

ISSN 2499-1341

EXPRESSION

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

N°37

SEPTEMBER 2022



SEMIOTIC DECODING

EDITORIAL NOTES

SEMIOTIC DECODING

Archeology brings back fragments of the past. Excavations unveil parts of our buried memory. The remains of the floor of a hut provide information about that floor only and may allow us to reconstruct the plan and shape of the hut. The researcher may then try to reconstruct the meaning of the hut: who lived there, when, what date was it, for how long was the hut in use, how many people lived in it, why the hut was built just there, what attracted people to that place, what activities were involved, and so

on. The study process produces chapters of history or presumed history out of archeology. Reliable ideas survive, wrong ideas usually have a short life. When several huts or other structures are found together, the possibility of obtaining additional knowledge includes the life of the community, the nature of their culture, their socio-political structure, their economy, and other aspects of their life. Most of the questions to be answered about rock art or mobile art are the same. When painted or engraved graphemes are found on a rock surface, we ask what they represent, how old they are, why are they just in that



Fig. 1. Message sent by an old man of the Cheyenne tribe to his son. A man named Turtle-that-Follows-his-Wife sends the pictographic message to his son, named Little-Man. Their names are indicated above their heads. The sign coming out of the mouth of the old man indicates that he is the one sending the message. The movement of the two figures towards each other indicates encounter. The series of small circles over the line that exits from the mouth of the father towards the son is a numerical indication of round objects. The pictographic message reads: 'Turtle-that-follows-his-wife sends to Little-Man 53 dollars so that he comes to visit him'. In other words, the message says: 'Come to see me, I pay your travel expenses.' (After Mallery, 1889).

place, and what other traces of the presence of their makers contribute additional information. And then we may ask why they were made, what were their purpose and function, and what do they teach us about the makers and their thinking,

In both art and other material findings the degree of analysis determines the quality and quantity of the resulting information. The process from finding to the discovery of the content and meaning follows a sequence of steps. The finding is followed by the recording which may be just the indication of site location and a sketch or a photo. The description follows, which may have different degrees of detail and observation. Then comes the study of meaning, motivations, and background, which again may result in different degrees of knowledge. Figures, signs, and their associations may have metaphorical and associative meanings, and may include meaningful information which is not necessarily visible at first sight.

The figure of a bison is a bison, but what is the meaning of a bison with a human head? And what is the meaning of the association of a bison with related signs or symbols? And further, are we sure that a bison is just a bison? There are several figures of buffalo drawn with charcoal at a North American rock art site. Thanks to a local native we learned that they were not pictures of the animal, but represent the image of a local famous chief by the name of Black Buffalo.

Thanks to the work of Garrick Mallery, examples of the picture-writing of the American natives have been preserved. An interesting example is a letter, written on paper, by a father to his son.

This example represents the graphic communicating method of a North American tribal group. It provides information about the possible allegorical or metaphorical meaning of signs and images. A line coming out of the mouth means talking or sending a message, a figure above the head of a human image indicates his name, the legs in the shape of walking mean going or traveling, and so on. The associative patterns vary and detection depends on understanding the mental process of associative logic behind the image, which varies with different societies. There are no universal formulas in decoding. It is useful to assimilate the way of thinking reflected by the studied images.

The decoding of art, as of other traces of the past, has been a main concern of *EXPRESSION* quarterly journal since its first issues. In these nine years, both research and conceptual trends have evolved and they continue to provide us with a growing range of knowledge of the decoding processes.

In the present issue, both notes in the Discussion Forum

and articles stimulate interest in a variety of issues. In the Discussion Forum, the presence of human foot and hand prints in Tibet, much older than anything else of the same kind known in the world, finds an explanatory proposal; the puzzling question about the age of the biblical story of Exodus exposes two contrasting dates and interpretations; the growing use of AI, artificial intelligence, suggests possible kinds of intelligence, different from human.

The main articles accompany the reader through a general structural presentation of world rock art typology, proposing methods of decoding, specific examples of decoding myths and rock art images of the Apache people of North America, megalithic monuments and rock art in southern India, and Ming magic rain-making rock art from China.

All this and more are in this issue. *EXPRESSION* 37 is a new chapter of the challenge of introducing conceptual anthropology. Readers are welcome to actively participate, and their notes and comments are welcome.

E.A.



Front page image

Bronze age rock engravings of labyrinthic figures likely to represent spirits from the other world (Galicia, Spain, see Anati, this issue, pag. 25).

A NOTE FOR THE AUTHORS

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

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

Authors should talk openly to the readers, avoiding long descriptions, catalogues, and rhetorical arguments. Please refrain from unnecessary references and excessive citations. They make reading discursive. And do not make the article too "scientific". Excessive quotations may unveil an inability to express your own ideas. Consider that short articles are more read and appreciated than long ones. Avoid unnecessary words and sentences. Letters on current topics and short notes may be included in the Discussion Forum section.

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

DISCUSSION FORUM

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

ON MIDDLE PLEISTOCENE TIBETAN HANDPRINTS AND FOOTPRINTS

Tang Husheng

Prof. Hebei Normal University (China)

Dear Professor Anati,

The Qiu Sang handprint, not far from Lhasa, is an exciting rock art site found in Tibet, and there is also much debate about it. The same author in 2001 dated this site of handprints and footprints to 20,000 years BP and 20 years later to 200,000 years BP! Besides this author, other archeologists have proposed different dates, ranging from 8,000 to 200,000 years! Is the early dating credible?

You are the leading world authority in rock art, your opinion would be most relevant and welcome.



Fig. 1. The photo of the concerned surface.

Reply by E.A.

The Middle Pleistocene hand and foot prints at the Qiu Sang site on the Tibetan Plateau, c. 4000 m asl was presented in the article of David Zhang and 18 other research-

ers, and in other papers, awakening worldwide excitement. Such prints of limbs, produced by stepping and touching mud before it became solidified, were attributed to a date between 169 and 226 ka BP. The authors interpret the occurrence as a deliberate act that produced a work of art, an intentional composition of hand and foot prints. The first question coming to one's mind is what may have been the purpose and function of this association of hand and foot prints. Besides this central question, two other queries arise, First, are the proposed dates reliable? Second, was it an intentional artistic act intended to immortalize this assemblage of imprinted limbs?

Regarding the first query, the imprint on mud, now solidified travertine, implies a time previous to the fossilization of travertine. It could hardly be much later than what is proposed. The attribution to the Middle Pleistocene is reliable. The second query concerns the conceptual meaning. The sizes of both hand and foot prints are smaller than those of an adult Tibetan of today. The maker may either be an adolescent or a pygmy, an individual having small limbs. According to the article mentioned, the imprints belong to two people.

The photo displays the prints of five legs and four hands. All of the leg prints seem to relate to a right leg, while three of the hand prints belong to the right hand and one to the left hand. The three right hands show the same peculiar position of the thumb. Also, the foot prints are likely all to belong to the same individual. The question is do they

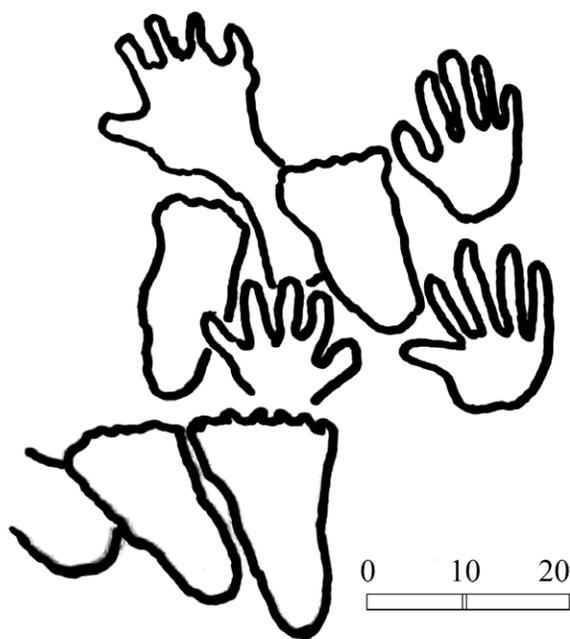


Fig. 2. Outlined sketch of the printed shapes, traced from the photo.

indeed belong to two different people, or just to one and the same person?

Whatever the case, they do not represent a recurring cultural pattern. Deliberately made Paleolithic hand prints are retained to be signatures or acts of presence, related to initiation rites or intertribal agreements. Their presence is documented in the last 70,000 years, at least 100,000 years later than this case. The presence of both hands and feet assembled together in deliberate visual compositions is unusual in Paleolithic graphic representations.

According to the photo, both handprints and footprints reveal the deep imprint indicating an effort. At least two of the four hand prints show the position of pushing. The evident signs of pressure of the foot prints seem to testify the action of pushing aside the block. The superposition of feet and hands indicates successive actions at pushing the block. They appear to be the result of a physical action to move the mud block. The presumed intent of producing a piece of visual art does not seem likely. The term rock art seems to be out of place. To our minds, it may just be the result of the effort of a single individual to move a block of mud. The finding is relevant as a testimony of *homo's* presence in that area, at that time, but does not seem to illustrate the existence of art in Tibet over 100,000 years before any other place in the world.

E.A.

References

- Meyer, M. C., Aldenderfer, M. S., Wang, Z. *et al.*
 2017 Permanent human occupation of the central Tibetan Plateau in the early Holocene. *Science* 355, pp. 64-67.
- Wang, Z., Meyer, M. C., Hoffmann, D. L. *et al.*
 2016 Sedimentology, petrography and early diagenesis of a travertine-colluvium succession from Chusang (southern Tibet). *Sediment Geol.* 342, pp. 218-236
- Zhang, D. D., Bennett, M. R., Cheng, H. *et al.*
 2021 Earliest parietal art: hominin hand and foot traces from the middle Pleistocene of Tibet. *Science Bulletin* 66:24, pp.2506-2515.
- Zhang, D. D. and Li, S. H.
 2001 Optical dating of Tibetan human hand- and footprints: an implication for the paleo-environment of the last glaciation of the Tibetan Plateau. *Geophysical Research Letters* 29, Published online DOI: 10.1029/2001GL013749.
- 2002 Optical dating of Tibetan human hand- and footprints: an implication for the paleo-environment of the last glaciation of the Tibetan Plateau. *Nature*. <https://doi.org>
- Zhijun Wang, Jian-Jun Yin, Hai Cheng, Youfeng Ning, and M. C. Meyer
 2022 Climatic controls on travertine deposition in southern Tibet during the late Quaternary. *Paleogeography, Paleo-climatology, Paleo-ecology* 589.

THE DEBATE ON THE HAR KARKOM ARCHAEOLOGICAL HIATUS: A NEW AND PROMISING PROPOSAL

Emmanuel Anati's Proposal About the Biblical Exodus According to the Publication of the Ennateuchus in the Holy Language of the Sanctuary of Jerusalem

Silvio Barbaglia

Biblical scholar, Novara (Italy)

Fabio Crosilla

Senior Professor, University of Udine (Italy)

Introduction

As underlined by Silvio Barbaglia in the document entitled "Har Karkom and the origin of biblical religion: an ongoing debate", published in *Expression* no. 36 (2022), it is necessary to deepen the existing link between Har Karkom and the biblical Exodus according to the most recent hypothesis on the editing and publication of the Ennateuchus (and Pentateuchus) in the "holy language" of the Jerusalem Temple (3rd-5th centuries BC).

Considering the difficulties encountered by Professor Anati's proposal in the correspondence about Har Karkom and Mount Sinai, Silvio Barbaglia writes, "it is impossible to persuade the scientific community to believe that Mount Sinai can be unequivocally identified from the rock engraving representing two tables of the Law (e.g. the Ten Commandments), or the snake and the staff, or from the twelve stones at the foot of the mountain, disposed in two rows, like the twelve pillars of Ex. 24:4." Barbaglia asserts that, based on fact that the text of Exodus was published in the first or the second decade of the 3rd century BC (Barbaglia, 2020), it is expected that the topographic description of the biblical path reported in Exodus must be dated between the 5th and 3rd centuries BC, and not to the 3rd millennium BC, as asserted by Anati. Therefore, the pattern described in Exodus should match the route that a traveler of the 5th and 3rd centuries BC would take in the Sinai Peninsula to go from the delta of the Nile to Canaan, in imitation of that described in Exodus.

Based on this, to verify the reliability of Anati's proposal concerning the path followed by the Jews during the Exodus and the location of Mount Sinai, it is necessary that the pilgrims of the 5th and 3rd centuries BC were aware of the archeological remains of the Bronze Age and that the authors of the Exodus text had seen the archeological remains of the third millennium BC, in order to describe a hypothetical Exodus route in the 5th and 3rd centuries BC with a wealth of topographic details, similar to the one pro-

posed by Anati. This is especially true for the identification of Mount Sinai, in reference to the events treated in the Exodus, located by Anati in the zone of Har Karkom and Beer Karkom, according to archeology.

Nowadays, to assert with certainty that the pilgrims of the 5th and 3rd centuries BC could see and interpret the archeological remains of the Bronze Age, it is necessary that together with the Bronze Age archeological remains, remains of Persian and Hellenistic Age settlements (from the 5th to the 3rd centuries BC) are also present at the same sites. This provides reliable evidence that the authors of the Exodus, who lived during the Persian and Hellenistic periods, had been able to write a tale substantially based on the archeology of the third millennium BC.

Coexistence of Bronze and Persian-Hellenistic sites

From Anati's book, *Exodus, Between Myth and History* (2018), it is possible to encounter the presence of various archeological sites of the Persian (5th century BC) and the Hellenistic (3rd century BC) periods along the topographic path he suggests, corresponding with many Bronze Age archeological sites.

Anati reports that in Pitom (Patoumos of Herodotus, nowadays identified with Tell el-Maskhuta, see <https://www.trismegistos.org/geo/detail.php?tm=2297>) vestiges of the Hyksos period (17th-16th centuries BC) and mostly of the Persian period (5th century BC) are found (Anati, 2016, 30), as well as some inscriptions of the VIth Egyptian dynasty (2345-2181 BC).

With regard to the place identified in the Exodus with the term Pi-Hahiroth, located, according to Anati, along a channel of an old branch of the Nile estuary, it is known that the channel built under the Pharaoh Seti I (1291-1278 BC) was several times expanded by Darius, king of the Persians (Herodotus IV, 39) (550-488 BC) (Anati, 2016, 40-41). Furthermore, near Tell el-Farame, archeological remains of the Hellenistic period were found in an area next to Pi-Hahiroth. This is the period which Barbaglia traces back to the writing of Exodus.

As for the thin tongue of land that separates the Serbonis lagoon from the Mediterranean Sea, along which Anati rebuilds the Sea of Reeds of the Jews, Anati reports (p. 47) that a wide passage for ships was opened during the Hellenistic period. Therefore, this area was well known and frequented by the people of that period. Furthermore, Josephus Flavius writes that the Roman emperor Titus used the tongue of land to reach Egypt after the Judean Campaign (66-68 BC).

In reference to the area which Anati identifies as Mount Sinai, it must be highlighted that he observed in the Beer Karkom valley abundant remains of the Hellenistic and

Roman-Byzantine periods in addition to huge finds from the Bronze age. Among these, we mention several corrals for livestock and agricultural terraces. Anati also reports that ten Hellenistic sites, datable as 332-37 BC, were found in the Har Karkom area.

Therefore, populations which inhabited or transited along the Beer Karkom valley during the Hellenistic period, and consequently also the writers of Exodus, first of all had to have a clear topographical knowledge of the Har Karkom area and its surroundings and then the remarkable remains of the Bronze Age must have conditioned the writing of a text about a hypothetical path anciently followed by a nomad and exile population from Egypt.

Anati writes (p. 105), "As mentioned, we assume that the texts refer to very specific geographic locations and that the routes and the sites mentioned were clearly positioned in the topographical knowledge of those who conceived the texts themselves."

This affirmation summarizes in an exhaustive manner the point of view expressed on this topic by Barbaglia, that is, that whoever wrote the biblical text during the Persian-Hellenistic period had to have a clear knowledge of the territory referred to. It is evident that the relevant presence of vestiges dating back to the Bronze Age, near the Persian-Hellenistic sites, must have conditioned the text content of the Exodus, mythically referring to an earlier period.

Therefore, this result allows us still consider as reliable the topographical route proposed by Anati, even in the historical context of the Exodus described by Barbaglia.

References

- Anati, E.
2018 *Exodus, Between Myth and History*. Atelier.
Barbaglia, S.
2020 "Che cosa rappresenta Damasco nel Documento di Damasco? La Terra del Santuario nella "Piccola Gerusalemme" di Onia", Tesi di Dottorato, Facoltà Teologica dell'Italia Settentrionale di Milano.
2022 "Har Karkom and the origin of biblical religion: an ongoing debate", *Expression* no. 36, 11-15.

A study seminar is planned at the Centro Studi San Maiolo in Novara aimed at analyzing the materials mentioned here. The established date is: Thursday 22 September, from 3.00 pm to 6.30 pm. The title: "La proposta dell'esodo biblico di Emmanuel Anati alla luce della pubblicazione dell'ennateuco (Gen-2Re) nella lingua sacra del santuario di gerusalemme (V-III sec. a.C.)". Face-to-face or online mode. In Italian. For information:

Silvio Barbaglia, mobile + 39 349-1272590. Email: silvio.barbaglia@gmail.com; Fabio Crosilla, mobile +39 349 4303303. Email: fabio.crosilla@uniud.it

THE TIME OF THE BIBLICAL EXODUS

Emmanuel Anati

The article that appeared in issue 36 of *EXPRESSION* on "Dating the Biblical Exodus, an Enquiry in Conceptual Anthropology" (Anati, 2022) awakened reactions, claiming that it was an attempt to subvert the traditional vision of the age of the biblical narration. Some asked for clarifications.

The article relies on the relation between the biblical narrations, the archeological evidence of the localities mentioned by the biblical account, the associations with ancient external texts, and the way of life of the biblical narrations as indicator of their age. The archeological finds in the main sites mentioned in the narration, like Arad, those in the Jordanian plateau, Jericho and Ai, are considered to provide dates for the biblical narration. Sites suggested as identifiable with the biblical names of Kadesh Barnea, Refidim, or Mount Sinai, respond to similar dating. Several ancient external texts are an additional element of support for the conceptual background of the age of the narration. Details on the context, the typology of mentioned monuments in the biblical narration, and the described way of life, corroborate the overview.

It is postulated that the core of the biblical narration of Exodus is about one millennium earlier than the current exegetic main tendency. The age of Joshua is advocated to be that evidenced by the traces of corresponding destructions recorded by archeology at Jericho and Ai. The age of Moses is that of Ein Kudeirat (Kadesh Barnea), Beer Karkom (Refidim), Har Karkom (Mount Sinai), and Tell Arad (Arad). Moses is the name given to leaders who succeeded each other during a long period of desert wanderings. It is considered that the use of the name of one leader as that of a succession of leaders is repeated in the biblical narration, if not still earlier, from Abraham to Joshua. They symbolize ages.

The conclusions are that the whole story of Exodus finds its source in the Early Bronze Age, in the third millennium BC. The age of the patriarchs, the dynasties taking the names of Abraham, Itzhak and Jacob, is earlier. The migrations of Abraham are attributed to memories going back to the late 4th millennium BC, to the Chalcolithic period, an age of migrations and of Mesopotamian presence in the Palestinian region. The stories of Itzhak and Jacob are attributed to traditions of the first centuries of the third millennium. Then comes the Egyptian age, a succession of different political conditions in the land of Goshen. Then, the "40 years of desert wandering", which may have lasted over 400 years.

After the fall of Ai, the age of the destruction of the Ca-

naanite towns led by the leaders having the collective name of Joshua is considered to be related to the age of the archaeological traces of their destruction, in the end of the third and the beginning of the second millennium BC, mainly in what is named the Middle Bronze age. The debate on what is history and what myth in this biblical narration is acquiring new perspectives. The proposed chronology seems to be a step forward its historical reconstruction.

The article is a synthesis and an update of what was discussed in *The Mountain of God* (Anati 1986) and elaborated in the details in *Exodus Between Myth and History* (Anati 2018). After 40 years of debates, the new analysis of the archaeological evidence provided by this article, is confirming the dating of the Exodus narration, one millennium earlier than its traditional dating.

References

Anati, E.

1986 *The Mountain of God*, New York (Rizzoli), 360 pp., 243 ill.

2018 *Exodus Between Myth and History*, Capo di Ponte (Atelier), 378 pp., 136 figs.

2022 Dating the Biblical Exodus, an Enquiry in Conceptual Anthropology, *EXPRESSION* journal 36, pp. 18-33.

ARTIFICIAL INTELLIGENCE AND ALTERNATIVE ARTIFICIAL INTELLIGENCE: AI AND AAI?

Are there other possibilities of logical thinking, besides the human ones? Can the revolution of artificial intelligence (AI) be followed by another revolution, that of alternative artificial intelligence (AAI)? The question arose while studying and decoding messages left behind on objects and rock surfaces, 30,000 years ago, by Paleolithic people. Apparently, their makers' logic was not exactly the same as that of today.

Each individual has his/her own way of thinking which derives from inherited factors, indoctrination, and the context: environment, resources, and way of life. The logical thinking of an operator in the stock market of the city, a pastoral nomad of the Sahel, a hunter of buffaloes in the Plains, a Samoan fisherman, and a rice-grower somewhere in China has different ways of thinking, but apparently within the same basic parameters. The decoding of Paleolithic pictographic messages seems to have revealed different parameters from those that the groups mentioned have in common. And they were efficient enough to convey complex feelings and facts by simple graphic signs produced by their alphabetic logic (Anati, 2020, *Decoding Prehistoric Art and the Origins of Writing*, Capo di Ponte, Atelier).

AI is producing machines that think like humans. The different conceptual logic emerging from the Paleolithic messages arouses the question whether the present-day human intelligence is the only possible one. Could AAI conceive alternative intelligences? Can we imagine alien intelligences different from human ones? Looking at facts by using different alternative logics would make a difference in the range and quality of results. Meanwhile, the decoding of Paleolithic art is opening up the possibility of capturing logical patterns of alternative logic.

E.A.

WHY DID PREHISTORIC PEOPLE PRODUCE ART

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

FORTHCOMING NEW DEBATES

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

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

PROPOSALS FOR NEW DEBATES

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

CONTENTS

Emmanuel Anati (Italy) The Typology of Rock Art	11
Carol Patterson (USA) Apache Warriors and Farmers in Apache Rock Art	32
S. Rama Krishna Pisipaty (India) Rock Art of the North-Western Region of Tamil Nadu in South India	46
Li Man (China), Shi Lanying (China), Tang Huisheng (China) Interpretation of Rock Paintings: Praying for Rain in the Ming, from the Fen Jingzi Rock Art Site, Gong County, Sichuan Province, China	58

Authors are responsible for their ideas and for the information and illustrations they submit. Publication in EXPRESSION quarterly journal does not imply that the publisher and/or the editors agree with the ideas presented

THE TYPOLOGY OF ROCK ART

Emmanuel Anati

Atelier Research Center for Conceptual Anthropology (Italy)

Prologue

In 1983, UNESCO ¹: commissioned a global report on the state of research in rock art: paintings and engravings on rock surfaces. This was the first attempt to obtain an overview of this most ancient art. After ten years, in 1993 a “State of Research in Rock Art” was commissioned by ICOMOS.² In 2008, UNESCO commissioned a new world report to update the previous data and formulate the nomination strategies of new rock art sites in the World Heritage List. Having written these three reports, I could assess the enormous progress made by rock art studies in these decades. Since then, in the last 15 years, research in rock art has made further considerable progress and an update was presented at the International Convention on Rock Art held in December 2021 at the *Institut de Paléontologie Humaine* in Paris, in the form of the classification of rock art typology.

Local typologies of rock art in the Paleolithic caves of France and Spain, the Khoisan rock art of South Africa, the Seminole Canyon of Texas, or the Camonica Valley in Italy had been compiled by various authors, while a functional typology of the rock art on a comprehensive world base, to the best of my knowledge, had never been formalized before. The present text is a shortened and updated version of both: the report, which appeared in a book form as *La typologie de l'art rupestre* (Anati, 2021a), and a few chapters of the book *Decoding Prehistoric art and the Origins of Writing* (Anati, 2019b). Its aim is to offer researchers in rock art a common language, together with the basic elements for shared criteria to classify the cultural and socio-economic context of rock art.

The definition of the typology of rock art goes far beyond these elementary goals, as it opens up the way to delineate the conceptual and psychological back-

ground of its producers. It is an open gate, not only to the recording of the events displayed, but also and primarily to the intents, wishes, ambitions, and emotions of their makers. And they are our fathers, the core of what we are, present-day reality.

In over 180 countries of the world, rock art sites are the archives of human life, they are the yet to be decoded history books of entire humanity, and are by far our major world heritage, the records of 50,000 years of human events and evolution, a period ten times longer than written history. It covers the age of the formation of world culture and it is there, on the rock surfaces, waiting to be read and studied, at the risk, in some cases, of being destroyed and lost forever. Both national governments and international organizations are not yet fully aware of these facts.

The Basic Concepts of Typology

Rock art, the recording on rock surfaces of painted or engraved signs and images, is a global phenomenon. Before the invention of paper, the rock surface was the most widespread available space for hosting the human need to memorize, communicate, and immortalize ideas or facts in a visual graphic way. The records left on the rocks are varying shapes of graphemes, being the grammar, and their associations, being the syntax. They convey concepts readable in any language, just by understanding the meaning of the graphemes and the logic of their combinations (Anati, 2003a, 2003b). There are different categories of rock art, but all of them have in common their being readable in any language just by understanding their logic. We can read some of them today, without even knowing the language spoken by their makers 20,000 or 30,000 years ago.

Can we figure out what cultural revolution could produce the same concept, a kind of ideographic writing, readable in any language of the world? No more translations, no more misunderstandings, a new horizon for human communication. Can high-tech reach this

1 United Nations Educational, Scientific and Cultural Organization.

2 International Council on Monuments and Sites.

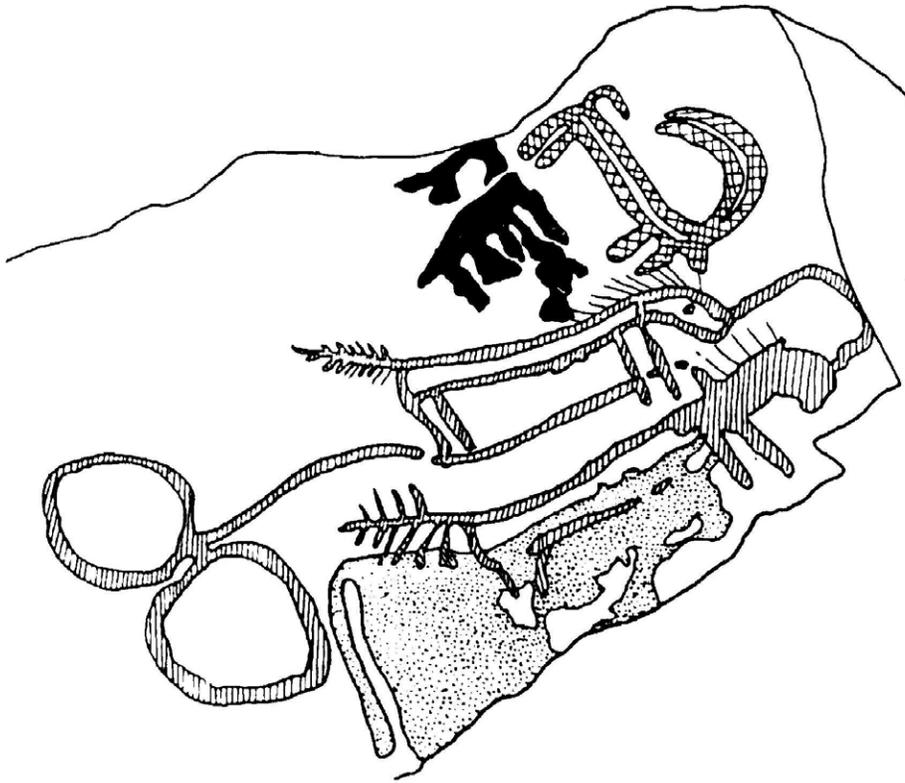


Fig. 1. The horizontal stratigraphy. A sequence of four phases of engravings. In addition to the overlays, the age difference is determined also by the color tone of the patina and the degree of conservation. The first phase shows the image of a cow, then comes a chariot with horses, then an antelope and finally a schematic quadruped (reproduced in black). The sequence of four phases, displaying four themes and four different styles, was produced at four different moments, between 3000 BC and 1000 AD, all of them belonging to societies of pastoralists (Ain Kudeirat, North Sinai, Egypt. Base of the tracing, c. 45 cm. Source: Anati, 1979) (W00174 archives).

goal? It could appear as utopia and yet it has been successful for 50,000 years. The introduction of alphabetic writing caused its abandonment.

It is useful to conceive a typological frame in order to make sense of the innumerable assemblages of signs and their different systems of associations. The goal of a typology is not only to recognize types, also to understand their meaning and that of reading the messages they intend to convey.

Long before the invention of alphabetic writing, rock art recorded the oldest evidence of human artistic and imaginative creativity. Rock art reveals the human capacity for abstraction, synthesis, and idealization. It reveals economic and social activities, beliefs and practices, and furthermore, feelings, emotions, and human relations, providing a unique insight into the personal and intellectual life of the protagonists in different horizons of culture and civilization. What research can obtain depends on the concepts and methods of the researchers.

