

# ATELIER

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



Atelier publications in conceptual anthropology

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## *Essays of Atelier*

I	Origini della musica (in Italian)
II	Iniziazione e riti di passaggio (in Italian)
III	Chi sei? Chi sono? Alla ricerca dell'identità (in Italian)
IV	Maschere (in Italian, Second Edition)
V	Mito tra utopia e verità (in Italian)
VIa	Origini delle religioni (in Italian)
VIb	The Origins of Religion (Second Edition)
VII	Nascere e crescere da nomadi - La relazione madre-figli nelle società primarie (in Italian)
VIIIa	Origini della scrittura (in Italian)
VIIIb	Décoder l'art préhistorique et l'origine de l'écriture (in French)
IX	Ordine e caos nelle società primarie - Uno studio sugli aborigeni australiani (in Italian)
X	Comunicare per esistere. Uno studio di antropologia concettuale sugli aborigeni australiani (in Italian)
XI	Azores: a Visit to the Island of Terceira
XII	Guardare l'invisibile. Religioni, miti e spiriti degli aborigeni australiani (in Italian)
XIII	Amore e sessualità. Tra liberazione e repressione (in Italian)
XIV	La typologie de l'art rupestre (in French)
XV	La morte - Eterno confronto tra psiche e natura (in Italian)
XVI	Typology of Rock Art
XVII	Introduzione all'antropologia concettuale (in Italian)
XVIII	La Guerra Israele-Gaza (in Italian)

## *Colloqui*

I	I segni originari dell'arte - Riflessioni semiotiche a partire dall'opera di Anati (in Italian)
II	Espressioni intellettuali e spirituali dei popoli senza scrittura (in Italian, English, French)
III	What Caused the Creation of Art? - A Round Table at the 25 <sup>th</sup> Valcamonica Symposium
IV	Sogno e memoria - Per una psicoanalisi della preistoria (in Italian, French)
V	Semiotica dell'arte preistorica (in Italian)
VIa	One Life in One Day - An Interview to prof. Emmanuel Anati
VIb	Una vita in un giorno. Intervista al prof. Emmanuel Anati (in Italian)
VII	WWW - Rock Art: When, Why, to Whom?
VIII	Etnogastronomia. La cucina dei popoli (in Italian)
IX	Art and Religion
X	Male and Female
XI	Why Art
XII	Meaning of Abstract Signs
XIII	Colonization
XIV	Sexual Images in Prehistoric and Tribal Art
XV	The Message behind the Image
XVI	Cult Sites and Art
XVII	Myths and Memories
XVIII	The Function of Art
XIX	The Dominant Theme
XX	The Ages of Memory, the Memory of Ages
XXI	Cultural Changes
XXII	Incontro tra antropologia e psicoanalisi
XXIII	The Role of Women in Prehistoric and Tribal Societies

XXIV	On the Diffusion of Culture
XXV	Myths Revealed by Art
XXVI	Cultural Identity
XXVII	Conceptual Trends and Conceptual Survival
XXVIII	Urbanization and Sedentarization
XXIX	Myths and Beliefs Unveiled by Rocks
XXX	Semiotic Decoding
XXXI	Reading the Language of Pictograms
XXXII	Images and Concepts

## *Monographs*

I	Is Har Karkom the Biblical Mount Sinai?
II	The Rock Art of Spain and Portugal
III	The Rock Art of Azerbaijan
IV	The Rock Art of Negev and Sinai
V	The Rock Art of Valcamonica
VI	World Rock Art
VII	Arte rupestre: Har Karkom - HK 32/HK 31 (in Italian)
VIII	L'arte delle tapa - Sacre stoffe dell'Oceania (in Italian)
IXa	Esodo tra mito e storia (in Italian)
IXb	Exodus - Between Myth and Hystory
X	Har Karkom e la questione del Monte Sinai (in Italian)
XI	Radici della Cultura (in Italian)
XII	The Riddle of Mount Sinai
XIII	The Rock Art of Tanzania and the East African Sequence
XIV	Har Karkom in the Negev Desert
XV	Arte rupestre dell'Australia. Uno studio di antropologia concettuale (in Italian)
XVI	Il santuario paleolitico di Har Karkom (in Italian)
XVII	Decoding Prehistoric Art and the Origin of Writing
XVIII	The Bronze Age Sacred Sites of Har Karkom
XIX	Malta preistorica. Appunti per la ricerca di 8.000 anni di storia (in Italian)
XX	Spiriti di pietra (in Italian)
XXI	Arte rupestre della Valcamonica (in Italian)

## *Exhibitions*

I	Mito d'origine - Mostra didattica (in Italian)
IIa	L'arte degli aborigeni australiani - Le pitture su cortecce d'albero (in Italian)
IIb	Australian Aboriginal Art - Bark Paintings
IIIa	Dalla roccia alla tela. L'arte contemporanea degli aborigeni australiani (in Italian)
IIIb	From Rock to Canvas - Australian Aboriginal Contemporary Art

## *Fiction*

I	Mito d'Origine (in Italian)
II	Epoca dei sogni (in Italian)
III	La seduta (in Italian)

## *Journal*

# Essay

*ATELIER*

(14,8x21 cm)



# Origini della Musica

Anati, E.

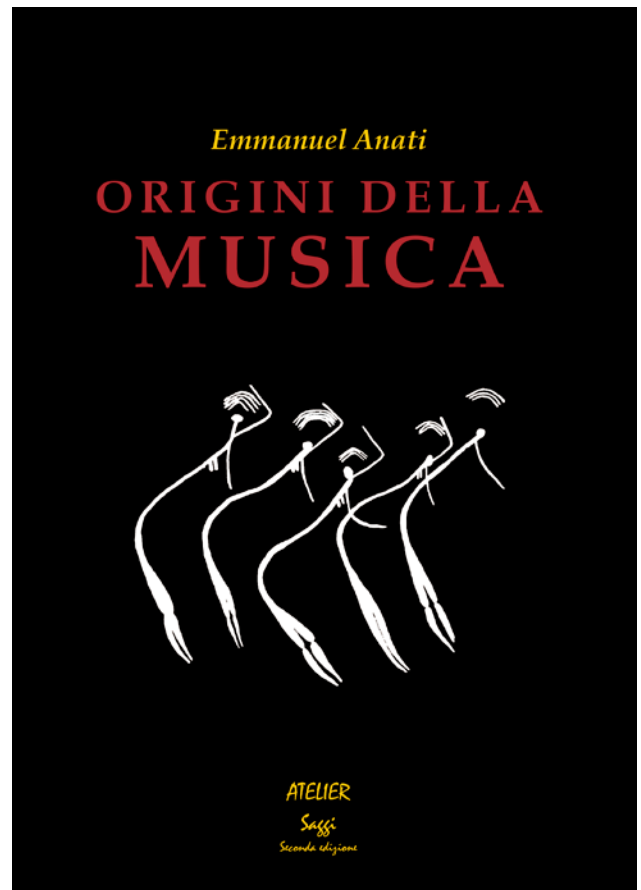
2011, *Origini della musica*, Capo di Ponte (Atelier)

Saggi I (in Italian)

72 pp. 31 figg. (Second Edition, October 2014) € 20

How and why did music originate?

What function did it hold for the individual and for society? The book examines 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.



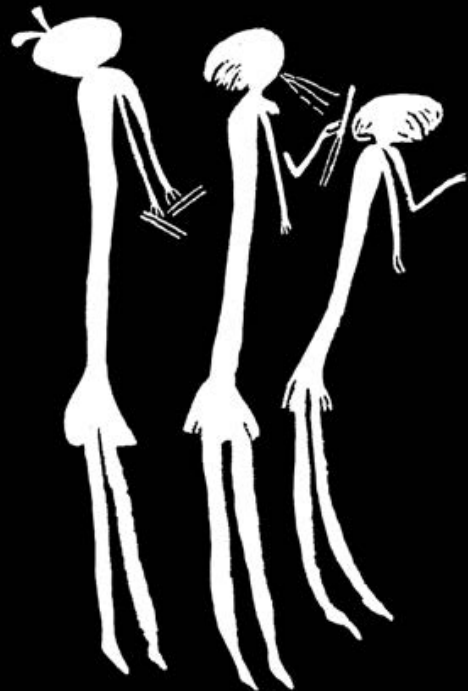
## INDICE

### I - ORIGINE DELLA MUSICA

1. Come definire l'inizio della musica?
2. Musica umana e "musica" della natura
3. Funzione psichica e sociale della musica

### II - MUSICA PREISTORICA: I POPOLI CACCIATORI

1. Funzione della musica nelle società di popoli
2. Cacciatori-Raccoglitori
3. Le più antiche testimonianze
4. Gli strumenti musicali: tipologia
5. Strumenti a fiato
6. Strumenti a corda e a vento
7. Strumenti a percussione e a sonagli, raschietti
8. Risonanze delle grotte, uso dell'eco
9. Musica e spiritualità
10. Conclusioni
11. Bibliografia



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

# Iniziazione e riti di passaggio

Anati, E.

2011, *Iniziazione e riti di passaggio*

Saggi II (in Italian)

Capo di Ponte (Atelier), 91 pp. 27 figg. € 20

What are the origins of baptism, circumcision, marriage and burial? The practices of initiation and rites of passage of certain Aboriginal clans of Arnhem Land, Australia, reveal the archetypes of accepted practices which are still common to many peoples of the world.

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



## INDICE

1. Premessa
2. I miti di origine
3. Realtà quotidiana e relazione con l'ambiente
4. La vita di gruppo
5. Tradizioni e consuetudini
6. I riti di passaggio
7. Adolescenza e pubertà
8. Il churinga, sintesi dell'identità
9. La prima iniziazione
10. Il matrimonio
11. La seconda iniziazione
12. La morte Conclusione
13. Bibliografia



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

# Chi sei? Chi sono?

## Alla ricerca dell'identità

Anati E.

2012, *Chi sei? Chi sono? Alla ricerca dell'identità*

Saggi III (in Italian)

Capo di Ponte (Atelier), 83 pp. 27 figg. € 20

The problematic arising from the search for identity begins at infancy and accompanies the human being to the last breath. Defining the identity of the person, of the nation or "race", is a matter concerning all people from the Early Hunters to the most advanced urban, literate cultures. The present study proposes a historical dimension to an archetype of the cognitive system. When does the need to define one's identity start, and why?



## INDICE

1. Premessa
2. L'esigenza di definire "chi sono"
3. Identità naturale e identità sessuale
4. Identità individuale e identità sociale
5. Identità riflessa dall'arte
6. Identità del churinga
7. La perdita d'identità
8. Memoria e identità
9. Bibliografia



Erotic dance of two young girls aimed at their feminine identity. Solomon Islands, 1944. *identità femminile. Isole Salomone, 1944.*

# Maschere

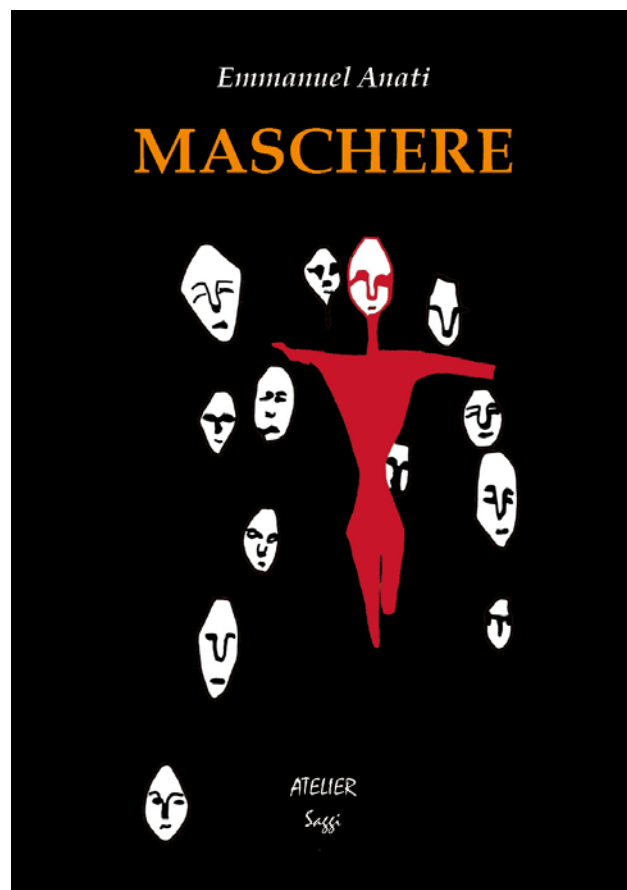
Anati, E.

2012, 2023, *Maschere*

Saggi IV (in Italian, Second Edition)

Capo di Ponte (Atelier), 130 pp. 33 figg. € 25

What is behind a mask? The mask can hide the identity, but can also reveal a concealed identity, both as an object-mask or a conceptual-mask. Going back to the roots, an aspect of the cognitive process of masks creation arises questions on the juxtaposition of human tendencies, between globalization and individualism. Tracing the history of the mask reveals recurring instances of man's relationship with his own identity.



## INDICE

1. Premessa
2. Maschera reale e maschera virtuale
3. A quando risalgono le prime maschere?
4. Simboli totemici e miti di origine
5. Origine della maschera
6. Ruolo della maschera: cacciatori arcaici
7. Immagini dei popoli raccoglitori
8. Maschere delle popolazioni ad economia pastorale
9. e ad economia complessa
10. Persistenza delle tradizioni
11. Il ruolo della maschera
12. Conclusini
13. Bibliografia



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



# Mito tra utopia e verità

Anati, E.

2012, *Mito tra utopia e verità*

Saggi V (in Italian)

Capo di Ponte (Atelier) 72 pp. 28 figg. € 20

How do myths originate?

The creation of myths proves to be a constant of the cognitive process of all human societies. Parameters of this process are examined: the origin 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 man. Myths feed myths.



## INDICE

1. Mito e verità
2. Il senso temporale della verità
3. Le verità contrapposte
4. L'utopia
5. I paradisi contrapposti
6. L'itinerario e i miti dell'Homo sapiens
7. L'utopia dell'aldilà
8. Concetti binari tra mito e verità
9. Conclusioni
10. Bibliografia



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

# The Origins of Religion

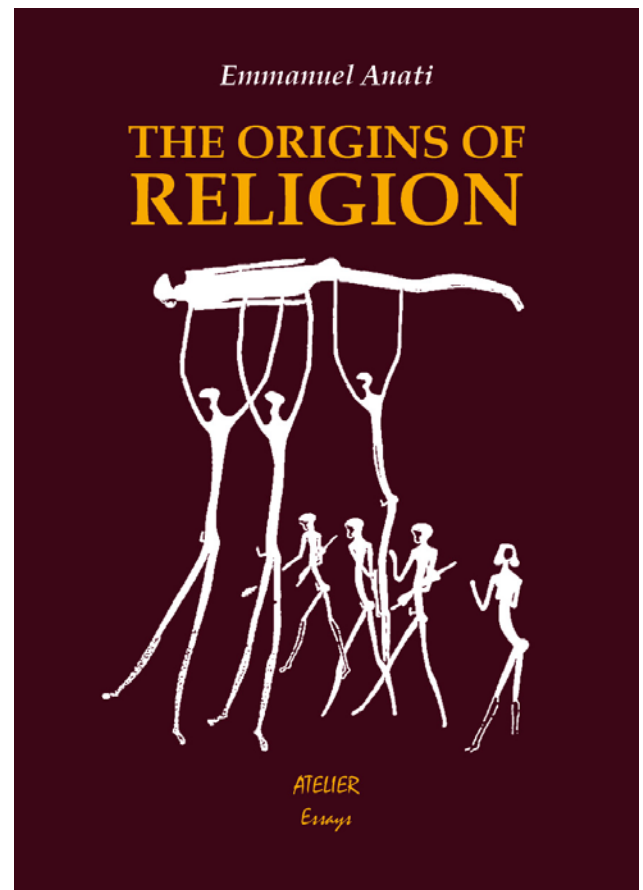
Anati, E.

2023, *The Origins of Religion*, Second English Edition

Essays VI

Capo di Ponte (Atelier), 238 pp. 54 figg. € 20

How and when did religions originate? The study of prehistoric art is revolutionizing our knowledge of prehistoric religions. Rock art sites have been places of worship and tribal identity for millennia, serving as archives of myths, beliefs and rites, all of which evolved, diversified and acquired regional and ethnic features. Visual art, however, is not the earliest evidence of the presence of religion. Archeological discoveries of burial customs and burial goods accompanying the dead in their journey to the other world, and newly discovered prehistoric shrines, reveal concepts and beliefs going back even before the origins of art. When and how were the first religious concepts and rituals conceived? And how did religions acquire their present characteristics? As presented in this book, the evolution of archeological and anthropological evidence and analysis contribute a new look to the origins and history of religion.



## CONTENTS

1. The Debate on the Origins
2. Spirituality and Religion
3. Religion and Other Intellectual Expressions
4. The Oldest Evidence
5. What Is Animism?
6. Shamanism
7. The Rock Art Archives
8. Religion, Art and Language
9. Memories of the Image
10. Natural and Artificial Sanctuaries
11. The Oldest Sanctuary
12. Testimonies, Attestations and Contents
13. The Evolution of Religious Thought
14. Economic, Social and Conceptual Changes
15. Conclusions
16. Bibliography and References



Altamira cave, Santander, Spain. Image of an anthropo-zoomorphic being in the world of the first hunters. This engraved figure has a human upright posture with human arms and sex, but the head is that of a bird and the feet are those of a bear.

# Nascere e crescere da nomadi

## La relazione madre-figli nelle società primarie

Anati, E.

2013, *Nascere e crescere da nomadi*.

*La relazione madre-figli nelle società primarie*

Saggi VII (in Italian)

Capo di Ponte (Atelier), 84 pp. 28 figg. € 20

Constants and variables between human primary societies and urban societies in mother-child relationship. The mother-child relationship is the backbone of all species of mammals and acquires special rules in primates. Humans developed peculiar trends.



## INDICE

1. Premessa
2. Affetto biologico ed effetto culturale
3. La funzione materna e il dialogo simbolico
4. Il distacco dal grembo materno
5. Ruoli diversi per i due sessi
6. La vita dei nomadi
7. La documentazione mitostorica e archeologica
8. Conclusioni
9. Bibliografia
10. Riferimenti alle tavole illustrative



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

# Ordine e Caos nelle società primarie

## Uno studio sugli aborigeni australiani

Anati, E.

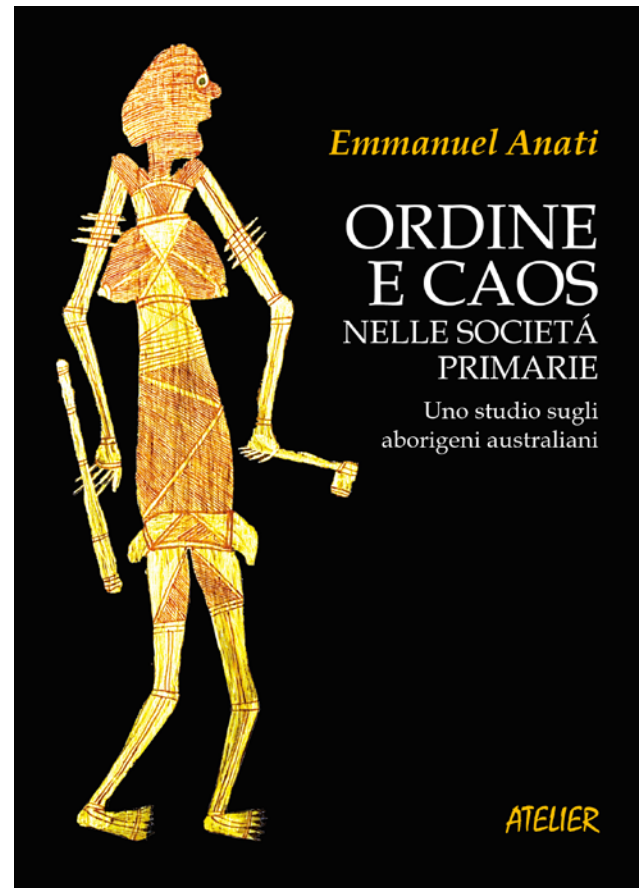
2014, *Ordine e caos nelle società primarie*

*Uno studio sugli aborigeni australiani*

Saggi IX (in Italian)

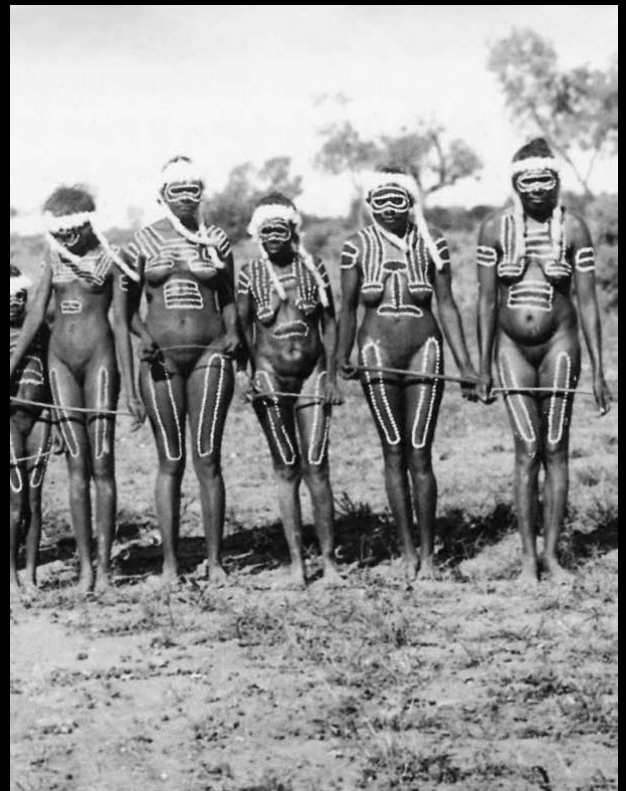
Capo di Ponte (Atelier) 84 pp. 28 figg. € 20

Order and chaos are compared as a principle of the binary concept that characterizes the search for the underlying 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?



## INDICE

1. Preambolo
2. L'ordine impedisce il caos
3. Timore del caos
4. L'ordine del clan
5. Regole di abbigliamento e decorazione del corpo
6. Le relazioni uomo-donna
7. Le attività sociali
8. Motivi di conflittualità
9. Ordine e caos
10. L'animismo
11. Riti e miti
12. Essere o non essere
13. Conclusioni
14. Bibliografia
15. Riferimenti alle tavole illustrative



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



# Comunicare per esistere

## Uno studio di antropologia concettuale sugli aborigeni australiani

Anati, E.

2016, *Comunicare per esistere. Uno studio di antropologia concettuale sugli aborigeni australiani*

Saggi X (in Italian)

Capo di Ponte (Atelier), 106 pp. € 20

This text, inspired by travel notes of about 40 years ago, seems now to refer to prehistory. Aboriginal people have made a jump of millennia in two generations. Today they speak English, live in houses, drive cars and use the shotgun. Their lives changed since the 1970s. Then we could still encounter small clans moving from a bivouac to a bush camp, naked, holding their spears and their boomerangs, hunting and gathering daily what nature offered. They lived in a boundless Garden of Eden that is no longer the same. Communication was as essential to survival yesterday as it is today.



## INDICE

1. Incontro nella foresta
2. Comunicare nell'età della pietra
3. L'esigenza d'identità
4. Metamorfosi del mondo aborigeno
5. Quanti sono gli aborigeni?
6. L'individuo, il clan e il territorio
7. Quale dimora?
8. Abbigliamento e decorazioni del corpo come mezzo di comunicazione
9. Il nucleo e le relazioni sessuali
10. La vita di gruppo
11. Lotta armata
12. Problemi d'integrazione
13. La sopravvivenza fisica, le risorse alimentari, il cibo e la dieta
14. La raccolta di frutti spontanei e la dieta a prevalenza vegetariana
15. Piante allucinogene Cannibalismo
16. La tradizione e la memoria
17. Bibliografia

# Azores: a visit to the Island of Terceira

Anati, E.

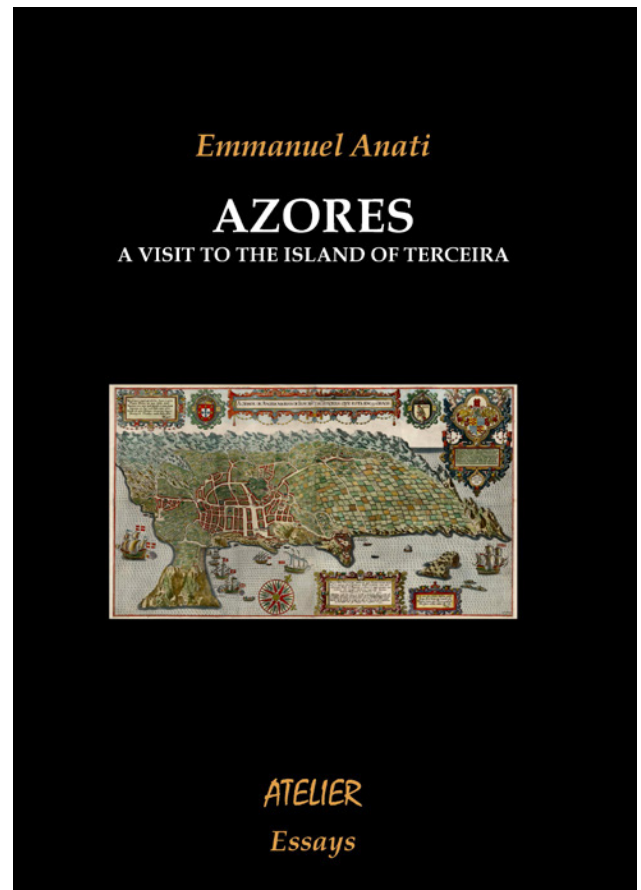
2017, *Azores: a visit to the Island of Terceira*

Essays XI

Capo di Ponte (Atelier), 132 pp. € 20

When did man first arrive to the Azores islands?

The Portuguese colonization in the 15th century marked the beginning of their official history. Is there a history before this history? The controversy, between traditional history and the advocates of a previous human presence, finds partial solutions in dating and decoding of traces indicating an ancient human presence.



## CONTENTS

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

# Guardare l'invisibile

## Religione, miti e spiriti degli aborigeni australiani.

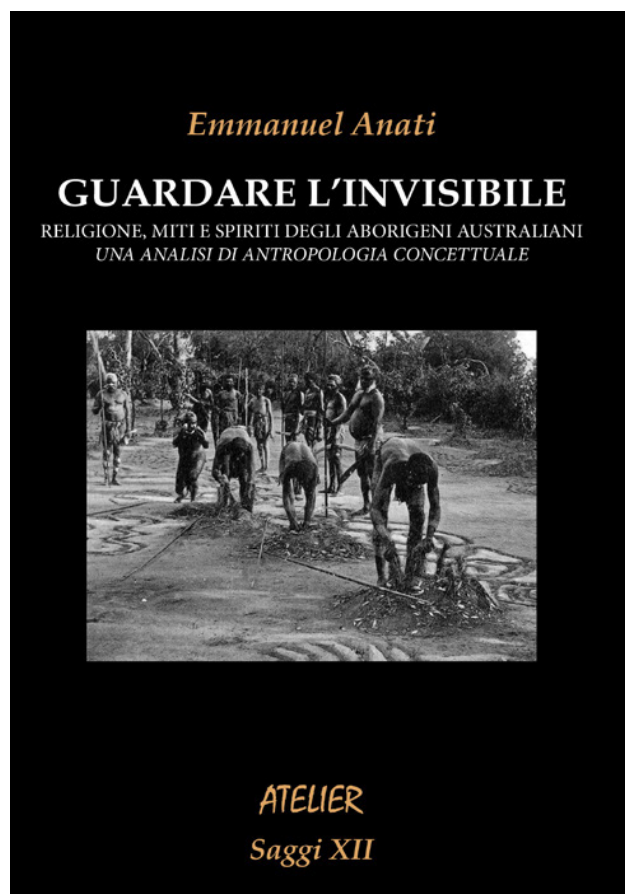
### Un'analisi di antropologia concettuale

Anati, E.

2018, *Guardare l'invisibile. Religione, miti e spiriti degli aborigeni australiani. Un'analisi di antropologia concettuale*  
Saggi XII (in Italian)

Capo di Ponte (Atelier), 140 pp. 29 figg. € 20

Some scholars in history of religions affirm that religion was born in the Neolithic age. A populace originating directly from the Paleolithic bluntly contradicts this preconception. Religion is as old as Homo sapiens, if not older, but what were the earliest religions? This book tells us even more: not only on the origins of religion, also on the origins of philosophy. The immense wealth of myths, the vision of genesis, the search of reasons, of cause and effect in life and nature, bring us back to the oldest roots of beliefs and way of thinking. It is surprising how primal beliefs resemble those of some modern religions.



## INDICE

- Premessa
1. La ricerca del perché
  2. Religione e magia
  3. Il dilemma delle origini
  4. Concettualità e ideologia
  5. Dreamtime, l'epoca dei sogni
    - La genesi
    - Dinamica dell'evoluzione
    - I tre tempi del passato
    - Senza inizio nulla può esistere
  6. Il totetismo e il concetto dell'eterna rinascita
  7. Il churinga, sintesi dell'identità
  8. L'animismo e la mito-storia
  9. Gli spiriti ancestrali
    - Il primo uomo: Dara-mulun
    - Gli spiriti curiosi: Ngurunderi
    - Il mito delle sorelle Djanggau che fecero molti figli
    - La matrona Kunapipi
    - Il Serpente Arcobaleno: Nga-lyod
    - I gemelli lanciafulmini (Lightning Brothers)
    - Gli spiriti Mimi, folletti della foresta
    - Gli spiriti del vento che impongono disciplina: Nadjurlum e Nagorrgho
    - Gli spiriti delle nubi, i Wandjina.

- Gli spiriti malefici: Nam-arrordo e Nam-ornd
  - La grande madre vegetariana: Warra Mara Ngundj
10. Genesi dei miti
    - A quando risale l'attuale mitologia aborigena?
    - L'archivio della memoria e il meccanismo della concettualità
  11. Conclusioni
  12. Bibliografia



A moment of the Bora ritual. Mythical evocation, propitiatory or hunting. The geoglyphs represent the soul of the animal with whom dialogue is sought. (Photo about 1897).

# Amore e sessualità

## Tra liberazione e repressione

Anati, E.

2018, *Amore e sessualità. Tra liberazione e repressione*

Saggi XIII (in Italian)

Capo di Ponte (Atelier), 140 pp. € 20

Love and sexuality, a theme of all lives and many books, is analyzed with tools of conceptual anthropology. Biological urges, 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.



