

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

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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

Essays

ATELIER

(14,8x21 cm)

Origini della Musica

Anati, E.

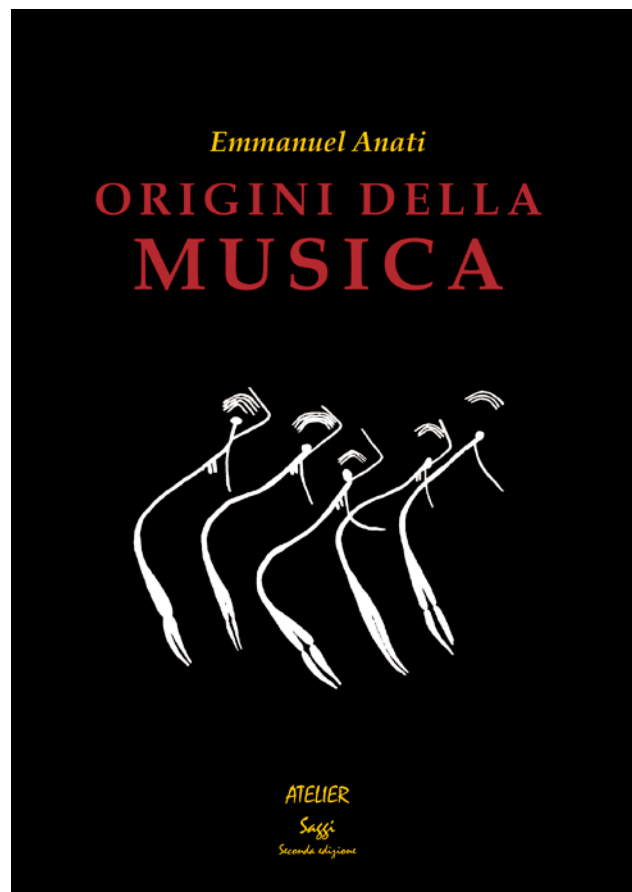
2011, *Origini della musica*, Capo di Ponte (Atelier)

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 pre-historic 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.



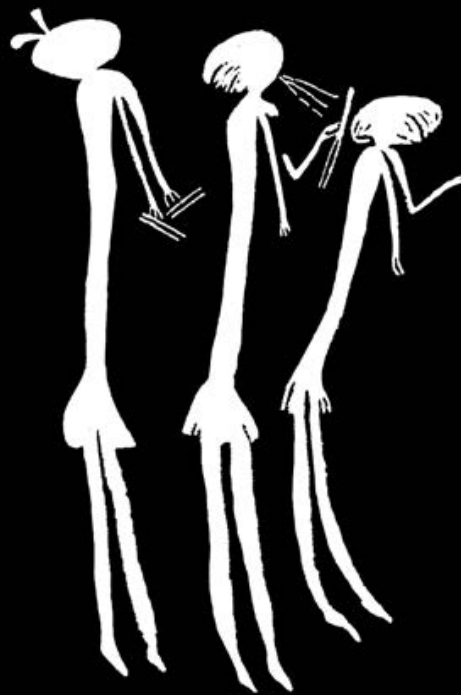
INDICE

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

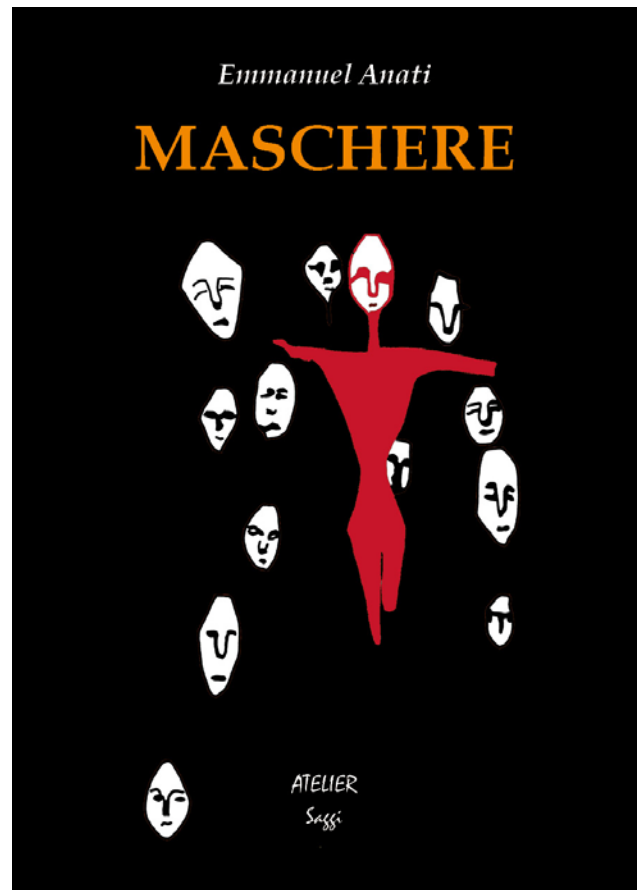
Anati, E.

2012, 2023, *Maschere*

Saggi IV (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

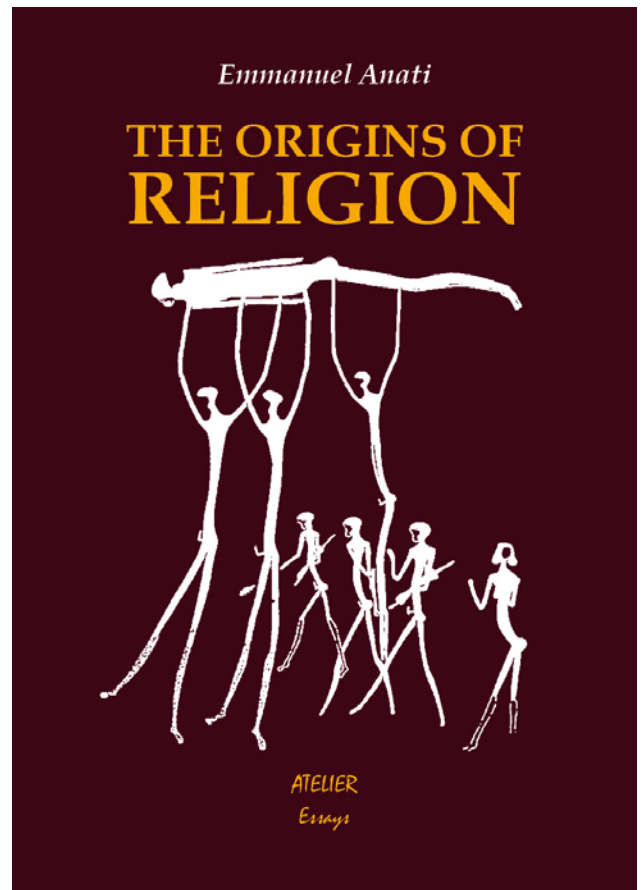


Cave painting of guardian spirit with wide circular eyes and geometric decorations from the area of El Paso, Texas.

The Origins of Religion

Anati, E.
2023, *The Origins of Religion*, English Second 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.



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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)

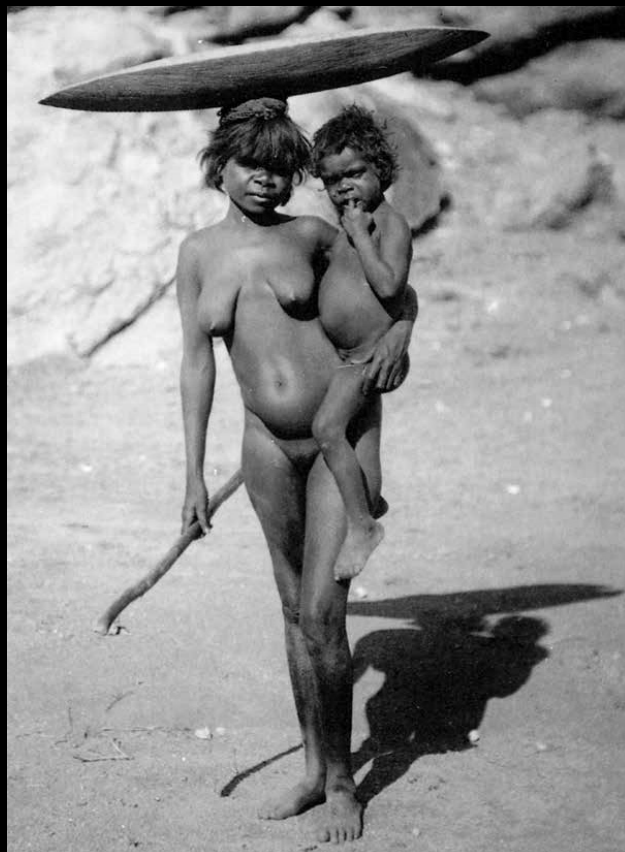
Capo di Ponte (Atelier), 84 pp. 28 figg. € 20

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.

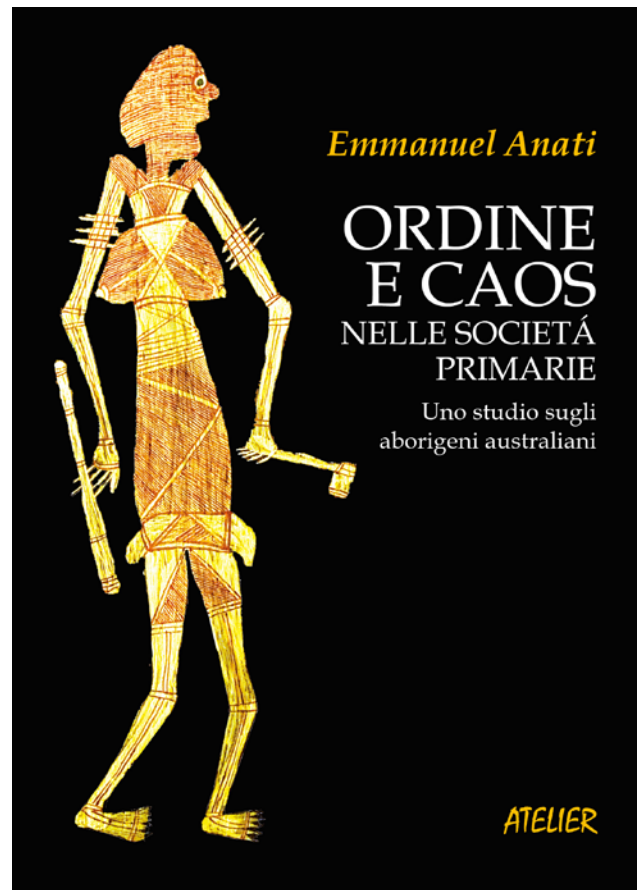
2014, *Ordine e caos nelle società primarie*

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

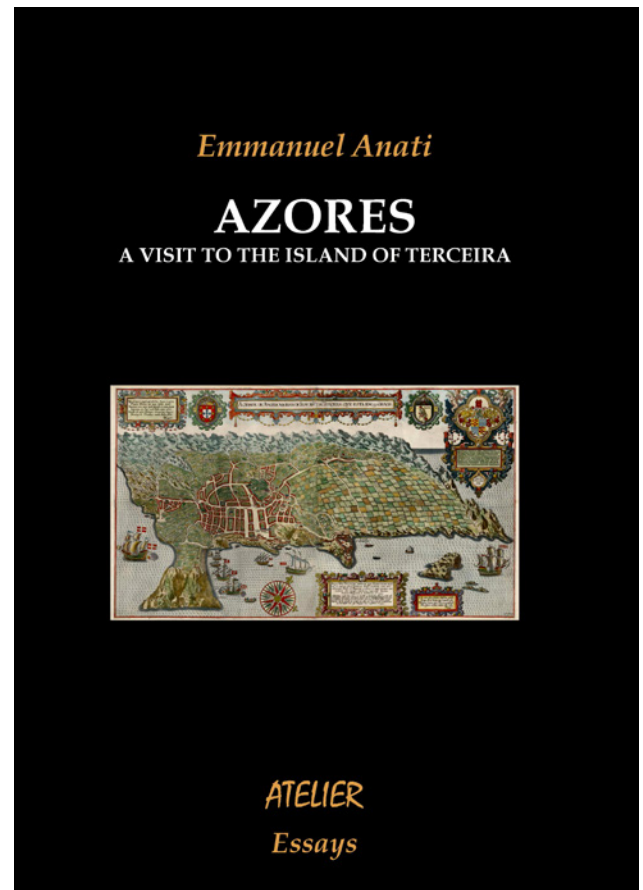
Anati, E.

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. The theoretical 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 maps
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

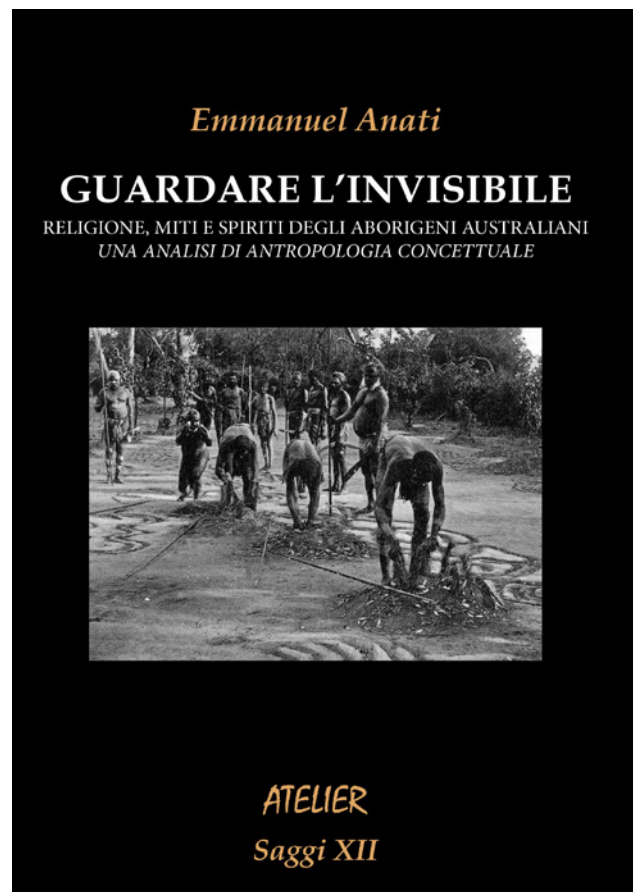
Anati, E.

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 pre-conception. 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 totemismo 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.
 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 for 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.

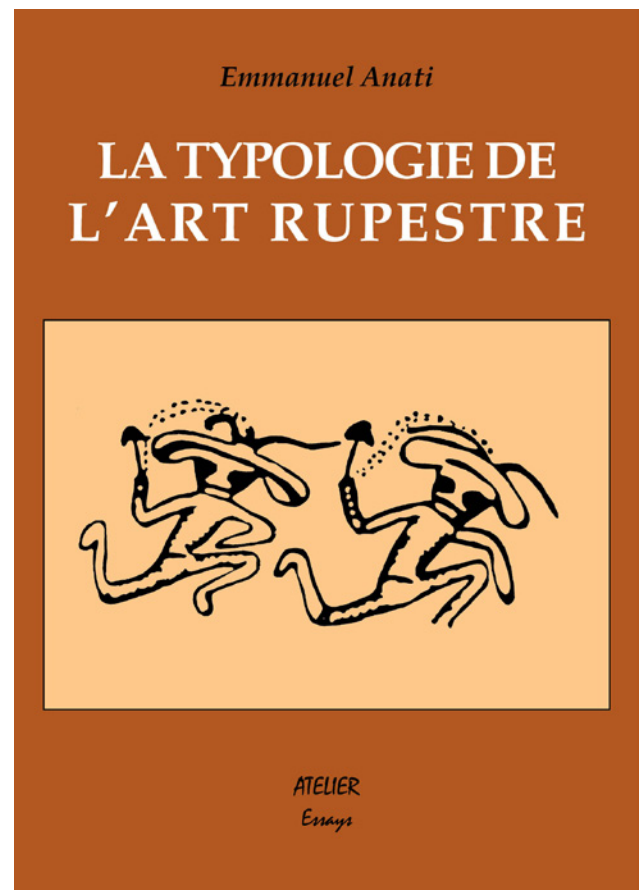


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1. Préambule
2. Concepts élémentaires de la typologie
3. Définition de «Site» d'art rupestre
4. Éléments essentiels de la typologie
5. Catégories de contexte économique et social
6. La classification typologique
7. Pictogrammes, idéogrammes et psychogrammes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



Plá de Petracos, Castell de Castells, Alicante, Spain. Macro-schematic style. The drawings were reportedly made under the influence of hallucinogenic substances. (From 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.