Rock art is attractive and awakens curiosity; it can be a valuable source of tourism, education, and of local

identity, pride, and economic development. For administrators, the potential economic and social development is often more compelling than historical values. But first of all, it is an immense cultural heritage, a source of history, learning, and scientific research to be valued by itself and for itself.

The huge recorded and accumulated documentation needs a methodology, allowing the systematic and logic classification of this heritage, which will be applicable worldwide.³

³ Considering the variety of meanings given to words, to avoid misunderstandings, here is the terminology we are using. The term prehistory indicates before history. History begins with writing or direct memory. Before, it is prehistory, which ends when history starts: in America and Australia with the European contact and the first written documents; in China, Mesopotamia, and Egypt with the beginning of writing in dynastic times; and in Europe with the beginning of writing, earlier in Greece than in Lapland. We do not use the term protohistory which is given different definitions and can hardly be applied outside western Europe. Rock art is a term for engravings and paintings on rocks, and we take it as it is, even if it is arguable whether every sign left on rocks may be considered as a work of art. Figurative art



Fig. 2. Two overlapping phases of archaic hunter-gatherers having completely different typologies, grammar, syntax, and style. The later phase represents associations of quadrupeds, mainly bison, painted in contour line. The earlier phase consists of handprints and prints of objects, and there are no figurative images deliberately drawn by the human hand. Besides a few series of points, the graphemes of this phase were produced by coloring and stamping objects and blowing color on hands or on the rock surface; they are stencils. This type of association is defined as proto-figurative (El Castillo cave, Spain. Source: Breuil, 1912) (W00176 archives).

Essential Elements of Typology

Grammar

In the course of 50,000 years, rock art has worldwide just five main subjects: anthropomorphic, zoomorphic, objects, structures, signs or symbols. One of them is generally the most common. Others, like portraits or landscapes, are unusual. Each assemblage of rock art has a dominant subject. The relative frequency of subjects in the assemblage determines the hierarchy of values and concerns, and often also the economic and social context.

Rock art assemblages of different periods from the same site may vary in dominant subject, as in grammar, syntax, and style, from one period to another, thus indicating the presence of structural, conceptual changes. A meaningful example is that of post-Paleolithic rock art in Valcamonica (Italian Alps), where the dominant subject varies. An animal, the deer, is the dominant figure in one period, the anthropomorphic figure in another, and weapons and objects are the predominant subject of still another period. In this case, the category of the rock art remains that of people with

defines the representation of images intentionally shaped as such, by the human hand. Just to give an example, a footprint is not necessarily figurative art.

a complex economy, relying on pastoralism, hunting, some food-collecting, and simple agriculture, but the conceptual concerns vary because of variations in both economies and religions (Anati, 1982, 2015c). Another example is that of Gobustan, in Azerbaijan, where the dominant theme varies in two hunter-gatherer phases from female to male anthropomorphic images (Anati, 2015b). This variation may imply changes not just in the typology of rock art, but also in patterns of human relations.

Rock art is often found in sites that gathered the tradition of these human externalizations. Phases of different ages may be found on the same surface. They are visual expressions of the different periods and cultures of their makers (Anati, 2021b). It is therefore necessary to identify and separate each phase, to consider individually the type, style, and identity of each phase, as the expression of a specific stage in the cultural sequence.

The representation of anthropomorphic figures, imaginary or realistic, male or female, may reveal aspects of the social structure and the relations between genders, and also the imagined concepts of myth and ideology. The species of wild and domestic animals reveal the nature of the economy and food, and the ecosystem

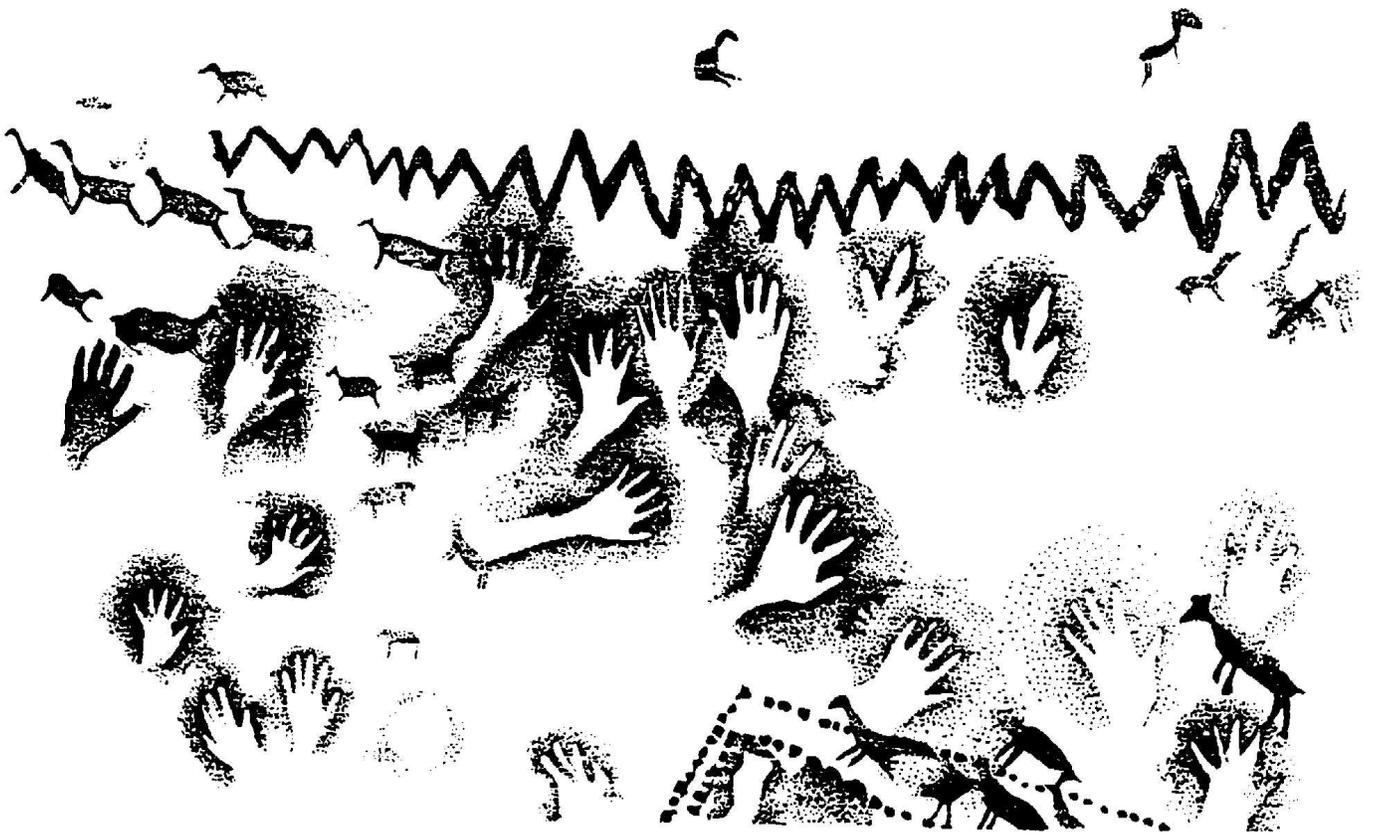


Fig. 3. Rio Pinturas, Santa Cruz, Patagonia, Argentina. Two phases of rock paintings. The first consists of handprints, animal tabs, and the zigzag pattern. The series of small animal figures and the points are later additions (Base of the tracing 2.60 m. Source: Anati, 2015a. Archive W00179).



Fig. 4. Nabarlek, Arnhem Land, Australia. Rock paintings: handprints, animal feet and tools. Three of the four hands are mutilated. In a later period, two other ideograms were added: a disk (female symbol) and an arbolet or tree branch (male symbol) (Source: Lewis, 1989. Archive W00177).

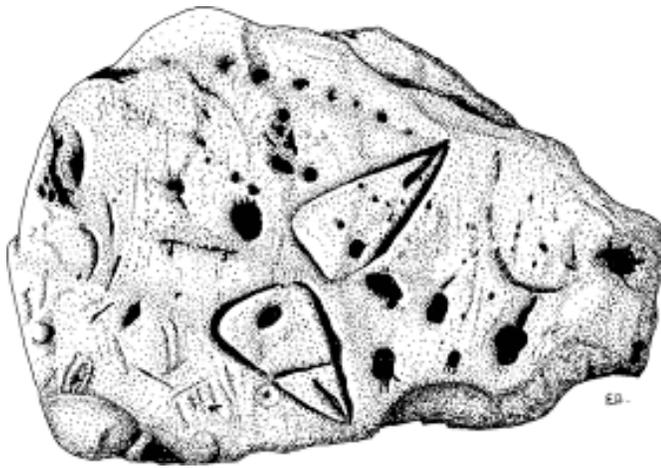


Fig. 5a. A stone block, with female ideograms (vulva), has a shape vaguely recalling the body of the buffalo. It was completed by the engraving of horns and eye (see left). The female signs related to the animal shape of the rock is a repeated pattern, probably indicating a totemic relationship between the shape of the stone and the number of women (vulvas). Deliberate sequences of small cups may have a numerical meaning (La Ferrassie, Dordogne, France. Source: Anati, 2007b).



Fig. 5b. Engraving on a stone block. Association of animal figure (horse head) with vulva symbol. The two graphemes are purposely associated. About 20 similar engraved boulders, representing different animals related to vulvas, suggest the conceptual relation of the female symbol to the totemic animal figure, stimulating hypotheses on the function of these boulders (Collier rock-shelter, Le Moustier, Dordogne, France. Source: Anati, 2007b).

in which the rock art was produced. The images of weapons, tools, and other objects reveal not only the age and the technical abilities of the period, but also values, ethics, and ideals and possibly economic and socio-political realities.

Hunters of buffalo and collectors of snails, breeders of goats and fishermen, are likely to have different themes in their rock art, revealing their diet and other economic and social aspects of their life. It is unlikely that a snail collector represents cattle or that a buffalo hunter represents snails.

Comparative studies help identify similar models of societies and define patterns. Certain types of hunting societies, for example, tend to represent animals in a peculiar style and often used to associate animal images and symbols to convey messages (Anati, 2019b). Pastoral societies from different regions focus their images on the animals they own and have similar style tendencies. They may show similar subjects and stylistic traits in different continents, without ever having met each other. Style and theme in the visual arts are mirrors of the economic and the social context.

Economic and Social Categories

The lifestyle of hunters has conditioned human habits for over 2 million years, leaving a deep imprint on the intellectual nature of humanity. Many aspects of human behavior today reveal the nature of a hunter. Life still requires hunting practices even in urban societies: the hunt for economic and social positions, the hunt for mating partners, hunting for economic and social survival. The fundamental human processes of association and logic developed throughout the ages in which the human species acquired its basic behavioral patterns. (Postulate EA1). This is the first of a series of 17 postulates, defining the identity and context of rock art.

Besides the presence of pre-figurative horizons of graphic expressions, figurative rock art represents five main categories of economic lifestyles.

- Archaic hunters and hunter-gatherers (no bow and arrows)
- Archaic gatherers (food collectors)
- Evolved hunters (with bow and arrow)
- Animal breeders (pastoralists)
- Populations with a complex economy (farmers)
- Others. There are also minor rock art groups of fishers, late food collectors, snail collectors, Arctic

late hunters, etc., but the vast majority of the rock art falls within these five categories.

Every rock art site reveals one or more of these categories. There may be a succession of different categories at the same site, but each unit of rock art belongs just to one of these categories.

The early figurative arts of hunters, of hunter-gatherers and of food collectors go back over 50,000 years and are still being performed in some corners of the world. The other categories appear in the late Pleistocene and in the early Holocene, 16,000-12,000 years ago. In various parts of the world all these different patterns of rock art are still produced. They help to define the socio-economic identity of the makers of prehistoric rock art.

The Proto-Figurative Phases (Hunter-Gatherers)

The presence of non-figurative rock art appears before the figurative horizons but persists with figurative expressions. It consists in making copies or markings of natural forms, supposedly having a conceptual meaning. There are no figures of either humans or animals. Handprints and prints of objects are stencils; they may be signatures of agreements, testimonies of initiation rites or other events, but they are prints, not images intentionally drawn by man.

In some cases, these assemblages of prints, occasionally accompanied by series of dots, zigzags, cup-marks, and other simple symbols, are located on rock surfaces having vaguely human or animal natural shapes. The shape of the rock surface may have determined its selection (Anati, 2019b).

Early Hunters (EH)

The dominant theme of the Early Hunters is the animal. The syntax is that of associations, and descriptive scenes are rare or nonexistent. Human figures are sporadic and schematic, and animals are often represented in a naturalistic style. The associations are simple and often have an evident allegorical meaning. This category includes three major typological groups of artistic production.

EH-1 consists of simple associations of two or more graphemes: vulvar and phallic symbols, handprints, and elementary ideograms like points, lines, and zigzags. It is an evolved proto-figurative, more diversi-

fied in the typology, including animal partial figures, mainly heads and horns (Fig. 5).

EH-2 is the art of classic archaic hunters and has several sub-phases (Anati, 2021a). In the early phases, animals and other figures have the contours repeated several times. The advanced stages have beautiful animal figures, sometimes in large sizes, and neat in naturalistic details. In Tanzania, animal figures may exceed 4 m in length. In the Franco-Cantabrian area, and in Azerbaijan, some animal figures reach over 2 m. The figures are deliberately accompanied by symbols or ideograms which produce the message.

EH-3 is defined as late early hunter; the animals are often sketchy figures but with well-defined contours. The presence of anthropomorphized animals or zoomorphized humans indicates a specific animist vision, still present in some societies of recent hunters.

In the past, the artistic expressions of hunters and of gatherers were considered together as a single category. Recently, it appeared that hunters tend to represent animals as dominant theme, and those relying on food collecting do not. The type of diet has an impact on the typology of rock art. Carnivores and vegetarians have a different figurative repertory.

The Art of Food Gatherers

In contrast with the art of early hunters, the art of food gatherers has anthropomorphic beings as the dominant theme. They are sometimes linked to figures of edible plants such as fruits, leaves, and yam roots; anthropomorphized plants and tubers reflect an animistic concept, which assigns to edible vegetables conscious powers and the ability to act accordingly. This category, identified for the first time in Tanzania, is the graphic expression of populations whose economy is mainly based on the collection of spontaneous fruits, tubers, and other edible plants (Anati, 2018). Distorted, sometimes surrealistic human images, according to psychiatrists, reflect the use of hallucinogens.

This rock art class, ignored until recently, is now recorded in East Africa and Saharan Africa, in the Middle East, Siberia, India, Australia, and in several countries of Latin America. In Europe it is not known, except, perhaps, in a few sites on the Iberian Peninsula.



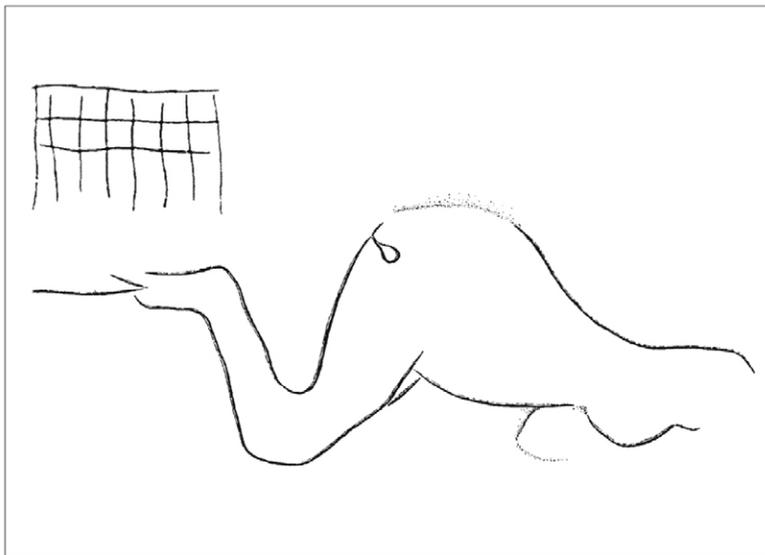
Pictogram	Ideograms				
					
Schematic quadruped	Vulvar sign	Sequence of dots	Association dot-and-line	Conjugation dot-and-line	Coupling dot-and-line

Fig. 6a. Engravings on a boulder showing the schematic outline of a quadruped surrounded by ideograms. The vulva sign occupies a central position. Rows of dots, lines, and groups of lines, and the dot-and-line ideogram are present (La Ferrassie, Dordogne, France. Tracing by Leroi-Gourhan in Anati, 1989).



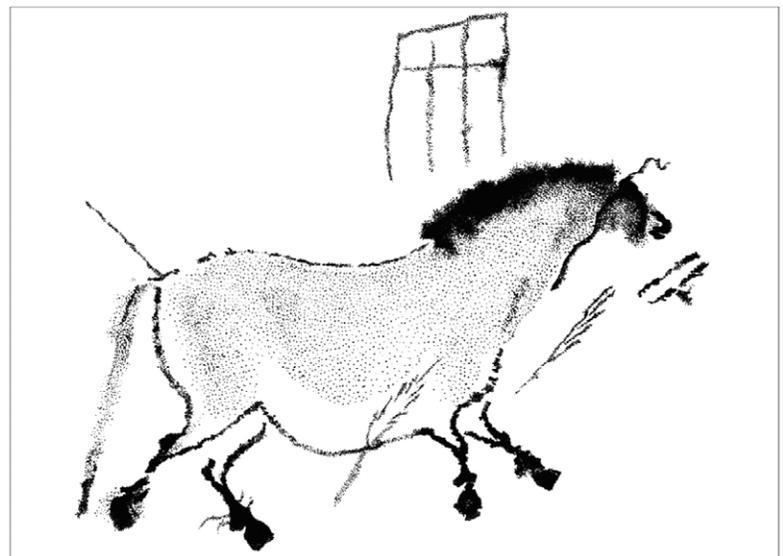
Pictogram	Ideograms			
				
Schematic quadruped	Vulvar sign	Sequence of dots	Association dot-and-line	Coupling dot-and-line

Fig. 6b. Engravings in a rock shelter in the antipodes. The schematic outline of a quadruped is surrounded by ideograms. A vulva sign occupies a central position. Rows of dots, lines, and groups of lines and the ideogram line-and-point are also present. Despite the stylistic differences, the similarity of the message is likely, with the previous image coming from the opposite part of the world (Murray River, Australia. Source: Anati, 1989).



Pictogram	Ideograms	Psychograms

Fig. 7a. Outline of female figure with the indication of the vulva orifice (female ideogram). An arrow (male ideogram) reaches the foot of the woman. Above is a psychogram consisting of a rectangle emanating lines or rays in the direction of the image (Gabillou, Sourzac, Dordogne, France. Source: Gausson, 1964).



Pictogram	Ideograms	Psychogram

Fig. 7b. Horse painted with black outline and yellow ochre surface. It is accompanied by arrows and arbolet ideograms (male) and by a lips ideogram (female). Above, a psychogram, a rectangle which emanates lines or rays. The horse replaces the female figure of the previous image. Otherwise, the message appears to be the same. (Lascaux, France. Source: Anati, 2019.b).

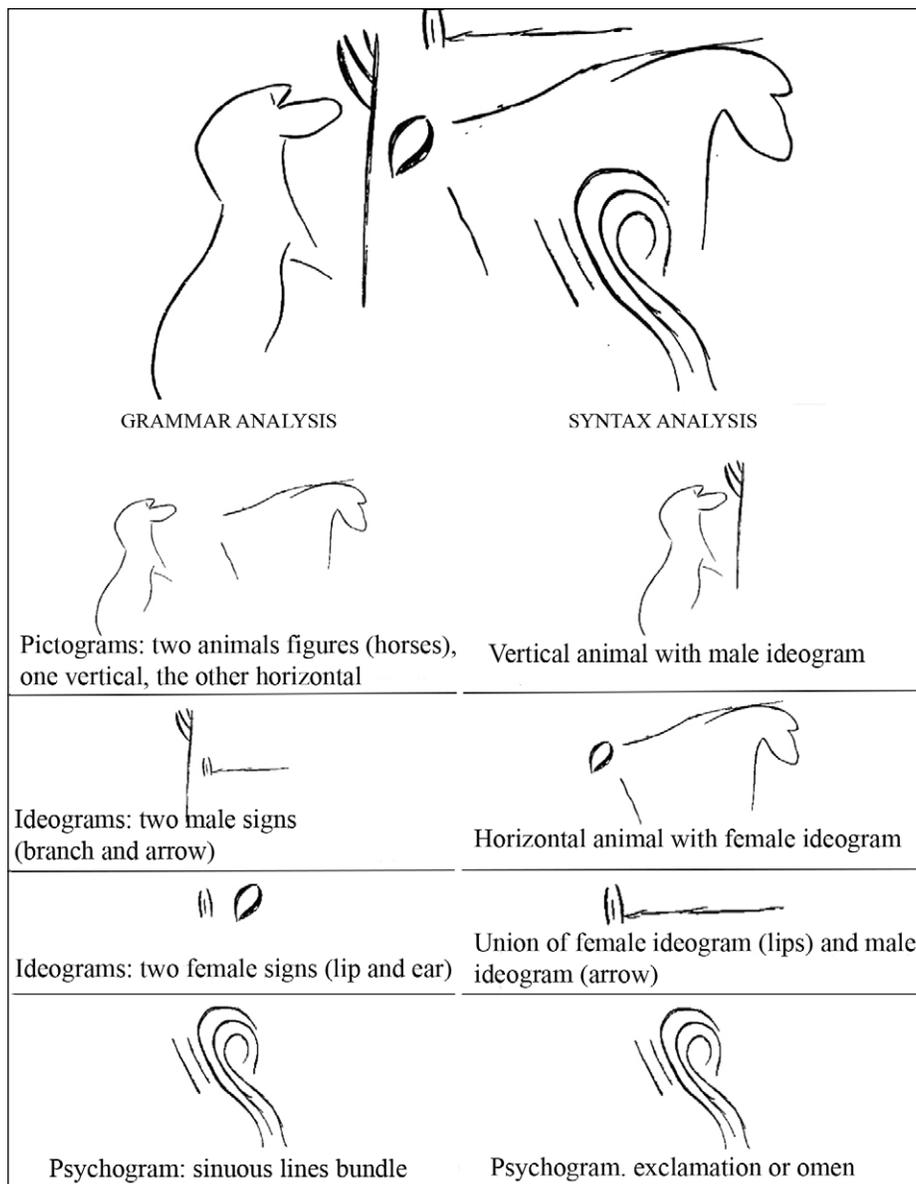


Fig. 8. Two animal figures, one vertical, the other horizontal, are respectively related to ideograms, one of male value (arbolet ideogram) the other of female value (eye ideogram). Under one of the animals appears a group of curved lines in the shape of an exclamation mark (psychogram). On top of the composition two ideograms, one male (arrow) and one female (lips, two parallel lines) join each other. This engraving seems to tell, 20,000 years ago, the private story between M. Horse Vertical and M. Horizontal Horse (Cave engravings of Altamira, Santander, Spain. Source: Breuil, 1912).

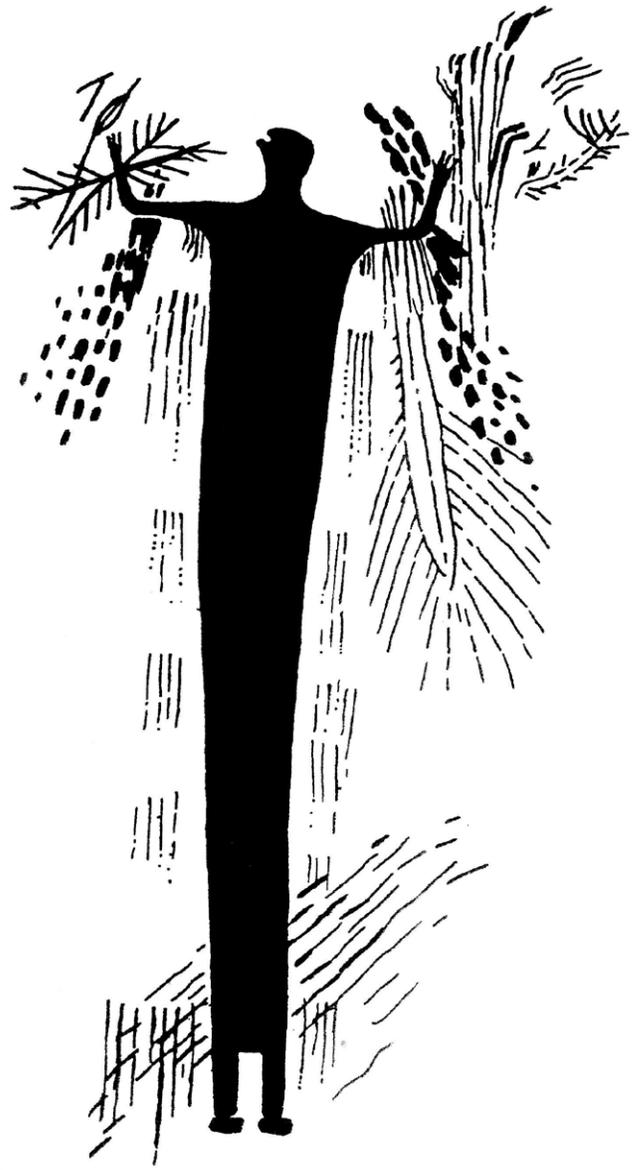


Fig. 9. The paintings attributed to food gatherers were often done under the influence of hallucinogens. (Castell de Castells, Alicante, Spain. Macro-schematic style (Source: Hernández Pérez *et al.*, 1994).

Fig. 10. Cave paintings representing anthropomorphized yam tubers with limbs and head, Nabarlek, Arnhem Land, Australia (Source: Lewis, 1988).

Fig. 11. Large painting by food collectors. The image measures over 2 m high. It has an animal face and a human body. The arms are twigs that bear fruits. A psychogram emanates energy rays. The branches and tools are attribute ideograms of the being. In the art of food collectors, pictograms, ideograms, and psychograms may appear as syncretic attributes of the dominant image (Panther Cave, Seminole Canyon, Texas, US. Source: Wellman, in Anati, 1995).



Fig. 12a, 12b. Rock paintings of food gatherers illustrating the hallucinogenic fungi effect. Series of points drive from the mushroom to the head (The panel and detail. Tassili, Algeria. Phase of Roundheads: c. 5000 BC. Source: Samorini, 1989).



Fig. 13. Cave paintings of food collectors. The shaman is speaking to tubers, represented 22 times, surrounded by a line. Above, the long tubers are left out (Modzangara, Mtoko, Zimbabwe. Source: Goodall, 1959).

Evolved Hunters

The art of Evolved Hunters, users of bow and arrow, is characterized by descriptive and anecdotal scenes. Human and animal figures interact in a style called realistic-dynamic. Hunting scenes and other activities show men and animals in dynamic postures. This style is present worldwide. The earliest expressions in South Africa could be earlier than 14,000 years ago. In the Middle East and Europe, it appears some 12,000 years ago, while in the Arctic regions the same style was recently still practiced.

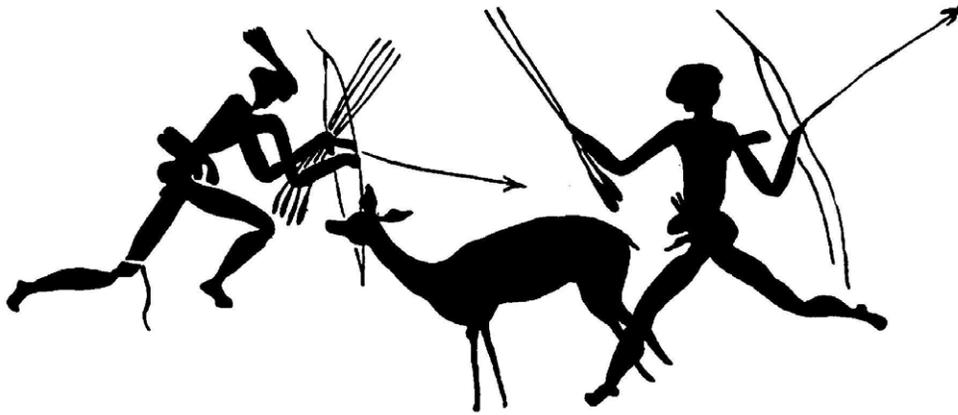


Fig. 14a. Rock painting of hunting scene. Porcar (1934) defined this phase of Spanish Levant rock art as realistic-dynamic because of its expression of realistic action. (Cueva Remigia, Ares del Maestre, Castellon, Spain. Source: Porcar, in Martínez Valls, 2005).

Fig. 14b. Rock painting of hunting scene using bow and arrow. The limited space available, a small flat and smooth surface in a rock shelter, was used entirely to paint this scene. (Msana, Zimbabwe. Base of tracing c. 1.40 m. (Source: Goodall, 1959. Archive W00242).



Fig. 15. Rock engraving scene of hunting with bow and arrow in the realistic-dynamic style. Likely, the hunters wear leather garments. They are helped by domestic dogs. The arrow is repeated in the air to show the trajectory. The dots near the arrow are marks aimed at enhancing action. In several cases, dots and series of dots appear to represent the verb “do” or some of its extensions: “to do, to reach the target” repeated several times (Wadi Ramliye, Negev Desert, Israel. Base of tracing c. 1.50 m. Source: Anati, 1979).