## INDICE

1. Premessa
2. Il confronto tra biologico e culturale
3. La ragazza del villaggio
4. Una strada di città
5. Emancipazione e identità: le varie facce della natura umana
6. Tra l'istinto e il sociale
7. Un angolo del deserto australiano
8. Sinai: visita alla promessa sposa
9. Beduini tra ieri e domani
10. Le vergini del paradiso
11. La donna nascosta
12. Nel cuore dell'Africa
13. Ideologia e spiritualità
14. Amore e sessualità

# La typologie de l'art rupestre

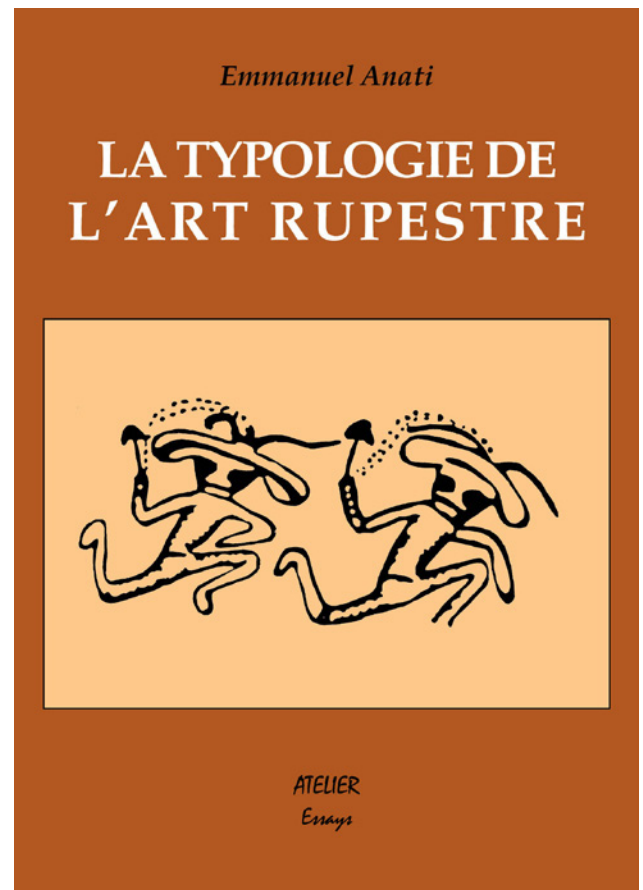
Anati, E.

2020, *La typologie de l'art rupestre*

Essai XIV (in French)

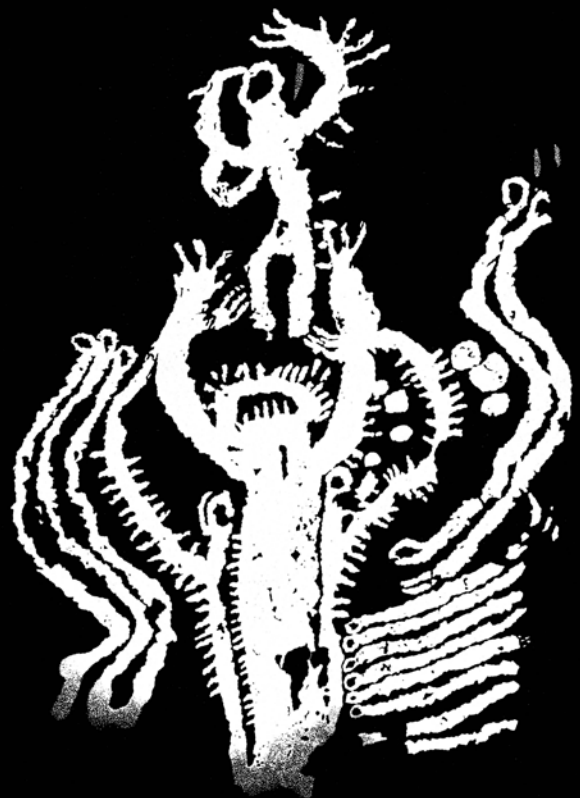
Capo di Ponte (Atelier), 98 pp. 34 figg. € 20

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. In this text, an updated version considers the following issues: elementary concepts of typology; definition of rock art site; the grammar of rock art: typology of signs and figures; categories of rock art according to the way of life of their creators: archaic hunter-gatherers, hunters who use bow and arrows, shepherds and animal breeders; complex economy including agriculture, others; syntax: the systems of associations of graphemes, associations, compositions, sequences, scenes, etc .; archetypes and variants; purpose, results and purpose of the typology; conclusions.



## TABLE DE MATIÈRES

1. Préambule
2. Concepts élémentaires de la typologie
3. Définition de «Site» d'art rupestre
4. Éléments essentiels de la typologie
5. Catégories de contexte économique et social
6. La classification typologique
7. Pictogrammes, idéogrammes et psychogrammes
8. Prototypes et archétypes
9. Séquences et syntaxe associative
10. Conclusions
11. Références



Plá de Petracos, Castell de Castells, Alicante, Spagna. Stile macro-schematico. Si pensa che i dipinti siano stati realizzati sotto l'influenza di sostanze allucinogene. (Da Hernández Pérez *et al.*, 1994).



# Décoder l'art préhistorique et l'origine de l'écriture

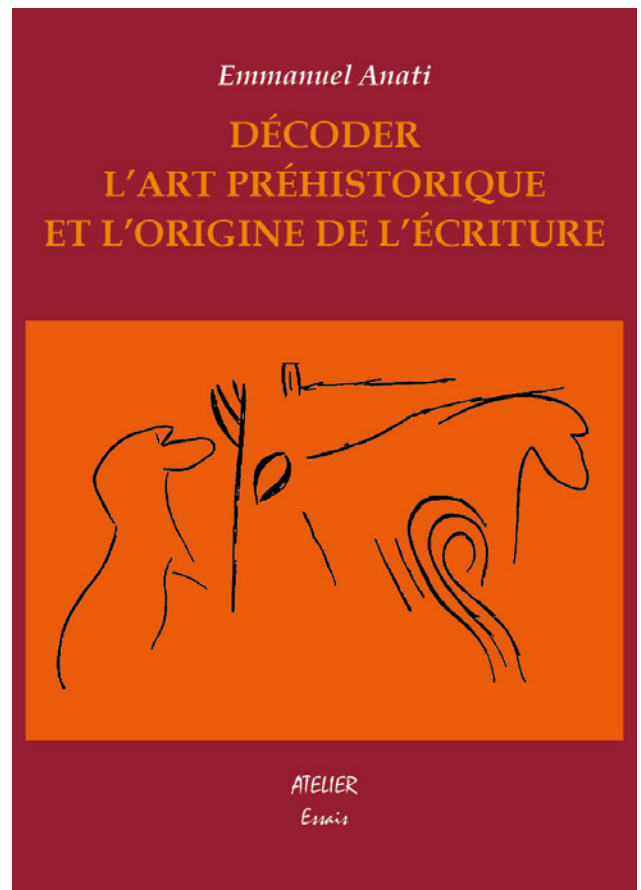
Anati, E.

2020, *Décoder l'art préhistorique et l'origine de l'écriture*

Essai VIII (in French)

Capo di Ponte (Atelier), 196 pp. 76 figg. € 20

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



## TABLE DE MATIÈRES

1. Préambule
2. Les origines de l'écriture: quand?
3. Écritures sémio-graphiques et écritures phono-graphiques.
4. Fonctions de l'art préhistorique
5. Le point, la ligne et d'autres signes répétitifs
6. Grammaire de l'art primaire
7. Les pictogrammes
8. Association entre pictogrammes et idéogrammes
9. Les idéogrammes
10. Les psychogrammes
11. La syntaxe: le processus associatif et le rôle de la scène
12. Les codes iconographiques et leur lecture
13. Les messages masqués des chasseurs paléolithiques
14. Quelques documents préhistoriques d'intérêt historique
15. Conclusions
16. Bibliographie



Tamgali, Kazakhstan. Neolithic rock carving which represents an anthropomorph with a tail and near him an animal without a tail. The figure has acquired the identity of the animal, according to a totemic concept of transfer between man and his totemic animal (Anati, 1989).

# La morte

## Eterno confronto tra psiche e natura

Anati, E.

2020, *La morte, eterno confronto tra psiche e natura*

Saggio XV (in Italian)

Capo di Ponte (Atelier), 94 pp. 28 figg. € 20

Knowledge and beliefs about death and the afterlife bring about 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 religion and philosophy alike. Conceptual analysis defines elementary processes of cognitive logic, in the constant confrontation between knowing and believing. Analogies and varieties of concepts about the afterlife highlight intuitive and speculative tendencies of the human mind, as from the earliest records dating back to prehistoric times. The reconstruction of their creation and their evolution reveals the formative process of ideological and conceptual tendencies, of both individuals and entire populations.



### INDICE

1. Tra psiche e natura
2. È la morte la fine dell'esistenza?
3. Primordi del culto dei morti
4. Implicazioni concettuali
5. Anima, animale e animismo
6. Concetti sull'aldilà
7. L'immaginario nell'arte figurativa
8. La visione dualistica
9. Conclusioni
10. Riferimenti bibliografici
11. Commenti recensori

Arene Candide cave, Liguria, Italy. Upper Paleolithic Tomb. The deceased has several ornaments, most notably a bonnet of small shells. The hand holds a flint blade and at the side there are two "bâtons-perforés", finely decorated objects. The body of the deceased was buried with decorative clothing and everyday objects. (Photo Pegli Museum).



# Typology of Rock Art

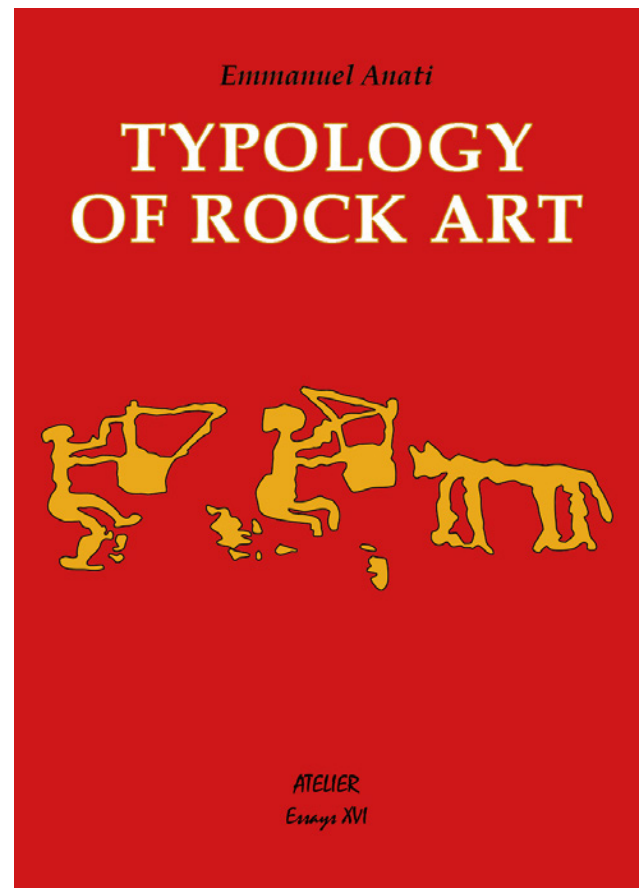
Anati, E.

2023, *Typology of Rock Art*

Essays XVI

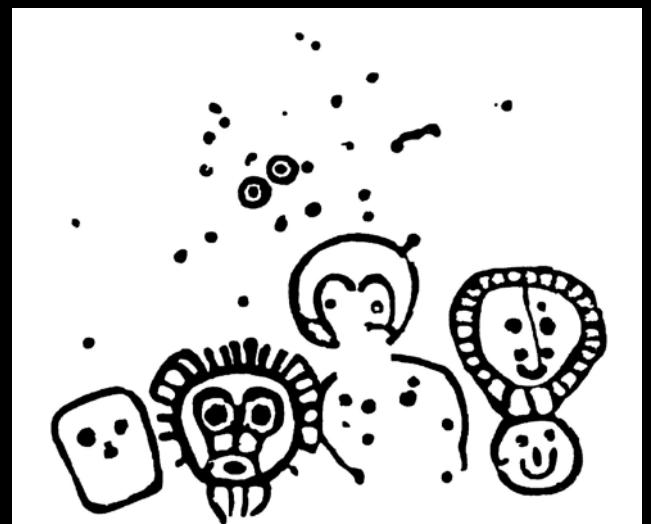
Capo di Ponte (Atelier), 106 pp., 37 figg. € 20

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. This text presents an updated version considering the following topics: elementary concepts of typology; definition of rock art site; the grammar of rock art: typology of signs and figures; categories of rock art according to the way of life of their creators: archaic hunter-gatherers, hunters who use bow and arrows, shepherds and animal breeders, complex economy including agriculture, others; syntax: the systems of associations of graphemes, associations, compositions, sequences, scenes, etc.; archetypes and variants; purpose, results and purpose of the typology.



## CONTENTS

1. Prologue
2. The Basic Concepts of Typology
3. Essential Elements of Typology: Grammar and Syntax
4. Economic and Social Categories
  - The Proto-Figurative Phases (Hunter-Gatherers)
  - Early Hunters (Eh)
  - The Art of Food Gatherers
  - Evolved Hunters
  - The Art of Pastoralists
  - The Rock Art of Farmers
5. The Typological Classification
  - The Grammar
  - The Syntax
  - The Postulates
6. Conclusions
7. References



Helan Shan, Ningxia, China. Rock engravings of Bronze Age farmers-pastoralists. Spirits on the rocks. Each of the masks seems to have its own personality. (Adapted from Chen Zhao-Fu, 1988, p. 162).



# Introduzione all'antropologia concettuale

Anati, E.

2024, *Introduzione all'antropologia concettuale*

Saggio XVII (in Italian)

Capo di Ponte (Atelier), 90 pp., 11 figg. € 20

Faced with orientations aimed at extreme specialization that reduce researchers to technicians, conceptual anthropology goes against the current. It encourages the acquisition of a broad humanistic culture, aimed at understanding human behavior through its manifestations. Conceived for the study of prehistoric and tribal societies, conceptual anthropology opens up to new sectors, social and political phenomena of tribal societies, of the agricultural and urban world, from prehistory to today.



## INDICE

1. Premessa
2. Un test per il metodo
3. Il reperto, l'uomo e lo spirito della cultura
4. L'idea di antropologia concettuale
5. Tra storia e preistoria
6. Come nasce l'antropologia concettuale
7. Le prospettive della nuova disciplina
8. Le ricerche in corso
9. I temi delle ricerche
  - Fare storia della preistoria: acquisire dati storici su epoche preistoriche
  - Decodificare l'arte degli aborigeni australiani
  - Le società preistoriche della Valcamonica, Italia
  - Decifrare l'arte paleolitica europea
  - La tipologia dell'arte rupestre a livello mondiale
  - Origini delle religioni
  - Medio Oriente. Archeologia e narrazione biblica tra mito e storia
- I miti dei popoli nativi americani narrati dall'arte rupestre
- Il culto delle pietre nelle isole britanniche e la loro funzione concettuale
10. Strumenti didattici
  - Pubblicazioni specializzate come mezzi educativi
  - Lavori pratici
  - Seminari
  - Team di ricerca
  - Mostre
11. Prospettive
12. Repertorio tematico e catalogo delle pubblicazioni di Atelier
13. Pubblicazioni di antropologia concettuale
14. Indice per argomenti
15. Appendice
16. Relazione tra antropologia e psicologia e il suo apporto

# La Guerra Israele-Gaza. Appunti di antropologia concettuale

Anati, E.

2024, *La Guerra Israele-Gaza. Appunti di antropologia concettuale* Second edition

Saggio XVIII (in Italian)

Capo di Ponte (Atelier), 198 pp., € 25

This text is an experiment: applying conceptual anthropology, born for the research of the past, to a case of the present. The sample is the Israel – Gaza war, an ongoing event. The method is similar to that of psychoanalysis, it is applied not to pathologies of individuals but to those of societies and events: establishing the facts, tracing the roots, determining the reasons, conceiving treatments and proposing solutions. The sources of information are lived experiences and news events. Opinions are necessarily subjective, those of the various parties involved and those of the author.



## INDICE

- |     |  |     |   |
|-----|--|-----|---|
| 1.  | Preambolo  | 13. | Nazionalismi contrapposti                       |
| 2.  | L'attacco del 7 ottobre                          | 14. | Convergenze e divergenze economiche e politiche |
| 3.  | La jihad e gli alleati                           | 15. | Una terra promessa, ma promessa a chi?          |
| 4.  | I dilemmi e le strategie alternative             | 16. | Accordi e disaccordi                            |
| 5.  | L'identità di Hamas                              | 17. | Le guerre lampo della jihad                     |
| 6.  | La fortezza sotterranea                          | 18. | La crisi di millenarie tradizioni               |
| 7.  | Informazione e disinformazione                   | 19. | Metamorfosi concettuali                         |
| 8.  | Il dialogo e le alternative                      | 20. | Il quadro geo-politico                          |
| 9.  | Vendicare la Nakba                               | 21. | Guardare al futuro                              |
| 10. | La causa palestinese e il problema dei rifugiati | 22. | Cosa occorre                                    |
| 11. | Il popolamento ebraico in Palestina              | 23. | Epilogo   |
| 12. | Lo scontro tra ideologie                         |     |   |

# Colloqui

*ATELIER*

(17x24 cm)

# I segni originari dell'arte

## Riflessioni semiotiche a partire dall'opera di Anati

Anati, E. (ed.)

2012, *I segni originari dell'arte, riflessioni semiotiche a partire dall'opera di Anati, Seminari di semiotica e morfologia, Urbino 5-6 settembre 2010*

Colloqui I (in Italian)

Capo di Ponte (Atelier), 160 pp. 58 figg. € 40

Proceedings of the Colloquium held at the University of Urbino in 2010. Essays by nine authors who deal with the subject matter, analyzed from the perspectives of various disciplines: Anthropology, Archaeology, Art History, Semiotics, Psychology, Psychoanalysis and Sociology.



## INDICE

### Presentazione

1. *Anati Emmanuel*  
Per una semiotica dell'Arte Primaria
2. *Bolmida Pier Luigi*  
Le interazioni tra la Micropsicoanalisi e l'Arte Rupestre
3. *Migliore Tiziana*  
Formazione del segno e sistemi di interpunzione.  
L'orizzonte primitivo dei miroglifici
4. *Mohen Jean-Pierre*  
Immagini in azione. Quali contesti rituali dei siti di arte rupestre?
5. *Perri Antonio*  
Quando è scrittura? Spunti per una riflessione semiotica su sistemi notazionali e grafismi
6. *Rocchitelli Andrea*  
La percezione visiva come mediatore intergenerazionale degli affetti: tra arte rupestre e immagini dei sogni
7. *Sansoni Umberto*  
Simboli ed archetipi: l'esempio del Nodo di Salomone
8. *Scarantino Luca*  
Tra natura e cultura: le origini parietali degli apriori epistemici



Two anthropomorphic beings have ideograms as heads that define their identity. One of the heads is a combination of fleeting lines with an emanation that goes upwards. The other is a set of points. Kundusi, near Kondoa, Tanzania. Rock paintings of the incipient gatherers.

# Espressioni intellettuali e spirituali dei popoli senza scrittura

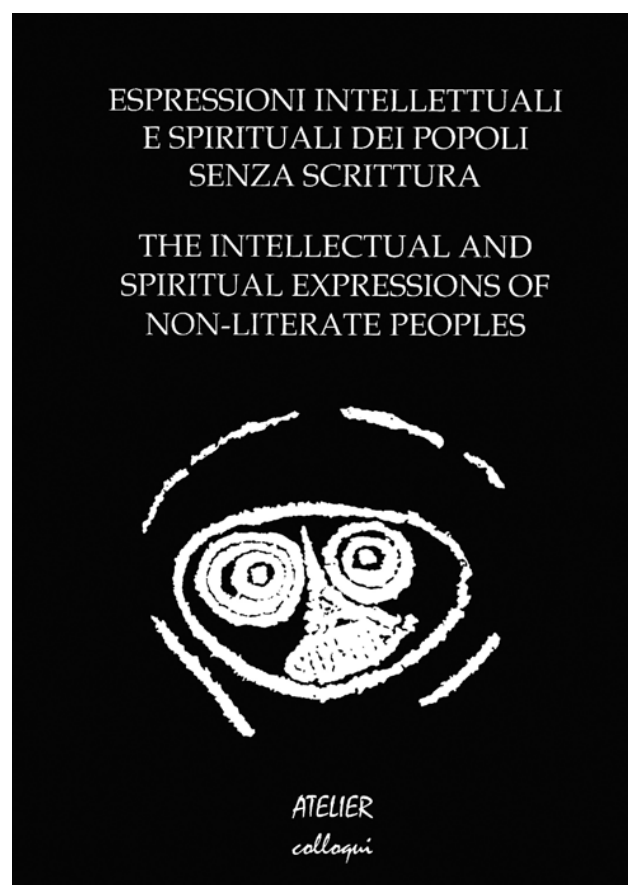
Anati, E. (ed.)

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

Colloqui II (in Italian, English, French)

Capo di Ponte (Atelier), 260 pp. 96 figg. € 40

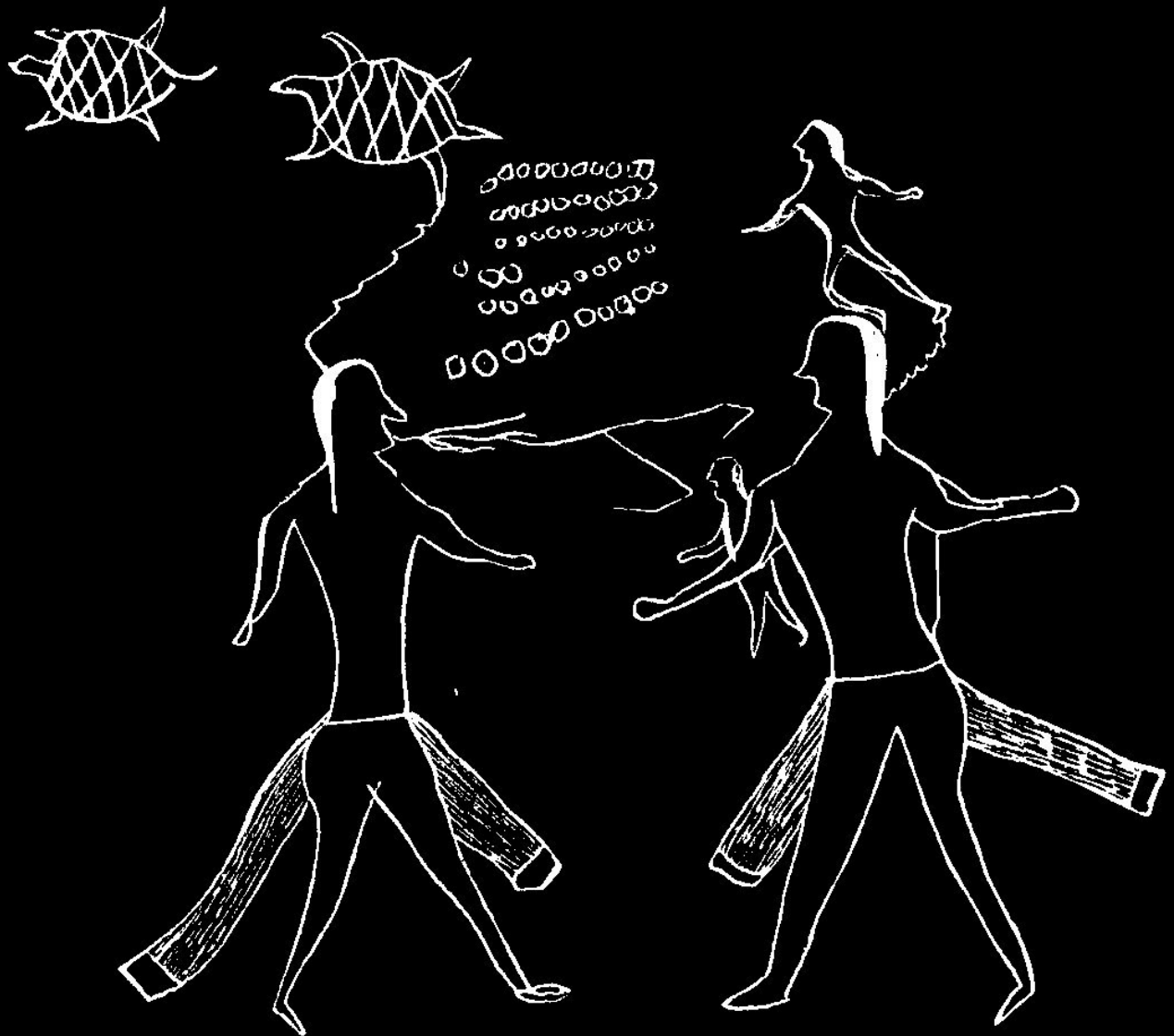
Proceedings of the Colloquium organized in Valcamonica  
by the International Union of Prehistoric Sciences in 2012.  
Essays by 30 authors from 11 countries on the intellectual  
expressions of primary societies.



## INDICE

- |   |  |
|---|--|
| Presentazione   | 8. Coimbra Fernando                                    |
| 1. Abrahamyan Marianna & Angela Frangyan                | Le origini astronomiche del motivo della swastica      |
| “La Terra dei Padri”: “tradizioni funerarie di          | 9. Cambieri Flavio, Lorenzo De Cola & Emilia           |
| letteratura rupestre”                                   | Peroschi   |
| 2. Oosterbeek Luiz                                      | Il monolito dei serpenti: un sito sacro del Jebel      |
| Alla ricerca delle origini                              | Uweinat  |
| 3. Aleksovski Dusko                                     | 10. Ghilotti Francesco                                 |
| Origini delle espressioni letterarie e spirituali delle | Origini della ritualità ctonia                         |
| società non alfabetizzate                               | 11. Gradoli M. Giuseppina & Robin Skeates              |
| 4. Anati Emmanuel                                       | Espressioni intellettuali e spirituali nella Sardegna  |
| Sulla nascita della scrittura                           | centrale durante il Neolitico e l’Età del bronzo: il   |
| 5. Bobrowski Przemyslaw, Chlodnicki Marek,              | progetto “Seulo Caves”                                 |
| Jórdeczka Maciej, Kobusiewicz Michal &                  | 12. Jankovits Katalin                                  |
| Pluskota Krzysztof                                      | Nuovi dati sull’abbigliamento funerario nell’età del   |
| Bir Nurayet - Il culto della fertilità nell’arte        | Bronzo in Ungheria                                     |
| rupestre del Sudan                                      | 13. Lucidi Maria Rosa & Roberto Virili                 |
| 6. Bolmida Pier Luigi                                   | La danza come espressione del linguaggio funerario: Il |
| Gli “Oranti Grandi Mani” in prospettiva filogenetica    | caso della scodella della tomba di Campo Reatino (Ri)  |
| 7. Cassese Cristina                                     | 14. Mailland Federico                                  |
| La performance in Africa occidentale: danza             | Geoglifi: origini e significato                        |
| musica e teatro fra tradizione e contemporaneità.       | 15. Otte Marcel  |
| Suggerimenti e modelli: il principio di jo-ha-kyu       | Specificità del linguaggio grafico                     |

16. *Poggiani Raffaella*  
Origine e significato delle statue-stele lombarde
17. *Prestipino Carmelo*  
Culti delle pietre. Dalla tradizione orale alle tracce nei documenti scritti
18. *Riccò Matteo*  
Il sogno delle origini
19. *Rocchitelli Andrea*  
Il transfert come meccanismo originario dello sviluppo cognitivo dell'uomo
20. *Rozwadowski Andrzej*  
Archeologia e preistoria dello sciamanismo: una o più origini?
21. *Sankhyan Anek*  
Early occupation of Asia by archaic and modern *Homo sapiens*: recent fossil evidence
22. *Sansoni Umberto*  
L'orante, lo sciamano e Platone: (libere) riflessioni sulle radici simboliche
23. *Shaham Dana*  
Lo sviluppo della musica e delle arti visuali durante la cultura Natufiana nel Levante
24. *Tartari Manuela*  
I saperi tradizionali della cura
25. *Tsonev Tsoni*  
Ontologia della predazione umana e apparizione della prima architettura monumentale e dell'arte
26. *Waller Steve*  
Illusione uditiva e visuale: come il modello intellettuale utilizzato dalle società prescientifiche per spiegare fenomeni naturali ambigui ha portato a interpretazioni e espressioni spirituali
27. *Zaia Ambrogio*  
Le stele e i santuari: il pensiero psicoarcheologico di Nicola Peluffo
28. *Zhang Yasha*  
La prevalenza del "totem uccello" nell'antica Zhang-Zhung e la "sepoltura di uccello" in Tibet



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

# What caused the creation of art?

## A round table at the 25th Valcamonica Symposium

Anati, E. (ed.)

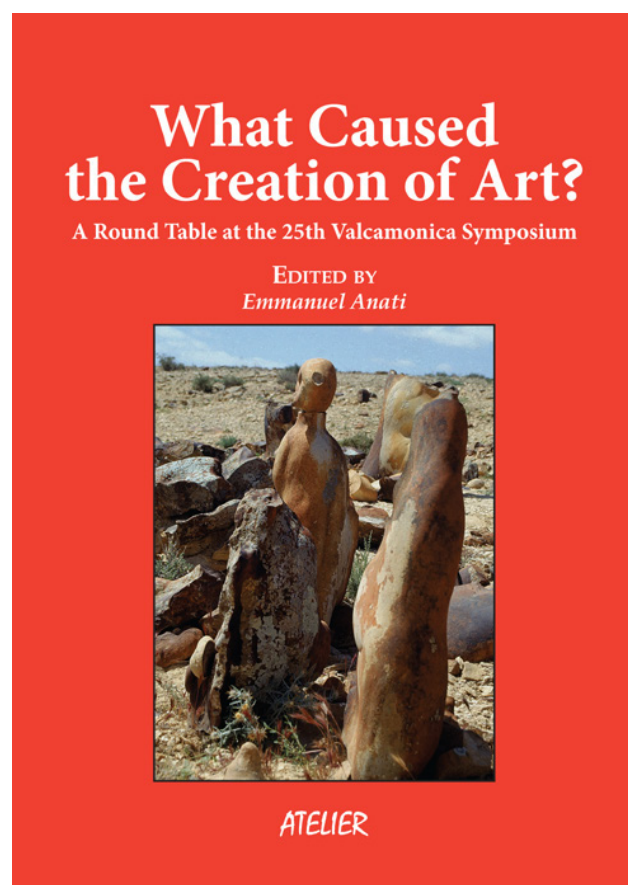
2012, *What caused the creation of art? A round table  
at the 25<sup>th</sup> Valcamonica Symposium*

Colloqui III

Capo di Ponte (Atelier), 44 pp. € 10

What gave rise to art?

Scholars of different disciplines and cultural backgrounds  
present contrasting perspectives on the same question that  
has involved generations of thinkers.



## INDICE

1. Introduzione di Emmanuel Anati (Italy)
2. Bednarik Robert (Australia)
3. Berriet Margalit (France)
4. Bredholt Christensen Lisbeth (Denmark)
5. Bolmida Pierluigi (Italy)
6. Cohen Claudine (France)
7. Gibson Michael Francis (UK)
8. Huisheng Tang (China)
9. Kempe Stephan (Germany)
10. Le Tensorer Jean-Marie (Switzerland)
11. Loubser Jannie (USA)
12. Mailland Federico (Switzerland)
13. Malla B. L. (India)
14. Minini Massimo (Italy)
15. Zarandona Antonio J. G. (Mexico)



# Sogno e memoria

## Per una psicoanalisi della preistoria

Anati, E. (ed.)

