming. The bark had to be cut and removed from the tree, cleaned, straightened by using fire,

treated and polished and finally painted (Edwards and Guerin, 1970). The different shades of paint had to be prepared in advance. The production of the paintings was predetermined and it needed dedicated activities during which the images were chosen: themes and shapes grew in the artist's mind before being painted (Anati, 1978, 2015).

Searching for natural colors meant that the artist had to travel about, in order to collect them in traditionally known sites, the sources of coloring materials; the color collector had to perform rituals connected to the sacredness of the places where the ancestral spirits donated kinds of ocher of different shades; the traditional title holder of the site had to give permission. Each and every shade had a peculiar meaning and was used accordingly. Brown, black, and white were the basic colors. Before its commercialization, the production of a bark painting was a complex and laborious procedure, which could be completed only thanks to the ancestral spirits' intercession (Mount-



Fig. 5. Rock paintings from Laura, Cape York Peninsula. It depicts the primordial Dreamtime, the age of the origins, with its protagonists set in a metaphorical imagination where every figure has its identity. The mind of the artist focusses on the imaginary world of the Dreamtime. (Photo by E. Anati, 1974.)

ford, 1954, 1956).

There was no need of such graces to get cardboard packages that had been thrown away by retailers. Also, colors no longer had to be selected and processed in the wild; acrylic colors were purchased in tubes without much effort and provided new shades which did not have a traditional meaning. Art was losing its sanctity: artificial colors took the place of natural ochre and other oxides, white men's factory-produced canvases replaced tree bark. Meanwhile, artistic production did not stop, but changed. The ongoing metamorphosis affected its conceptual basis: the artists' lives, their mindset, the styles and themes of their paintings, everything was changing. Even the location of the art was no longer this or that corner of the bush, in rocks or rock shelters, but now resided with marketing agents and art galleries. It had a mailing address! Aboriginal contemporary artists have the dilemma of relating to bygone values of the animistic origins of

traditional art. The precious *churingas* made by their fathers, which recorded the spirit that became incarnated in a living person by means of ideograms and psychograms, are now mere relics of a past that became very distant in a very short time (Anati, 2011). The rituals connected to birth or initiation, marriage or death, traditional social *corroborees*, and acts of communion with sacred sites were mostly replaced by hymns sung in church on Sundays. The death of a culture thousands of years old leaves big holes in the souls of its descendants, which contemporary artists are trying to fill (Anati, 2013, 2014; Flood, 1997). With the loosening of the mythological traditions and the practices and rituals connected to everyday life, from initiation practices to the act of collecting raw materials, graphic art evolved into a new kind of creativity. It is an extraordinary case study for both art history and psychology, because of the implications for the mental processes involved in it, and because of the



Fig. 6. Cape York Peninsula. Rock painting from the so-called Quinkan Spirit age. These paintings were made 1,000 to 2,000 years ago and depict totemic animals. Some of these figures are over 3 m long, way far larger than the represented marsupials' real size. (Photo by E. Anati, 1974.)



Fig. 7. King Edward River, Kimberley. Rock surface showing several phases of paintings in different figurative styles. Anthropomorphic surrealistic images tell stories of imaginary beings in a realistic, visual way. These figures may go back to the Pleistocene period, likely over 15,000 years. (Photo by E. Anati, 2000.)



Fig. 8. Bark painting from Oenpelli, Arnhem Land. A couple of anthropomorphic figures equipped with weapons and tools. The bones of arms and legs produce the effect of their bodies being transparent (the so-called X-ray style). The Mimi spirits are conceived as having a human shape. The female holds an axe and a digging stick, used to gather food such as tubers. The male Mimi holds (hiding?) a set of hunting harpoons and a spear thrower (woomera). The male spirit is the hunter, the female is the food-gatherer. Spears are flying, directed toward the female image but not touching her. The painting is the synthesis of a story. The realistic imagination style had survived for millennia. Stories are told or reminded of to those who know them already. (Bark painting, natural earth colors. Size 33 x 55 cm. Around the mid-20th century. (Photo by E. Anati, 1974. Item published in Anati, 1978, 1998, 2001a, 2002, 2014, 2015a.)



Fig. 9. Darapangan, Arnhem Bay, Ngaimil tribe. This bark painting describes the myth of the Milky Way as memorized by the Ngaimil people. "Two sisters were sitting around the fire with a wild cat, when an opossum moved closer to them and joined them. Not appreciating its company, the two women threw hot coals at the animal. The opossum first dove into a water pool and then ran into his own territory. Later, it came back with a member of its family. Together, the two opossums killed the two sisters, who turned into crows (on the left in the painting). In the meanwhile, the husbands of the two sisters, who were out fishing in their canoe, were caught by a sea storm. The waves turned the canoe upside down: the younger man died, while the older got to the shore thanks to the help of the crocodile he was hunting. Other *Julnu* men were looking for them to tell them about the deaths of their wives. When they found the older man, they lit a fire, started playing didgeridoo and rhythm sticks (at the center of this image) and as a result of the dance they went into ecstasy. This way they ascended to the sky with the captured crocodile. The crocodile, with its long tail, became the Milky Way. The stars along its body are the dancers and the musicians who held the sad entertainment." The order of assemblage of the images is not in the sequence of the tale, it groups together what the artist considered to be the main points to remember, the ingredients of the story. The way the elements were assembled in the painting reflects the type of conceptual synthesis of the visual narrator, his/her mental process. (Size 74 x 57 cm; bark painting, natural earth colors. First half of the 20th century. Photo by Anati, 1974. Item published in Anati, 1978, 1998, 2001a, 2002.)

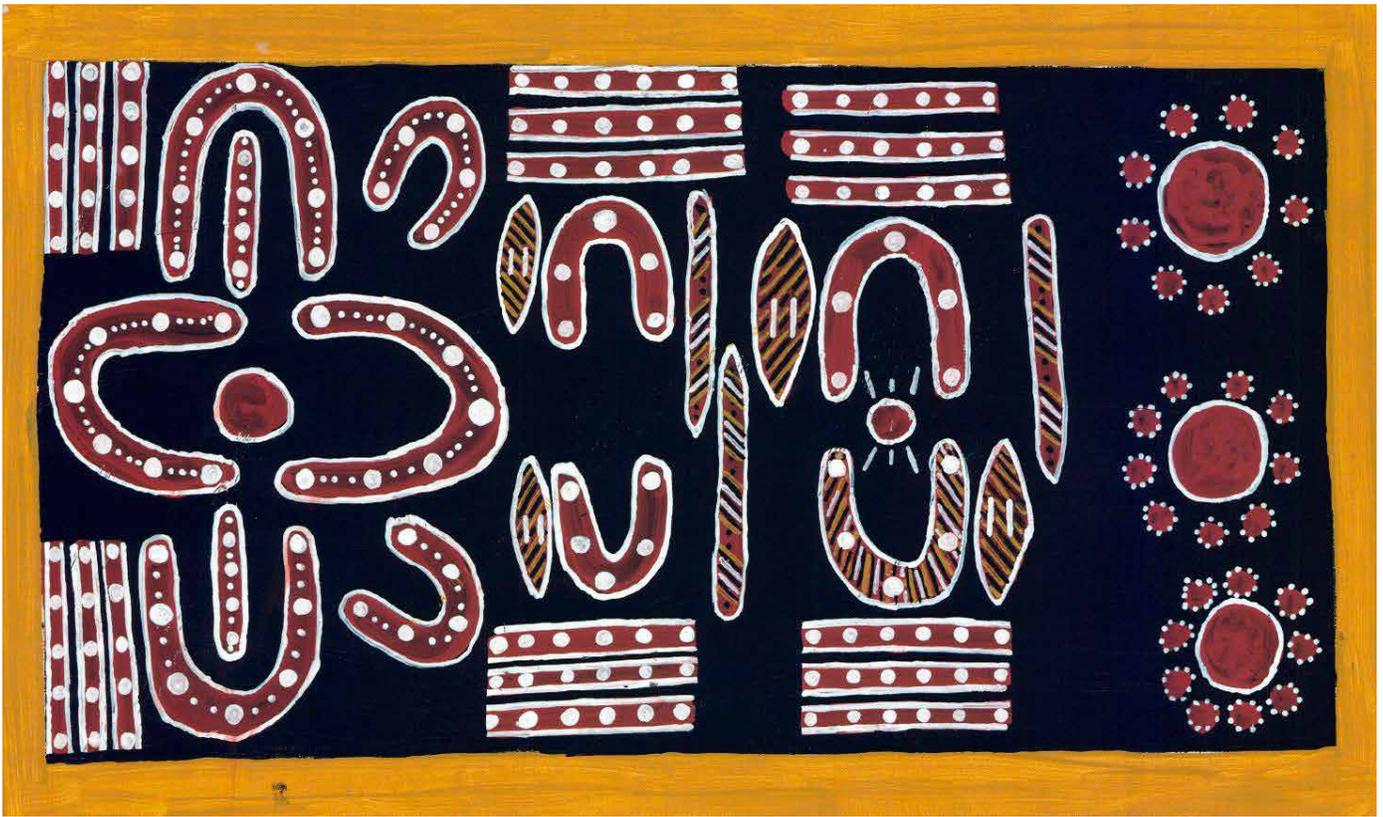


Fig. 10. *People sitting around waterholes with spears and shields*. Acrylic on canvas, by Judda. About 1990. Size 30 x 52 cm. (Anati, 2016; Cover of EXPRESSION journal, issue 13, 2016.)

outstanding aesthetic and conceptual results achieved by an artistic creativity which arose from the ashes of the old traditions and never really attended the kind of indoctrination of an art school (Anati, 2018).

The difference between past and present Aboriginal art has solicited a search for comparable events in art history. It may be argued that similar shifts in art style and concepts are expressed by what happened to the rock art of Valcamonica and of other European sites at the impact with the Roman conquest some 2,000 years ago (Anati, 2015c). In that case as well, rock art lost its original conceptual content; new styles and themes reshaped the visual art.

Attempts to compare European Renaissance religious frescoes and other paintings with lay contemporary art may reflect similar mental processing. Modifications in style and concepts are likely to derive from changes in the reality in the artists' minds. Many art creations are inspired by some sort of spiritual roman-

ticism, wishful thinking, and the externalizations of dilemmas. But the types are not always the same (Anati, 2014).

Summarizing a more complex reality, we recognized three main trends in contemporary Aboriginal canvas painting: first, a neo-realistic representation of landscapes, trees, and hills, an attempt to emulate some traditional paintings of the so-called white man (who had passed on from that style already); second, figures of totemic animals and ancestral spirits, images that have emerged from blurry and nebulous past memories and have lost their totemic and spiritual contents; and third, abstraction, the imaginary rediscovery of elemental forms of nature, a trend which parts with the traditional images but also attempts to integrate past and present, and rediscover submerged impulses (Anati, 1978). This last trend is the Aboriginal new wave (Morphy, 1998).

In some of these works it is possible to see the ex-



Fig. 11. *Water dreaming*. Acrylic on canvas, by Sally Clark. First displayed in 2016. Size 57x113 cm. This painting, like the following ones, is likely to have been produced between 2010 and 2015. The record reports only the date of its first display in an exhibition.



Fig. 12. *Water dreaming*. Acrylic on canvas, by Sally Clark. First displayed in 2016. Size 44 x 92 cm.

traordinary imagery of primordial forms, which look like approaching and colliding protons and neutrons. Others appear as attempts to shape a geometry of nature. They express in a visual form idealized structures of matter and ideas; but the artists who made these works have never seen a microscope and they are unlikely to know much about atoms or cells – apart from what they instinctively feel.

They know that rock is more durable and harder than canvas, that rock is immovable and that the paintings made on it gratify the ancestral spirits and enhance the power of the sacred sites, whereas canvases are easier to move, reaching art galleries and gratifying the artist, as well as those who sell the work and those who like it enough to buy it. It is a momentous change.

Canvas painting production developed while schooling was replacing initiation processes, rock shelters and bark huts were being replaced by prefabricated houses; and Aborigines adopted shotguns to hunt instead of spears. But more frequently they just used to buy ready-cut stakes in shops. Moreover, the mere presence of the colonizers, the abandonment of the Aboriginal traditions, of ritual practices and myth knowledge, and the loss of traditional values, led part of the Aboriginal society into a conceptual crisis. To a large extent, contemporary canvas painting is the reflection of this crisis: it is the search for a symbiosis between tradition and innovation and the refusal of both; but above all, it is the search for an identity to restore or replace the one now lost. The elusive presence of old ideograms looks like a rescued memory overlaid by a net of new concepts.

From Figurative to Abstract

The artists of the new wave departed from their old world but never really reached that of the colonizers; they produced something else. The style of the traditional painting on bark and rock surfaces took inspiration from mythological creatures and from the myths of Dreamtime: it was the fantastic union of conceptual realism and traditional metaphorical surrealism (Anati, 2018). Bark paintings were meant to tell the stories hidden in the images: anthropomorphic or zoomorphic beings expressed the powers that humans ascribed to them (Elkin et al., 1950). The new wave of canvas painting is the expression of different conceptual trends. It is expressing a drastic change in the

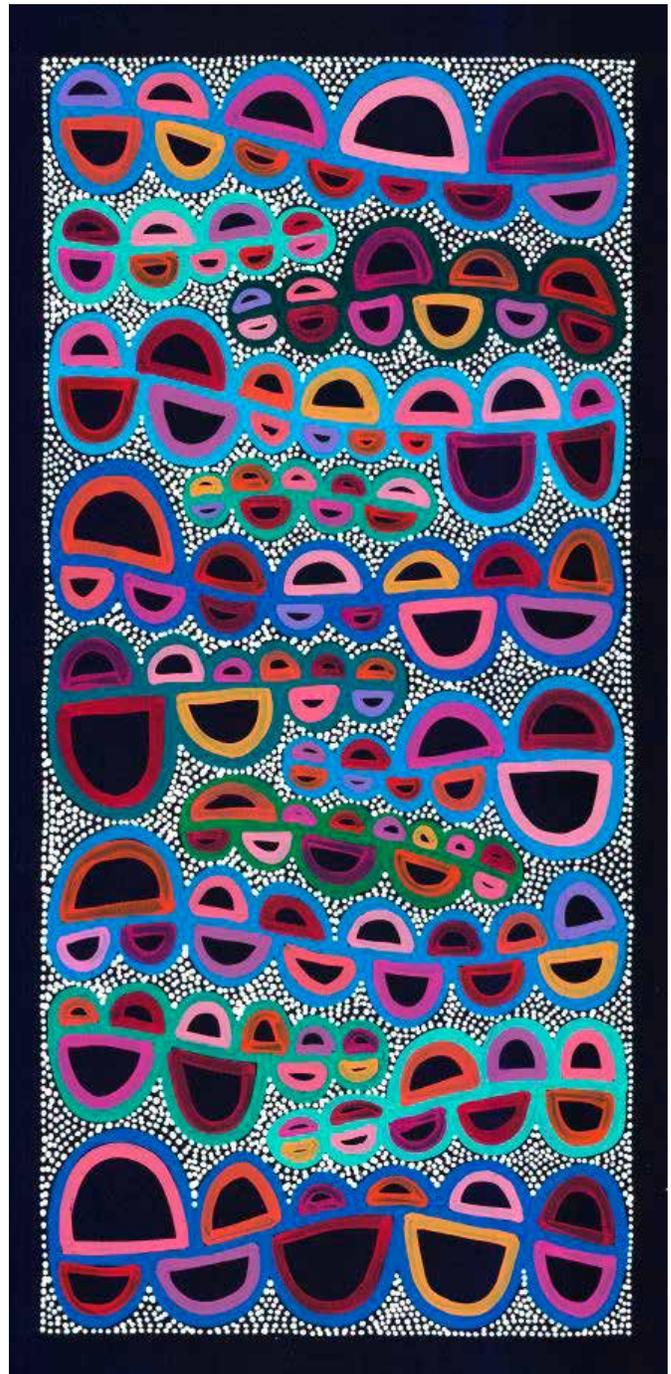


Fig. 13. *Water dreaming*. Acrylic on canvas, by Sally Clark. First displayed in 2016. Size 52 x 110 cm.



Fig. 14. *The Tiritiya country*. Acrylic on canvas, by Anna Narnina. First displayed in 2016. Size 118x58cm.

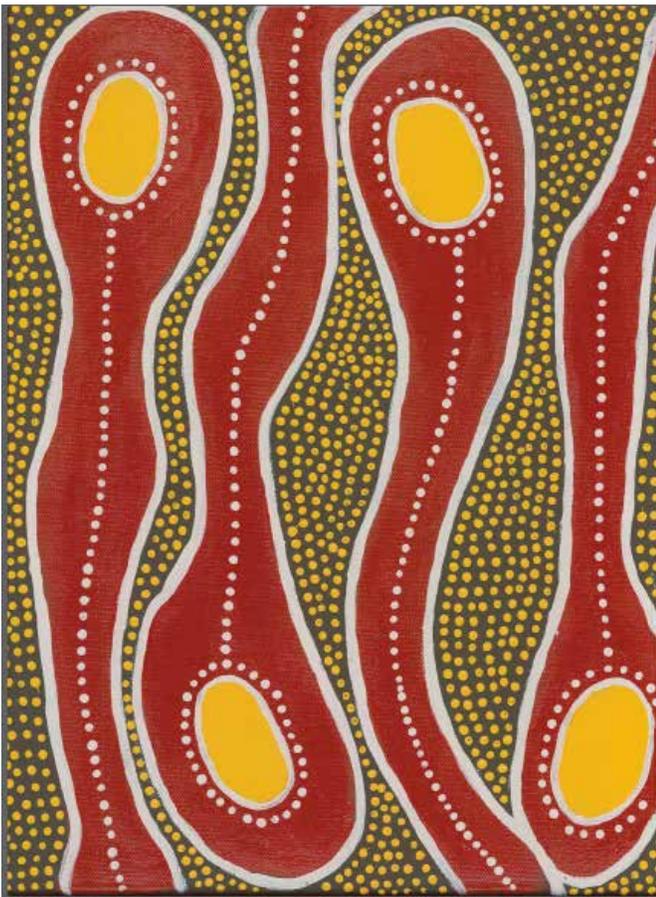


Fig. 15. *Mother earth*. Acrylic on canvas, by Marlene Plunkett. First displayed in 2016. Size 30 x 40 cm.

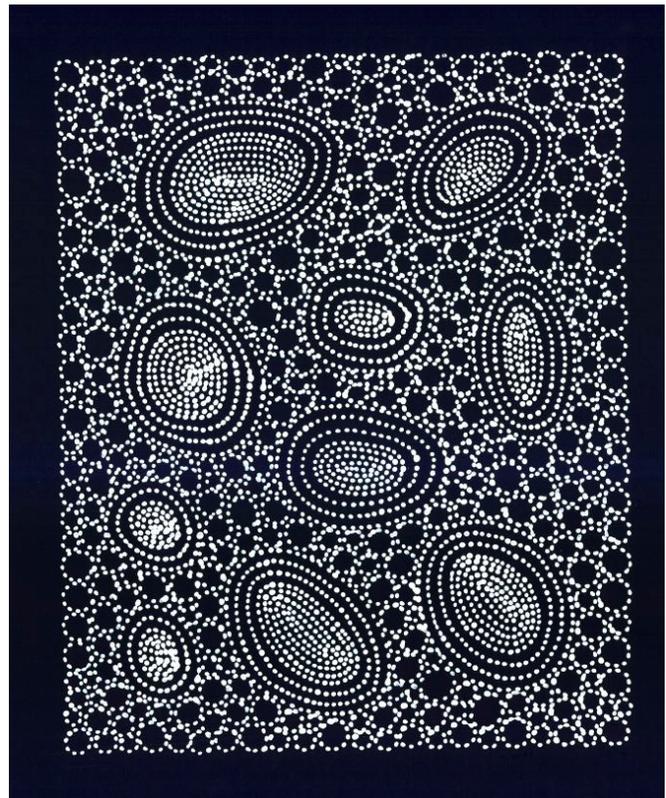


Fig. 16. *Salt lakes*. Acrylic on canvas, by Tammy Matthews. First displayed in 2016. Size 53 x 66 cm.

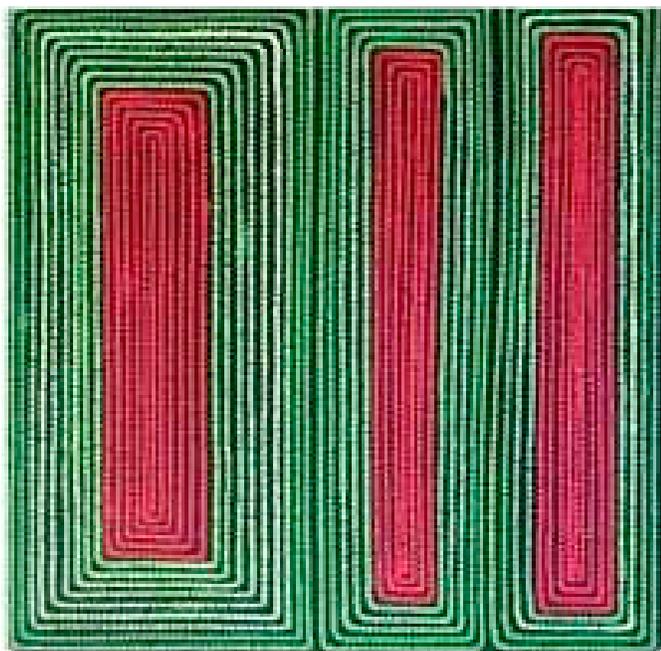


Fig. 17. *Grandfathers' country*, by Freddy Purla. First displayed in 2016. Size 30 x 30 cm.

conceptual background of art creativity. Some of the ancient ideograms survive in a new context. Both the old and the new are esthetically appealing to the European eye, though the content and the narrative concept vary. Some of the new wave artworks appear as visions of ethereal primordial matter, of concepts acquiring visual shape. These paintings can be depictions of ideas and of psychic states of mind, as the titles given by the artists express, but they are seldom obvious to Western eyes. For example, a painting entitled *Fight between two scorpions* does not depict scorpions: the artist painted the traces that, according to her, the animals left on the soil while fighting. It does not look like a Western way of representing things. And then, one has to consider what the conceptual meaning of scorpion is for the artist. What is a scorpion besides being a scorpion? And what is the meaning the ideograms marking the traces left behind of their presence by these invisible scorpions? A European artist would probably reply: "don't ask me, I am an artist, you may interpret it as you wish". Aboriginal artists like to discuss about the meaning of their paintings.



Fig. 18. *Five dreaming*, by Adam Reid. First displayed in 2016. Size 64 x 110 cm.

Dream of water does not represent a waterfall or a river, or a tap, but multi-colored bubbles, a silent bubbling imaginary sound produced by figures that might be air bubbles, atoms, or even stars. *Dream in the forest* does not depict the landscape of a wood, as Western realism would conceive: it is the composition of shaded colors that may represent a way of looking at the lights and shadows in the forest.

A number of Aboriginal artists developed the trend of depicting sensations through colorful abstract paintings, whose titles express the invisible or a specific



Fig 19. *My country*. Acrylic on canvas, by Raelene Stevens. First displayed in 2016. Size 65x94 cm.

way of conceiving the visible. The word dream (and dreaming) often appears in the titles, but the paintings seldom show the contents of that dream in a way that Europeans would consider appropriate to the title.