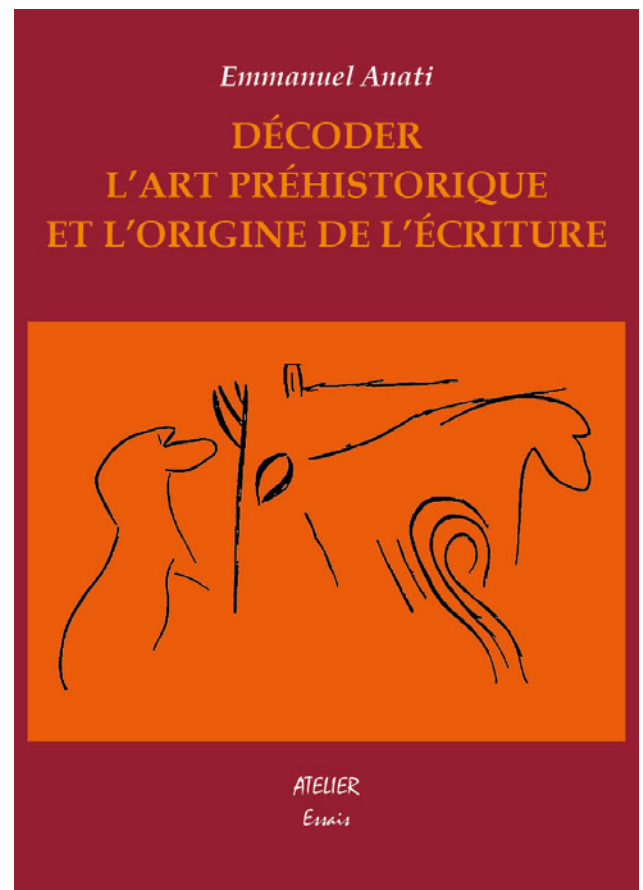


TABLE DE MATIÈRES

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

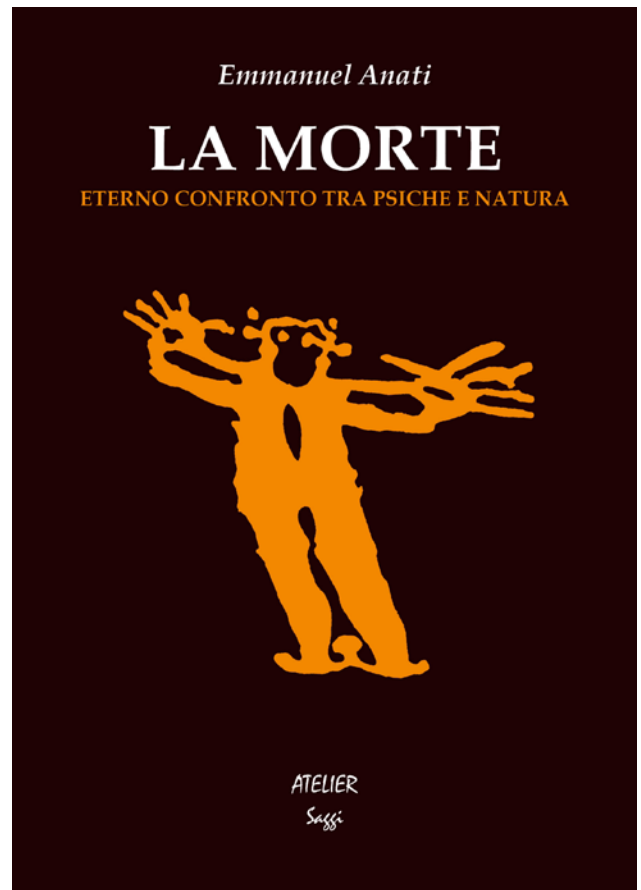
Anati, E.

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
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7. L'immaginario nell'arte figurativa
8. La visione dualistica
9. Conclusioni
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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

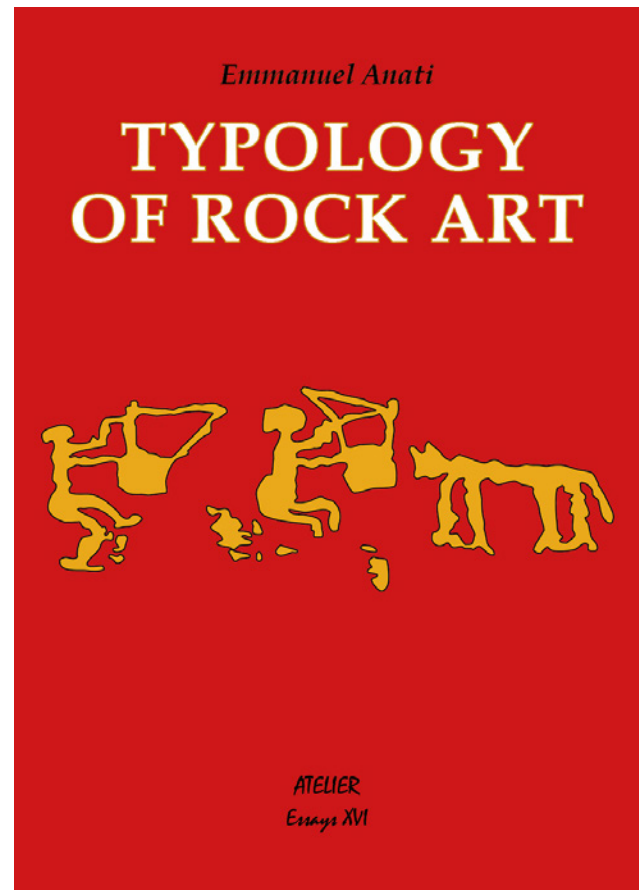
Anati, E.

2023, *Typology of Rock Art*

Essays XVI

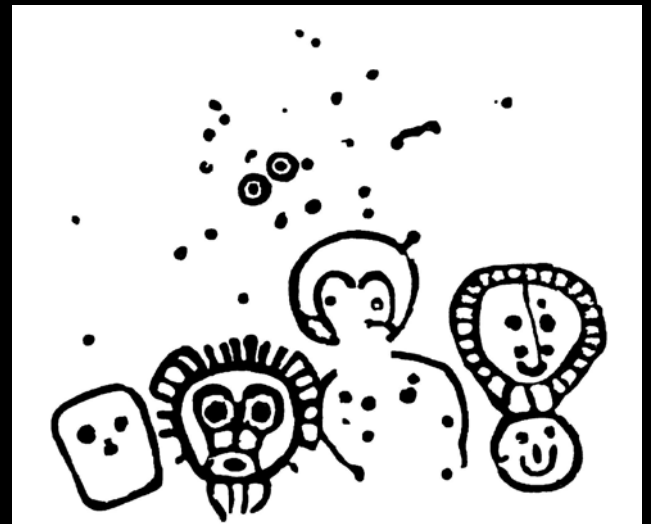
Capo di Ponte (Atelier), 106 pp., 37 figg. € 20

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.



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2. The Basic Concepts of Typology
3. Essential Elements of Typology: Grammar and Syntax
4. Economic and Social Categories
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 - The Art of Food Gatherers
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5. The Typological Classification
 - The Grammar
 - The Syntax
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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).

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.



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Formazione del segno e sistemi di interpunzione.
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Quando è scrittura? Spunti per una riflessione semiotica su sistemi notazionali e grafismi
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 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.

ESPRESIONI INTELLETTUALI
E SPIRITUALI DEI POPOLI
SENZA SCRITTURA

THE INTELLECTUAL AND
SPIRITUAL EXPRESSIONS OF
NON-LITERATE PEOPLES

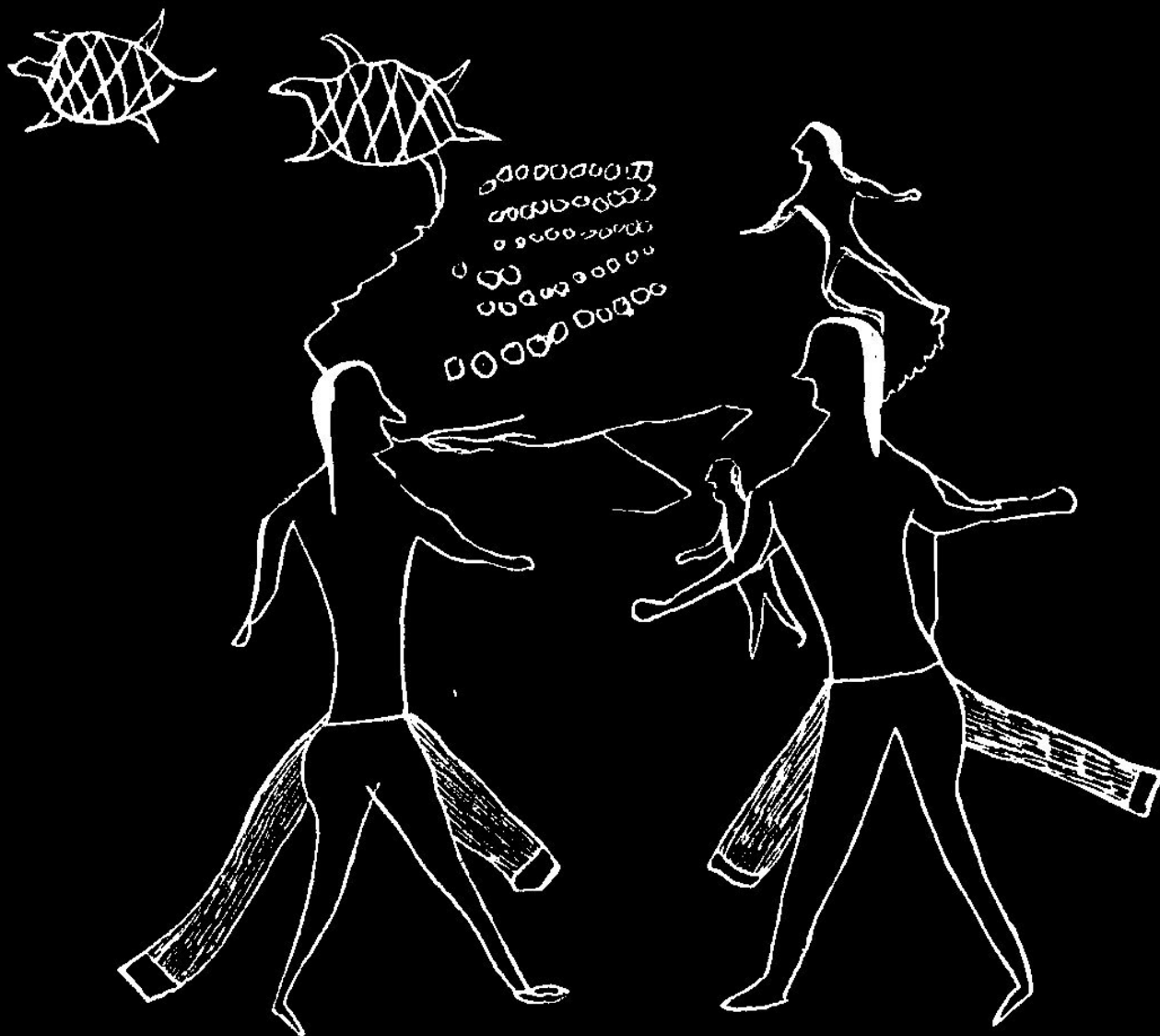


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colloqui

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L'orante, lo sciamano e Platone: (libere) riflessioni sulle radici simboliche
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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
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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

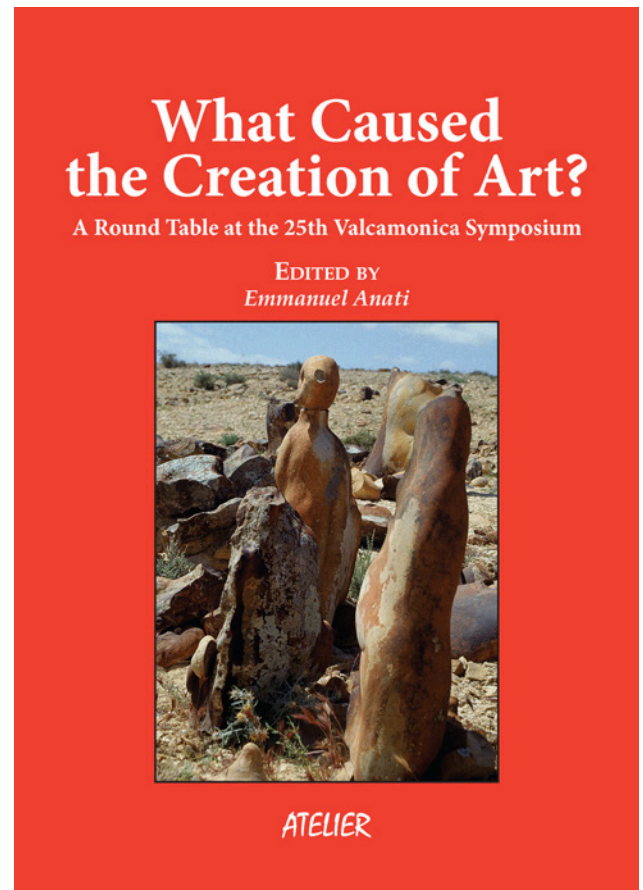
Anati, E. (ed.)

2012, *What caused the creation of art? A round table
at the 25th 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.



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1. Introduzione di Emmanuel Anati (Italy)
2. Bednarik Robert (Australia)
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7. Gibson Michael Francis (UK)
8. Huisheng Tang (China)
9. Kempe Stephan (Germany)
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11. Loubser Jannie (USA)
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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
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9. Luoghi e tempi della memoria
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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

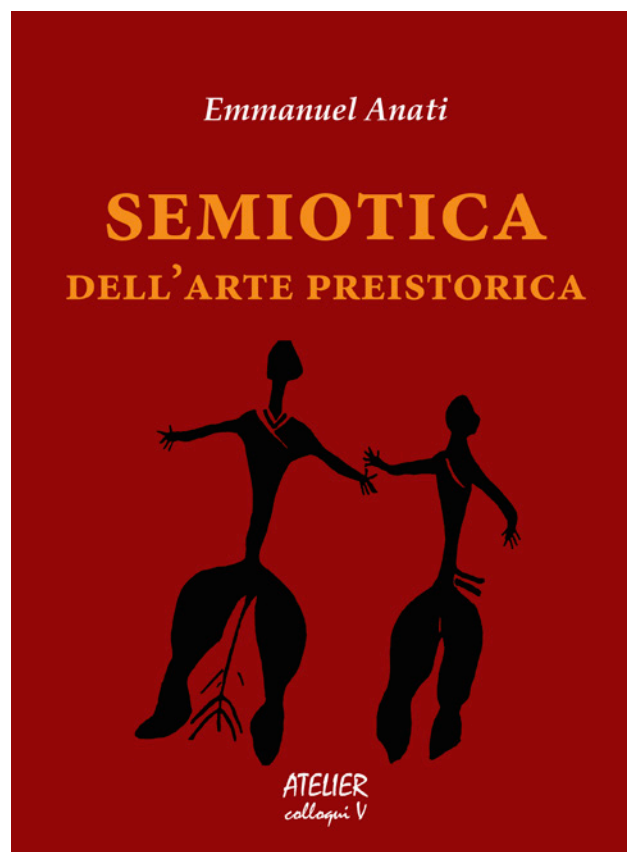
Anati, E. (ed.)

2014 *Semiotica dell'arte preistorica*

Colloqui V (in Italian, French)

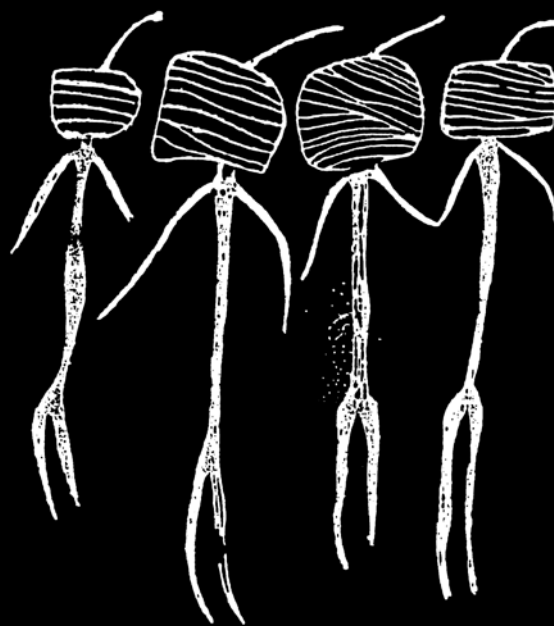
Capo di Ponte (Atelier), 226 pp. 127 figg. € 40

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

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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)

One Life in One Day

An interview to prof. Emmanuel Anat

Díaz-Andreu, M. (ed.)

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

Colloqui VI

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

ONE LIFE IN ONE DAY

An interview to prof. Emmanuel Anati

Margarita Díaz-Andreu
Introduced by Luiz Oosterbeek

ATELIER
colloqui VI



Ponte di Legno, 1979. Valcamonica Symposium III. Da sinistra a destra: Cardinale Julien Riess; Prof. Antonio Beltrán, 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?