2014, *Sogno e memoria. Per una psicoanalisi della preistoria*

Colloqui IV (in Italian, French)

Capo di Ponte (Atelier), 180 pp. € 20

The analysis of human behavior and its graphic externalizations in art bring new perspectives to sociological sciences. Multidisciplinary meetings have promoted exceptional cooperation, giving rise to new perspectives for the various disciplines, inviting researchers not to be afraid to explore off-the-beaten path itineraries in the forest of human sciences. The texts collected here are an introductory selection of these guidelines to encourage the growth of this new “multidisciplinary” discipline: conceptual anthropology.



## INDICE

1. Preambolo
2. Vocazione dell'utopia e utopia della vocazione
3. Salvare la memoria
4. Memoria e oblio: considerazioni di un paletnologo
5. Per una antropologia dello spazio
6. Adolescenza, riti di passaggio e iniziazione presso alcuni gruppi tribali dei Northern Territories, Australia
7. Esodo, formula di un archetipo
8. Stile, concettualizzazione e stati di alterazione nell'arte preistorica
9. Luoghi e tempi della memoria
10. Le reel et l'imaginaire. Le temoignage de l'art prehistorique et tribal
11. La conception du temps chez les peuples chasseurs
12. Riflessi della dieta nella struttura cognitiva
13. L'Epoca dei Sogni
14. I confini naturali della creatività. Considerazioni di un paletnologo
15. Funzioni e disfunzioni dei tabù
16. Delirio e allucinazione collettiva. Un'analisi di antropologia concettuale
17. Qual'era il concetto di bello per l'uomo preistorico?
18. Creatività ed autoterapia nelle società preistoriche e tribali



# Semiotica dell'arte preistorica

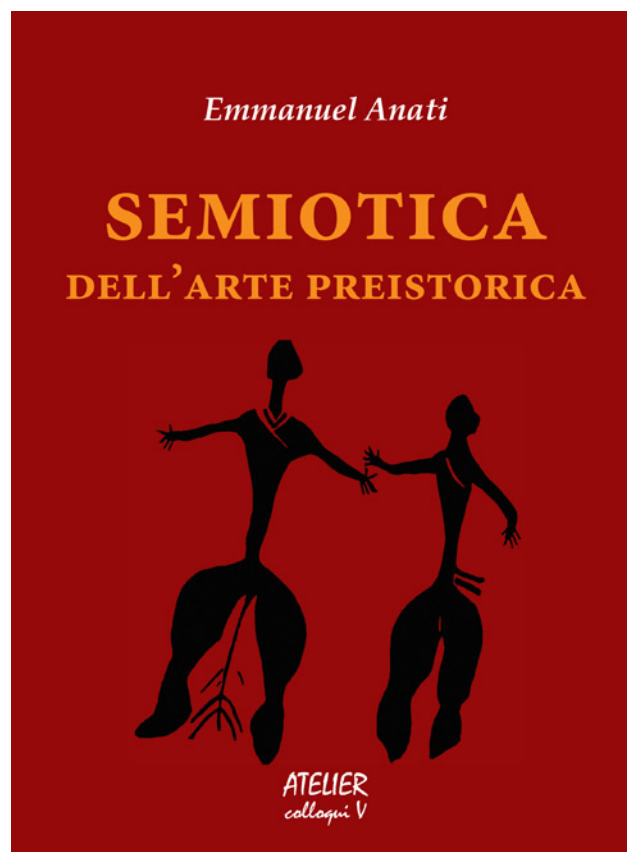
Anati, E. (ed.)

2014 *Semiotica dell'arte preistorica*

Colloqui V (in Italian, French)

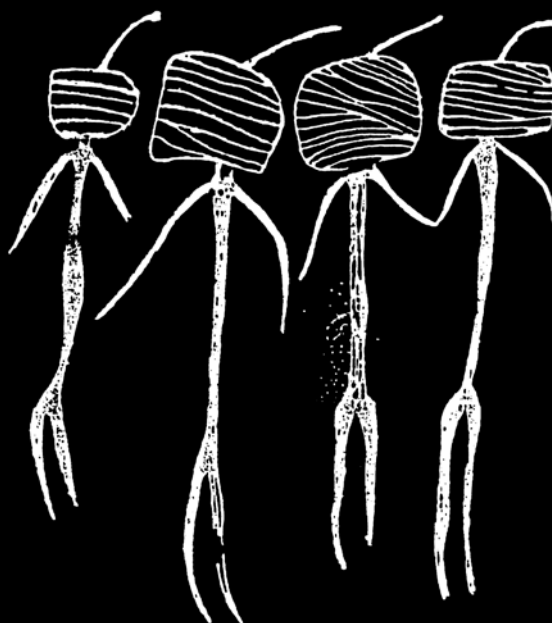
Capo di Ponte (Atelier), 226 pp. 127 figg. € 40

The conceptual definition of forms, the metamorphosis of shapes into sounds, and of sounds into forms, of ideas into images, of thoughts into words, and other intellectual processes, are present from the early times of human evolution. These recurring patterns stimulated, over the years, some of the author's papers and lectures in conventions and conferences of semiotics, sociology and psychology.



## INDICE

1. Introduzione
2. L'arte preistorica e tribale: testimonianza dell'identità della specie
3. La prima arte sulla terra
4. La storia dei primordi.
5. La riscoperta delle origini
6. Tecnica e tecnologia tra passato e futuro
7. La percezione di se stessi e l'immagine antropomorfa nella preistoria
8. Le coppelle dei primordi
9. Blocchi istoriati paleolitici
10. dello stile di La Ferrassie
11. L'uomo e la maschera: alla ricerca dell'identità
12. La roccia del grande fallo, Paspardo
13. L'uomo e la natura nell'arte preistorica e tribale



Kundusi, Kondo. Rock painting of Gatherers. Four beings, with their faces covered, have a distinctive line on their heads, probable symbols of their status. They seem to be participating in a dance or other type of show. (Redrawn from M. Leakey, 1983)

# Una vita in un giorno

## Intervista al prof. Emmanuel Anati

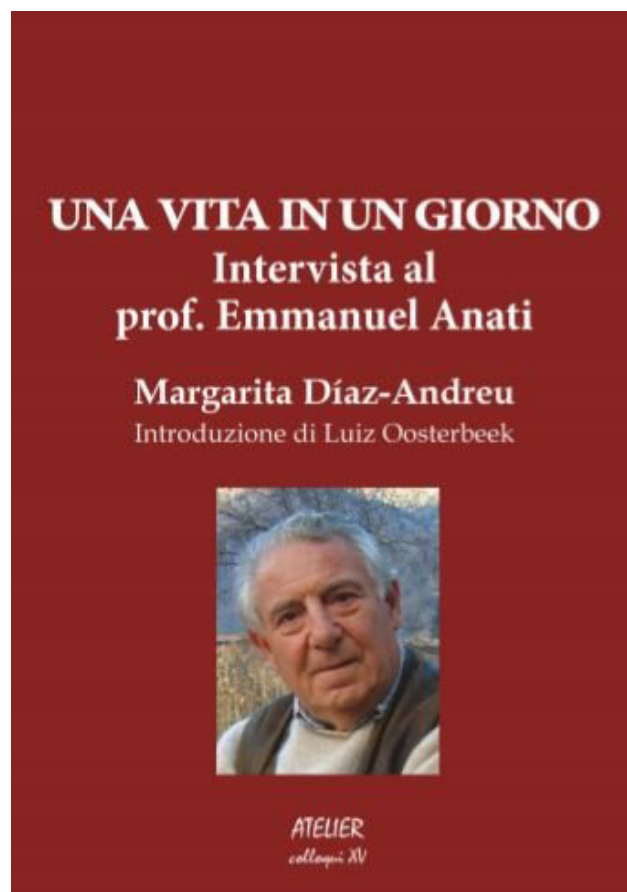
Díaz-Andreu, M. (ed.)

2018, *Una vita in un giorno. Intervista al prof. Emmanuel Anati*

Colloqui VI (in Italian, in English)

Capo di Ponte (Atelier), 128 pp. 51 figg. € 20

In the gardens of the campus of Burgos University, while delegates were moving from sessions and lectures to coffee breaks and back, Margarita Díaz-Andreu recorded, for hours, the words of Professor Emmanuel Anati. It was the 5th of September 2014 and when the electric lights of the evening replaced the sunlight, a life-long story was drafted. It concerned just one aspect of Anati's life, that of his experiences as a scholar in the human sciences. It is a stor full of messages that should interest every young scholar intending to devote his/her life to the humanistic sciences.



Ponte di Legno, 1979. Valcamonica Symposium III. Da sinistra a destra: Cardinale Julien Riess; Prof. Antonio Beltràn, Università di Zaragoza; Dr. Raj Issar, UNESCO; Dott. Antonio Sisinni, Direttore generale dei Beni Culturali; On. Mario Pedini, Ministro dei Beni Culturali; Prof. Emmanuel Anati, Direttore del CCSP; Senatore Giacomo Mazzoli; On. Sandro Fontana, Ministro della Pubblica Istruzione.

WWW

# Rock Art: When, Why, to Whom?

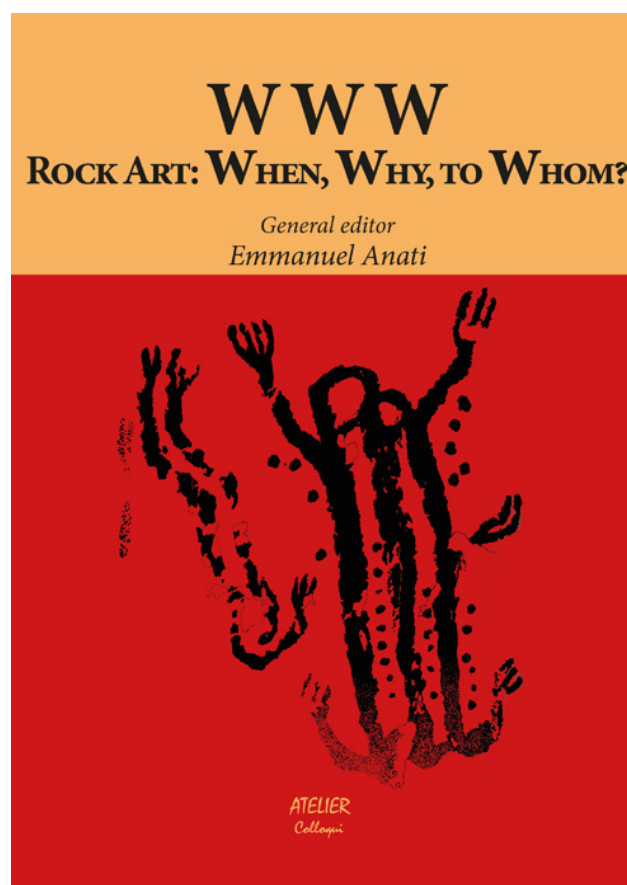
Anati, E. (ed.)

2015, WWW. *Rock Art: When, Why, to Whom?*

Colloqui VII

Capo di Ponte (Atelier), 218 pp. 184 figg. € 40

Why is Rock art widespread on five continents? Some sites, in South Africa, Australia or Brazil, count well over one million figures. They were produced over centuries and millennia. What made generations persist in this tradition of marking stone surfaces with the records of their minds? Why did they invest on it such immense time and energy? Fifty authors from five continents face the query: when, why and to whom?



## CONTENTS

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

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



# Etnogastronomia

## La cucina dei popoli

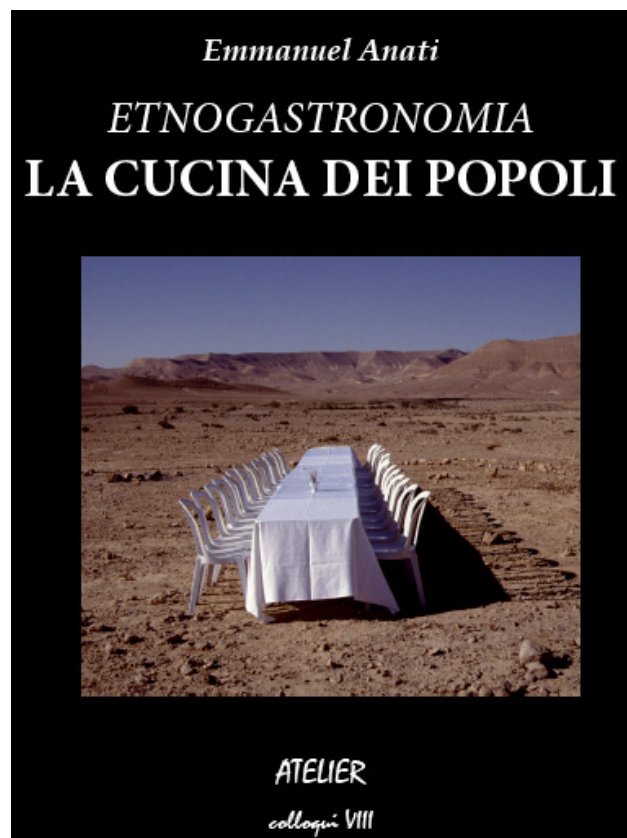
Anati, E. (ed.)

2016, *Etnogastronomia. La cucina dei popoli*

Colloqui VIII (In Italian)

Capo di Ponte (Atelier), 244 pp. € 25

Among the 10,000 people who live in more than 200 countries around the planet, the cuisines of eleven points of the globe were selected, describing them in their essential habits and characters, providing recipes palatable to western taste, and achievable with readily available products. This book has a dual purpose: 1) to introduce ethnogastronomy as a research topic that arouses the interest and sympathy of many peoples, to allow the reader to gain an overview of the similarities and differences, and 2) to experience cuisines and different tastes, for an expansion not only of the reader's own taste, but also the knowledge and appreciation of others. By understanding a different taste, the reader discovers how to appreciate not only the food, but also people's smiles.



## INDICE

1. Premessa: come nasce questo libro
2. Tradizioni popolari
3. Il cibo e il gusto
4. Origini della cucina
5. Popoli cacciatori: la “cucina” degli aborigeni australiani
6. Cina: la cucina del fiume Giallo
7. India: la cucina del golfo del Bengala
8. Arabia: la cucina beduina
9. Israele: la cucina degli Ebrei orientali
10. Grecia: la cucina delle Cicladi
11. Maghreb: la cucina costiera dell’Algeria
12. Etiopia: la cucina delle amba
13. Gli indiani pueblo: la cucina delle grandi pianure dell’Usa
14. Messico: la cucina Hidalgo
15. Oceania: la cucina del Nord Pacifico
16. Conclusioni

# Art and Religion

Anati, E. (ed.)

2016, *Art and religion*

Colloqui IX

Capo di Ponte (Atelier), 114 pp. 73 figg. € 40

What is the role of religion, magic and witchcraft in prehistoric and tribal art? The intellectual and spiritual motivations of art produced various theories since the first attempts to explain prehistoric art over a century ago. Recent research is revealing more complex conceptual connections. In this book, authors of different backgrounds and countries, from four continents, present examples of specific aspects, providing first-hand data. The confrontation of different ideas and methods contributes to a reconsideration of some past simplifications and generalizations.

## Art and Religion

General editor  
Emmanuel Anati



## CONTENTS

1. Introduction: Dictions, Predictions and Contradictions
2. Emmanuel Anati (Italy)  
The Paleolithic Sanctuary at Har Karkom. A sacred landscape: is it art? Is it religion?
3. Jaâfar Ben Nasr (Tunisia)  
Sandal engravings in the village of GuerMESSa (southeast of Tunisia): a graphic memorizing of a forgotten Berber rituals
4. Ingmar M. Braun (Switzerland)  
Interdisciplinary interpretations of anthropomorphic composite beings in European Upper Palaeolithic cave art: an approach
5. Edmond Furter (Switzerland)  
Art is structural magic, not illustration
6. Arnaud F. Lambert (Usa)  
Sorcerer-Kings in the Olmec rock art of Preclassic Mesoamerica
7. Maria Laura Leone (Italy)  
Meanings of the Deer Cave (Porto Badisco, Italy): Neolithic art
8. J. D. Lewis Williams (South Africa)  
Art, religion and myth: were they interrelated in Upper Palaeolithic times?
9. Angelina Magnotta (Italy)  
The myth of Cynus and ancient carvings of the archaic Apuan Ligurian people near Pontremoli (MS, Italy)
10. Federico Mailland (Switzerland)  
Ibex, crescent and swastika as symbols of a lunar god in the rock art of the ancient near east and central Asia
11. Nataliia Mykhailova (Ukraine)  
Deer offerings in the archaeology and art of the prehistoric Eurasia
12. Susan Searight-Martinet (Morocco)  
Engravings of sacred, ideological or symbolical signs in Imaun, a prehistoric tribal meeting place in southern Morocco
13. Hans-Joachim Ulbich (Austria)  
Communicating with the Gods: superstition on Fuerteventura and Lanzarote
14. Vahanyan Gregori (Armenia)  
The role of rock art clusters in mythology, religion and magic: the concept of the knowledge spiral
15. Steven J. Waller (Usa)  
Thunder gods in prehistoric art, mimicking thunder for rainmaking rituals and the psychoacoustic of reverberation

# Male and Female

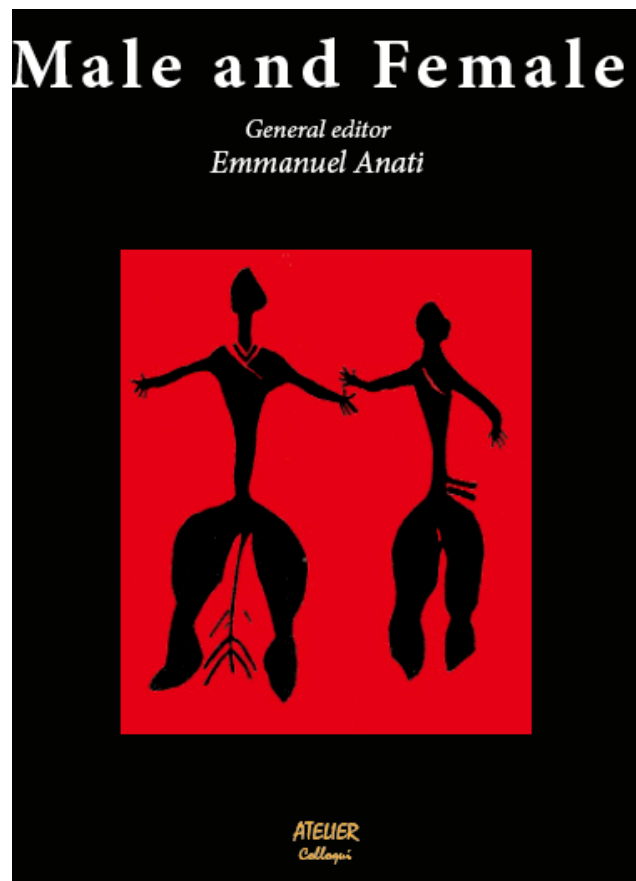
Anati, E. (ed.)

2017, Male and Female

Colloqui X (in inglese)

Capo di Ponte (Atelier), 119 pp. 60 figg. € 40

The book includes papers by 20 authors from five continents. It considers human representation in prehistoric and tribal art reflecting a broad landscape of different views and cases. In each age and culture a specific choice emerges in the visual arts, between preferring male or female images, and between having the human figure or not as the main feature. The book presents different cases and views of experts from five continents.



## CONTENTS

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

# Why Art?

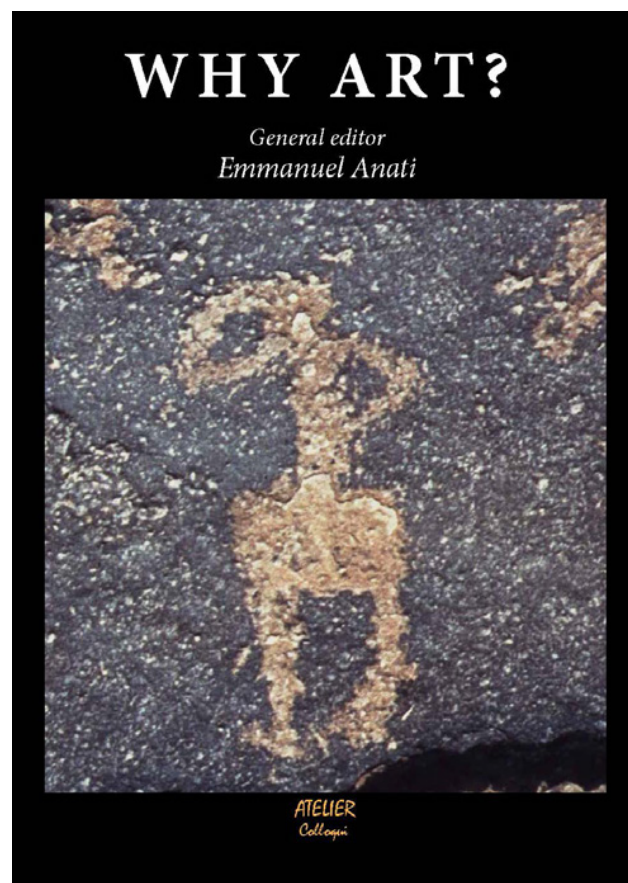
Anati, E. (ed.)

2017, *Why Art?*

Colloqui XI

Capo di Ponte (Atelier), 125 pp. 47 figg. € 40

The volume presents an array of contents by scholars from different continents with different experiences. Prehistoric art is like literature of more recent times, some depictions may concern science, others religion. Some may be school textbooks and others fiction. The decoding of prehistoric art helps us approach underlying contents and motivations.



## CONTENTS

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



# Meaning of abstract signs

Anati, E. (ed.)

2017, *Meaning of abstract signs*

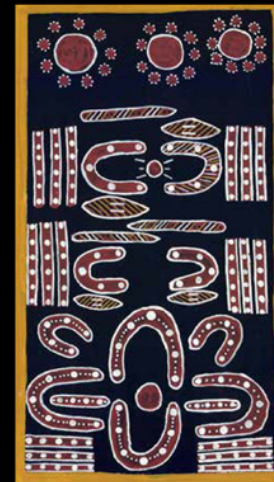
Colloqui XII

Capo di Ponte (Atelier), 101 pp. 43 figg. € 40

The clan was planning a fight against another clan that had abused hospitality hunting kangaroos in a reserved ground. The painter recorded the gathering of the elders debating 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 to define the meaning of abstract signs.

## MEANING OF ABSTRACT SIGNS

General Editor  
Emmanuel Anati



ATELIER  
Collagni

## CONTENTS

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

# Colonization

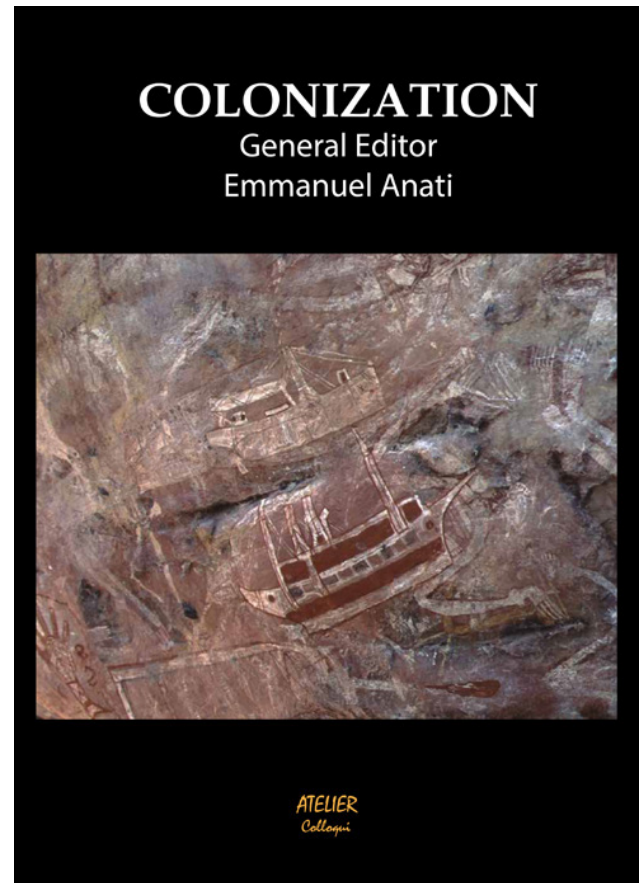
Anati, E. (ed.)

2017, *Colonization*

Colloqui XIII

Capo di Ponte (Atelier), 85 pp. 41 figg. € 40

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



## CONTENTS

1. *Emmanuel Anati (Italy)*  
Travel and migrations tales in European Paleolithic art
2. *Marta Arzarello (Italy)*  
The bifacial phenomenon across time, space and variability
3. *Robert G. Bednarik (Australia)*  
Pleistocene maritime colonizations
4. *Anthony Bonanno (Malta)*  
The first inhabitants of Malta
5. *José Farruja de la Rosa (Spain)*  
Neighbouring lands...Neighbouring cultures? The north african (Amazigh) roots of the Canary Islands
6. *Edmund Furter (South Africa)*  
Colonial artists re-style the same characters
7. *Marcel Otte (Belgium)*  
The Chauvet Masks
8. *Santiago Wolnei Ferreira Guimaraes (Brazil), Leidiana Alves de Mota (Brazil)*  
First Americans: Changes of Places, Changes of theories

# Sexual Images in Prehistoric and Tribal Art

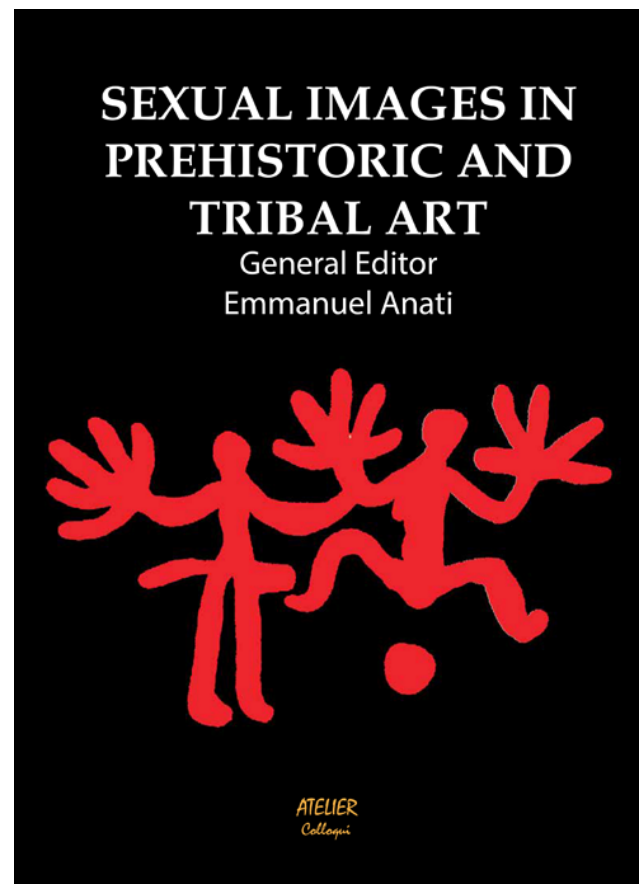
Anati, E. (ed.)

2017, *Sexual Images in Prehistoric and Tribal Art*

Colloqui XIV

Capo di Ponte (Atelier), 103 pp. 62 figg. € 40

Since the earliest figurative art, sex appears to be a theme of primary concern in every corner of the world. Why were such depictions made? In some cases oral traditions allow us to identify the cause or the inspiration. Can we trace back the stories behind the images? Sharing knowledge provides an overview on images, myths, rituals and customs related to sex, in prehistoric and tribal art.



## CONTENTS

1. *Emmanuel Anati (Italy)*  
Decoding Prehistoric Art: Meaningful Examples of Gender Relations
2. *Leo Dubal (France)*  
“The Art of Representation of Sexual Intercourse”
3. *Edmond Furter (South Africa)*  
Pregnant is the most Consistent Archetypal Gender
4. *Michel Justamand and Pedro Paulo A. Funari (Brazil)*  
Sexual Scenes in Serra da Capivara Rock Art, Brazil
5. *Shemsi Krasniqi (Kosovo)*  
Symbols of Fertility and Protection
6. *Angelina Magnotta (Italy)*  
Male and female in Symbolic Depiction in High Lunigiana
7. *Marc Martinez, Michel Lenoir and Anne-Catherine Welté (France)*  
Roc de Marcamps (France-Gironde): Sexual Human Representations
8. *Terence Meaden (UK)*  
Phallic and Vulvar Petroglyphs at Drombeg Beg Stone Circle, Ireland, together with a proposed explanation involving the hieros gamos
9. *Nataliia Mykhailova (Ukraine)*  
Sex as Transition between Worlds in the Deer Hunting Society (mythology and rock art)
10. *Jitka Soukopova (UK)*  
Penis Only For Gods? Sexual Imagery in the Earliest Central Saharan Rock Art

# The Message behind the Image

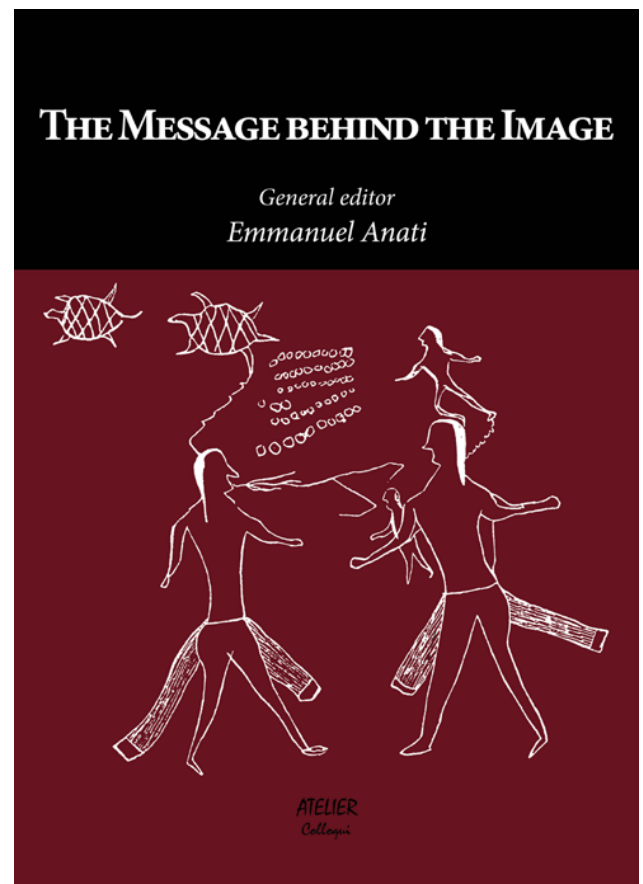
Anati, E. (ed.)