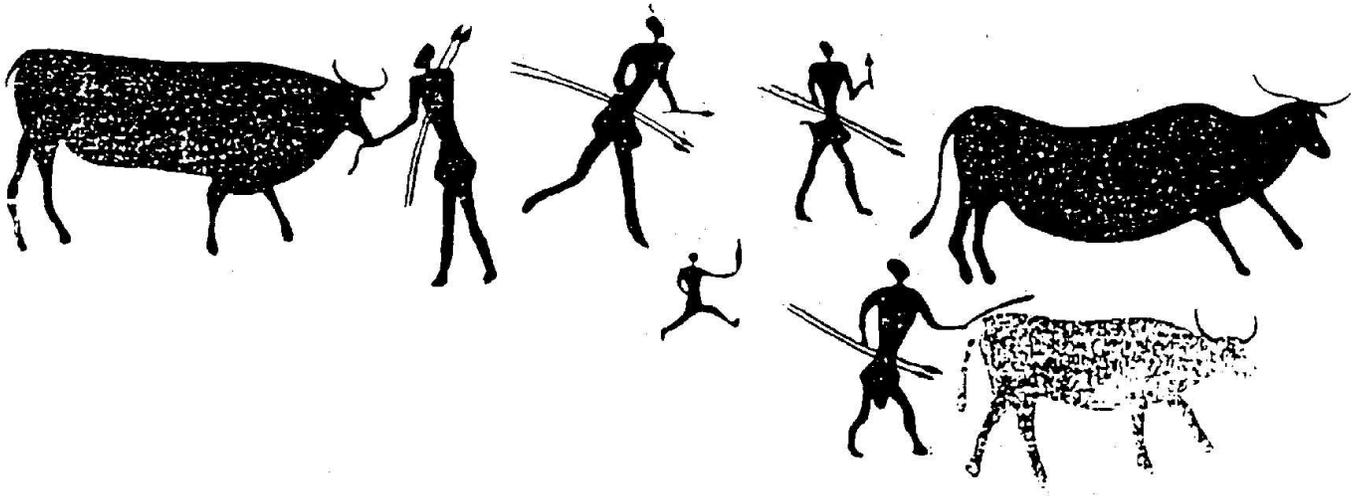


Fig. 16. Rock paintings of pastoralists moving, stressing the relationship between men and animals. A man gives food or medicine to a bovine while the others continue on their way (South Africa, location unspecified. Source: Tongue *et al.*, 1909).

The Art of Pastoralists

The rock art of the people whose main economic activity is livestock breeding mainly represents livestock and family life. The themes concern domestic animals and human beings taking care of livestock. Humans are often represented with shapes and specific attributes, including hats and body decorations, likely to define social status and ethnic identity. This rock art category is the most widespread in Asia and Africa,

with a rich stylistic variety from the Atlantic coasts of Africa to China and the Siberian Far East. The beginning of this category is tentatively located in the Arabian Peninsula, where rock engravings of large domestic livestock may be present already 10,000 years ago (Anati, 2021b). The same style was still performed, until recently, by Mongol tribes of Central Asia, by the Bedouin of the Negev and Sinai, and Khoi (Hotentots) people of South Africa.

Fig. 17. Stylized rock engravings of sheep. The zigzag on the bodies of animals are auspicious signs of abundance among livestock growers (Kichik Dash, Gobustan, Azerbaijan. Base of tracing c. 130 cm. Tracing by Djafarsade, in Anati, 2015b).

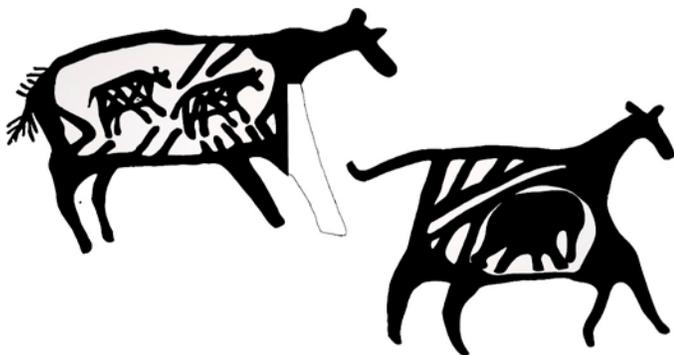
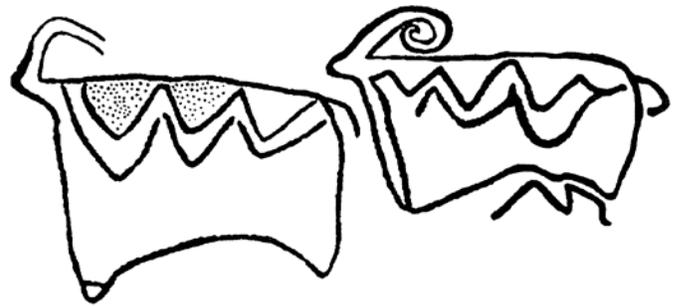


Fig. 18. Rock painting by pastoralists. Note the representation of a bovine pregnant with an elephant. These figures may be related to the cult of fertility, or may refer to myths and popular traditions (Hati Thol, Raisen, India. Source: Anati, 1995, p. 50).

The Rock Art of Farmers

The rock art of populations with complex economies presents a large variety of styles and typology, mostly related to magic or religious practices. Other frequent functions are commemoration, the recording and transmission of messages, and processes of initiation

and education. The style varies from naturalistic to schematic and abstract.

This category of rock art represents mainly non-urbanized, illiterate, sedentary villagers, practicing animal raising, agriculture, and trade.

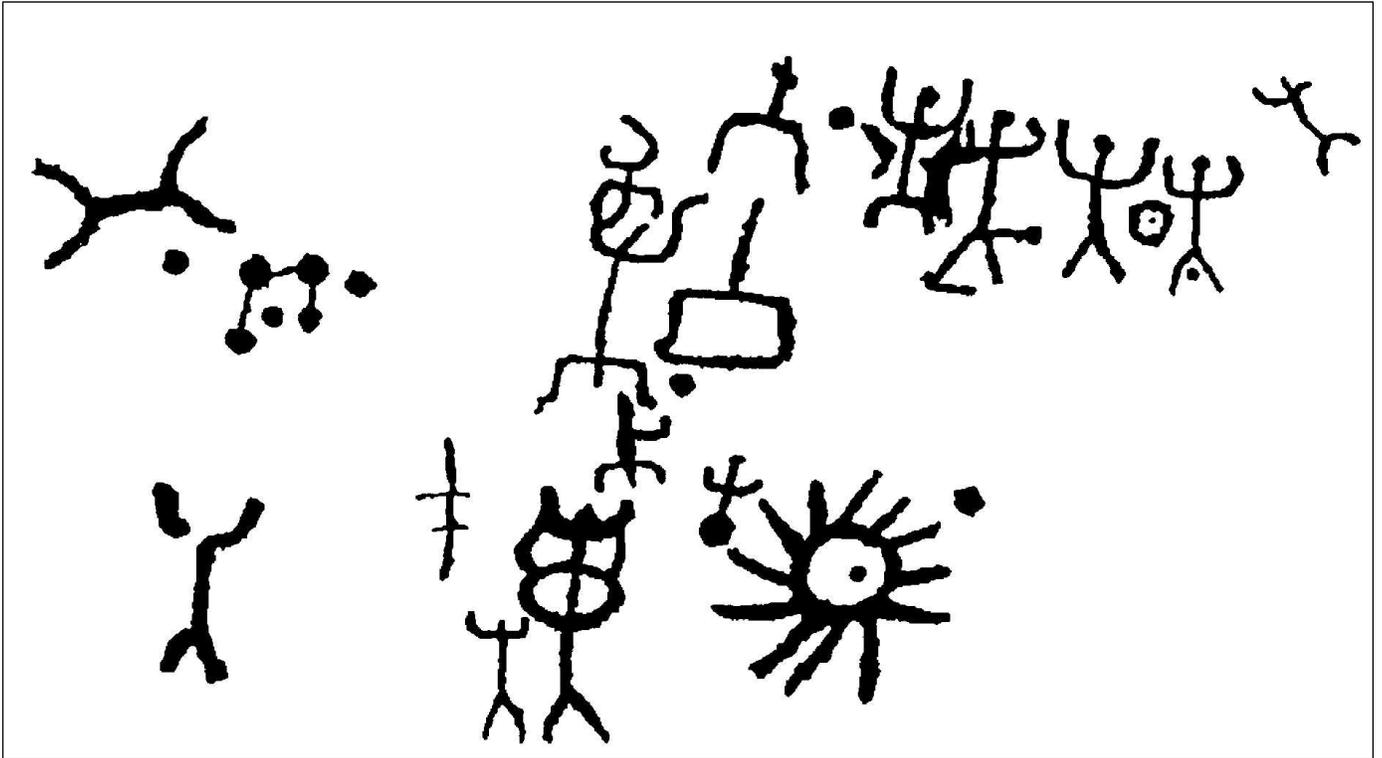


Fig. 19. Neolithic rock engravings of people with a complex economy representing a solar cult scene (Coren del Valento, Valcamonica, Italy. Source: Anati, 1982. Archive W00294).



Fig. 20. Rock engraving representing a scene of dance and music, an event related to the cult or worship of an animal. The lyre players on the top line, dance and make music in front of an animal, probably a feline (Wadi Harash, Negev Desert, Israel. Source: Anati, 1979. Archive W00317).



Fig. 21a, 21b. Bronze age rock engravings of labyrinthine figures likely to represent spirits from the other world (Galicia, Spain. a- Laxe do Pombal, b- Rotea de Mende, Campo Lameiro. (Source: Anati 1968b. Archive W00307).

The Typological Classification

The typological analysis is based on three main factors: grammar, syntax, and style:

The typology is the grammar of rock art, defining the functions of the graphemes which may have different meanings. They can be names, adjectives or verbs. As an example, the figure of an animal, say a deer, a gazelle or a dog, may represent the animal, or the name of a person or a clan, a locality, an adjective as expression of qualities or attributes, or an action, a verb, like be fast as a deer, or be shy as a gazelle, or bark like a dog. Each category follows patterns that become readable when recognized.

The syntax defines the relations between graphemes of the same assemblage, which may be of different types: association, sequence, composition or scene. The syntax is a logical system giving sense to associations between graphemes, which allows us to read the content of the assemblage. Different syntactic systems are the effect of different logical processes. All of them are made to be read and understood.

The style considers the degree of naturalism, symbolism, metaphor and allegoric meaning. It is the expression of a way of thinking. It also identifies recurring elements as fossil guides, determining the function and the family of belonging of the rock art assemblage.

The typological classification of the assemblage allows its attribution to one of the socio-economic categories, and permits the definition of its contents and meaning.

This analysis, summarized here, is more fully described in *World Rock Art* (Anati, 2015a) and *La typologie de l'arte rupestre* (Anati, 2021a).

The Grammar

Each category of rock art (representing the production of hunters, gatherers, evolved hunters, pastoralists, and people with complex economies) displays a limited typological range of subjects, which recurs in the rock art of all continents (Postulate EA5).

Three types of signs are grammatically different from each other: pictograms, ideograms, and psychograms (Postulate EA6). They recur not only in rock art, but also in mobile art. The same three types are present in other areas of artistic creation, such as music and dance, and perhaps also in human logic. The repetitiveness and the constants of association indicate the presence of conventional concepts (Postulate EA7). In the rock art of non-literate people, most pictograms are of four main themes: anthropomorphic; zoomorphic; topographic and shapes (tectiforms); implements and weapons (Postulate EA8).

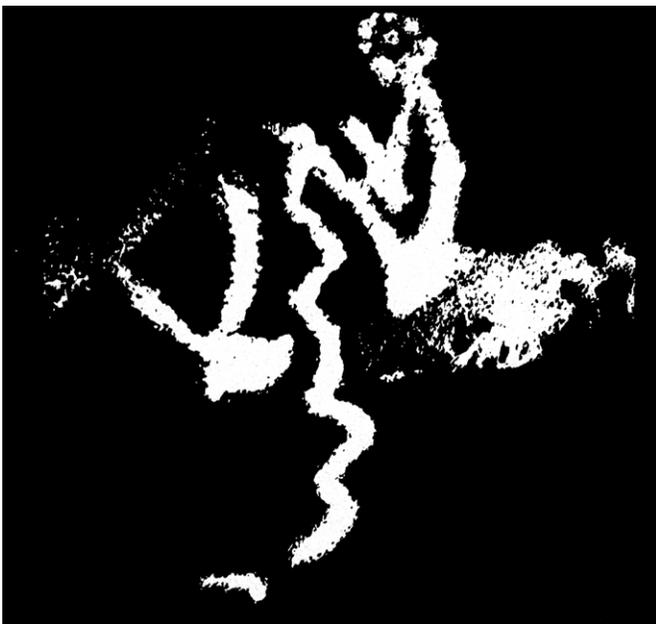


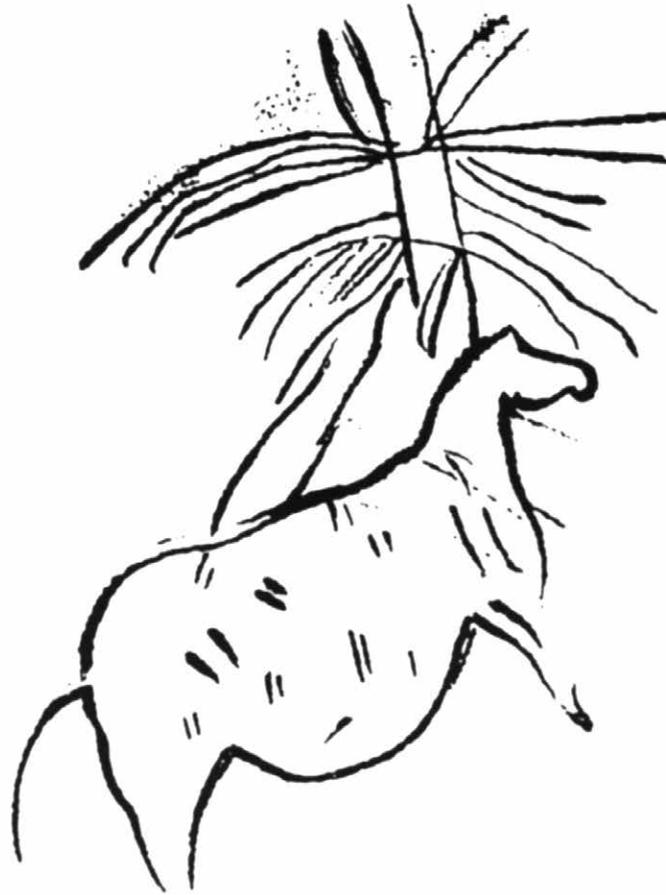
Fig. 22a, 22b. Metaphorical Neolithic cave paintings of a population with a complex economy. The paintings are likely related to shamanic dialogues with the souls of the dead (Porto Badisco, Salento, Italy. Source: Anati, 2000).

Pictograms (and mythograms) are identifiable forms of real or imaginary anthropomorphic and zoomorphic beings or objects. They tend to be the subject while the ideograms are the verbs and/or adjectives.

Ideograms are simple signs, repetitive and synthetic, such as zoomorphic and anthropomorphic schemes, phallic and vulva signs, discs, groups and combinations of dots and lines. The three main types of ideograms anatomical (such as phallic, vulva or hands), conceptual (such as a cross or disc), numeric (such as a series of points or lines).

Psychograms are neither representations of objects nor symbols, but energy discharges, expressions of feelings, desires, and other sensations. They may have the function of energy radiators, pleasure or fear, or exclamation marks. While ideograms are repetitive, psychograms are often unique, even if similar psychograms are present on different continents. Note*

*For a detailed analysis of the three types of signs and the decoding of their meaning, see Anati, 2019b, pp. 57-96.



Pictograms	Ideograms	Psychogram
		
Horse	Two parallel lines defined 'lips' are repeated 10 times	Rectangle that emanates energy rays

Fig. 23. Wall paintings of hunter-gatherers, displaying the elementary grammar of rock art: pictogram, ideogram, and psychogram. The pictogram is a horse, having on its body two parallel lines repeated ten times, it is an ideogram named lips, of female value. Each lips ideogram has a different paint and likely is by a different hand. Above the horse is a radiant rectangle, a psychogram, likely an expression of feeling. What is the meaning of this composition? An elementary reading could tentatively suggest: "Pleasure, satisfaction or desire (the psychogram) for the clan or totem of the horse, for ten lips ideogram (woman)". The content is the relation of the horse, likely a totemic group or a clan, with the ten figures of lips, likely the presence of ten women. We do not know if this document is a record of an event, part of a ritual or of another practice. We do not even know if the lips ideograms were made by men or by women (La Pileta cave, Spain. Source: Breuil *et al.*, 1915).

The Syntax

The syntax of visual art presents formulae of associative logic that make communication possible and ideas readable through images. The language of man has always been symbolic, an elementary aspect of the functioning of the human mind. However, the mental processing of symbolization is variable. Different forms of syntax in rock art are association, sequence, composition or scene (Anati, 2015a). Each assem-

blage of graphemes has one of these forms. Hunters and gatherers mainly have association and sequence. Composition is the dominant syntax of incipient pastoralists and farmers. The scene, representing shots of moments and events, is the dominant syntax form of evolved hunters, and it is present in the other late categories. Simple, descriptive scenes appear already in late phases of early hunters' art.

The types of syntax indicate specific cognitive ten-

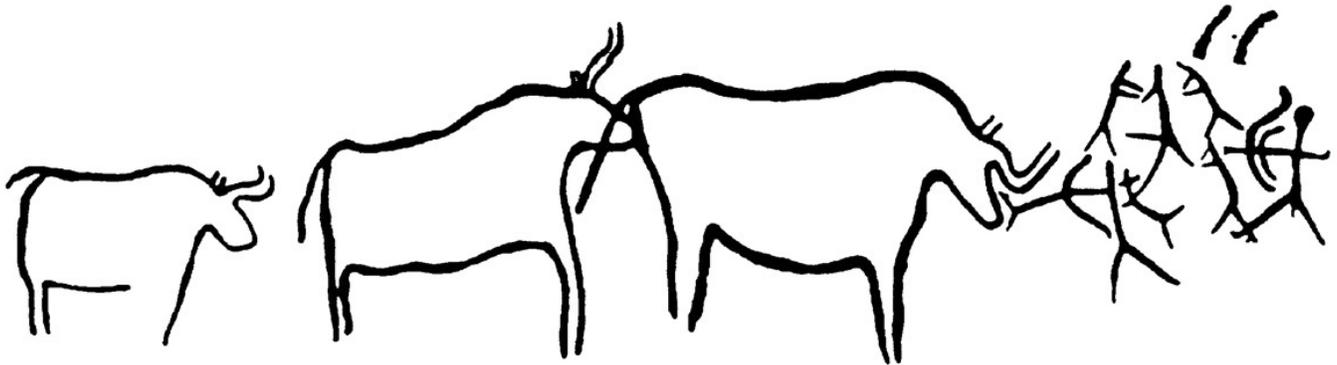


Fig. 24a. From sequence to scene in rock engravings. Three figures of auroch cattle, deeply engraved, performed by early hunters, are an associative sequence. The different shapes of the horns indicate their respective totemic identity. On the right side, anthropomorphic figures with the bow and the dog display a totally different style. They have been added later by evolved hunters. They have transformed the earlier association of figures into a scene (Buyukdash, Gobustan, Azerbaijan. Base of tracing 130 cm. Source: Djafarsade, in Anati, 2015b).

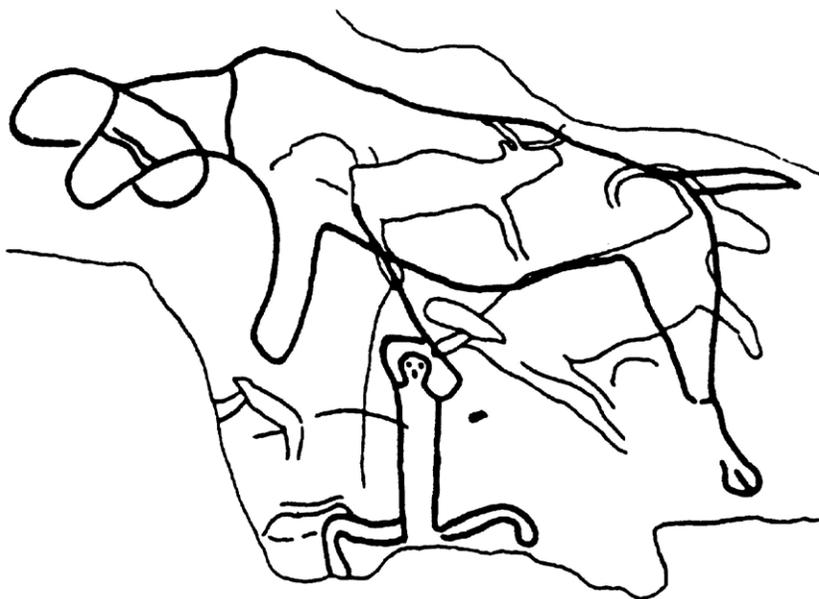


Fig. 24b. From association to scene. Two phases of engravings appear on this surface. The first, engraved with fine incisions, represents the association of two animals and signs. One of the animals appears to be caught by a leg trap. The later phase, having thicker engravings, represents a scene of action (hunting?) of an anthropomorphic figure likely holding a spear and a large bovine over 2 m long. The wavy lines on the muzzle may represent a wishful incantation spell. Both phases are likely to have had the goal of enhancing success in hunting, the first one using the syntax form of association, the second using that of the scene (Kilwa, Saudi Arabia. Source: Anati, 1979).

dencies. Changes in style and the type of association between graphemes associations in the visual arts reflect changes or mutations in the cognitive processes (Postulate EA15). This assumption could apply to all kinds of art, including dance and music, in all continents and at all times. We can also reverse the words of Postulate EA15 and state that the changes in cognitive processes produce changes in style and the syntactic associations of the graphemes.

The decoding of rock art is a chief key to gaining knowledge of the basic cognitive system of their makers: the dominant syntactic associative systems of the graphemes are access to mental logic processes. The presence of conceptual archetypes is emerging as a process of global trends (Postulate EA16). The rock art of different periods on five continents is a unique source for exploring the minds of people during the formative ages of mankind.

Comparative research in rock art offers the essence of human conceptual trends in the frames of unprecedented dimensions of time and space: the entire world since the first production of rock art. In this context, rock art can therefore acquire functions that exceed those of mere archeological, anthropological or art historical research. Through rock art we come to recognize some of the basic elements of the human cognitive dynamic (Postulate EA17).⁴

The Postulates

1. The fundamental human processes of association and logic were developed throughout the ages in which the human species acquired its basic behavioral patterns.
2. Universal reflections conditioned by the way of life influence behavior, thought, ideology, associative processes, and consequently artistic manifestations.
3. Rock art is a phenomenon of non-urban, non-literate societies.
4. In all the examined zones there are areas of concentration of rock art, which do not reflect an analogous concentration of people.
5. Each of the five categories of rock art (representing respectively the output of Early Hunters, Gatherers, Late Hunters, Pastoralists, and people with a

Complex Economy) displays a limited typological range of subjects, which recurs in the rock art of all continents.

6. Three types of signs are grammatically different from each other: pictograms, ideograms, and psychograms.
7. Repetitiveness and constants of association patterns indicate the presence of conventional associative concepts.
8. In the rock art of non-literate people, pictograms are of four main themes: anthropomorphic; zoomorphic; topographic and shapes (tectiforms); implements and weapons.
9. When the meanings of an ideogram repeated in different regions can be traced back to a single common core, a universal pattern is established.
10. Certain rock art techniques are broadly repeated throughout the world, which do not reflect processes of acculturation or diffusion.
11. A few basic colors are used in rock paintings all over the world, red being by far the most common in all continents.
12. Even in the absence of direct communication between different populations, similar outcomes were reached in places far apart.
13. Repetitive elements, ideograms, and pictograms, accompany the pictograms as dominant graphemes.
14. In the art of hunters there is the presence of dominant animal species with metaphorical or totemic dialectical relationships between them.
15. Changes in style and associations in the visual arts illustrate changes in the cognitive processes, which in turn reflect modifications in the choice of conceptual priorities.
16. The presence of logical archetypes is postulated as a world manifestation.
17. Fundamental elements of man's cognitive dynamics may be detected through rock art.

Conclusions

This article is a short synthesis of what is presented with details and discussion in *Decoding Prehistoric Art and the Origins of Writing* (Anati, 2019b) and in *La typologie de l'art rupestre* (Anati, 2021a). Typology is a frame or structure to locate assemblages of rock art. Defining typology is not a goal but a step in research,

⁴ For a systematic analysis of the 17 postulates see Anati, 2019b.

enabling progress. Conceptual research in rock art is leading to the understanding of the mental processes at the roots of the human ways of thought in the last 50,000 years.

Millions of graphemes cover hundreds of thousands of rock surfaces. What motivations pushed thousands of generations, in five continents, to achieve these monumental archives on themselves, their thoughts, their memories, and their reactions to experiences? Even this one question opens up insights into the functioning of the human mind.

The purpose of rock art is not and was not that of embellishing the surfaces of rocks. Their goal is and was recording, storing, and communicating ideas and facts. The task of research is decoding it to discover the thoughts, purposes, ambitions, emotions, and whatever else may be understood about the souls and minds of the makers and the experiences and events at their foundations.

The typology outlines the cultural identity of the assemblage of rock art by defining the social and economic status of their authors and recording their messages. Comparative research aims to identify common elements, constants, paradigms, archetypes, and their conceptual motivations. This applies to both prehistoric and tribal art. The orientation of the new archeology, alias conceptual anthropology, is that of reconstructing causes and motivations behind the effect, the material findings, in this case, the rock art.

Rock art, with its millions of graphemes produced by 100,000 generations all over the planet, is the most conspicuous archive of the history and identity of the human species. A global view of the phenomenon of rock art goes far beyond defining cultural identities and the socio-economic status of specific sites or human groups.

What can the studies of rock art contribute to world culture? They provide a tremendous new insight into the story of our species, adding new chapters to history, with a historical range ten times longer than that of the history of textbooks. They are by far the major source for reconstructing the formation of human conceptual patterns, contributing immense amounts of new knowledge about the sources and formation of our identity. But perhaps even more important, this study reveals conceptual processes and behavioral patterns, providing new light on the nature of the human

mind, in an unprecedented time-span of millennia. Is it worth investing our time and energy in it?

References

- Anati, E.
 1968 1972 *Rock Art in Central Arabia* (4 volumes) Louvain (Institut Orientaliste, Université Catholique).
 1979 *L'art rupestre du Neguev et Sinai*, Paris (L'Equerre).
 1982 *I camuni: alle radici della civiltà europea*, Milano (Jaca Book).
 1989 *Les Origines de l'Art et la formation de l'esprit humain*, Paris (Albin Michel).
 1995 *Il Museo Immaginario della Preistoria*, Milano (Jaca Book).
 1997 *L'art rupestre dans le monde*, Paris (Larousse).
 2000 Le pitture parietali di Porto Badisco: Premessa per una lettura dei messaggi, in E. Anati, *Arte rupestre e tribale: Conservazione e salvaguardia dei messaggi*, XVIII Valcamonica Symposium, Capo di Ponte (Edizioni del Centro).
 2003a *Aux Origines de l'art*, Paris (Fayard).
 2003b *40.000 Ans d'Art Contemporain*, Capo di Ponte (Edizioni del Centro).
 2007a *L'odyssée des premiers hommes en Europe*, Paris (Fayard).
 2007b Engraved rocks of La Ferrassie style, in XXII Valcamonica Symposium, *Rock art in the frame of the Cultural Heritage*, Capo di Ponte (Edizioni del Centro).
 2015a *World Rock Art*, (Fifth English Edition), Capo di Ponte (Atelier).
 2015b *The Rock Art of Azerbaijan*, Capo di Ponte (Atelier).
 2015c *The Rock Art of Valcamonica*, Capo di Ponte (Atelier).
 2018 *The Rock Art of Tanzania and the East African Sequence*, Capo di Ponte (Atelier).
 2019a *Arte rupestre dell'Australia: uno studio di antropologia concettuale*, Capo di Ponte (Atelier).
 2019b *Decoding Prehistoric Art and the Origins of Writing*, Second English Edition, Capo di Ponte (Atelier).
 2020a *Decoding Prehistoric Art and the Origin of Writing*, 2nd revised edition, Capo di Ponte (Atelier).
 2020b *La typologie de l'art rupestre*, Capo di Ponte (Atelier), Breuil, H.
 1912 in Alcalde del Rio, H.; Breuil, H.; Sierra, L., *Les Cavernes de la Région Cantabrique (Espagne)*, München (A. Chêne).
 Breuil, H.; Obermaier, H.; Verner, W.
 1915 *La Pileta*, München (Chêne).
 Chen, Z.-F.
 1988 *Cina: L'arte rupestre preistorica*, Milano (Jaca Book).
 Fernandez Distel, A.
 1990 *Resena*, SIARB, N° 4, pp 76-80.
 Goodall, E.
 1959 The Rock Paintings of Maashonaland, in Goodall, E.; Cooke, C.K.; Desmond Clark, J., *Prehistoric Rock Art of the Federation of Rhodesia and Nyasaland*, Glasgow (Uni-

- iversity Press).
- Hernandez Perez, M.S., Ferreri Marset, P., et Catala Terrer, E.
1994 *L'art macrosquematique. L'albor de una nueva cultura. Cocentania* (Centre d'Estudis Contestans).
- Lewis, D.
1988 *The Rock Painting of Arnhem Land, Australia*, Oxford (BAR).
- Lumley, H. de
1995 *Le Grandiose et le Sacré*, Aix en Provence (Edisud).
- Samorini, G.
1989 Etnomicologia nell'arte rupestre sahariana (Periodo delle "Teste Rotonde"), *BCN*, vol VI/2, pp. 18-22.
- Tongue, M. Helen, and Henry, B.
1909 *Bushman Paintings*, Oxford (Clarendon Press).