A drastic change in visual art content has occurred: it is the effect of new conceptual processes that are reflections of new mindsets. Most of the traditional art had a sacred or mystic meaning, whereas canvas painting has a different kind of sacredness. A new kind of mysticism is emerging from these paintings: it does not need to refer to bodies, human or animal forms, ancestral spirits or supernatural forces. A new conceptual totemism is replacing lost totems. Bubbles and geometric shapes are syntheses of dream concepts.

An especially interesting element is the role now played by female artists in this movement, based on the representation of matter according to its meta-

phorical or metaphysical vision. The artists of the new wave are mostly women, a fact which testifies a momentous change: traditional Aboriginal artists were initiated males who knew myths, secret knowledge, sites and rituals, and an erudition and wisdom they acquired by male initiation processes. In a sense, now art has turned lay, though with a new kind of spirituality. And images are replaced by symbols in dreamlike sceneries, often created by female minds. Accordingly, imagination does not need realistic images; old myths are replaced by new ones, a trend that is modifying the Aboriginal artistic traditions of the past 50,000 years. Inspiration comes from the discovery or rediscovery of something hidden, maybe instincts, or long-submerged memories. Some paintings seem to show the basic structure of matter, as if seen through a microscope: atoms, cells, protons, neutrons, and undefined particles looking like the firmament of matter. The extremely small entities and the extremely big ones, swarms of atoms and swarms of stars, all express the need to dive into the formulae of matter, but without the background of erudition. Other works represent a symmetrical synthesis of what is meant by their titles, attempts to give a geometric order to matter, which hovers between intuition and imagination. Some of these works of art seem to express the meeting point of complementary poles of binary harmonies: ideograms of water and fire, light and dark, or sociability and solitude. Like their painters, these paintings are often spontaneous expressions filled with dreamy memories and conceptual dilemmas.

The Birth of an Artistic Movement

The official histories of this artistic movement summarize and simplify complex processes, and usually emphasize individual cases, turning them into symbols of an ever-growing trend (Anati, 2015b). Some art schools now exist, but until recently this was the story of artists who did not attend schools of fine art, who ignored art history; some of them are innate artists. Most of them try to recreate a memory of a past which is just yesterday and yet far away. Many museums, especially in Australia, offer room for this kind of artwork (Johnson, 2007).

The descriptions found in the catalogs of the exhibitions usually relate actual facts on when this movement was born and who were its first artists (Bardon,



Fig. 20. *Dreamtime sisters*. Acrylic on canvas, by Cindy Wallace Nungurrayi. First displayed in 2016. Size 45 x45 cm.

2005; McCulloch, 1999; Morphy, 1998). It is useful information, but it tells us little about the soul of this Aboriginal Australian new artistic movement and its conceptual background.

According to these official chronicles, in the early 1970s, the art teacher Geoffrey Bardon encouraged the Aboriginals from Papunya station, northwest of Alice Springs, to put on canvas their stories of the mythical Dreamtime (the Aboriginal genesis), using so-called dot art, the pointillist technique used to paint their own bodies during *corroborees*. The dot art style attributed to the Papunya Tula school, became the most famous and recognizable form of the initial stage of the Aboriginal “new wave”, when the ancient traditions were still present in the new works of art (Bardon, 1991,2005; Johnson, 2007).

Among the most famous artists of this school is Johnny Warangkula, whose painting entitled *Water dreaming at Kalapinya* was sold in 2000 for the record price of \$486,500. Other local painters made a fortune with their works and the market – as well as the prices – rapidly grew.

A point of reference for local history is an event which tried to bring the knowledge of traditional mythology to the Aboriginal school. In 1983 the Warlpiri Aboriginals from Yuendumu station painted the doors of the local school with pictures inspired by the Dreamtime myths. It was a phase of transition: acrylic and dot art were used to paint the traditional themes that were once painted on rock or tree bark using natural colors. This initiative brought to life an artistic movement which led to the foundation of the Warlukwangu Artistic Association. Among the most famous painters of this school is Paddy Japaljarri Stewart.

These painters kept on painting mythological stories, maintaining the traditional system of the representation of ancestral spirits, totemic animals and suchlike, using artificial bought colors instead of those that were traditionally made from the natural local resources, collected and prepared by the same artists. Since then the narrative themes of myths have gone out of fashion, even though there are many representations in museums and some artists are still producing figurative pictures related to traditional myths.

Another important artist was Emily Kngwarreye, who came from the Aboriginal community of Utopia and became famous at the end of the 1980s. Her style,

which evolved constantly, became increasingly abstract, a sort of fusion between traditional elements and the new wave.

Another prominent artist was Rover Thomas, from West Australia, who represented Australia at the Venice Art Biennale in 1991. Among his disciples is Queenie McKenzie, from West Kimberley, whose paintings are exhibited in various Australian museums. Abstract composition became more and more important, whereas the traditional figurative images were increasingly omitted. The artistic movement of the new wave developed mostly in northern Australia and some communities of the Central Desert. Their paintings are reaching galleries and museums around the world. Some of these artists were shown in an exhibition held at the Atelier Research Center in Italy in 2015, including the paintings illustrated in the present paper (Anati, 2015, 2016a).

A New Era of Aboriginal Art

Leaving behind the Stone Age, the Aboriginal artists are looking for their own new identity. The bush that was their world, where myths and ancestral ghosts populate every rock and rock shelter, where their fathers lived and where some of them were born, is now reorganized in reserves, communities, missions, farms, stations, villages, towns and whatever else is spoiling the lost nature of Eden. The dynamics of culture reached the bush, but mother earth is no longer the same. The reaction to this change shows in the art, creating a reality that seems to come from science-fiction, the birth of a new world.

Color combinations and graphic composition show the powerful and spontaneous artistic intuition of artists who never received an art education and had no other indoctrination, apart from an incomplete and often challenged memory of their fathers’ traditions. The paintings show a new way of looking and thinking, which is an extraordinarily interesting case, not only for the testimony of the Aboriginal Australians’ artistic creativity, but also for the psychological implications of the conceptual processes reflected in them. In this new wave, the artists reveal, discover, and produce their own efficient and original way of expressing themselves, light years away from their fathers’ but also from Western patterns, displaying the source of traumas and perplexities as the origin of art creativi-

ty. This new chapter of art history opens up the great theme of art as the mirror of anxieties of the soul.

The canvas paintings made by contemporary Aboriginal artists, whose fathers painted on rocks and tree bark, display a momentous revolution in the spirit of a generation that has just jumped into a new age. They are now finding out that they live on a different planet from that of their parents, and the conceptual diaspora from the dreamy traditions is painful and difficult, like that of newborns leaving the body of their mother. The very concept of reality has changed. For their fathers the world had two main dimensions, the one, that of the bush which hosted them was the totality of the physical world, where humans, wallabies and Mimi spirits were sharing the spaces of the forest and of the rocks; the other was the conceptual world of Dreamtime, spiritual and intellectual, which saw, among a wealth of creative metaphysics, the Milky Way as the abode of the ancestors, from which the spirits were coming and going at night to talk with the living humans in their dreams.

Now the truth is no longer the same. To their minds, the bush is shared with white aliens, their houses, farms and domestic animals. The songs of the fathers have been mixed up with those of the missionaries of both, religions and laic existentialism, the sacred land is now desecrated by roads, buildings and mines. The Mimi spirits no longer come out of their hiding places inside the rocks, and the Milky Way has gone too far away for the ancestral spirits to visit their heirs in their dreams. The epochal changes have been traumatic, old values have collapsed and two trends have evolved side by side: attempts to revive old beliefs and way of life, and the equally difficult attempts to adapt to the new surrealistic reality in which they have suddenly found themselves. Producing art is both a refuge and a search to rediscover or reinvent a lost identity.

Comparing traditional Aboriginal rock and bark paintings, produced up till yesterday, with today's Aboriginal canvas paintings, reveals the impact of existential changes and their conceptual and psychological outcomes.

Such abrupt changes in style and themes happen also in different periods of history and affect the works of art of various cultures, including the prehistoric ones. Researchers often make hypotheses about how these changes occur. In this case, the cause-effect relation-

ship makes it possible to track down the mental processes behind these stylistic and conceptual changes. Among the many gifts of the Aboriginal art new wave are those of offering a new chapter to the history of art, and a great deal of new thinking to psychologists. To the artists themselves, it is providing the recognition as an outstanding source of creativity, and a valuable contribution to world culture.

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CONSTRUCTION OF SACRED SPACE DEFINITION, TYPE, AND FUNCTION

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After the 1980s, social sciences and humanities took a spatial turn. Every topic had a spatial dimension: geographic space, iconographic space, historical space, public space, and so forth (Warf and Arias 2009: 1-10; Lewis 2006). Mircea Eliade (1907-1986) marked off sacred space from the profane (Eliade 1987: 20-21). Studies on the nature of sacred space as a transformed and sublime version of the profane abound in many fields of study, including anthropology, archeology, religion, and folklore studies. This essay will examine the definition of sacred space as applied to different classical sites in the world and then use it as a lens to look at a relatively overlooked corner, the analysis of Chinese archeological relics.

Definition and characteristics of sacred space

Emile Durkheim (1858-1917) divided visible reality into the sacred and the mundane. The division defined religious thought which in turn influenced the concept of sacred or holy space (Durkheim 1995: 36). Eliade posited that the idea of sacred space represented a conceptual breakthrough, that is the emergence of hierophany, the manifestation of divinity or divine power in a space or in objects in that space (Eliade 1987: 20-21). A divine power defined a heterogeneous space or material object in opposition to endless homogeneous space. Within the defined sacred space was a central axis around which the rest rotated or was defined in relation to it (Eliade 1954: 17). The reason why the sacred space is separated from the secular space and forms a non-homogeneous space is precisely because of the manifestation of the divine power. Piers Vitebsky notes that, for shamans in pre-industrial societies, places where gods were visible were immovable geographically (Vitebsky 1995: 15). Aztecs also divided the world into two space-times, one occupied by the divinities and one occupied by their creations (Carrasco 2013: 209-235). The idea that there is a world of divinities and that this space was sacred is fairly universal (Lewis-Williams and Pearce 2005: 26).

It can be a layered space in some cases, and in others it is not so clear.

The way that people interact with spirits, which can include their ancestors or other gods of various levels of power is through ceremonies performed in the sacred space (Carmichael et al. 1994: 3). These ceremonies essentially define the space, either natural or constructed, as sacred. Richard H. Jackson and Roger Henry (1983: 94-107) explain:

Sacred space is a part of the earth's surface. It is regarded by individuals or organizations as a space worthy of dedication, loyalty and respect. It is clearly different from the non-holy or secular world around it. Sacred space does not exist naturally, while human beings are assigned a holy position when they define, restrict and give it characteristics through their own culture and experience.

The construction of the sacred space out of secular society is reaffirmed through routine rituals that are subject to changes in the social, economic, and political environment. Over time, the sacred space can be constructed, worshiped, and destroyed (Grapard 1998: 215-249). The cultural differences inherent in environment affect how we analyze and understand each particular definition of sacred space (Saunders 1998: 172-183). Archeological sites provide a link between the ancient and modern worlds and provide a lens upon ancient conceptions of sacred sites.

Hierophany: self-manifestation of the sacred

People express their beliefs in the divine in sacred spaces and by means of this expression also create the sacred nature of the place. The reason why it is constructed lies in the self-manifestation of the sacred. The layered nature or communal space for interaction allows people to move from one plane to another. According to Eliade (2011: 5), the history of religion is the history of innumerable theophanies, envisioned encounters with divinities. Objects or places provide the media, often associated with a center, for the visitations, in-



Fig.1. Jade cong tube, Liangzhu culture, Neolithic. It is regarded as a symbol of the cosmic axis.

cluding mountains, jade artefacts, trees, bronze tripods, holy bones, and so on. Eliade (1989: 264) once said: “We shall see before long that the same idea is also expressed in other images: Tree, Bridge, Stair, and so on. This whole complex forms part of what we have called the symbolism of the ‘Center,’ which appears to be of considerable antiquity, for it is found in the most ‘primitive’ cultures.”

In the central Australian Arrente (Arunta) tribes, Eliade (1987: 32-33) noted that the Achilpa people believed that a divine being named Numbakula established their territory and created their ancestor. Then, after fashioning a pole from the trunk of a gum tree, he anointed it with blood, climbed it, and disappeared into the sky. The territory around the pole or cosmic axis represents the habitable territory and human world, one that can shift as Achilpa people wander, because they carry it with them. The pole provides communication with the sky and if it broke, it would symbolize chaos and the end of the world. Emile Durkheim describes their use of stone or wooden sacred objects called *churinga* (*Tjuringa*), which could define the collective fate of the entire clan. Losing them would cause disaster and misfortune to the group.

In ancient China, jade served as a sacred stone as early as the Neolithic (Fig. 1). During the Bronze Age, ritual bronzes could also serve as divine media. Jades and bronzes preserved in tombs remind us that they are symbols of royal and divine protective power that also reflect earthy wealth and power (Childs-Johnson

2012: 164-220). Somehow, objects of jade and bronze manifested their divine nature to their users, causing them to have a religious experience and changing the mundane world into a supernatural reality (Eliade 1987: 12). Use of the objects constructs their divinity and creates the sacred space.

Religious experience, such as Gautama Siddhartha (later Sakyamuni) achieving enlightenment under the Bodhi tree, can create a sacred space. In the year AD 336, a monk called Le Zun came to the Echoing Sand Mountain, where the Mogao Buddhist cave complex is now located near Dunhuang, in Gansu. The sacred site began when he suddenly had a vision of golden rays of light shining upon him like thousands of Buddhas. He started to carve the first grotto to memorize the accident and show his respect for Buddha. Other pilgrims and travelers followed for the next thousand years. Eliade (1996) claimed that sacred spaces reveal themselves to people over time, rather than being consciously chosen.

Classification and relevant research on sacred space
The definition of what qualifies as sacred spaces varies by culture and differences in religious expression. This space can be as simple as a ritual-related small space, or it can be a more complex and grander geographical unit. It could also be ad hoc. For example, Eliade (2011: 184) noted that Vedic worship rituals had no specific sanctuaries but were signified by the lighting of three fires in homes or nearby outdoor spaces. According to a study, “Sacred Sites, Sacred Places,”



Fig. 2. The ancient city of Shimao, Shaanxi Province, China, Neolithic (photography by Xu Feng).

published after a 1990 World Archaeology Congress meeting in Barquisimeto, Venezuela, large and small spaces all over the world were designated and a form of classification was generated by anthropologists and archeologists (Carmichael et al. 1994). The study included geographical areas, sites, caves and rock shelters, and tombs sacred to people at one time or another in such farflung places as northern California, Ireland, Madagascar, Scandinavia, and Mexico.

In a follow-up study published in 1998, *Sacred Spaces: Shrine, City, Land*, more sites – both built and natural – were added, including the Middle East, Europe, India, Japan, and elsewhere (Kedar and Werblowsky 1998). The essays explore the construction, perception, and function of sacred sites to the impressions of visitors. Sacred spaces might be seas, mountains, cities, temples, or even a human body. Another publication in 2003, *Creating and Representing Sacred Spaces*, further investigates the definition of sacred space (Dickhardt et al. 2003). In 2014, a Chinese publication attempted to define sacred spaces in the medieval world, drawing on studies from times and regions as diverse as ancient Egypt, Mesoamerica, ancient Rome,

medieval Europe, the Indus culture, classical as well as contemporary China, Japan, India, Bali, Oceania, Morocco, West Africa, and cyberspace (Chen and Sun 2014). Out of this vast array of spaces, I will focus on sacred cities, temples, altars, and tombs, which are distinguished from each other by size, an area versus a specific site (Grapard 1982: 195-221).

Sacred city

Early city-states were often founded or ruled by leaders perceived as divine or who could trace their lineages back to gods. This in turn creates an urban sacred area (Fig.2). Paul Wheatley (1921-1999) looked at the role of ceremonial centers in *The Pivot of the Four Quarters*, showing their importance in Shang Dynasty settlements and how they may have competed for prominence. Around these *axes mundi*, a term popularized by Eliade, rulers created political and social authority through rituals affirming their divine relationship to the powers of earth and heaven. The holy city then became the pivot of the Four Quarters, the Shang term for the cosmos (as explained by Sarah Allan), and as such a vehicle for communication with the sky or divine powers (Wheatley 1971; Allan 1991). Compar-

tive situations can be found in holy cities all over the world (Bakker 1996: 32-55).

Temple

The temple is an important subunit within the holy city complex (Fig. 3). As Eliade explains, the *axis mundi* in the form of a sacred religious site, like certain mountains, is regarded in many traditions as the meeting point of heaven, earth, and hell. The temple symbolized the communication point where the divine and mundane layers overlapped and the creation of life itself happened. Examples are drawn by later scholars from temples in ancient Maya and Egypt. Analyses of temples and altars built in ancient Troy and surrounding city-states as far as the coastal mountains of Syria illustrate the dynamic engagement of ancient peoples and their environment through the visual narrative of architecture (Steinsapir 1999: 182-194). Studies of the Neolithic goddess temples of Malta in 3500 BCE connect them as a sacred complex to pilgrimage sites, such as the mounds in Çatalhöyük, Turkey (Rountree 2007: 7-26). A similar analysis can be made of temple

complexes like Hattusa, the ancient capital of the Hittites also in Turkey, and the Etruscan and then Roman civilizations in Italy (Singer 1998: 32-34).

Altar

On a smaller scale, moving down from the holy city and the temple, we find also the altar is the pivot of communication between people and their divinities (Fig. 4). People have built and performed rituals inside and outside altars since the Neolithic era up through modern times (Gimbutas 2006). They might include specific objects representative of the divine such as a small statue in a family apartment niche or a larger community outdoor altar, built of earth or stone (Ricciardi 2006: 536-552; Knab 2004: 21). For example, in China in the ancient spring and autumn (771-476 BCE) periods, political alliances between states required sacrifices at sites on the hills or riverside margins along the borders of various states, such as Peach Hill (桃丘), Rice Hill (穀丘), (Kui-Plant Hill) 葵丘, Clear Hill (清丘), and Ji Swamp (雞澤). Altars required sacrifices, that naturally implied violence.



Fig. 3. Ta Prohm, Cambodia (photography by Xu Feng).



Fig. 4. Altar at Yaoshan site, Liangzhu Culture, Zhejiang Province, China, Neolithic (source: Yaoshan, Wenwu Press, 2003).

Scholars note that “sacrificial killing is the elementary experience of ‘sacred’” (Burkert 1983: 3). The subsequent manifestation of the divine could be read in the ashes left by burning sacred tributes, slaughtered sheep, horns left by bulls or stone altars sprinkled with blood. In response, worshipers performed devotional acts or prayers, songs and dances. The role of the slaughtered animals in this divine experience transferred properties of immortality to them.

Tomb

Tombs like altars are points of communication but between the dead and the divine, instead of the living. Symbols of social prestige and power are embedded in the architecture. The choice of structure, building materials, decoration, and funerary objects create the

sacred underground space (Fig. 5).

This is particularly obvious in many royal mausoleums preserved from ancient Egypt, Assyria, China, and India. The tomb of the first emperor of China (Qin Shi Huangdi, 259-210 BCE) acted as an *axis mundi*. According to accounts in the *Shi ji*, his tomb was equipped with an underground depiction of the cosmos, with a river of mercury created to symbolize the internally flowing rivers mapping China and the heavenly constellations painted above representing heavenly powers. Eternity was represented in objects, such as ever-burning candles (Sima 1959: 265). Mausoleums and cemeteries of smaller scales are sacred spaces, which function as sites of social memory (Freidel 2001: xvii).

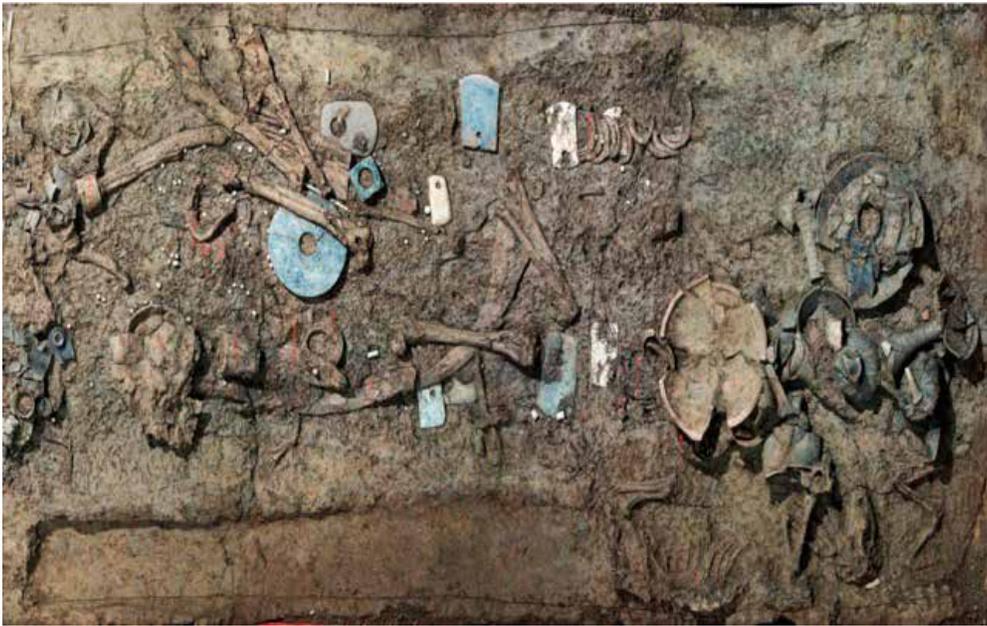


Fig. 5. A chief's tomb from Liangzhu culture, Shanghai, China, Neolithic (source: *Kaogu*, 2015.10).

Summary

Human psychology seems to need communication with the supernatural world; socially such beliefs helped provide order and a sense of harmony that could be routinely reinforced through ceremonies. Sacred space is created for the joining of the spiritual and human worlds and can function as a passageway to different dimensions above and below the earth. This space then acted as a cosmic pillar, which is also called the *axis mundi* (axis of the world). It provided divine authority and political power (Cook and Goldin 2016: 16-18). The king in such situations has multiple bodies, from the natural to the political. The natural body is physical and subject to decay, error, aging, and death, like that of all human beings. But the second body is divine and therefore eternal in its representation of the union of the people in the larger political reality. To the people the royal body is a proxy for heaven and to heaven it is a proxy for the people (Kantorowicz 1957: 13-14). Individuals may replicate this connection on a smaller scale through the creation of religious identities and practices in their own created spaces.

Acknowledgements

The author is grateful to Janice Kam for helping him to edit this paper.

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ARDGROOM OUTWARD STONE CIRCLE AND ITS SACRED LANDSCAPE, COUNTY CORK, IRELAND

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Introduction

In the counties of Cork and Kerry in southwest Ireland some 60 stone circles survive from the Bronze Age that have paired entrance stones on the eastern perimeter and typically a recumbent axial stone diametrically opposite in the west, and in which the number of perimeter stones is always odd, ranging from seven to seventeen. This was the definition accorded to this

type of Irish stone circle by Ó Nualláin (1984: 3). He named them multiple-stone circles to separate them from a quintessential smaller-size five-stone type.