2019, *The Message behind the Image*

Colloqui XV (in inglese)

Capo di Ponte (Atelier), 148 pp., 163 figg. € 40

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 drove 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. What are the images telling us? What are the stories that the makers intended to memorize or communicate? Many events, many expressions of human thoughts and beliefs, many different aspects of life and culture, can add millennia to the history of mankind.



## CONTENTS

1. *Emmanuel Anati*  
Introduction
2. *Emmanuel Anati (Italy)*  
Decoding Paleolithic Engravings on Bone
3. *Robert G. Bednarik (Australia)*  
Reading Messages into Palaeoart
4. *Emilio G. Berrocal (Italy)*  
The Forgotten Perception
5. *Ekaterina Devlet (Russia)*  
The Skull Motif in Rock Art of Far East: Symbol of Death, Rebirth and the Link between the Generations
6. *A. José Farruja de la Rosa (Spain)*  
Reading the Message? The Problem within the Interpretations of Rock "Art" in the Canary Islands
7. *Edmond Furter (South Africa)*  
Recurrent Characters in Rock Art Reveal Objective Meaning
8. *Alexandre Guida Navarro (Brazil)*  
The Feast of Animals: Art and Images on Prehistoric Eastern Amazonian Stilt Houses
9. *Cristina Lopes (Portugal)*  
Symbolism in Navajo Rock Art
10. *Terence Meaden (UK)*  
Shadows of Stone, Shadows of Ancestors - Studies Unveiling Theplanned Sexual Drama of the Hieros Gamos, the Sacred Marriage
11. *Cynthia Ontiretse Mooketsi (Botswana)*  
"This is a Butterfly and It Identifies a Water Container": the Relevance of Indigenous Knowledge in Archaeological Interpretations
12. *Jacinto Palma Dias (Portugal)*  
Circular Architectures and Cyclical Eternities in Archaic Portugal
13. *Radoslaw Palonka (Poland)*  
Shamans, Spirals and Warriors-Rock Art in Castle Rock Pueblo Community, Colorado, Usa through Native American Oral Traditions and Archaeological Interpretations
14. *Tirtha Prasad Mukhopadyay (Mexico), Alan Garfinkel (Usa), Luis Ramon Merchan Villalba (Colombia)*  
Neuro-Ethological Messages from Rock Pictures
15. *Vahan Vahanyan and Gregori Vahanyan (Armenia)*  
Frigg, Astghik and the Goodess of the Crete Island



# Cult Sites and Art

Anati, E. (ed.)

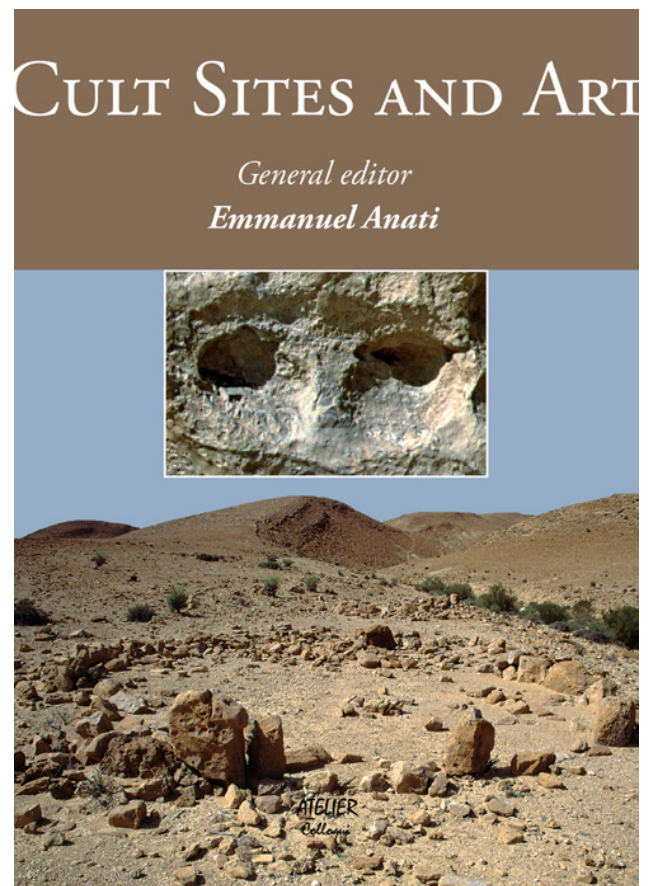
2021, *Cult Sites and Art*

Colloqui XVI

Capo di Ponte (Atelier), 84 pp., 74 figg. € 20

The volume is the printed version of issue 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 variations 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. To what extent is religion inspiring art, and to what extent is art inspiring religion?



## CONTENTS

1. *Emmanuel Anati*  
Introduction
2. *Emmanuel Anati (Italy)*  
Shrines in the Desert
3. *Jaâfar Ben Nasr (Tunisia)*  
Aïn Khanfous (Jebel Ousselat - Central Tunisia): a Symbolically Chosen Rock Art Site
4. *Kenneth Lymer (UK)*  
Rock Art and Local Religious Practices in Kazakhstan and Kyrgyzstan
5. *Nataliia Mykhailova (Ukraine)*  
Cult Sites and Art
6. *Abdorreza Naser Moghadasi (Iran)*  
Neuromythology: Relationship between Brain, Evolution, and Mythology
7. *Gregori Vahanyan (Armenia)*  
The Impact of Ancient Armenian Traditions and Worldview on the Cognitive Core of Nordic Culture



# Myths and Memories

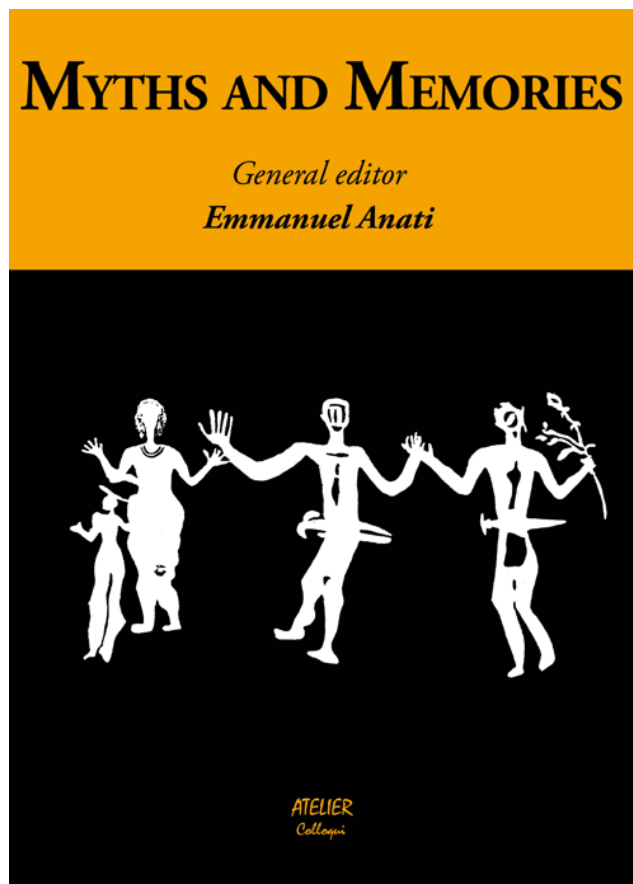
Anati, E. (ed.)

2021, *Myths and memories*

Colloqui XVII

Capo di Ponte (Atelier), 92 pp., 54 figg. € 20

Was the mind of early man much different from ours? Decorated caves, megalithic monuments, early shrines, sites of rock art, are the receptacles 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 from three continents.



## CONTENTS

1. *Emmanuel Anati*  
Introduction
2. *Emmanuel Anati (Italy)*  
Forgotten Myths and Memories: the Art of Early Gatherers from Tanzania to a World Pattern.
3. *Margalit Berriet (France)*  
Memories: Grounds for Myth
4. *Jerzy Gąssowski (Poland)*  
Early Medieval Slavs in their Myths and Archaeology
5. *Stephan F.J. Kempe (Germany), Ahmad Al-Malabeh (Jordan)*  
“Circular Paths” a New and Enigmatic, Ancient Geoglyphs of the Jordanian Basalt Desert
6. *Terence Meaden (UK)*  
Paired Megaliths with Sculpted Images Facing Sunset at the Summer and Winter Solstices and the Implication of Paradisiacal Belief
7. *Kalle Sognnes (Norway)*  
Rock Art At Bardal in Trøndelag, Norway. Myths and Memories?
8. *Sachin Kr. Tiwary (India)*  
Ethno Rock Art: Beliefs, Rituals and Experiences. The Study of Ferocious Depictions Inside Khoh in Light of the Beliefs of Kaimur Inhabitants
9. *Gregori Vahanyan (Armenia)*  
New Perspective on the Theory of the “Main Myth”.
10. *Santiago Wolnei Ferreira Guimarães (Brazil)*  
The Neanderthal Construction in Bruniquel Cave, France. The Origin of Myths Through a Discussion of Anthropological Structuralism

# The Function of Art

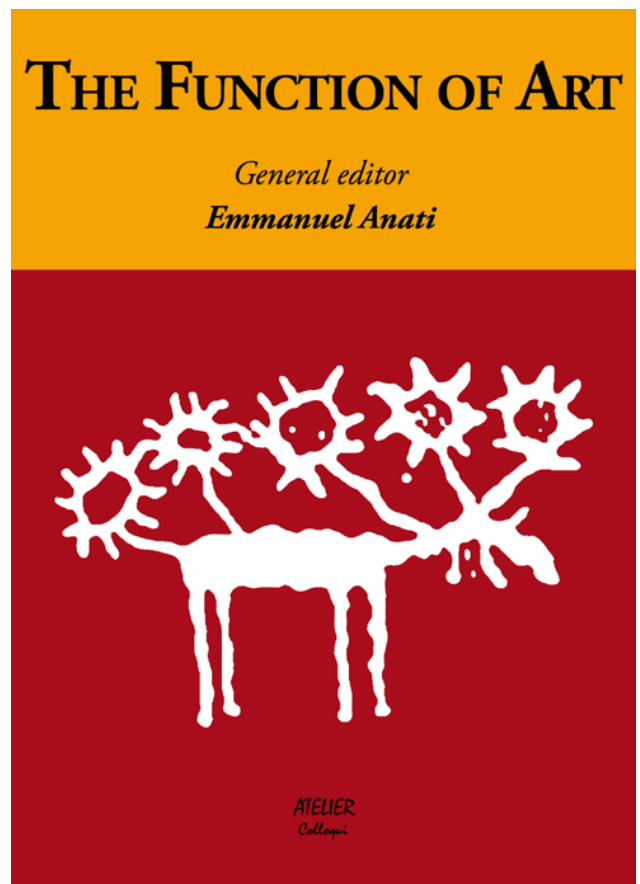
Anati, E. (ed.)

2021, *The Function of Art*

Colloqui XVIII

Capo di Ponte (Atelier), 154 pp., 129 figg. € 40

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 collection of articles in this volume presents a variety of types of prehistoric art from various periods and corners of the world, reflecting a gamut of aims and roles played by art.



## CONTENTS

1. *Emmanuel Anati*  
Introduction
2. *Emmanuel Anati (Italy)*  
Menhir-Statues: what Was their Function?
3. *Imam Bulu (India)*  
Changing Intellectual and Spiritual Expressions of the Nomadic Birhor in Jharkhand
4. *Ekaterina Devlet (Russia)*  
X-Ray Style Anthropomorphs in Rock Art: the Challenge of Interpretation
5. *Shemsi Krasniqi (Kosovo)*  
The Use of Ancient Symbols Through the Ages
6. *Cristina Lopes (Portugal)*  
Ataegina, a Peninsular Deity
7. *Federico Mailland (Italy)*  
The Har Karkom Rock Art from the Hellenistic to Late Byzantine Period: Man as the Centre of the Universe
8. *Joan Marler (USA)*  
Iconography and Orality: Mnemonica Patterns of Meaning in the Neolithic Societies of Southeastern Europe
9. *Dieter Maurer (Switzerland)*  
Why our Understanding of the Emergence and Early Development of Pictures in Ontogeny Must Undergo a Revision, and what Revision May Offer for the Understanding of Early Prehistoric Pictures
10. *Susan Moulton (USA)*  
Unbridling the Past: the Visual Language of Animacy in Palaeolithic Cave Painting at Chauvet
11. *Nataliia Mykhailova (Ukraine)*  
“Celestial Deer” the Flight from the Stone Age to the Middle Ages
12. *Awadh Kishore Prasad (India)*  
Predominant Ritual and Ceremonial Trends in the Rock Art of Eastern India, with Special Reference to Southern Bihar and Adjoining Jharkhand
13. *Gregori Vahanyan (Armenia)*  
Sixteen Wonders of World Visual Art
14. *Domenico Nisi, Marta Villa (Italy)*  
New Interpretative Hypotheses on a Fresh Interpretation of the Venus à La Corne, a Palaeolithic Bas-Relief Figurine
15. *Jacinta Warland (Australia)*  
The Answers Are Living in the Stones... A Discussion on the Transfer of Common Community Knowledge, Environmental and Spiritual Knowledge, by Using Visual, Oral and Memory Cues Within Totemic Symbols and Natural Features Within Photography

# The Dominant Theme

Anati, E. (ed.)

2021, *The Dominant Theme*

Colloqui XIX

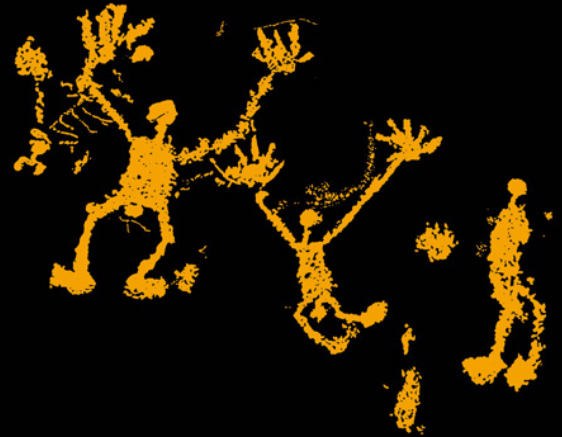
Capo di Ponte (Atelier), 136 pp., 102 tav. € 40

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. The dominant theme is one of the factors defining the identity of patterns of visual art. It turns up to be a diagnostic element to define the conceptual, economic and social structure of the artist's society.

## THE DOMINANT THEME

General editor

**Emmanuel Anati**



ATELIER  
Colloqui

## CONTENTS

1. *Emmanuel Anati (Italy)*  
Introduction
2. *Emmanuel Anati (Italy)*  
Changing Themes in Valcamonica Rock Art
3. *Emmanuel Anati (Italy)*  
Dominant Themes in the Rock Art of Azerbaijan
4. *Shanandoah Anderson (USA)*  
Understanding the Art of Rock Writing
5. *Amélie Bonnet-Balazut (France)*  
The Animal Mirror of Humanity
6. *Margalit Berriet (France)*  
The Arts and Society
7. *Bulu Imam (India)*  
The Dominant Theme in Prehistoric and Tribal Art in Jharkhand, India
8. *Sara Garcês, Luiz Oosterbeek (Portugal)*  
We, the Deer!? Assessing a Nonlinear Visual System in the Tagus basin, Portugal
9. *Michel Justamand, Gabriel Frechiani de Oliveira, Suely Amâncio Martinelli (Brasil)*  
The Dominant Morphological Rock Art Theme in 47 Archaeological Sites in the National Park of the Serra da Capivara, Piauí, Brazil: a Case Study
10. *Carol Patterson (USA)*  
Cultural Affiliations of the Western Basketmaker II Style Petroglyphs of American Southwest: Keres
11. *Vahanyan G., Vahanyan V. (Armenia)*  
Linguistic Data on Old Armenian and Norse Intercultural Communication and The House of Being
12. *Jessie Van Cauter, Marc De Bie (Belgium)*  
Settlement Spatiality Reflecting Spirituality: Searching for High-Order Cultural Expressions of Final Palaeolithic Communities in Northwestern Europe

# The Ages of Memory the Memory of Ages

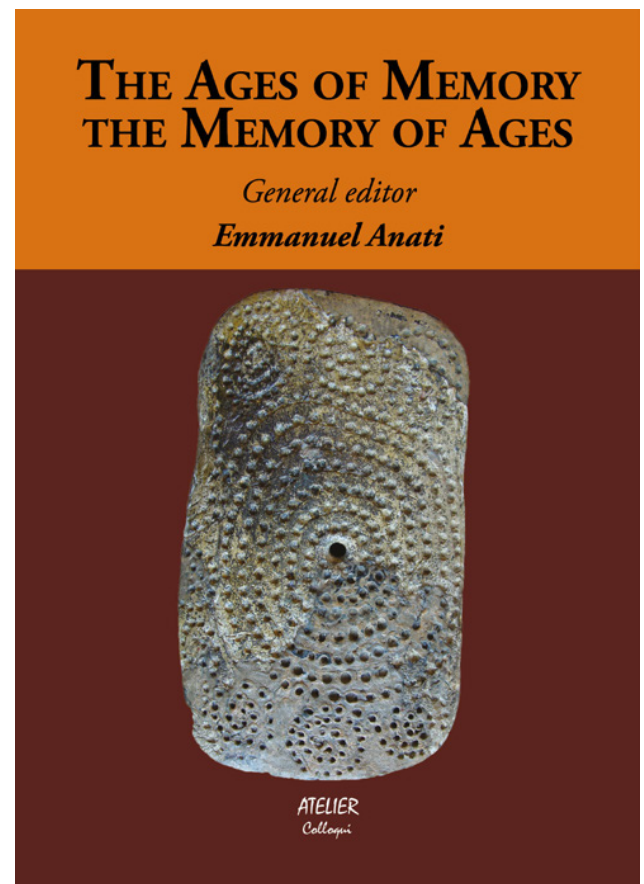
Anati, E. (ed.)

2021, *The Ages of Memory, the Memory of Ages*

Colloqui XX

Capo di Ponte (Atelier), 80 pp., 37 tav. € 20

When prehistoric art is decoded it becomes an invaluable cultural source in itself. An additional approach 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!” Indeed! It is the task of conceptual anthropology. Archeology has the important role of providing the raw material for conceptual anthropology.



## CONTENTS

1. *Emmanuel Anati (Italy)*  
Introduction
2. *Emmanuel Anati (Italy)*  
The Typology of Rock Art
3. *Fernando A. Coimbra (Portugal)*  
Rock art as a Mnemonic Process among Non-Literate Societies
4. *Leo Dubal (France)*  
Tracing Back the Ages of Myths Behind Calendar Era
5. *Santiago Wolnei Ferreira Guimarães (Brazil)*  
Human Memory as Archetype: Implications for Rock Art
6. *Tatyana Rostyazhenko, Liudmila Lbova (Russia)*  
Ornamental Artefacts as a Way to Transfer and Store Information in the Upper Palaeolithic: the Mal'ta Collection (Siberia)
7. *Aixa Vidal (Argentina)*  
Memories of the Ocean

# Cultural Changes

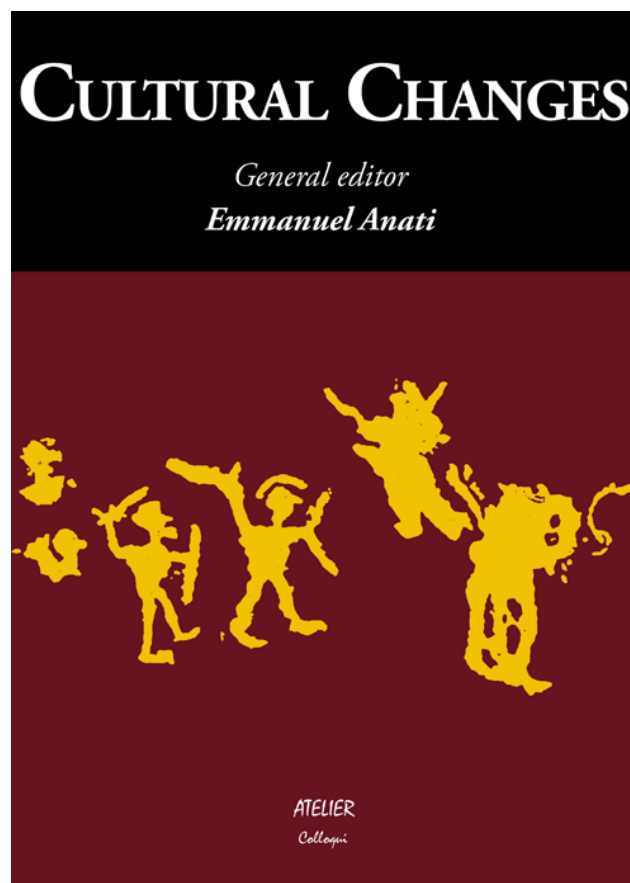
Anati, E. (ed.)

2021, *Cultural Changes*

Colloqui XXI

Capo di Ponte (Atelier), 182 pp., 160 tav. € 40

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



## CONTENTS

1. *Emmanuel Anati*  
Introduction
2. *Emmanuel Anati (Italy)*  
Religions in Prehistoric Valcamonica
3. *Robert G. Bednarik (Australia)*  
No greener grass in the Arctic
4. *Jean Clottes (France)*  
The Mythic Theme of the Fawn with Bird in the Pyrenean Magdalenian
5. *Brian Hayden (Canada)*  
Why Ideologies and Values Changed: the Role of Aggrandizer Strategies and Secret Societies
6. *Luc Hermann (Belgium)*  
Music and Dance in Rock Art from Southeastern Kazakhstan and Kyrgyzstan
7. *Michel Justamand, Gabriel Frechiani de Oliveira, Pedro Paulo Funari (Brazil)*  
The Climate Change Occurring in the National Park Serra da Capivara -Pi, Brazil, Seen through the Rock Art of Pre-Colonial Human Societies: a Case Study
8. *Majeed Khan (Saudi Arabia)*  
Deities and gods: a perspective on prehistoric religions in Arabia
9. *Carol Patterson (Colorado, USA)*  
Cultural Affiliations of the Western Basketmaker II-PIII Style: Petroglyphs of the American Southwest: Zuni
10. *Tirtha Prasad Mukhopadhyay, Armando Pérez Crespo (Mexico)*  
The Tlaloc prototype: Depictive Practices in Rain-Praying Cultures of Del Bajío, the Southern Fringe of Aridoamerica
11. *Simon Radchenko, Dmytro Nykonenko (Ukraine)*  
Rock Art from the Western Edge of the Steppe: Engravings Inside the Bull Grotto at the Kamyana Mohyla Site
12. *Raj Somadeva, Anusha Wanninayake, Dinesh Devage, Resta Fernando (Sri Lanka)*  
A review of rock art studies in Sri Lanka



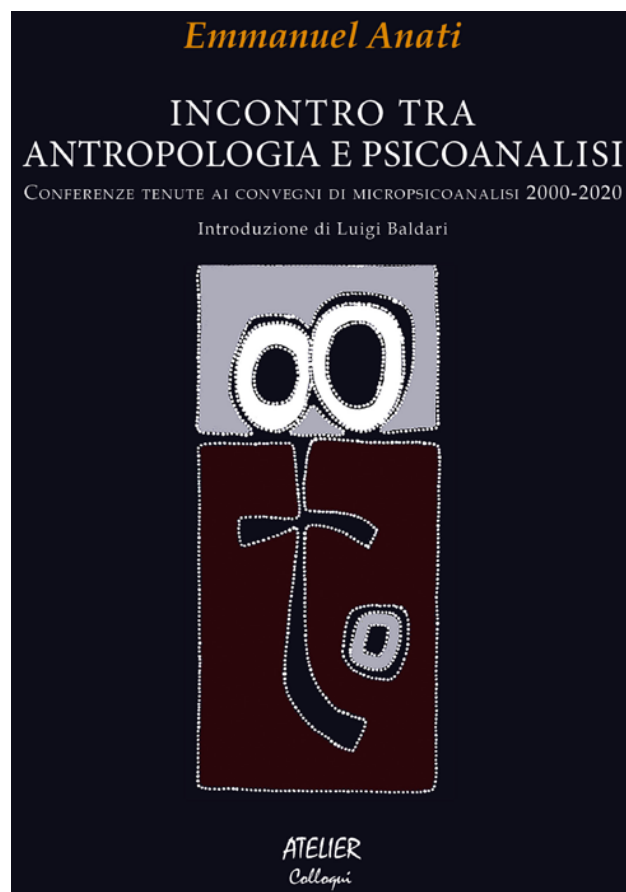
# Incontro tra antropologia e psicoanalisi

## Conferenze tenute ai convegni di micropsicoanalisi 2000-2020

Introduzione di Luigi Baldari

Anati, E. 2021, *Incontro tra antropologia e psicoanalisi*  
Colloqui XXII  
Capo di Ponte (Atelier), 302 pp. 1 tav. € 50

In the introduction to this book, Prof. Baldari writes: «Anati talks about the interaction between anthropology and psychoanalysis. For him, the synergy of the various disciplines related to the human and social sciences opens up new horizons to humanistic research. “Each discipline - he writes - has its own memory which is the basis of research and progress of the discipline itself. The union of disciplines is also the union of memories for a broader basis of research and culture”». 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.



## INDICE

- |  |     |   |
|--|-----|---|
| Introduzione: incontro tra antropologia e psicoanalisi di Luigi Baldari  | 9.  | aborigeni australiani   |
| 1. Stile, concettualizzazione e stati di alterazione nell'arte preistorica                                       | 10. | Sulla solitudine  |
| 2. Adolescenza, riti di passaggio e iniziazione presso alcuni gruppi tribali dei northern territories, Australia | 11. | Sulle origini e la struttura della coscienza Per un'analisi di antropologia concettuale |
| 3. Funzioni e disfunzioni del tabù   | 12. | La struttura familiare nelle società primarie   |
| 4. Delirio e allucinazione collettiva considerazioni per un'analisi antropologica                                | 13. | Sui riti di passaggio e comportamento sessuale degli aborigeni australiani              |
| 5. Creatività e autoterapia nelle società preistoriche e tribali   | 14. | Epoca dei sogni   |
| 6. La relazione tra madre e figli nelle società primarie. Nascere e crescere da nomadi                           | 15. | il reale e l'immaginario nella concettualità degli aborigeni australiani                |
| 7. Struttura elementare dell'arte e sistema cognitivo primario   | 16. | Erotismo, libidine e vita amorosa   |
| 8. Il concetto di tempo presso alcune comunità di  |     | Regole sociali e loro funzione psico-terapeutica nelle società primarie                 |
|  |     | Realtà psichica e realtà virtuale alle origini delle religioni                          |
|  |     | La morte  |
|  |     | Eterno confronto tra psiche e natura  |

# The Role of Women in Prehistoric and Tribal Societies

Anati, E. (ed.)

2021, *The Role of Women in Prehistoric and Tribal Societies*,  
Colloqui XXIII

Capo di Ponte (Atelier), 170 pp., 164 figg. € 40

The social roles of women, as those of men, are dependent upon biological, social, economic and cultural factors, and they 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 flexibility than others. A collection of papers examining thousands of years and different societies, by authors from various parts of the world, is provoking a healthy reflection on variable realities.

## THE ROLE OF WOMEN IN PREHISTORIC AND TRIBAL SOCIETIES

General editor  
*Emmanuel Anati*



ATELIER  
Colloqui

## CONTENTS

1. *Emmanuel Anati*  
Introduction
2. *Emmanuel Anati (Italy)*  
Male and Female Variability in the Rock Art of Azerbaijan
3. *Emmanuel Anati (Italy)*  
Reconsidering the Vulvar Stones of La Ferrassie (Dordogne)
4. *Ruman Banerjee (India), Somnath Chakraverty (India), David W. Robinson (UK)*  
The Women of Central Indian Rock Art: Discovery, Documentation and Interpretation
5. *Santiago Wolnei Ferreira Guimarães (Brazil)*  
Gender in Prehistoric Rock Art: the Case of Seridó, Brazil
6. *Luc Hermann (Belgium)*  
Sexuality in Rock Art from Southeastern Kazakhstan and Kyrgyzstan
7. *Michel Justamand, Gabriel Frechiani de Oliveira, Antoniel dos Santos Gomes Filho,*  
*Vanessa Belarmino da Silva, Pedro Paulo Funari (Brazil)*  
Female Representations in Rock Art Scenes, São Raiumundo Nonato-PI, Brazil
8. *Majeed Khan (Saudi Arabia)*  
Women in Prehistoric and Tribal Societies of Arabia
9. *Maria Laura Leone (Italy)*  
The Woman in Ancient Daunia (Apulia, Italy): Considerations Inferred from Steles, Sources and Ceramics
10. *Meenakshi Dubey-Pathak (India)*  
Women in Indian Rock Art
11. *Carol Patterson (USA)*  
Mythical Women in the Prehistoric Art of Southeast Utah
12. *Jitka Soukopova (Czech Republic)*  
Women and Prehistoric Rituals in 'The Round Head Rock Art of the Sahara

# On the Diffusion of Culture

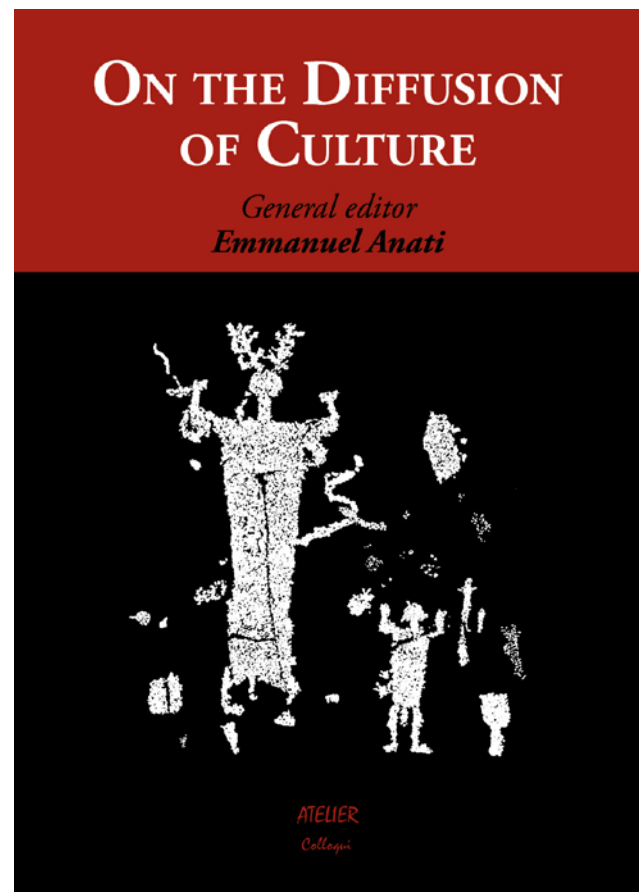
Anati, E. (ed.)

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, compelled by the biggest defect and the biggest gift of our species: curiosity. Tumultuous events like the diffusion of European culture in Australia changed its ethnic identity; the propagation of Christianity in Latin America or of Islam in Asia and Africa introduced new values and modified 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 of them are considered in this volume. Small details may inspire great thoughts.