APACHE WARRIORS AND FARMERS IN APACHE ROCK ART

Carol Patterson

PhD, Research Affiliate with Dominguez Archaeological Research Group (USA)

Introduction

The Fremont rock art of the Uinta Basin in eastern Utah (c. AD 600-1100) may have panels that depict the Apache cultural heroes, Killer-of-Enemies and Child-of-the-Water. These individuals can be identified through an ethnographic analogy using the mythic text of the Jicarilla, Mescalero, Chiricahua, and White Mountain Apache. Supporting lines of evidence for their identity come from the perishable material found in Fremont-era cave sites and Apache historic photographs.

The prehistoric perishable material from cave sites includes a flicker-feather headdress; Apache-style leather moccasins; hoop and pole game implements; thunder sticks; and basketry fragments with Apache designs. Historic photographs provide depictions of these material items. The images of the culture heroes depicted in the rock art are also found in historic Apache sand drawings, war shields, and clothing designs (see Patterson 2022b).

The Apache revere Killer-of-Enemies and Child-of-the-Water as role models for young men aspiring to be warriors. The mythic texts dictate ceremonial protocol and proper procedures for conducting raids or mounting war parties. Elements of these ceremonies and war preparation are symbolized in the rock art by the appropriate war cap, feather type, and weapons of war.

The Apache were traditionally stoic warriors and raiders whose economy depended on this tradition. Family groups formed bands that moved seasonally around a vast territory to forage and hunt game animals.

They were foragers and farmers who moved as often as necessary for food procurement. Though they tended small gardens of maize, raiding, and warfare dominated their social behavior, giving them added resources to survive the challenging environment and pressure from foreign competitors.

The location of rock art sites depicting Apache warriors and farmers illustrates a drift-line of territorial occupation moving south from the Uinta Basin down

through Utah. This pattern reflects the nature of warriors, conducting raids and leaving large painted and engraved displays of supernatural warriors with scalp poles, severed heads, and holding long knives that served to intimidate enemies and deter them from the enclaves of Apache settlements.

They also left petroglyphs of garden plots and with farmers casting seeds and standing guard. The bird feathers arranged upon their heads signal the social identity of each individual, be it a warrior or a farmer. Figure 1 is a map of sites with letters corresponding to panels depicting warriors with various distinctive war caps and feathers marked in red. The sites depicting farmers wearing feathers without war caps are lettered in green. These sites follow a southern trajectory toward Arizona, supporting the inner mountain corridor hypothesis.

The Apache made a fine distinction between raids and warfare. The purpose of a raid was to steal enemy valuables and avoid encounters with the enemy. The ritual associated with a raid was directed toward enhancing their concealment and thwarting their enemy's pursuit. In the event the raiders were caught, they were to be prepared to fight and successfully escape with the goods without suffering many casualties (Opler 1983).

The training of an Apache boy for raid and warpath began at puberty by toughening or hardening the boy by older members of the immediate family. They were always taught to have their arrows and bow close to grab at any time; to keep their knife close by and moccasins right beside them; be on the alert in peace or in war, and not to spend a lot of time sleeping. Always get up when the morning star comes out and do not let it get up before you do.

That is the teaching a boy gets when he is *dikohe* (novice on the raid or warpath). *Dikohe* also means that you cannot disobey and must train yourself as your elders say. You must get up early and run, run, run. You dare not disobey. That is why the young Apache

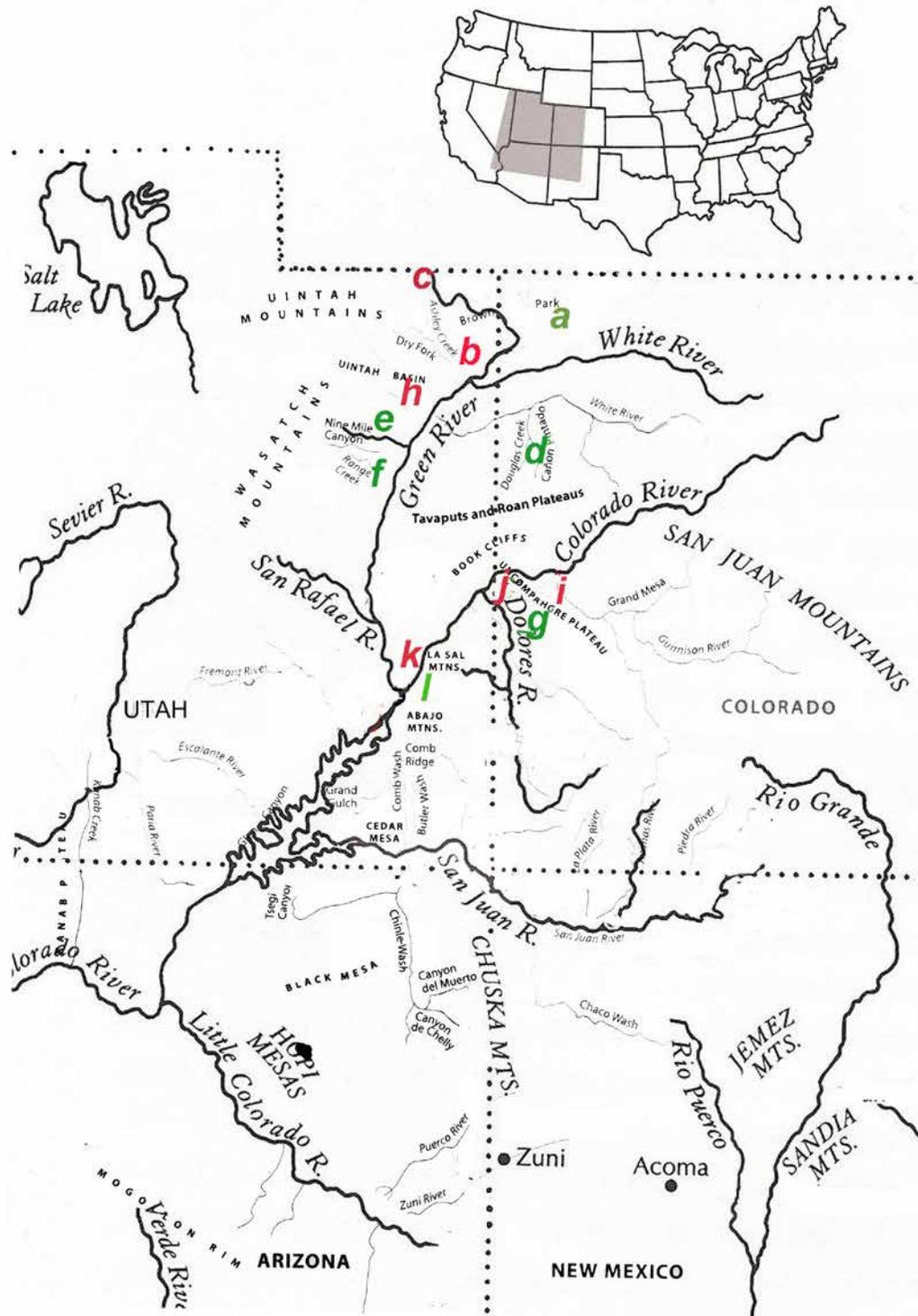


Fig. 1. Map showing the location of sites depicting warriors and farmers in western Colorado and eastern Utah. The red letters are warriors with war caps and the green letters are farmers wearing feathers without war caps. a) Vermilion Cyn, b) Steinaker Lake, c) Red Fleet, d) Douglas Creek, e) Nine Mile, f) Range Creek, g) Seiber Canyon, h) Vernal area, i) Glade Park, j) Seiber Canyon, k) Potash Road, l) La Sal.

was strong and well trained, like an athlete, ready for a fight at any time (Hoijer and Opler 1940).

The *dikohe* training revolves mainly around raiding and not war. War parties were missions of revenge for the casualties suffered in previous conflicts. The relatives of the slain members agitated for a war party and took a prominent part in it. "If the effort was successful, the dance and celebration that followed pantomimed the military accomplishments." (Opler 1983; Hoijer and Opler 1940).

Warriors were painted before going into battle. Only the leader of the party could dab white paint upon the face and body of a warrior. White clay paint makes the warrior invisible to the enemy (Opler 1938b; Hoijer 1938; Eiselt 2012). Similarly, the red pictograph of Apache warriors depicted at Steinaker

Lake (fig. 9) has white concentric circles painted next to it that may suggest the warrior is invisible to the enemy.

Apache warriors and war caps

Apache warriors wear five different styles of war caps made of buckskin. Attached to them are different bird feathers depending upon their symbolic nature and utilitarian purpose. War caps are worn for ceremonies, medicinal doctoring, and warfare. Figure 2 illustrates the types of bird feather characteristics.

Apache warriors wear buckskin war caps with beaded emblems and certain feathers attached that are specific to the role of a warrior or a medicine man. The profile of a buckskin cap worn on top of the head in anthropomorphic figures is diagnostic of Apache identity. The farmers do not wear a war cap and their profile is a flat-top head with feathers. These diagnostics are illustrated in the chart below.

Feathers in rock art have abbreviated forms that easily conform to rock surfaces. These conventional forms are found with frequency in the context of war (scalp poles, etc) or farming (garden grids). Explanations for the conventional symbol forms are in the mythic text. For example, Eagle flies so high that he gets his head and tail in the clouds that make it white; Turkey got his wing feathers stained with foamy watermarks while he was trying to cross a rising river (Sanchez 2014, 135-137).

The eagle, hawk, and turkey wing feathers are striped with alternating brown and beige colors. These stripes are abbreviated into the rake-like headdress that appears on many Apache warrior figures throughout Utah. The stripes pointing up are associated with eagle flight feathers. The eagle is the most powerful bird of the sky and provides spiritual help of the highest power. The feather is worn for success in battle and escaping the enemy. The hawk and falcon flight feathers are also striped and worn on war caps because of their association with swiftness and keen eyesight.

The turkey is the most potent source of power for farmers and foragers. It dwells in the realm of the earth where its power lies. Turkey feathers are worn with stripes pointing downward to the earth. Turkeys are associated with corn and prayers for spiritual help with fertility, germination, and abundance of plant resources.

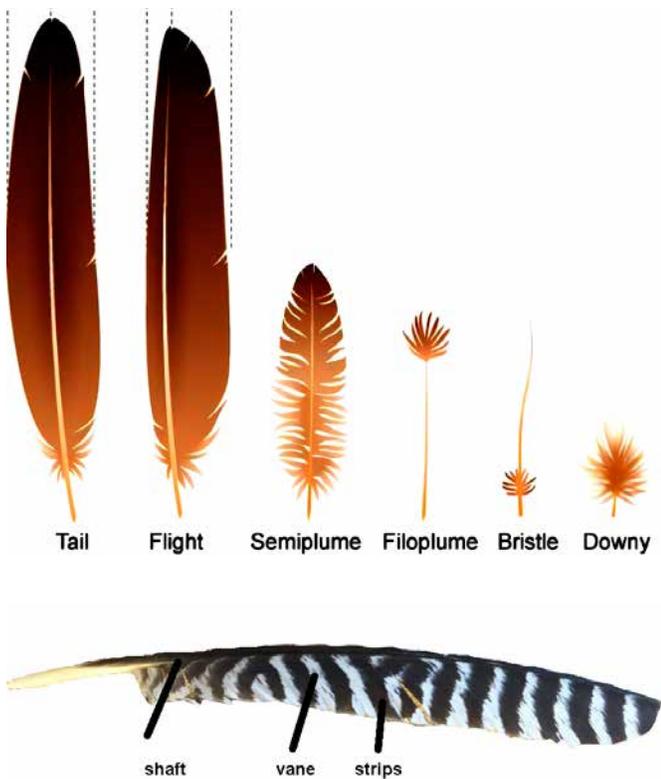


Fig. 2. Feather types. Birds have different types of feathers, the tail, flight, plume, and downy feathers. The parts of the flight feathers consist of a shaft and vanes with color stripes. The turkey and eagle tail feathers have equal vanes on both sides of the shaft. The turkey and eagle wing feathers have vanes that are unequal. The broad vane is marked with distinctive brown and white stripes.

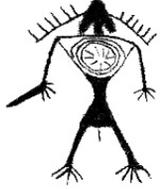
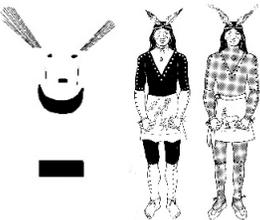
<p>Warriors <i>With war caps</i> Eagle wing feathers with the vane pointed upward</p>			
<p>Farmers <i>Without war caps</i> Turkey feather vane pointed downward</p>			
<p>Runners and Scouts Two eagle feathers</p>			

Fig. 3. The chart of feathers shows the two positions for wing feathers of the eagle and turkey that appear on the heads of a warrior, farmer, or runner. In the first row are warriors wearing war caps. The eagle flight feathers have the stripes pointed upward toward the sky, the domain of eagles and hawks. In the second row are farmers who do not wear war caps. The stripes of the turkey flight feathers are pointed down toward the earth, the domain of the turkey. The third row are Apache runners and scouts who wear eagle feathers on either side of their head. The generic signature for Apache is the V-shape head motif from the two upright eagle feathers (see Patterson 2020).

The eagle tail feather is broader at the tip and narrow at the base, giving it a paddle-shaped profile. It is the strongest source of power for warrior scouts and runners. It is often shown in pairs, one on each side of the head. The two eagle feathers are a signature of Apache cultural identity (see fig. 3, The chart of feathers).

Apache war caps

There are five types of war caps that can be identified in the petroglyphs, based upon the illustrations from the Goodwin collection of Apache war caps (Ferg

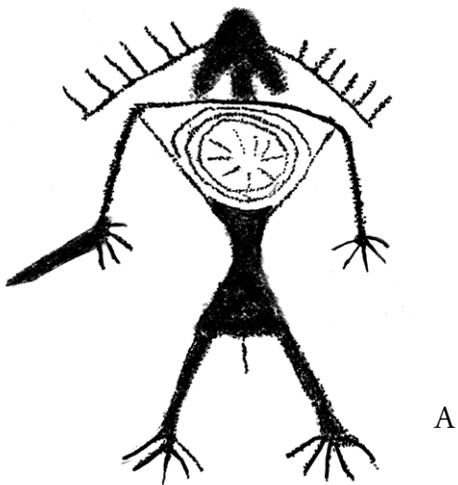
1987, 132-138).

The war caps with eagle flight feathers described by Goodwin's informants were used primarily in raiding or warfare. All three have beadwork cross-and-crescent emblems on them. The war caps are shown in the petroglyphs of warriors often carrying scalp poles and knives (fig. 5).

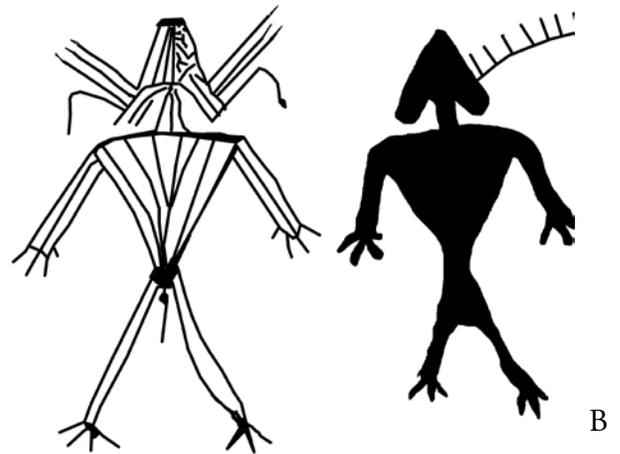
The eagle feathers stand straight like paddles because they are wider at the tip than at the base. Examples of warriors wearing war caps with eagle feathers are shown in fig. 9.



Fig. 4. The first type is a buckskin war cap with beaded emblems. Ferg writes: "The first type may have no feathers at all, but commonly has from one to several eagle flight feathers attached to the top. This type is consistently identified as being worn to war but may have been used also by medicine men in other ritual contexts." (Ferg 1988, 132-133, color plate #29, from the Goodwin collection A-66). The second photograph is a portrait of an Apache warrior wearing a war cap with four eagle flight feathers that have been trimmed down to the shaft, leaving the wane at the tips (Edward Curtis print).



A



B



C

Fig. 5. a) Petroglyph of a warrior wearing a war cap with two eagle flight feathers. He wears the sun emblem on his chest and carries a long knife. The wane stripes point up to the sky for eagle power to carry out his mission (site j on the location map.). b) Two figures wearing war caps, the first war cap with three shafts of feathers on each side and the second warrior wearing a war cap with one eagle flight feathers (Sieber Canyon, site j). c) A warrior with scalp pole and scalp in one hand and a large knife in the other. He is wearing the three shafts of feathers on each side of his war cap (Glade Park site i, on the location map).



Fig. 6. “The second type has only a few eagle-down feathers on top, along with charms of turquoise, silver, shell, and other materials that the owner might attach, depending on the powers he possesses and the purposes for which the cap is intended. One informant said that wood ibis feathers also had been used on such caps, as they had the same power as eagle down. This type of cap was made and used only by medicine men (Ferg and Kessel 1987, 132). b) A petroglyph with two figures, one above the other, the first wearing a war cap showing the soft curly eagle-down feathers, and the second wearing the turkey feather stripes pointed down. (Paula Reynosa, Seiber Canyon, site j on the map in fig. 1).

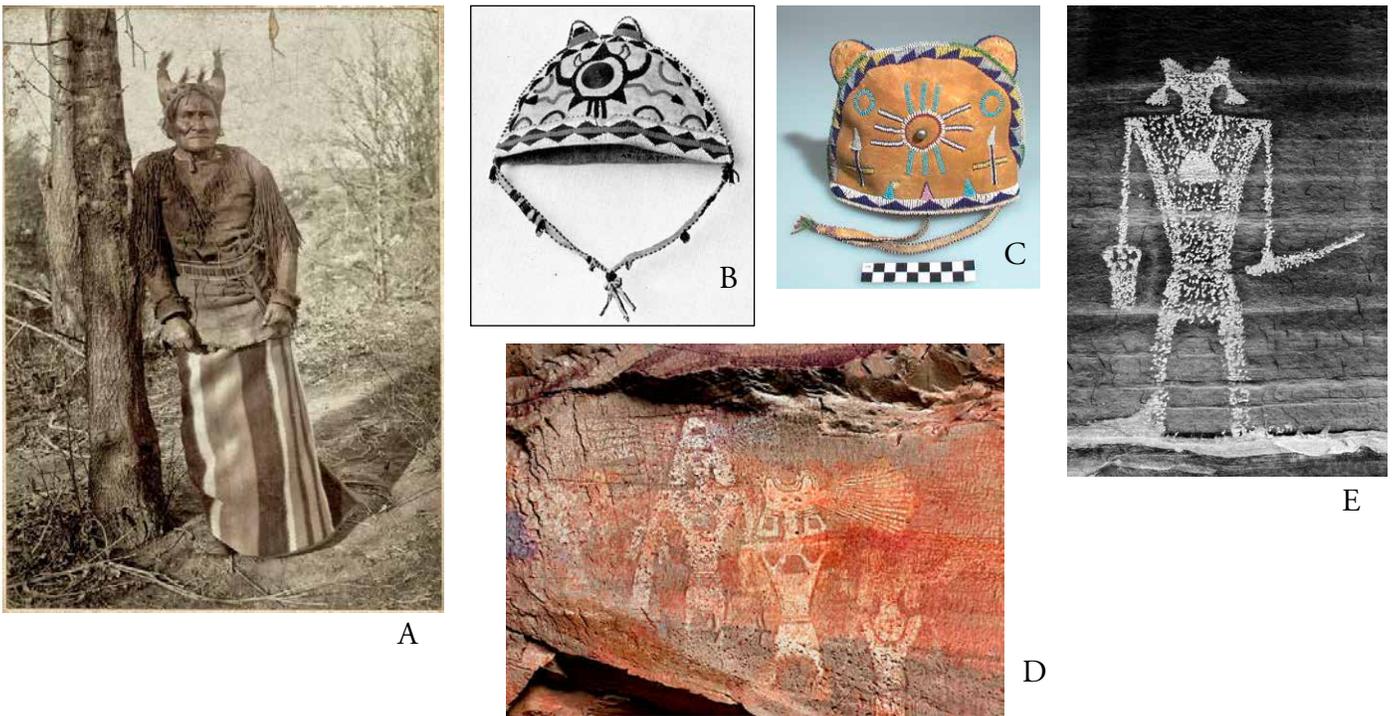


Fig. 7. “The third type had ‘two buckskin horns sticking up, one on each side, that were stuffed with something so they stood up stiff.’” These apparently were worn only by the leader of a war party and had to be made for him by a medicine man (Ferg and Kessel 1987, 132). a) A historic photo of Geronimo wearing a stuffed horned war cap. b) A Chiricahua horned headdress, with little knobs called horns (Opler 1941, Plate XI). c) A private collection of an Apache beaded war cap with wide spacing between the horns. d) Three abraded and pecked figures wearing two types of war caps; the dome cap with four broad feathers on each side; the horned war caps worn by the second and third figure (site h). e) A warrior holding a severed head in one hand and a knife in the other. He is wearing a war cap with little horns (site c).



Fig. 8. a) “The fourth type of cap was covered with bundles of iridescent turkey breast or body feathers, and the buckskin was cut so that there were tabs or scalloped fringes hanging down in the back. This type usually had two big eagle flight feathers standing up on top” (Ferg and Kessel, 1987, 136, fig. 7.23). b) Western Apache warrior (Mailis 1974, 31). c) Chiricahua warrior (Opler 1983, Fig. 9).

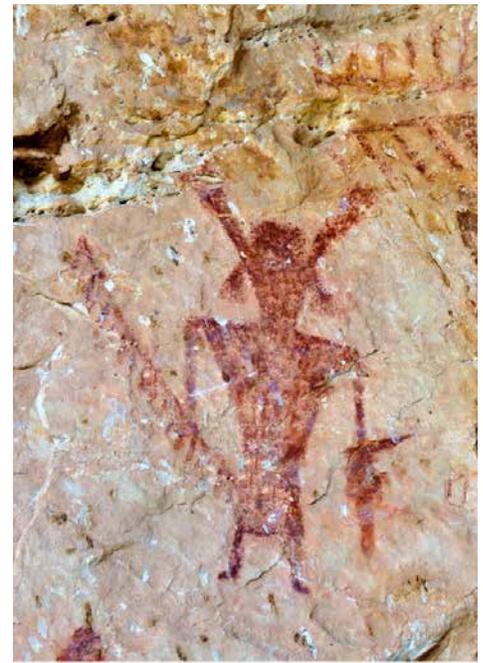


Fig. 9. Warriors wearing war caps of this type are depicted in red pictographs. They wear eagle feathers that stand erect and are wider at the tip than at the base. a) A warrior holding a severed head in one hand and a knife in the other. b) A warrior touching a scalp pole. Beside him are concentric circles of white clay paint associated with rendering him invisible to his enemies. c) A warrior holding a scalp pole in one hand and a knife and scalp in the other (Steinaker Lake, site b).



Fig. 10. a) “The fifth type of buckskin war cap is covered with split owl flight feathers and two painted triangular or trapezoidal tabs in the back. References as to who wore owl caps and why they are varied are not specific ... any man could wear such a cap and that it protected the wearer from harm in general and perhaps owls and ghosts in particular.” (Ferg and Kassel 1987, 133). b) Historic photograph of Apache scout with owl feather cap (public domain). Basso (1971:318) notes that hearing an owl meant the ghost of a deceased relative was near and might cause the hearer to become ill. b, photograph of Apache scout. Young men wore such caps, including Apache Scouts in the U.S. Army (Ferg 1988, Fig. 7.24 and Opler 1983, 382, Fig. 10). c) Petroglyph of a possible owl feather cap (Seiber Canyon site j).

Farmers and corn

The Apache were both hunters and gatherers for most of the annual cycles. They did raise corn and cultivated crops to some extent. The Western Apache, Jicarilla, and Lipan more so than the Chiricahua and Mescalero. It is thought that they were already agriculturists when they entered the southwest and southern plains but did not continue as intensively as among the Navaho and Western Apache (Opler 1983; 370). The origin of agriculture is credited to Turkey (Opler, 1938b, p. 16, 212-216). The association of turkey and corn is a common motif of Jicarilla folklore. Turkey Hactcin (a supernatural) brings black corn, blue corn, yellow corn, and spotted corn to the starving people Opler (1938a, 149). Goddard (2008, 3-4) writes:

Talking Hactcin spoke to Turkey. “Before Spring comes, you must give corn to all these people so they will know how to plant. You must stay around and show them how. Then, when they plant their corn, you must stay around there and go nowhere else, for you are responsible for this corn. Stay there until harvest time.”

Turkey Hactcin stood for the corn because the corn was his body. His foot is the corn plant root. His leg is the corn stalk. His wing is the leaf of the corn stalk. The red wattle is the corn. The red around his neck is Coral. Turquoise is on the top of his necklace. His comb is the corn tassel.

Turkey Hactcin, when he heard the request of Talking Hactcin, said, “Yes, that is my duty. I shall stay around there.” When the time came to give the corn to the people, Turkey Hactcin said, “You must make a smooth place.” He stood to the east and strutted, and as he went, a large mound of black corn fell. He stood on the southside, strutting, and blue corn fell. He stood on the west side, strutted, and yellow corn fell. On the north side, he strutted, and corn of all colors fell.

“Here is the corn,” Turkey Hactcin told them. “All of you pick it up and use it. You must live on it. You must plant it. Use it in the right way, and no man, woman or child will starve. I want this corn to make the surface of the earth beautiful. I want all under the sky to be beautiful with it. Let all on top of the water, all on top of the seasons be made beautiful with it.”

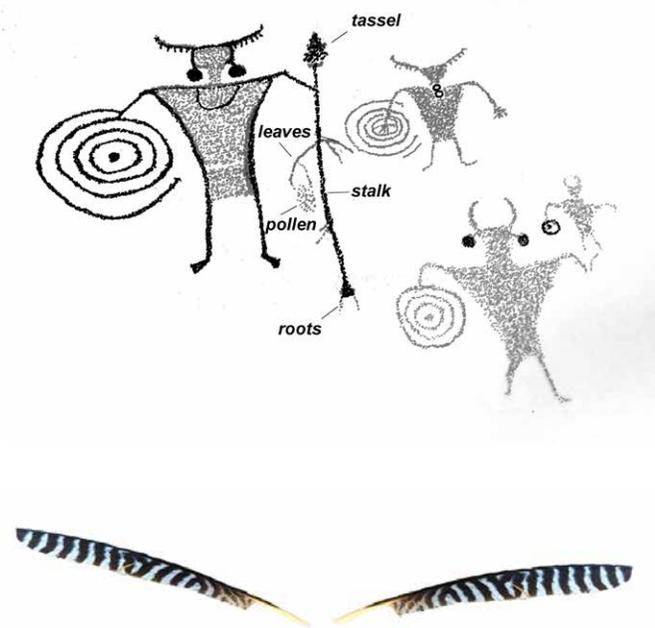


Fig. 11. The figures in this panel are wearing turkey feathers without war caps. The stripes on the turkey feathers are pointed toward the ground. He is a farmer holding a corn plant, with roots, leaves and corn tassel. Turkey is associated with corn, and has distinct markings on its wing feathers (from Mill Creek near Moab, site 1). Two wing feathers illustrate the striations that appear on only one vane of the feather shaft. They point down toward the earth.

Black Hactcin threw the seeds down; he said to Turkey, "You must be the one who takes charge of all these seeds." That is why turkey has control of the crops now. (ftn 1). The Indians use the turkey feathers too. When they plant a crop, they put one turkey feather in each corner of the field. The turkey is striped just like corn. The head is the corn tassel. Every part of the turkey's body stands for some part of the corn plant. Apache farmers are depicted in Mill Creek, near Moab, Utah. The large figure holds a tall corn plant with the roots, stalk, and tassel in detail. Though it has heavy erosion from water wash, a closer look reveals a corn plant rather than a spear. The rake-like feathers shown in the petroglyph represent the stripes on the turkey wing feather (fig. 11).

The drawing of a panel in Mill Creek clarifies the details of the corn stalk that is usually misidentified as a spear in most publications. It clearly has indications of roots, leaves, pollen, and a tassel. The figure on the upper right has flared fingers, a gesture of casting seeds. He is touching the center of concentric circles that are enclosed by a partial outer ring. The rings of concentric circles are associated with dispersing, like the rings of water from a stone dropped in a pond that *disperse* outward. The top figure on the left is touching the outer ring of the concentric circle with a dot in the center. This symbol is known to mean holding or here. The two figures are really one figure, coming from the right (the past) and dispersing seeds around the area where he is now. He is holding a corn stalk that suggests he is planting corn in this area. He is wearing turkey feathers associated with planting corn. The two figures below, again, are one figure, wearing horns that indicate strength. The small figure is holding a seed of corn. He brings it forward and is shown holding a large concentric circle with a dot inside. The implied idea is bringing strong seed corn that is dispersed (planted) all around this place.