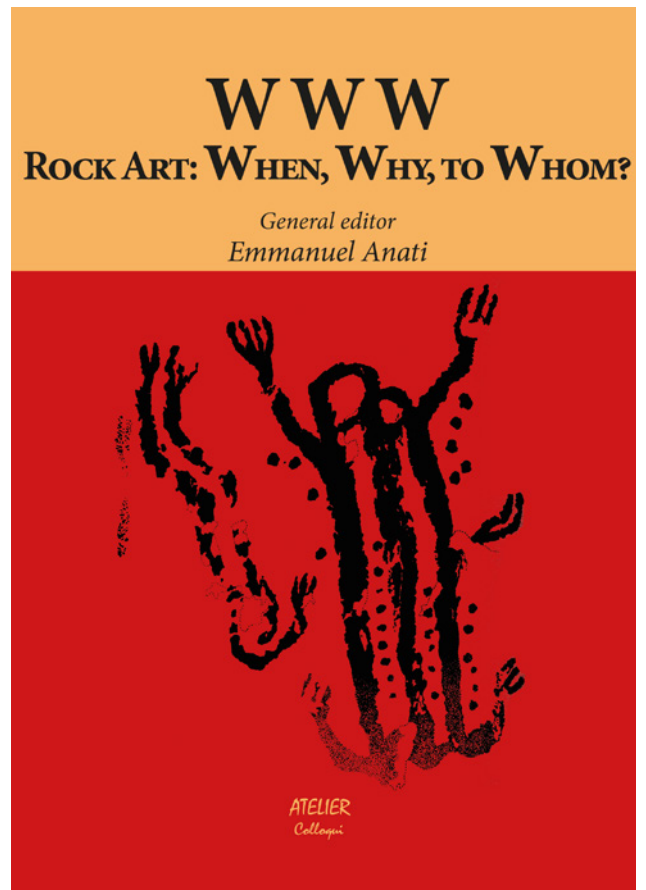
Anati, E. (ed.)

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?



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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.



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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
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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



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15. Steven J. Waller (Usa)
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Male and Female

Anati, E. (ed.)

2017, Male and Female

Colloqui X

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.

Male and Female

General editor
Emmanuel Anati



ATELIER
Colloqui

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Why Art?

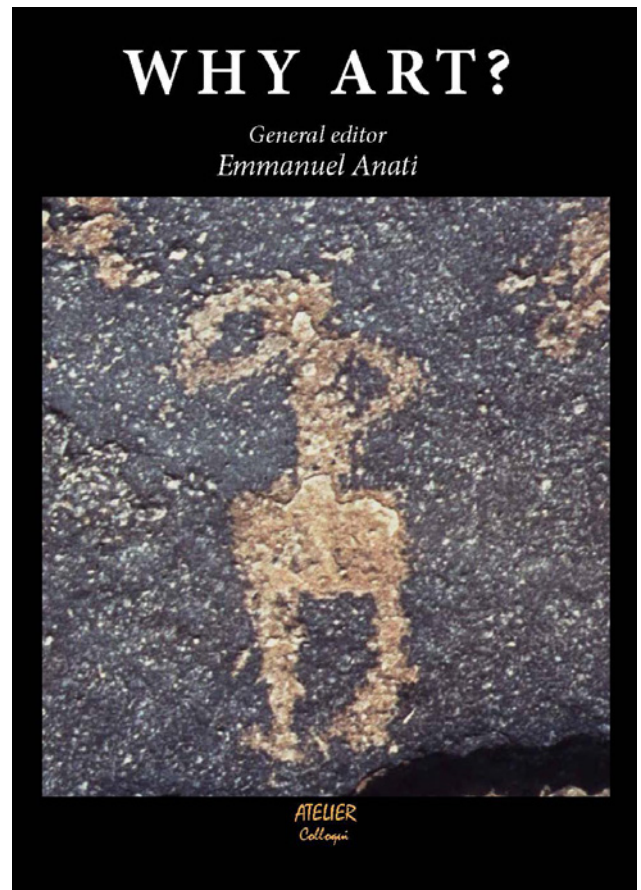
Anati, E. (ed.)

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.



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Meaning of abstract signs

Anati, E. (ed.)

2017, *Meaning of abstract signs*

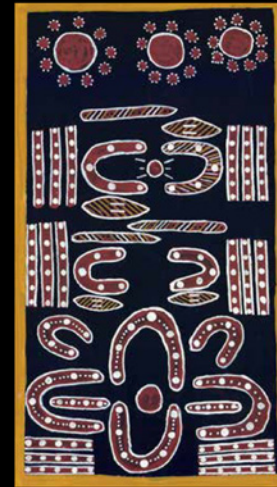
Colloqui XII

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



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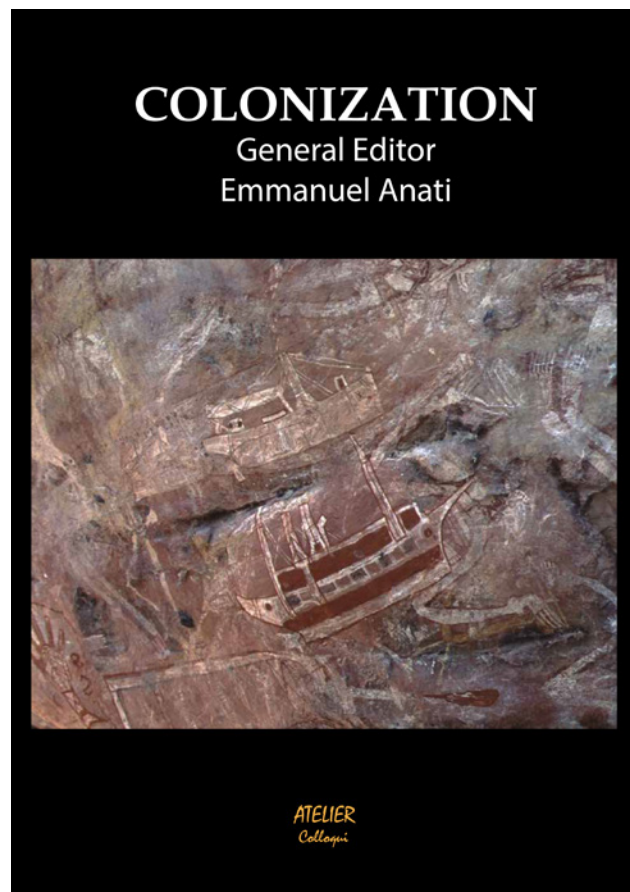
Anati, E. (ed.)

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.



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First Americans: Changes of Places, Changes of theories

Sexual Images in Prehistoric and Tribal Art

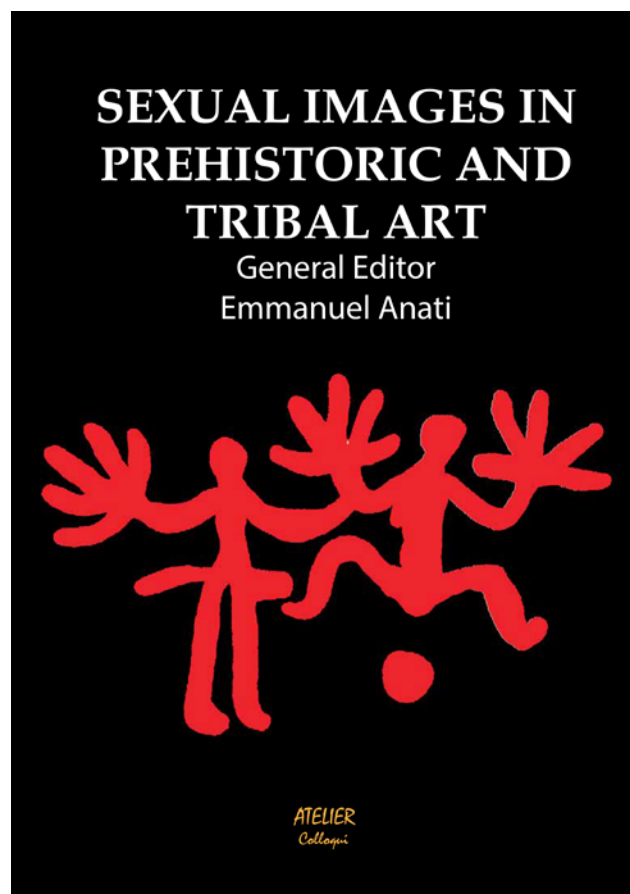
Anati, E. (ed.)

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.



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Sex as Transition between Worlds in the Deer Hunting Society (mythology and rock art)
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Penis Only For Gods? Sexual Imagery in the Earliest Central Saharan Rock Art

The Message behind the Image

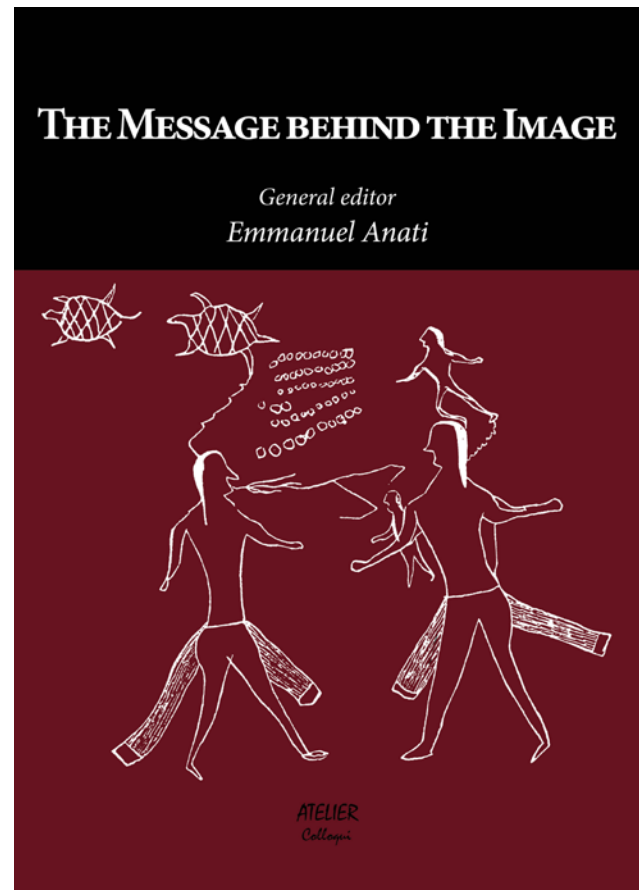
Anati, E. (ed.)

2019, *The Message behind the Image*

Colloqui XV

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.



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Anati, E. (ed.)

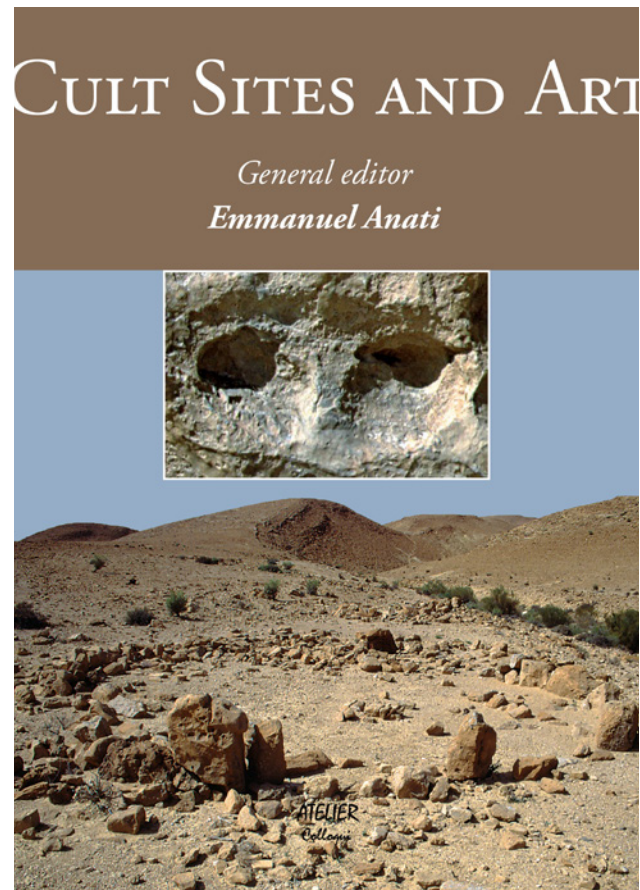
2021, *Cult Sites and Art*

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?



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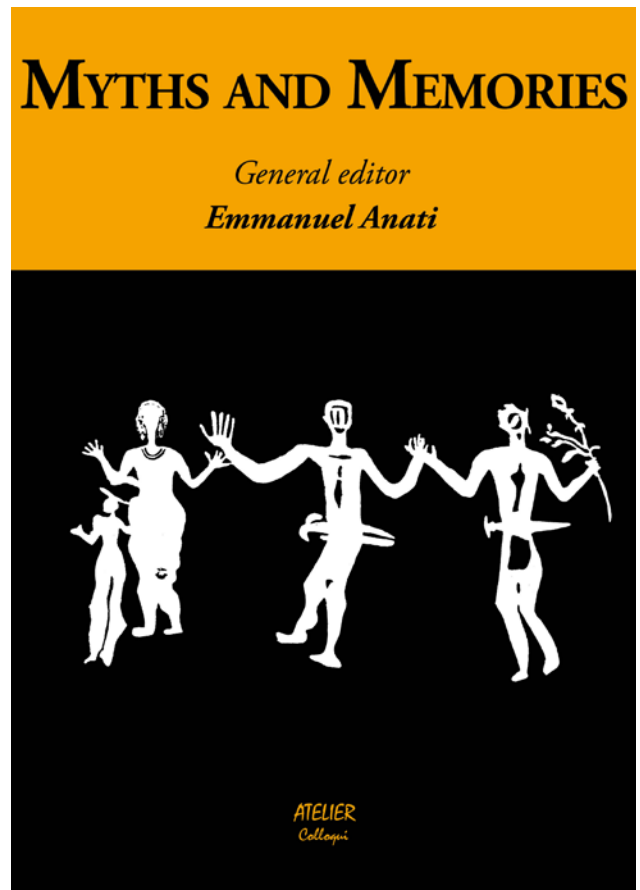
Anati, E. (ed.)

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.



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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.

THE FUNCTION OF ART

General editor

Emmanuel Anati



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The Dominant Theme

Anati, E. (ed.)

2021, *The Dominant Theme*

Colloqui XIX

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



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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 figg. € 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.

THE AGES OF MEMORY THE MEMORY OF AGES

General editor

Emmanuel Anati



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Cultural Changes

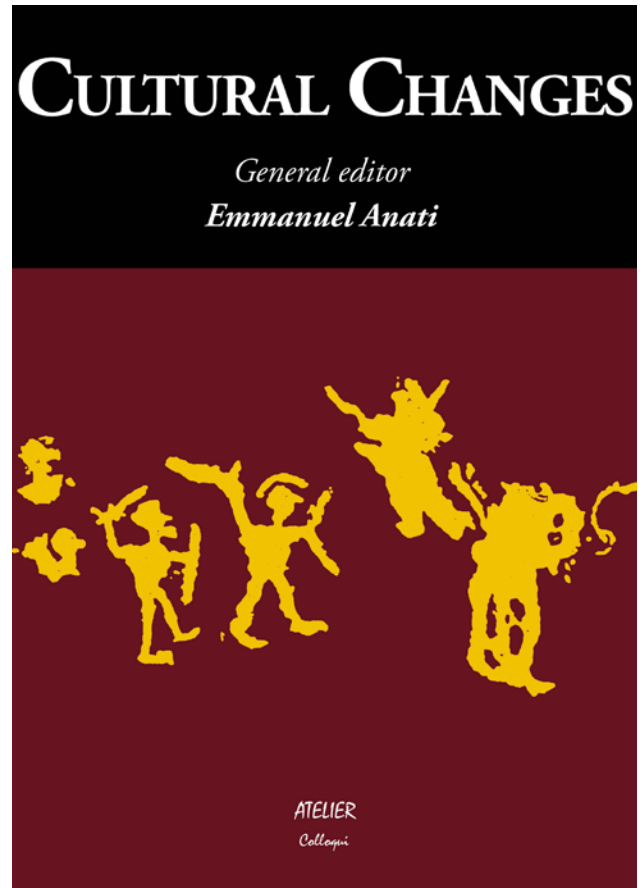
Anati, E. (ed.)