## CONTENTS

1. *Emmanuel Anati (Italy)*  
Introduction
2. *Emmanuel Anati (Italy)*  
Cultural Diffusion and Cultural Introversion in the Alps, Rock Art as a Source of History
3. *Herman Bender (USA)*  
Sacred Numbers in Plains and Woodland Indian Cultures and Cosmologies
4. *Anthony Bonanno (Malta)*  
Hiatus or Continuity in Prehistoric Malta? From Early Neolithic to Temple Period
5. *Luc Hermann (Belgium), Annik Schnitzler (France)*  
Depictions of Felidae in the Rock Art of Kyrgyzstan and Southeastern Kazakhstan
6. *Jitka Soukopova (UK)*  
Rain and Rock Art in the Sahara: a Possible Interpretation



Front and back views of a small female figurine (reconstructed from various fragments) from the so-called Red Skorba Shrine (after A. Bonanno).

# 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 discovered. 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 thought-provoking examples, stimulating conceptual analysis.

## MYTHS REVEALED BY ART

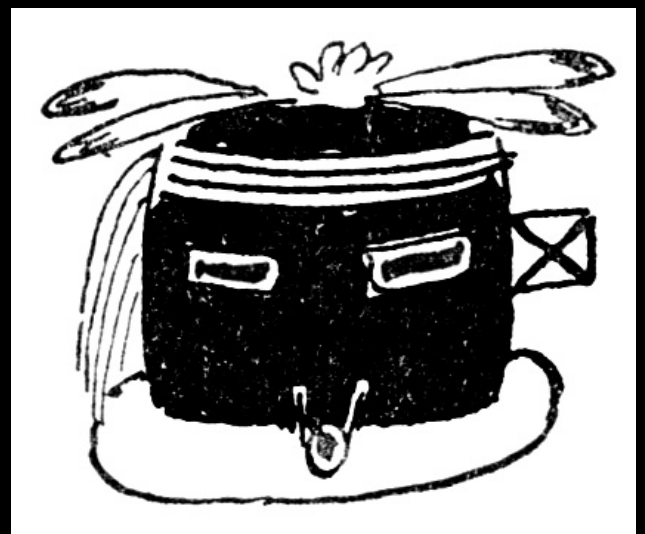
General editor  
**Emmanuel Anati**



ATELIER  
Colloqui

## CONTENTS

1. *Emmanuel Anati (Italy)*  
Introduction. Prehistoric Art Revealing Multi-Millenary Myths
2. *Emmanuel Anati (Italy)*  
Decoding Paleolithic Art and the Origins of Writing
3. *Meenakshi Dubey-Pathak (India)*  
Ancient Myths Narrated by the Rock Art of Chhattisgarh State in India
4. *Terence Meaden (UK)*  
The Sunrise Planning of 50 Irish Stone Circles and Comments on the Summer Solstice at Avebury and Stonehenge
5. *Alessandro Menardi Noguera (Italy)*  
Anoa-1 and The Body Proportions of the Niola Doa Corpulent Figures (Ennedi, Chad)
6. *Carol Patterson (USA)*  
Katsina Runners in the Prehistoric Art of the American Southwest, 1000 BCE-CE 1300



*Homsona*, mask of a runner who cuts hair (Colton 1959; see Patterson, p. 80)



# Cultural Identity

Anati, E. (ed.)

2022, *Cultural Identity*,

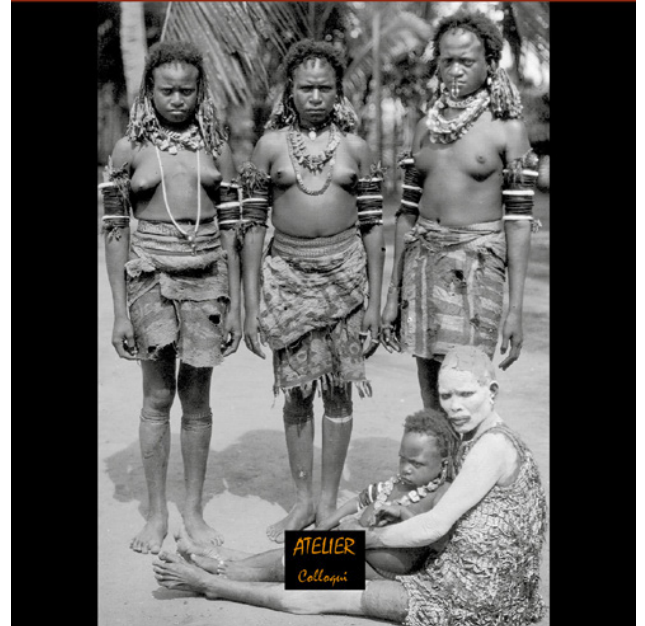
Colloqui XXVI

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

Cultural identity has two facets: how you define your cultural identity and how other people define it. Their patterns and trends 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, subject to the conditioning of our own indoctrination. Is there an objective way of defining cultural identity? Considering the identities of our own social and cultural heritage 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 examine examples of cultural identities. The gathering of different views and different aspects of identity is a healthy exercise opening minds to alternative thinking. Identity crisis is an endemic pattern of dynamic societies. It seems to be a topic well deserving further consideration.

## CULTURAL IDENTITY

General editor  
**Emmanuel Anati**



## CONTENTS

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, Matheus 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



# Conceptual Trends and Conceptual Survival

Anati, E. (ed.)

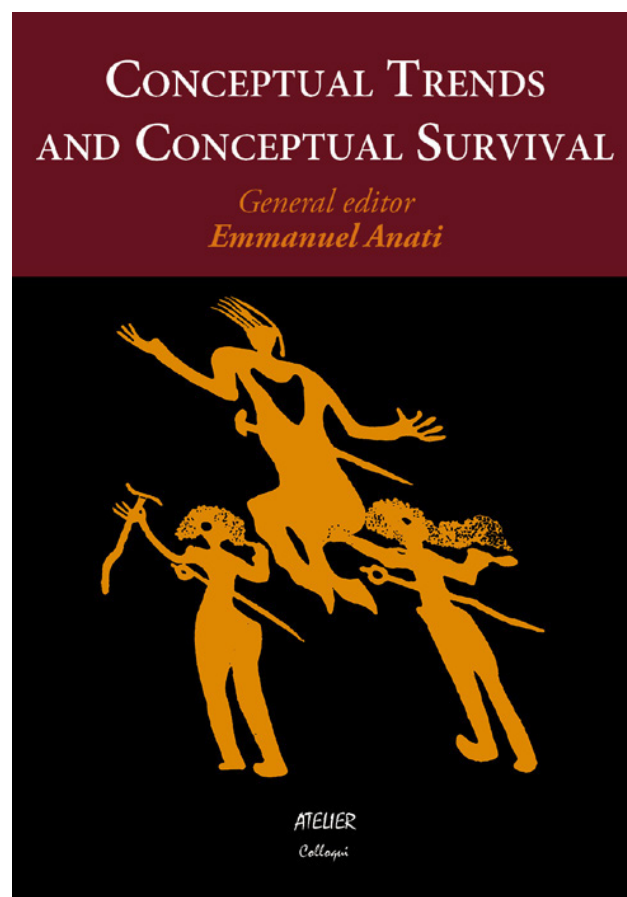
2023, *Conceptual Trends and Conceptual Survival*

Colloqui XXVII

Capo di Ponte (Atelier), 180 pp., 182 figg. € 40

Cultural and conceptual survival is subject to evolution, like the life of each being, from birth, to growth, aging, and death. And like the life of each being, the conceptions of the human intellect are subject to evolution: aging is an inevitable process.

The human mind is geared toward survival in its various forms, physical, social, ethnic, economic, ideological, political and emotional. What makes the difference, thus evidencing the cultural identity of each human group, is the conceptual orientation which defines the distinctiveness of the specific group involved. The book presents various aspects of this common denominator, including customs, cooperation, faith, and artistic expressions. The topics are of a global concern, and the articles deal with significant specific matters in different societies and continents.



## CONTENTS

1. Introduction
2. Emmanuel Anati (Italy)  
Expression 33 (September 2021)  
The Rock Art of Central Arabia
3. Emmanuel Anati (Italy)  
Expression 34 (December 2021)  
Desert Settlement Patterns
4. Michel Justamand, Ana Cristina Alves  
Balbino, Vanessa da Silva Belarmino, Vitor José  
Rampaneli de Almeida, Gabriel F. de Oliveira,  
Matteus Freitas de Oliveira (Brasil)  
Expression 34 (December 2021)  
Prehistoric Sexuality in the Rock Art of Serra da  
Capiwara (PNSC/PI), Brazil
5. Cristina Lopes (Portugal)  
Expression 34 (December 2021)  
Geometric Art in the Iberian Schist Plaques
6. Terence Meaden (UK)  
Expression 33 (September 2021)  
Neolithic Art and Animism on the Avebury Hills  
of Southern England
7. Ioannis Papadimitriou (Greece)  
Expression 34 (December 2021)  
Three Scythian Goddesses
8. Carol Patterson (USA)  
Expression 33 (September 2021)  
Clouds in the Prehistoric Art of the Colorado  
Plateau
9. S. Rama Krishna Pisipaty (India)  
Expression 33 (September 2021)  
The Origin and Development of Urbanization in  
South India
10. Discussion Forum

# Urbanization and Sedentarization

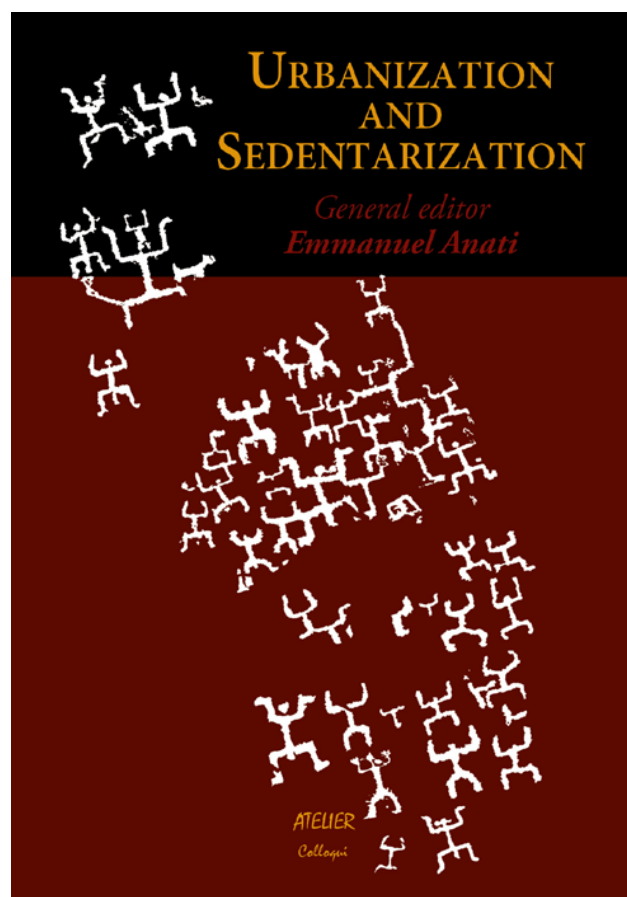
Anati, E. (ed.)

2023, *Urbanization and Sedentarization*

Colloqui XXVIII

Capo di Ponte (Atelier), 280 pp., 296 figg. € 40

From the earliest times of sedentarization to the present drifts of urbanization, patterns of settlement are the expression of human social and economic adventures. This book mainly focusses on the origins and conceptual evolution of settlement. The causes and effects of living patterns reflect the requirements of society and its means of survival. As a cultural trend, urbanization developed very late: the first town is just 10,000 years old while the first deliberately modeled stone implements were produced over 3 million years ago. The human mind evolved starting with the first pebble-tool and the earliest material remnants. Clustered settlements developed where it was socially and economically suitable; in some corners of the world it became the dominant pattern of living early on, in other areas it started just a few years ago, and elsewhere it did not arrive at all.



## CONTENTS

1. Introduction
2. *Emmanuel Anati (Italy)*  
Expression 28 (June 2020)  
Cultural Diffusion and Cultural Introversion in the Alps, Rock Art as a Source of History
3. *Emmanuel Anati (Italy)*  
Expression 30 (December 2020)  
Rethinking Jericho and the Birth of the World Earliest Town
4. *Emmanuel Anati (Italy)*  
Expression 32 (June 2021)  
The Neolithic Temples of Malta: a Ceremonial Urbanization
5. *Emmanuel Anati (Italy)*  
Expression 34 (December 2021)  
Desert Settlement Patterns
6. *Emmanuel Anati (Italy)*  
Expression 35 (March 2022)  
The Har Karkom Cult Sites
7. *Francesco Bandarin (Italy)*  
Expression 36 (June 2022)  
Serra da Capivara, Brazil
8. *Anthony Bonanno (Malta)*  
Expression 14 (December 2016)  
The First Inhabitants of Malta

1. *Anthony Bonanno (Malta)*  
Expression 28 (June 2020)  
Hiatus or Continuity in Prehistoric Malta? From Early Neolithic to Temple Period
2. *Behrooz Barjasteh Delforooz (Sweden), Samira Narooyi, Safoura Kalantari (Iran)*  
Expression 32 (June 2021)  
Newly Discovered Pictograms at Mil River Rock Shelter  
in Sistan and Baluchestan Province, Southeast Iran
3. *José Farrujia de la Rosa (Spain)*  
Expression 14 (December 2016)  
Neighbouring lands... Neighbouring cultures?  
The North African (Amazigh) roots of the Canary Islands
4. *Mário Varela Gomes (Portugal)*  
Expression 32 (June 2021)  
Castelo Belinho, a Pristine Neolithic Village on the Southwestern Iberian Peninsula:  
Spaces, Structures, Functions, and Symbols, at the Rise of Urbanization
5. *Stavros D. Kiotsekoglou, Spyros P. Pagkalis, Apostolos Th. Tsakridis (Greece)*  
Expression 36 (June 2022)  
The Geo-Archeological Sites of the Prefectures of Xanthi and Rodopi: Körova, Livadi, Ismara,  
Alonia (Synaxis), and Klisetzik (Petrota), in the Cultural Landscapes of Greek Thrace
6. *Solange Macamo, Vitalina Jairoce, Hamido Atuia, Arlindo Zomba, Laurinda Mutimucuo (Mozambique)*  
Expression 32 (June 2021)  
Urban Origins in Mozambique: Manyiken and Niamara,  
Two Divergent Architectural Styles of the Second Millennium AD
7. *Jacinto Palma Dias, Rolando Melo da Rosa (Portugal)*  
Expression 16 (June 2017)  
Circular Architectures and Cyclical Eternities in Archaic Portugal
8. *S. Rama Krishna Pisipaty (India)*  
Expression 33 (September 2021)  
The Origin and Development of Urbanization in South India
9. Discussion Forum

# Myths and Beliefs Unveiled by Rocks

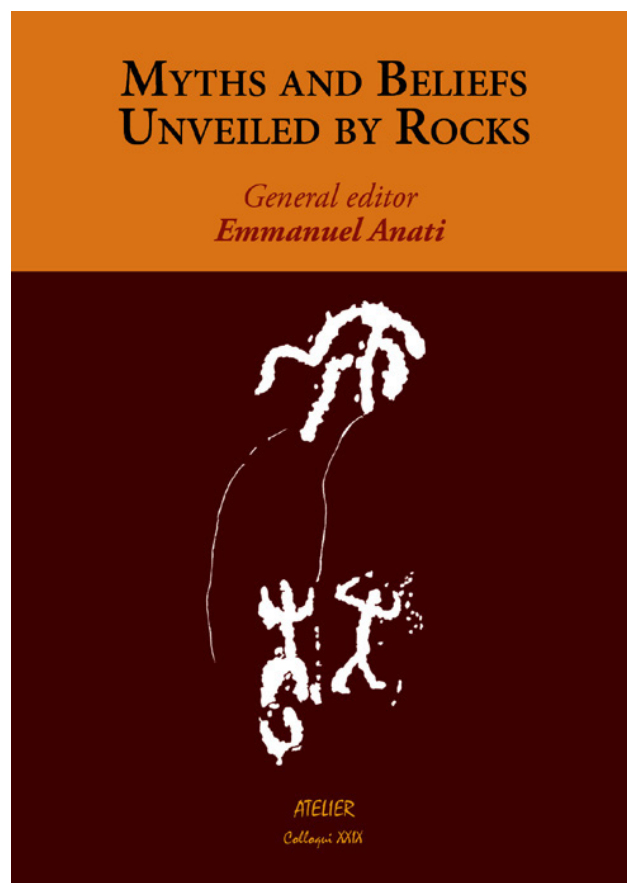
Anati, E. (ed.)

2023, *Myths and Beliefs Unveiled by Rocks*

Colloqui XXIX

Capo di Ponte (Atelier), 208 pp., 68 figg. € 40

Understanding the primary expressions of human attempts to explain the shapes of nature opens up a window on the roots of esthetics and also on the processes leading to scientific research. The natural reactions of our senses are wrapped in the many veils of cultural conditioning, ever since the first tool was conceived by a human hand, and even before. The meaning of a rock differs between those who believe that it is the shelter of an ancestral spirit, and those who are looking for gold, petrol or precious stones. This difference of approach is still a cause of conflict. Rocks have a meaning, but not the same for everyone.



## CONTENTS

### PART I

1. Introduction
2. *Emmanuel Anati (Italy)*  
Expression 35 (March 2022)  
The Har Karkom Cult Sites
3. *Luc Hermann (Belgium), Amadeus DeKastle (Kyrgyzstan)*  
Expression 35 (March 2022)  
Karakol Rock Art, Kyrgyzstan: the Relationship Between Petroglyphs and Landscape
4. *Carol Patterson (USA)*  
Expression 35 (March 2022)  
Athapaskan social imagery in the Uinta Basin: Interpretation through ethnographic analogy
5. *Tirtha Prasad Mukhopadhyay (Mexico), Armando Perez Crespo (Mexico), Reynaldo Thompson (Mexico)*  
Expression 35 (March 2022)  
Ethnography Revisited: Why Hallucinogenic Mediation Offers a Deeper Consciousness of Ritual Art

### PART II

1. Introduction
2. *Emmanuel Anati (Italy)*  
Expression 36 (June 2022)  
Dating the Biblical Exodus, an Enquiry in Conceptual Anthropology

3. *Francesco Bandarin (Italy)*  
Expression 36 (June 2022)  
Serra da Capivara, Brazil
4. *Stavros D. Kiotsekoglou (Greece), Spyros P. Pagkalis (Greece), Apostolos Th. Tsakridis (Greece)*  
Expression 36 (June 2022)  
The Geo-Archeological Sites of the Prefectures of Xanthi and Rodopi: Körova, Livadi, Ismara, Alonia (Synaxis), and Klisetzik (Petrota), in the Cultural Landscapes of Greek Thrace
5. *Carol Patterson (USA)*  
Expression 36 (June 2022)  
Athapaskan Culture Heroes: Killer-of-Enemies, and Child-of-the-Water

## DISCUSSION FORUM

### EXPRESSION 35

1. Prehistoric Art: What Did the Makers Intend to Communicate?
2. The Debate on Scythian Art
3. A letter by Dr C. Baumer (Switzerland)
4. Reply by Dr I. Papadimitriou (Greece)
5. *C. Baumer (Switzerland)*  
Saka Animal Style and its Application in Rock Art
6. Scythian Rock Art in China
7. *Fabio Crosilla (Italy)*  
Discussion Proposal About the Archeological Hiatus in Har Karkom and the Surrounding Area in the Second Millennium Bce
8. Debate on The Age of the Biblical Exodus
9. The Debate on a Puzzling Rock Engraving
10. Har Karkom: a Press Conference in the Middle of the Desert

### EXPRESSION 36

1. Prehistoric Art: Understanding Beyond Describing
2. The Forgotten Scholars: Keeping Contacts, Promoting Communication
3. Defining the Term 'Prehistoric'
4. On Hand Stencils in Spanish Paleolithic Caves
5. Editorial Comment
6. *Fabio Crosilla (Italy)*  
The Debate on Har Karkom Hiatus
7. *Silvio Barbaglia (Italy)*  
Har Karkom and the Origins of Biblical Religion: an Ongoing Debate



# Semiotic Decoding

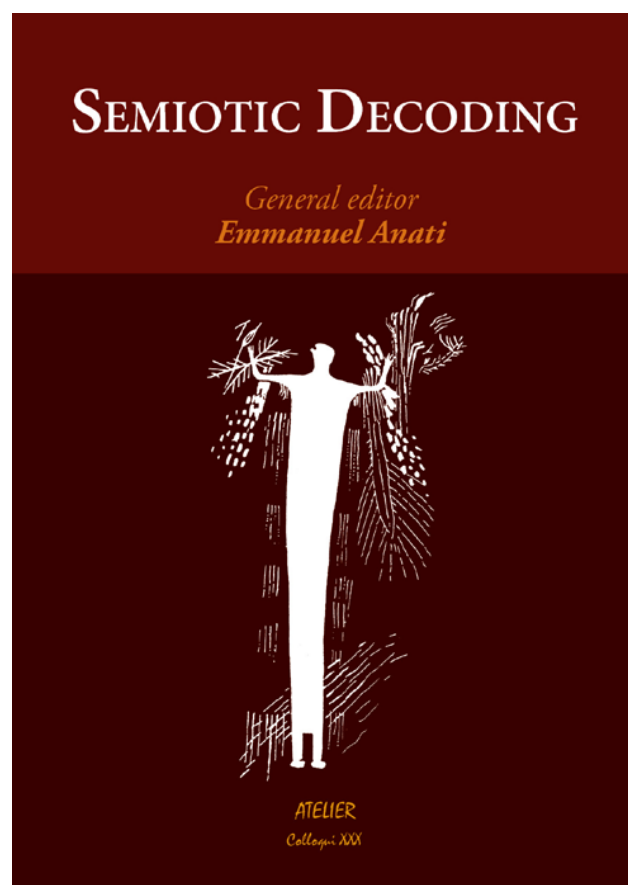
Anati, E. (ed.)

2023, *Semiotic Decoding*

Colloqui XXX

Capo di Ponte (Atelier), 180 pp., 147 figg. € 40

Archeology brings back fragments of the past. Findings unveil parts of our buried memory. Description, dating and attribution to a cultural-ethnic or historic context, open the way to the next step, understanding their conceptual meaning and reveal the minds behind their outputs. In this book, typology and examples of different systems of decoding are presenting elementary tools of investigation into the meaning of signs and symbols.



## CONTENTS

### PART I

#### Introduction

1. *Emmanuel Anati (Italy)*  
Expression 37 (September 2022)  
The Typology of Rock Art
2. *Carol Patterson (USA)*  
Expression 37 (September 2022)  
Apache Warriors and Farmers in Apache Rock Art
3. *S. Rama Krishna Pisipaty (India)*  
Expression 37 (September 2022)  
Rock Art of the North-Western Region of Tamil Nadu in South India
4. *Li Man (China), Shi Lanying (China), Tang Huisheng (China)*  
Expression 37 (September 2022)  
Interpretation of Rock Paintings: Praying for Rain in the Ming ,  
from the Fen Jingzi Rock Art Site, Gong County, Sichuan Province, China

### PART II

#### Introduction

1. *Emmanuel Anati (Italy)*  
Expression 38 (December 2022)

- Changing Patterns of Art in a Changing World From Rock to Canvas in Australian Aboriginal Art
2. *Xu Feng (China)*  
Expression 38 (December 2022)  
Construction of sacred space definition, type, and function
  3. *Terence Meaden (UK)*  
Expression 38 (December 2022)  
Ardgroom Outward Stone Circle and Its Sacred Landscape, County Cork, Ireland

## DISCUSSION FORUM

### EXPRESSION 37

1. *Tang Husheng (China)*  
On Middle Pleistocene Tibetan Handprints and Footprints
- The Debate on the Har Karkom Archaeological Hiatus: a New and Promising Proposal
2. *Fabio Crosilla (Italy), Silvio Barbaglia (Italy)*  
Emmanuel Anati's Proposal About the Biblical Exodus According to the Publication of the Ennateuchus in the Holy Language of the Sanctuary of Jerusalem

The Time of the Biblical Exodus

Artificial Intelligence and Alternative Artificial Intelligence: AI and AAI?

### EXPRESSION 38

Order And Logic

1. *Fabio Crosilla (Italy)*  
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
2. *Flavio Barbiero (Italy)*  
Does Har Karkom fit the Description of Mount Sinai by Egeria, the Roman Pilgrim?
3. *Deborah Hurn (Australia)*  
Kuntillet 'Ajrud Pilgrims' Roadhouse to Mount Sinai
4. *Umberto Sansoni (Italy)*  
Looking for the Roots of Europe

University Teaching in Conceptual Anthropology

# Reading the Language of Pictograms

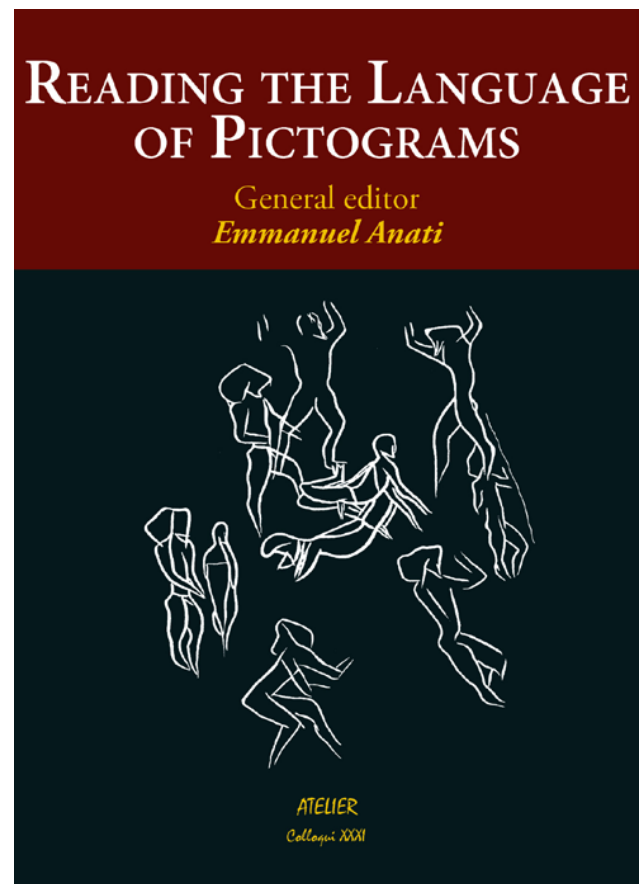
Anati, E. (ed.)

2023, *Reading the Language of Pictograms*

Colloqui XXXI

Capo di Ponte (Atelier), 206 pp., 80 figg. € 40

Reading the language of pictograms is one of the aims of the new archeology: making history of prehistory. Art becomes language, images become writing, their makers become people with feelings and emotions, and new horizons on the formative ages of culture and on the conceptual identity of our species are re-emerging. Decoding is progressing toward the aims.



## CONTENTS

### PART I

#### Introduction

1. *Emmanuel Anati (Italy)*  
Expression 39 (March 2023)  
The Conceptual Function of Simple Associations in the European Paleolithic Art
2. *Luc Hermann (Belgium)*  
Expression 39 (March 2023)  
Vulture and Bird-Head Anthropomorphs in Saimaluu-Tash, Kyrgyzstan
3. *Carol Patterson (USA)*  
Expression 39 (March 2023)  
Concentric Circles, Whorls, and Spirals, Indicators of Movement in Time and Space in Petroglyphs of the Colorado Plateau
4. *David M. Witelson (South Africa)*  
Expression 39 (March 2023)  
The Meaning and Function of Southern African San Rock Art and Beyond

### PART II

#### Introduction

1. *Emmanuel Anati (Italy)*  
Expression 40 (June 2023)

- Grammar and Syntax of Primary Art, an Enquiry in Conceptual Anthropology
2. *Terence Meaden (UK)*  
Expression 40 (June 2023)  
Templebryan Stone Circle and a Petrified-Tree Obelisk
  3. *Carol Patterson (USA)*  
Expression 40 (June 2023)  
Sun Symbols and Predicted Solstice Sites in the Bears Ears National Monument
  4. *Umberto Sansoni (Italy)*  
Expression 40 (June 2023)  
Feminine symbols: notes on the Chalcolithic symbology of the Central Alps

## DISCUSSION FORUM

### EXPRESSION 39

Can We Predict the Future?

1. *Emmanuel Anati (Italy)*  
The Debate on the Origins of Religion
2. *Flavio Barbiero (Italy)*  
Comparing the Views from the Top of Saint Catherine and Har Karkom According to Egeria's Account

An Engraving from Altamira Cave, Spain

3. *Federico Mailland (Switzerland)*  
The Concept of Time
4. *Ariela Fradkin (Israel)*  
Who Did It?
5. *Santiago Wolnei Ferreira Guimaraes (Brazil)*  
Unveiling the Structure of Mind

### EXPRESSION 40

Conceptual Anthropology: Use and Function

1. *Emmanuel Anati (Italy)*  
The Debate on the Arrival of Homo Sapiens in Europe
2. *David Andrea Anati (Israel)*  
On the Nature of Religions
3. *Brian Britten (Canada)*  
The Concept of Divinity

Short Summaries of Other Readers' Comments on Religion

4. *Fabio Crosilla (Italy)*  
Comparing the Views from the Top of Saint Catherine and Har Karkom According to Egeria's Account: a reply

Publications of Atelier. Index by Topics

Atelier Catalogue

# Images and Concepts

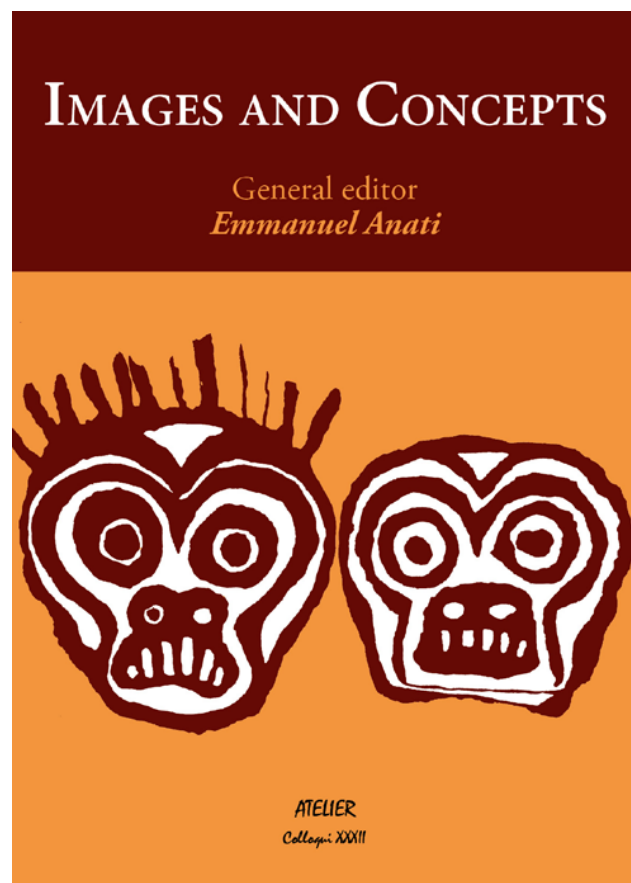
Anati, E. (ed.)