About 30 miles to the east of Moab, Utah, is Seiber Canyon in Colorado. Here there are depictions of more farmers wearing turkey feathers. All three have tiny dots in and around their feathers, like seeds of corn. The metaphor of a turkey shuffling its wing feathers with corn dropping out is implied. The scene may be of imitative magic, suggesting that corn will germinate and provide nourishment for the starving condition of these people (fig. 12).

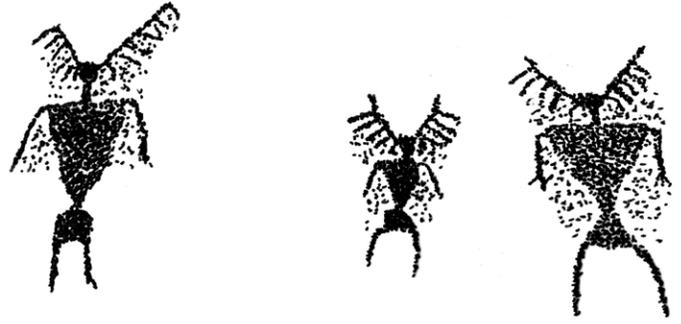


Fig. 12. Several emancipated-looking figures are wearing turkey wing feathers with tiny dots that may be corn seed falling out. Turkeys are associated with bringing corn by strutting and shuffling their wings which makes corn appear. These figures seem to be dropping corn kernels from their turkey wing feathers. Their bodies are pinched tight around the waist and sunken inside the hips, indicating hunger (Seiber Canyon, site g. Photo by Randy Langstraat).

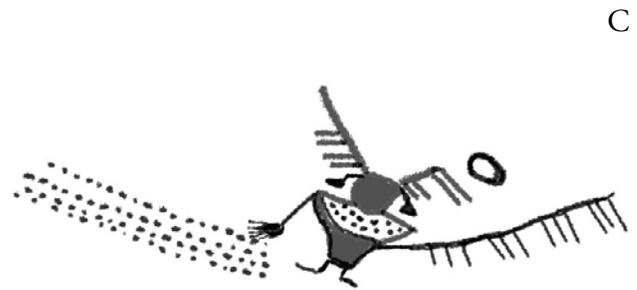
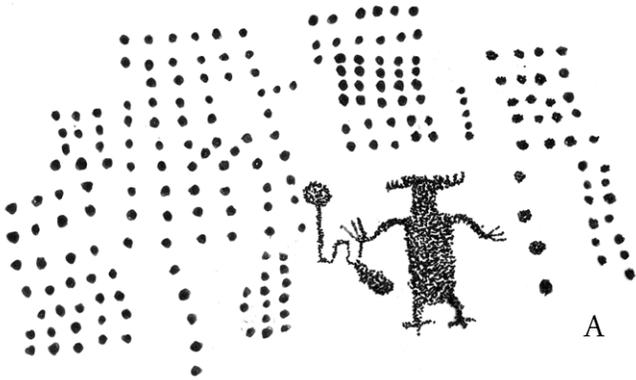


Fig. 13. Three examples show the hand sign for casting seeds out into their grid-patterned garden. a) Fremont figure from Nine Mile Canyon casting seeds from a bag he is touching, and the large seed goes up in the air to his garden plot (Site e). b) Fremont figure from Clear Creek casts seeds into his garden plot (Site m). c) Fremont figure from Range Creek casting seeds into his garden plot. He is wearing shell ear ornaments and stylized turkey feathers with two groups on each side, totaling four. Four is a sacred number used in mythic texts and prayers (Site f).

There are more examples of the casting gesture that is associated with grid gardens. Corn seed is dropped into holes made by digging sticks in grid-like patterns, much like those of contemporary Hopi gardens (fig. 13).

Farmers are also fierce protectors of their garden plots. They wear turkey wing feathers with a war cap, which signals that they are ready for battle over their garden plot.

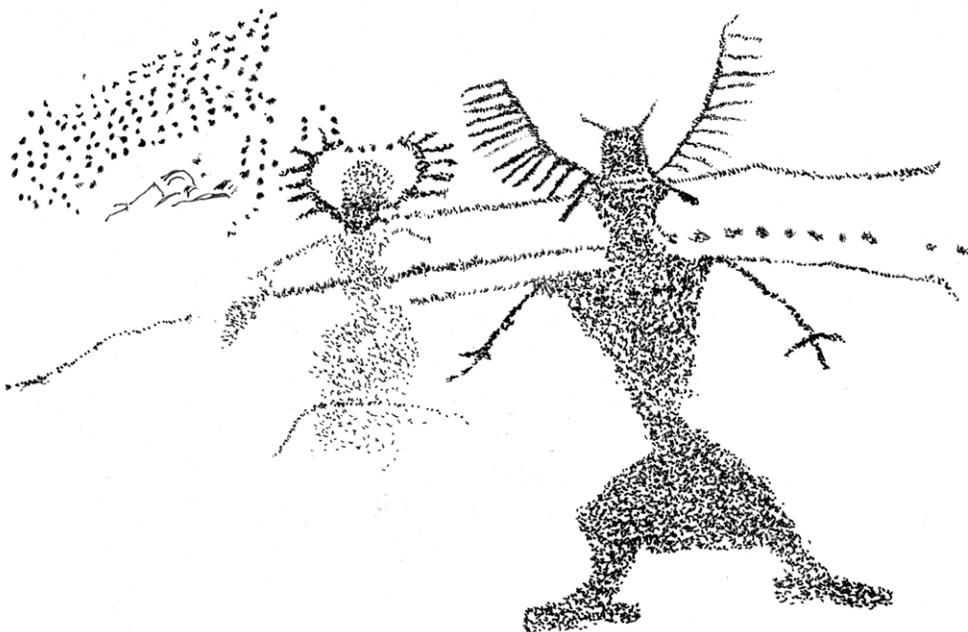


Fig. 14. A panel from Range Creek shows the garden and a figure standing spread-legged in a defensive position. He is wearing a war cap with turkey wing feathers associated with planting corn (Site f).



Fig. 15. A figure with a sun symbol on his chest may identify him as Killer-of-Enemies. He is wearing a war cap with eagle feathers and holding a knife. The figure on the right has a pinched waist, indicating his dire situation, and he has come forward for protection from the warrior of mythical power (Seiber Canyon, site g). The second panel depicts a large figure in the background wearing a war cap and turkey feathers with stripes pointed to the ground. He is looming over the burden-basket carriers that parade past him. He appears as a protector warrior/farmer for the women harvesting the plants in their baskets. His large valuable stone necklace may identify him as the culture hero Child-of-the-Water, who is associated with plant resources (Vermilion Canyon, site a).

Summary

A This study has shown the cultural continuity of Apache warriors and farmers depicted in the petroglyphs of eastern Utah and western Colorado. Each feather arrangement and bird species has a symbolic meaning for the Apache. The iconography depicting the war caps and feathers is unique to Apache traditions and sets them apart from ancestral Pueblo and

Numic groups. The feathers of eagle, owl, and turkey are drawn in a stylistic manner that can only be identified from the context of the mythic text and social behavior of the Apache. The power from each bird is needed for specific operations. A line-up of war caps with different feathers on the war caps is displayed from Seiber Canyon (fig. 16).

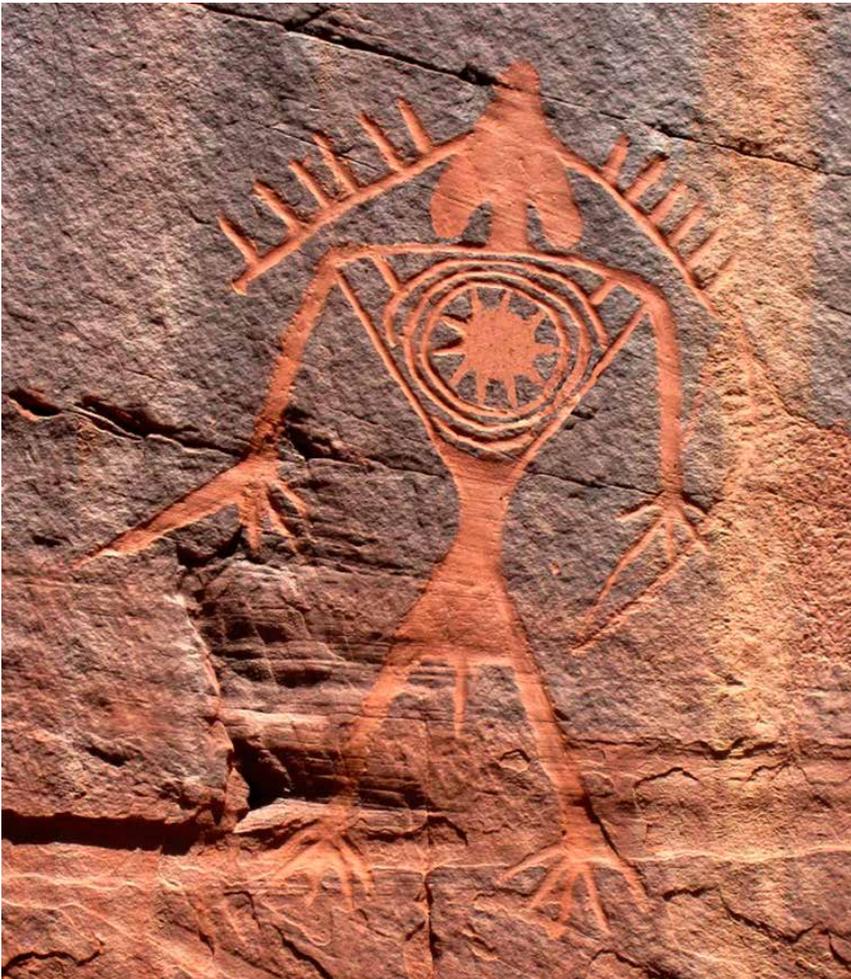


Fig. 16. a) Seiber Canyon with three warriors, with three different types of war caps and feathers. The first one has a dome-shaped war cap with two upright feathers that may be striped eagle feathers. The middle one has a war cap with one eagle feather, with stripes pointing up to the sky. The third one has a war cap that may represent split owl or turkey breast feathers. b) is from the same panel, displaying a figure holding a knife and wearing a dome war cap with two eagle feathers. He is wearing a rayed sun emblem on his chest that identifies him as the culture hero Kill-er-of-Enemies. Both panels are from site g.

Conclusion

It is beyond the scope of this paper to review the archaeological theories of Apache migrations. However, ethnographic analogy applied to Fremont rock art reveals diagnostic elements of Apache iconography, which adds supporting evidence for the Apache inner mountain route into the southwest.

Apache cultural diagnostics include traditional buckskin war caps that dominate warrior figures in Fremont rock art. The careful observations of warrior figures reveal the variations in the war caps. When compared with those in museum collections and historic photographs, each of the five types can be identified. The different flight and tail feather arrangements have characteristics that are stylized as ideograms that have meaning in the Apache culture context. The chart of feathers above illustrates the difference between upward-pointing feathers, associated with war caps, knives, and scalps, and downward-pointing feathers, that are associated with farmers, garden plots, and corn plants.

Finally, it is from the ethnographic literature that we learn of the deeper meaning ascribed to each species of bird and its feathers. The eagle's power as ruler of the sky is important to warriors for raids and battles, and for medicine work in curing ceremonies. The turkey's powers are of the earth and plant resources for food and the germination of corn. Both types of feathers signal prayers for their assistance within an animate world of Apache culture that continues to this day.

References

- Basso, Keith H.
1971 *Western Apache Raiding and Warfare: From the Notes of Grenville Goodwin*. Tucson: University of Arizona Press.
- Basso, Keith H., and Morris E. Opler eds
1971 Apachean Cultural History and Ethnology, in *Anthropological Papers of The University of Arizona* 21. University of Arizona Press.
- Eiselt, B. Sunday
2012 *Becoming White Clay*. University of Utah Press: SLC.
- Ferg, Allan
1988 *Western Apache Material Culture, The Goodwin and Guenther Collections*. University of Arizona Press (Illustration of Men's buckskin shirt of the mid-1800s, Fig. 6.4).
- Goddard, Pliny Earle
2008 [1911]. *Jicarilla Apache Text*. Forgotten Books at www.forgottenbooks.org
- Goodwin, Grenville
1988 The Social Divisions and Economic Life of the Western Apache, in Alan Ferg, ed., *Western Apache Material Culture, The Goodwin and Guenther Collections*. Arizona State Museum, by the University of Arizona Press.
- Hoijer, Harry
1938 *Chiricahua and Mescalero Text*. Chicago, University of Chicago Press.
- Hoijer, Harry and Morris E. Opler
1940 The Raid and war-path language of the Chiricahua Apache. *American Anthropologist* 42.
- Opler, Morris Edward
1936 A Summary of Jicarilla Apache Culture. *American Anthropologist* 38(2): 202-223.
- 1938a. Myths and Tales of the Jicarilla Apache Indians, *Memoirs of the American Folklore Society*, XXXI, New York: Augustin.
- 1938b Dirty Boy: A Jicarilla Tale of Raid and War. *Memoirs No. 51. American Anthropological Association*, Menasha, WI.
- 1940 Myths and Legends of the Lipan Apache Indians, *Memoirs of the American Folklore Society* XXXVI. New York: Augustin.
- 1946 Childhood and Youth in Jicarilla Apache Society, *Publications of the Federick Webb Hodge Anniversary Publication Fund*, Vol. 5. Southwest Museum, Los Angeles.
- 1983 The Apachean Culture Pattern and Its Origins. In *Southwest*, edited by Alfonso Ortiz, pp. 368-392. *Handbook of North American Indians*, Vol.10, William C. Sturtevant, general editor. Smithsonian Institution, Washington, DC.
- Patterson, Carol
2020 The Runners, in *Expression* e-journal 29, September 2020, pp. 59-71.
- 2022a Athapaskan Culture Heroes: Killer-of-Enemies, and Child-of-the-Water, in *Expression* e-journal 36, 68-78.
- 2022b Athapaskan Social Imagery of the Uinta Basin Interpreted Through Ethnographic Analogy, in *Expression* e-journal 35, March 2022.
- Sanchez, Lynda A.
2014 *Apache Legends and Lore of Southern New Mexico*. History Press: Charleston, SC.
- Seymour, Deni J. ed.
2012 *From the Land of Ever Winter to the American Southwest*. "Athapaskan Migrations, Mobility and Ethnogenesis". University of Utah Press, SLC.

ROCK ART OF THE NORTH-WESTERN REGION OF TAMIL NADU IN SOUTH INDIA

S. Rama Krishna Pisipaty

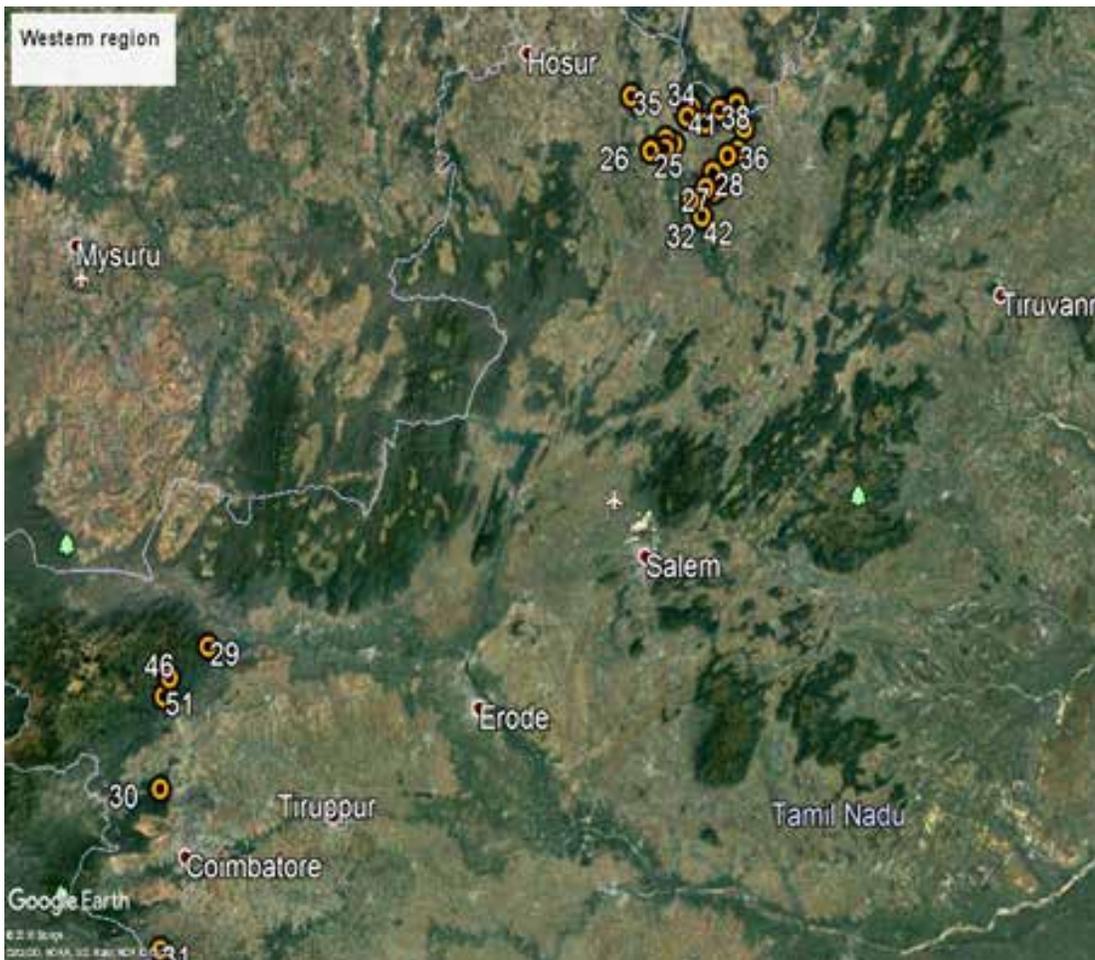
Prof. and Geoarchaeologist, Department of Sanskrit & Indian Culture, SCSVMV (India)

Introduction

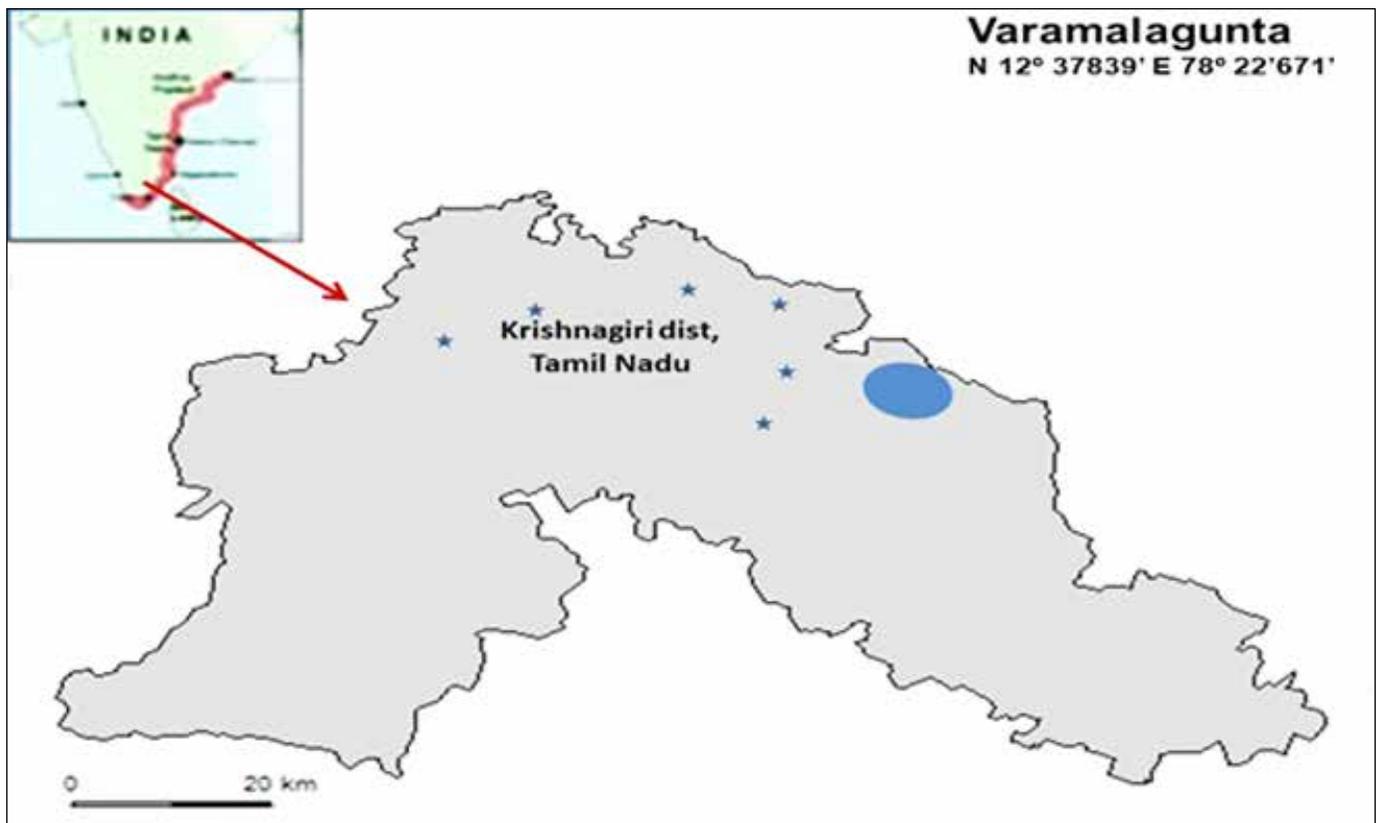
Rock art conveyed many messages to the generations that followed, with a visual display of the reality and imagination of the past. Rock painting has different colors; in the Iron Age, they are mainly red or white. Colors survived under the cycles of nature, thanks to knowledge of preparation and combination of pigments. In the western part of Tamil Nadu (Map 1), they may be related to Neolithic sites, Early Iron Age Megalithic structures and Early Historic settlements. Likely they were produced in a context of ritual and socio-cultural practices.

In the Early Iron Age, they display both domestic and wild animals. Horses, dogs, cattle, and elephants are the main domestic ones. Horses are present in scenes of warfare. The main wild animals are antelope, deer, bison, cheetah, leopard, tiger, wild boar, some being part of hunting scenes.

In the Krishnagiri and Nilgiri districts, some rock shelters are related to Early Iron Age megalithic structures, which we have recorded with research scholar, P. Ramesh, during field explorations carried out between 2012 and 2015. Excavations were conducted at Varamalagunta near Krishnagiri in 2015 under my direc-



Map 1. Location of rock painting sites in the northwestern region of Tamil Nadu.



Map 2. Location of VMK explored and excavated sites.

tion. The paintings related to fighting and hunting depicted both on rock shelters and megalithic structures are the subject matter of this article.

The Krishnagiri district (12° 31' 4.8" N, 78° 12' 46.8" E) in the northwestern part of Tamil Nadu (Map 2) has relevant archeological finds from the Paleolithic, Neolithic, and Early Iron Ages. Hero stones were erected in the region for those who lost their lives in pursuit of adventure. There has been a tradition of erecting memorial stones for people who sacrificed their lives for the sake of their kings since the Sangam Age (between 6th century BCE and c. 3rd century CE). These memorial stones were called *navagandam* (meaning "nine cuts" in the Tamil language, where a heroic warrior ritually cuts himself in nine parts). Memorial stones found in this district commemorate valor and virtues (<https://krishnagiri.nic.in/about-district/history/>).

The Rock Art

A total of 46 rock painting sites have been reported in the region. Some sites have been explored extensively

in order to study the thematic nature of the paintings and their socio-cultural significance. Excavations were conducted by me at Varamalagunta, near the rock shelter, obtaining the material culture and relative date of the paintings. Early Iron Age structures built with megaliths had grave furnishings, including iron objects. Some of the potential sites in the region are: Karikkiyur in the Erode district, Kovanur and Kumittipathi in the Coimbatore district, Ikunthamkothapalli, Jagadevi, Kuruvikarankottayi, Kusumalai, Mallachandram, Mallapadi, Mayildadumpaarai, Opathavadi, Pethanapalli, Sentrayanur, Syedbashamalai, Varamalakunda-dolmen, Varamalakunta-rock shelter, and Venkatapuram in the Krishnagiri district, Thottanilai alias Konavakkarai, Vellarykombai, in the Nilgiri district in the northwestern part of the Tamil Nadu in south India (Map 1). These excavations and research are providing ample information about the rock paintings and rock shelters, along with memorial structures of the Early Iron Age megalithic tradition of the region.

The rock paintings in the region are located in different topographic settings, such as hill tops, boulders, rock shelters, outer and inner orthostats, and dolmens. The paintings in the region have different themes, mainly fighting and hunting. The fighting-related images represent: fighting between people on horseback; fighting between people standing and those on horseback; and two groups of standing fighters. All groups carry weapons; shield and sword are predominant, but also daggers and bow-and-arrow. It may be presumed from the paintings that the artist displayed fighting among groups of different ethnic groups or social status.

The hunting weapons are the spear and the bow-and-arrow. The figures of weapons are relevant for establishing the age of the images. These Early Iron Age paintings are found in rock shelters and on orthostats and slabs of the megalithic structures.

Scenes of Warfare

Most of the sites show scenes of warfare both on horses

and without horses. In a few sites, humans are shown with weapons and raising their hands, maybe celebrating their victory.

Mallapadi (12° 31.51' N, 78° 22.86' E)

The site is located 0.5 km to the north of the village of Mallapadi, in the Krishnagiri district. The paintings are on the ceiling of the rock shelter. They were noticed for the first time in 1977-78.

Two horsemen are depicted in the shelter. The first human figure (10 cm high) is shown on a horse. His left hand is holding a long stick (45 cm), and the right hand is holding the horse's bridle. He is attacking the other horseman with a long stick; the horse measures about 30 x 15 cm (length, height). The horse was painted with white kaolin.

The second human image (9 cm) is riding a horse. His right hand is holding a long stick (35cm) and he strikes his enemy's stick while his left hand is holding the horse's bridle. The horse measures 25 x 20 cm



Fig. 1. Horse riders engaged in war.

(length, height), but the drawing is incomplete. These two sites show humans on horseback in fights between different tribal groups of the region.

Mayiladumparai (12° 26. 72' N, 78° 19.89' E)

This rock painting site is located along the Sandur–Mangalpatti road at a distance of 8 km from Sandur in the Krishnagiri district. More than 500 cairn circles of cist burials are on either side of the cart road leading to Mayiladumparai. There are human and animal paintings (Rajan 2004). They are on the foothill, where a pond is under the shelter of a big boulder. On the roof of the shelter there are hunting scenes painted in white. The white pigment superimposed on the red one indicates that the red pigment is earlier. A human is shown holding a long spear (Fig. 2) ready to pierce a wild boar.

Syedbashamalai (12° 32. 24' N 78° 12.82' E)

The mound called Syedbashamalai is in the Krishnagiri district. The paintings are on the hill top, on the wall and ceiling of three groups of shelters. In one, the

images are arranged in two rows. In one, images of two humans and five birds, peacocks (?) are painted in white kaolin (Fig. 3). The first human is shown with the beak of a bird, his head turns toward his attendant: he may be receiving a suggestion from the latter, who is standing near him. He is holding a shield and sword. He wears a folded dhoti up to his knee. The second human, that is, an attendant, is also shown with a shield and sword.

Among the five birds, three are baby birds, of which one is shown along with its parent birds. The peahen is shown embracing the peacock. The other two baby birds are standing near those two humans. In the second line, one human is shooting an arrow toward the two birds while one bird is flying (Fig. 4). The artist may be conveying some moral messages to the society based on tribal stories about not harming other living beings.

Oppathavadi (12° 34. 39' N 78° 23.87' E)

The site is located at a distance of 1 km from the village of Oppathavadi in Bargur, in the Krishnagiri dis-



Fig. 2. Human hunting a wild boar.



Fig. 3. Humans holding shield and sword.



Fig. 4. Human aiming to shoot the peacock.

trict. The majority of the images are depicted in white, with a few in both ocher and white. Images of humans and animals are represented. The paintings are in three sites, one facing toward west. The images, in white and red, are holding weapons and riding horses.

In one place, the three human images riding horses are fighting. The first horseman is holding a sword and two horsemen are on the opposite side. They are trying to attack him. In another place, a horseman is surrounded by four humans. In another place, one horse rider is depicted in red while the other one in white. The different colors may indicate two different identities.

Paintings in Rock Shelters

Mallapadi (12° 31' 52" N 78° 22' 86" E)

The rock shelter at Mallapadi faces toward the west. The paintings are found on the ceiling and have been divided into five groups, comprising horse riders, human and animal figures in white and red: the white kaolin is superimposed, so it is later than the red ocher.

Varamalagunta (12° 37. 41' N 78° 22.65' E)

The site is known as Thotla Amman temple and is located about 2.5 km from the village of Varamalagunta. Five images are depicted in a shelter, in circular and oval forms. The oval-shaped structure could be a sarcophagus (Fig. 5) in which a human image was painted in lying posture. Circular patterns of skeletal remains are also found adjacent to the oval-shaped sarcophagus.