2021, *Cultural Changes*

Colloqui XXI

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



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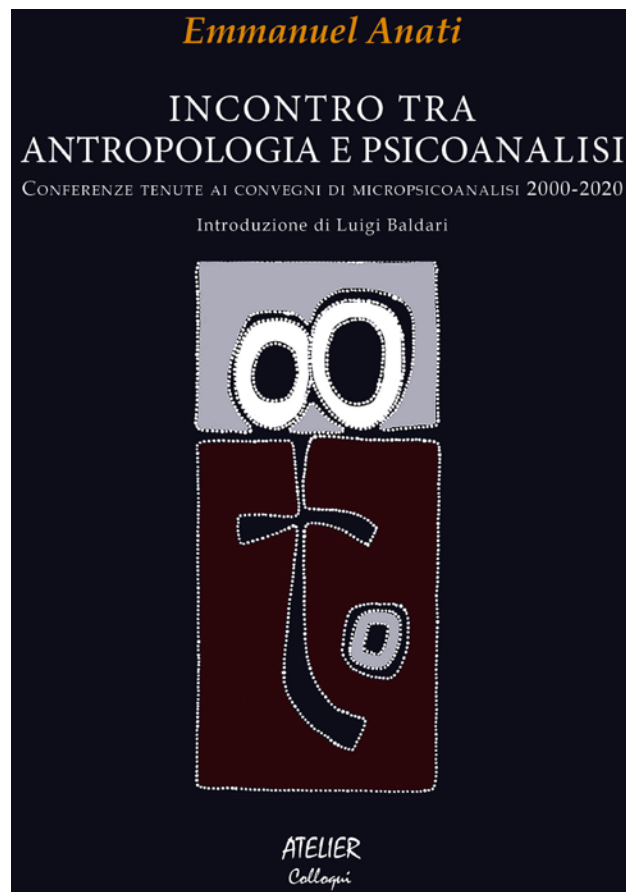
Incontro tra antropologia e psicoanalisi

Conferenze tenute ai convegni di micropsicoanalisi 2000-2020

Introduzione di Luigi Baldari

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



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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



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11. *Carol Patterson (USA)*
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12. *Jitka Soukopova (Czech Republic)*
Women and Prehistoric Rituals in 'The Round Head' Rock Art of the Sahara

On the Diffusion of Culture

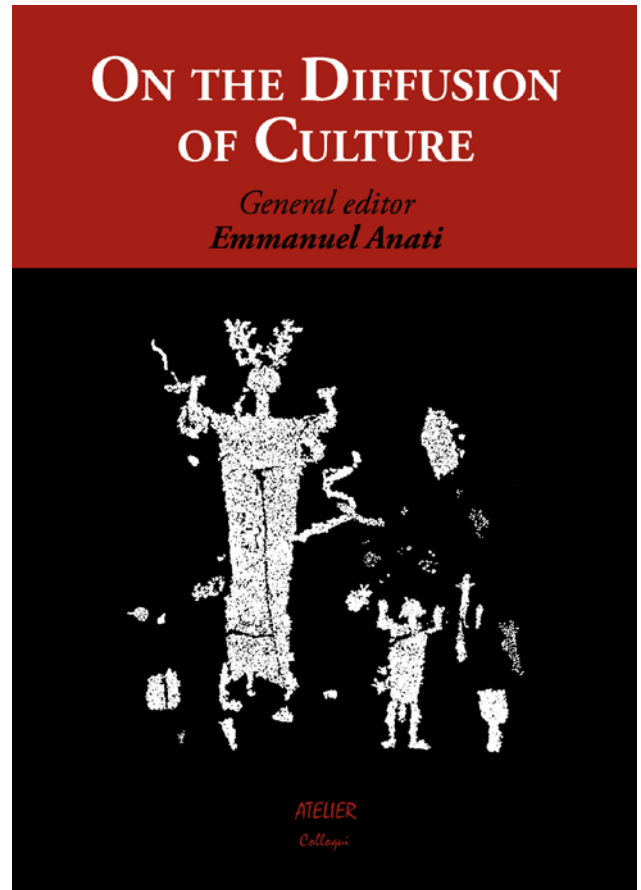
Anati, E. (ed.)

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.



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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.

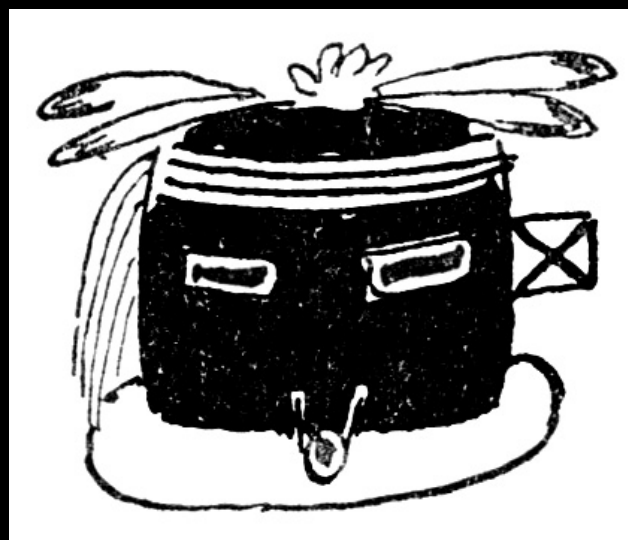
MYTHS REVEALED BY ART

General editor
Emmanuel Anati



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2. *Emmanuel Anati (Italy)*
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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*,

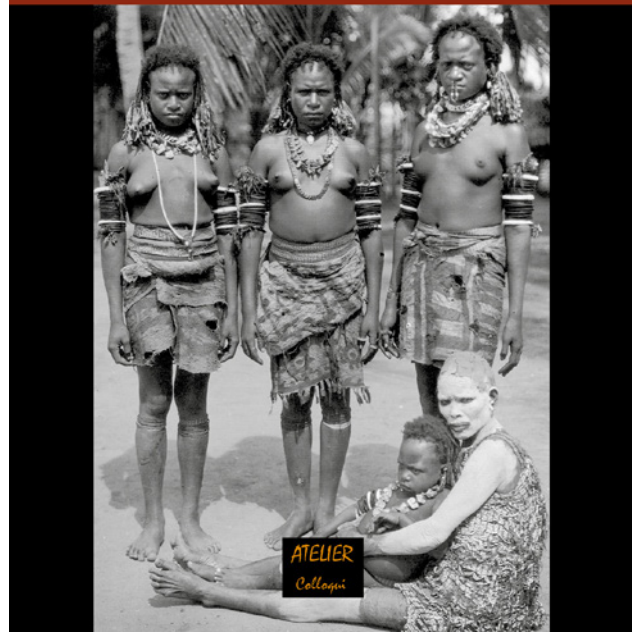
Colloqui XXVI

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



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Conceptual Trends and Conceptual Survival

Anati, E. (ed.)

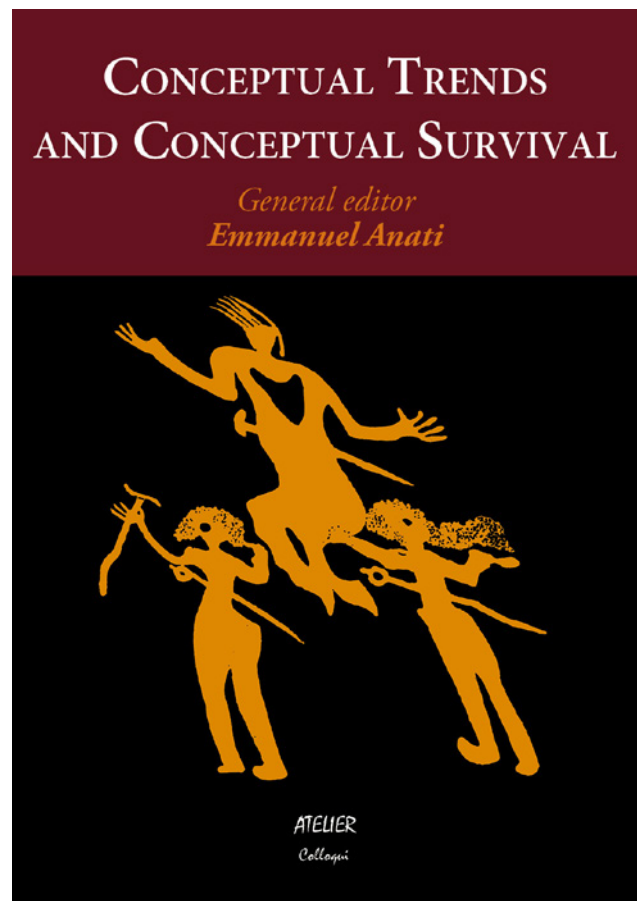
2023, *Conceptual Trends and Conceptual Survival*

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.



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Three Scythian Goddesses
8. *Carol Patterson (USA)*
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Clouds in the Prehistoric Art of the Colorado
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9. *S. Rama Krishna Pisipaty (India)*
Expression 33 (September 2021)
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Urbanization and Sedentarization

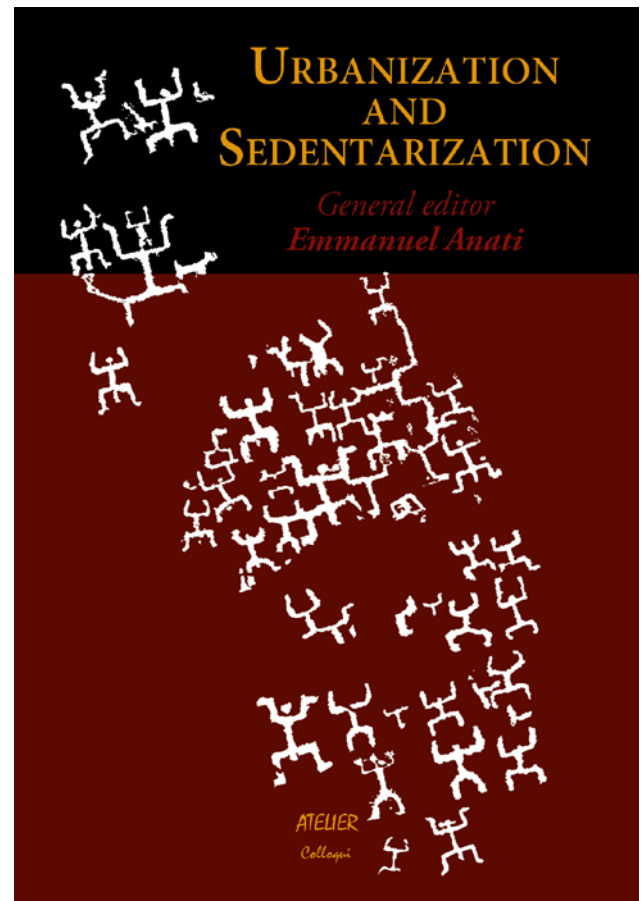
Anati, E. (ed.)

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.



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Myths and Beliefs Unveiled by Rocks

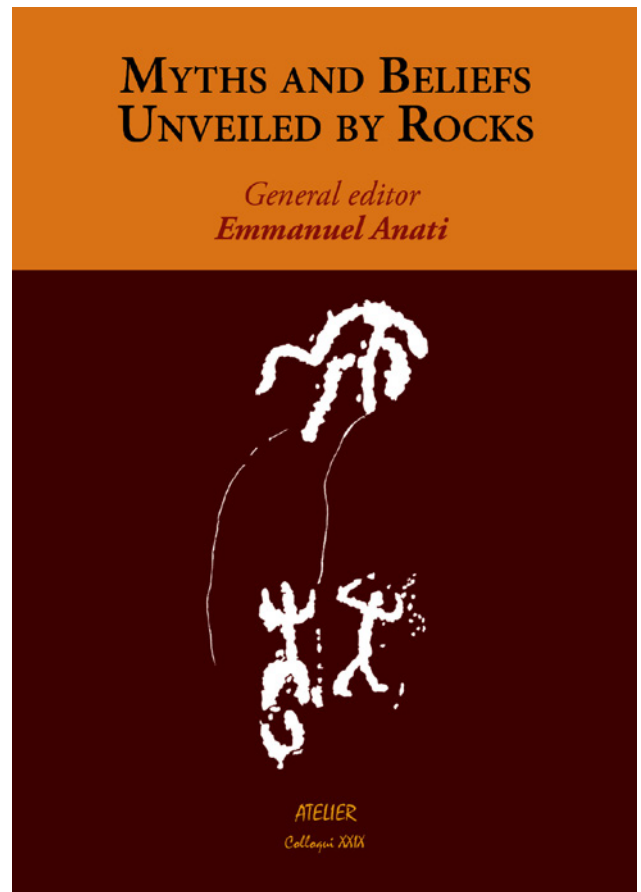
Anati, E. (ed.)

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.



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Har Karkom and the Origins of Biblical Religion: an Ongoing Debate

Semiotic Decoding

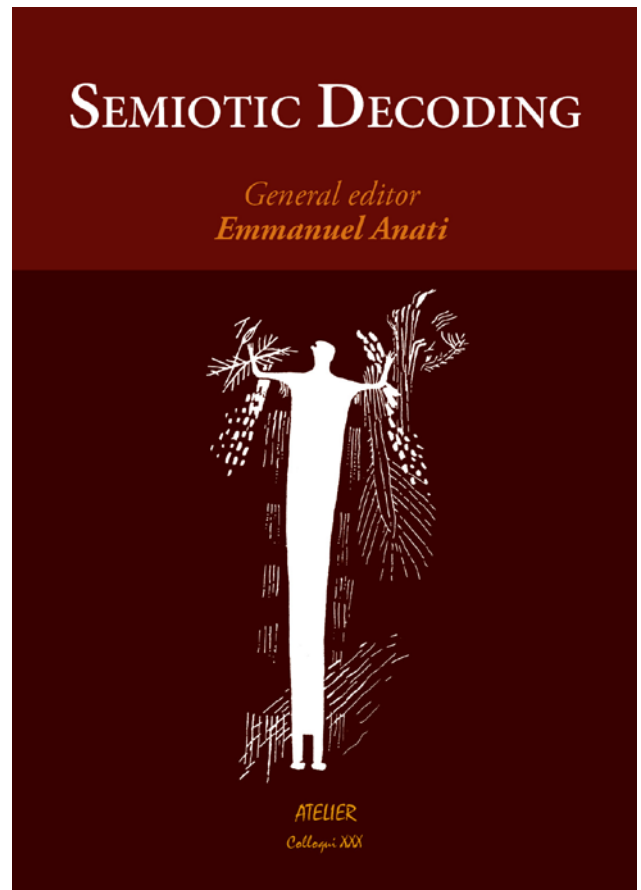
Anati, E. (ed.)

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.



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4. *Umberto Sansoni (Italy)*
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Reading the Language of Pictograms

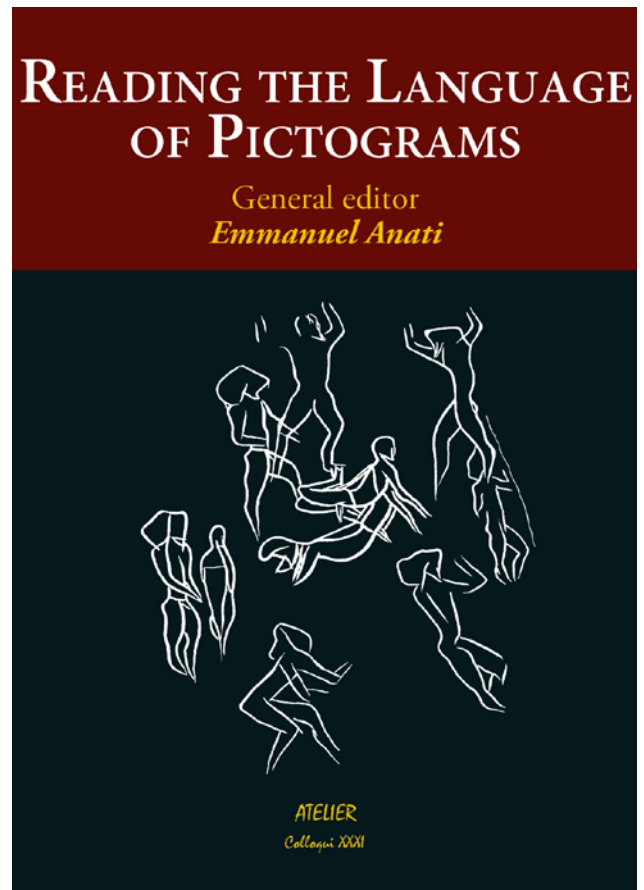
Anati, E. (ed.)

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.