2023, *Images and Concepts*

Colloqui XXXII

Capo di Ponte (Atelier), 128 pp., 97 figg. € 25

Aspects of Neolithic and Bronze age conceptual creativity like the widespread phenomenon of the menhir-statues, the anthropomorphic figurines in the temples of Malta, the footprints in the rock art of Central Asia, or the meaningful shadows produced by stone circles in the British Isles, emerge as tesserae of a mosaic that acquires meaning as expression of the human conceptual world of their time.



## CONTENTS

### 1. Introduction

#### 2. *Emmanuel Anati* (Italy)

Menhir Statues and Other Images of the Invisible

#### 3. *Anthony Bonanno* (Malta)

Anthropomorphic Imagery (Statues and Figurines) of the Maltese Prehistoric Temple Period: a Brief Reassessment

#### 4. *Luc Hermann* (Belgium)

Podomorphic Rock Engravings in Kyrgyzstan and Southeastern Kazakhstan

#### 5. *Terence Meaden* (UK)

The Recumbent Stone Circle at Loanhead of Daviot and Its Calendar Linked to Sunrises

### DISCUSSION FORUM

#### 1. The Debate on the Origins of Philosophy

##### 2. Terence Meaden (UK)

Origins of Philosophy

##### 3. Brian Britten (Canada)

Comment

##### 4. Majeed Khan (Saudi Arabia)

God Descended on Jabal Al Moses

##### 5. Editorial Reply

##### 6. Leo Dubal (France)

On the Roots of Scientific Research: the Prediction of Solar Eclipses

##### 7. Publications of Atelier. Index by Topics

##### 8. Atelier



# Behind the Image

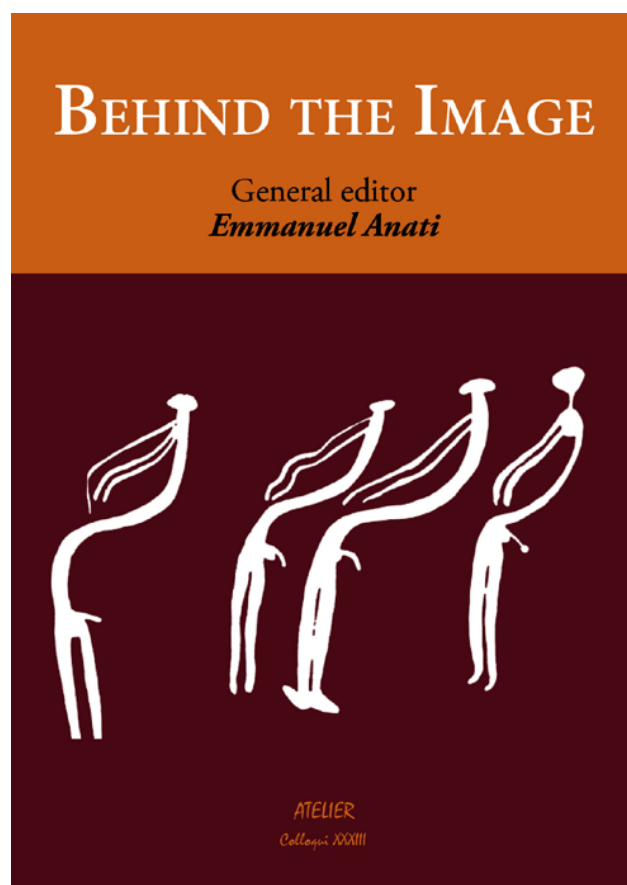
Anati, E. (ed.)

2023, *Behind the Image*

Colloqui XXXIII

Capo di Ponte (Atelier), 114 pp., 71 figg. € 25

The ability of making images is a recent acquisition, of the last fifty millennia. Beforehand, for a few million years, the ancestors of man evolved without producing images. It marks a radical event in cultural evolution. It is the transfer of information to an external memory: the rock surface was the first computer. Looking for cases of image-making, in different ages and contexts, in Australia, Africa, Europe and America, queries emerge on motivations and meaning of art production, a revolutionary achievement changing the conceptual abilities of humanity.



## CONTENTS

1. Introduction
2. *Emmanuel Anati* (Italy)  
Arnhem Land Rock Art A Study in Conceptual Anthropology
3. *Maria Laura Leone* (Italy)  
Daunian Opium and the Concepts Revealed by Images
4. *Terence Meaden* (UK)  
Stonehenge and Iron Age Britain, 325 BC: a Fresh Analysis of the Writings of Pytheas of Massalia
5. *Carol Patterson* (USA)  
The Water Jar Boy, a Pueblo Indian myth and petroglyph panel from La Cienega, New Mexico

## DISCUSSION FORUM

6. Selecting Leaders
7. A Debate in Conceptual Anthropology
8. J. D. Lewis-Williams (South Africa)  
A Brief Situating Note on the Significance of San Rock Art Research
9. Publications of Atelier. Index by Topics
10. Atelier Catalogue

# Exploring the Roots

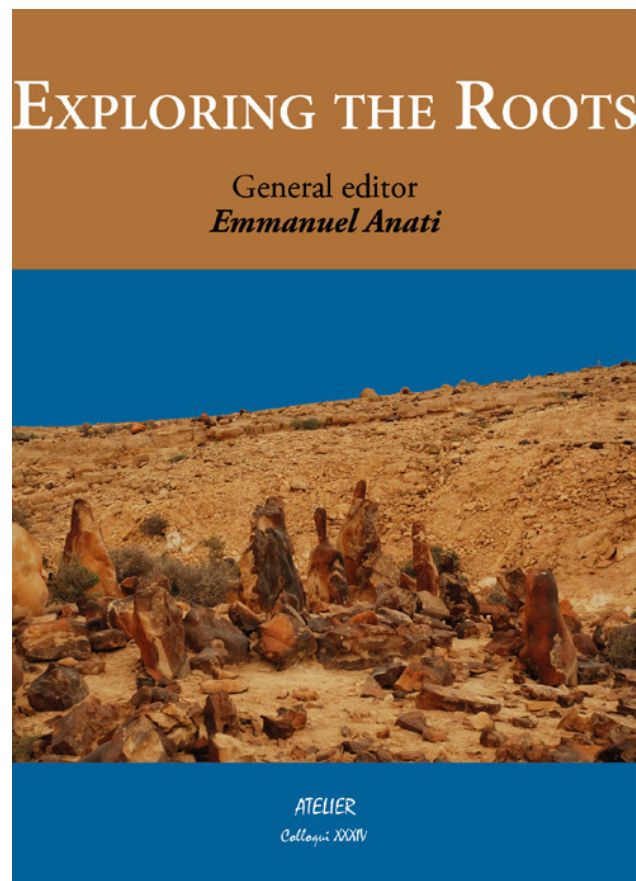
Anati, E. (ed.)

2023, *Exploring the Roots*

Colloqui XXXIV

Capo di Ponte (Atelier), 124 pp., 72 figg. € 25

Identity, the search for or doubts of identity, the defense of identity, is a major cause of conflicts, racism, persecutions and wars. Why? Why is the quest for identity so strong? Different societies have different answers to the crucial question: who are we? This book looks at issues concerning the exploration of specific aspects of roots, meaningful samples ranging over different cultures, continents, and ages.



## CONTENTS

1. Introduction
2. *Emmanuel Anati* (Italy)  
Between Africa and Asia  
Har Karkom Since the Lower Paleolithic
3. *Federico Mailland* (Switzerland)  
Karkomian culture: early Upper Palaeolithic  
frequentation of the Karkom mountain
4. *Terence Meaden* (UK)  
Pytheas, Stonehenge and Delos
5. *Carol Patterson* (USA)  
“Under the Rainbow”; Investigations of Rainbow  
Imagery Associated with Western Apache and  
Navajo Creation Stories

## DISCUSSION FORUM

1. *Tang Longhao* (China)  
Evidence and Discussion of Earliest Human  
Presence in China: A Summary
2. *J. D. Lewis-Williams* (South Africa)  
Southern Africa and the Origins of Art: a Brief  
Overview
3. Publications of Atelier. Index by Topics
4. Atelier

# Monographs

*ATELIER*

(17x24 cm)

# Is Har Karkom the Biblical Mount Sinai?

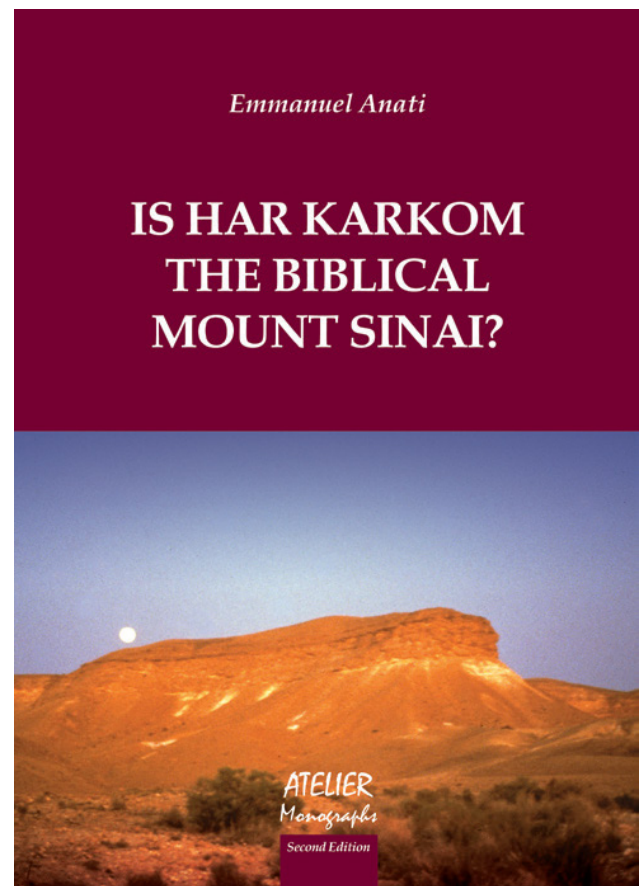
Anati, E.

2013, *Is Har Karkom the Biblical Mount Sinai?* (II ed.)

Monographs I

Capo di Ponte (Atelier), 96 pp. 53 figg. € 20

Ancient sanctuaries and campsites tell the hitherto unknown story of a mountain in the heart of the desert of Exodus. Is Har Karkom the biblical Mount Sinai? This volume raises other questions: to what extent may we consider the biblical narrative as a source of historical documentation? What is the true story behind the biblical narration of Exodus and the Mount Sinai revelation?



## CONTENTS

1. The mountain and the findings
2. The testimony of archeology
3. The biblical geography
4. The chronological problems Conclusions
5. Bibliography Italian Archaeological Expedition to Har Karkom
6. Bibliography



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

# The Rock Art of Spain and Portugal

## A Study of Conceptual Anthropology

Anati, E.

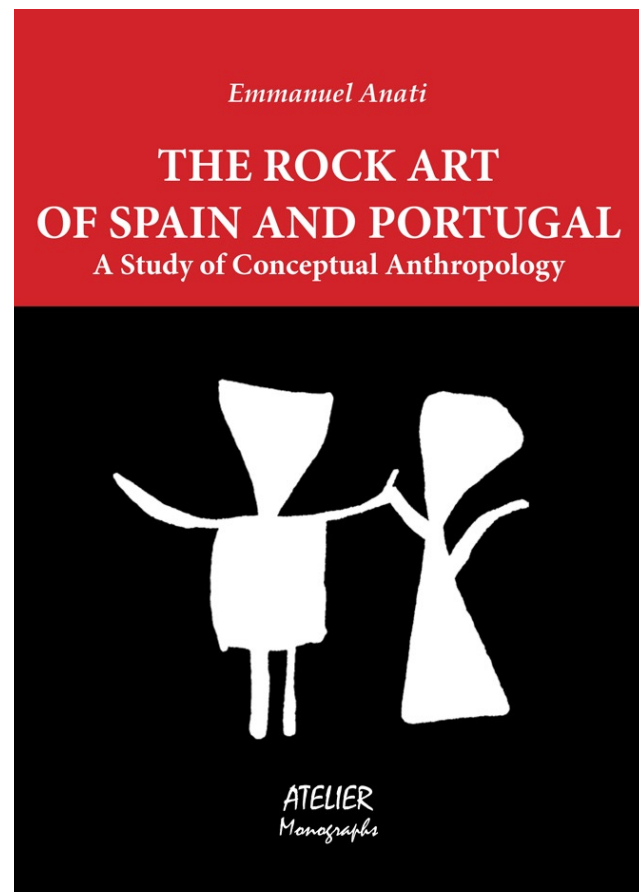
2014, *The rock Art of Spain and Portugal*

*A Study of Conceptual Anthropology*

Monographs II

Capo di Ponte (Atelier), 104 pp. 87 figg. € 20

An analytical synthesis of rock art in the Iberian Peninsula from the perspective of conceptual anthropology. The major concentrations of rock art are considered as expressions of their different cultural and social patterns.



### CONTENTS

1. Preface
2. Patterns of Rock Art
3. The Environment
4. The Geographical Element
5. The Age of Early Hunters
6. Economic and Social Structure
7. The Late Hunters
8. Pastoralism and Early Agriculture in the North-West
9. The Cultures of Dolmen and Menhirs
10. Local Development and International Relation
11. Style as Diagnosis of Cultural Change
12. Final Considerations
13. Bibliography



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



# The Rock Art of Azerbaijan

Anati, E.

2015, *The rock Art of Azerbaijan*

Monographs III

Capo di Ponte (Atelier), 156 pp. 189 figg. € 20

Over the course of centuries, Azerbaijan was a great centre of rock art. This gateway of Europe, between the Caucasus Mountains and the Caspian Sea, was a major route of migrations from Asia to Europe. Showing influence and connections with both Europe and the Near East, the succession of phases of rock art illustrates the movements of cultures and ideas from Paleolithic to recent times, shedding new light on the early movement of Homo sapiens. New chapters in the history of art are composed by beautiful design and stylization.

## THE ROCK ART OF AZERBAIJAN

*Emmanuel Anati*

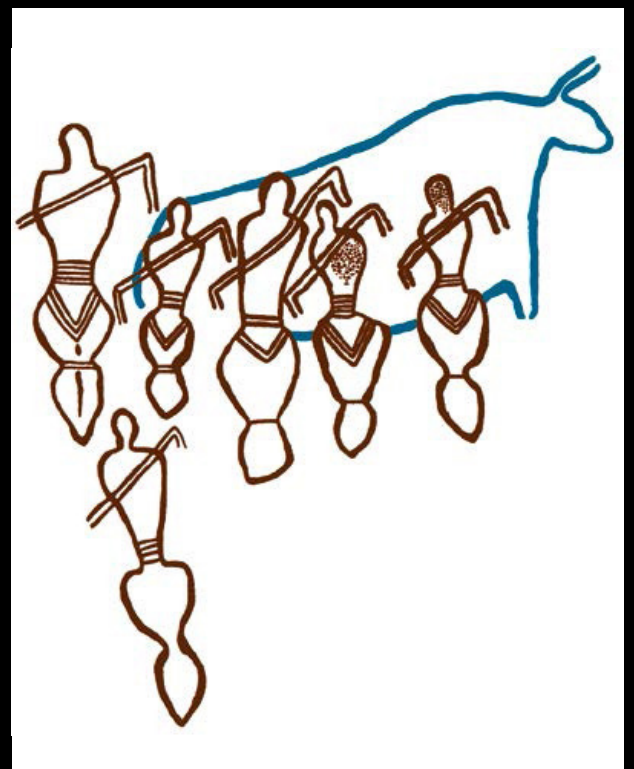
with introductory texts by Djafargulu Rustamov,  
Firuza Muradova and Malahat Faradjeva



ATELIER  
Monographs

## CONTENTS

1. The Rock Art of Azerbaijan (by N. D. Rustamov and F. M. Muradova)
2. Gobustan State Historical-Artistic Reserve (by M. Fardjeva)
3. The Rock Art of Azerbaijan (by E. Anati).Background
4. Changes in Conceptual Patterns
5. Matrons, Patriarchs and Myth of Origins
6. Metaphors of Hunters
7. The twilight of Hunter-Gatherers Societies
8. Rock Art of Pastoralist and Food Producing People
9. Rock Art of Historic Time
10. Conclusions
11. Bibliography



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

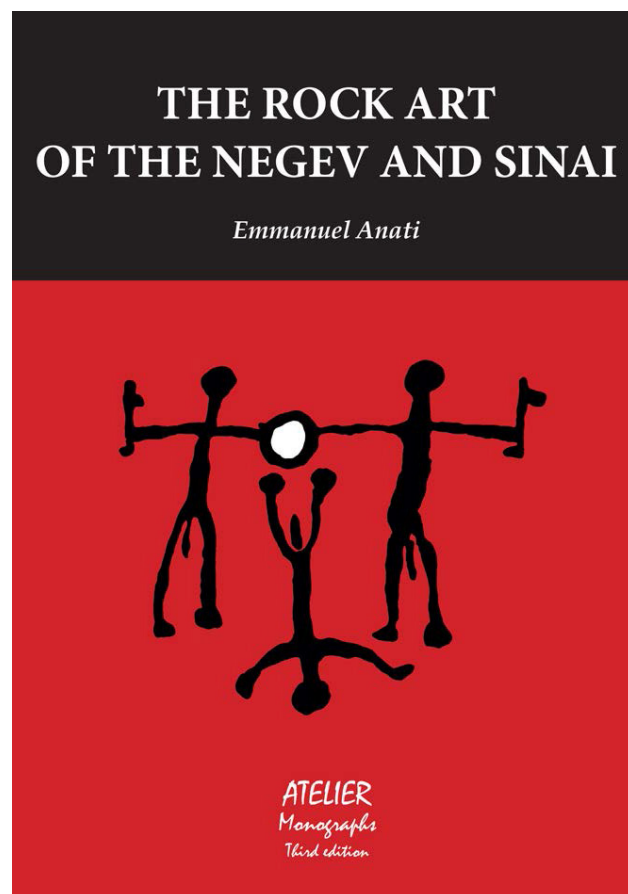
# The Rock Art of the Negev and Sinai

Anati, E.

2015, *The rock Art of the Negev and Sinai*, terza edizione  
Monographs IV

Capo di Ponte (Atelier), 248 pp. 196 figg. € 20

The present volume analyzes a new theme of archeology and anthropology - the rock art of the Negev and Sinai, hereby presenting for the first time a general analysis in English. It elaborates on articles and a book written in the last 60 years, to produce a synthesis and an overview. The book is made up of two parts. The first is about the methods of research and the results thus obtained. The second is a record of the activities and events documented by the different periods of rock art, piecing together the previously unwritten history of people living in the now desert region of the Negev and Sinai throughout the ages.



## CONTENTS

Opening note

Part I

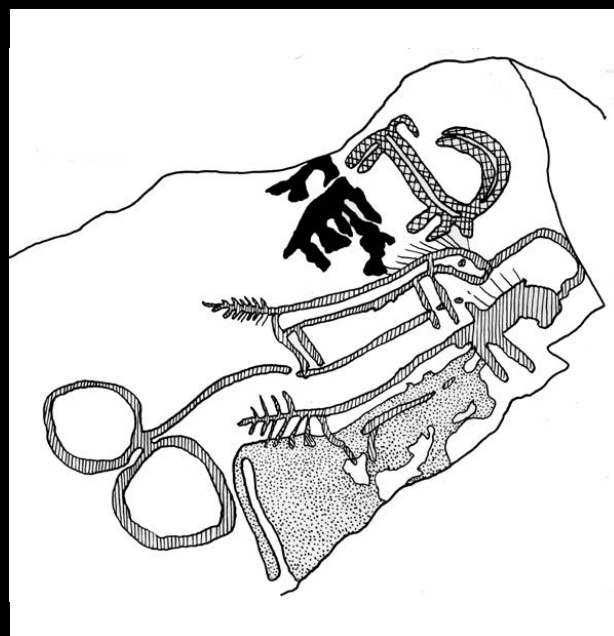
1. Background
2. The discovery of Near Eastern Rock Art
3. The Context
4. Elements of Typolgy
5. Grammar and Syntax of Near Eastern Rock Art

Part II

1. The Age of Hunter-Gatherers
2. Late Hunters and Early Pastoralists
3. The Age of Pastoralism
4. Pastoralism and Caravan Traders
5. Conclusions

Charts

Bibliography



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

# The Rock Art of Valcamonica

Anati, E.

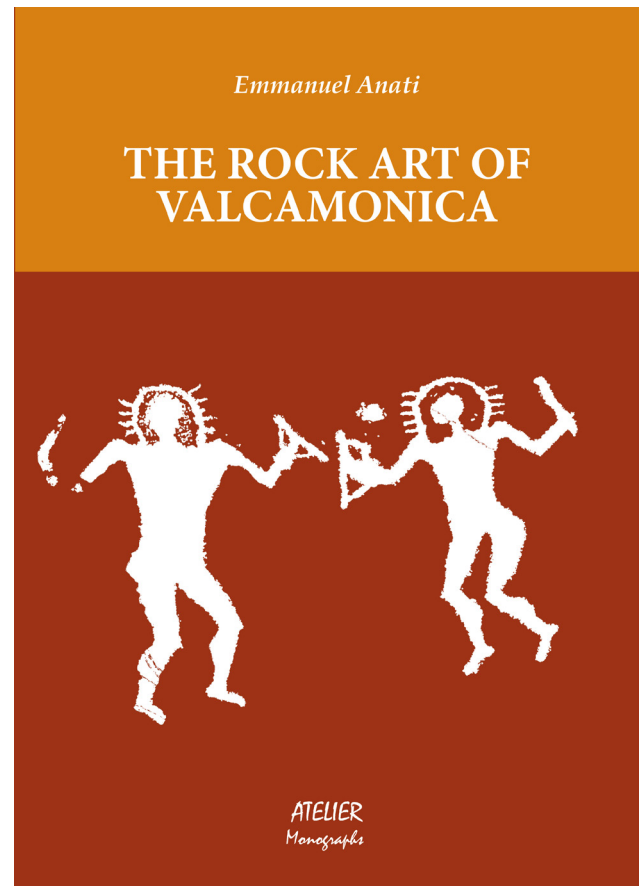
2015, *The rock Art of Valcamonica*

Monographs V

Capo di Ponte (Atelier), 260 pp. 153 figg. € 20

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

It is the first “World Heritage Site” listed by UNESCO in Italy and the first rock art site listed in the world. Its study reveals the largest archive left behind by the ancient inhabitants of Europe. After having excavated, traced, described and analyzed it for over half a century, the author presents this synthesis bringing new light on 10,000 years of history. The present work represents a turning point in the methodology of archaeological research. Europe regains millennia of its forgotten history.



## CONTENTS

1. Introduction
2. Chapter 1. The dawning of research
3. Chapter 2. From the find to discovery
4. Chapter 3. From archaeology to history
5. Chapter 4. The human habitat
6. Chapter 5. Style and typology
7. Chapter 6. The chronological sequence
8. Chapter 7. Intellect and artistic creativity
9. Chapter 8. Why here and not elsewhere?
10. Chapter 9. Toward an historic reconstruction
11. Chapter 10. The reading of historic processes: religion, language and society
12. Chapter 11. The down of European civilization
13. Chapter 12. 10,000 years of European history
14. Conclusion
15. Typological Repertory
16. Bibliography and References



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

# World Rock Art

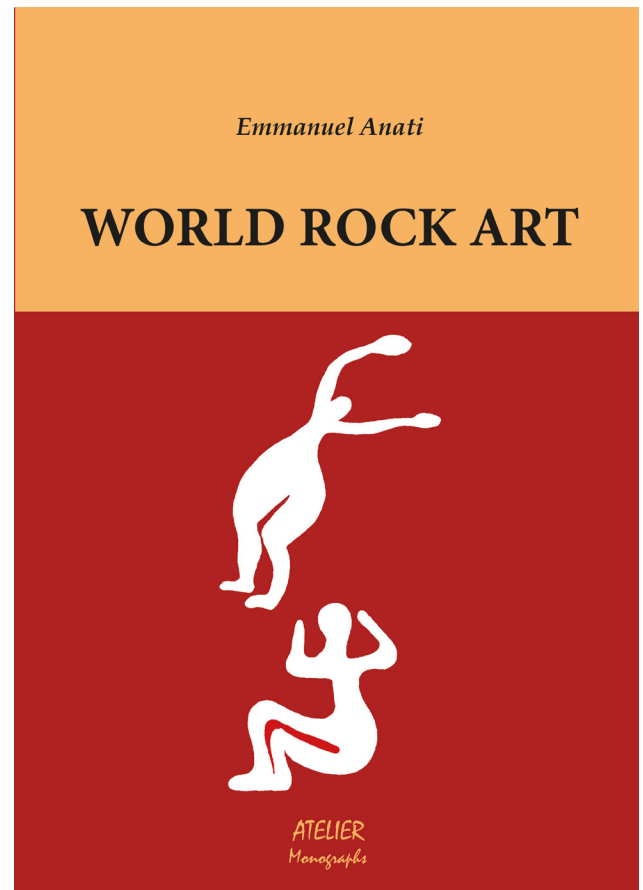
Anati, E.

2015, *World Rock Art*

Monographs VI

Capo di Ponte (Atelier), 212 pp. 193 figg. € 20

This book is a fundamental introduction to rock art studies. It marks the starting point of a new methodology of 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 as the beginning of a new discipline, the systematic study of world rock art.



## INDICE

Editorial note

Introduction

Part one

1. The survey
2. The beginning of research
3. Historical background
4. World distributio
5. Ecological setting of rock art
6. The dawn of art
7. Economic and social contexts
8. Pictograms, ideograms and psychograms
9. Paradigms Archetypes
10. Attempting a world vision
11. Anati's postulates on rock art

Part two

1. A preliminary typological repertory of world rock art
2. Main bibliography for world rock art



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

# Arte Rupestre - Har Karkom HK 32/HK 31

Bastoni Brioschi, R.; Mailland, F.

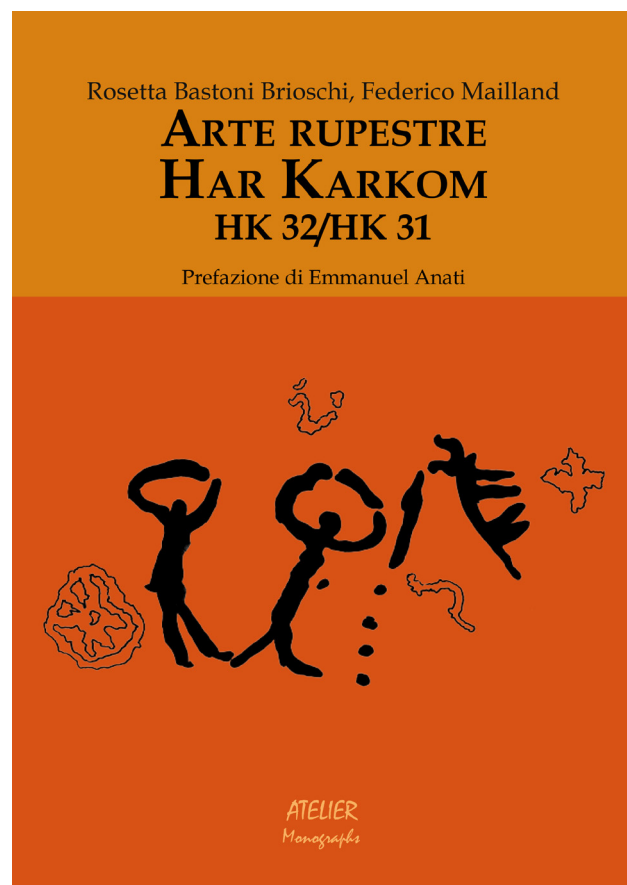
(Prefazione di Emmanuel Anati)

2015, *Arte rupestre - Har Karkom, HK 32/HK 31*

Monografie VII

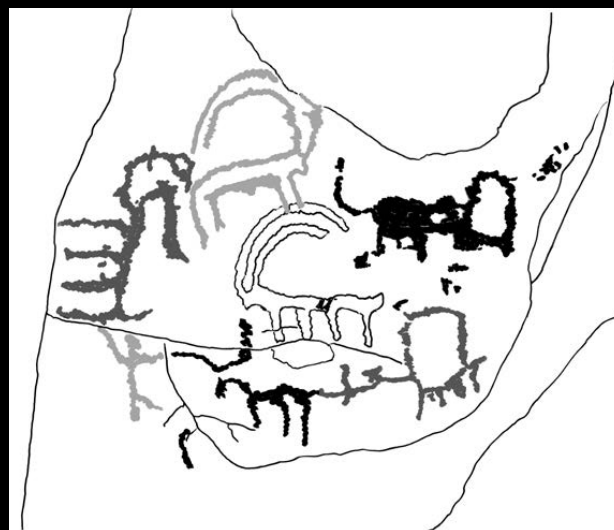
Capo di Ponte (Atelier), 256 pp. 322 figg. € 20

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



## INDICE

1. Prefazione di Emmanuel Anati
2. Lo studio sistematico dell'arte rupestre
3. Lista dei partecipanti
4. Abbreviazioni e nomenclatura usata nella descrizione dei siti
5. Abbreviazioni dei periodi culturali e archeologici
6. Introduzione alla ricerca
7. Arte rupestre
8. Stile I (RA-IA-IB-IC)
9. Stile II-A (RA-IIA)
10. Stile II-B (RA-IIB)
11. Stile III (RA-III)
12. Stile IV-A (RA-IVA)
13. Stile IV-B (RA-IVB)
14. Stile IV-C (RA-IVC)
15. Stile V (RA-V)
16. Stile VI (RA-VI)
17. Stile VII (RA-VII)
18. Cronologia dell'arte rupestre nel Negev
19. L'immagine dell'ibex nel contesto di luoghi di culto
20. Siti HK/32 e HK/31
21. HK/32: arte rupestre
22. HK/31: arte rupestre
23. Le scene
24. Discussione
25. Considerazioni conclusive
26. Bibliografia



Unit 17 – Surface West – Drawing FM.



# L'arte delle tapa

## Sacre stoffe dell'Oceania

Anati, E.

2015, *L'arte delle tapa, sacre stoffe dell'Oceania*

Monografie VIII (in Italian)

Capo di Ponte (Atelier), 212 pp. 193 figg. € 20

The tapa is a non-woven fabric, a kind of felt produced from the bark of some species of trees. Its origin is much earlier than the invention of weaving. Its roots go back to the Old Stone Age. Indirect testimony of its antiquity are provided by the discovery of tools used for the manufacture of tapa in archaeological layers and by figures of tapa cloths in the rock art. The manufacture of tapa is an art that has been passed down for thousands of years and survives nowadays, although incorporated in social systems that have adapted to modern society.