Paintings on Orthostats

Mallachandram (12° 38' 23" N 78° 59' E) is located in the Krishnagiri district, where more than 200 dolmens have been identified on a flat hill. The heights of the dolmen vary from 1 m to 2.50 m.

Dolmen 1: The paintings are depicted on the internal surface of the southern side orthostat. Three stick human images are depicted in standing posture with raised arms. (Fig. 6).



Fig. 5. Human lying in sarcophagus, Varamalagunta.

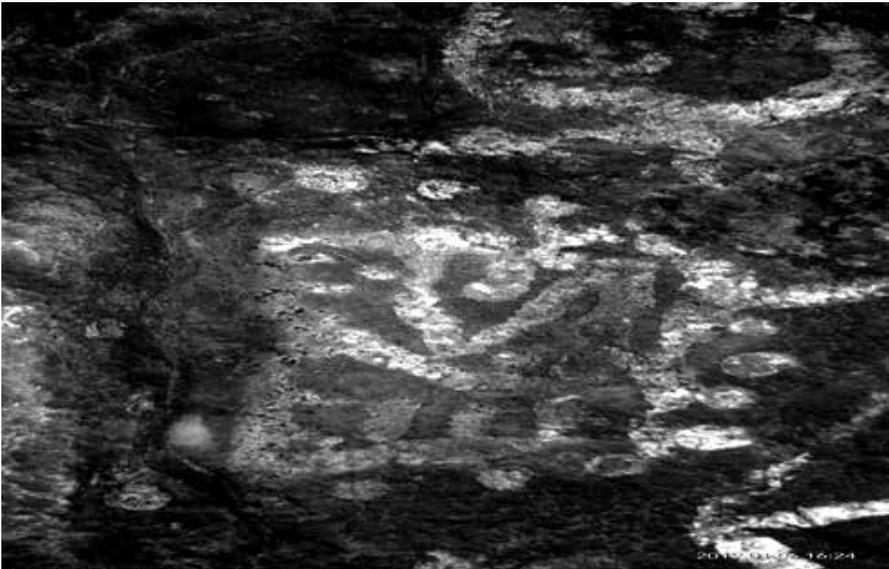


Fig. 6. Cist burial with stone circle, Varamalagunta.



Fig. 7. Paintings on Dolmen 1.

Dolmen 2: The images are depicted on the western orthostat. The paintings represent humans and animals, one sun symbol and other signs.

Dolmen 3: On the eastern orthostat, that is, just above the porthole, the images are depicted in white.

The human is standing with stretched hands (Fig. 7). A rider on horseback is holding a weapon.

Varamalagunta (12° 37.84' N 78° 22' .67' E)

Paintings are in two different places. One faces west in the Thotla Amman temple, 2.5 km from the village.

Another one on the dolmen is called Pandavarveedu, or Panduvurarvidu, (*vidu* means house) (Rajan 1991), about 2 km from the western side of the village. Three different dolmens have paintings.

Dolmen 1: The paintings on the northern orthostat, facing south, measure about 2.50 cm in height from the ground, 2.30 x 10 cm. The images are depicted in white: a bow-and-arrow, a wheel with eight spokes, and a layout with eight rows.

Dolmen 2: The paintings are depicted on the northern orthostat, measuring about 3 m in length, 1m from ground level. The painting area is about 1.30 m. Human images are in two rows, one with seven horsemen with stretched hands, the other with four horsemen holding swords (Fig. 8).

Dolmen 3: The paintings are on the southern orthostat. Three horse-riders, one of them holding a sword and two others in standing posture. Thirty-seven dots are arranged in four rows. They may be a numerical indication: the number of participants or of victims in the battle (Fig. 9)?

Excavations at Varamalagunta

The village of Varamalagunta is in the district of Krishnagiri, 35 km from Krishnagiri city. The hilly area is covered by forest. Burial structures are scattered over the area. Explorations and excavations in the region were conducted during 2014-15, relating to the Early Iron Age. Hundreds of structures include dolmens, some with paintings, cist chambers, cairn circles, menhirs, and urn burials. Burial goods included pottery, iron objects, and bones (animal and human).

Cist I with porthole (Fig. 10)

A rectangular chamber in the bedrock and built cist chamber (1.85 x 1.30 m) are covered with a capstone. Seven sandstone slabs were erected in a swastika pattern. Sun rays pass through a porthole (c. 50 cm) and reach the cist chamber. On the external side the cist was paved with small sandstone dressed slabs, 6 m in diameter. A low mound platform is also paved with broken sandstone slabs.

Grave goods

Black-and-red pottery, well-polished, fine pottery



Fig. 8. Paintings on orthostat.



Fig. 9. Paintings on Dolmen 3.



Fig. 10. Cist I with porthole.

with metallic overtones, in different shapes and sizes, some with graffiti marks, were among the grave furnishings. Bowls are predominant types. Iron objects were also found.

Graffiti

Approximately 105 graffiti have been reported from the region (Ramesh 2018, 2019). They are painted in red and white or engraved, usually drawn from left to right. Similar graffiti appear on pots from Varamalagunta cist burials (Fig. 11). In the Vallam site similar Black-and-red ware is dated to the 3rd century BCE (Subbarayalu 1984). The occurrence of graffiti declines drastically when the Tamil-Brahmi script appeared (Rajan 2001).

Graffiti symbols in paintings at Pethanapalli (12° 35. 75' N 78° 14.80' E)

The rock shelter is about 1 km west of Pethanaplli village. It is facing west. The painted area is about 3.5 m

in length and 2.5 m in height. The images in white show drum-shapes, the tree with branches, double plants with different branches in a jar, triangle shapes with lines, ladders, comb and knotted motifs, hooked shapes, stars, plus human and animal figures (Figs. 11, 12). They are similar to the graffiti on the pottery of the megaliths. Seventeen human images are drawn on the boulder, one of them on horseback.

Concluding Remarks

Man as a nomad wandering in search of food, shelter, and security, discovered a language of lines and forms for expressing ideas, thoughts, and emotions. Likely, paintings represent events or memories taking place in the surroundings. It is a medium of communication and memorization.

The rock paintings of Tamil Nadu, in red ocher and white kaolin, begin in the Mesolithic period, but most of the findings are from the Early Iron Age. Warfare and hunting are the recurring themes, reflecting the

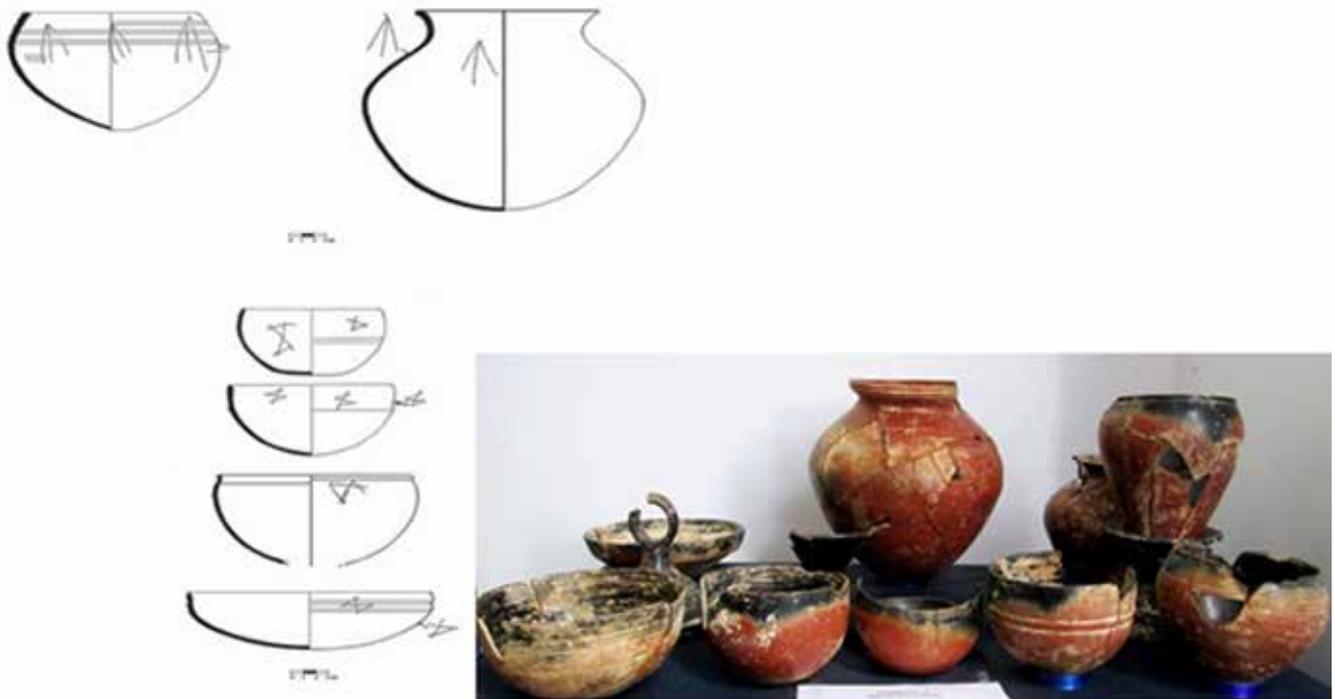


Fig. 11. Grave furnishings with graffiti from Cist I.



Fig. 12. Graffiti symbols in paintings on a rock at Pethanapalli.

concerns and the socio-cultural activities of the society. The images indicate that they were familiar with different types of weapons and implements such as the knife, shield, sword, bow-and-arrow and spear, for fighting and hunting.

Although the horned deer is found in Mesolithic paintings, scenes of deer hunting are found only in the Early Iron Age. The style is important for determining relative and absolute dating of the rock paintings. Types of weapons are comparable with archeological findings, which allows dating. Paintings associated with burial architecture confirm their dating to the Early Iron Age.

On the basis of findings and analysis of the reported corroborative evidences of the rock paintings of the Tamil Nādu region (Rajan 2004), different phases of paintings on rock could be related to the Mesolithic (c. 10000-3000 BCE), Neolithic (c. 3000-1000 BCE), Early Iron Age (c. 1500- 600 BCE), and Early Historic (c. 600 BCE-400/500 CE). Most of the paintings of the present study belong to the Early Iron Age.

Various questions remain unsolved: who are these Early Iron Age people who built megalithic structures and

produced the related paintings? Against whom were they fighting? What were the beliefs behind the paintings and the material remains left behind?

From their paintings and the other remains the economy of the megalithic-builders of the Early Iron Age relied on hunting, rearing cattle, horses, sheep, and goats, and possibly some agriculture. The pottery firing techniques and typology are refined and well developed. Some pottery and whatever it contained may have been imported. Also, the iron metallurgy had advanced technologies. Bead-making was connected to intraregional long-distance traders (Pisipaty 2018).

The rock art is part of a broad context of a late pre-historic period, where a population relying mainly on hunting and animal rearing developed local cultural patterns, had trade and other external relations, had an apparently good economic situation, built megalithic burials, and had some local disputes leading to fighting with neighbors. The rock art represents their concerns, focusing mainly on hunting and fighting, likely both being activities of the male gender.

References

- Job Thomas, I.
2010 *Paintings in Tamilnadu: A History*. Oxugen Books, Chennai.
- Neumayer, Erwin
2013 *Prehistoric Rock Art of India*. Oxford University Press, New Delhi.
- Paranthaman, S.
2018 New Rock Art in Krishnagiri District, *Indian Paintings and Arts Through The Ages*. Pranesh Publications, Chennai. 187-190.
- Pisipaty, S.R.K.
2018 Early Iron Age India. In C. Smith (ed), *Encyclopedia of Global Archaeology*. Springer, Cham. Online ISBN978-3-319-51726-1. https://link.springer.com/reference-workentry/10.1007/978-3-319-51726-1_3187-1 DOI: <https://doi.org/10.1007/978-3-319-51726-1>
- Rajan, K.
2004 Excavation at Myladumparai, Tamil Nadu, Man and Environment, *Journal of the Indian Society for Prehistoric and Quaternary Studies*, Deccan College, Pune XXIX(2): 76.
- Raman, K.V.
1980 Excavation at Mallapadi, District Dharmapuri (Presently in District Krishnagiri), *Indian Archaeology 1977-78 - A Review*, Archaeological Survey of India, New Delhi. 50.
1981 Ancient Cave Paintings Discovered in Tamil Nadu, *Man and Environment V*: 92-93.
2006 TholpazhangalaOviyangal –Thodakkam (Ancient paintings-Beginning), *ThamizhNattuOviyangal* (in Tamil language). Tamil University, Thanjavur. 32-39.
- Ramesh, P.
2018 Human Thought and Technique in Rock Art of Tamilnadu, *Indian Paintings and Arts through the ages*. Pranesh Publications, Chennai: 66-72.
2019 Study of Rock paintings in Tamilnadu with Special Reference to Pre and Proto Historic period. *Review of Research VIII*. 4-48.
- Sridhar, T.S.
2005 *Rock art of Tamil Nadu*. Department of Archaeology, Government of Tamil Nadu, Chennai.

INTERPRETATION OF ROCK PAINTINGS: PRAYING FOR RAIN IN THE MING , FROM THE FEN JINGZI ROCK ART SITE, GONG COUNTY, SICHUAN PROVINCE, CHINA

Li Man

Prof. of the College of Literature and History, Shijiazhuang University (China)

Shi Lanying

Prof. of the College of History and Culture, Hebei Normal University (China)

Tang Huisheng

Professor, director of the International Center for Rock Art Dating (ICRAD). Hebei Normal University (China)

Introduction

Gong County is located in southwest China and belongs to Yibin City, Sichuan Province, southwest China (Fig. 1). Hanging coffins in Gong County, Sichuan Province, have a distinctive cultural style due to the funeral method of burying the dead in high cliffs. The red rock paintings often appear next to the hanging coffins, which are also considered as cultural relics associated with the hanging coffins and contemporary with the hanging coffins. This kind of rock painting has clear themes and fixed patterns, such as the sun-like motif, bronze drum-like motif, and anthropomorphic or zoomorphic motifs (Fig. 2). Moreover, there are many motifs of people riding on horseback. The images in each picture are not that many, with only one or two patterns or images. Rock paintings and hanging coffins are generally considered to be “the remains of the same ethnicity in the same region and the same time” (Qu Chuan 2004: 178).

In June 2020, a team consisting of people from the University of Electronic Science and Technology of China, Hebei Normal University, Yibin Museum, and Gong County Culture Administration Institute conducted an investigation of the hanging coffin-rock paintings in Matangba Village, Luobiao Town, Gong County, Yibin City, Sichuan Province. During the survey of rock paintings in Gong County, in addition to the original existing rock paintings related to the hanging coffins, a new type of painted drawing without any spatial association with the nearby hanging coffins was found at the site of Fen Jingzi. The site is far away from the hanging coffins. The rock paintings are densely distributed on the wall of a rock shelter with a height of 3.3 m and a width of 7.2 m, and

the shallow rock shelter faces northeast (Fig. 3). The main panel is about 3 m long and 1.7 m wide and consists of 29 images, divided into panel D1 and panel D2 (Fig. 4). The surrounds of the rock panel

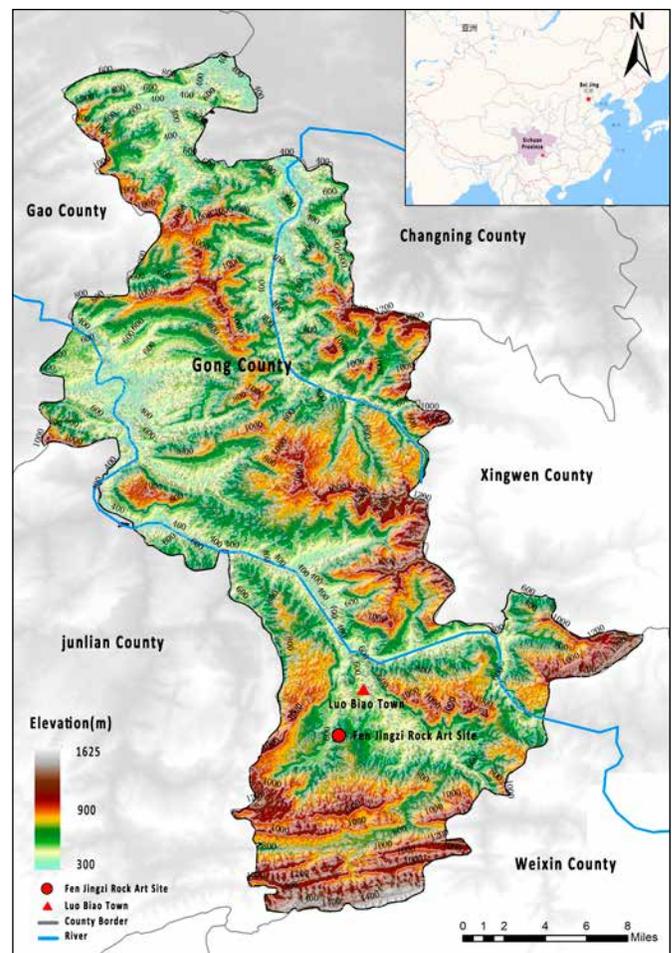


Fig. 1. The location of Gong County and the Fen Jingzi rock art site, Yibin City, Sichuan Province, southwest China.

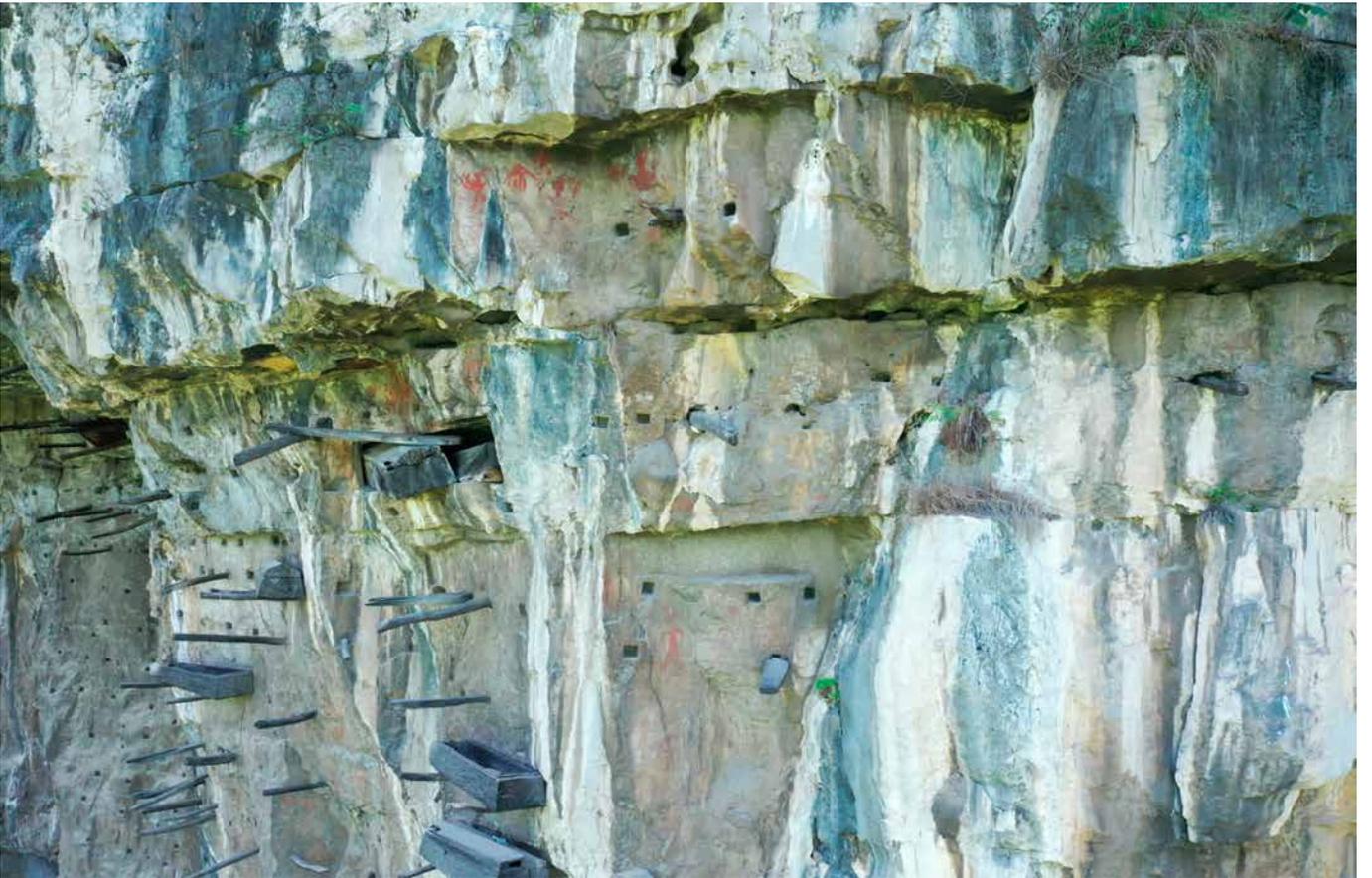
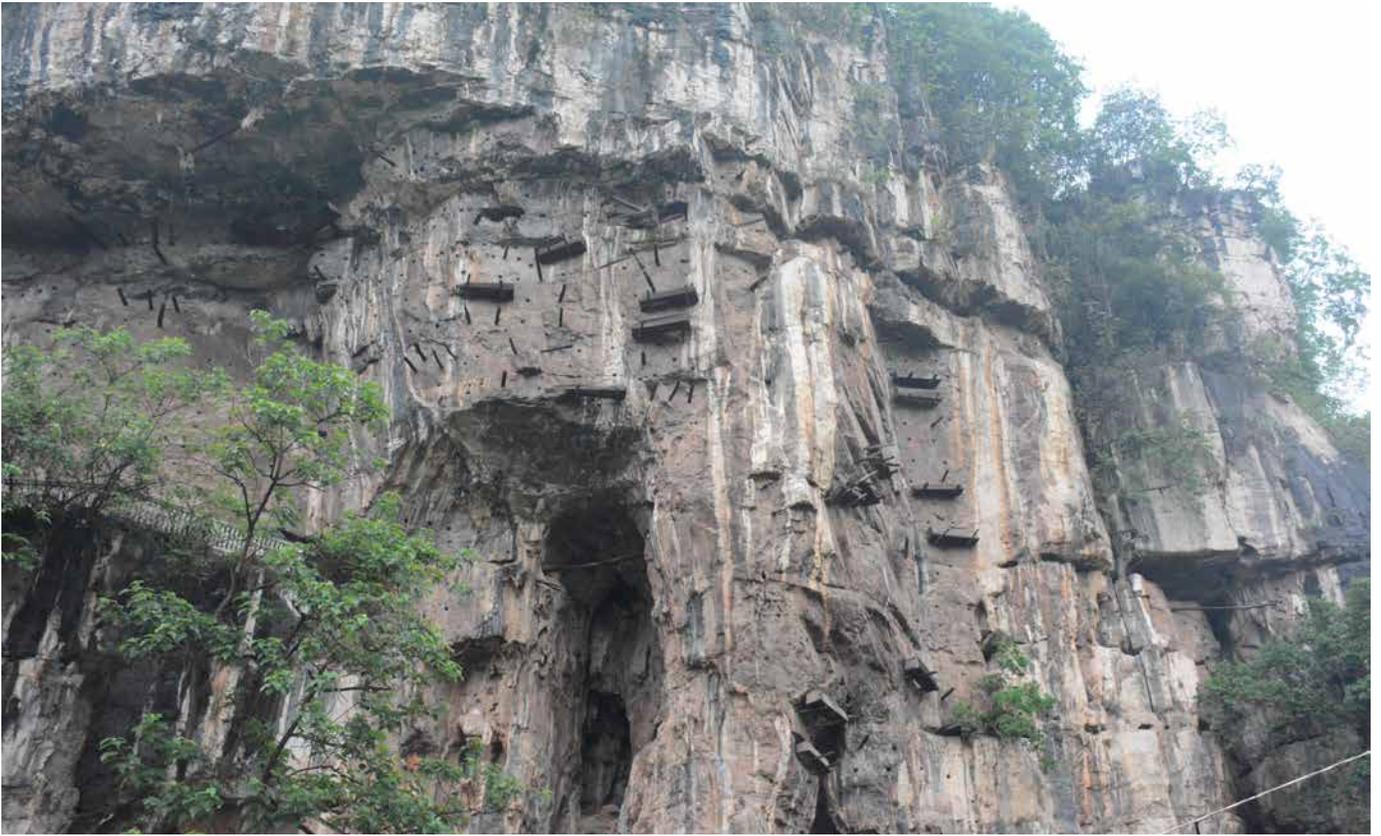


Fig. 2. Hanging coffins and rock paintings of hanging coffins in Gongxian County, Sichuan Province, China.



Fig. 3. Panoramic view of the rock shelter at the Fen Jingzi site, Gongxian County.

are covered by vine vegetation. The motif types and painting style are also completely different from the traditional hanging-coffin rock paintings. The motifs of the rock paintings are mainly anthropomorphs and so-called horsemen (Fig. 5). It seems to contain a certain plot or event, which deserves special research. The whole painted panel extends horizontally along the rock wall, and is painted with many scattered images. However, the main picture is relatively clear, with concentrated anthropomorphs and glyphs. It is worth noting that there is also a small amethyst mine cave below the rock shelter.

The rock paintings at the Fen Jingzi rock art site in Gong County, are unified in the Ming dynasty (1368-1644 CE) in terms of character modeling, painting style, image content, and composition. This inference is consistent with our uranium dating results for it. In this survey, we obtained an ideal calcium carbonate sample from the Fen Jingzi rock

art site (Fig. 6). We found that the surface of the paintings on the top of the main panel are covered with many milky white calcium carbonate deposits. We sent it to the Institute of Global Environmental Change, Xi'an Jiaotong University, for analysis with the U-Th method. According to the dating report, the age of the calcium carbonate sediment sample is 388 ± 158 BP (Fig. 7). Judging by this result, we can estimate that the age of the rock art is greater than 1562 ± 158 CE, that is, the images could have been painted during the reign of Emperor Jiajing of the Ming dynasty (1522-1566 CE).

This dating result provides a reliable and relevant reference for dating other late colored rock paintings in southwest China. Based on this dating result, here we will focus on the textual research and interpretation of the motifs on the main panel.

Discussion and interpretation

At the top right of the whole painted panel, there are several vermilion glyphs with thicker lines (Fig. 8). The glyphs 雷公在诸神 and 踉踉 are written with ochre red paint. Put them together, they should be 雷公在 · 诸神踉踉. 雷公 means Thunder God, 踉踉 means to be cautious, and the meaning of this sentence is "The god of thunder is here, the gods should be cautious and step aside". Image no. 10 in fig. 1 shows a horse rider holding a flag, which is clearly marked 雷 (Fig. 9). In addition, the glyph symbols of 雷公, 百父 and 朱子 appeared throughout the picture. Hu Shi, the famous Chinese litterateur and ideologist, said: "The literary materials are immutable, so textual research can only follow these writing-mute evidences." (Ouyang Zhesheng 1998: 114).

In fact, this kind of inscription 雷公在 · 诸神踉踉 related to the Thunder God appeared first in the early Western Han dynasty (202 BCE-8 CE). The silk painting *Taiyi Chu Xing Tu* unearthed from Tomb no. 3 of Mawangdui in the Western Han dynasty in Changsha City, Hunan Province, China, contains the earliest images and inscriptions of Thunder God and Rain God (Rao Zongyi 1997; Chen Songzhang 1993). We will try to explain the connotation and identity or characteristics of the images one by one according to the numbers marked on the main painted panel, as shown in fig. 4.