The stone circle at Ardgroom Outward in County Cork, comprising 11 stones, is an important example of a Cork-and-Kerry multiple stone circle. It is at Irish Grid Reference V 7087 5534 at an altitude of 55 m above sea level, and latitude 51.736°N and longitude

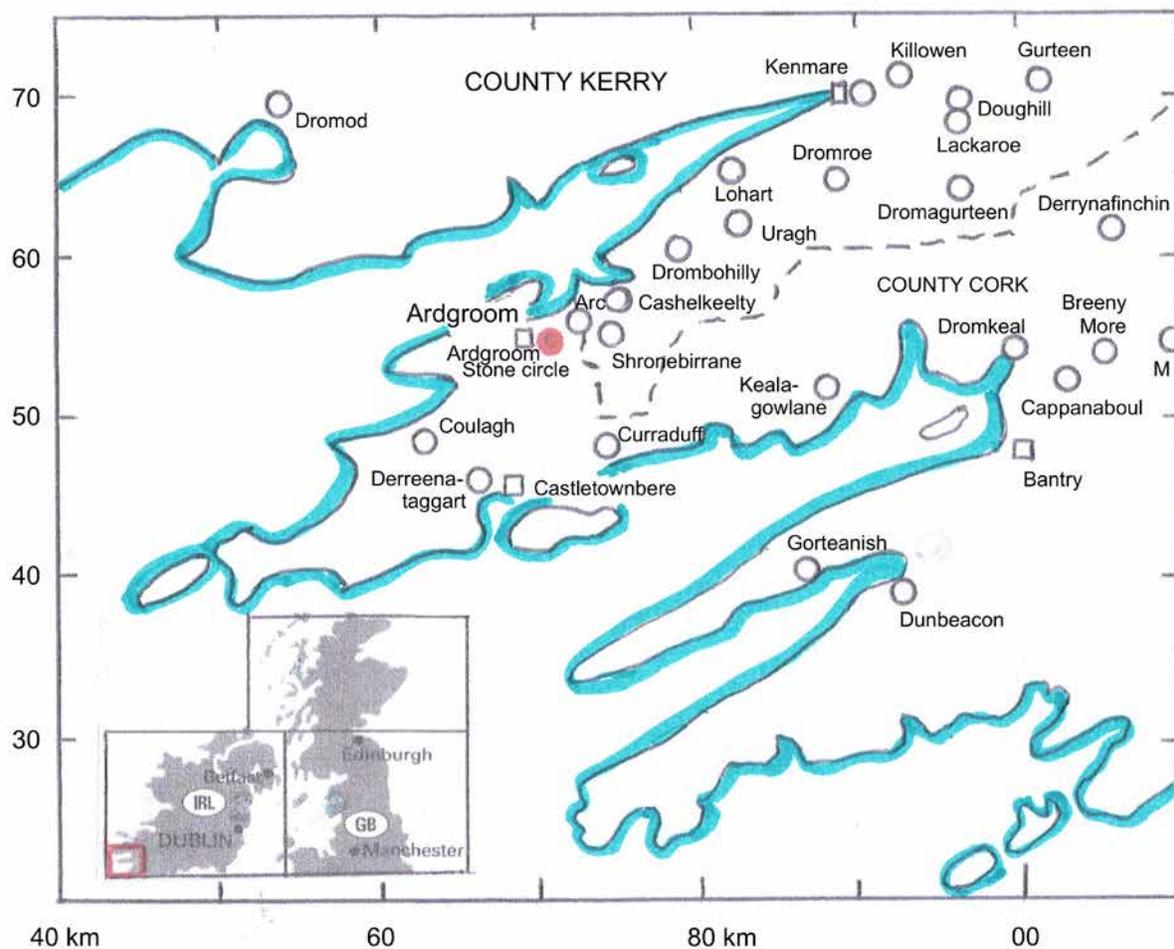


Fig. 1. The multiple stone circles on the Beara Peninsula of Counties Cork and Kerry in southwest Ireland. The metric grid is that of the Irish Ordnance Survey. Ardgroom Outward Stone Circle is shown by the red circle. The red square in the inset indicates the Beara Peninsula, the part of prehistoric Ireland under study.

9.870°W. It overlooks the Atlantic coast on the Beara Peninsula (fig. 1). There are other stone circles along this coastline but the one at Ardroom Outward is exceptional both for its stones and its location.

What is at first puzzling is the individuality, i.e., unusualness, as to why the Ardroom stone circle was built so close to the domineering Coomacloghane Mountain and Tooth Mountain immediately to the south such that at the winter solstice, when communities at other stone circles along the coast (the circles at Derreenataggart, Coulagh, Drombohilly, Lohart, Kenmare, and Killowen) were celebrating the morning winter solstice sunrise, the stones at Ardroom remained in the full shadow of the mountain for nearly three hours longer. Only towards 11.30 GMT when the elevation of the rising winter sun approaches 13.5 degrees does the sun appear.

Why was such a location selected?

There were good reasons. As will be explained, the answers lie in recognizing that this part of the countryside has unique properties in a landform sense, features that were wholly meaningful and likely deemed sacred by the Ardroom community and ardent traveling pilgrims.

This much visited stone circle, freely open to the public, stands on boggy sloping ground beneath the western end of a towering mountain range. Close by, only 6 m from the circle stones, is a single standing stone, 2.5 m high (fig. 2). Three fields of marshland with permanent surface bog and scrub need to be crossed in order to reach these stones from the nearest lane, which is to the east,.

Figure 2 shows the reasonable state of field conditions inside the monument in 2006. Internal scrub and coarse marram grass are largely absent inside the circle. Unfortunately, the site has become overgrown. The



Fig. 2. This photograph of Ardroom Outward Stone Circle was taken in September 2006 looking north. At the right is a singleton megalith. Creative Commons Licence. www.geograph.ie/photo/263258 cc-by-sa/2.0 - © Cathy Cox - geograph.org.uk/p/263258



Fig. 3. The circle at Ardroom Outward, shortly after sunrise on 19 June 2019. There is considerable scrub in the central area. Photo: author.

photograph of fig. 3 was taken in June 2019. From the stones there are views (as in fig. 2) across Ardroom harbor and along the coasts of Kenmare estuary and the Atlantic.

Before discussing the stones of the circle, it is productive to study aspects of the local landscape and retrieve fundamental features that could have mattered to the perspectives of the community that planned the stone circle and chose to position it close to the mountain.

Special features of the Ardroom Outward landscape

The relevant prospects and other landscape features prominent from the location of the stone circle are as follows.

The Paps of Keecragh, which are twin rounded hills 3 km to the northeast in the direction of the summer solstice sunrise.

A conical hill called Skellig, which is 2 km to the southwest in the direction of the winter solstice sunset.

On the moorland a single standing stone, reaching 2.5 m above the current peat level, set firmly in the rock beneath boggy moorland.

Nearby at 6 m the 11-stone Ardroom Outward stone circle.

At around 30 m south of the stone circle, a grassy platform of firm stony turf, edged and supported with implanted stones. It is suggested that this feature was prepared as an assembly place that was drier underfoot in otherwise extensive wet bogland.

A second artificial platform or terrace at a distance of 400 m to the northeast of the stones, on the lower slopes of the mountain. At this location are stones described thus in the *Archaeological Inventory of County Cork*, Volume 1 as CO102-0090003: “On a small terrace on NW-facing lower slopes of Tooth Mountain. Stones, aligned NE-SW stand 1.2m apart. ... NE stone is 0.7m L, 0.4m T and 1.1m H. SW stone is 0.8m L, 0.6, T and 1.2. H.”

These features are assessed in turn below.



Fig. 4. This is a prediction made for sunrise as viewed from Ardgroom Stone Circle and its locality, viz that the sun rises at the summer solstice from between the Paps of Keecragh Mountain. Author's photograph.

The Paps of Keecragh

Figures 4 and 5 explain. From the general locality of the stones, the sun at summer solstice can be watched rising from between the paps or breasts of the twin hills 3 km to the northeast. Figure 4 illustrates the author's prediction, and fig. 5, on 18 June 2019, the first of the confirmation photographs. Clear-sky sunrises

also took place on 19, 20, and 21 June that year.

Skellig Hill

In the opposite direction to the summer solstice sunrise position the author considered whether, as viewed from the platform near the stone circle in the Bronze Age or earlier, a second meaningful feature had been



Fig. 5. From Ardgroom Outward Stone Circle the direction of sunrise during the week of the summer solstice is between the hills or paps. Photographed 18 June 2019 by Austin Kinsley.



Fig. 6. Ardgroom Stone Circle with the conical Skellig hill beyond are at the right. A tall outlying megalith stands at the left, beyond which, as a patch of green, is the grassy viewing platform for summer sunrise and winter sunset watching. Photo: Austin Kinsley.

held sacred in prehistory, one involving the midwinter sunset at the conical hill called Skellig which is 2 km to the southwest (fig. 6). The peak of Skellig is 214 m above sea level, averaging 160 m higher than the region of the stone circle and the manmade platforms. Was the notch between the two hills meaningful to

the ancient peoples?

Although the midwinter sun no longer sets into the Skellig skyline-notch when watched today from the stone circle (as in fig. 7) or the nearest platform, it may have done so when viewed from the nearer artificial platform (Item 5 in the list of six special features)



Fig. 7. This photograph taken by Geoff Ward on 22 December 2013 shows the sun setting north of the Skellig notch by over 1 degree. Several millennia ago the sun set into the south side of Skellig, within the notch.



Fig. 8. Looking southwest on 19 June 2019, the moon is on its way to moonset. Solar and lunar diameters are almost the same, so the angular width of the Skellig Hill notch can be compared with both. Allow for the fact that this photograph was not taken from the Ardgroom Circle, whose stones are visible at the left in the author's photograph.

in the Early Bronze Age or Late Neolithic (cf. fig. 8), and at a later period from the farther platform (Item 6 in the list of six). Figure 8 conveniently serves the purpose of scaling the angular breadth of the Skellig notch with the angular diameter of the moon or sun.

The stone standing outside the circle

This impressive stone slab (figs. 2, 4, 6, 9) is 6 m east of the stone circle. With a height of 2.5 m, width 1.8 m, and thickness 0.4 m it is more commanding than any of the circle's stones when viewed from the north. In the realm of prehistoric archeology most such single stones are not datable, but the specific circumstances of its location at this circle site in the Ardgroom landscape may testify to the stone being set up as early as the Late Neolithic, or alternatively in the Early Bronze Age or Chalcolithic. The stone circle could be of similar date, for reasons discussed later.

The purpose of the tall standing stone (fig. 9, Item 3

in the list of six) may have been to serve as a reassuring distance marker to help intending pilgrims locate the optimum zone for the two solstice observations, and this could have been arranged before the stone circle was built.

The grand landscape prospects observable from this general location at the solstices could be relevant. They may account for the community's need to mark the spot for celebratory gatherings and solstice sun watching.

It is valid to point out that these same Keecragh paps or peaks can be seen from the other side of the Keecragh hills, and most importantly from Drombohilly Stone Circle. The latter is 10 km northeast of the Ardgroom circle. When viewed from Drombohilly in the week of the winter solstice, the sun sets into the twin paps. Today, viewed from the Ardgroom stones, the setting sun at the winter solstice misses Skellig, but the prediction for the Neolithic or Early Bronze Age is an-



Fig. 9. The outlier at Ardgroom Circle with the mountain beyond. Photo: John Atkins.

other matter and hugely important, because in early prehistory in midwinter week the sun used to set into the notch by the conical hill when viewed from this part of the region that is Ardgroom Outward.

The shifting azimuth position is due to the gradual changing angle of tilt of the earth's rotational axis with time. Calculation shows that in the Late Neolithic, say about 2500 BC, the sun was setting more than 1 degree farther south than it does now. The difference amounts to an angular width for a level horizon that exceeds two solar diameters.

This coastal, mountainous region is known to have been occupied in the Neolithic, seeing that Neolithic flint arrowheads have been found at the stones of Cashelkeelty (Irish Grid Reference V 749 575) 4 km to the eastnortheast (Lynch 1981: 64-68).

In short, what is suggested is that the lone standing stone (fig. 9) was a position marker in the marshy

countryside, denoting a place for optimum observations of two solstice events in the Neolithic or Early Bronze Age. This fine stone would be visible from afar, making it easier for potential pilgrims to locate and access the best viewpoint as they trekked towards it.

Observation viewing platform

There is nearby, within 30–50 m at a slightly higher elevation than the stones, what appears to be an earthen, stone-edged platform or terraform (fig. 10). This raised area, edged with small stones, would be a drier place in a marshland that is everywhere soggy with blanket bog, and is at its worst in winter.

This constructed platform could serve as an assembly-point from which could be seen the rising sun over the Paps of Keecragh Mountain at the summer solstice (figs. 4, 5, and 11), and the setting sun at the winter solstice over Skellig a few millennia ago in the



Fig. 10. This grassy terraform is the suggested artificial viewing platform. Note the Keecragh Paps on the horizon at the left. 31 October 2018. Author's photo.

Neolithic (figs. 6 and 7).

But in the modern era the sun misses Skellig by a small angle because of the ceaseless celestial precession of the equinoxes. Only in the Neolithic Age and Chalcolithic/Early Bronze Age did the sun set into the Skellig notch. This does not necessarily date the planning of the stone circle to around the Late Neolithic, but it might do so, and we know that the finest of the County Meath Neolithic monuments at Knowth and Newgrange were built by 3300/3200 BC (although their carved recumbent kerbed-stone perimeters followed later). So, for Ardgroom Outward in the extreme southwest of Ireland, it is suggested that a single stone was perhaps raised to assist the community in relation to a significant sunset in a notch alongside a conical mountain.

At other times of the year the artificial platform could have served as a meeting place or pulpit. Furthermore, as the winter solstice sunset position shifted with time over the centuries, hence leaving the notch, determined sunset watchers may have moved their observation point nearer the mountain, where terraces can be seen to this day.

In particular, there is a standing stone pair on a small prepared terrace 400 m northeast of the stone circle. Calculation suggests that in the later centuries of the

Bronze Age it may have served as an observation point for both the winter solstice sunset and summer solstice sunrise. This is discussed in the next section.

The second platform with a positioned stone pair

Consider the two stones standing at the terraced site referred to as Platform 2 (figs. 12, 13). This is Item 6 in the list of six special landscape features. The location is described in the Irish Sites and Monuments Record (SMR) as being on a small terrace on the north-west-facing lower slopes of Tooth Mountain.

The stones are aligned northeast-southwest. In one direction they align to Skellig and the notch where the sun will set at the winter solstice, and in the opposite direction to where the sun will rise at the summer solstice. The flattish third stone (fig. 14) does not look to have fallen, but instead it was more likely laid flat deliberately, perhaps to serve as a seat or speaker's pulpit.

The Ardgroom Outward stone circle

The ring of stones at Ardgroom Outward on best available evidence was planned as an 11-stone circle (fig. 15). Its diameter is 7.4 m. Perimeter Stone 4 has fallen and the stone at Position 6 is missing. Compared with other multiple-stone circles in Cork and Kerry, the Ardgroom circle has unusual characteristics. These can

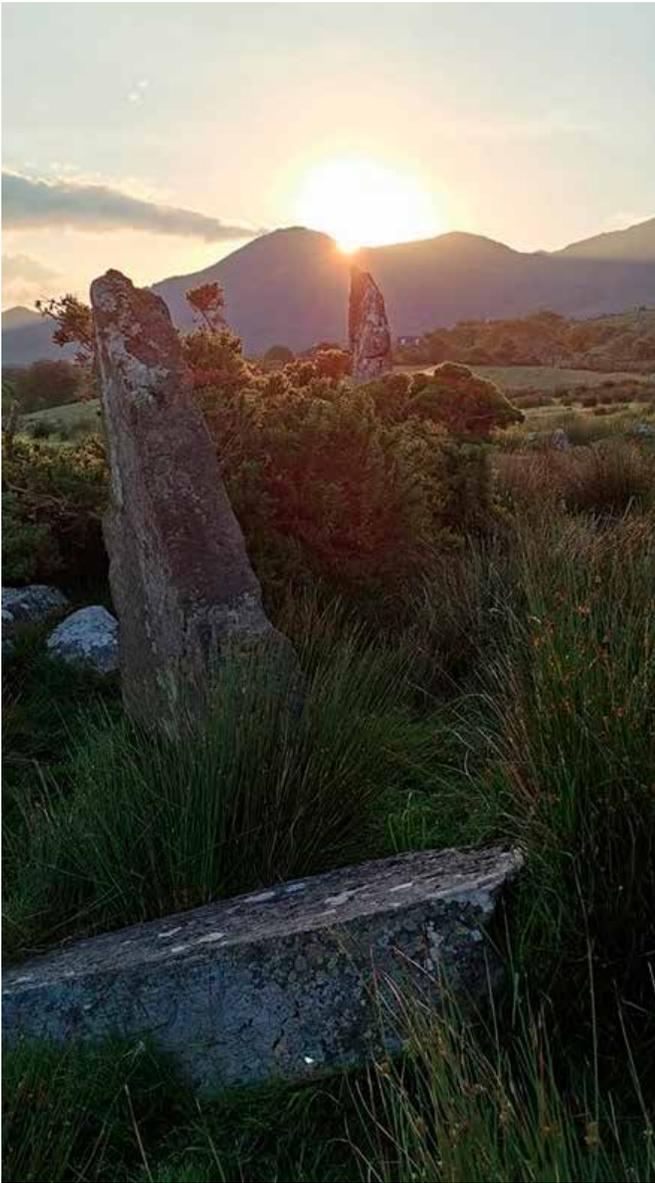


Fig. 11. The rising summer solstice sun plus the outlier, photographed from the southern edge of the stone circle. The nearest megalith is Stone 3. Photo: Austin Kinsley.

be understood if the circle is of early date, one of the earliest in Cork and Kerry.

The author surveyed and examined the Ardroom stones in expeditions in 2013, 2018, and 2019.

In the plans of figs. 16 and 17, Stones 11 and 1 are labeled as the portal stones. Ó Nualláin (1984: 18, 60) chose Stones 10 and 11. In either situation the axial stone would be Stone 5.

If the principal axis is determined by Stones 10 and

11 serving as portal stones (fig. 18), the axis is close to north-to-south (namely, 6 degrees east of north) which would be the most extreme direction known for all the Cork-and-Kerry circles. If instead the portal stones are numbers 11 and 1, the direction of the axis is 18 degrees east of north which is not so different from the estimates for the circles at Glantane East (the southwest circle) (13°), Breeny More (15°), and Templebryan (19°).

Surprisingly, the axial focal stone is the strange-looking Stone 5 (fig. 19), whether with respect to Stones 10/11 or 11/1 as portals.

This would make it almost the only vertical axial stone in all the multiple stone circles of southwest Ireland which is tall and less broad than its height. One other example with a vertical axial stone instead of a recumbent axial stone is known, at Dunbeacon near the start of the Mizen Peninsula to the south.

All other multiple stone circles of the Cork-Kerry types have a recumbent stone on the principal axis, but there is none at Ardroom. The principal axis is the diameter that bisects the gap between the portal stones. So, one could ask, was there instead a conventional recumbent stone at or near Position 6 which is missing, and served as axial stone with respect to portal Stones 1 and 11?

Ó Nualláin (1984: 18, 60) remarked of Position 6 that a “hole, 25cm deep at the south-west, seems to be a socket of the missing stone”. On site the hole looks more like a longitudinal hollow that could have held a partly sunken recumbent stone. Flat-topped, square-edged recumbent stones are known for many sites, including Gortanacra and Currabeha in County Cork. The nearest extant recumbent stone is at Derreenataggart Stone Circle, only 12 km from the Ardroom circle. Stone circles at Coulagh and Cashelkeelty, much closer, are too badly wrecked to help.

The possibility was put to the test on 31 October 2018 using a dummy replica 90 cm long and 45 cm high (fig. 20). Various lines of sight were considered and hill elevations measured in order to determine where midsummer sunrise shadows would be cast and by which stones. In midsummer week in June 2019 it was verified by direct observation that a recumbent stone could never have occupied Position 6 because no stone on the eastern perimeter could cast a shadow to this location.

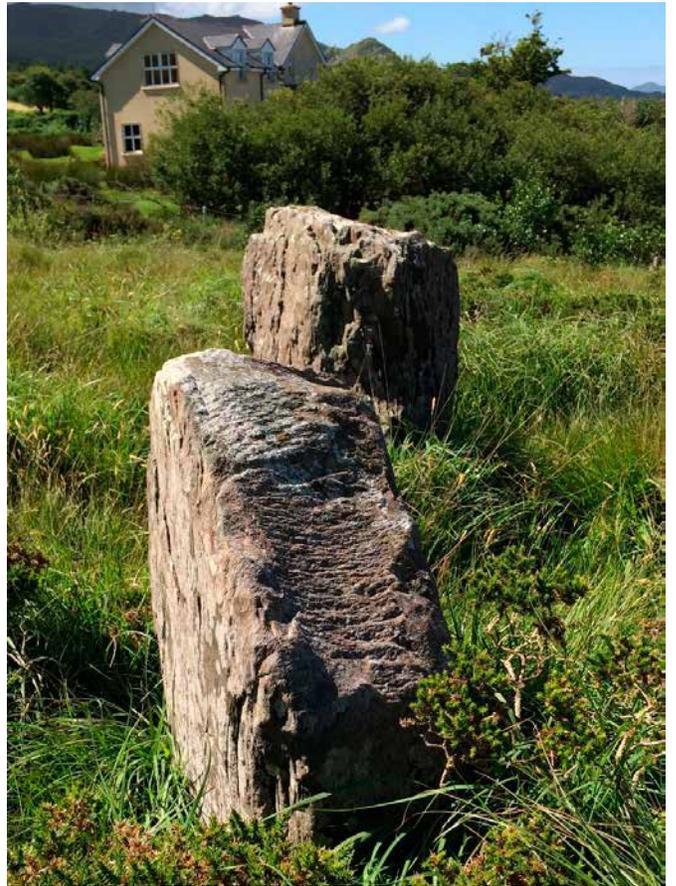


Fig. 12. Looking northeast to the Paps of Keecragh.

Fig. 13. Looking southwest to the conical Skellig hill, almost obscured by trees and a house. Photographs: John Atkins.



Fig. 14. This shows the boulder stone as well as the stone pair. Photo: John Atkins.



Fig. 15. Ardroom Outward stone circle. Photo: Austin Kinsley.