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Images and Concepts

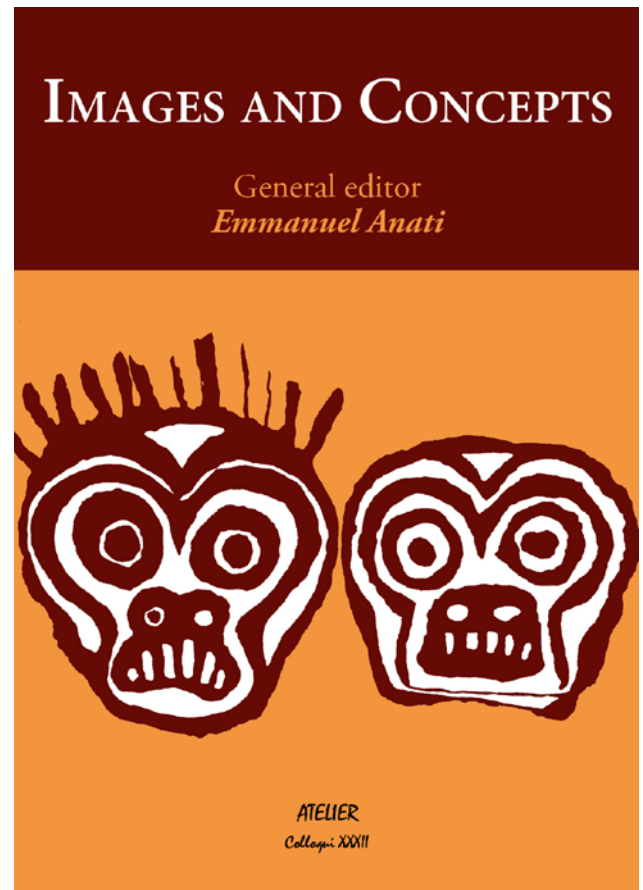
Anati, E. (ed.)

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.



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Monographs

ATELIER

(17x24 cm)

Is Har Karkom the Biblical Mount Sinai?

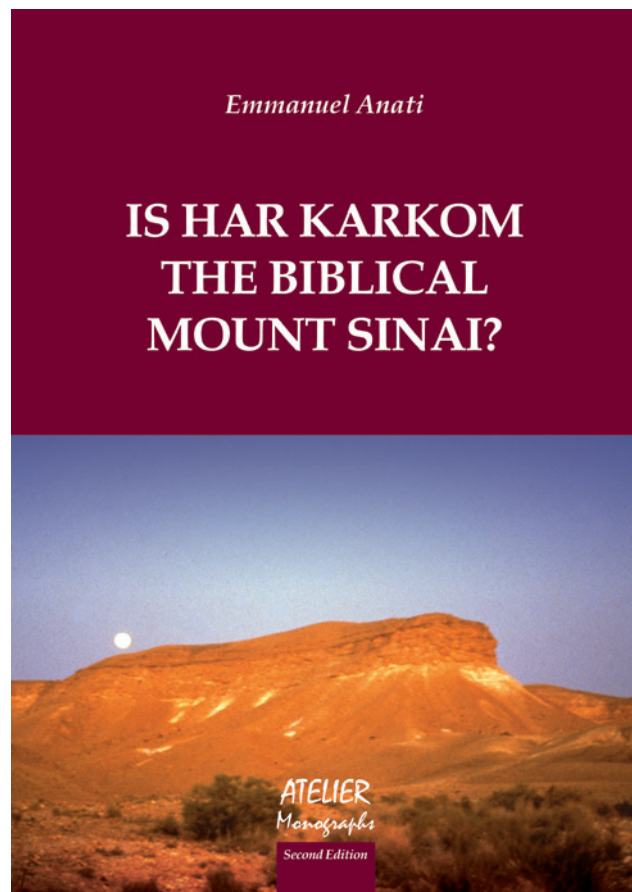
Anati, E.

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?



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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.

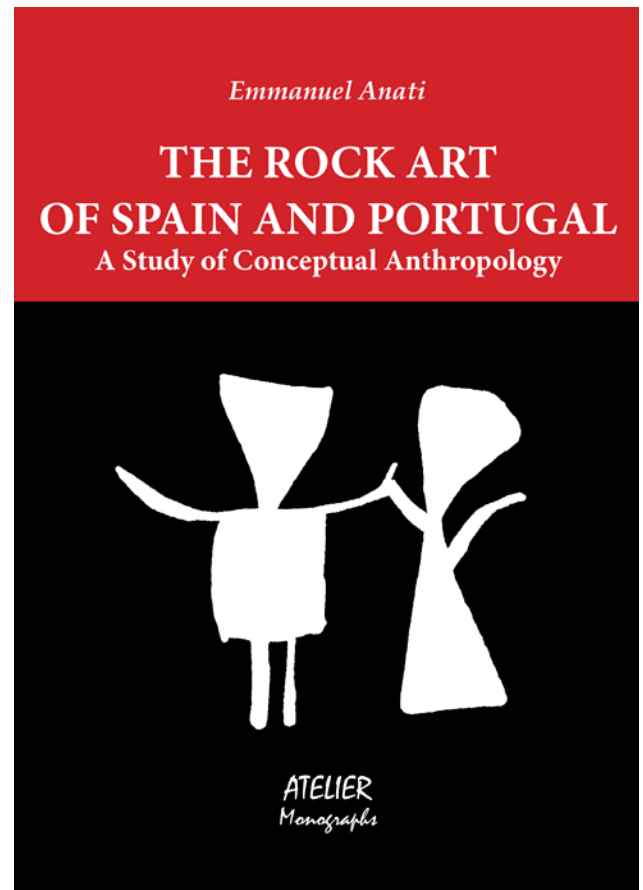
2014, *The rock Art of Spain and Portugal*

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.



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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

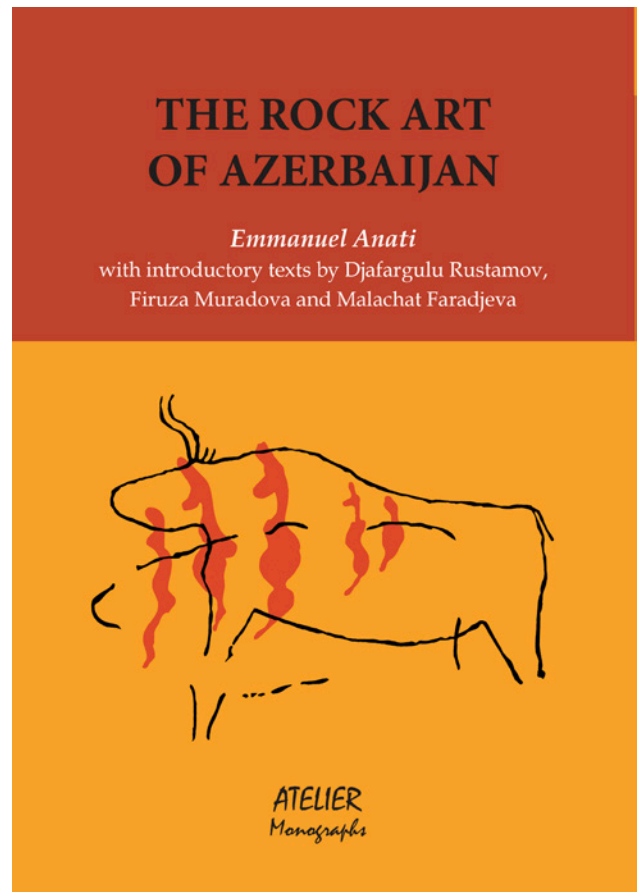
Anati, E.

2015, *The rock Art of Azerbaijan*

Monographs III

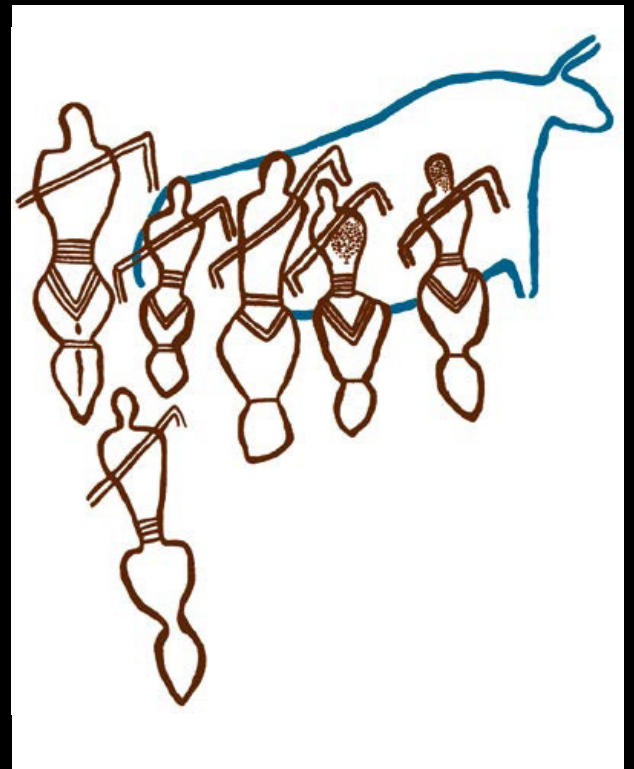
Capo di Ponte (Atelier), 156 pp. 189 figg. € 20

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.



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1. The Rock Art of Azerbaijan (by N. D. Rustamov and F. M. Muradova)
2. Gobustan State Historical-Artistic Reserve (by M. Fardjeva)
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5. Matrons, Patriarchs and Myth of Origins
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8. Rock Art of Pastoralist and Food Producing People
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Buyukdash, Gobustan. Tracing of engraved anthropomorphs, presumably feminine, holding objects on their shoulders and decorated with motifs which probably represent attire.

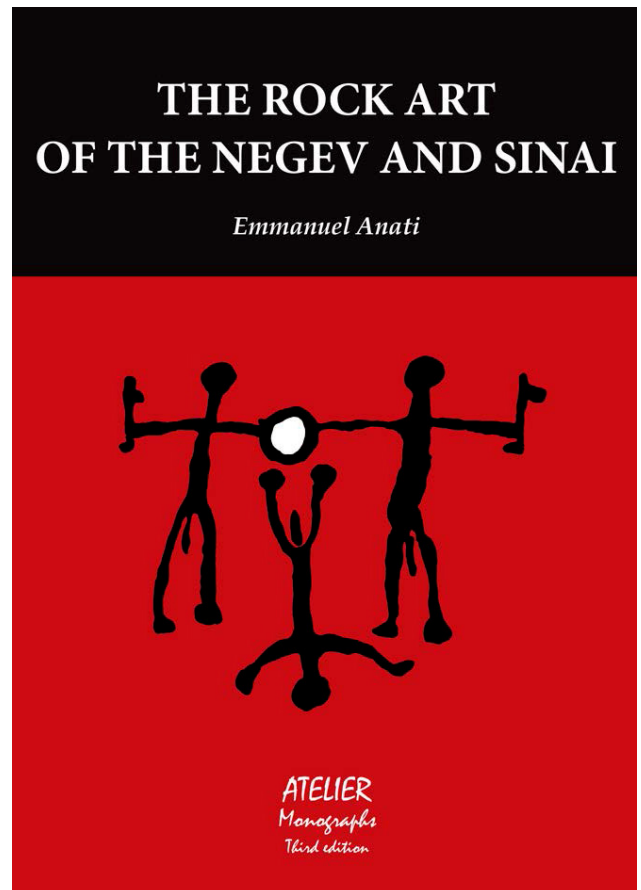
The Rock Art of the Negev and Sinai

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.



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Opening note

Part I

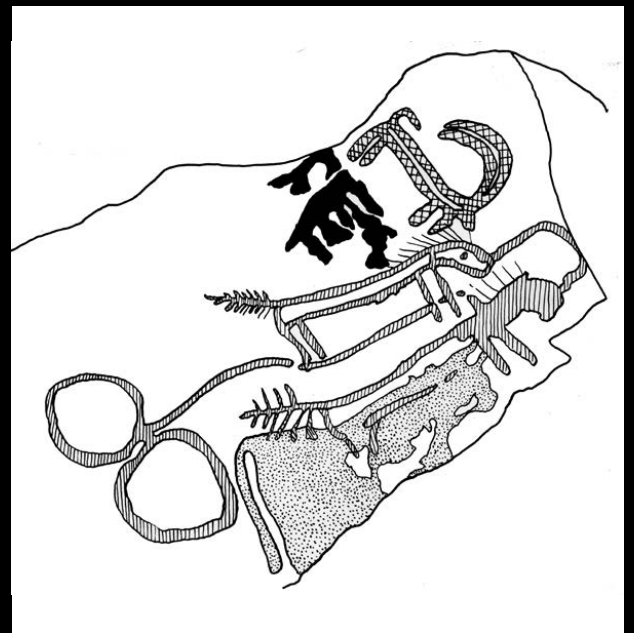
1. Background
2. The discovery of Near Eastern Rock Art
3. The Context
4. Elements of Typology
5. Grammar and Syntax of Near Eastern Rock Art

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

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Bibliography



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

The Rock Art of Valcamonica

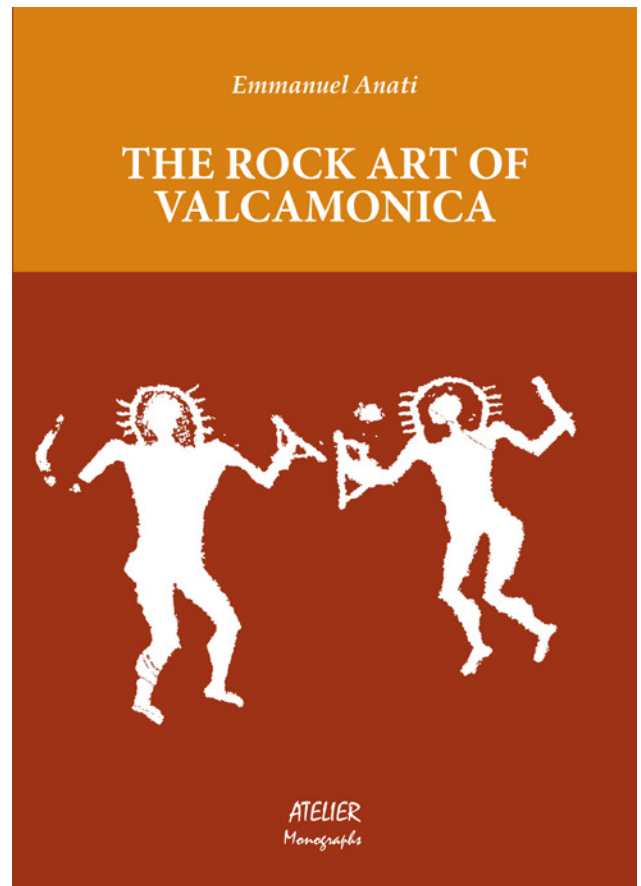
Anati, E.

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.



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1. Introduction
2. Chapter 1. The dawning of research
3. Chapter 2. From the find to discovery
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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
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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

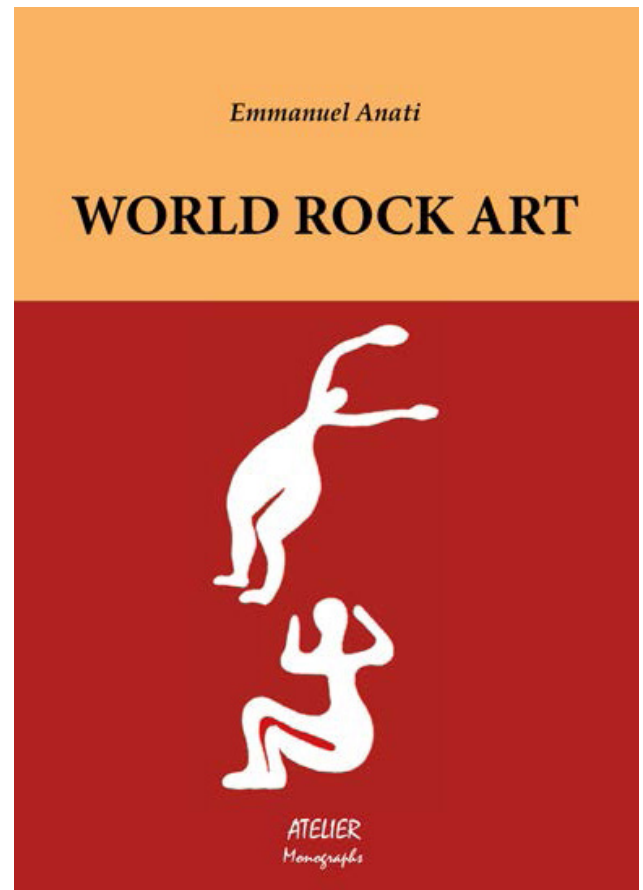
Anati, E.

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.



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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.