Dragon and Dragon God

In the upper left corner of the main panel are images no. 1 and no. 2. The former shows a figure wearing a bamboo hat (or straw hat), holding a stick and riding on the body of a dragon. The dragon has four feet and four claws. The latter shows a figure wearing a black gauze hat (ancient official hat) and a robe (or a cloak), with a sword at the waist and gaiters wrapped around his lower body, and on the left side of his head is written the glyph of 百父 (Bai Fu) (Fig. 10). A triangle symbol and a bow are drawn between image no. 1 and image no. 2, and a footless dragon-like image is drawn below it. Considering that the anthropomorphs in the whole painted panel are nearly all wearing bamboo

hats or straw hats; only image no. 2 is wearing a double-wing black gauze hat, which is the ancient official hat to show his government official position. *Ming Shi-Yufuzhi* states that “officials have black gauze caps and round neck robes with belts” (*Ming Taizu Shilu* 1961: 460). As for 百父 (Bai Fu), we can find some clues about the written records of 百父 in the ancient books. It was an official position name in the Ming dynasty. 勅曰闻之父之教子也十母吏之教民也 百父 means: “The emperor warned everyone that he heard that the father’s role in children’s education is ten times that of the mother, and the government officials’ role in the education of the subjects is a hundred times that of the father’s role in the education of

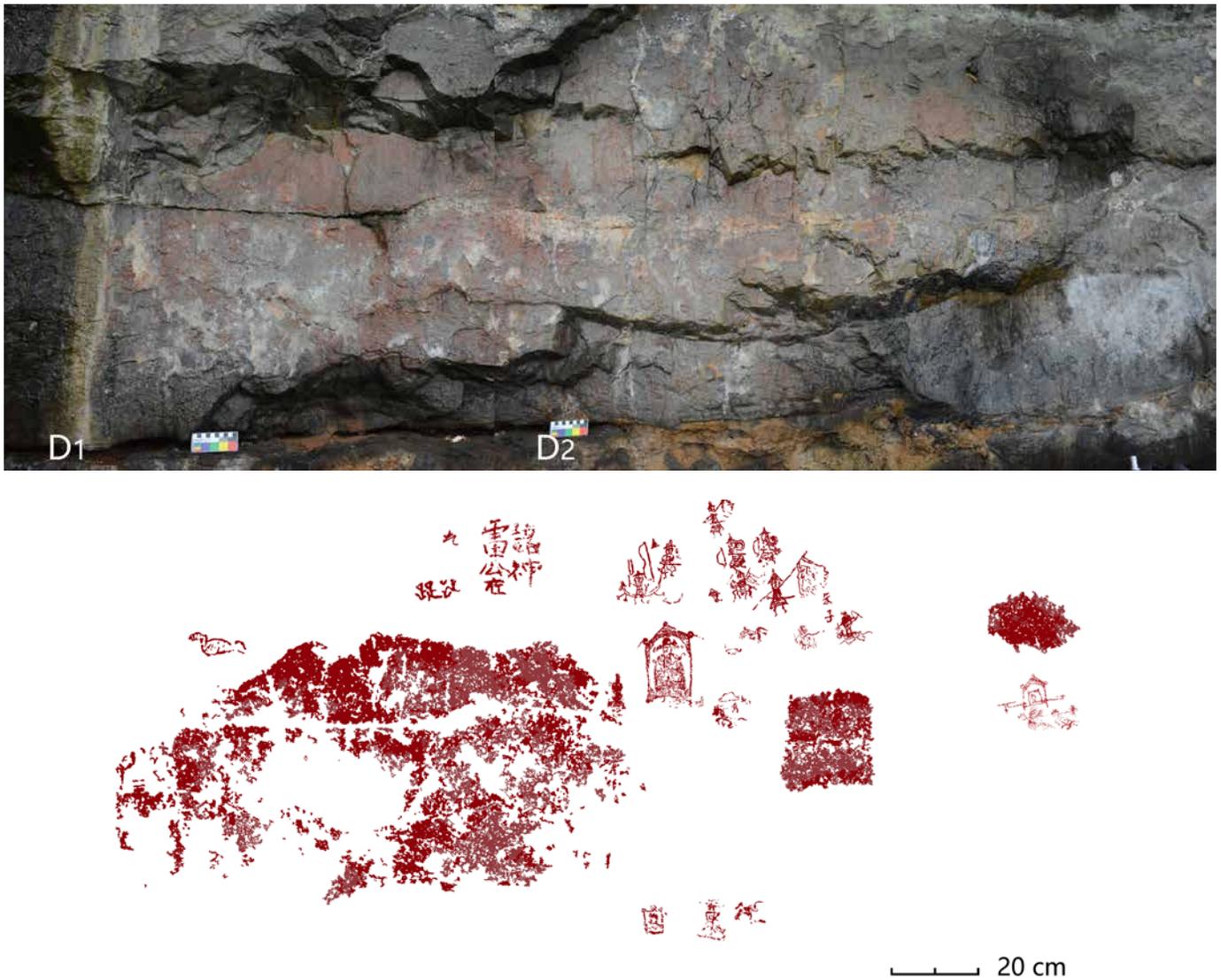


Fig. 4. The overall panel of the Fen Jingzi rock art site, which can be divided into two subdivisions, D1 and D2, and their recording.

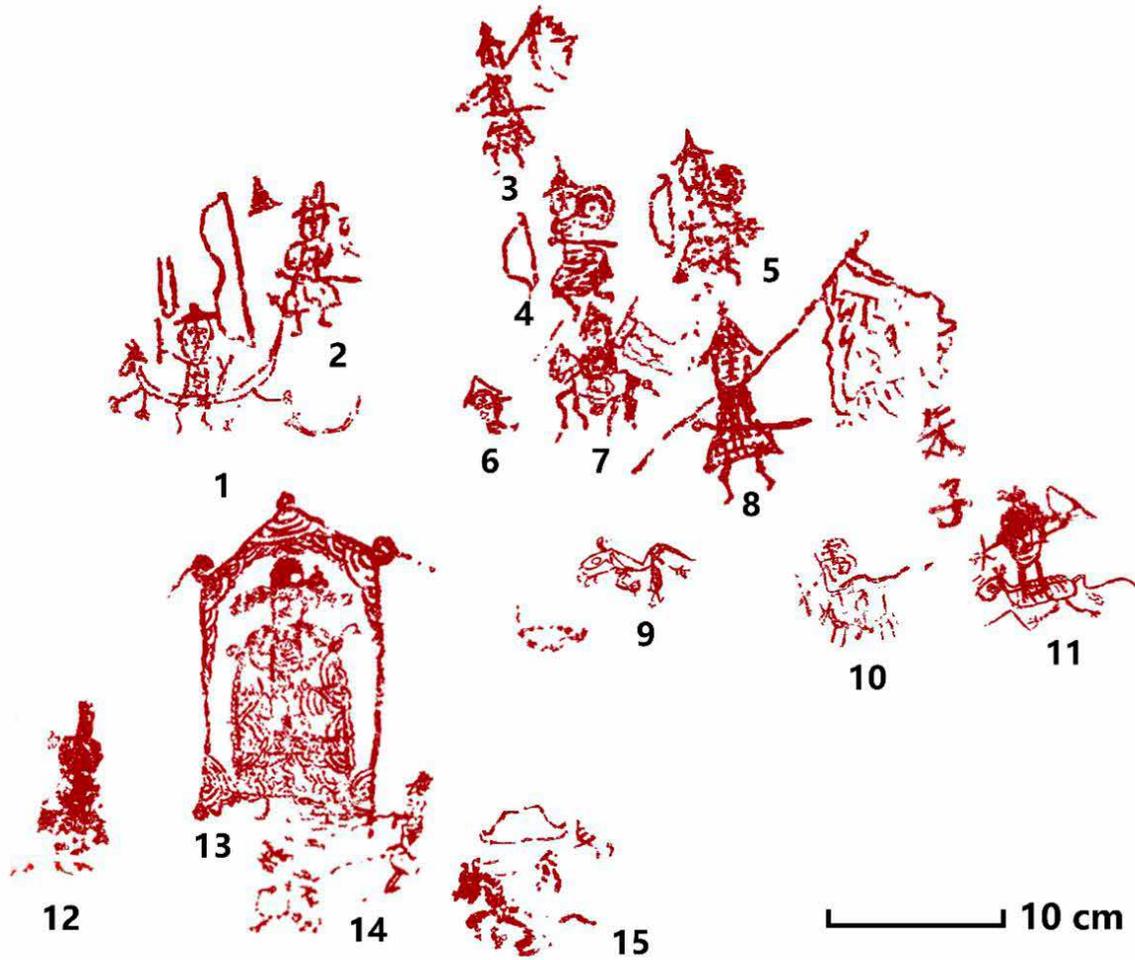


Fig. 5. Left, the main panel of anthropomorphous and glyphs painted on a vertical surface, Fen Jingzi Site. Right, close-up views of the motifs processed by tracing.



Fig. 6. The collection location of the uranium series dating sample and the micrograph of the stratigraphic relationship of the uranium series dating sample.

the children” (Ni Wenzhen 1993: 52). That is whence the title Bai Fu (Hundred Fathers) came. Therefore, we speculate that image no. 2 is a government official who served as the chief priest. Image no.1 on the main painted panel shows a man riding a dragon (Fig. 10), which includes the dragon-like motif being ridden below, and is believed to be the Dragon God, one of the oldest gods in China.

The earliest oracle bone inscriptions have written records about driving a dragon to cause rain (Hu Houxuan 1999). During the Qin and Han dynasties (221 BCE-220 CE), the custom of offering sacrifices to the dragon and praying for the descent of rain was very

common, and the dragon gradually became the official god of the ceremony of praying for rain. There are many ancient documents, such as the *Shanhaijing*, *Chunqiu Fanlu*, and *Huainanzi*, which record the ceremonies of offering sacrifices to the dragon to pray for rain. For instance, Wang Chong of the Eastern Han dynasty (25-220 CE) believed: “Dong Zhongshu set up an earth dragon to attract rain in accordance with the Yuli rite recorded in the *Chun Qiu*, and the intention was that the clouds and the dragon would be arrived as expected” (Wang Chong 1974: 245). In the Tang dynasty (618-707 CE), while the previous dynasty’s way of constructing an earthen dragon to

²³⁰Th dating results. The error is 2σ error.

Sample Number	²³⁸ U (ppb)	²³² Th (ppt)	²³⁰ Th / ²³² Th (atomic x10 ⁻⁶)	δ ²³⁴ U* (measured)	²³⁰ Th / ²³⁸ U (activity)	²³⁰ Th Age (yr) (uncorrected)	²³⁰ Th Age (yr) (corrected)	δ ²³⁴ U _{initial} ** (corrected)	²³⁰ Th Age (yr BP)*** (corrected)
YANHUA1a	5768.0 ± 31.1	41044 ± 851	13 ± 0	-69.6 ± 2.4	0.0058 ± 0.0001	680 ± 7	457 ± 158	-70 ± 2	388 ± 158

U decay constants: $\lambda_{238} = 1.55125 \times 10^{-10}$ (Jaffey et al., 1971) and $\lambda_{234} = 2.82206 \times 10^{-6}$ (Cheng et al., 2013). Th decay constant: $\lambda_{230} = 9.1705 \times 10^{-6}$ (Cheng et al., 2013).

* $\delta^{234}\text{U} = ([^{234}\text{U}/^{238}\text{U}]_{\text{activity}} - 1) \times 1000$. ** $\delta^{234}\text{U}_{\text{initial}}$ was calculated based on ²³⁰Th age (T), i.e., $\delta^{234}\text{U}_{\text{initial}} = \delta^{234}\text{U}_{\text{measured}} \times e^{\lambda_{234}T}$. Corrected ²³⁰Th ages assume the initial ²³⁰Th/²³²Th atomic ratio of $4.4 \pm 2.2 \times 10^{-6}$. Those are the values for a material at secular equilibrium, with the bulk earth ²³²Th/²³⁸U value of 3.8. The errors are arbitrarily assumed to be 50%.

***B.P. stands for “Before Present” where the “Present” is defined as the year 1950 A.D.

Fig. 7. The uranium dating result of the calcium carbonate sediment sample from Fen Jingzi site.



Fig. 8. The vermilion glyphs at the top right of the whole painted panel, Feng Jingzi site. Photo processed with Dstretch-yrd enhancement.



Fig. 9. The motif no. 10 of the painted panel shows a horse rider holding a flag marked 雷. Photo processed with Dstretch-yrd enhancement.

pray for rain was followed, the method of painting the dragon praying for rain came into being. For instance, Zheng Chuhai of the Tang dynasty recorded in *Ming Huang Zalu* (Li Fang *et al.* 2013):

During the Kaiyuan period of the Tang dynasty (713 - 741 CE), there was a severe drought in Guanzhong (refers to the central part of Shaanxi Province nowadays), especially in Chang'an (the capital of Tang dynasty). ... The emperor built a new palace in a dragon pond (a place believed to have dragon), so he summoned Feng Shaozheng, the superintendent of Shaofu, and ordered him to draw a dragon on each wall of the main hall. Feng Shaozheng first made the draft on the walls, but he didn't draw halfway through it, he feels as if the wind and clouds are happening under his pen. These dragons seem to be resurrected and about to fly out of the wall. The emperor and his entourage watched from below, and saw that the scales of the dragons were soaked, and found a white gas emerging from the curtain of the front porch, and then poured into the dragon pond, followed by the waves of the dragon pond surged with it, and the lightning flashed and thundered. Hundreds of people who followed the emperor saw the white dragon rising up through the waves of the dragon pool. In a short while, it rained lightly all around, followed by the strong wind, and the heavy rain poured down. In less than a day, the whole area around Chang'an was filled with a heavy rain.



Fig. 10. The motif of no. 1 and no. 2 painted on the main painted panel, Fen Jingzi site. Photo processed with Dstretch-yrd enhancement.

In the Song dynasty (960-1279 CE), the Law of Praying for Rain by Painting Dragons was promulgated and published in the form of regulations. According to *Song Shi* records, in the third year of the Jingde period of Song Zhenzong (1006 AD), Kaifeng (the capital of the Northern Song dynasty) suffered a severe drought. The government promulgated the Law of Praying for Rain by Painting Dragons, which explicitly mentioned the painting of white dragons and black fish on thin silk, and decorating the dragon with gold, silver, and cinnabar (Tuotuo *et al.* 1985). The detailed records are as follows:

Build a three-level square altar with a height of two feet and a width of fourteen feet. And about 20 meters from the periphery of the altar, a white rope is used to divide the boundary. Bamboo branches are planted on the altar and painted the painting on thin silk to decorate the altar. On the thin silk painting, the upper part is painted with a black fish looking to the left, surrounded by ten stars in the sky; the middle is a white dragon, spitting out black clouds; the lower part is a water wave, with a tortoise looking to the left, spitting the black air like a thread. Gold, silver and cinnabar are used to decorate the shape of the dragon. Set up a black flag, put the gooseneck blood into a plate, and

sprinkle water on the painted dragon with willow branches. Three days later, sacrifice a boar to the Dragon God, and then take the painted dragon and throw it into the water.

After the Ming and Qing (1636-1912 CE) dynasties, the parade form of offering sacrifices to the dragon began to appear in addition to maintaining constructing earth dragons and painting dragons to pray for rain, due to the influence of Buddhism,. Dragon dances or parades of carrying Dragon God statues were common all over the country. Zhang Yingchang of the Qing dynasty recorded the scene of Taizhou natives praying for rain in his poem anthology of *Qing Shi Duo* (Zhang Yingchang 1960: 499): “This year Taizhou was hit by a severe drought, and the local natives prayed for rain in the parade form. Thousands of people marched out to carry the clay idol of the Dragon God. During the parade, some of the people in the procession beat gongs and drums, some held high flags, some held various weapons in hand, and some wore sackcloth and with their hair loosely.”

In modern times people still carry clay idols, such as Buddhas, dragon gods, and other gods, patrolling in

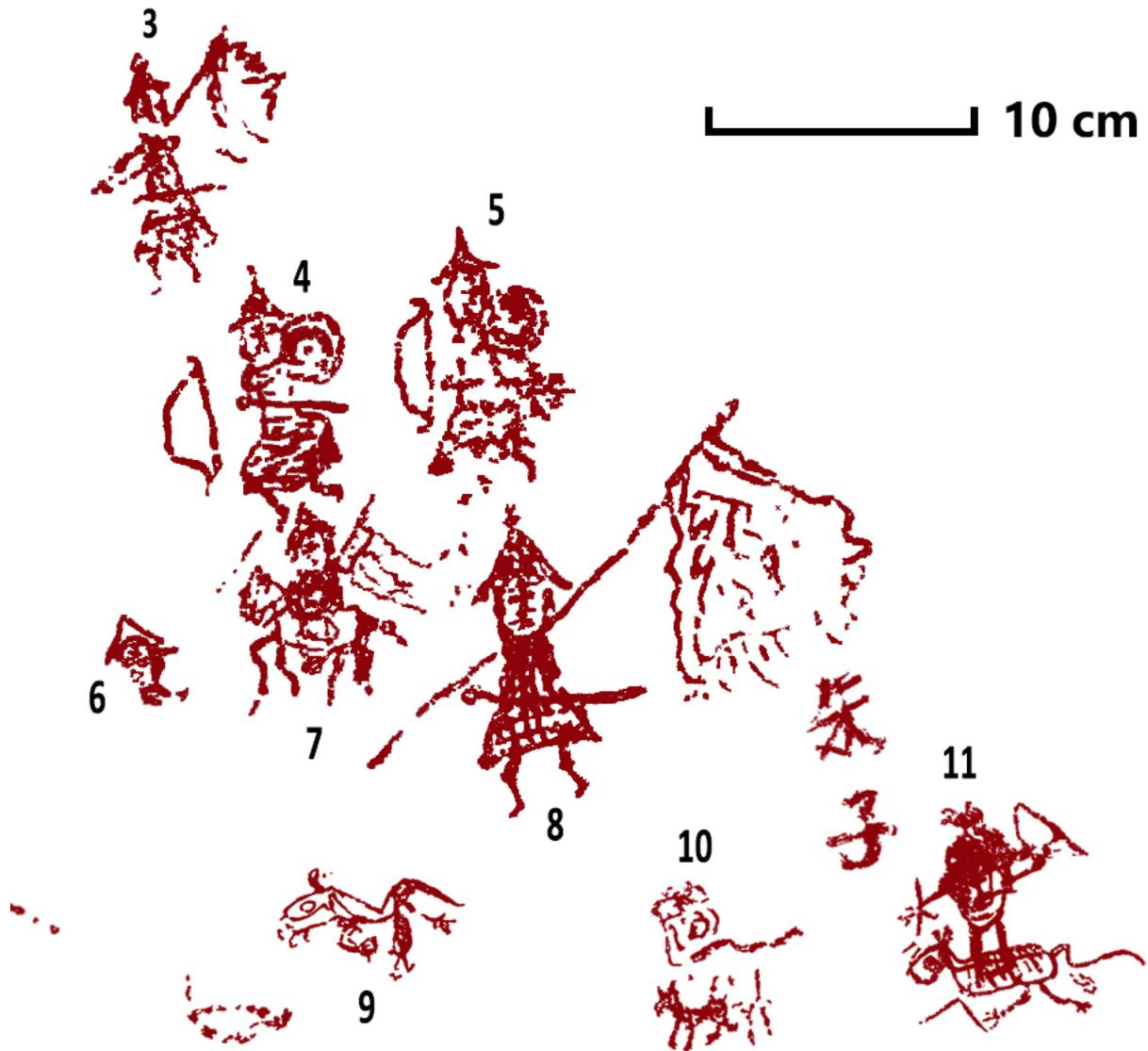


Fig. 11. The motifs of nos 3-11 painted on the main painted panel, Fen Jingzi Site. Photo processed with Dstretch-Ire enhancement, and photo-tracing.

different places. They carry banners and hold weapons, Taoist priests and monks chant mantras, go to the forests to catch snakes or lizards, and sing and dance to pray for rain, and this prevails in the provinces of Shaanxi, Shanxi, Hebei, Guangxi, Fujian, and other places (Liu Gaoming *et al.* 2012; Wen Yu 2016; Yuan Li 2001; Guo Hongzhen 2012; Gao Xiaofeng 2007). Thus, the two dragon-like motifs in the main painted panel, marked in fig. 1, should be symbols of wind and rain. As the blessing in the ceremony of summoning Feng-Bo (wind master) and Yu-Shi (rain master) in the Ming dynasty said: “The gods that dominate the wind and the rain are two dragons, and they each show their magical powers to invigorate the clouds and spread the rain, so that the rain will nourish the people of the world” (Dai Xiaoyun 2014).

Thunder God

Now let us discuss the motifs from no.3 to no. 11 on the main painted panel (Fig. 11). The images of no. 4 and no. 5 wear hats, robes (or coir raincoat), ringhead sword at the waist, and hold drums or cymbals in their hand. Images of nos 3, 7, 8, 10, and 11 are almost all carrying flags. A few people ride horses, but most walk. Because there is a glyph symbol of 雷 (Thunder) written on the flag of image no. 10, we tentatively call this group of figures “Thunder God patrolling”. There are records about Thunder God in many ancient books of the Pre-Qin dynasty (before 221 BC), for instance, the god of thunder is called Lei-Shi ’ (Thunder Master) or Long (Dragon) in the book of *Li Sao*, and is also called Lei-Shi in *Jiu Bian*. The book of *Si Mei Ren* calls it Feng Long, and it is called Lei-Gong or Feng Long in the book of *Yuan You*.

In ancient China, people often compared the sound of thunder with the sound of drums, which were also used to symbolize or refer to the sound of thunder. Therefore, the virtual image of Thunder God was always associated with the drum, and the drumming was a characteristic of Thunder God in early times. In the ancient book of the pre-Qin dynasty Shi Jing-Fu Tian records: “Play the strings and beat the drum to make the heavens tremor, to welcome the arrival of the god of thunder, and pray for the rain from the sky.” And in the ancient book *Huainanzi·Di Xing Xun* of the Western Han dynasty (202 BCE-8 CE) it is recorded: “In the place of Lei Ze, there was the god

of thunder. He had a dragon-like body and a human head. As long as he patted his abdomen, there will be a thunderous sound.” (Liu An 1996: 46).

The image of Thunder God on the portrait bricks of the Han dynasty basically tends to be stylized: Thunder God mostly rides on a thunder-car, and a big drum is erected on the car, and Thunder God holds a mallet in drumming mode. In the ancient book *Lun Heng·Lei Xu* written by Wang Chong of the Eastern Han dynasty (25-220 CE), it was recorded: “When depicting the appearance of Thunder God, often draws a drum and strong men stand next to it. This person is Thunder God, his left hand holding a continuous drum and his right hand holding a mallet, making a drumming posture. The implication is that the person who makes the thunder rumbling is exactly the Thunder God, and the sound of thunder is exactly made by Thunder God’s drumming” (Wang Chong 1974: 100).

The images of Thunder God in different periods are also diverse (Wang Yu, Jiao Yang 2018; Wang Mingli, Niu Tianwei 2002; Li Yuanguo 2003: 220-224); most of them are eagle beaks and monkey faces holding maces, drums, cymbals, etc. However, since the Ming dynasty, there have appeared the images of officials, wearing an official hat, holding a Hu board in both hands, wearing official uniform, facing south and looking down solemnly. The image of Thunder God has been used throughout the Ming and Qing Dynasties. Qu Dajun, a famous scholar and poet from the late Ming and early Qing dynasties, recorded in his book *Guangdong Xinyu*: “The Thunder God wears an official hat, wears a crimson official uniform, and sits dignified. The heavenly soldiers and generals stand on both sides of him. On both sides of the sacrificial hall, there are the twelve bodies of the Thunder God to respond to the twelve positions, as well as the statues of ‘Lei-Gong’ (Thunder Master), ‘Dian-Mu’ (Lightning Master), ‘Feng-Bo’ (Wind Master), and ‘Yu-Shi’ (Rain Master).”

Although the Thunder God has different appearances in different periods, there was no the image of the Thunder God in this picture of thunder god ritual worship on the main painted panel at the Fen Jingzi site. This was caused by the sacrificial reform of replacing statues with Mu Zhu in the early Ming dynasty. Mu Zhu refers to a memorial tablet or a wooden board, with the name of the gods or spirits written on

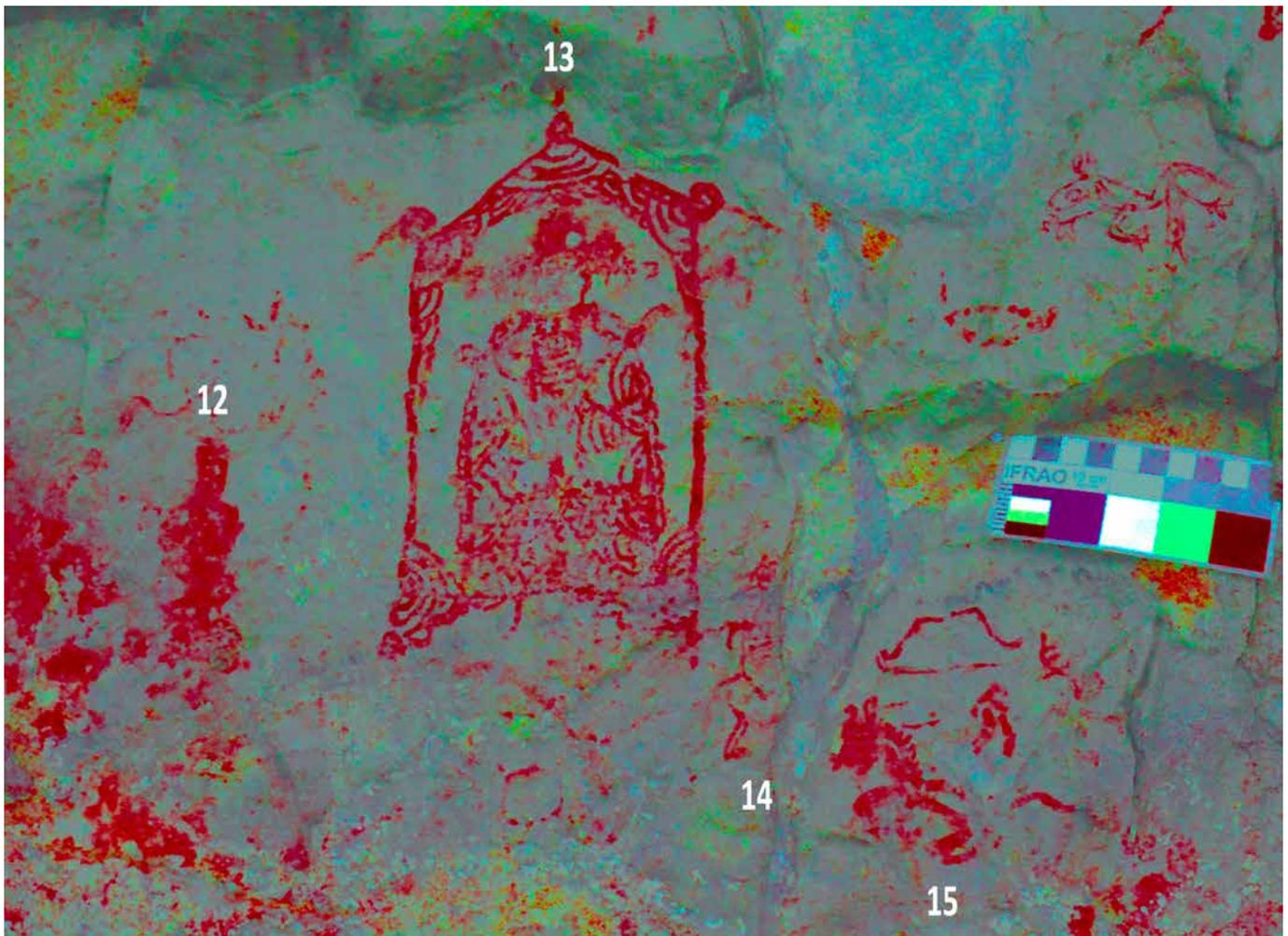


Fig. 12. The motifs of nos 12-15 painted on the main painted panel, Fen Jingzi site. Photo processed with Dstretch-lre enhancement.

it. For example, the Chronology of Jiangyin County (in Jiangsu Province today), *Jiangyin Xianzhi*, in the reign of Emperor Jiajing in the Ming dynasty (1522-1566 AD) recorded that the county once offered sacrifices to the gods of wind, rain, thunder, and the gods of mountains and rivers, and the Chenghuang God. It was recorded: “Set up three ‘Mu-Zhu’ (a memorial tablet or wooden board) on the altar: one is the god of wind, clouds, thunder and rain, which is in the middle; one is the god of mountains and rivers in the county, which is on the left; the other is the Chenghuang God (town god), which is on the right. Every early summer, these gods would descend on to the altar to accept people’s sacrifices” (Zhao Jinxiu *et al.* 1981: 146-147). Similar literary records also appeared in the book *Xuzhou Fuzhi* in the Qing dynasty, which belongs to today’s Yibin City, Sichuan Province

(Wang Linxiang 1895).

Therefore, the motifs drawn on the main painted panel at the Fen Jingzi site should be the scenes of Thunder God patrolling, which was very popular since the Ming dynasty, that is, patrolling carrying the clay idol of the Thunder God and carrying a flag that symbolizes the Thunder God. This custom still prevails in southwest China, such as in Lingnan, Guangdong, and Guangxi, for instance, the Maguai Festival (Thunder God Festival) in the Honghe area of Guangxi Province (Chen Yirong 2017). But the most complete patrol to worship the Thunder God is preserved in Leizhou City, Guangdong Province, like the festivals of Zou Chengchang and Leizhou Huanggu are the sacrificial rituals of thunder god (He Tianjie 2002; Mu Ye 2007; Zheng Ruixia 2008; Zeng Huamei 2018).

Chenghuang God

Images nos 12-15 occupy the main position and are the most striking images in the paintings of the main painted panel, and they are also the objects we want to focus on (Fig. 12). Although the images of nos 12 and 15 are very blurry, it can still be seen that image no. 12 is an anthropomorphic figure that seems to be kneeling, and image no. 15 is a horseman. Image no. 13 is very detailed and complicated, showing a person sitting in a sedan chair, who is dressed in the ancient official robes and crowned with a double-winged black gauze hat (ancient official hat). And in his hands he seemed to be holding a Hu board. It seems to be the image of an official. The sedan chair is decorated with drapery. Image no. 14 is an illegible anthropomorphic figure, who seems to be lifting the sedan chair.