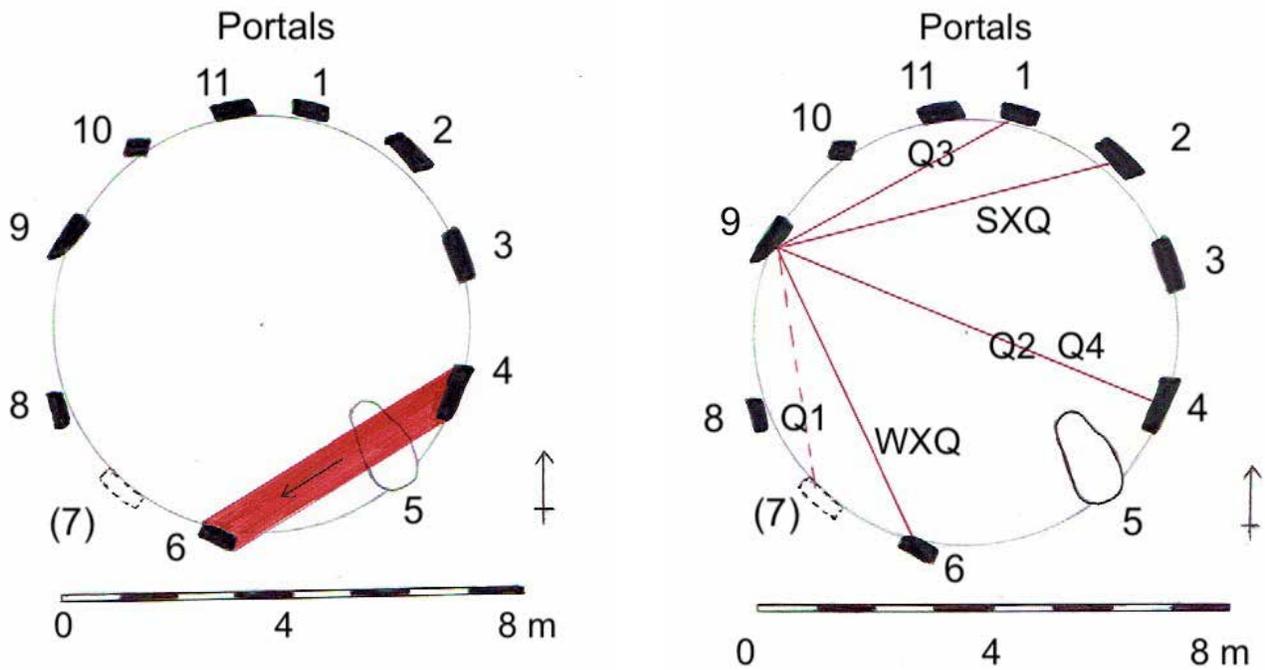


Fig. 16. Plan of the Ardroom Outward stones for the summer solstice relative to the axial Stone 5.

Fig. 17. A plan identifying all eight sunrise calendrical dates relative to Stone 8. Q1 winter solstice; Q3 summer solstice; Q2 and Q4 the quarter days of March and September; WXQ the winter cross-quarter days of February and November; SXQ the summer cross-quarter days of May and August.



Fig. 18. Three tall narrow stones in the northeast photographed at 06.21 (summer time) on 19 June 2019 after the summer solstice sunrise. Which two are the portal stones? Ó’Nualláin (1984: 18) chose the pair numbered 10 and 11. The author alternatively suggests 11 and 1. Photographed by the author with the rising sun behind Stone 1.

Instead, it was considered that any stone at this location would be tall and operating directionally with Stone 8 as a midwinter sunrise director (cf. plan in fig. 17).

Stone 5 (cf. fig. 14) does not have the shape of any other known axial stone, but, because it is broken, perhaps the original shape had been recognized by the builders as symbolically meaningful. Burl (1995: 213) described the stone as “tall ... high, thin and sharply peaked, almost a lozenge in shape”. It could be a badly damaged quasi-lozenge, 1.25 m high.

Other stone circles in Cork and Kerry in which lozenge stones signify secondary focal calendrical markers are Gowlane North and the splendid type-site Drombeg (Meaden 2017, 2020, 2021 in *Expression*).

Summer solstice sunrise sequence of photographs

The summer-solstice sun had been illuminating the coast and mountains for some time before the first gleams of sunshine came over the paps of the distant hill and touched the stones at 06.07 (Irish summer time). People watching from the platform would know that the sun was going to rise from behind the twin peaks of Keecragh (figs. 4, 5, and 8), and until then they could tell that the whole of the stone circle was in the shadow of the more northerly peak or pap.

The first sunrise photograph (fig. 21) was taken shortly before 06.08 and the next (figs. 22 and 23) in bright sunshine afterwards.

Initially, as suggested by the plan in fig. 16, the shadow of the male-symbolic Stone 3 covers all of the waiting Stone 5 apart from the latter’s broken shoulder, which is sunlit. Note that when the stones were positioned four millennia or more ago, the sun rose 1 degree more to the north compared with today. The whole of Stone 5 would then have been in the shadow of Stone 3.

Both then and now, as the sun gains elevation in moving southwards, the shadow of Stone 3 moves northwards lessening the shadow coverage of Stone 5, as can be understood from figs. 22, 23, and 24.

Summary: Stone 5 was the choice of axial stone made by the ancients. The portal stones could have been the ones numbered 11 and 1 or 10 and 11. Both options remain valid on current knowledge. In midsummer week the axial Stone 5 is aligned by shadow with the sun rising from the Paps of Keecragh. The plan in fig. 16 shows how it is only Stone 3 that can cast a shadow on the axial stone and that is in midsummer week. Hence, a second focal stone needs to be present to deal with the other calendrical alignments of the year, and this is Stone 8 (fig. 17).



Fig. 19. The broken Stone 5, whose original outline is unknown but may have been a quasi-lozenge or a stone nearly as broad as it is high.

Secondary focal stone

The broad Stone 8 (fig. 25) in the westnorthwest has a suitable shape with female symbolic connotations. Refer to the plan in fig. 17. From Stone 8, the five directions that indicate all eight festival dates of the year seem satisfactory for this purpose, although sunrise observations are yet to be done for all dates and Stone 6 is missing; and this despite the high mountains close by in the east, southeast and south, that seriously retard sunrise times and greatly modify sunrise azimuths. As an extreme example, the midwinter sun as seen from the stone circle does not rise until 11.20 in late morning.

The plan of fig. 17 explains how these dates arise. They include a direction from Stone 8 to the likely position of Stone 6 corresponding to the winter solstice sunrise. This reaffirms the decision that a standing stone rather than a recumbent one occupied Position 6 in order to mark this direction, because a low recumbent stone could never serve such a need.

The photograph in fig. 26 was taken at 06.19 on 19 June 2019. From left to right it shows Stones 7, 8, and 9. The heavy shadow (at right) from portal Stone 11 and another from portal Stone 1 cross the dense scrub. The shadow cast by Stone 11, which had fully covered Stone 8, is beginning to leave. Following sunrise at the summer solstice it is the conclusion of another union between dimorphic stones at this site, this time between the male-symbolic Stone 11 and the female-symbolic Stone 8.

The plan in fig. 17 summarizes the solar directions for the entire festival year. As at Drombeg and elsewhere (Meaden 2017, 2020), the Ardroom people in positioning their stones at intervals of 45-46 days produced a useful directional calendar of festival dates.

More about the stone circle at Ardroom Outward

In Cork and Kerry two examples are known (Dunbeacon and Ardroom) in which an axial stone, very unusually, does not lie recumbent. Might this be because



Fig. 20. An experiment using a replica recumbent stone at Position 6 nearly opposite Stones 11 and 1 where the author is standing. At the far right on slightly higher ground 6 m from the circle is the 2.5-m outlying stone. Photo by John Atkins, 31 October 2018.

they were pioneering constructions designed and built earlier than the others in southwest Ireland?

A further interpretation of the development and use of the sites using the six points introduced in the section, “Special features of the landscape”, of Ardgroom Outward is now proposed.

First, a discovery was made in antiquity that from a particular small region between coast and mountain the winter solstice sun could be watched setting behind Skellig Hill (and whose vast conical shadow could therefore also be watched from high ground, like the top of Skellig, crossing the moor on its way to that special place). Six months later from the same area and looking in the opposite direction, the sun could be watched rising from between the Paps of Keecragh. The 2.5-m stone was erected to mark the best place in that special zone. The standing stone, being easy to see

from afar, would inform pilgrims about where best to proceed (figs. 2 and 9).

A grassy platform edged with stones (fig. 10) was prepared as an assembly area and observation point in what was otherwise boggy wet marshland.

A key requirement was that at the summer-solstice sunrise the light of the sun rising from between the holy Paps of Keecragh would fall upon a tall narrow stone in the east of the stone circle (Stone 3) and cast a shadow on to the axial female-symbolic Stone 5 waiting in the southsouthwest (cf. the plan in fig. 16).

The stone circle was planned as a sacred area with inbuilt calendar by which the priests could demonstrate the results of their precious secret knowledge by issuing information about forthcoming annual festival dates that were important to the community (above all, the four quarter dates and the four



Fig. 21. Summer sunrise at 06.08 on 19 June 2019. No. 1 in this sequence. The shadow of the tall narrow Stone 3 is cast upon the axial Stone 5 where a touch of sunlight shows too. When planned in prehistoric times, the sun rose slightly farther to the north, and the entire stone would have been in shadow.



Fig. 22. View from inside the circle 2 minutes later and the sun brighter, most of the shadow of Stone 3 is still on Stone 5. Conical Skellig Hill is in the distance.



Fig. 23. The closest stones from right to left are Stones 10, 11, 1, and 2, as photographed on 19 June 2019. Stone 3 is hidden behind Stone 1. It was the shadow of Stone 3 that covered Stone 5 at sunrise, since when the shadow has been moving away and the stone is mostly sunlit.

Fig. 24. Several minutes later the retreating shadow of Stone 3 covers less than half of the quasi-lozenge Stone 5.



Fig. 25. Stone 8 contrasts with its tall straight sided neighbor Stone 9, 18 June 2019. Photo: Austin Kinsley.



Fig. 26. 19 June 2019. These three stones are numbered 7, 8, and 9. At the right the shadow of narrow Stone 11, having made full union with the broad Stone 8, is here seen after the withdrawal stage has begun.



Fig. 27. This sunset reconstruction, as viewed from the stones of Ardgroom Outward, is proposed for the week of the winter solstice at Skellig Hill when the sun used to set behind the hill or into the bottom of the notch, depending on which millennium BC.

cross-quarter dates). It is suggested that the five eastern stones chosen for the purpose of alignment pairings were Stones 11, 1, 3, 5, and 6, and that Stone 8 was the reception stone in the west for each of them (cf. plan in fig. 17).

Moreover, the layout for the stone circle created to achieve these objectives practiced the concept of dimorphism involving gender symbolism. For some dates union by shadow between male- and female-symbolic stones resulted, but the circle was so close to the mountain as to have shadow casting across the circle's diameter probably annulled for some of the festival dates.

Comments on An Arc of Three Stones at Ardgroom Outward

Near the coast and the R571 coastal highway in the same townland that is Ardgroom Outward and at an altitude of 30 m is a setting of three megaliths on an arc, latitude 51.746°N, longitude 9.856°W; SMR Number: CO 102-010. Irish grid reference V 7188 5646.

Three stones stand in an arc on a small knoll in wet pastureland (fig. 28). The biggest stone is 2.54 m wide by 0.2 m thick and 1.70 m high. The others stand at each side, and their aboveground heights are 1.47 m (western stone) and 1.61 m high (eastern stone).

They are located 1.5 km northeast of the much-visited stone circle of Ardgroom Outward. Along a straight line on the Ordnance Survey map are Skellig (the near conical hill at Irish grid reference V 695 538), Ardgroom Outward Stone Circle, and this arc of stones.

The biggest stone is not flat topped, whereas most recumbent stones are. It is strongly curved (figs. 28 and 29). It is thin, much of it less than 0.14 m thick, with an inbuilt self-orientation of 107° east of north, i.e. it faces 197 degrees, not far from due south, looking towards Tooreennamna Mountain. The curving line of the arc implies a diameter of 9 m if there had ever been a full circle (fig. 29).

All recumbent stones of the Cork-Kerry multiple-stone circles face inwards and are in the sector between southsouthwest and westnorthwest and operate in conjunction with sunrises. By contrast, if this had



Fig. 28. The arc of three megaliths in the townland of Ardgroom Outward. Photo: Geraldine Wales.

ever been a full circle, the big stone would be facing almost north. In fact, when in the presence of this fine stone, one senses that this could instead be a concave stage-set as we see it now, i.e. concave to the south, as an alternative to convex to the north and northern sky. In other words, there is doubt as to whether the three-stone setting was ever part of a multiple stone circle. Nor does the axis of the three-stone arc relate to any obvious calendar date.

So, is it possible that only three stones were raised, as, for example, at the Avebury Cove in Wessex? As the stones are at the top of a knoll, any additional stones, if they had been present, would be on ground sloping downhill to the north and that would be unusual too. The symbolism may be much as at Avebury: a huge female-symbolic stone flanked by male-symbolic guardian attendants.

Conclusions

The stone circle and nearby singleton at Ardgroom Outward could be Neolithic in date, in so far as this could help explain their unusual positioning in the landscape because of local features relating to the directions of midsummer sunrise and midwinter sunset. Such factors might have been meaningful at a time of

widespread belief in a fertility religion incorporating the concept of *hieros gamos* or marriage of the gods, in which the sun was viewed as an epiphany of the sky god (Meaden 2021). On current knowledge (incomplete because midwinter sunset photographs suitable for precise analysis are needed), for the midwinter sun to have set into the horizon notch by the conical Skellig Hill as observed from the stone circle, it seems that the date needs to be near the start of the third millennium BC in the Late Neolithic.

The second feature, in which the midsummer sun rises between twin hills in the northeast, still happens today because of the broadness of the gap between them. The sight is impressive, and greatly more so if the hills are regarded as landscape paps, like the Paps of Anu in County Kerry, by believers in a fully functioning fertility religion. Thus, the outlying stone 2.5 m high, and maybe the raised platform nearby too, could also be early, probably preceding the construction date of the stone circle. Another reason why the Ardgroom stone circle might be earlier than other circles is if it was a pioneering circle so early that the concept of recumbent stones as axial features in the Cork-and-Kerry stone circles had not yet been devised.

For the summer-solstice sunrises of the week of June

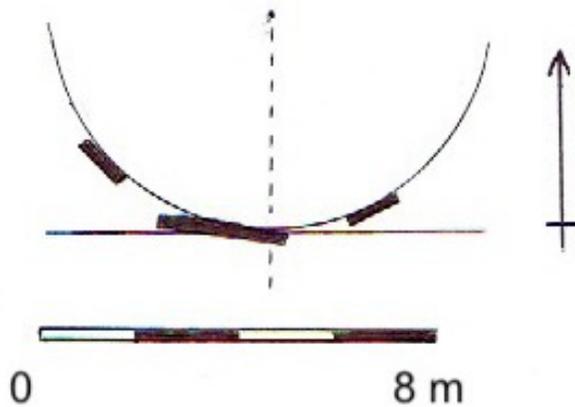


Fig. 29. Plan of the three-stone setting.

2019, it was proved that the shadow of the tall narrow male-symbolic Stone 3 unites Stone 3 with the axial Stone 5 – although the latter is a vertical stone – indicating that it is the intended axial stone.

For the occasion of the midsummer sunrise in relation to the vertical Stone 5 the builders fine-tuned the shadow casting between the functioning Stones 3 and 5, but because of its extreme southerly location Stone 5 is unable to serve as the reception stone in a total calendar (cf. figs. 16 and 17). This is why the planners solved the problem via the intelligent positioning of eastern perimeter stones relative to the female-symbolic Stone 8 as to provide a complete directional calendar, although maybe not a complete shadow-casting calendar. The stones of the circle are so close to the mountain that in the winter half of the year, between the September and March quarter dates, the sun must rise high into the sky before it clears the mountain range and shines on the stones. Photographic checks for sunrise directions and shadow lengths on the critical dates have yet to be made. For the winter solstice the sun comes over the mountain only when its elevation reaches 13 degrees. At such high elevations, cross-diameter shadow-casting between stones at sunrise may be questionable, although note that because Stone 6 is absent and its height is unknown, any interaction by shadow between Stones 6 and 8 at mid-winter remains unknown too (cf. the plan in fig. 17).

In conclusion, the stone circle of Ardgroom Outward in its special landscape setting between coast and mountain is exciting to visit, one of the most rewarding megalithic sites in all Ireland. What is more, there is still much observational work to be done at sunrise on various dates of the year; and for visitors and observers the best time to be there is at sunrise on clear-sky mornings in the week of the summer solstice when the sun rises from between the Paps of Keecragh. The people of prehistory adored such moments because of their beliefs. Deified and glorified, the sun forever held a special place in the minds of these ancient communities.

Acknowledgements

The author expresses his deep thanks for on-site help and photography provided by Prof. John Fuller Atkins, Austin Kinsley, and Geraldine Wales. Geoff Ward kindly gave permission to use his photograph of the winter solstice sunset at Ardgroom Outward Stone Circle. Uncredited photographs were taken by the author.

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NOTES AND NEWS

ATELIER, RESEARCH CENTER FOR CONCEPTUAL ANTHROPOLOGY

Director: Prof. Emmanuel Anati

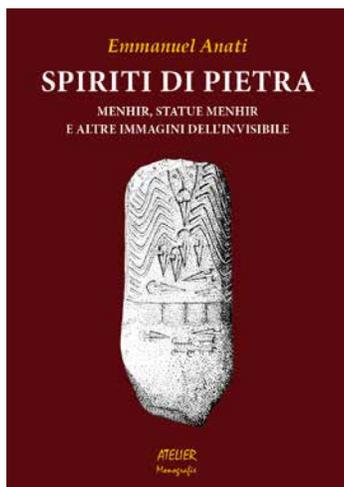
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NEW BOOKS, NEW TRENDS

New trends in conceptual anthropology are marked by the books published by Atelier. Visual art is emerging as an outstanding mean to open up new landscapes on the minds and souls of early man and to transform prehistory into history. New trends also contribute new chapters in the history of religion, in the roots of human mental logic processes and in the social relations and habits of different societies, including the relations between genders and ages. They stimulate alternative thinking and propose wide new horizons in the human sciences.

Three new books present new outlook on three different topics:



Spiriti di pietra

Menhir, statue menhir e altre immagini dell'invisibile

Anati, E.

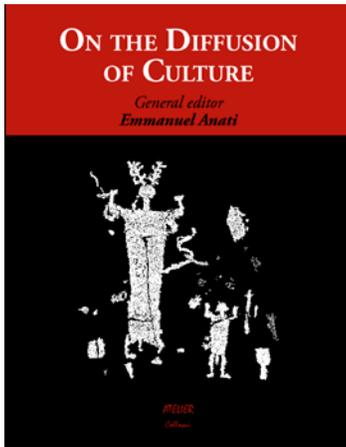
2022, *Spiriti di pietra. Menhir, statue menhir e altre immagini dell'invisibile*

Monografie XX

Capo di Ponte (Atelier), 150 pp., 74 figg. € 20

The menhirs, or standing stones, decorated or not, appear to be the expression of a conceptual movement aimed at the cult of ancestral spirits, that dominated religious thoughts for millennia. These prehistoric monuments, spread over most of Eurasia, are witnesses of the first great universal religion of which we have traces. In this context, ethnic and regional trends are revealed by the local evolutions of iconography. From their study emerges, among other things, the presence of a monotheistic cult in Valcamonica and surrounding valleys, in the heart of Europe, that of a spirit that encompasses heaven and earth, already 5000 years ago, long before the polytheism of the Greco-Roman Olympus. The book elaborates an analytical method of conceptual anthropology contributing new chapters to the history of religions.

1. Preambolo
2. La ricerca dell'invisibile
3. Origine della statuaria megalitica: il più antico sito di pietre antropomorfe
4. Göbleki Tepe: gli spiriti delle colonne e le loro dimore
5. Il caso di Lepenski Vir
6. La colonizzazione concettuale del periodo neolitico
7. Il movimento delle coste atlantiche: l'anima cambia volto
8. Dal neolitico all'età dei metalli
9. Nuovi ideogrammi, nuovi concetti
10. I significanti nell'area alpina
11. La concezione trina dell'universo
12. Nascita del concetto di divinità
13. Una religione universale nella preistoria?
14. Un epos concettuale: dall'espansione alla recessione
15. Conclusioni
16. Riferimenti bibliografici

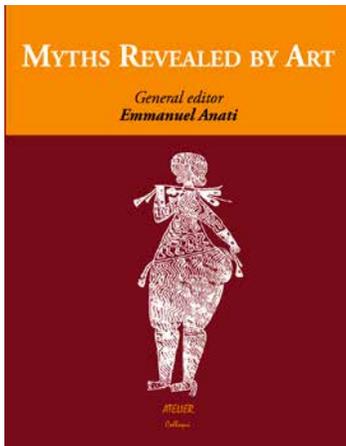


On the Diffusion of Culture

Anati, E. (ed.)
 2022, *On the Diffusion of Culture*,
 Colloqui XXIV
 Capo di Ponte (Atelier), 116 pp., 98 figg. € 20

The multi-millenary history of man is made of many stories, they are your heritage, whoever you are, they reveal the identity of your ancestors: explorers, pushed by the biggest fault and the biggest gift of our species: curiosity. Clamorous events like the diffusion of European culture in Australia changed its ethnic identity; the diffusion of Christianity in Latin America or of Islam in Asia and Africa introduced new values and changed beliefs and social traditions. The meeting and mingling of cultures resulted in modern humanity. This reality is made up of an infinity of adventures. Some examples find space in this volume. Small details may inspire big thoughts.

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| <ol style="list-style-type: none"> 1. <i>Emmanuel Anati (Italy)</i>
Introduction 2. <i>Emmanuel Anati (Italy)</i>
Cultural Diffusion and Cultural Introversion in the Alps, Rock Art as a Source of History 3. <i>Herman Bender (USA)</i>
Sacred Numbers in Plains and Woodland Indian Cultures and Cosmologies | <ol style="list-style-type: none"> 4. <i>Anthony Bonanno (Malta)</i>
Hiatus or Continuity in Prehistoric Malta? From Early Neolithic to Temple Period 5. <i>Luc Hermann (Belgium), Annik Schnitzler (France)</i>
Depictions of Felidae in the Rock Art of Kyrgyzstan and Southeastern Kazakhstan 6. <i>Jitka Soukopova (UK)</i>
Rain and Rock Art in the Sahara: a Possible Interpretation |
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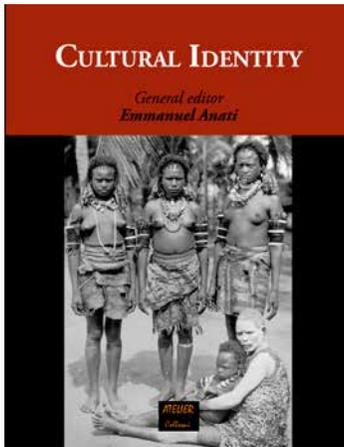


Myths Revealed by Art

Anati, E. (ed.)
 2022, *Myths Revealed by Art*,
 Colloqui XXV
 Capo di Ponte (Atelier), 96 pp., 94 figg. € 20

Prehistoric art illustrates the real and the imaginary realms of their makers. It is an immense visual archive representing a global phenomenon that records, memorizes and reveals human concepts, facts, beliefs, and emotions for ages, all over the globe. It is by far the largest documentation of the intellectual history of our species. The images survived, but their meaning has to be recovered. The five essays included in this volume provide snapshots of myths and beliefs revealed by prehistoric art in Africa, America, Asia, and Europe. Australia is added with a short note in the introduction. These are examples provoking thought and stimulating conceptual analysis.