### INDICE

1. Preambolo
2. Prefazione
3. Genesi e diffusione
4. Funzioni ed usi
5. Il processo di produzione
6. Conservazione
7. Conclusioni
8. Bibliografia
9. Tapa della Polinesia Occidentale: analisi dei motivi decorativi (di Stefania Carafa)
10. Valore sociale, simboli e significati nelle tapa di Tonga (di Mariano Marcogiuseppe e Agostino Alessandro Muraca)



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

# Esodo

## Tra mito e storia

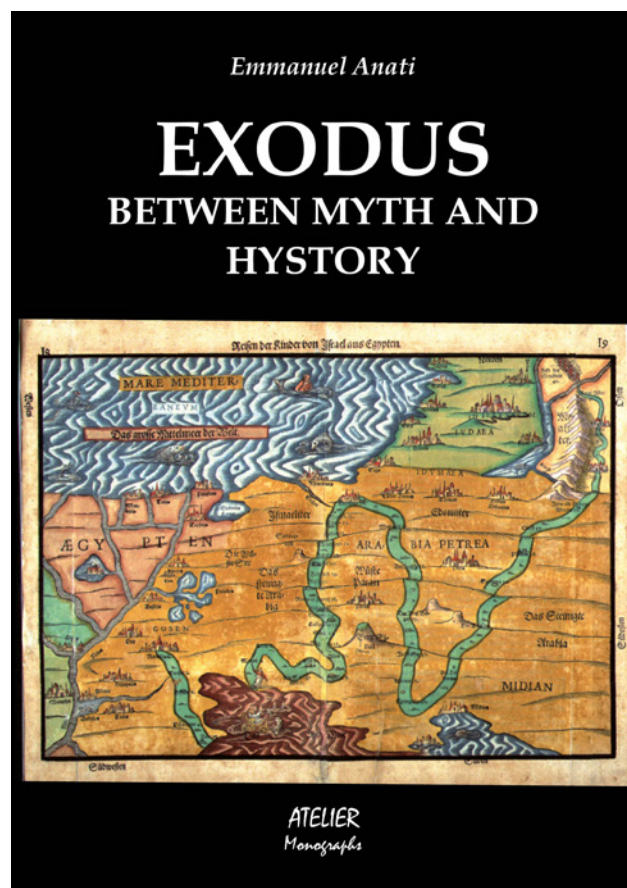
Anati, E.

2016, *Esodo. Tra mito e storia*

Monografie IX

Capo di Ponte (Atelier), 212 pp. 193 figg. € 40

The epic of Moses: is it myth or history? The Biblical narrative of the exodus and the revelation of Mount Sinai are a monumental literary work that has been passed down for well over two millennia, after being transmitted orally for centuries. What would have really happened during the Exodus? How did monotheism emerge? Who were the mentioned people of the desert met by the children of Israel? The central episode of the epic is the revelation at Mount Sinai. The location near the Saint Catherine's monastery is a Byzantine proposal that many scholars believe baseless. New archaeological discoveries suggest a reconstruction of the route of exodus and its historical context and reveal pieces of history behind the magnificent biblical epic.



## INDICE

### Introduzione

1. L'epos della fuga dall'Egitto e il passaggio del Mar Rosso
2. Le Tappe del Deserto e la Battaglia contro Amalec
3. Le Popolazioni del Deserto
4. Dove si trova il Monte Sinai?
5. La Ricerca della Montagna Sacra
6. I Nomi del Monte Sinai
7. L'evento del Monte Sinai
8. Dal Monte Sinai a Kadesh-Barnea
9. Da Kadesh a Moab
10. L'Epos di Giosuè
11. Archeologia, Testi Antichi e Processi Storici
12. L'Età dell'Esodo
13. Conclusioni

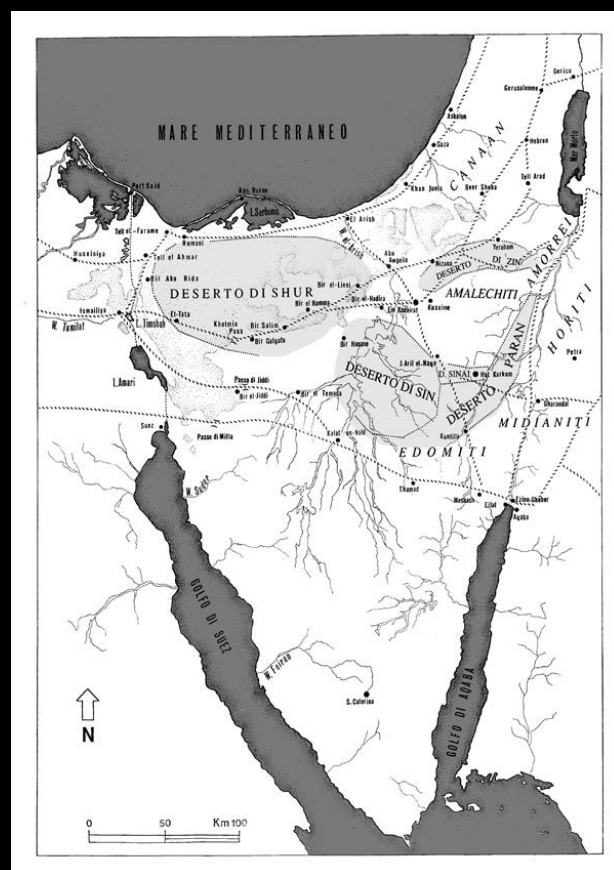
### Appendice I

### Appendice II

### Appendice III

### Appendice IV

### Bibliografia



The main ancient routes between Egypt and the Near East (Archive HK).

# Har Karkom e la questione del Monte Sinai

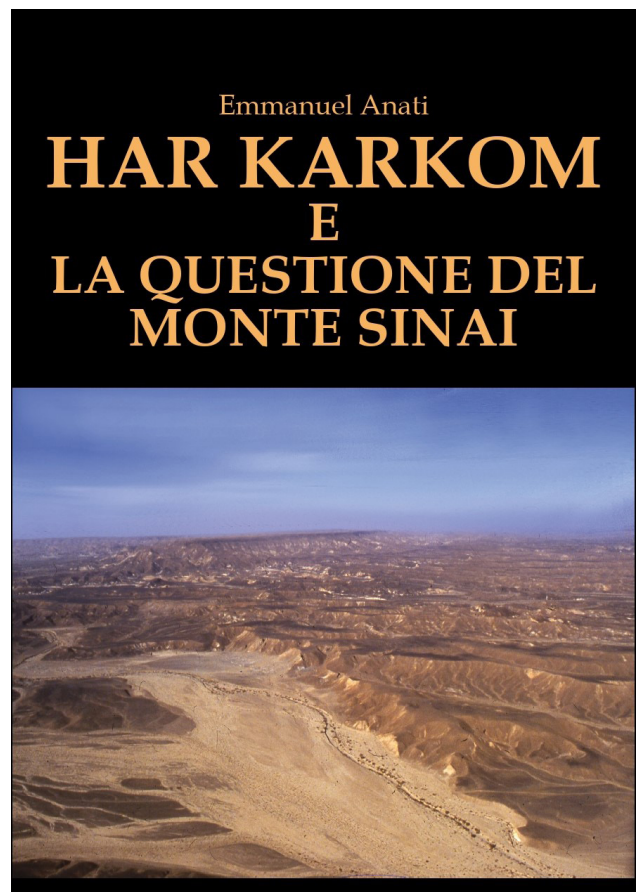
Anati, E.

2016, *Har Kakrom e la questione del Monte Sinai*

Monografie X (in Italian)

Capo di Ponte (Atelier), 220 pp. 138 figg. € 30

The findings of shrines and encampments dating from 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, raises a global debate on the hypothesis that this mountain can be identified with the biblical Mount Sinai. The book presents a summary of the discoveries; it calls into question previous assumptions about the reliability of the Exodus Biblical narrative, both on the location of the mythical Mount Sinai, and on the chronological discrepancies proposed by various researchers. The book is richly documented by photographs, maps and other illustration.



## INDICE

### Prefazione

1. Lo scenario
2. Il monte dei santuari
3. Le congetture di una ipotesi
4. Come ubicare il Monte Sinai?
5. Le scoperte archeologiche
6. Nell'età del Bronzo
7. I siti abitativi e il loro significato
8. Scoperte enigmatiche
9. L'arte rupestre
10. Il primo santuario
11. Il culto delle pietre
12. Il contesto cronologico e culturale
13. Archeologia, esegesi e storia
14. Conclusioni



Stone engraved with "The rod and the snake". This cippus probably commemorates the story of a mighty rod that turned into a snake. (HK site 32, photo ISR 84: XLVII-27, HK archive).



# Radici della cultura

Anati, E.

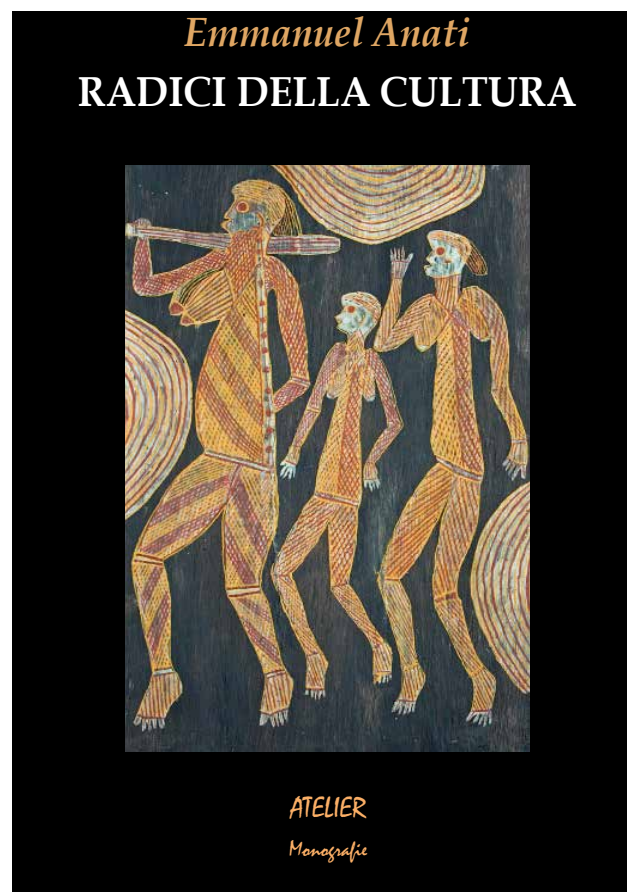
2017, *Radici della Cultura*

Monografie XI (in Italian)

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

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

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



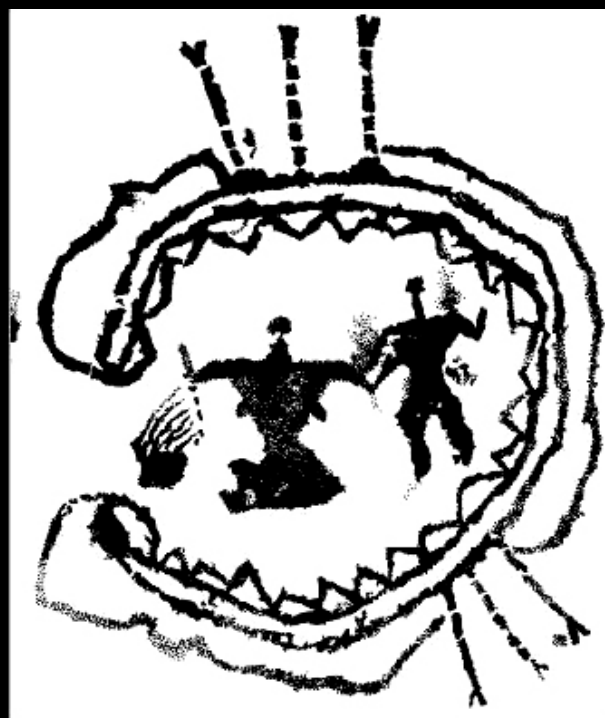
## INDICE

Prefazione di Yves Coppens

Preambolo

1. Introduzione
2. Capire la parola
3. Le grandi tappe della cultura
4. La cultura materiale
5. Il dominio del fuoco
6. L'uomo, essere sociale
7. Origini delle lingue
8. Concettualità e credenze
9. Creatività artistica
10. Struttura e concetti elementari dell'arte
11. Primordi della filosofia
12. Ingegnarsi per sopravvivere
13. Tra ieri e domani
14. Conclusioni

Bibliografia



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

# The Riddle of Mount Sinai

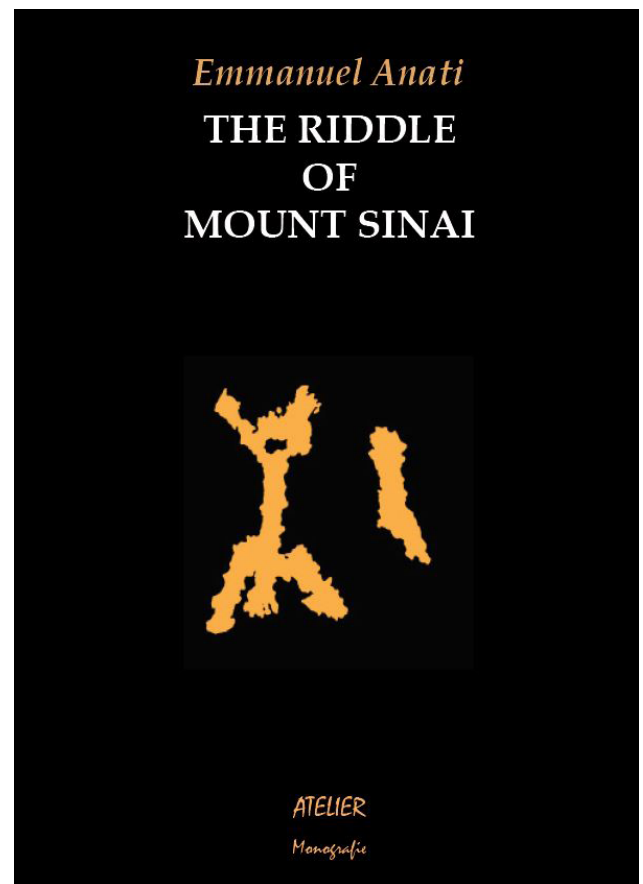
Anati, E.

2017, *The Riddle of Mount Sinai*

Monographs XII

Capo di Ponte (Atelier), 260 pp. 141 figg. € 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 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.



## CONTENTS

1. Introduction
2. The Mountain of Sanctuaries
3. The Birth of a Hypothesis
4. Topography and Exegesis
5. The Testimony of Archaeology
6. The Nature of Bronze Age Cultures The Human Landscape: Camping Sites and Other Structures
7. Enigmatic Discoveries
8. The Rock Art
9. The Cult of Stones
10. People, Climate and History Conclusions



Tracing and photograph of an anthropomorphic stone in which eyes and nostrils have been emphasised. On the “forehead” of the figure an image of an antelope is engraved. It is likely to represent a divinity or other mythological figure. (Site HK 64b; drawing: HK Archive, photo EA93; XIX-9; WARA W01836, W05895)



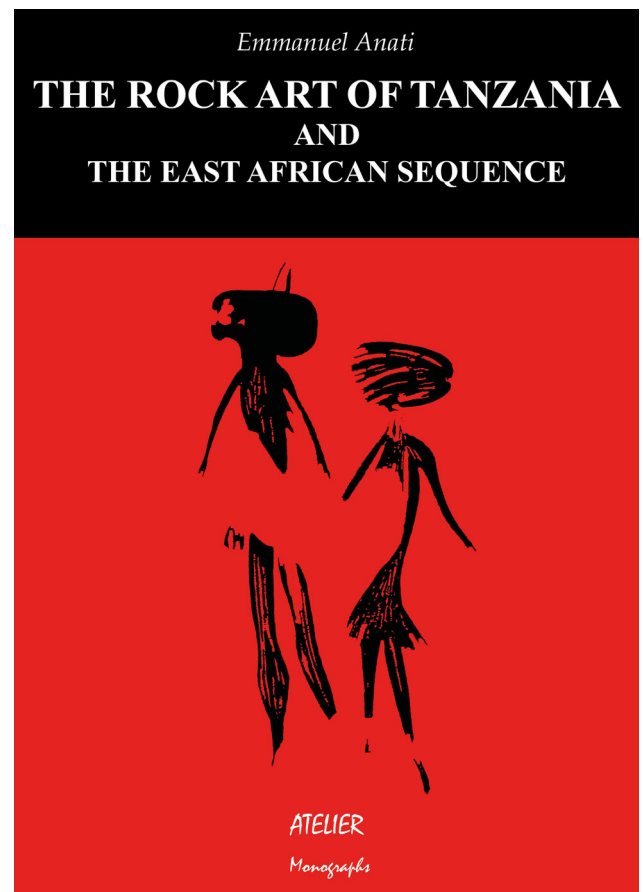
# The Rock Art of Tanzania and the East African Sequence

Anati, E.

2018, *The Rock Art of Tanzania and the East African Sequence*  
Monographs XIII

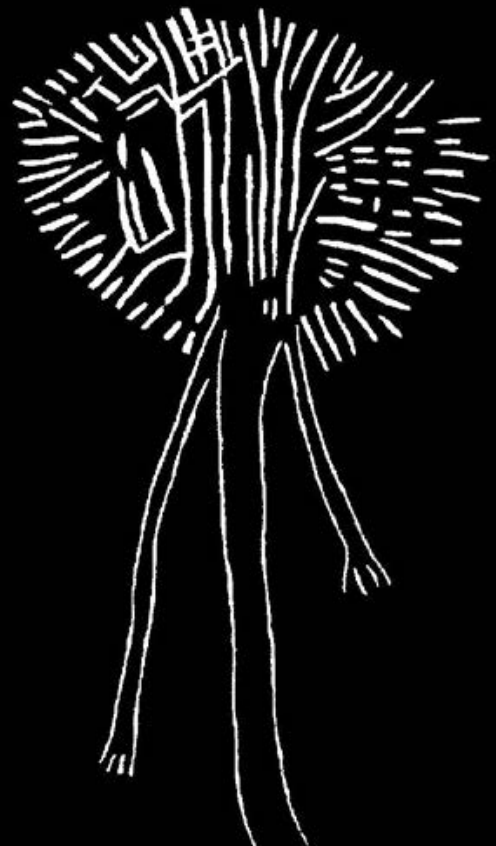
Capo di Ponte (Atelier), 142 pp. 107 figg. € 20

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 span through millennia. Each phase is defined, revealing the variations of memories and beliefs. Chapters of a newly discovered history describe the art of the Bantu farmers, and that of previous human groups, of Nilotic shepherds, of different groups of hunters and of peculiar vegetarian food gatherers. New light is shed on the most explored and least known continent.



## CONTENTS

1. Introduction
2. The Setting
3. The Cultural Sequence
4. Review of Rock Art in Eastern Africa
5. History of the Discovery
6. How Old Is the Rock Art of Tanzania?
7. The Stylistic Sequence of Tanzania
  - The Late 'White Bantu' Style
  - The Pastoralists Style
  - The Stone-Bowl-Culture Style
  - The Late Hunters Style
  - The Art of the Early Gatherers
  - The Early Hunters
8. The Historical and Cultural Sequence
9. Some Parallels with the South and North of the Continent
10. The Rock Art of Tanzania in the East African Context
11. Bibliography



Pahi. Rock painting of an anthropomorphic tree of the Early Gatherers. (After M. Leakey, 1983).

# Har Karkom in the Negev Desert

## Raw material for a museum on two million years of human presence

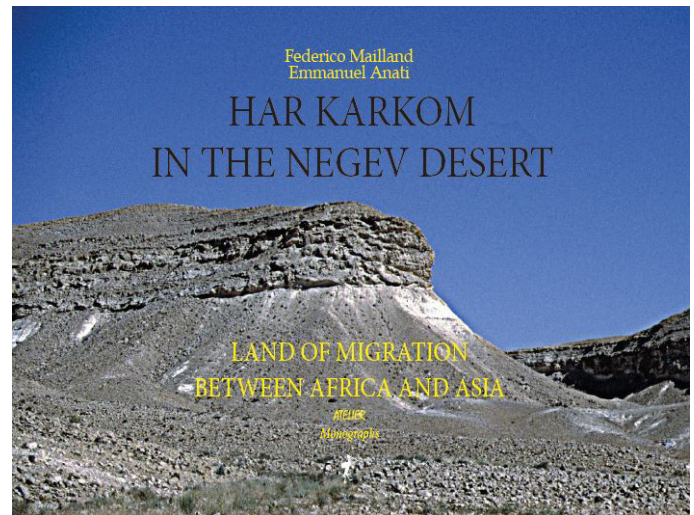
Mailland, F.; Anati, E.

2018, *Har Karkom in the Negev Desert. Raw Material for a museum on two million years of human presence*

Monographs XIV

Capo di Ponte (Atelier), 130 pp. 534 figg. € 110

A mountain located in the land-bridge between Africa and the rest of the world yields 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 showcases 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 gathered 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.



### CONTENTS

1. Introduction
2. Har Karkom, Prehistoric holy mountain
3. Lower Palaeolithic
4. The late lower Palaeolithic
5. Middle Palaeolithic
6. Early Upper Palaeolithic Upper PalaeolithicLate Upper Palaeolithic
7. Neolithic period
8. BAC, Bronze Age Complex
9. Iron Age
10. Persian and Hellenistic Periods Roman-Byzantine Age
11. From RBY to Islamic
12. Rock Art Conclusion
13. Bibliography



A boulder with the engraving of a vaguely anthropomorphic face in site HK 106d.

# Arte rupestre dell'Australia

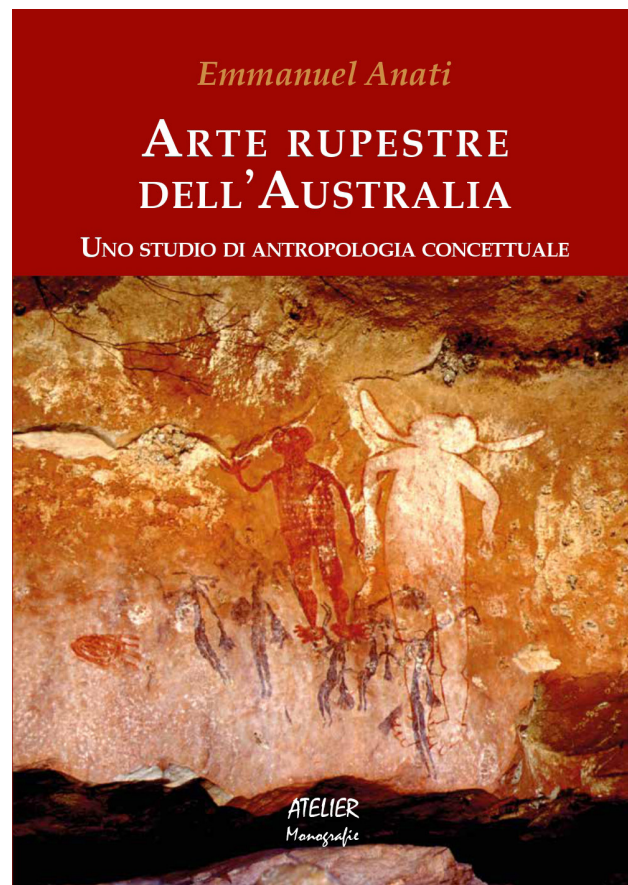
## Uno studio di antropologia concettuale

2019, *Arte rupestre dell'Australia*

Monografie XV (in Italian)

Capo di Ponte (Atelier), 244 pp. 163 figg. € 20

Until recently the Australian aborigines were hunter-gatherers, creators of visual art according to ancient traditions and beliefs. Rock art tells their story and the history of art in a span of 50,000 years. Globally, this continuity and this sequence are more unique than rare. After more than forty years since his first research in Australia, the author reexamined his travel notes in this work of conceptual anthropology, in search of the motives that led man to leave millions of images in forests and deserts thus revealing his intellectual adventures. Thematic and stylistic variations offer unpublished chapters to the history of art. Their creative spirit and the attempt to understand the world around them, show the immensity of human adventure.



### INDICE

#### Premessa

1. La testimonianza delle rocce ornate
2. L'arte rupestre nella terra di Arnhem
3. Penisola del Kimberley: arte rupestre come archivio storico
4. Penisola di Capo York, Queensland: porta dell'Australia
5. Quadro d'insieme dell'arte rupestre australiana
6. L'arte rupestre come strumento di analisi concettuale
7. Dall'analisi concettuale all'analisi storica
8. Conclusioni
9. L'insegnamento dell'arte aborigena

#### Riferimenti bibliografici



Kimberly. Pair of "Tassel Bradshaws", each with a long-tailed marsupial facing up and aligned near the hairstyle. What story does this image tell us? The two figures have different attires: who are they? Images dating back over 20,000 years reveal aspects of civilization that change the vision of prehistory.



# Il santuario paleolitico di Har Karkom

## E il succedersi di culti nel deserto del Negev

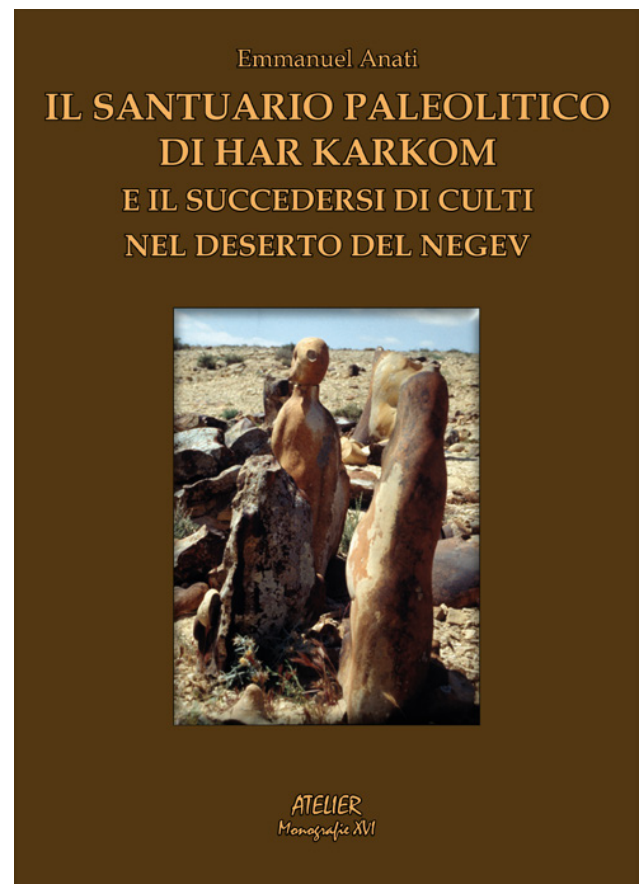
Anati, E.

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.



## INDICE

1. Introduzione
2. Il sito
3. Il contesto archeologico
4. Carattere delle strutture e delle culture
5. Le strutture di culto post-paleolitiche
6. La fine delle tradizioni di culto
7. Testimonianze dell'arte rupestre
8. Resti di culto paleolitici
9. Il più antico santuario
10. La funzione concettuale
11. Conclusioni



Some of the flint orthostats of the Paleolithic sanctuary HK 86b. The central figure had at his feet the stone representing the face which has been returned to its present place (Site HK 86b; photo EA92; CXXVIII-19; W05889).

# Decoding Prehistoric Art and the Origins of Writing

Anati, E.

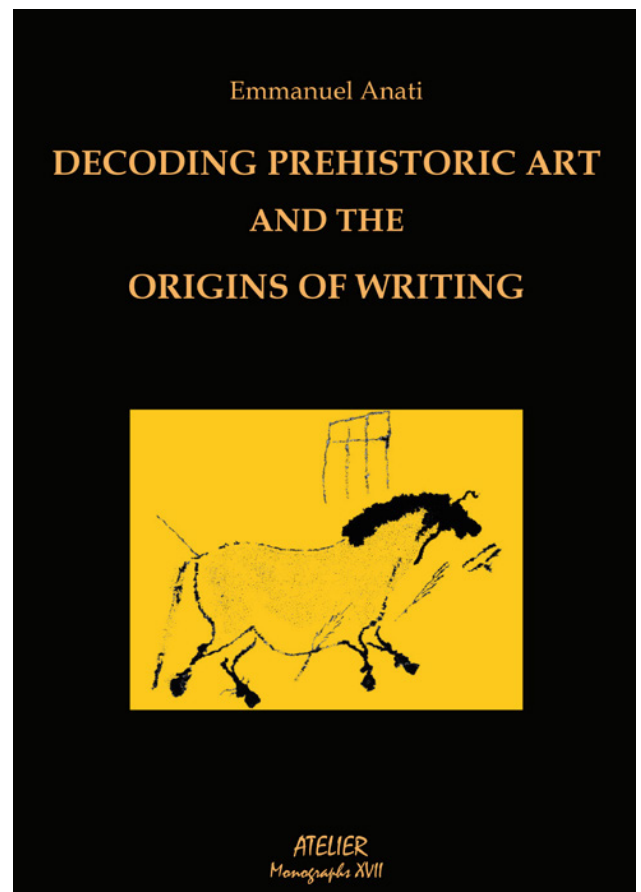
2020, *Decoding Prehistoric Art and the Origin of Writing*

Monographs XVII

seconda edizione, Capo di Ponte (Atelier), 110 pp. 33 figg. € 20

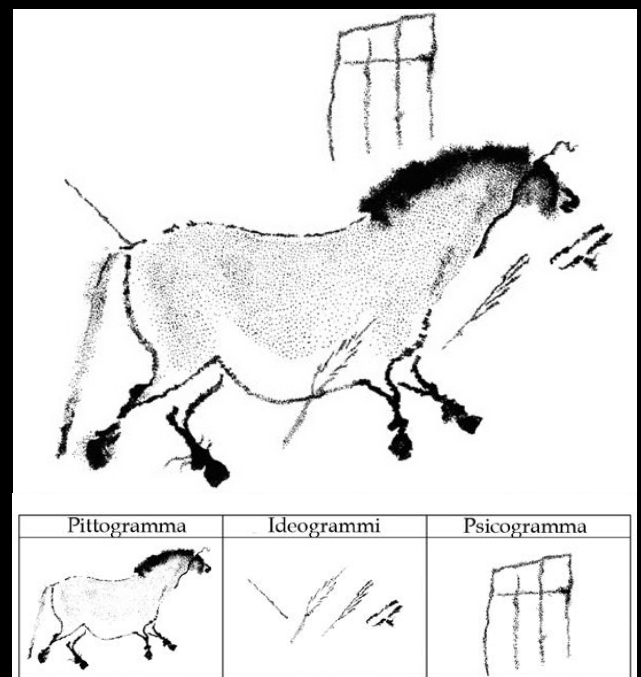
In this book you will find that the first attempts at writing go back thousands of years earlier than previously thought: the decoding of Paleolithic art, painstakingly undertaken by the author and presented here through a variety of illustrated examples, leads to the discovery of new aspect of human conceptual evolution and human mental processes.

The multi-disciplinary methods of conceptual anthropology employed by the author led to a breakthrough in the decoding and reading of what had been considered mute aesthetic beauties. They are documents, in the form of Pleistocene rock art, cave art and artifacts, that bring new light on ages for which no one had considered the possibility of their being historical documents.