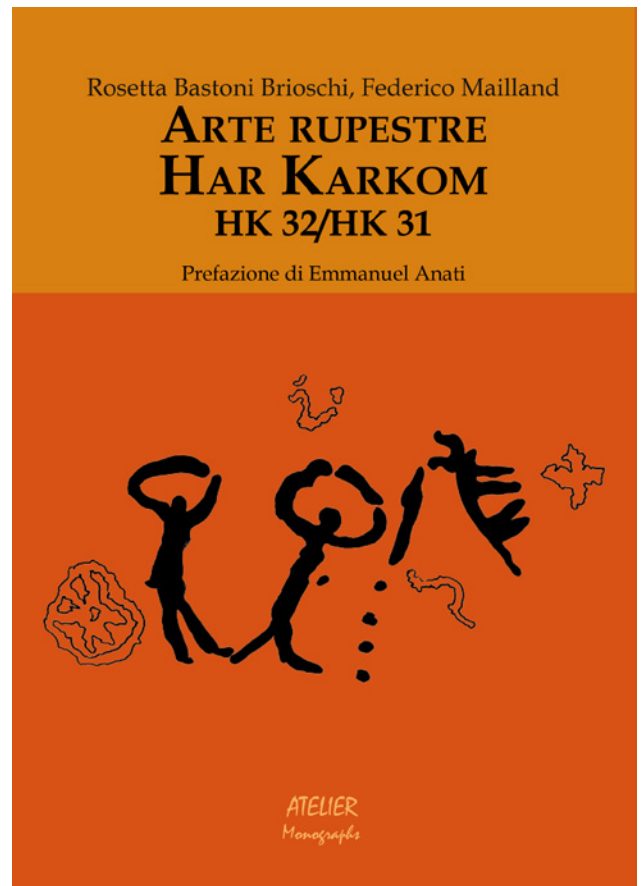
Arte Rupestre - Har Karkom HK 32/HK 31

Bastoni Brioschi, R.; Mailland, F.
(Prefazione di Emmanuel Anati)

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

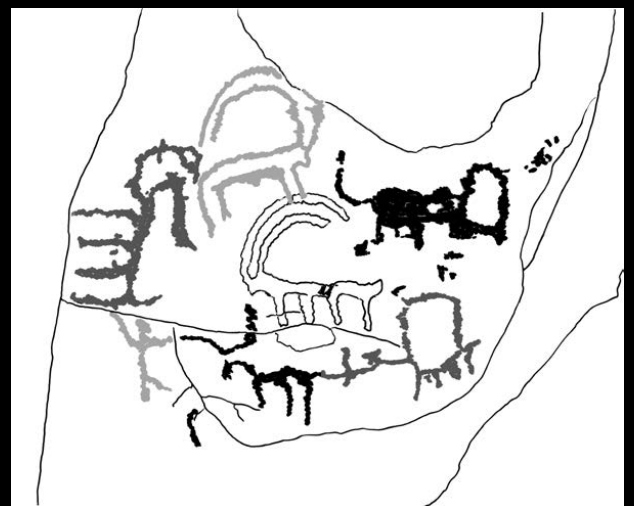
Capo di Ponte (Atelier), 256 pp. 322 figg. € 20

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.



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9. Stile II-A (RA-IIA)
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21. HK/32: arte rupestre
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Unit 17 – Surface West – Drawing FM.

L'arte delle tapa

Sacre stoffe dell'Oceania

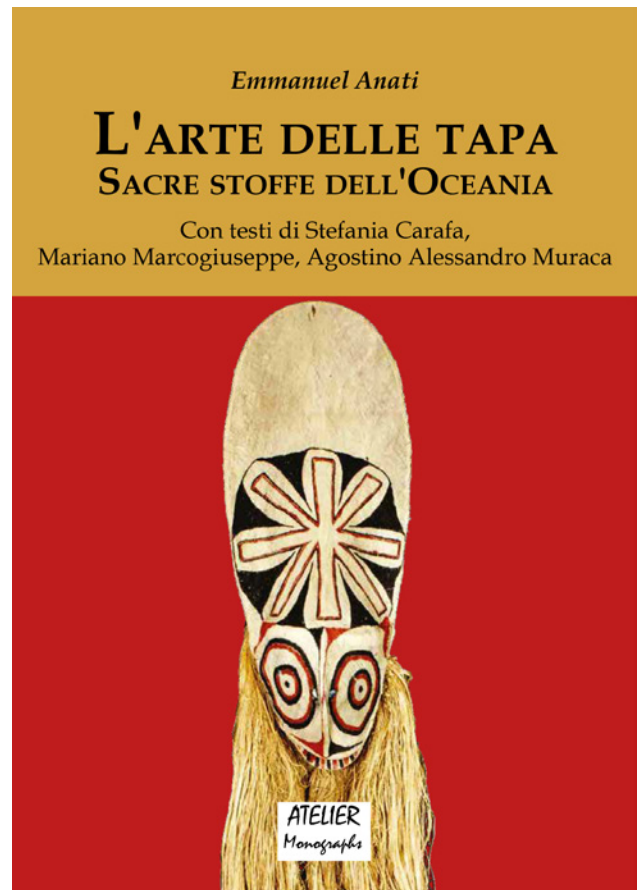
Anati, E.

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

Monografie VIII (in Italian)

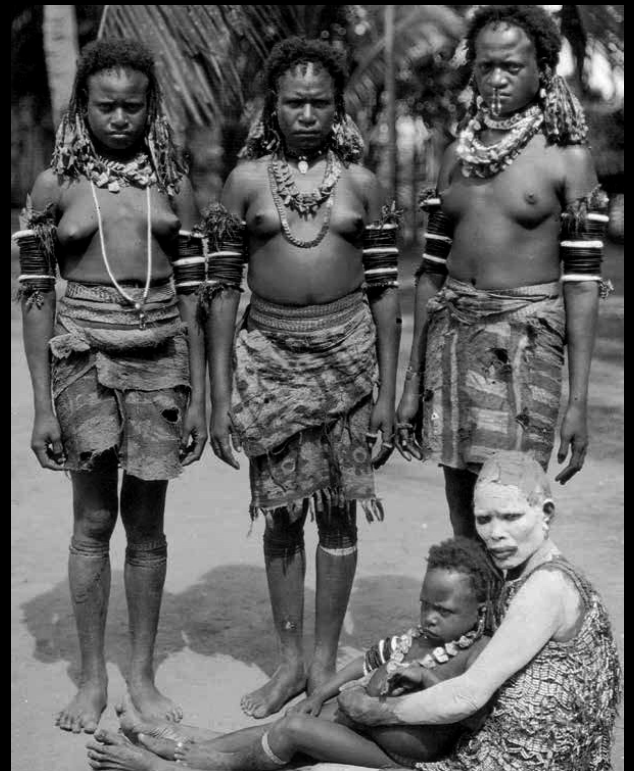
Capo di Ponte (Atelier), 212 pp. 193 figg. € 20

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.



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2. Prefazione
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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).

Exodus

Between Myth and History

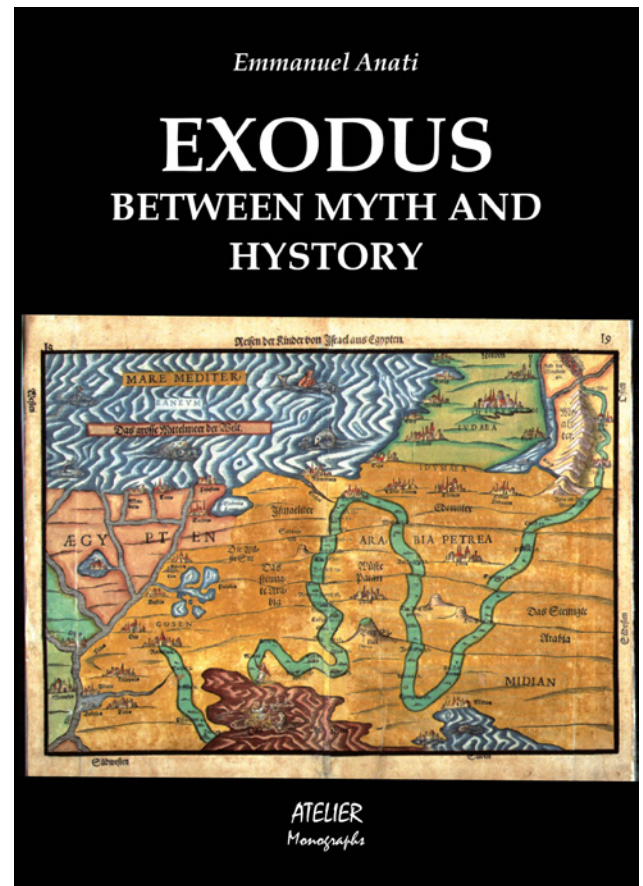
Anati, E.

2016, *Exodus. Between Myth and History*

Monographs 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.



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5. The names of Mount Sinai
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7. From Mount Sinai to Kadesh-Barnea
8. From Kadesh to Moab
9. The epos of Joshua
10. Archaeology, old texts and historical processes
11. The age of the Exodus
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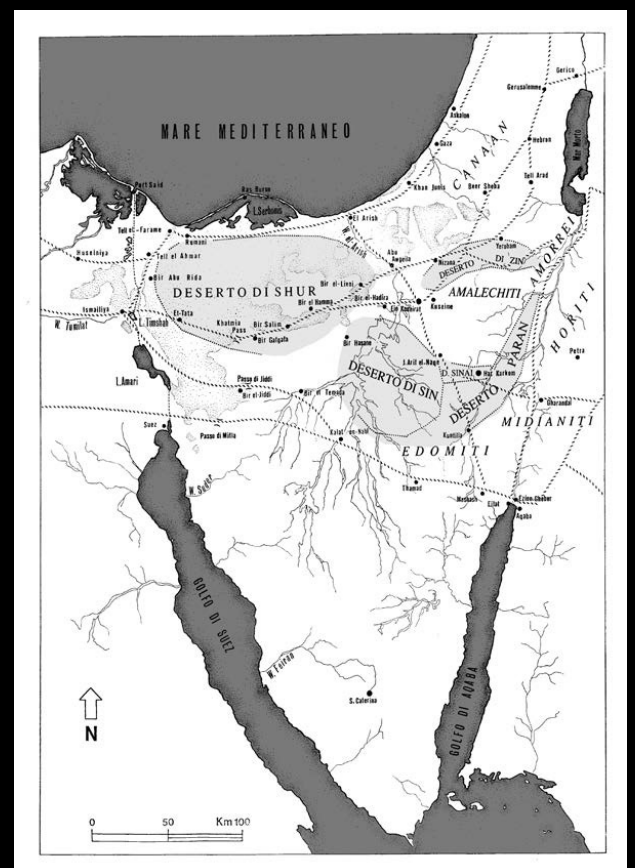
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Bibliography



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

Har Karkom e la questione del Monte Sinai

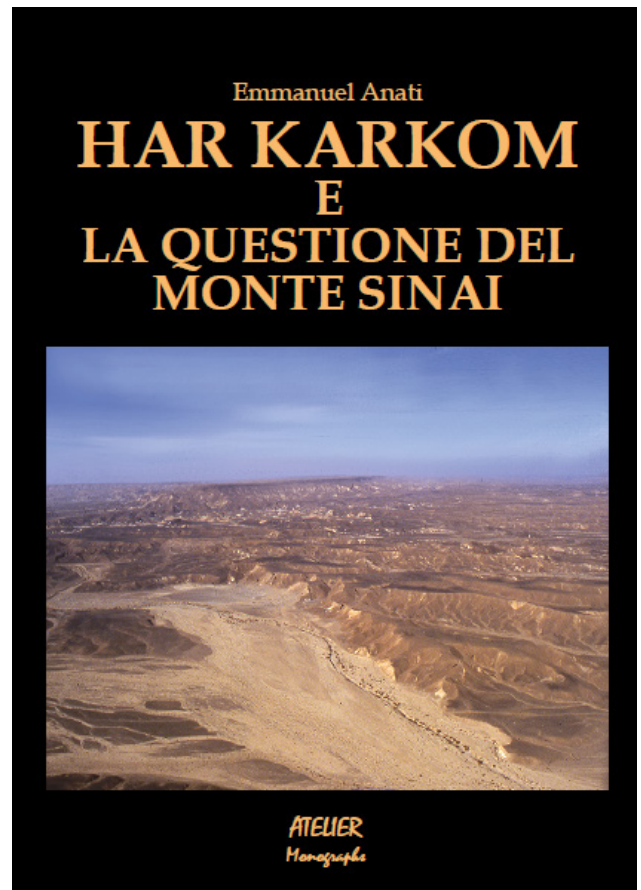
Anati, E.

2016, *Har Karkom 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.



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1. Lo scenario
2. Il monte dei santuari
3. Le congetture di una ipotesi
4. Come ubicare il Monte Sinai?
5. Le scoperte archeologiche
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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

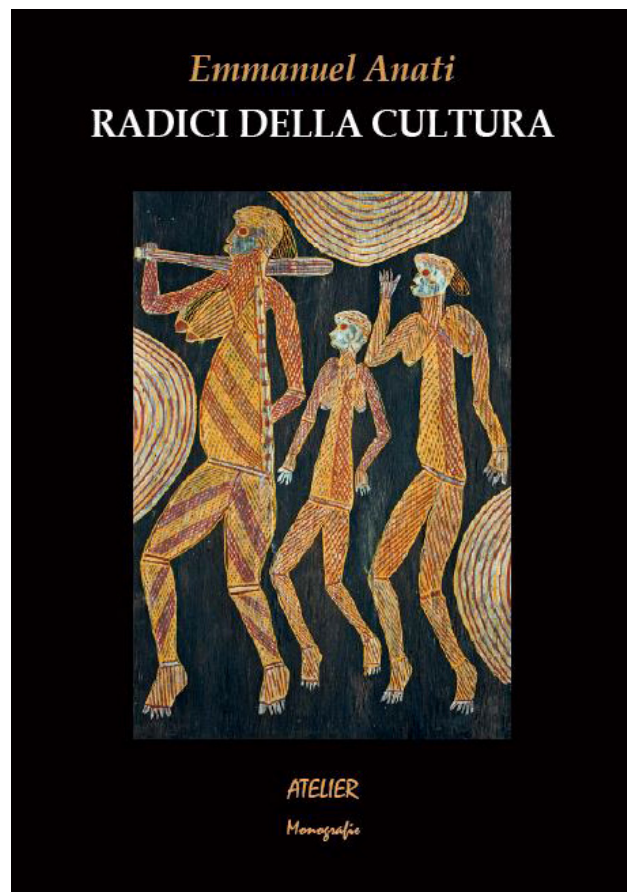
Anati, E.

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.



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Prefazione di Yves Coppens

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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

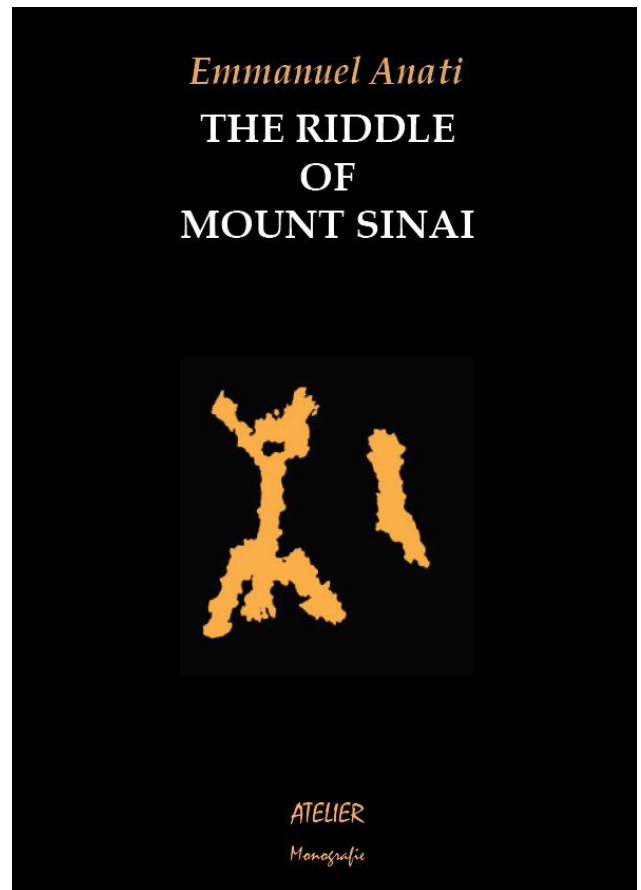
Anati, E.

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.