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| <ol style="list-style-type: none"> 1. <i>Emmanuel Anati (Italy)</i>
Introduction. Prehistoric Art Revealing Multi-Millenary Myths 2. <i>Emmanuel Anati (Italy)</i>
Decoding Paleolithic Art and the Origins of Writing 3. <i>Meenakshi Dubey-Pathak (India)</i>
Ancient Myths Narrated by the Rock Art of Chhattisgarh State in India 4. <i>Terence Meaden (UK)</i> | <ol style="list-style-type: none"> 5. <i>Alessandro Menardi Noguera (Italy)</i>
Anoa-1 and The Body Proportions of the Niola Doa Corpulent Figures (Ennedi, Chad) 6. <i>Carol Patterson (USA)</i>
Katsina Runners in the Prehistoric Art of the American Southwest, 1000 BCE-CE 1300 |
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Cultural Identity

Anati, E. (ed.)

2022, *Cultural Identity*,

Colloqui XXVI

Capo di Ponte (Atelier), 186 pp., 174 figg. € 40

Cultural identity has two faces: how you define your cultural identity and how other people define it. The patterns and trends of these definitions vary according to conceptual orientations. Both definitions of past and of contemporary societies are subjective, as we look at them with the eyes of our own culture, and with the conditioning of our own indoctrination. Can there be an objective way of defining cultural identity? Considering identities of our own social and cultural belonging and that of others, is a constant mental exercise. And it is also an essential aspect of anthropology, archeology, history, psychology, political sciences, philosophy and sociology. In this volume, authors from different countries present examples of cultural identities. The assemblage of different views and different aspects of identity is a healthy exercise opening minds to alternative thinking. The crisis of identity is an endemic pattern of dynamic societies. It seems to be a topic well deserving further consideration.

1. Introduction
2. *Emmanuel Anati (Italy)*
Rethinking Jericho and the Birth of the World Earliest Town
3. *Emmanuel Anati (Italy)*
Death: Eternal Confrontation Between Knowledge and Beliefs
4. *Amélie Bonnet Balazut (France)*
Paleolithic Art: the Animal Beginnings of History
5. *Léo Dubal (France)*
Coinage, the Coin Age and Creeds
6. *Michel Justamand, Cristiane de Andrade Buco, Vitor José Rampaneli de Almeida, Antoniel dos Santos Gomes Filho, Albérico Queiroz, Gabriel F. de Oliveira, Matteus Freitas de Oliveira, Leandro Paiva (Brasil)*
Rock Art Representations and Possible Zoophilia Themes at Serra Da Capivara National Park, Piauí, Brazil: a Case Study
7. *Stavros D. Kiotsekoglou (Greece)*
Parallel Lives of Two Districts' Cultural Landscapes: Albano di Lucania (Italy) and Lagyna (Greece)
8. *Terence Meaden (UK)*
The Hieros Gamos Worldview and Its Expression by Sunrise Drama at Irish and British Stone Circles of the Neolithic and Bronze Ages
9. *Alessandro Menardi Noguera (Italy)*
Idiosyncratic Paintings From a Distant Past in Sivré I (Ennedi, Chad)
10. *Giuseppe Orefici (Perù)*
The Geoglyphs: Open Spaces and Collective Ceremonies in the Nasca World
11. *Jitka Soukopova (Czech Republic)*
Prehistoric Colonization of the Central Sahara: Hunters Versus Herders and the Evidence from the Rock Art
12. Discussion Forum

INTRODUCING CONCEPTUAL ANTHROPOLOGY

PREMISE

Conceptual anthropology¹ is the discipline studying the spirit of culture, human relations, arts, beliefs, traditions, and other intellectual and spiritual expressions. It is the subject topic of **EXPRESSION**, the quarterly journal published in English, and of books issued by **ATELIER**, Research Center for Conceptual Anthropology. **ATELIER** is an experimental laboratory created and directed by Prof. Emmanuel Anati. The headquarters are in the Alpine village of Capodiponte, Camonica Valley, Italy, a major center of prehistoric rock art, which is on the UNESCO list of the world's cultural heritage, and where the scientific discipline of rock art research was conceived and implemented over half a century ago.

HOW CONCEPTUAL ANTHROPOLOGY WAS BORN

The idea of creating a unique base for the study of art, religion, social relations, and other intellectual and spiritual aspects of human culture had been maturing for some time. It took a first formal step during the International Congress of Prehistory at Florianopolis, Brazil, in 2011. The debate at first concerned the need to change the basic orientation of prehistoric studies. Traditional archeology is a discipline mainly based on recording, describing, and dating. The new archeology had to go further, treasuring the findings recorded by the old archeology, using them to understand their spirit, motivation, and conceptual context. But was it easier to change the orientation of a traditionally well-established discipline or to create a new discipline? In the fields of archeology and anthropology, the presence of different orientations is a healthy factor to be preserved. Within this frame, a new discipline was born. First, it was proposed to name it New Archeology and in fact this is what it is. However, ultimately, the name of Conceptual Anthropology was agreed upon.

Participants at the session of CISENP (*International Scientific Commission on the Intellectual and Spiritual Expressions of Non-Literate Peoples*) chaired by Prof. Anati decided to recognize the fledgling discipline of conceptual anthropology as a commitment of the commission. With CISENP collaboration, the **ATELIER** research center started operating in 2013, organizing meetings and debates, with

an editorial section producing books and **EXPRESSION** quarterly journal. To date, authors from 50 countries in five continents have contributed texts in the 36 issues of **EXPRESSION** and in the 60 books published so far by **Atelier**. They form the basis of the new discipline, Conceptual Anthropology, alias the new archeology.

THE PURPOSE OF THE NEW DISCIPLINE

The purpose of this new discipline is the understanding of the spirit and conceptual background of human behavior, its context, and the processes of their changes and developments. Behind the material findings there are the minds that produced them and the motivations that moved the minds. The new discipline combines the experiences and methods of archeology with those of other disciplines, from psychology to sociology and other sectors of the humanities.

Each discipline is a fount of conceptual enrichment for the others. Multidisciplinary research is proving to be a source of widening analytical methods. Aimed at first at studying the arts and other intellectual and spiritual expressions of prehistoric and tribal communities, conceptual anthropology is opening up to new sectors such as trends in contemporary societies, the effects of the encounter between different cultures, the processes of indoctrination and colonization, as evident from **Atelier's** recent books.

THE CONCEPT OF CONCEPTUAL ANTHROPOLOGY

Conceptual anthropology studies the concepts and motivations of human behaviors emerging from archeology, anthropology, history, sociology, the arts, and other subjects of the humanities. The aim is to understand the meanings of patterns and trends. Human behavior has recurring patterns; it is useful to understand them.

Every event and every detail express part of a wider reality. Humanity is the set of humans; culture is the set of cultures. Conceptual anthropology opens up landscapes in the dynamic vision of values that are evolving and changing but always remain the core of human identity. Awareness in the processes of affirmation, stabilization, or change and evolution, followed by art, religion, human relations, and social and economic trends, helps us to understand tendencies which determine behavioral patterns and collective identities. The past is a tremendous teacher of the present. Each discipline has its own memory that is the basis of research and forms the advancement of the discipline itself. Creativity promotes creativity and the arts inspire the arts. The combination of disciplines is also the union of memories on which to draw for a wider landscape. Today

¹ A revised and updated version of a text appeared in *Expression* 29, 2020.

the media and encyclopedias make some types of technical data easily available. But the human mind is still irreplaceable in its instinct, intuition, imagination, association, and emotions.

Traditional research in archeology and anthropology usually avoids a concern with emotions, imaginations, and intuitions. Old-minded tendencies consider it to be inappropriate. Conceptual anthropology does not ignore these aspects. Research is a human ability and relies on the natural functioning of the human mind. Every discipline, like every being, focusses on certain sectors of memory and neglects others. The memory of various disciplines grants a wider visualization than that of a single discipline and is an aspect of the research system applied by conceptual anthropology. Trial and error are not only the main causes of the advancement of scientific research, they are also the source of emotional aspects that make research alive and stimulate minds to do research.

In the face of extreme specialization which reduces researchers to technicians, conceptual anthropology goes against the current. It tends to encourage the acquisition of broad humanistic values and to train intellectuals, a derogatory term for a kind of experts, but relevant to conceptual anthropology. Technicians and intellectuals have different backgrounds, different roles, and different mental orientations. No doubt technicians are needed and this is the trend of higher education in many cases: to create specialists, trained with technical knowledge to be employed in given functional sectors. The conceptual anthropology scholar is also a specialist, with different criteria, with a broad-minded humanistic, philosophical vision.

Conceptual anthropology is a mental gym. Vast ranges of knowledge open wide horizons and promote a panoramic insight into understanding the spirit of man in his conceptual conditioning, decision-making, feelings, emotions, loves, and imagination. Ethic and esthetic values define the identity of individuals and of societies. Understanding the conceptual background of their trends and evolutions provide insight into the human intellectual adventures. Knowledge is supposed to generate the acquisition of consciousness. The degree of understanding determines decision-making faculties as well as human relations and consequent behavior.

THE NEW GOALS OF RESEARCH

Both archeological and social anthropological research are evolving. Detecting, describing, and dating objects, traditions, and habits has led to knowing their apparent aspects. Thanks to this demanding work, today we enter a new era of research, in which we reach the thoughts, intentions,

dilemmas, messages, minds, and actions of those who produced them. This is particularly relevant for prehistoric societies and other little-known, almost forgotten marginal communities. They retain aspects of the primary human identity, taking us at the core. The object and the fact become the raw material for producing the history of past ages and of people so far considered to be prehistoric or practically ignored by history. Knowledge is a guide to understanding; understanding determines behavior; behavior determines human relations; human relations determine your life.

The finding of material elements in archeology and anthropology is usually provoking their study. Recording and descriptions are followed by the conjectures and conclusions of the researchers. A major conceptual step was that of conceiving to move on from the level of knowing to the level of understanding: understanding not only the logic and conjectures of the researcher and his/her scientific conclusions, but also the logic and conjectures of those who produced what the researcher is describing and evaluating, visual art, material culture, huts or shrines. The new archeology is amplifying the goals and perspectives of the discipline, from the knowledge of remains of the past to the thoughts, purposes, and emotions of the people that produced them. This step is made possible by the methods of conceptual anthropology which associates archeology to semiology, sociology and psychology.

The initial main efforts of conceptual anthropology were devoted to deciphering prehistoric and tribal art, a target and challenge of the new archeology. Most of what we know of prehistoric art is painted or engraved on rock surfaces. Rock art is a great history book, produced by past cultures for 50,000 years, in 200 countries of five continents. It is the medium that its authors have left behind as testimony of their thoughts and feelings, revealing generations of life and history. When analyzed with appropriate methods and concepts, it exposes the thoughts, events, and material and spiritual adventures of a past that is the source of the present. Decoding prehistoric art was the initial main motivation behind the development of this new discipline.

Conceptual anthropology is creating the foundations for a new global history, digging deep into what is considered to be prehistory. It explores chapters of history of people who never before had a history: facts, moods, and feelings of populations are being added to world history. It does not list the names of kings and their exploits, conquests, and victories, as it is not written by court scribes. It is the expression of the direct protagonists, the individuals that produced the material evidence, the art and whatever else remains of their daily life.

HOW TO SPECIALIZE IN CONCEPTUAL ANTHROPOLOGY

1. Specialized publication as an educational means

Specialized publications are the main educational and training means, accessible to everyone in all countries, free from the dependence on the four walls of the classroom. The classroom is the planet earth. And such is also its geographical area of concern. **EXPRESSION** is a quarterly journal, carrying on a continuous discourse, an accumulation of data and concepts, in a global overview. It is the main educational tool for conceptual anthropology. Back issues may be easily consulted. A general index of authors, including the titles of their texts, is included in each issue and helps to find topics. About 250 authors from different world regions make it a natural encyclopedia that is enriched with each issue: it promotes culture, collaboration, dialogue, and intellectual progress, connecting readers in over 85 countries. This journal also reaches native communities, in various continents. Other **ATELIER** publications, monographs, analytical books, and research reports are expressions of this new discipline. They are conceived to be scientifically reliable, didactically efficient, pleasant and interesting to read, suitable for students, scholars, and fans, without limits of age, culture or ethnic identity. **EXPRESSION** journal is in English. Books are published in English and Italian. A few of them are available in French as well. The publications are designed for the level of university students, and are easy for everyone to read.

Education and training are carried out through an open formula, available at a world level, that is, reading and consulting. The traditional lecture in a classroom affects at most a few dozen students; education through publications, both printed and online, reach multitudes without displacing them and is accessible everywhere in the world. Internet and Zoom cannot fully replace direct personal contacts, but allow human and scientific relations all over the planet and favor the participation of both groups and isolated researchers. Surely there are many thousands of potential acolytes who are ignorant of even the existence of conceptual anthropology. An important target is reaching them and granting them access. For conceptual anthropology, all of us members of the human species are potential students. Aimed at the conceptual aspects of human creativity, imagination, socialization, artistic expression, and spirituality, the publishing project proposes new horizons of teaching and stimulates innovative, creative ways of anthropological and archeological studies. The diffusion of the publications is diffusion of knowledge and conceptual anthropology; it is an essential cultural operation at an ini-

tial stage and requires further development. While in other fields the decrease of the use of books is recorded, in conceptual anthropology books and reading are considered to be the main tool to promote in-depth knowledge, understanding, and participation.

2. Acquiring practical experience in conceptual anthropology

In addition to the slow but expanding process of education through the diffusion of publications, training in conceptual anthropology is carried out with practical work: learning by applying the discipline effectively. Compared with education in the classrooms of university courses, the new trend goes against the current. The concept of apprenticeship is based on the individual training of each student, a personalized school to guide each student to discover not just the practical application of research but also her/his potential, personality and identity.

Today's students are the teachers and scholars of tomorrow. Since there are no university courses in conceptual anthropology, the training is based on the individual practical work of each candidate. Graduate students in anthropology, archeology, the arts, and other disciplines of the humanities are the main type of candidate. In addition to individual practical training, there are also group activities: seminars, conferences, and joint research projects.

3. Seminars

Specific themes are addressed, with written contributions from the participants, some of which find space for publication and dissemination in **EXPRESSION** quarterly journal. The common language of 85 countries is English. Case studies on specific topics, local matters like local trends, and local artistic expressions like rock art, popular art, or local social and cultural issues, are used as experimental topics for both research and teaching. The main means of cooperation remains the call for specific topics that attract authors to contribute articles to **EXPRESSION** journal. Each issue is a sort of seminar, opening debates and relations between authors, fellow scholars, and other readers.

4. Conferences

To facilitate meeting and keeping alive the dialogue between followers of the new discipline, specific sessions are organized on the occasion of international congresses in archeology and anthropology; they bring together a number of participants from various countries and have a limited impact as educational tools, but contributes to increase human relations between researchers.

5. Research teams

Researchers joining in teams have access to laboratories, databases, and other resources of the ATELIER research center. Topics suitable for teams bring together researchers from different disciplines with common targets. Purely theoretical research is not excluded but as of the present, the tendency is to prefer specific practical, well-defined themes having concrete results as their target.

6. Exhibitions

The organization of exhibitions has the aims of training students and researchers to communicate with schools and the public, involving educational entities and the general public. The cultural and educational slant of exhibitions refers to the principle of '*knowing the past to discover the present*'. Themes in art, anthropology and archeology unite in common effort different disciplines of the humanities as well as graphic designers, architects, artists, educators, and communication experts to provide a deep conceptual penetration into specific topics.

ATELIER has been geared to an autonomous identity, aimed at open horizons of research and teaching, and also proposing new types of a concrete conceptual tendency, sustainable, active, open, and conscious, without barriers. It makes research by producing research. It makes culture by producing culture. Teaching is done by spreading knowledge and awareness. The classroom is the planet earth. The results are what matters and they are made accessible to all. Knowledge is producing curiosity and curiosity is producing knowledge.

RESEARCH IN PROGRESS

The research carried out is published and disseminated worldwide. Results are not meant to be stored in academic cellars or in the drawers of shy scholars. They reach institutions and researchers and produce new ideas and new horizons of research. Research goes beyond stating achievements, it awakens public interest and participation.

Some multidisciplinary research projects are in progress:

- Making history of prehistory;
- Decoding prehistoric art;
- Migration and colonization;
- The role of women in prehistoric and tribal societies;
- Sedentarization and urbanization;
- Prehistoric anthropomorphic images.

The results are published even if preliminary or partial. The diffusion of information arises interest in the topics exposed, provokes debates and criticism and invites evaluation and external contributions. Researchers and students may join and/or present their projects and results in these and other research topics. Concrete innovative results are

granted publication. Articles appearing in EXPRESSION journal are widely consulted in five continents. Research is meant to awaken interest in research, attract new minds to research, and produce communication and cooperation.

Some of the specifically monographic research projects are: *The meaning of typological, style and thematic changes in prehistoric and tribal art; *Variable characteristics and functions of the decorations on the tapa cloths in the Pacific islands, Melanesia and Polynesia; *The meaning of the monuments relating to the cult at Har Karkom in the Negev desert, Israel; * The meaning of changing dominant pictograms in the phases succession of prehistoric rock art of Valcamonica, Italian Alps; * The megalithic temples of Malta and their conceptual meaning; *The process of sedentarization and urbanization; *Menhir and menhir-statues and their conceptual function; * Changes in style patterns of the visual art and their conceptual meaning.

The results reached so far have appeared in the form of books and/or articles, and are listed in the Atelier catalogue of books and the general index of authors in EXPRESSION journal. They are available the world over, widening the public interest in research, and open to further research.

FUTURE RESEARCH PROJECTS

Themes are proposed and carried out by the researchers. The results are presented in writing. Discussions and insights, further progress in research, and further contributions are the source of the constant drive and confrontation of ideas.

AN EXAMPLE, ONE OF THE TOPICS IN PROGRESS: MAKING HISTORY OF PREHISTORY

One of the research projects in progress concerns the acquisition of historic notions in prehistoric times: "*making history of prehistory*". The method consists in a new system of analyzing prehistoric art to decode the meaning behind the depictions. The outcomes promote discussion and produce texts, some are published in the series of Atelier books or in articles in EXPRESSION journal. It is a dynamic system that combines research, teaching, and diffusion.

A conceptual analysis of Australian Aboriginal art has led to the reconstruction of cultural evolution processes, events, migrations, the arrival of new populations, and changes in cultural and historical influences in the millennia previous to Europeans' rediscovery of the Australians. Numerous conceptual changes by societies of hunter-gatherers are recorded for a time range of 50,000 years, revealing consistent changes in the way of life, on the diet and on cult and beliefs. The results, though so far partial, are presented in

a book on Australian rock art, a study in conceptual anthropology (*Arte rupestre dell'Australia, uno studio di antropologia concettuale*, Atelier, 2019, 234 pp.) It is presently available in the Italian edition.

Another research in conceptual anthropology, on the rock art of Valcamonica in the Italian Alps, has collected data and studies of half a century of research by various scholars, to reach a decoding of images representing 10,000 years of events and concepts. Each rock engraving has a motivation behind it, and therefore offers different depths of reading, from the physical definition of the image and its chronological context to its meaning in the mind of the maker, to the motivation for depicting it, to what it tells us about the society that produced it.

For ten millennia the Camunni peoples recorded their history through rock art: what did they intend to communicate? And what is the history of the ages that they are conveying to us? A purpose of the new trend of research in conceptual anthropology is to transform the archeological findings into historical documents, to reconstruct the history of what had been prehistory until now. Valcamonica offers Europe the history of its formative ages through the conceptual decoding of rock art. Europe is rediscovering 10,000 years of its own history. The results are presented in the book *The Rock Art of Valcamonica* (Atelier, 2015). Similar studies are being carried out on the prehistoric art of Tanzania, Azerbaijan, and other corners of the world. Each one of these research projects adds new chapters to the local history and to a general overview of the history of prehistoric ages. They are not only contributing to a new kind of world history, they are also building up a new vision of conceptual evolution and an understanding of human intellectual and spiritual behavioral trends.

Another research with a similar vision concerns the decoding of western European Paleolithic art, which has been brought to light and described for over a century. The methods of conceptual anthropology permitted the deciphering and reading of what had been considered mute beauties. This research led to results of exceptional significance, by decoding certain paintings and engravings that contain messages in a pictographic writing system being used 30,000 years before the invention of the alphabet. During 100 years of research, many scholars imagined their content, but no one went beyond hypotheses. Now these same works of visual art are decrypted historical documents. They reveal trading systems of exchange not only of edible products, but also of women. Other documents report on travels and migrations, and even personal records that include sexual relations.

In addition to the disruptive information of these innovations, they open up new chapters of history in ages de-

finied as prehistoric. They bring new light on periods in which the possibility of obtaining historical documents had been a utopia. The decoding of these documents brings back the origin of writing to millennia earlier than previously thought. New chapters are being added to the history of mankind. The first results were published in the book *Decoding Prehistoric Art and the Origins of Writing* (Atelier, 2015). The revolutionary results of this and other studies are producing debates and this is one of the positive results of research. Some traditionally minded researchers find it difficult to accept these innovative results at first sight, but they create a new reality and the debate is awakening the academia and introducing new methods and new concepts.

The resulting publications widen the horizons of research and awakens awareness on aspects of human conceptual evolution and human mental processes. Already, in the first nine years of its life, conceptual anthropology concretely presents its tangible results and innovations.

AND THEN?

The fathers of humanistic studies explored humanity and the world. In recent years the disciplines of anthropology and archeology produced an immense literature on local studies, focusing on the society and the territory of the researcher and on urgent political issues such as the waves of migrations, the effects of social inequalities, wars and epidemics. Few concrete solutions came out of millions of written pages but they contributed to a great deal of analytical evaluations of contingent realities. Archeological research unveiled new sites, new cultures and new aspects of the past. Conceptual anthropology is contributing to this positive evolution developing research on both general and specific issues on the understanding of human conceptual and social behavioral patterns, habits, and spirituality. Specific topics of research are contributing to the understanding the human nature and the facets of behavioral trends. Man's main interest is man. The emerging of new chapters of world history and the new analytical concepts are opening up new trails in the forest of human behavioral trends.

Ever since the first human migrations out of Africa, two million years ago, human beings have been busy discovering the world and themselves, meeting with other people and asking the same questions: who are they, who are we, who am I? They are still trying to discover themselves. Conceptual anthropology is continuing this eternal research. Formally it is a new discipline but in fact it is just formalizing what humans never stopped to research in the last two million year.

UISPP XX WORLD CONGRESS

Timișoara (Romania), September 3-10, 2023

You are cordially invited to submit papers for the session on *The Human Minds Behind The Archeological Remains. A Conceptual Anthropology Approach To Prehistory*

The session will consider papers on specific cases, concepts and methodology.

What can archeological remains tell us about the minds, motivations, emotions, feelings, and beliefs of people that left behind their traces? In addition to the context of their location, age, environment, and economy, what can we learn about their personal and social life, their thoughts and beliefs?