## CONTENTS

1. Preface
2. The challenge
3. Before formal writing
4. Signs and symbols
5. Phonetic writing and ideographic writing
6. Elementary functions
7. The logic of points and lines
8. The grammar of primary art
9. The syntax or associative process
10. Defining the codes
11. Trials and errors in decoding
12. The bird-man and the bison of Lascaux
13. The Fat Lady of Laussel
14. An agreement written on bone from La Vache cave
15. Paleolithic acts of marriage
16. A predecessor of Aesop?
17. A voyage tale written on bone from La Madeleine
18. A record of Homo sapiens reaching western Europe from the east
19. A journey for men only?
20. The union between male and female of the Horse Totem
21. The meaning
22. Bibliography



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



# The Bronze Age Sacred Sites of Har Karkom

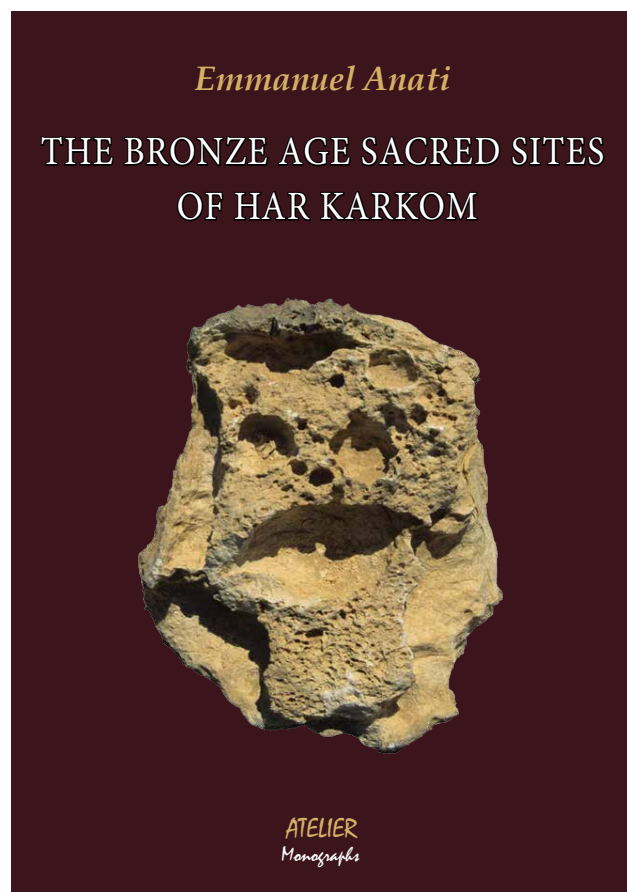
Anati, E.

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.



## CONTENTS

1. Introduction
2. The Context
3. Fallen Boulders and Ceremonial Trails
4. Private Shrines
5. Anthropomorphic Stones
6. Menhirs and Stone Circles
7. Testimonial Tumuli
8. Platforms
9. Temples and Sanctuaries
10. The Summit and the Empty Spaces
11. Conclusions
12. Bibliography



Altar stone with a cup-basin on top. It has the engraving of an ibex and an anthropomorphic figure which is either masked or has an animal face. It is part of a BAC plaza site. (Site HK 234; photo ISR86: LI- 17).

# Malta preistorica

Appunti per la ricerca di 8.000 anni di storia

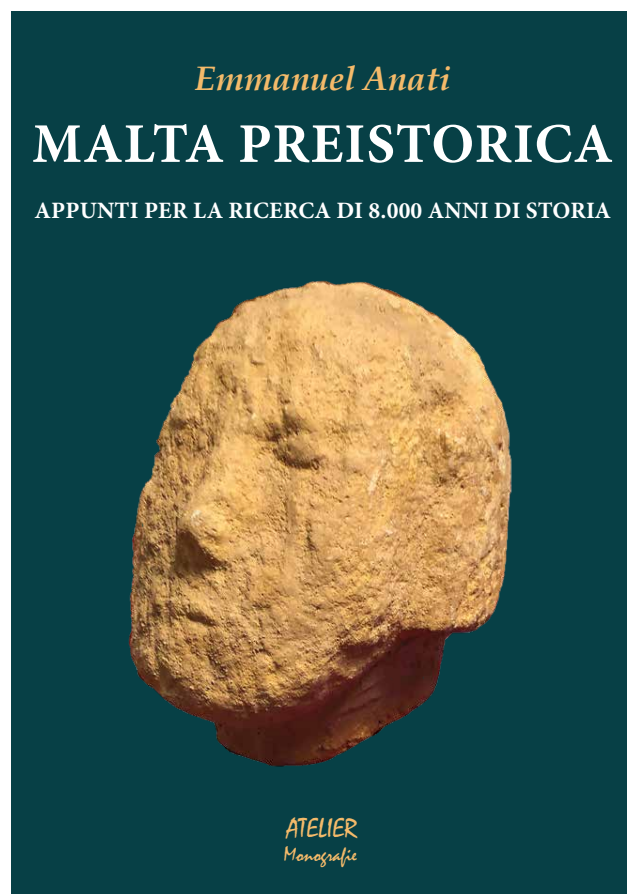
Anati, E.

2022, *Malta preistorica. Appunti per la ricerca di 8.000 anni di storia*

Monografie XIX (in Italian)

Capo di Ponte (Atelier), 180 pp., 113 figg. € 20

The story of Malta has several unsolved questions, starting with the dilemma of the first human presence 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. New trends in research reveal the surprising roles of this group of islands in the center of the Mediterranean, for the rediscovery of the human epics in the sea that surrounds them.



## INDICE

1. Preambolo
2. Cronostoria di una ricerca
3. Il contesto ambientale
4. Pietra, terra e uomini
5. Le ricerche archeologiche
  - Le indagini
  - Le prospettive
6. Il dilemma del paleolitico
  - Le pitture nascoste
7. I colonizzatori primari del neolitico
8. L'epoca dei templi
  - Origini dei templi
  - Funzione dei templi
  - Evoluzione
  - Implicazioni sociali
  - L'incognita della mano d'opera
  - La struttura socio-economica
  - Demografia del popolamento
9. L'età del bronzo: cittadelle, dolmen e urne funerarie
  - La fine dell'epoca dei templi
  - La funzione cerimoniale
  - L'epoca dei templi
10. Verso un quadro storico
  - L'età del bronzo
  - I castellieri fortificati
  - I solchi di carreggiata
  - Chi sono i costruttori dei dolmen?
  - Il carattere di un'epoca
11. Cronologia e concetti del tempo
12. Paleodemografia e densità del popolamento
13. Conclusioni
14. Bibliografia

# Spiriti di pietra

Menhir, statue menhir e altre immagini dell'invisibile

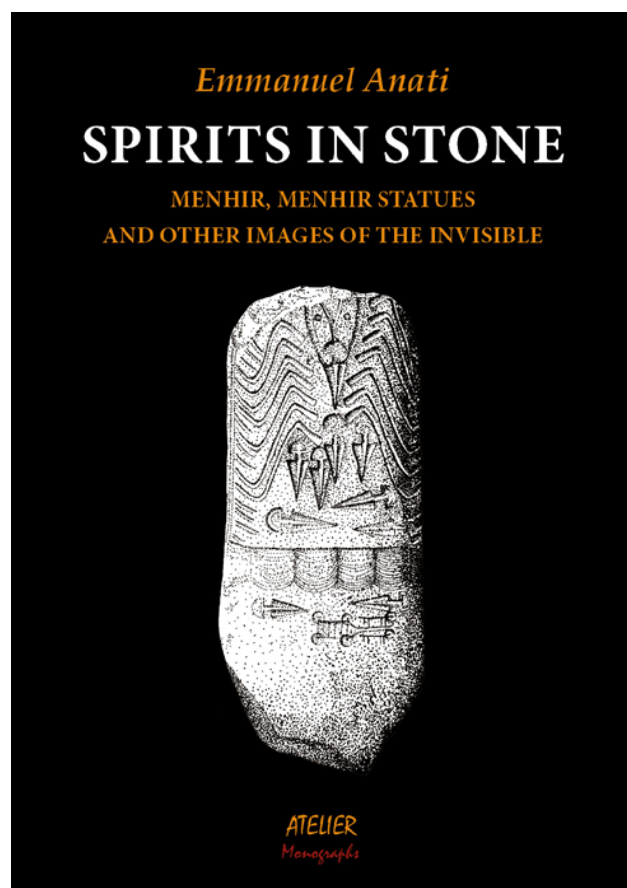
Anati, E.

2022, *Spirits in Stone, Menhir, Menhir Statues and Other Images of the Invisible*

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 thinking 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 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 Greek-Roman Olympus.



## INDICE

1. Contents
2. Preamble
3. Search for the Invisible
4. Origin of the Megalithic Statuary: the Oldest Site of Anthropomorphic Stones
5. Göbleki Tepe: the Spirits of the Columns and Their Residence
6. The Case of Lepenski Vir
7. The Conceptual Colonization of the Neolithic Period
8. The Atlantic Coast Movement: the Soul Changes Face
9. The Spread of a Faith from the Neolithic to the Metal Ages
10. New Ideograms, New Concepts
11. The Signifiers in the Alpine Area
12. The Tripartite Concept
13. Birth of the Concept of Divinity
14. A Universal Religion in Prehistory?
15. A Conceptual Movement from Birth to Expansion to Recession
16. Conclusions
17. Bibliographical References



Iron Age menhir statue, from Filetto, Lunigiana, with axe and darts (Photo and tracing by E. Anati in Anati, 1981).

# Arte rupestre della Valcamonica

Anati, E.

2023, *Arte rupestre della Valcamonica*

Monografie XXI (in Italian)

Capo di Ponte (Atelier), 308 pp., 145 figg. € 30

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

It is the first "World Heritage Site" listed by UNESCO in Italy and the first rock art site listed in the world. Its study reveals the largest archive left behind by the ancient inhabitants of Europe. After having excavated, traced, described and analyzed it for over half a century, the author presents this synthesis bringing new light on 10,000 years of history. The present work represents a turning point in the methodology of archaeological research. Europe regains millennia of its forgotten history.

Indice



## INDICE

- |                                 |   |
|---------------------------------|---|
| 1. Capitolo 1                   | 9. Capitolo 9   |
| Introduzione                    | La funzione del sito                                    |
| 2. Capitolo 2                   | 10. Capitolo 10   |
| Le prime ricerche               | I grafemi e i loro esecutori                            |
| 3. Capitolo 3                   | 11. Capitolo 11   |
| Come gestire la materia prima?  | Fare storia dalla preistoria                            |
| 4. Capitolo 4                   | 12. Capitolo 12   |
| Dall'archeologia alla storia    | Società, economia, lingua, religione e movimenti etnici |
| 5. Capitolo 5                   | 13. Capitolo 13   |
| L'uomo e l'ambiente             | Verso una storia della preistoria                       |
| 6. Capitolo 6                   | 14. Capitolo 14   |
| Il segno, l'immagine e lo stile | 10.000 anni d'Europa                                    |
| 7. Capitolo 7                   | 15. Capitolo 15   |
| La sequenza dei periodi         | Conclusioni   |
| 8. Capitolo 8                   | 16. Bibliografia  |
| Arte e concettualità            |   |

# Exhibitions

*ATELIER*

(17x24 cm)



# Mito d'origine

Emmanuel

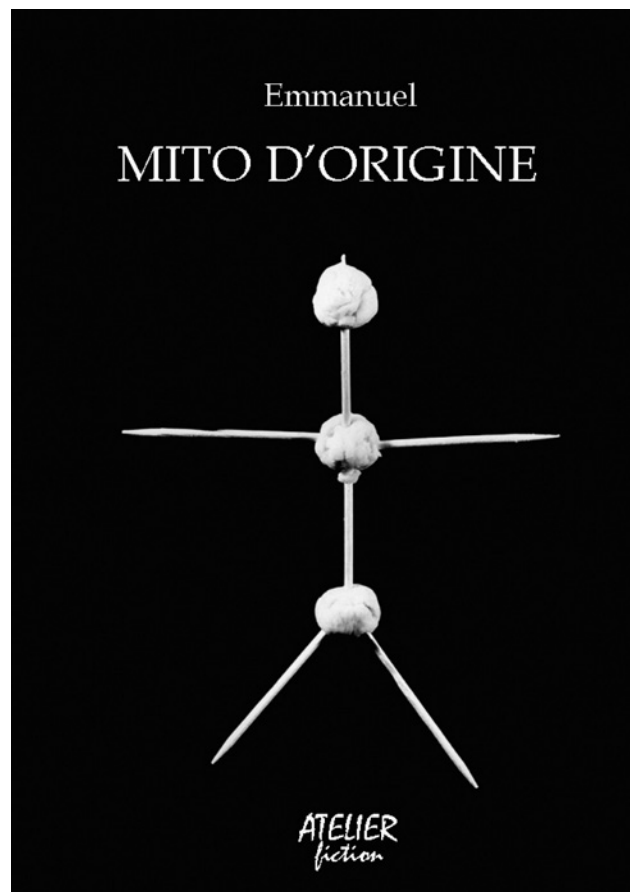
2012, *Mito d'origine*

Mostre I (in Italian)

Capo di Ponte (Atelier), 55 pp. 44 figg. € 16

Mito d'Origine and Epoca dei Sogni are two educational exhibitions based on sequences of photos. They tell stories that at first sight seem to come from another world.

Between reality and dream, realism and myth, symbols and metaphors, they accompany us in the space of flooded memories. Balls and sticks wander, meet and multiply in black space, always accompanying the shadows and the lights of thought. They are works created by the author at a young age now published for the first time, a few decades after they were first conceived.



# L'arte degli aborigeni australiani

## Le pitture su cortecce d'albero

Anati, E.

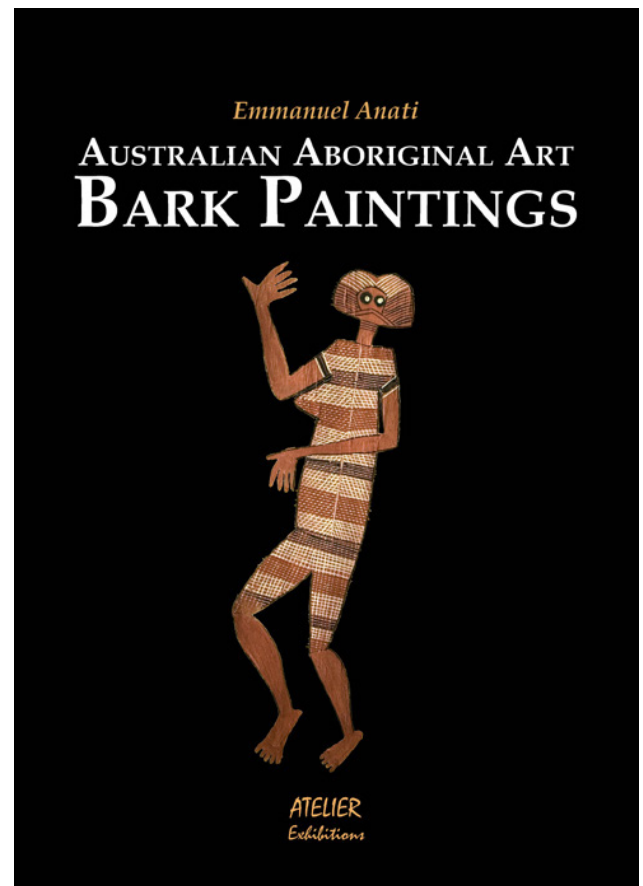
2015, *L'arte degli aborigeni australiani*.

*Le pitture su cortecce d'albero*

Mostre II (in Italian)

Capo di Ponte (Atelier), 80 pp. 54 figg. € 20

Australian Aborigines have produced paintings on tree bark that, in addition to being remarkable artworks, store myths and memories, emotions and human relations. What remains today of authentic bark paintings, made by Aborigines for themselves, is an extremely small group. It constitutes a direct contact with a way of thinking, seeing and believing, of the last surviving Paleolithic people and provides an immense amount data on mythology, conceptualism that sometimes is philosophy, and the search for contact with the natural and supernatural world in which they are immersed.



## INDICE

1. Premessa.
2. La corteccia dell'eucalipto
3. Categorie di pitture su corteccia
4. Arte come espressione concettuale
5. Terra di Arnhem occidentale
6. Isole di Melville e di Bathurst
7. Terra di Arnhem orientale
8. Groote Eylandt
9. Altre zone
10. Una testimonianza dello spirito
11. Catalogo delle cortecce
12. Bibliografia



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

# Dalla roccia alla tela

## L'arte contemporanea degli aborigeni australiani

Anati, E.

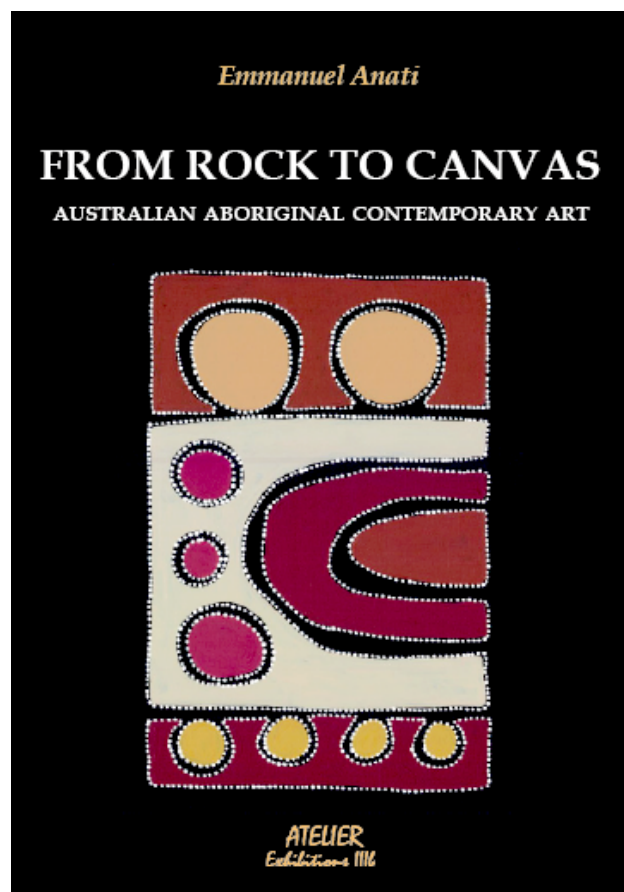
2015, *Dalla roccia alla tela*.

*L'arte contemporanea degli aborigeni australiani*

Mostre III

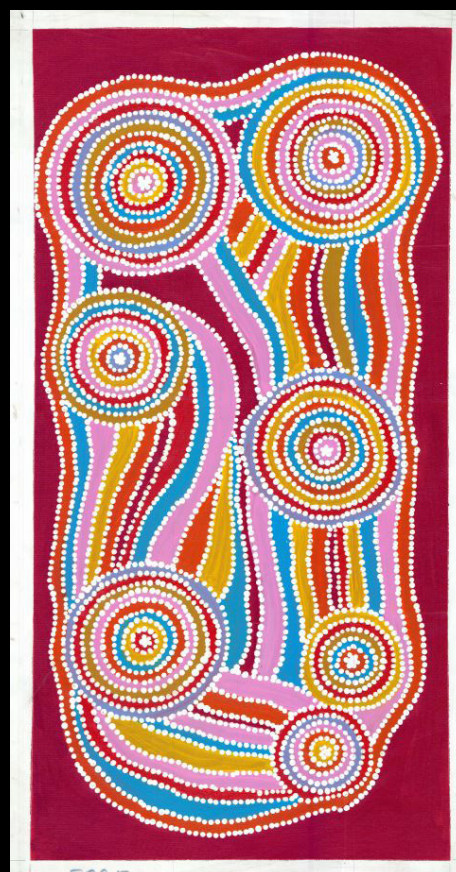
Capo di Ponte (Atelier), 95 pp. 78 figg. € 20

Turning from 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 jumped over millennia. This volume presents works with a great artistic value, made by Aboriginal artists. How is it possible to explain that in the turn of a single generation style, themes, goals, everything has changed? It is an extraordinary case for art history, while for psychology it is a window opened on mental processes. These spiritual changes are reflected in their art, which is the mirror of their changing soul.



## INDICE

1. Un mondo che cambia
2. Nuove materie
3. Dalle corteccie d'albero alle pitture su tela
4. Dal figurativo all'astratto
5. Nascita di un movimento artistico
6. Una nuova era dell'arte aborigena
7. Catalogo delle pitture
8. Bibliografia



Tav. 68 Tom Jaray TOMTHON, 2015, No title, 118 x 58 cm

# Fiction

*ATELIER*

(17x24 cm)



# Mito d'origine Epoca dei sogni

Emmanuel

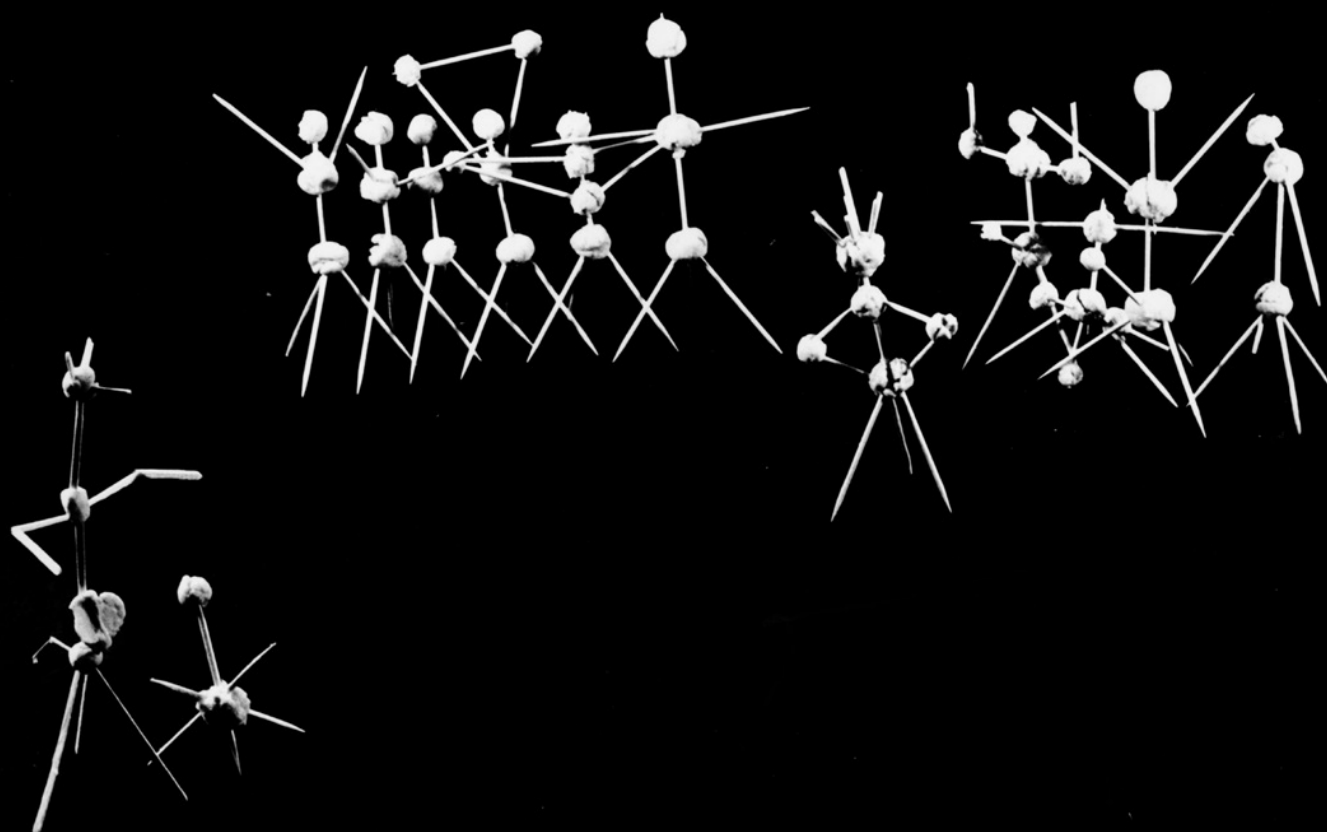
2012, *Mito d'origine*, Capo di Ponte (Atelier), 55 pp. 44 figg. € 16

Fiction I (in Italian)

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

Fiction II (in Italian)

The first works of Atelier Fiction, *Mito d'Origine* and *Epoca dei Sogni*, tell stories that at first reading 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 accompanying the shadows and the lights of thought. They are works created by the author at a young age now published for the first time, a few decades after they were first conceived.





# La Seduta

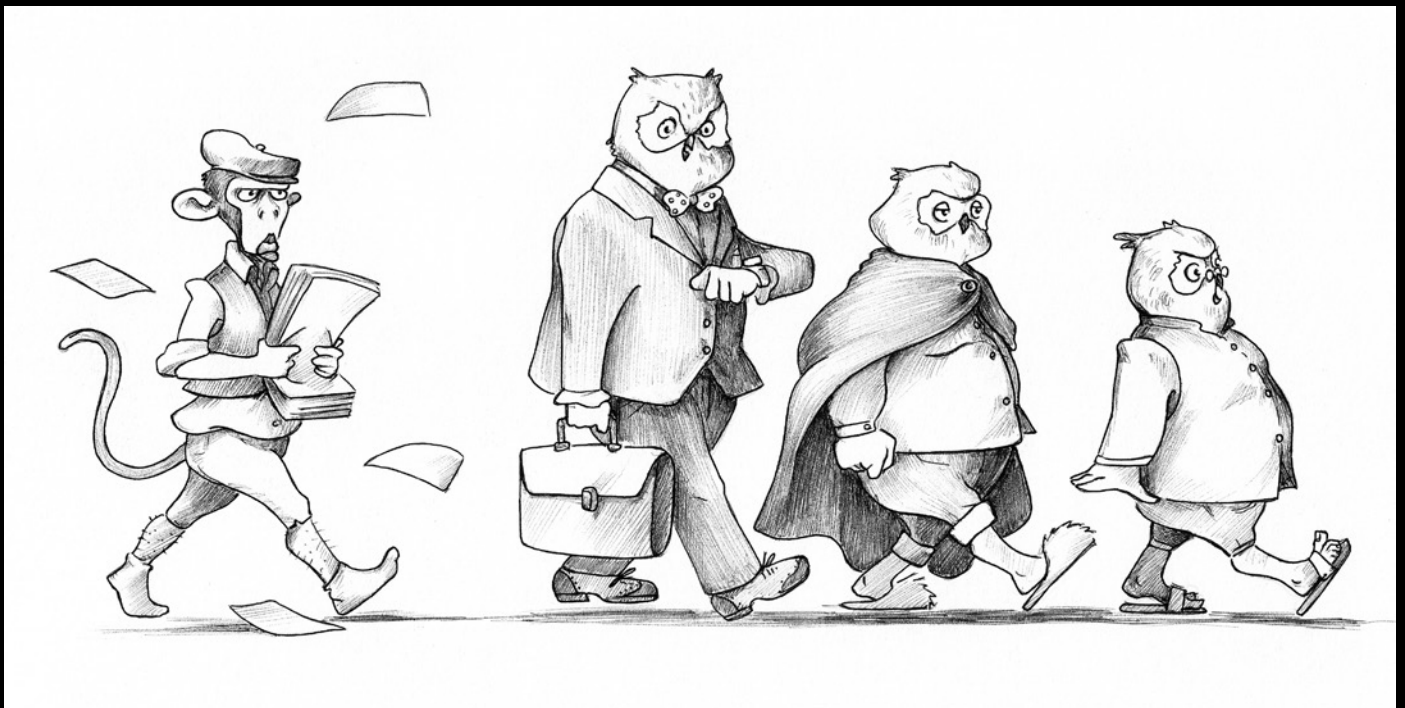
Emmanuel

2013, *La seduta. Dramma umano e cagnesco*

Fiction III (in Italian)

Capo di Ponte (Atelier), 76 pp. 21 figg. € 16

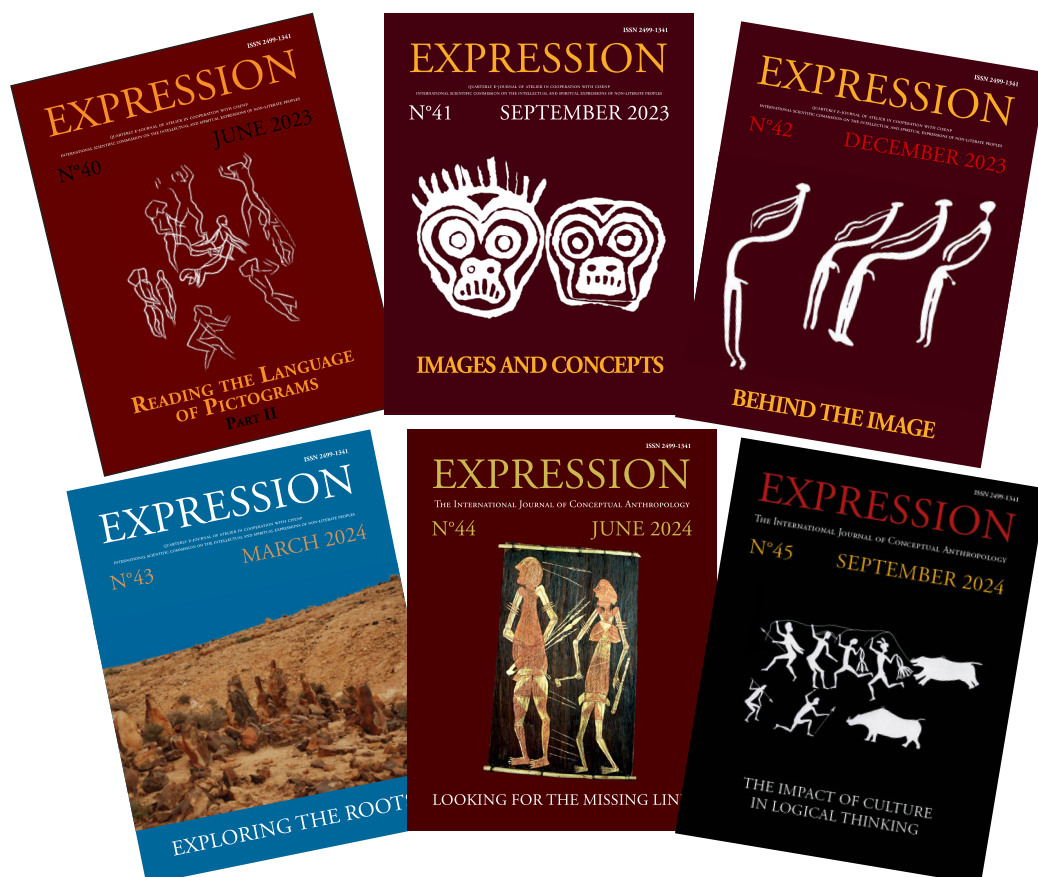
This work of the author's youth is a biting social commentary that after half a century seems to have not lost its charge. It was written in the 1960s, in the climate of postwar youth revolt. It was published for the first time in 1979 in a bi-monthly magazine. It now comes out in a revised edition.



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

# EXPRESSION

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