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1. Introduction
2. The Mountain of Sanctuaries
3. The Birth of a Hypothesis
4. Topography and Exegesis
5. The Testimony of Archaeology
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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

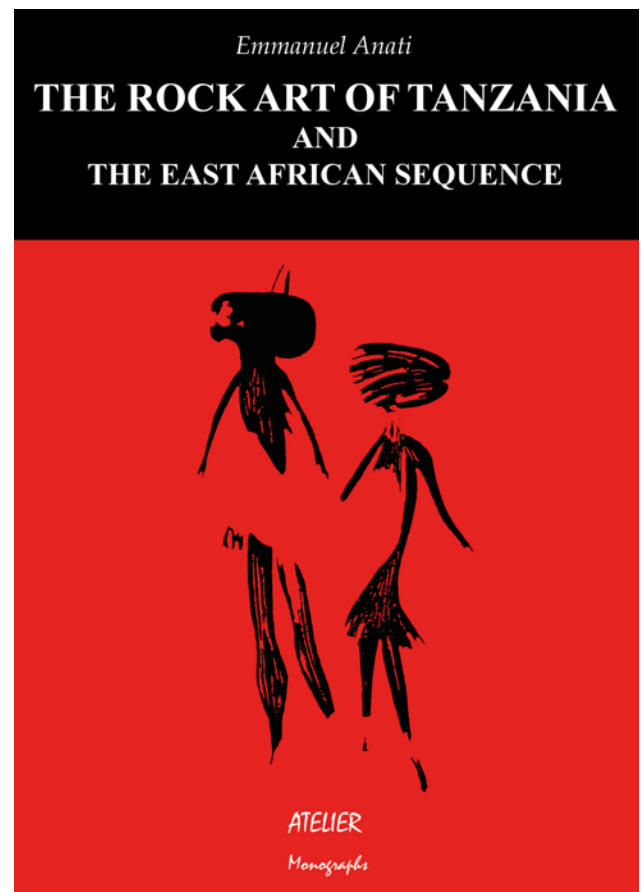
Anati, E.

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

Monographs XIII

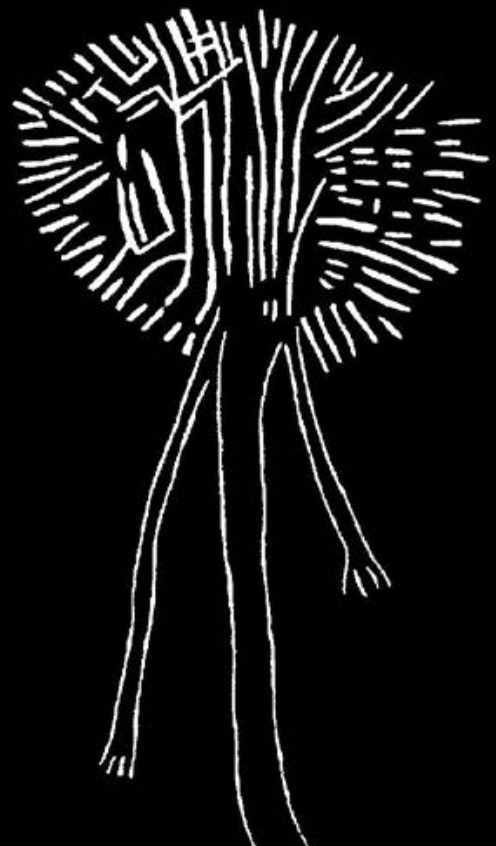
Capo di Ponte (Atelier), 142 pp. 107 figg. € 20

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.



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 - 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
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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

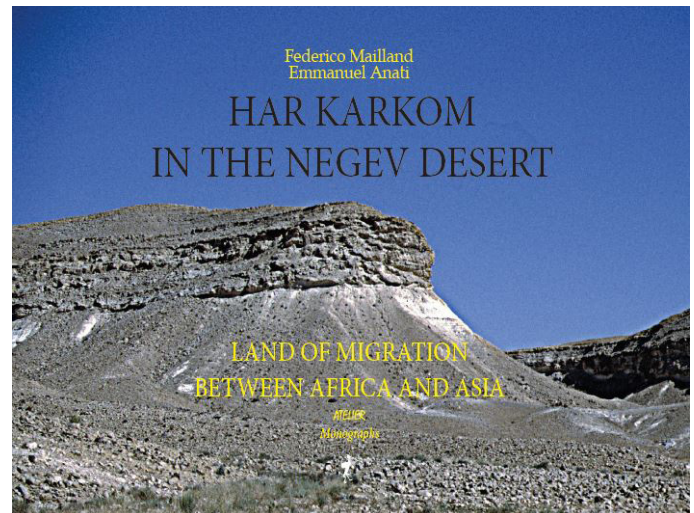
Mailland, F.; Anati, E.

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.



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4. The late lower Palaeolithic
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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
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A boulder with the engraving of a vaguely anthropomorphic face in site HK 106d.

Arte rupestre dell'Australia

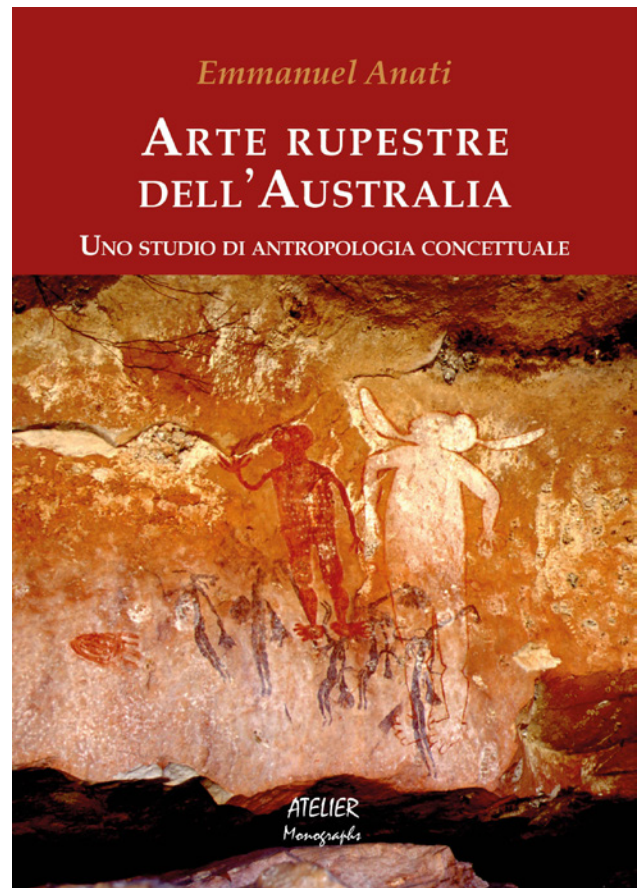
Uno studio di antropologia concettuale

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.



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Premessa

1. La testimonianza delle rocce ornate
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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 ago 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

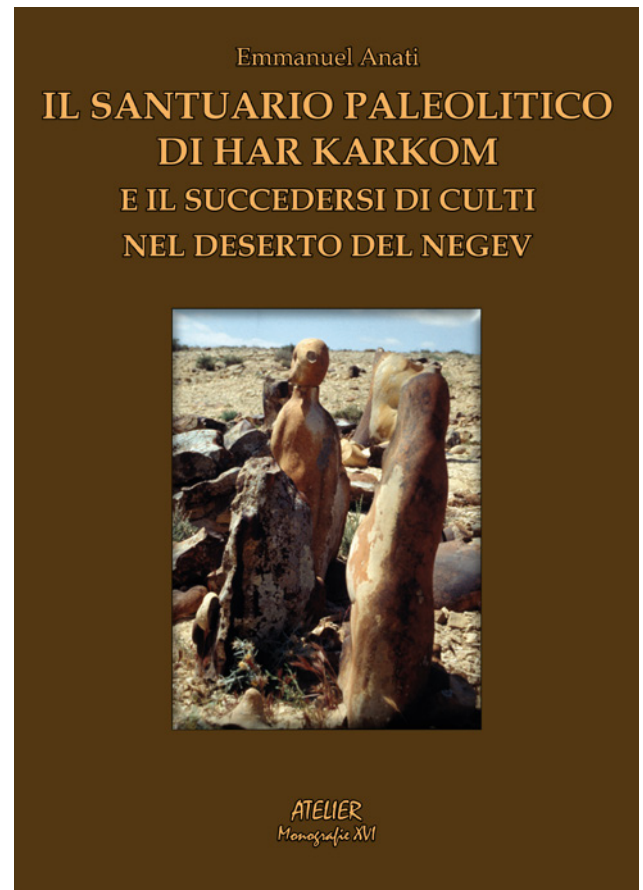
Anati, E.

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.



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7. Testimonianze dell'arte rupestre
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9. Il più antico santuario
10. La funzione concettuale
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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

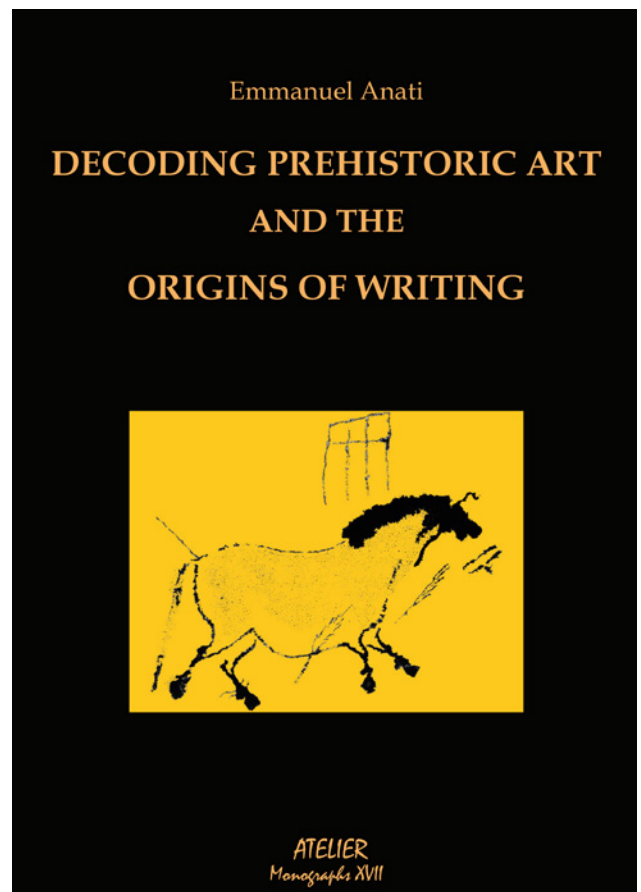
Anati, E.

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

Monographs XVII

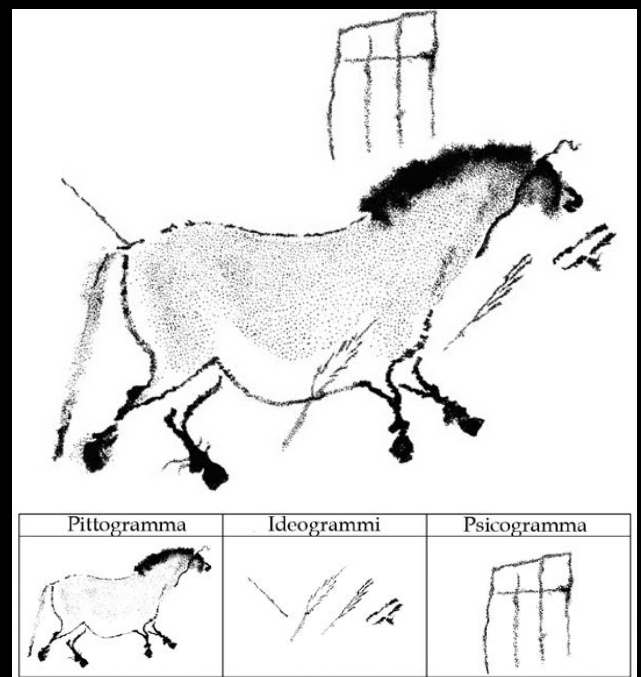
Second Edition, Capo di Ponte (Atelier), 110 pp. 33 figg. € 20

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 aspects 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.



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11. Trials and errors in decoding
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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
20. A journey for men only?
21. The union between male and female of the Horse Totem
22. The meaning
23. Bibliography



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

The Bronze Age Sacred Sites of Har Karkom

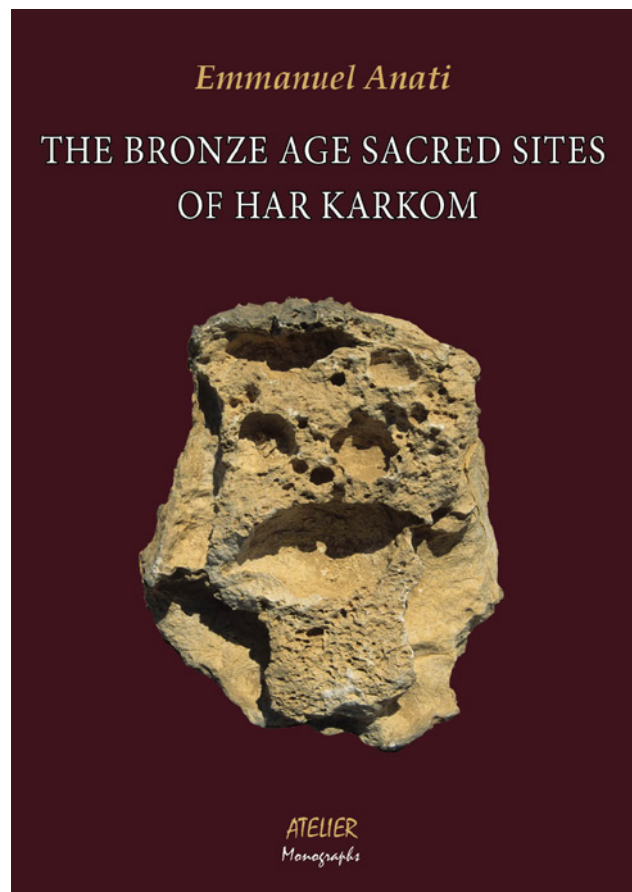
Anati, E.

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.



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1. Introduction
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6. Menhirs and Stone Circles
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9. Temples and Sanctuaries
10. The Summit and the Empty Spaces
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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

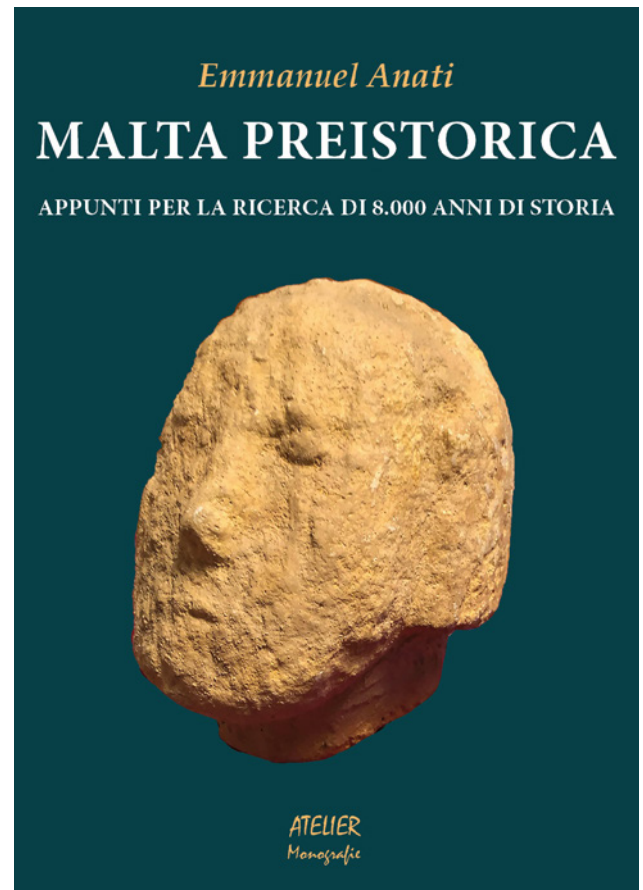
Anati, E.

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.



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Spirits in Stone

Menhir, Menhir Statues and Other Images of the Invisible

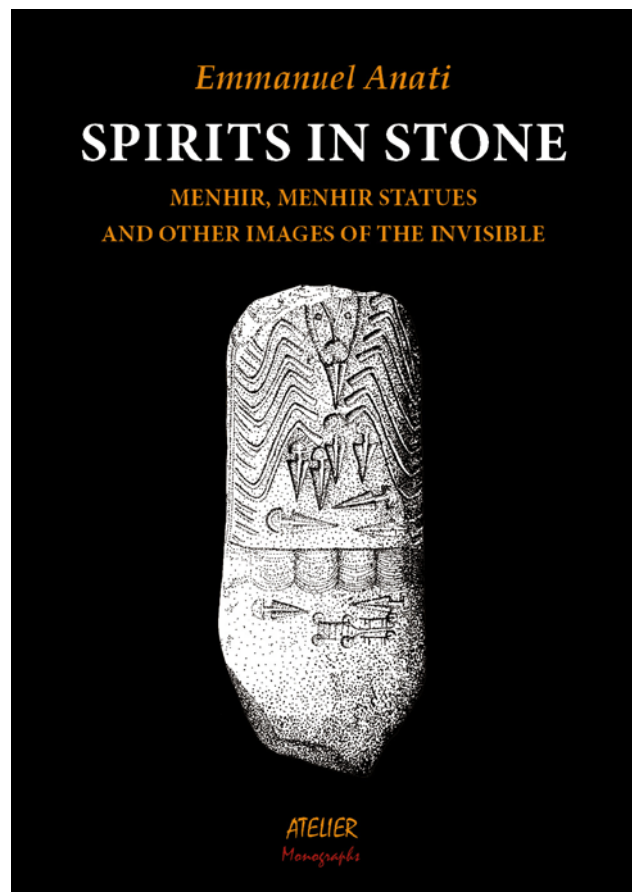
Anati, E.