Proposals, summaries and drafts of papers should be sent by email to: <CISENP1@gmail.com>, and <atelier.etno@gmail.com>, before January 30, 2023.

Active participants presenting papers and people interested in attending as spectators have to register to attend the congress. Detailed information will be available upon request by the end of January.

DEFINITION OF RELATED INSTITUTIONS

WHAT IS “ATELIER”?

Atelier Research Center for Conceptual Anthropology is a workshop for research, experiment, and debates on intellectual and spiritual expressions: traditions, art, religion, and other social and conceptual aspects of human society. It is a meeting place for the human sciences, where artists, philosophers, anthropologists, semioticians, psychologists, and students of other disciplines find a common language. Atelier organizes meetings, seminars, and exhibitions; it has a space for exhibitions, a laboratory and meeting facilities in the Camonica Valley, in the Italian Alps. It has a publishing department producing books and the quarterly journal **EXPRESSION**. It is open to all those wishing to participate and share knowledge, ideas, and debates.

WHAT IS CISENP?

CISENP is the International Scientific Commission on Research into the Intellectual and Spiritual Expression of Non-literate Peoples, an organ of UISPP, the International Union of Prehistoric and Protohistoric Sciences. Being a UISPP commission, UISPP members are the main core of the commission. However, CISENP is a free association. Anyone may join by asking <atelier.etno@gmail.com> to be registered as associate. Associates receive the **EXPRESSION** quarterly journal for free. They are contributing papers and/or editorial activities to the **EXPRESSION** journal and the

books of Atelier. Their membership ceases if they are inactive for a second consecutive year. Membership is free: no formal charges or fees are imposed. Donations are welcome.

MEMBERSHIP OF THE UISPP

UISPP is the International Union of Prehistoric and Protohistoric Sciences. It is the organ of professional operators in this sector. **EXPRESSION** quarterly e-journal is produced by Atelier Research Center for Conceptual Anthropology, with the cooperation of UISPP-CISENP, an organ of the UISPP. UISPP also offers other facilities, including participation in its World Congress. For membership application contact the office of the General Secretary at: rzmrt@unife.it. For the description of aims, methods and results see a fuller text in **EXPRESSION** 34.

HOW TO SUBMIT YOUR PAPER FOR EXPRESSION JOURNAL

EXPRESSION quarterly journal is addressed to readers in the human and social sciences. Your paper will reach academic institutions, libraries and cultured people in over 85 countries of five continents. Both, your text and your illustration should appeal to these readers, also to people who may not be specialists in the same field as yours. If you wish them to enjoy your writing you should be the first one to enjoy it. Be simple, direct, and express clear goals and innovations. Be stimulating and awaken curiosity and queries. Make sure your text is supported by reliable documentation. Articles should have a specific topic, understandable from the title. Avoid irrelevant references and other unnecessary displays of erudition. Unnecessary references do not make you more scientific but makes your article heavier and less fluent to read. Avoid dry technical reports or inventories. The journal does not publish purely descriptive chronicles and tries to avoid theoretical general disquisitions. The publishing language is English (American spelling). Articles are submitted to reviewers. The recommended length of a paper is 2,000 to 5,000 words. Articles counting less than 2,000 words or having no consistent illustration, may be considered for the Notes and News or for the “Discussion Forum”. Illustrations should be pertinent to the content. They should have the resolution of 300 dpi, with a base of 14 cm. Each illustration should have an explanatory caption, including its source when relevant. Illustrations should be presented separately from the text. Both text and illustration should be free from copyright and any other obligation, and preferably not yet published elsewhere. Authors are fully responsible for the submitted text and illustrations.

SHORT COMMENTS BY THE READERS

Dear Prof. Anati, I can't thank you enough for keeping up the flow of knowledge and wisdom for decades. I also thank your team dedicated to you and your mission, for their indefatigable, immersive engagement ... Expression is one of the finest journals of rock art in the world... it embodies the very best wisdom and scholarship in the field. I still recall my meeting with Dr. Anati at the rock art congress at Bhopal as far back as 1984. An indefatigable and generous scholar, who has given guidance to generations of scholars.

Kalyan Kumar Chakravarty Director General (Ret) National Museum New Delhi, India

It is great Indeed and I am delighted to receive Expression quarterly journal. I have gone through the content and articles. Needles to mention, the deliberations are appropriate and well researched. It will help the researchers quite a lot. Hope to read the further publications. Many thanks and warm regards.

Dr. Sunil Kumar Patnaik Archaeologist & Member Secretary, Odishan Institute of Maritime & SEA Studies, Govt. of Odisha Former Curator, Odisha State Archaeology, India

Dear colleagues, I received your beautiful quarterly journal ... I was very struck by, and agree with, the expression "Making history of prehistory appears to be a major challenge of the human sciences".

Prof. Umberto Tecchiati, Preistoria e Protostoria, Dip. Beni Culturali e Ambientali, Sezione di Archeologia, Università degli Studi di Milano, Italia

An extremely valuable collection of analyses and interpretations worldwide.

Ken Hedges SDRAA, San Diego Rock Art Association, California, USA

EXPRESSION is a treasure of rock art information and an invaluable channel for interacting researchers and artists.

Donald Berk – Green Valley, Arizona, USA

Congratulations to Prof. Anati and all of your editorial team because you have done a great work

Dr. Joaquin Arroyo-Cabrales, Laboratorio de arqueozoología, Instituto Nacional de Antropología e Historia, Mexico

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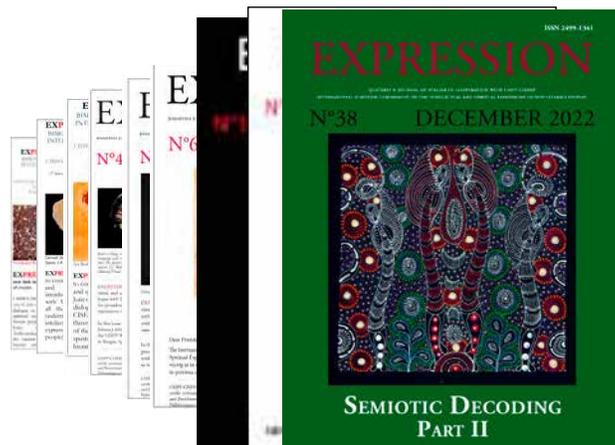
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EXPRESSION

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EXPRESSION is a new link in the human chain of events.

UISPP-CISENP is now inviting you to join our interdisciplinary dialogue on the intellectual and spiritual expressions of non-

CISENP aims at debate and creative discussion – to encourage comparative study. The idea is to invent together new ways of sharing insight and consider issues emerging from this burgeoning, interpretative field of research.

EXPRESSION is first focusing on *human expressions* – all traces emanating from ancient, modern, and contemporary non-literate peoples to unlock the nature of human language, cognition and spiritual thinking. Pre-literate children, prehistoric *homo sapiens*, and traditional tribes

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An Introduction to Conceptual Anthropology

and topics to be discussed in the following issues of Expression Magazine

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EXPRESSION invites us to consider the human mind and spirit. Join our interdisciplinary dialogic with UISPP-CISENP and all those thirsty for an understanding of the intellectual and spiritual expressions of non-literate

We note with pleasure the productive discussions held at the **XXV Valcamonica Symposium**, from the 20th to the 26th of September, 2013 in Capo di Ponte, Italy. Many speakers participated in increasing understanding about “*Art at a Source of History*”. Many plan on submitting papers for the Burgos meeting at the “*Atapuerca*” UISPP World Congress in 2014.

EXPRESSION is herein publishing the Valcamonica Symposium conclusions as well as excerpts from the new *Atelier* publication in English: “**What caused the**

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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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EXPRESSION invites us to consider the human mind and spirit. Join our interdisciplinary dialogue with UISPP-CISENP and all those

We note with pleasure the birth of the new *Center for Desert Archaeology and Anthropology* in the Negev, in Mitzpe Ramon, about 100 kilometers from the site of Har Karkom. Take a look, in this issue, at Emmanuel Anati's announcement and call for collaboration from international researchers.

In this, our third issue of **EXPRESSION**, we seek to clarify that we are the **NON-LITERATE PEOPLES** referred to in

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As always, we are interested in your comments and look forward to an exchange of questions, comments and papers at the UISPP-CISENP Discussion Forum blog, which will help prepare fruitful discussions for the congress. To be sure, more time and before we meet, we will publish contributions here in the future or blog conversations.

As a publication overview, CISENP will be presenting us all geographical regions and from a number of disciplines and interdisciplinary perspectives. The spiritual and intellectual expressions of non-literate peoples continues a particular focus in the context of what we are exploring: prehistoric, anthropological, the cognitive neuroscience, psychology, and genetics – we could say perhaps the re-imagining of the evolving mind... or the interdisciplinary field of “conceptual anthropology”.

We seek to investigate cultural and spiritual expressions as they are a fundamental which to discover the human mind. Doubling the significance and purposes of visual images, signs and symbols, means decoding our collective memory both our thousands of years to the present. CISENP-UISPP invites your questions and papers regarding your own research contributions. Let us know what path you are on, for your way to Atapuerca.

Cordiale salutes.

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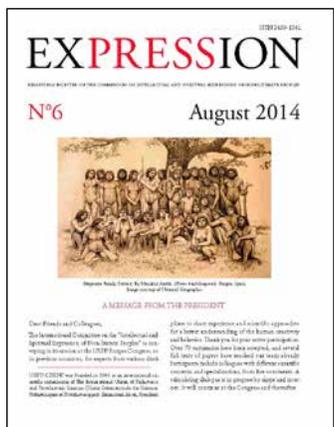


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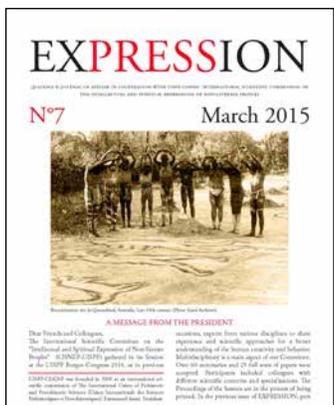


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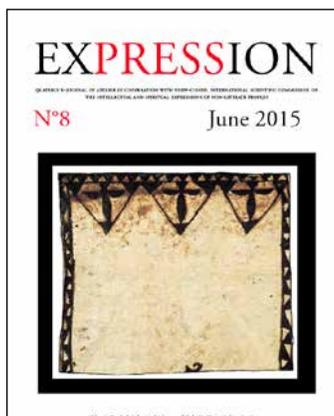


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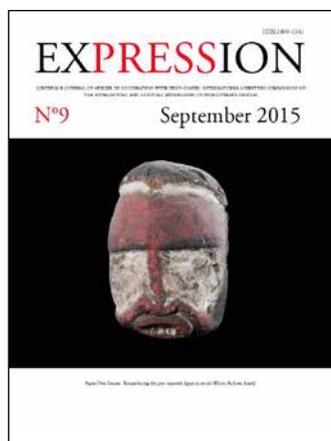


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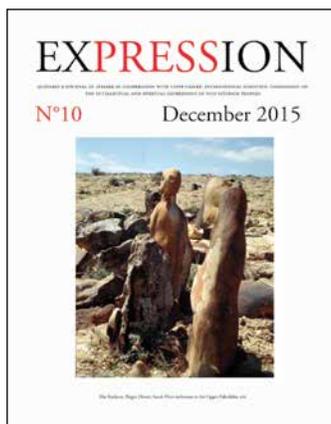


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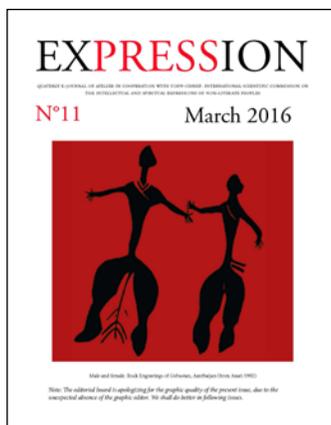
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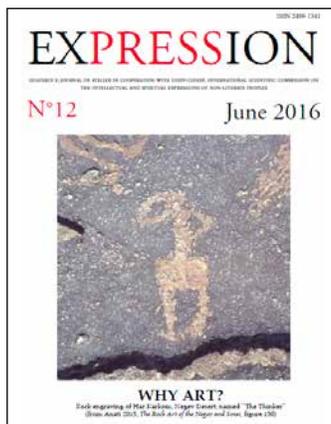
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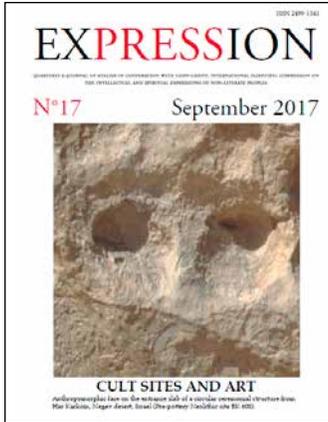
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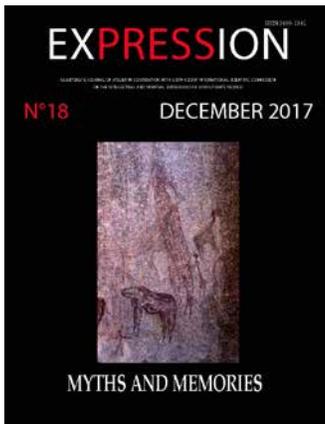


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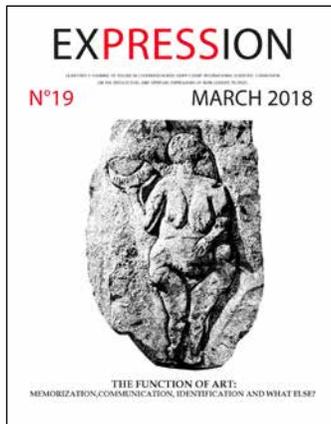


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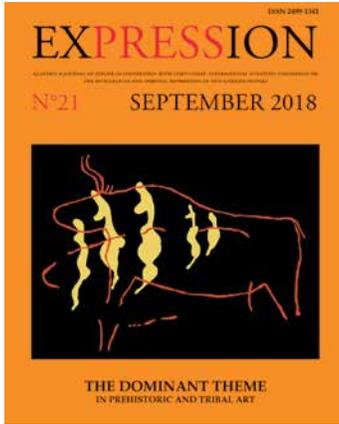
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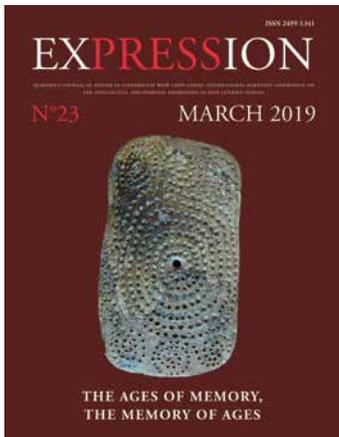


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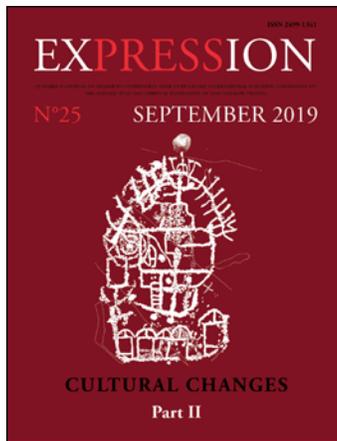


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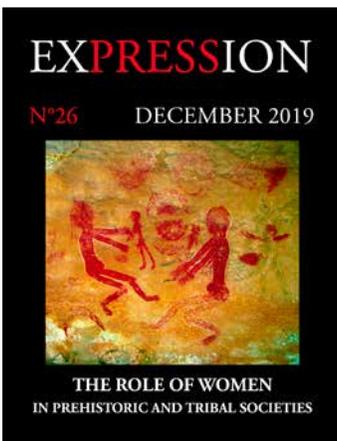


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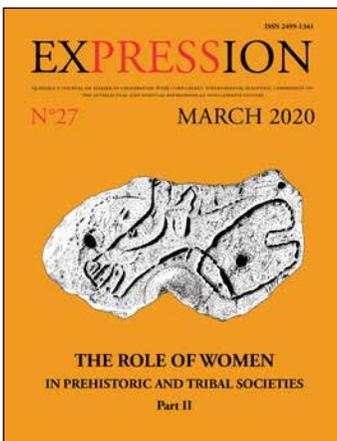


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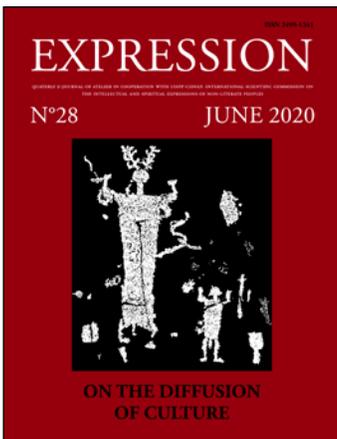


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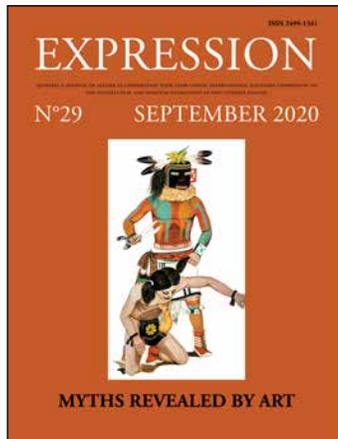


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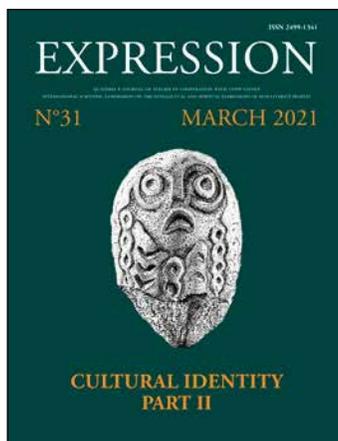
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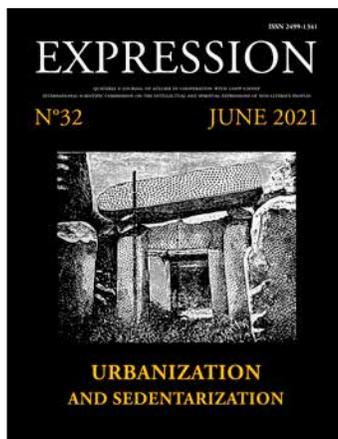
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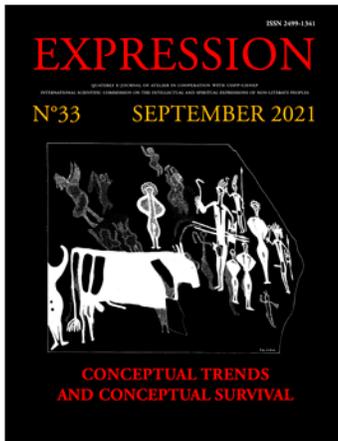
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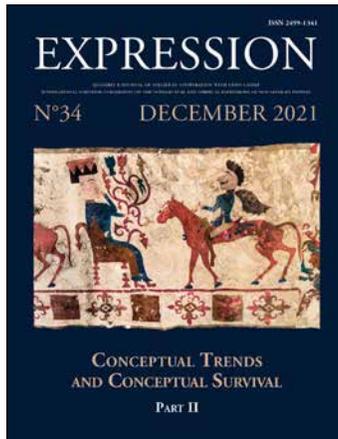


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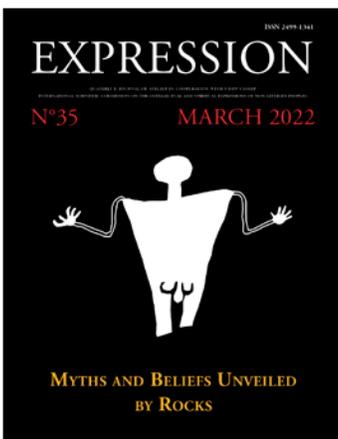


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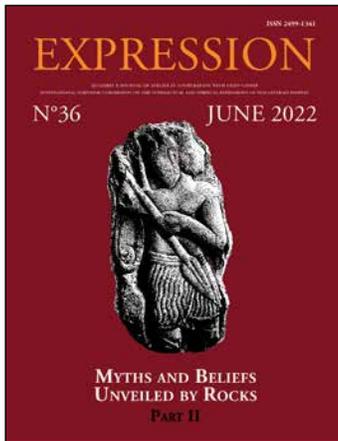


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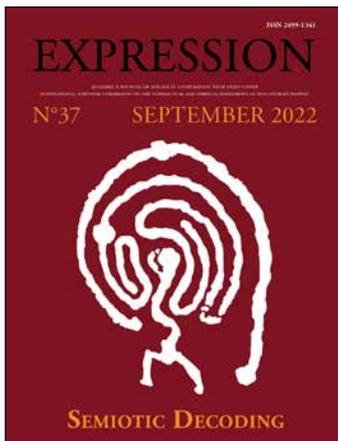


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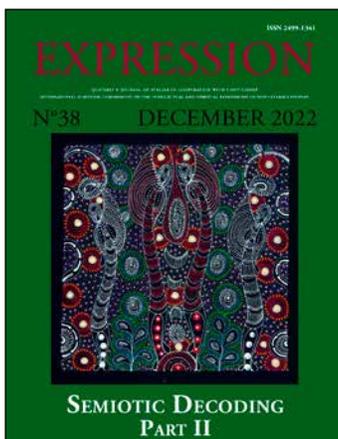


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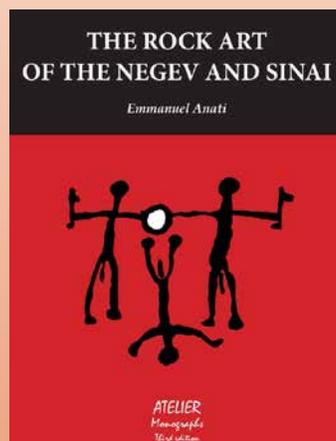
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ARCHAEOLOGY AND THE BIBLE

Atelier is pleased to present

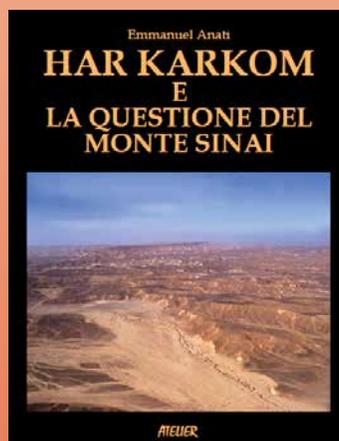
ARCHAEOLOGY IN THE DESERT EXODUS: NEW DISCOVERIES RELATED TO BIBLICAL ARCHEOLOGY

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
Capo di Ponte (Atelier), 248 pp.248; 196 ill., €20,00

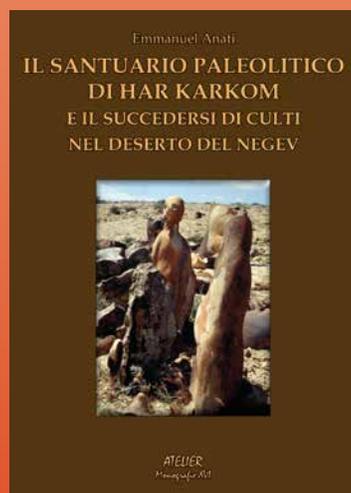
The book deals with a new theme of Neareastern archeology: the rock art of the Negev and Sinai. It presents new discoveries and reconsiders contents and assumptions of previous articles and of a book by the same author that dates back to 1979. The richly illustrated book is offering a new vision of this 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

Capo di Ponte (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.



Anati, E., 2020, *Il santuario paleolitico di Har Karkom*

Monografie XVI (in Italian)

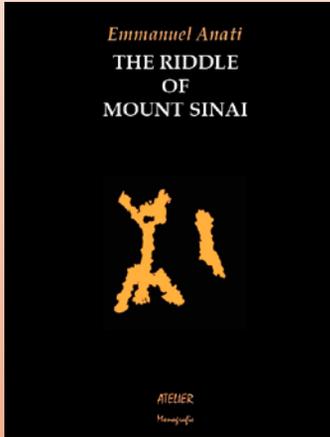
Capo di Ponte (Atelier), 104 pp. 54 figg. € 20

The discovery of a Paleolithic sanctuary, the oldest known, in the middle of the desert, and right in the desert of the biblical Exodus and the perennial exodus, along the great migratory route between Africa and Asia, awakens questions about the spiritual and conceptual world of the origins of religion. The surprise of this volume is that it reveals how and why. Concepts and beliefs emerge that gave rise to one of the oldest religious expressions in the world: it adds a new chapter in the history of religions.

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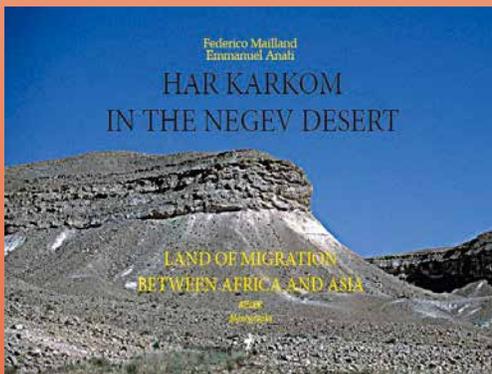
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Anati, E. 2017, *The Riddle of Mount Sinai*, Second English Edition

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

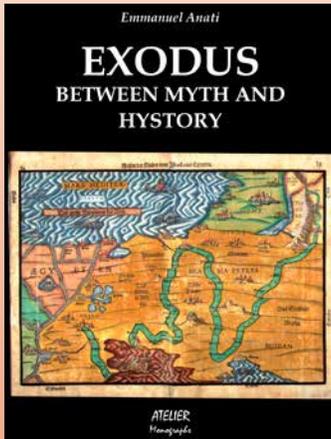
A mountain located in the land-bridge between Africa and the rest of the world yielded traces of ages of human presence ever since the first steps of the human ancestors out of Africa. The archeological discoveries tell us of two million years, from the earliest stations of archaic Pebble Culture, to 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.

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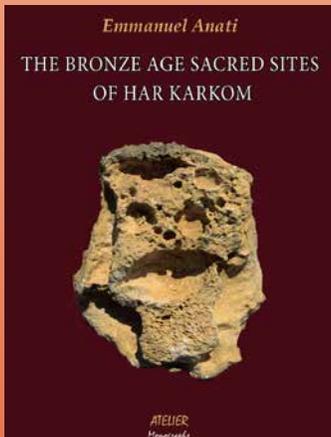
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ARCHAEOLOGY AND THE BIBLE



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.



Anati, E., 2022, *The Bronze Age Sacred Sites of Har Karkom*
Monograph XVIII, Capo di Ponte (Atelier), 124 pp., 118 figg. € 20

The Har Karkom Bronze Age cult sites, found on the mountain and in the surrounding valleys, the types of altars, ritual platforms, private sanctuaries, shrines, temples, anthropomorphic cult-stones, menhirs and standing pillars, tumuli, geoglyphs and rock art, disclose the vast dimensions of rituals, traditions and beliefs of the tribal world in the desert, related to the narrations of the biblical book of Exodus.

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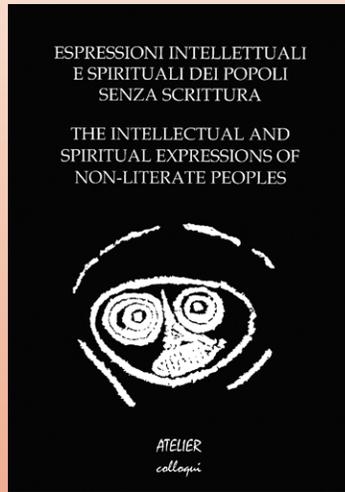
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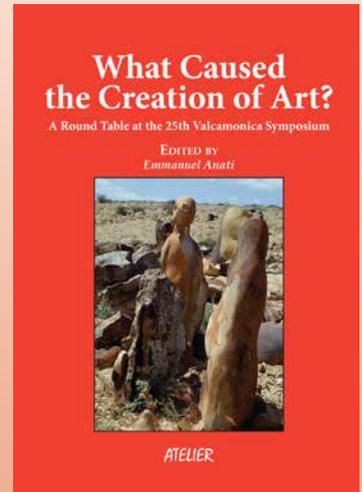
Il segni originari dell'arte (In Italian)

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.



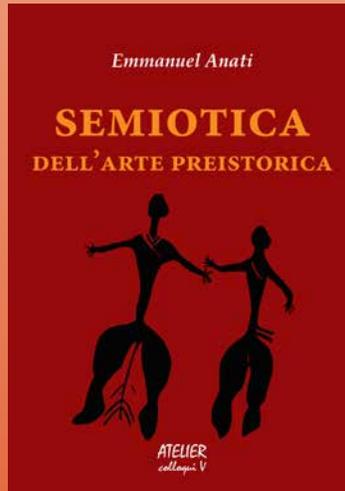
What Caused the Creation of art? A Round Table at the 25th Valcamonica Symposium

'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.



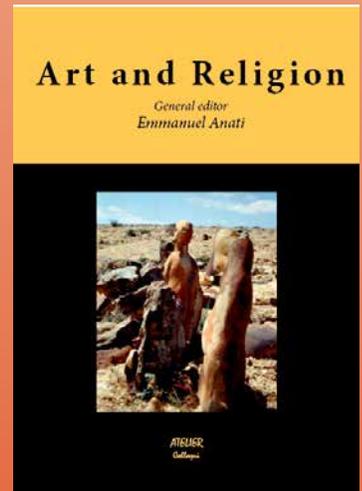
Sogno e memoria: Per una psicoanalisi della Preistoria (In Italian)

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.



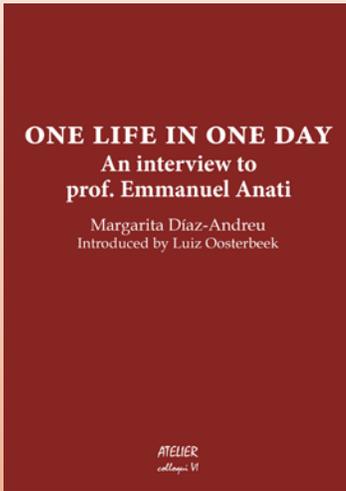
Art and Religion

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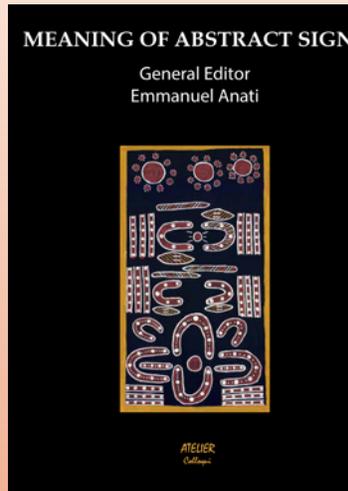
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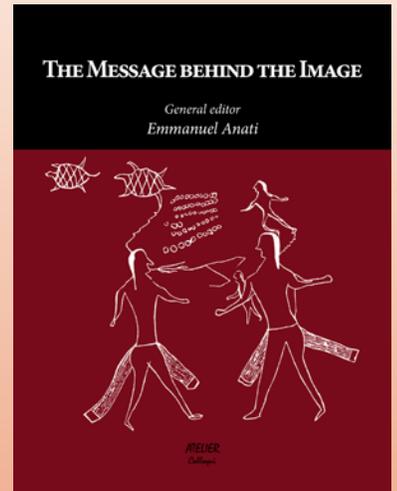
One Life in One Day. An interview to prof. Emmanuel Anati

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.



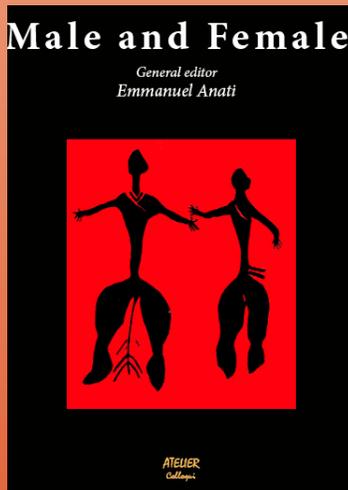
Meaning of Abstract Signs

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.



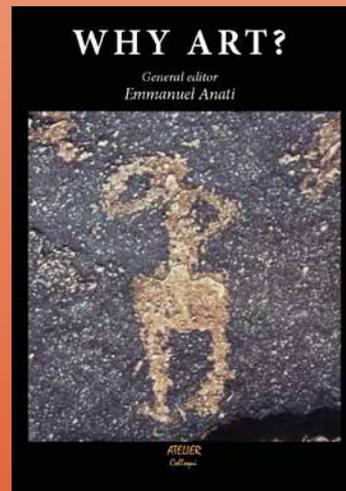
The message behind the image

Prehistoric and tribal people have left behind millions of images, in Africa, America, Asia, Europe and Oceania. Was their purpose just that of embellishing rock surfaces? What pushed people from all over the world to record their memories throughout the ages? This immense heritage, whether intentional or not, is full of messages to be read and understood.



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.



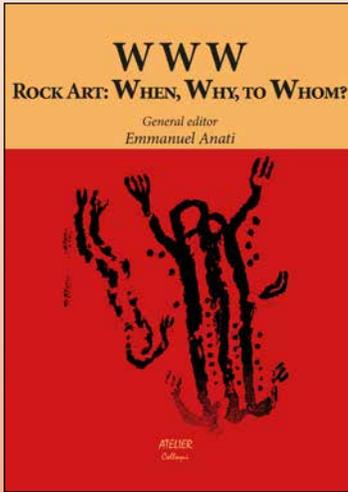
Why Art

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

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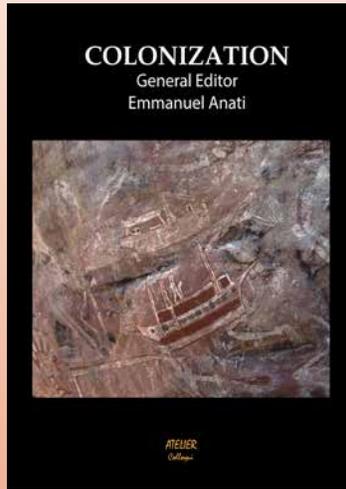
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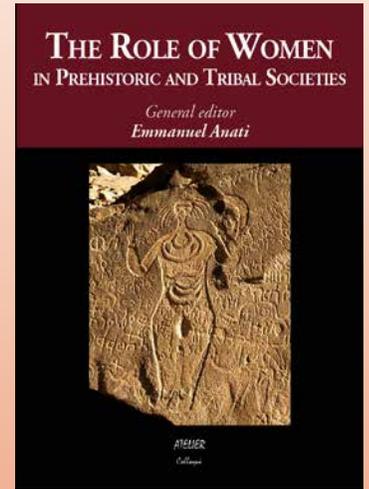
When, Why and to Whom

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?



Colonization

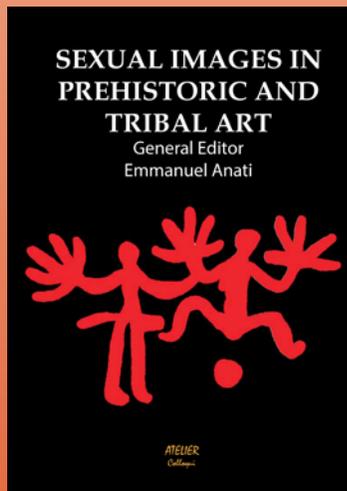
From an original land of origins, likely to have been in Africa, the ancestors of humankind colonized all corners of the globe. Other primates still survive in their limited habitat; humans live in the equatorial regions as well as near the Arctic pole. How did such colonization take place? Authors from five continents replied to this question: a selection of their papers appears in this volume.



The Role of Women

in Prehistoric and Tribal Societies

The social roles of women, as those of men, are subject to biological, social, economic and cultural factors. Such roles are not the same among clans of hunters, tribes of rice growers, or complex urban societies. They are not the same in urban Kabul and in urban Las Vegas. Some societies allow more variability than others.



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.

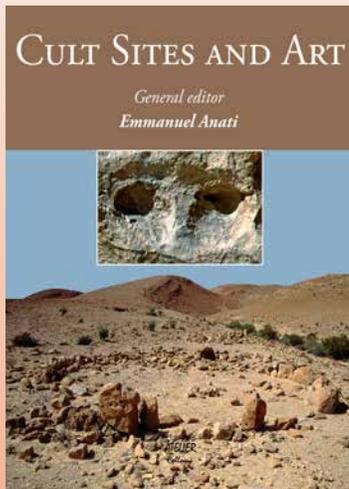


Etnogastronomia La cucina dei popoli (In Italian)

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.

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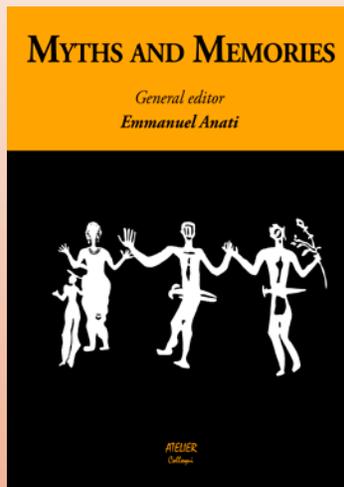
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Cult Sites and Art

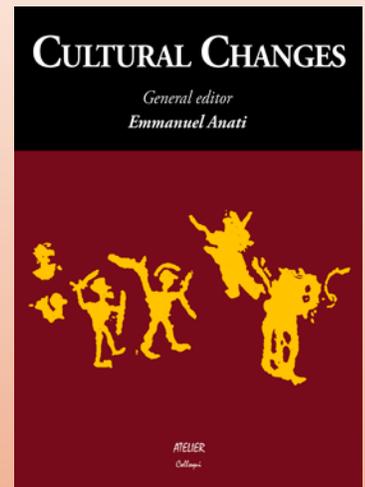
The volume is the printed version of number 17 (2017) of *EXPRESSION*, the quarterly online journal on conceptual anthropology. Sites of worship have had religious images and symbols since prehistoric times.

The relationship between religion and art emerges in its variants and in its purposes. Significant examples are presented by the authors, in Israel and the Middle East, in Armenia, Tunisia, Europe, Central Asia, Kazakhstan and Kyrgyzstan, showing a conceptual archetype that has persisted since distant prehistoric times.



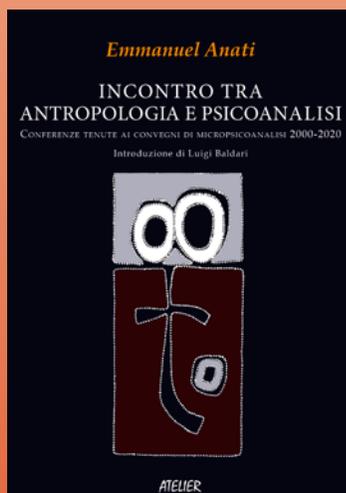
Myths and Memories

Was the mind of early man much different from ours? Decorated caves, megalithic monuments, early shrines, sites of rock art, are the containers of myths and memories, the testimony of the immense variety of beliefs and habits, the source for an as yet unwritten history of mankind: the existential expressions of people's real and imaginary, myths and memories. Different facets of the theme are considered by nine authors of nine different countries of three continents.



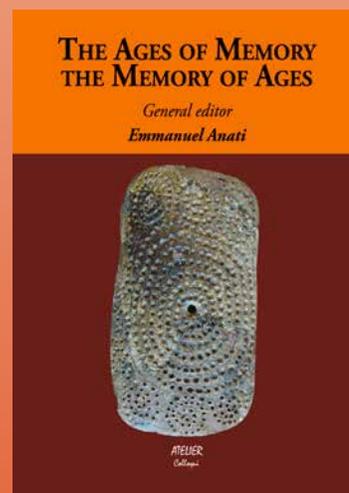
Cultural Changes

By its own nature culture moves and changes. The reasons that led to these changes are not always evident. When available, the causes help us to conceive what the past can teach us about understanding the present and attempting figuring out the future. Eighteen authors from ten countries in five continents present different aspects of cultural changes. Each article contributes a small but meaningful tessera of the fascinating mosaic of cultural changes in a world perspective.



Incontro tra antropologia e psicoanalisi (in Italian)

The volume collects 16 lectures by Anati at conventions of psychoanalysts on his conceptual system to overcome the frontiers that separate different disciplines, for a new vision of research in the human and social sciences.



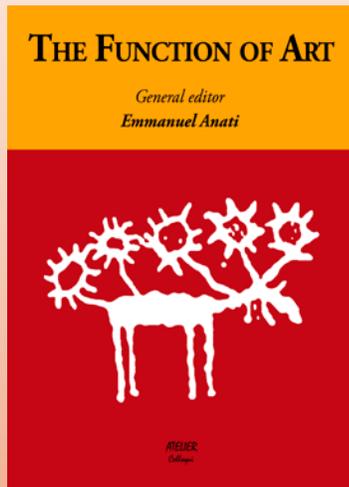
The Ages of Memory The Memory of Ages

When prehistoric art is decoded it becomes an invaluable cultural source in itself. An additional step is attempting to use it as a document to reconstruct the cause of its creation. What did actually happen, what were the reasons that brought about the graphic production that has reached us, and what story does it tell? "This is not the task of archeology!" Right! It is the task of conceptual anthropology.

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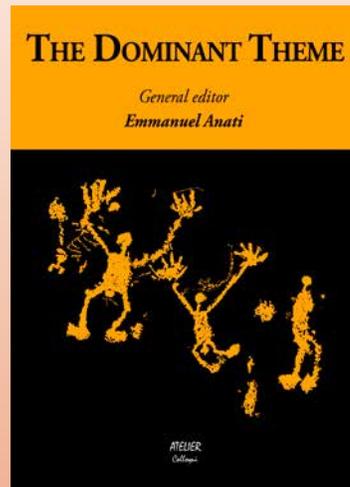
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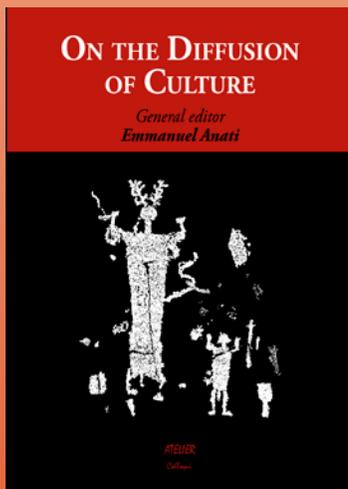
The Function of Art

Recent studies are stressing that prehistoric art had as many different purposes as those of more recent written literature, religious and not, historical or imaginary, aimed at memorization, communication, magic, commemoration, recording, affirmation of cultural or ethnic identity and much else. Such functions may vary from site to site and from one culture to another.



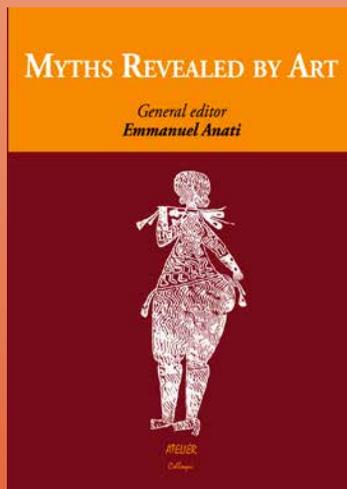
The Dominant Theme

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, others on animals, others on signs, symbols or ideograms. Well-known sites of prehistoric art display millenary sequences of different phases showing changes in the dominant theme from one period to another. What is the meaning and function of the dominant theme? Visual expressions are a mirror of the mind and soul of their makers.



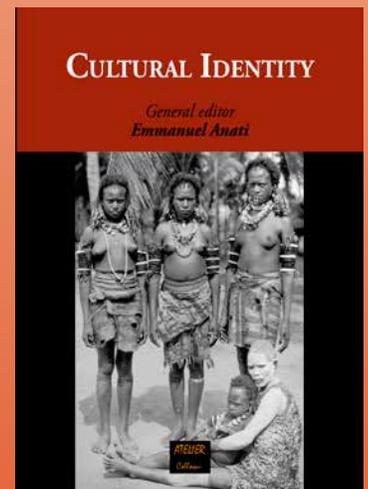
On the Diffusion of Culture

The multi-millenary history of man is made of many stories, they are your heritage, whoever you are, they reveal the identity of your ancestors: explorers, pushed by the biggest fault and the biggest gift of our species: curiosity. Clamorous events like the diffusion of European culture in Australia changed its ethnic identity; the diffusion of Christianity in Latin America or of Islam in Asia and Africa introduced new values and changed beliefs and social traditions.



Myths Revealed by Art

Prehistoric art illustrates the real and the imaginary realms of their makers. It is an immense visual archive representing a global phenomenon that records, memorizes and reveals human concepts, facts, beliefs, and emotions for ages, all over the globe. It is by far the largest documentation of the intellectual history of our species. The images survived, but their meaning has to be recovered.



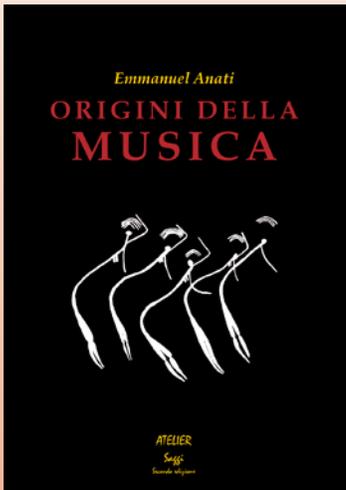
Cultural Identity

Cultural identity has two faces: how you define your cultural identity and how other people define it. The patterns and trends of these definitions vary according to conceptual orientations. Both definitions of past and of contemporary societies are subjective, as we look at them with the eyes of our own culture, and with the conditioning of our own indoctrination. Can there be an objective way of defining cultural identity?

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ATELIER's PUBLICATIONS

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.



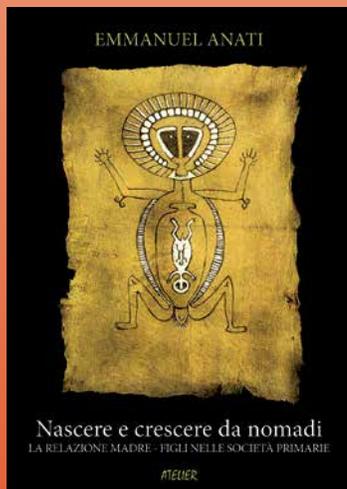
Iniziazione e riti di passaggio (in Italian)

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.