2023, *Spirits in Stone, Menhir, Menhir Statues and Other Images of the Invisible*

Monographs 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.



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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.



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Exhibitions

ATELIER

(17x24 cm)

Mito d'origine

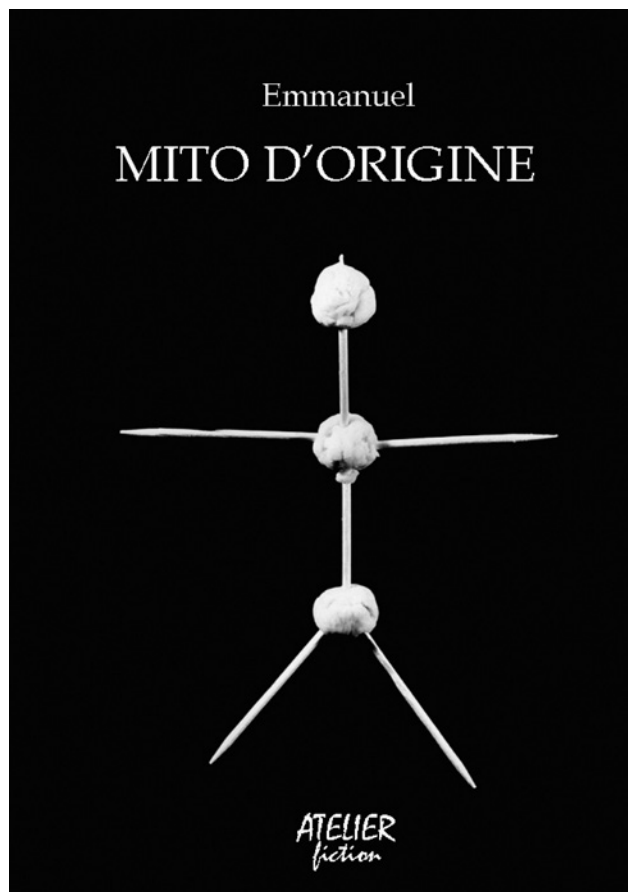
Emmanuel

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.



Bark Paintings

Australian Aboriginal Art

Anati, E.

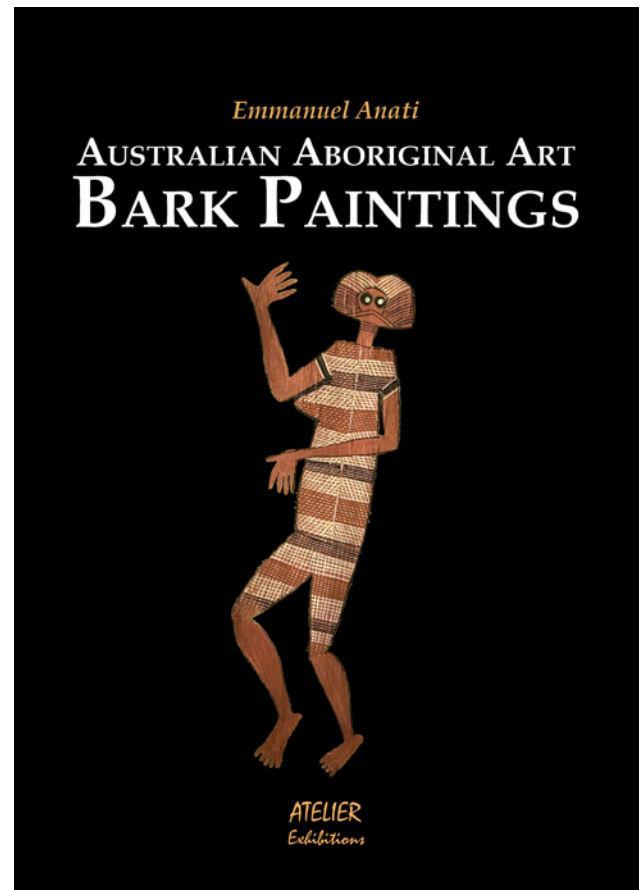
2015, *L'arte degli aborigeni australiani.*

Le pitture su corteccia d'albero

Exhibitions II

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.



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

From Rock to Canvas

Australian Aboriginal Contemporary Art

Anati, E.

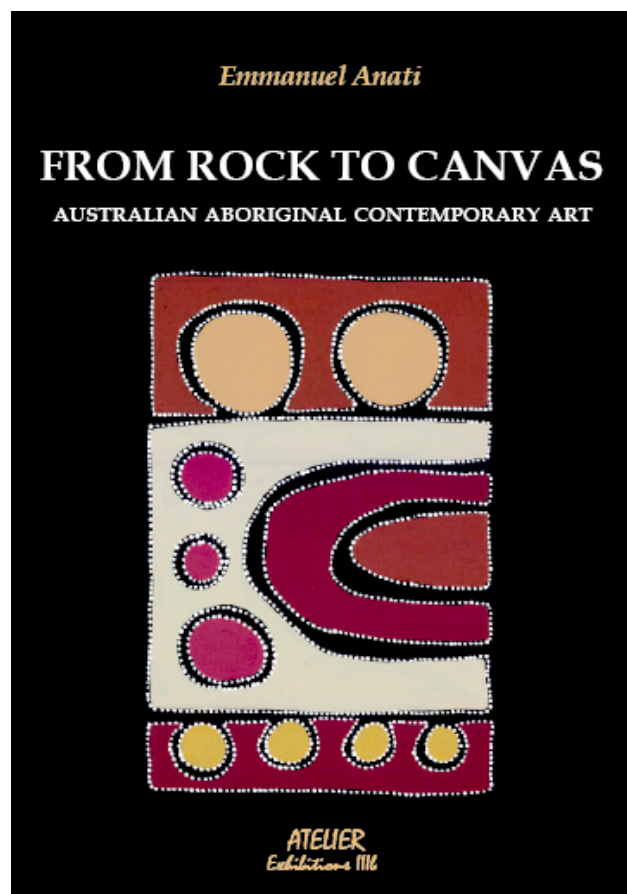
2015, *Dalla roccia alla tela.*

L'arte contemporanea degli aborigeni australiani

Exhibitions III

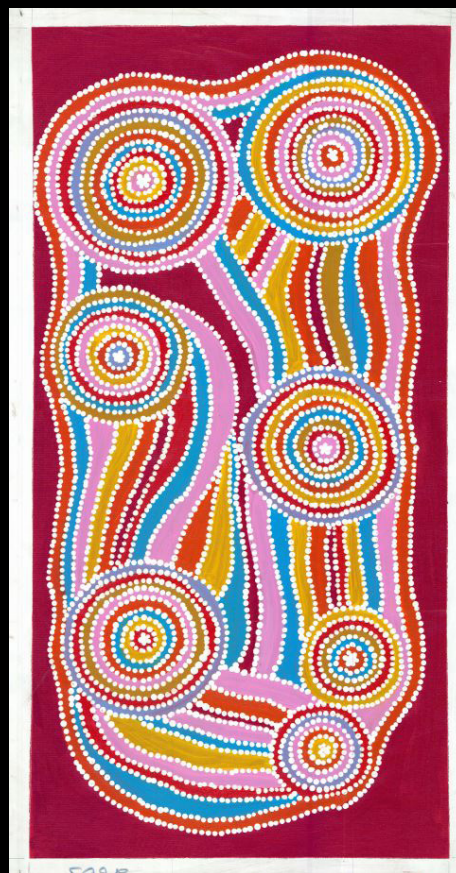
Capo di Ponte (Atelier), 95 pp. 78 figg. € 20

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.



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

Fiction

ATELIER

(17x24 cm)

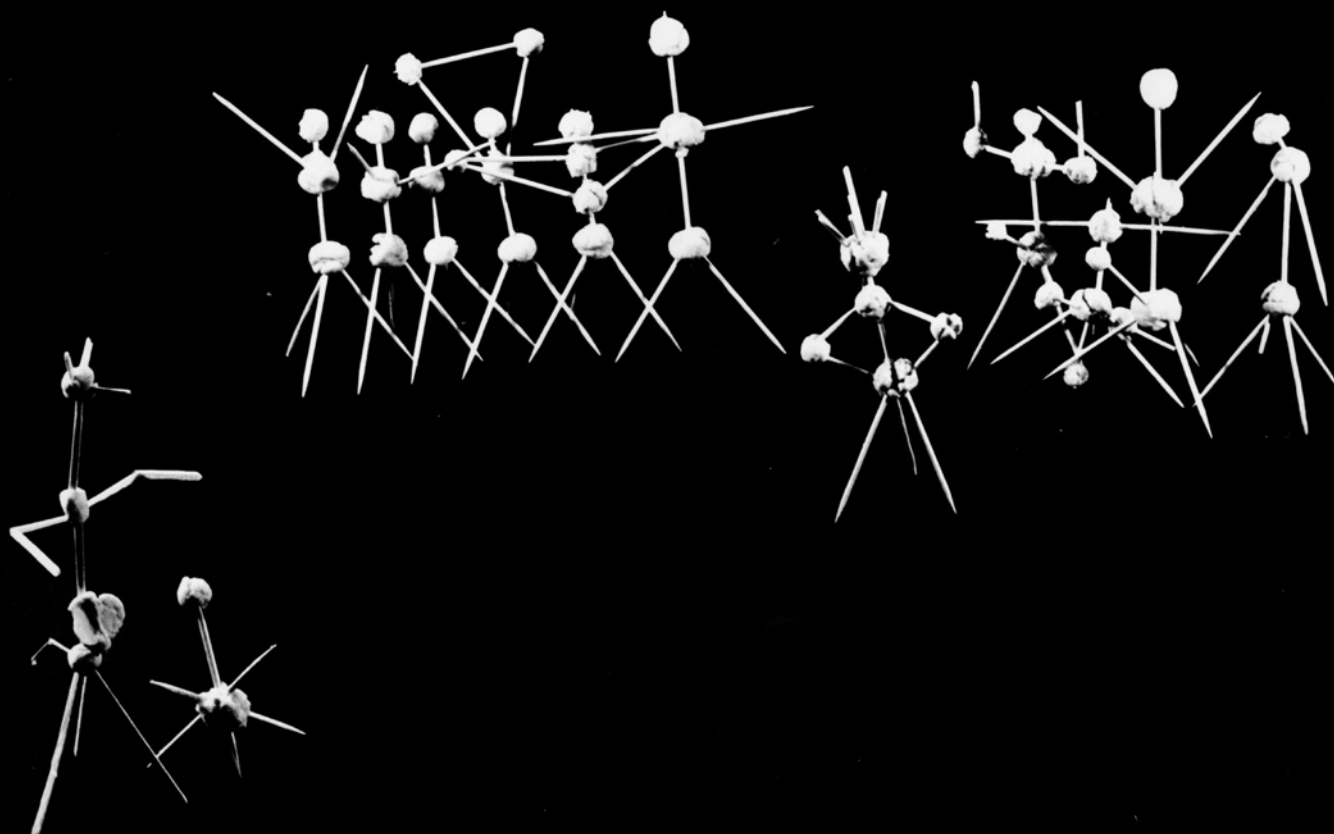
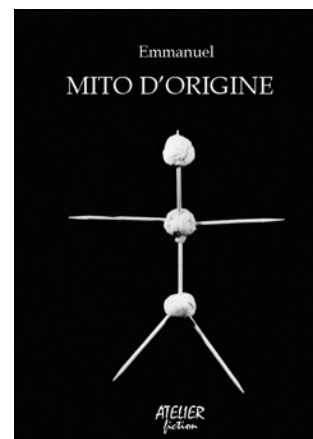
Mito d'origine Epoca dei sogni

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

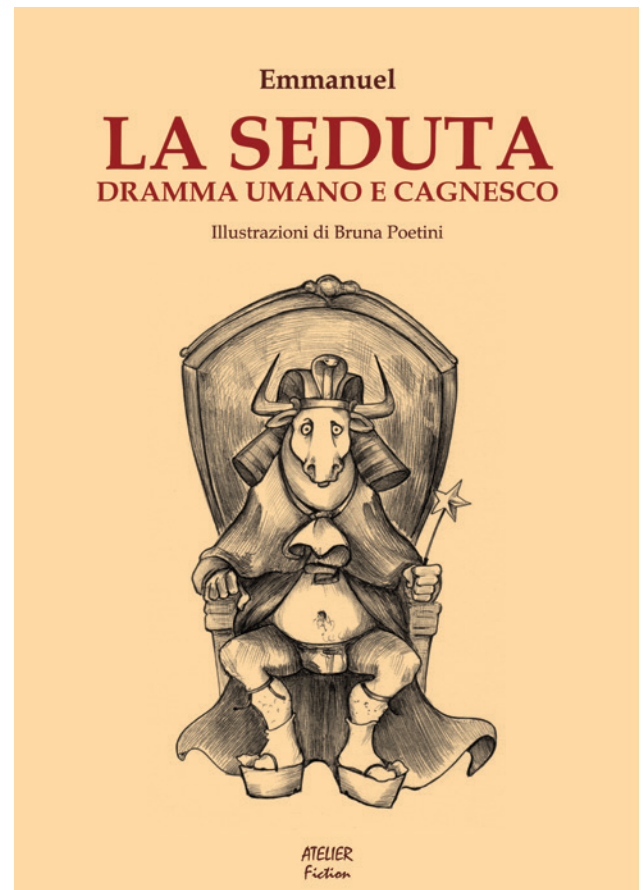
Emmanuel

2013, *La seduta. Dramma umano e cagnesco*

Fiction III (in Italian)

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

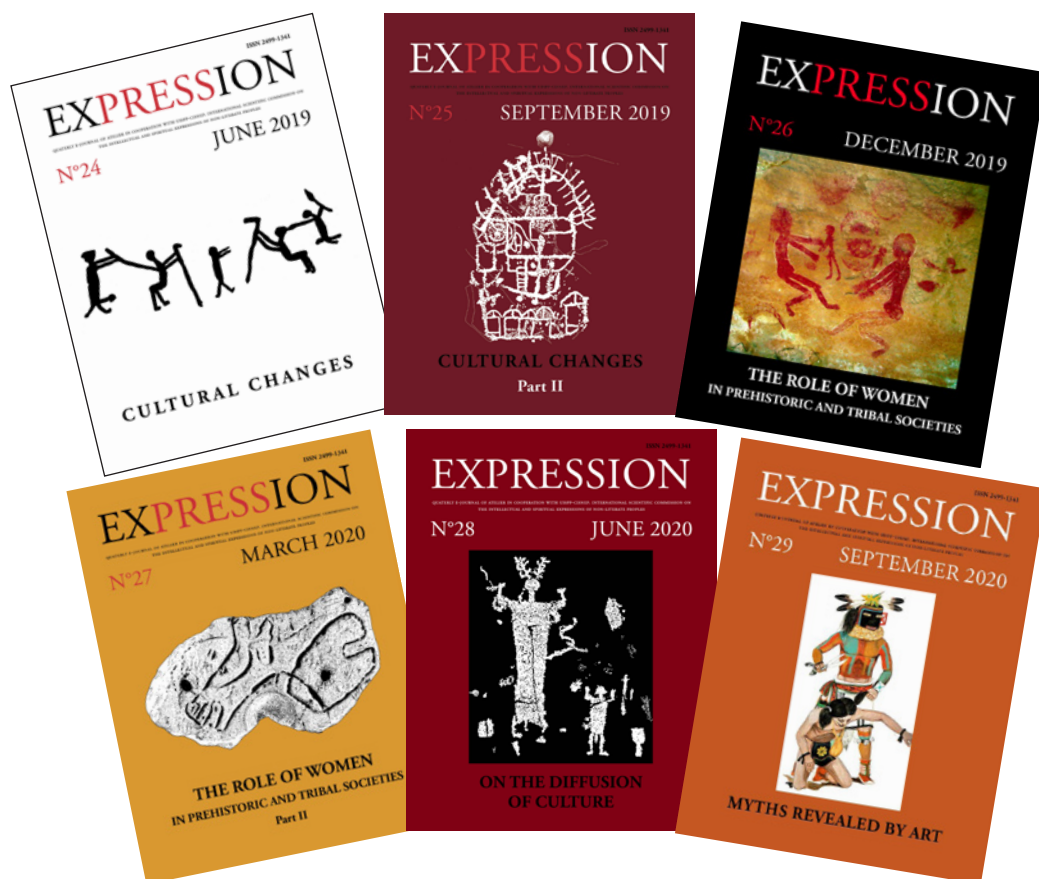
This work of the author's youth is a biting social commentary that after half a century seems to have not lost its charge. It was written in the 1960s, in the climate of postwar youth revolt. It was published for the first time in 1979 in a bi-monthly magazine. It now comes out in a revised edition.



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

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