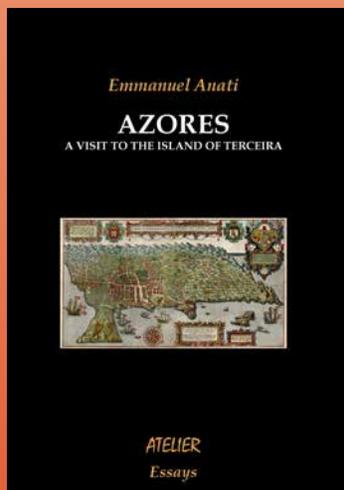
Chi sei? Chi sono? Alla ricerca dell'identità (in Italian)

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?



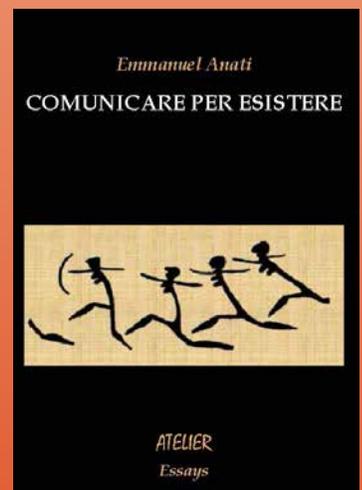
Nascere e crescere da nomadi. La relazione madre-figli nelle società primarie (in Italian)

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.



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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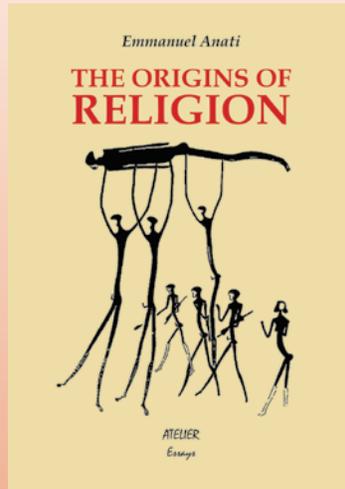
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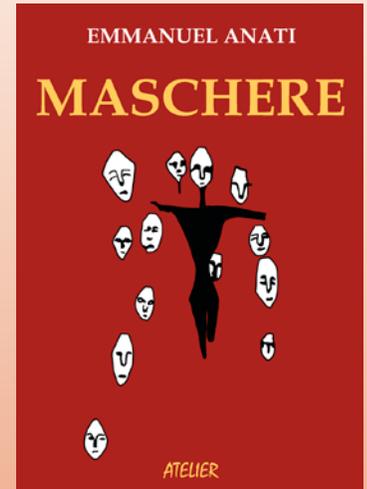
Mito tra utopia e verità (in Italian)

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.



The Origins of Religion

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.

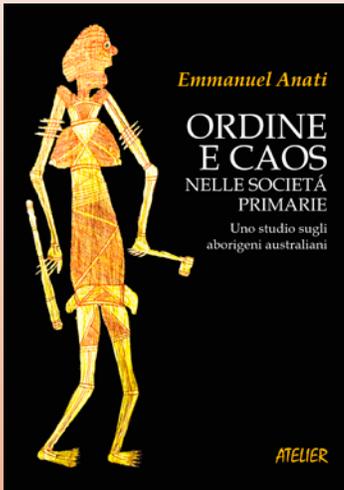


Amore e sessualità (In Italian)

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.

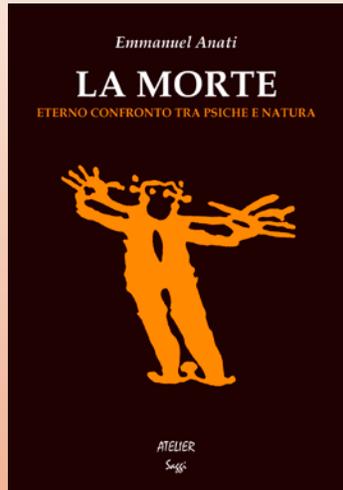
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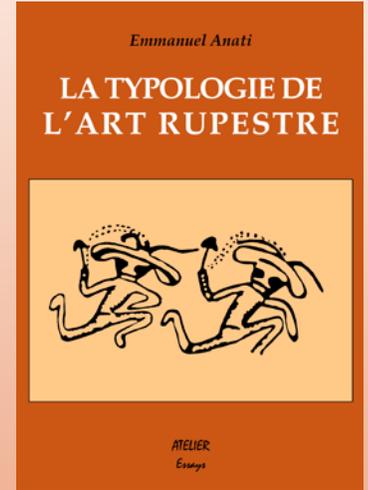
Ordine e Caos nelle società primarie. Uno studio sugli aborigeni australiani. (in Italian)

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?



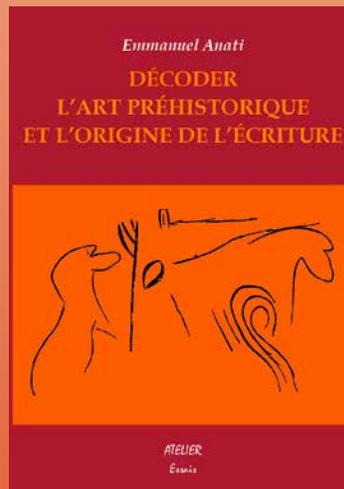
La morte (In Italian)

Knowledge and beliefs about death and the afterlife generate the formation of similar conceptions in different cultures and populations. Similar anxieties and fears cause similar speculative effects in combining the real with the imaginary. The idea of the soul's survival after the death of the body turns out to be at the origins of both religions and philosophy. Conceptual analysis defines elementary processes of cognitive logic, in the constant confrontation between knowing and believing.



La typologie de l'art rupestre (In French)

Rock art is a human expression, produced over the millennia, on five continents. In the frame of the UNESCO "World Report on Rock Art: the state of the art" (2008), the author presented a typological structure of rock art, which has since been updated and revised.

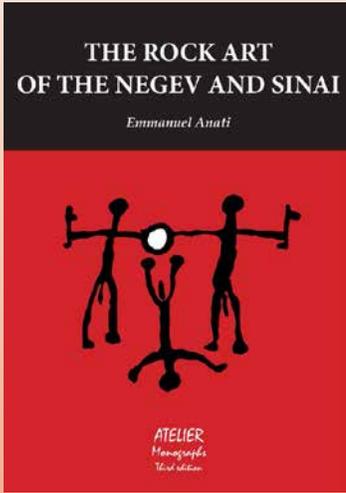


Décoder l'art préhistorique et l'origine de l'écriture (In French)

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.

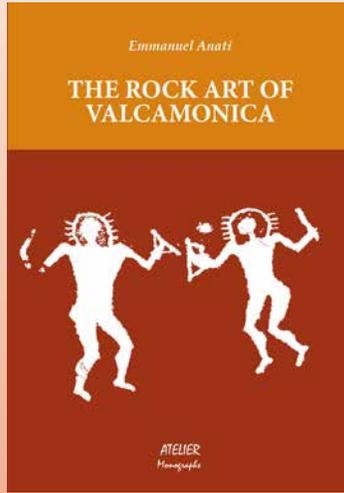
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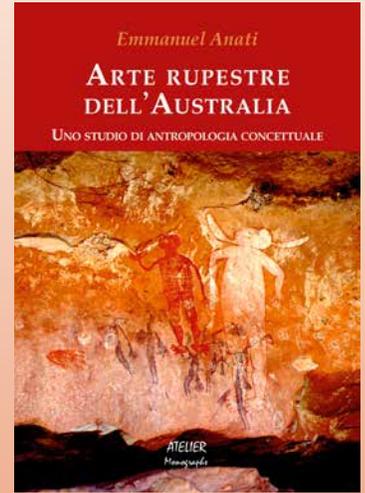
The Rock Art of the Negev and Sinai

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.



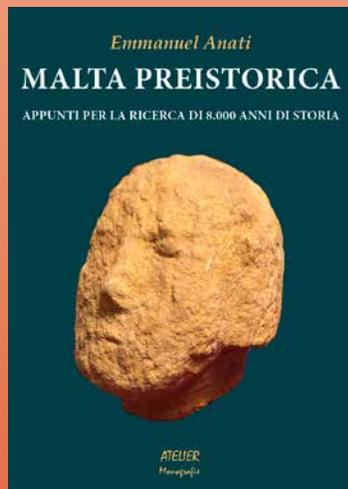
The Rock Art of Valcamonica

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.



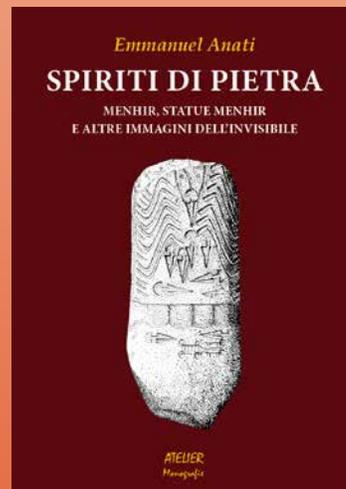
Arte rupestre dell'Australia (in Italian)

The Australian aborigines until yesterday were hunter-gatherers, creators of visual art according to ancient traditions and beliefs. The rock art tells their story and the history of art of 50,000 years.



Malta preistorica (in Italian)

The story of Malta has several unsolved questions, starting with the dilemma of the first presence of man on these islands in the Paleolithic period. Other riddles emerge for each period. The most relevant problems remain those related to the magnificent and still mysterious development of the Neolithic megalithic temples.

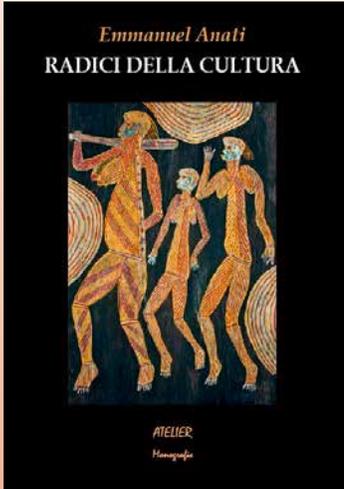


Spiriti di pietra (in Italian)

The menhirs, or standing stones, decorated or not, appear to be the expression of a conceptual movement aimed at the cult of ancestral spirits, that dominated religious thoughts for millennia. These prehistoric monuments, spread over most of Eurasia, are witnesses of the first great universal religion of which we have traces. In this context, ethnic and regional trends are revealed by the local evolutions of iconography.

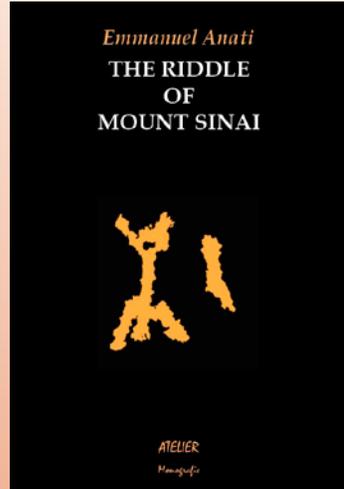
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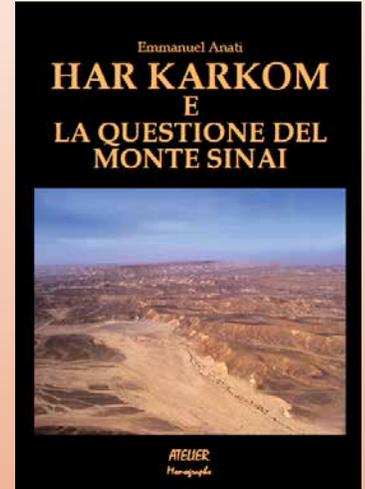
Radici della cultura (in italian)

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.



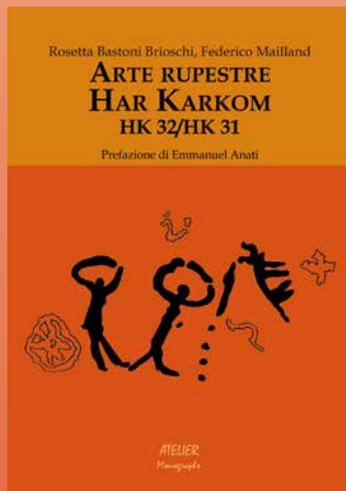
The Riddle of Mount Sinai

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.



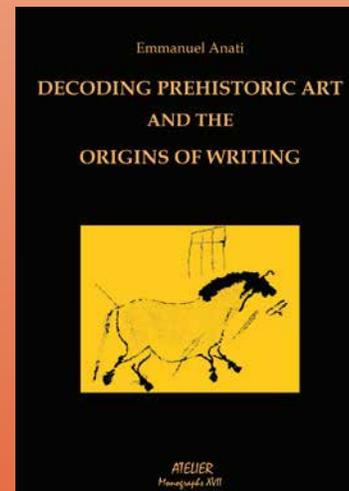
Har Karkom e la questione del Monte Sinai (in Italian)

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.



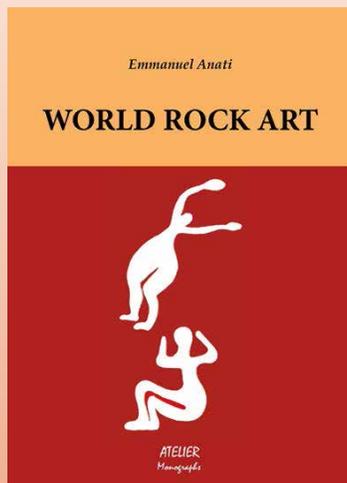
Decoding Prehistoric Art and the Origins of Writing

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.

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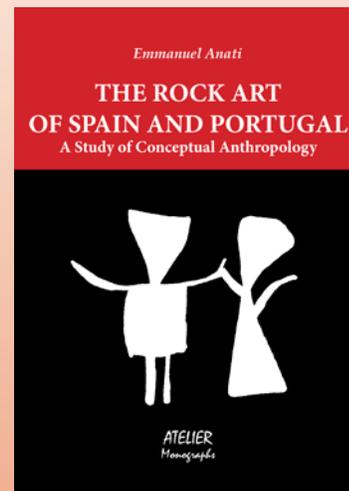
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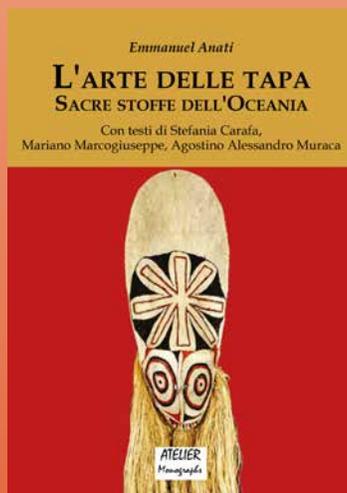
World Rock Art

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.



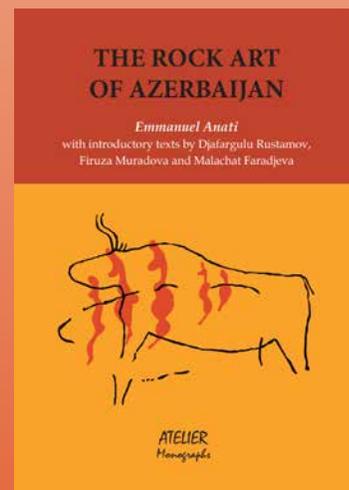
The rock art of Spain and Portugal

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.



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.



The Rock art of Azerbaijan

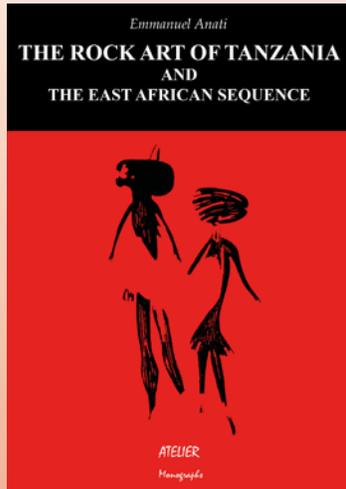
Over the course of centuries, Azerbaijan, was a great centre of rock art.

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*.

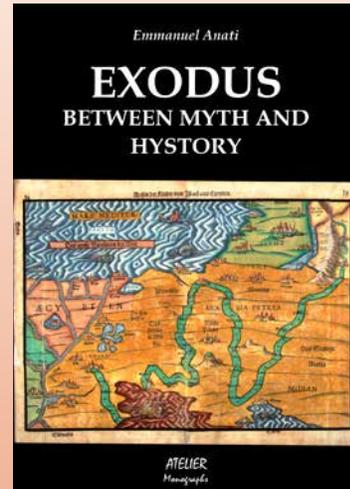
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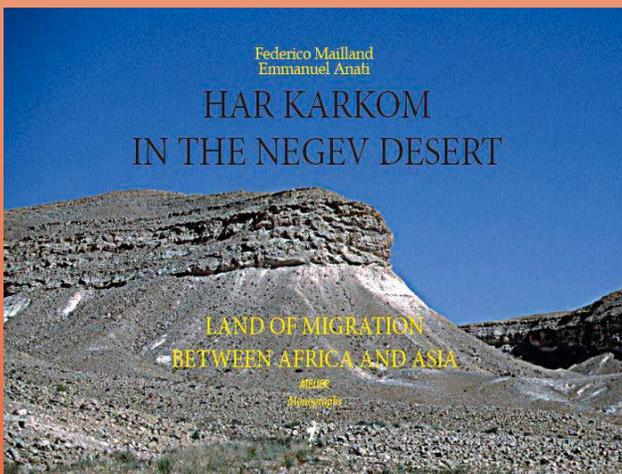
The Rock Art of Tanzania and the East African Sequence

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

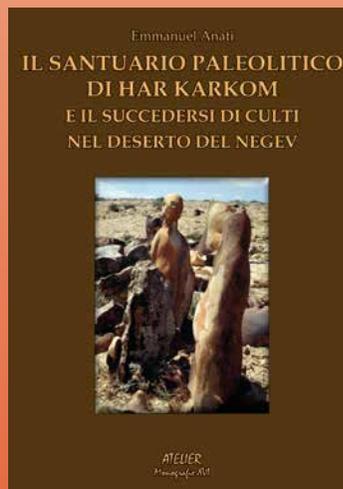
The epic of Moses: is it myth or history? The Biblical narrative of the exodus and the revelation of Mount Sinai are a monumental literary work that has been passed down for well over two millennia, after being transmitted orally for centuries. What would have really happened during the Exodus? How did 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

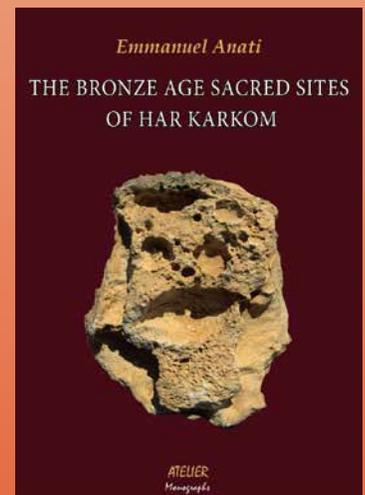
A mountain located in the land-bridge between Africa and the rest of the world yielded traces of ages of human presence ever since the first steps of the human ancestors out of Africa.

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



Il santuario paleolitico di Har Karkom (in italian)

The discovery of a Paleolithic sanctuary, the oldest known, in the middle of the desert, and right in the desert of the biblical Exodus and the perennial exodus, along the great migratory route between Africa and Asia, awakens questions about the spiritual and conceptual world of the origins of religion. The surprise of this volume is that it reveals how and why. Concepts and beliefs emerge that gave rise to one of the oldest religious expressions in the world: it adds a new chapter in the history of religions.



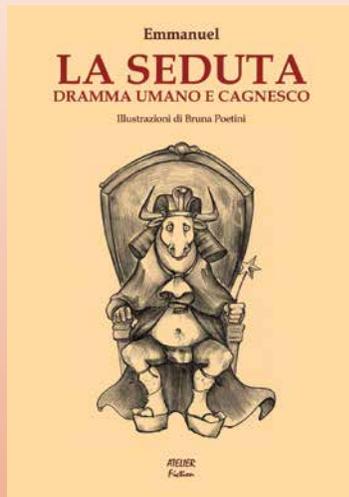
The Bronze Age Sacred Sites of Har Karkom

The Har Karkom Bronze Age sites, found on the mountain and in the surrounding valleys, the types of altars, ritual platforms, private sanctuaries, shrines, temples, anthropomorphic cult-stones, menhirs and standing pillars, tumuli, geoglyphs and rock art, disclose the vast dimensions of rituals, traditions and beliefs of the tribal world in the desert, related to the narrations of the biblical book of Exodus.

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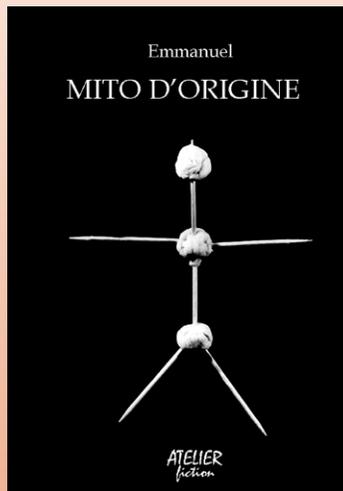
Fiction



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.

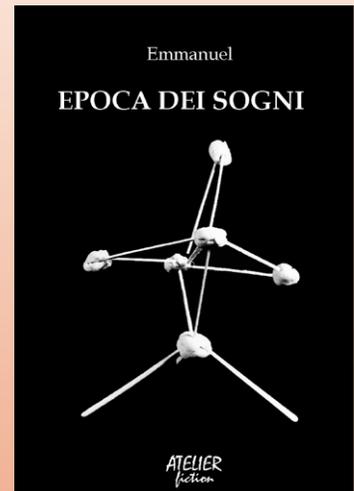


Mito d'origine Epoca dei Sogni (in Italian)

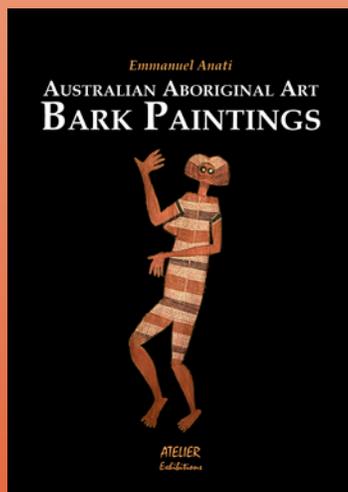
The first works of Atelier Fiction, Mito d'Origine and Epoca dei Sogni, tell stories that at first sight seem to come from another world.

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.

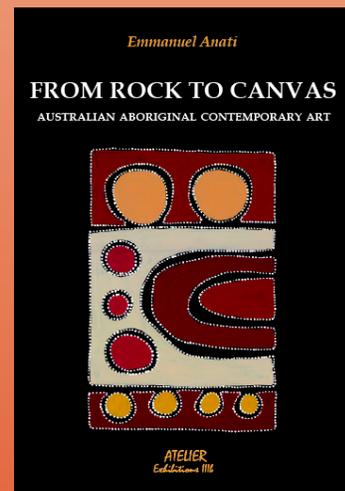


Exhibitions



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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