According to the shape of gods and the sacrificial regulations in the Ming dynasty, including the god of thunder and dragon, the god sitting in the sedan chair in the scene of the main painted panel should be Chenghuang, who is the god of the city or town. Beginning in the second year of Zhu Yuanzhang, the first emperor of the Ming dynasty (1369 AD), the imperial court granted official ranks on a large scale to the Chenghuang (the city gods) nationwide, and stipulated the corresponding grades and regulations for the official uniforms of the city gods' statues to show the difference in official ranks. To make the Chenghuang God become a part of the official sacrifices of the state in a legal form, all the Chenghuang Gods are also portrayed in the image of high-ranking officials (Dong Lun *et al.* 1961: 632; Zhang Tingyu *et al.* 1974: 1286). It also stipulates that the scale of the city god temples, the layout of the halls, and the table decorations must be copied from the current government agencies. As the literary record said: "Counties have city gods, just as there are county magistrates, the county magistrates are in charge of human affairs, and the city gods are in charge of nether affairs." (Da Chunbu 1996: 49). Not only that, Emperor Zhu Yuanzhang ordered after new officials must first fast and stay at the Chenghuang temple for one night before they take office. They need to pay homage to and swear an oath to the Chenghuang God. From then on, on the first and fifteenth day of each month, they must also pay their respects to the Chenghuang temple, and repeat the vows they made earlier in front of the god's statue to

show devotion. The emperor also ordered the master of the city god to sacrifice to Li-Tan (an altar for offering sacrifices to ghosts and gods), and to control and supervise the altar field (Shen Shixing 1985: 82). As a result, we believe that the image of no. 13, of a person sitting the sedan chair portrayed in the main painted panel should be the god of the city, Chenghuang God. In addition, the duty of Chenghuang God is mainly praying for rain and sunshine. In the second year of Hongwu in the Ming dynasty (1369 AD), because of a long drought, the Taizu emperor Zhu Yuanzhang ordered the altars of wind, clouds, thunder, and rain to be set up, which were merged into one altar in the eighth year of Hongwu of the Ming dynasty (1375 AD). In the 26th year of Hongwu in the Ming dynasty, Zhu Yuanzhang ordered all cities, prefectures and counties of the country to offer sacrifices jointly to the gods of wind, clouds, thunder, and rain, the gods of mountains and rivers, and the city gods. The ritual system is as follows:

In the early days of February and August every year, the prefectures and counties across the country choose a day to worship the gods of wind, clouds, thunder, and rain, the gods of mountains and rivers, and the gods of the city, Chenghuang. They need to set up three altars for the three gods, the god of wind and cloud thunder and rain is in the center, the god of mountains and rivers is on the left, and the god of Chenghuang is on the right. If a certain prefecture and a county worships the gods, then it should be called the god of mountains and rivers of that prefecture or county, and the god of Chenghuang of that prefecture or county (Zhang Tingyu *et al.* 1974: 1278).

For instance, during the Jiajing period of the Ming dynasty, there was a record of offering sacrifices to the Chenghuang God in Kaifeng Prefecture, Henan Province. It reads: "The wind-cars, the cloud-horses, the banners, the armors, and the paper ghosts are in various forms, making people fearful and scared. In the morning and twilight, the drums and bells are also beaten, burning incense and offer holy water to the gods, which people dare not neglect. Men and women go to the temple to pray, pour out their difficulties to the Chenghuang God, let the god distinguish right from wrong, and treat him like their own parent" (Zuo Guoji 1548: 15-16).

This kind of altar of wind, clouds, thunder, and rain, which was built in the Ming dynasty and still in use in

the Qing dynasty, is also found in archeological sites today. For example, in Tiantan Street on the south bank of the Fuhe River, Nanshi District, Baoding City, Hebei Province, there is an altar of wind, clouds, thunder, and rain from the Ming dynasty. The altar is square in plan, with a side length of about 8.3 m and a height of about 1 m. There are three steps on each side (Yu Sumin 2014). Even today, many places in China still retain the custom of offering sacrifices to the Chenghuang God and carrying the Chenghuang's statue on parade. Take Qi County, Henan Province as an example:

According to custom, the fifteenth of the first lunar month, the fifteenth of July, and the fifteenth of October are the patrol days of the Chenghuang God of each year. In that morning, people used the big red sedan chair lifted by eight persons, to carry the wooden sculpture idol of the Chenghuang God out of the temple and patrolled eastward. Beating the gongs and drums all along the way, through the central pavilion to the north, to the Beiguan, and turned eastward, to the Ghost Lake and put down the sedan. The believers of Chenghuang God burned incense and bowed to the god. When after sunset, the wooden statue of the Chenghuang God will be lifted back to the temple for placement (Qi County Chronicles Compilation Committee 1996: 809-810).

Thus it can be seen that the main picture of the Fen Jingzi site depicts the scene of the Chenghuang God parading, and we can see some people carrying sedan chairs, riding horses, or worshipping the god.

Zhu Zi

There is also a 朱子 (Zhu Zi) glyph symbol painted on the upper left side of the image no. 11 on the screen of the main painted panel at the Fen Jingzi site (Fig. 13). 朱 (Zhu) refers to Zhu Xi, the name of a famous thinker, philosopher, educator, and poet during the Southern Song dynasty in China. The glyph 朱子 should be the finishing touch to this rock painting, because it is precisely the key for understanding why a rain-praying scene suddenly appears in this mountainous wilderness. We will not go into the details of Zhu Xi's development and contribution to Confucianism. But what we need to pay attention to is Zhu Xi's ideas about sacrifice, especially his attitude to offering sacrifices to the gods of thunder, rain, mountains, and rivers. As we know, offering sacrifices to the gods of

mountains and rivers, the gods of wind, clouds, thunder and rain, the Dragon God, and the Chenghuang God has always been controlled by the state, and the sacrificial ceremony is carried out under official auspices, because of the theory of the interaction between heaven and man, regardless of drought or rain, floods or earthquakes, or other natural disasters. They are considered to be punishments of the gods and ghosts for improper administration of the government represented by the emperor. Confucius in his book *Spring and Autumn* believed that natural disasters were caused by the emperor's failure in virtue. Confucius once said: "The country's severe drought would be caused by the improper criminal law and the immorality of the emperor." He urged the emperor to "correct the criminal law, correct morals, and sacrifice to heaven" (Zhu Yanqing *et al.* 2004: 97-98). This is what the theory of the interaction between heaven and man, advocated by Dong Zhongshu, said: "If a country shows signs of corrupting morality, then Heaven God will first launch disasters to condemn and inform them" (Ban Gu 1962).

For this reason, although praying for rain is related to the lives of ordinary people, the operation has always been carried out by the government. There are many records of sacrificial activities conducted by the royal families or officials in the ancient documents. In addition, the archeological materials found so far indicate that there were also government-level sacrificial sites (Yu Sumin 2014). But Zhu Xi believed that the earlier sacrificial rituals to the gods of wind, clouds, thunder, and rain were far away from mountains and rivers, away from gods and ghosts (Li Jingde 1994). Hence, the sacrificial ritual of praying for rain should be popularized by the government, the temples to the fields, so that in addition to the royal families and officials, ordinary peasants could also offer sacrifices to the gods. Therefore, folk prayers for rain became the main part of Zhu Xi's ideas on sacrifice. Zhu Xi also created theories for this. In Zhu Xi's view, everyone has an indispensable role on the stage of the entire society. It is necessary for everyone to play their own role in order to be able to get a sense of the heavens and spirits.

The sacrificial regulation of Zheng He Wu Li Xing Yi was promulgated in the early Song dynasty to standardize the sacrificial rituals, stipulating that the ritual

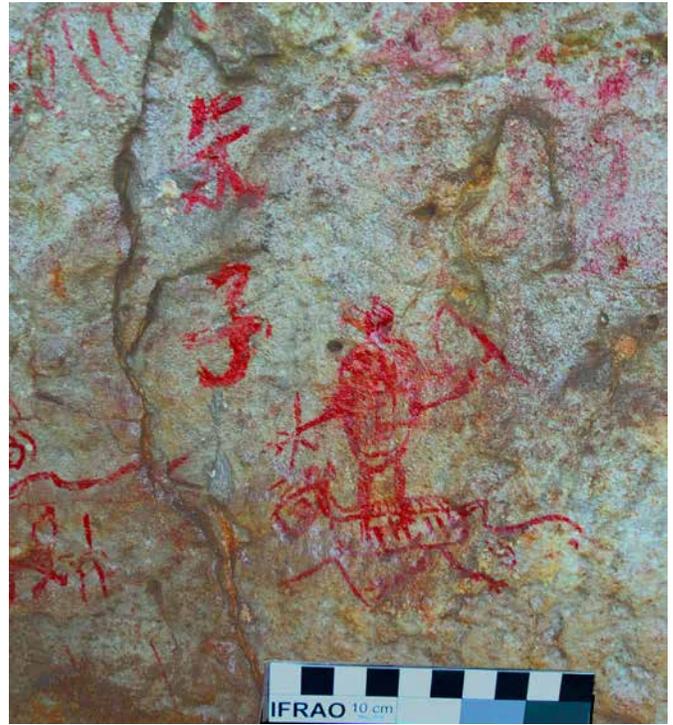
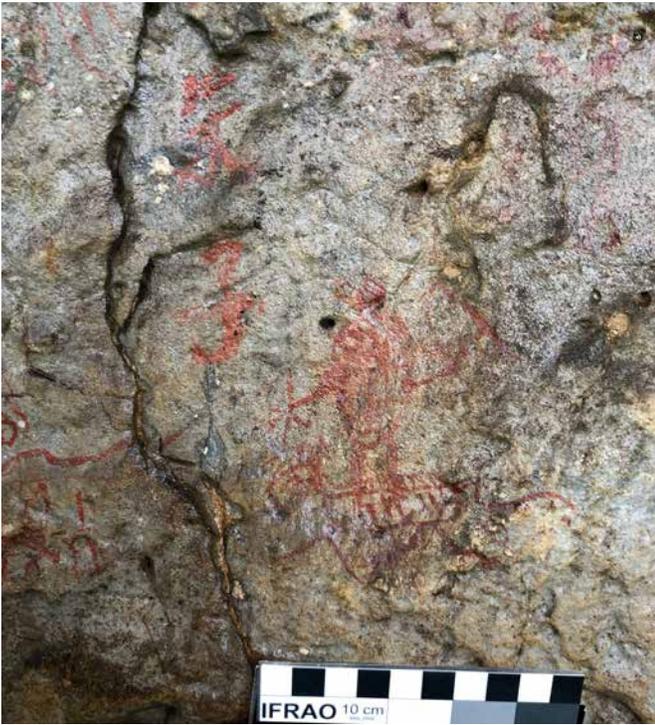
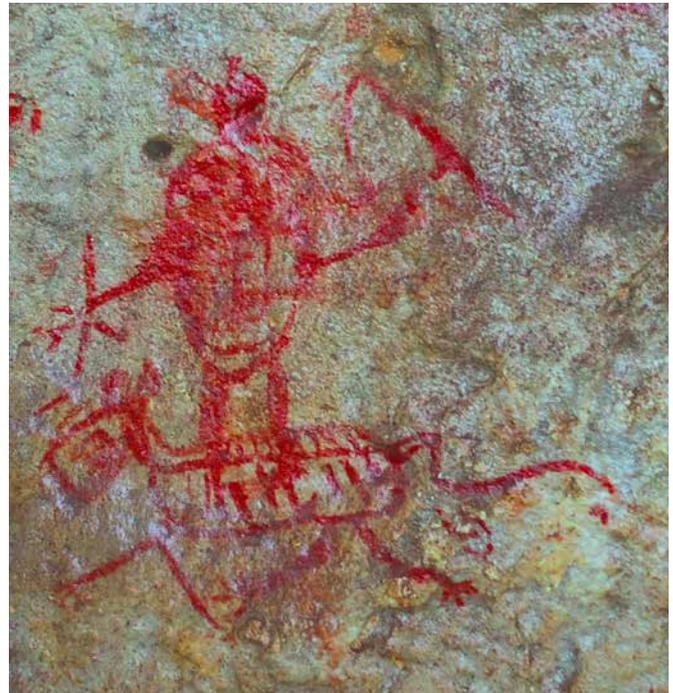


Fig. 13a, b, c. (left) The glyph symbol 朱子 painted on the upper left side of the image no. 11 on the screen of the main painted panel, Fen Jingzi site (right). Photo processed with Dstretch-ryd enhancement.

of offering sacrifices to the gods of wind, clouds, thunder, and rain should mainly include five links: time and date, fasting, furnishings, the sacrificial banquet, and conduct (Zheng Juzhong). The regulation of Zheng He Wu Li Xing Yi formally incorporated the etiquette of ordinary people into national etiquette, expanding the etiquette projects for which the government officials were responsible. This change was innovative, because it broke the classical tradition that folks could not sacrifice to the gods and created the new situation that folks could sacrifice to the gods. Zhu Xi actively promoted the implementation of the regulation of Zheng He Wu Li Xing Yi. When he served as a prefectural governor of Nankang, due to the severe drought in the area, the local farmland and crops were all dried up. He prohibited strictly the common people of all counties from slaughtering animals, and asked people to go to all temples, shrines, water pools, and caves to set up altars, offer sacrifices and holy water to the gods, and devoutly pray to the gods for rain. After the rain-praying ceremony, if it really rained, Zhu Xi be-



lieved that this was the result of the common people's devout prayers.

One of the ideological changes brought about by Zhu Xi was the shift from official worship to folk worship of the gods of wind, clouds, thunder, and rain, and the gods of mountains and rivers. From the Southern

Song dynasty to the Ming dynasty, a state-scale sacrificial system was built. From the officials to the folk, Zhu Zi's reputation and doctrine entered its heyday. Moreover, in the modern folktales of the places where Zhu Zi once served as a magistrate in southern Fujian, Zhu Xi is not only a state official who cares about the common people, but also a Confucian master, an immortal Taoist, and a sorcerer. Even the name of Zhuzi and the red pen and characters have become carriers of divinity and magic power. After understanding these historical backgrounds, it is not difficult for us to understand why the glyph of 朱子 (Zhuzi) appears in such a rare painting of praying for rain, because folk praying for rain is closely related to Zhu Xi's philosophy.

Hou Yi and Water God

Finally, we discuss the bow-like symbols that appear in several places on the painting of the main painted panel. From fig. 1, we can see that there are bow-like images drawn between images no. 1 and no. 2, and beside images of nos 4, 5, and 13, while image no. 11 is an image of a person holding a bow on horseback. With the exception of image no. 11, these bow-like images seem to exist only as a symbol, rather than as a weapon used for shooting, which requires consideration of the symbolic significance of the bow-like symbol.

After searching through the literature, it was found that there was a tribe in Shandong peninsula during the Xia dynasty named You Qiongshi. Hou Yi, once the chief of the tribe, was a famous archer during the reign of Tang Yao because of his skill in archery. We found that the bow is the standard equipment for Hou Yi. The ancient geography book *Shan Hai Jing*, which was rich in myths and legends, written in the pre-Qin period, recorded: "Emperor Di Jun gave Hou Yi a red bow and white arrows to shoot away disasters and help his kingdom. From then on, Hou Yi began to help the people with their hardships!" (Yuan Ke 1980: 466). There is another record about Hou Yi: "Hou Yi and Zao Chi fought at the Shouhua Field, and Hou Yi shot him with a bow" (Yuan Ke 1980: 198). Hou Yi is always associated with the bow, and in the ancient myth "Hou Yi shoots the sun", he also used the bow and arrows.

It is believed that the place where Hou Yi shot the sun

is now Sanzong Mountain, Tunliu County, Changzhi City, Shanxi Province. So there are a large number of Sanzong (Hou Yi) temples in the southeast of Shanxi Province. However, since the Tang dynasty, Hou Yi is no longer a pure sun-shooting hero, but a Water God who was in charge of wind and rain and protects the country and the people. The reason why the unique Sanzong temple complex was formed in southeastern Shanxi is that it was precisely because Hou Yi prayed for rain highly efficaciously that the people built temples to worship him. The granting of the official temple names and titles pushed the faith in Hou Yi to a climax. Since the Later Zhou dynasty (951-960 AD), offering sacrifices at Sanzong temples gradually became a formal ritual. In the period of Xiande (965-969 AD) in the Later Zhou dynasty, the government began to grant official titles to the Hou Yi Temple and build temples on Sanzong Mountain. In the Song dynasty, Sanzong temple was repeatedly awarded official titles, and this was also the peak period of the Sanzong faith. The people's sacrifices to Hou Yi were related to his ability to pray for rain. In the southeast of Shanxi Province, Hou Yi was worshipped as a god of water. Based on this, we believe that these bow-like patterns drawn on the main painted panel are a symbol of Hou Yi, the god of water, who can make rainfall by shooting the sun. More specifically, it is the expression of folks praying for rain.

Conclusion

The uranium series dating results, character modeling (dual-winged black gauze hat), painting style (four-clawed dragon), composition, and content (the ritual of praying for rain of the lord of Chenghuang) all unanimously limit this rock painting to the time frame of the Ming dynasty. We can confirm that this is a rare rock painting of rain-praying in the Ming dynasty, showing that the lord of the Chenghuang (City God) sacrificed at the Li altar and the altar of wind, clouds, thunder, and rain. This painting can be called *Yuli Tu* (the ceremonial etiquette of praying for rain). Image no. 2 in the main picture is the appearance of an official named 百父, who is the only official in the whole picture. His appearance is actually a proof of the validity and legitimacy of the official presence, just like the presence of glyphs 雷公, 雷, 雷公在 · 诸神踉跄, and 朱子, whose purpose is to show its sanctity.

Matangba Village, which is located in Luobiao Town, Gongxian County, Sichuan Province, has always been the place where the Miao and Bo people (the people of Du Zhang Man) have lived since ancient times. The costumes of the rock painting figures seem to be consistent with the description of Liao people's clothing in ancient literature. They dressed in half-sleeved skirts that reaches the knees, tied a cloth belt around their waist and legs, and their hair was always tied into a conical bun on the top of their heads. Some wore straw sandals, and some were barefoot. The geographer Zhou Qufei of the Southern Song dynasty gave the most classic description of this:

The ethnic minorities in southwestern China all wear bamboo hats, the hats are woven from thin bamboo strands and covered with a layer of bamboo leaves on the surface. The top of the bamboo hats is pointy and it's about forty centimeters high, and the brim is drooping. We call this kind of bamboo hat as 'Fanli' (referring to ethnic minority hats). Although its craftsmanship is not very good, it is much suitable for horse riding. The top of the hat is high, strong and does not incline, its brim is drooping around so that the wind cannot blow it up. This is not comparable to the hats of other minorities (Zhou Qufei 1999: 124).

This is not only a rock painting of a historical period that can be scientifically dated, with exact style dating and clear cultural connotation interpretation, but also a rock painting with typical Han cultural traditions. In-depth research on this rock painting will help promote the development of the study of rock paintings throughout the history of southwestern China.

References

- Ban Gu.
1962. Han Shu Dong Zhongshu Biography. Zhonghua Book Company.
- Chen Songchang
1993 Mawangdui Han Mu Bo Hua 'Shen Qi Tu' Bian Zheng [Dialectics of the Gods Picture in Silk Painting of Mawangdui Han Tomb]. *Jiangnan Archaeology* 1.
- Chen Yirong.
2017 Zhuangzu Lei Shen Chong Bai Tan Yuan [The Origin of the Thunder God Worship in the Zhuang Nationality]. *Minbo Forum* 4.
- Da Chunbu *et al.*
1996 Tongzhi Jiujiang Fuzhi [Jiujiang Chronicles during the Tongzhi Period of the Qing dynasty]. Jiangsu Ancient Books Publishing House, p. 49.
- Dai Xiaoyun
2014 "Heaven, Earth, Sun, Water, Land and Rituals Correction Points", *China Science Press*, p. 12.
- Dong Lun *et al.*
1961 Ming Taizu Shi Lu [Records of Ming Taizu]. Institute of History and Language, Academia Sinica, Taipei, p. 632.
- Gao Xiaofeng
2007 Cong 'Qi Yu Gan Ying Bei Ji' Kan Yuan Dai Datong Di Qu de Qi Yu Feng Su [View on the Customs of Praying for Rain in Datong Area in Yuan dynasty from the 'Inscription on the Stone Tablet of Praying for Rain']. *Journal of Shanxi Datong University* 2.
- Guo Hongzhen
2012 Gu Dai Guan Fang Qi Yu Kao Shu [Textual Research on Ancient Official Praying for Rain]. *Journal of Guangxi Normal University* 1.
- He Tianjie
2002 Leizhou Yu Lei Shen Chuan Shuo Kao [Textual Research on the Legend of Leizhou and the Thunder God]. *Beifang Luncong* 1.
- Hu Houxuan
1999 Jia Gu Wen He Ji [A Collection of Oracle Bone Inscriptions], *China Social Sciences Press* 2.
- Li Fang, Hu Meng, Xu Xuan. 2013. Taiping Guang Ji. Zhonghua Book Company 212: 3.
- Li Jingde
1994 Zhu Zi Yu Lei. Zhonghua Book Company, vol. 90, pp. 53.
- Liu An
1991 *Huai Nan Zi*. Yuelu Publishing House, pp. 46, 80.
- Liu Gaoming, Sun Lixin, Jia Zhimao
2012 Hu Xian Da Liang Cun 'Fa Ma Jiao' Qi Yu Yuan Shi Chong Bai Wen Hua Kao Cha. [Investigation on the Primitive Worship Culture of Praying for Rain at 'Majiao' in Daliang Village, Hu County]. *Journal of Xianyang Normal University* 27(1).
- Li Yuanguo
2003 Shen Xiao Lei Fa- Dao Jiao Shen Xiao Pai Yan Ge Yu Si Xiang [Shen Xiao and The Method of Thunder - The Evolution and Thought of Taoist Shen Xiao]. Sichuan People's Publishing House, pp. 220-224.
- Mu Ye
2007 Lei Zu Wen Hua Zou Lun [Early Thoughts on Lei Zu Culture]. *Lingnan Literature and History* 4.
- Ni Wenzhen
1993 *Ni Wen Zhen Ji* [Ni Wenzhen Corpus]. Shanghai Ancient Books Publishing House, p. 53.
- Ouyang Zhesheng
1998 *Hu Shi Wen Ji* [Anthology of Hu shi]. Beijing University Press 4, p. 114.
- Qi County Chronicles Compilation Committee

- 1996 Qi Xian Zhi [Qi County Chronicles]. Zhongzhou Ancient Books Publishing House, pp. 809-810.
- Qu Chuan
- 2004 Du Zhang Man- Yi Ge Xiao Wang de Li Shi Yu Min Zu [Du Zhang Man-A History and Nation Who Has Passed away]. Sichuan People's Publishing House, p. 178.
- Rao Zongyi
- 1997 Tu Shi Yu Ci Fu - Mawangdui Xin Chu Tai Yi Chu Xing Tu Yan Jiu [Picture Poems and Ci Fu: A study on the 'painting of Taiyi traveling' unearthed from the Mawangdui Western Han Tomb]. *New Arts* 2.
- Shen Shixing *et al.*
- 1985 Da Ming Hui Dian. Taipei Wenhai Publishing House, p. 82.
- Taipei Research Institute
- 1961 Ming Tai Zu Shi Lu [Records of Emperor Taizu of the Ming dynasty]. Institute of History and Language 30: 460.
- Tuo Tuo *et al.*
- 1985 Song Shi · Li Zhi [The History of the Song dynasty · Rites]. Zhonghua Book Company 5:102.
- Wang Chong
- 1974 *Lun Heng*. Shanghai People's Publishing House, pp. 100, 245.
- Wang Linxiang *et al.*
- 1895 Xuzhou Fuzhi [Xuzhou Fu Chronicles], vol. 3.
- Wang Mingli, Niu Tianwei
- 2002 Cong Han Hua Kan Gu Dai Lei Shen Xing Xinag de Yan Bian [View on the Evolution of the Image of Ancient Thunder God from Han Paintings]. *Chinese Original Relic* 4.
- Wang Yu, Jiao Yang
- 2018 Shi Xi Han Dai Hua Xiang Zhong de Feng Yu Lei Dian Si Shen [An Analysis of the Four Gods of Wind, Rain, Thunder, Lightning in the paintings of the Han dynasty]. *Chinese Art Research* 4.
- Wen Yu
- 2016 Cong Guan Cang Long Wen Mu Diao Zao Xiang Tan Qi Yu Xi Su [Talking about the Custom of Praying for Rain from the Wooden Sculpture of The Dragon God in the Library Collection]. *Cultural Relics World* 5.
- Yuan Ke
- 1980 Shanhaijing Jiao Zhu [Shanhaijing proofreading]. Shanghai Ancient Books Publishing House, pp. 198-466.
- Yuan Li
- 2001 Hua Bei Di Qu Qi Yu Huo Dong Zhong Qu Shui Yi Shi Yan Jiu [Study on Water Intake Ceremony in Rain Praying Activities in North China]. *National Art* 2.
- Yu Sumin
- 2014 Baoding Feng Yun Lei Yu Shan Chuan Ji Si Huo Dong Kao [A Study of Sacrificial Activities in the Gods of Wind, Clouds, Thunder, Rain, Mountains and Rivers of Baoding]. *Journal of Baoding University* 9.
- Zeng Huamei
- 2018 Zhanjiang Nuo Wu Kong Jian de Wen Hua Jie Du [An Interpretation of the Space Culture of Zhanjiang Nuo Dance]. *Folk Art* 6.
- Zhang Tingyu *et al.*
- 1974 *Ming Shi-Lizhi* III [History of Ming dynasty-Li Zhi III]. Zhonghua Book Company, vol. 49, pp. 1278, 1286.
- Zhang Yingchang
- 1960 *Shi Qing Duo* [The Poems of the Qing dynasty]. Zhonghua Book Company, p. 499.
- Zhao Jinxiu, Zhang Dagon, Liu Xuchang
- 1981 *Jiajing Jiangyin Xianzhi* [Jiangyin County Chronicles during the Jiajing Period of the Ming dynasty]. Shanghai Ancient Books Publishing House, pp. 146-147.
- Zheng Juzhong. Zheng He Wu Li Xin Yi. Photocopy of Siku Quanshu, vol. 75.
- Zheng Ruixia
- 2008 Lingnan Lai Wen Hua Tan Xi [Analysis of the Thunder Culture in Lingnan]. *Artistic Controversy* 5.
- Zhou Qufei, Yang Wuquan. 1999. Ling Wai Dai Da Jiao Zhu [Annotated of Lingwai Daida]. Zhonghua Book Company, p. 124.
- Zhu Yuanqing, Liao Mingchun
- 2004 Shang Bo Guan Cang Zhan Guo Chu Zhu Shu Yan Jiu Xu Bian [The continuation of the Research on Bamboo Books of Chu State in the Warring States Period in the Shanghai Museum Collection]. Shanghai Bookstore Publishing House, pp. 97-98.
- Zuo Guoji
- 1548 Chong Xiu Yu Shi Xian Chenghung Miao Bei Ji [Rebuilt the Chenghuang Temple Stele of Weishi County]. "Weishi County Chronicles during the Jiajing Period of the Ming dynasty", vol. 5, pp. 15-16.

NOTES AND NEWS

ATELIER, RESEARCH CENTER FOR CONCEPTUAL ANTHROPOLOGY

Director: Prof. Emmanuel Anati

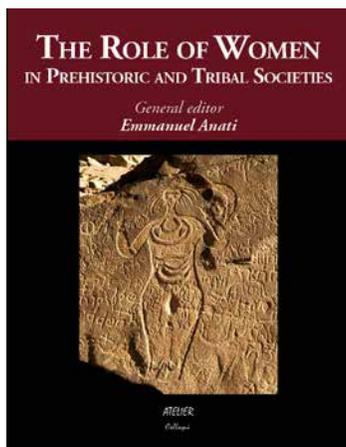
Capodiponte 25044, BS, Italy

< atelier.etno@gmail.com >

NEW BOOKS, NEW TRENDS

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

Three new books present new outlook on three different topics:



The Role of Women in Prehistoric and Tribal Societies

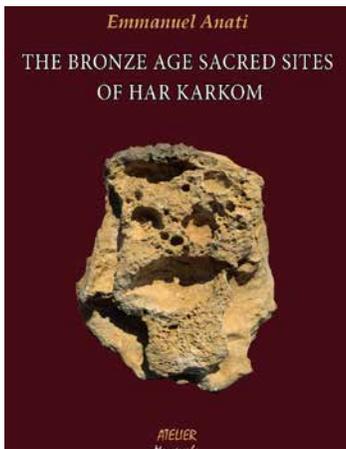
Anati, E. (ed.)

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 subject to biological, social, economic and cultural factors. Such roles are not the same among clans of hunters, tribes of rice growers, or complex urban societies. They are not the same in urban Kabul and in urban Las Vegas. Some societies allow more variability than others. A collection of papers facing thousands of years and different societies, by authors from various parts of the world, is provoking a healthy thinking on variable realities.

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



The Bronze Age Sacred Sites of Har Karkom

Anati, E.

2022, *The Bronze Age Sacred Sites of Har Karkom*

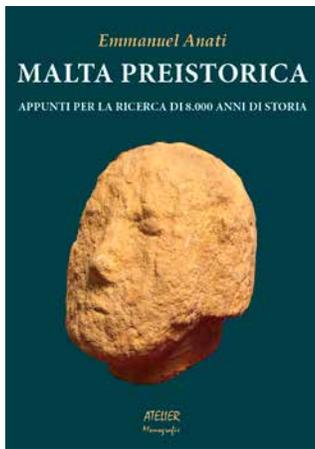
Monograph XVIII

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.

Introduction

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



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*

Monograph XIX

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

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

- | | |
|--|---|
| 1. Preambolo | |
| 2. Cronostoria di una ricerca | |
| 3. Il contesto ambientale | |
| 4. Pietra, terra e uomini | |
| 5. Le ricerche archeologiche | |
| • Le indagini | |
| • Le prospettive | |
| 6. Il dilemma del paleolitico | |
| 7. Le pitture nascoste | |
| 8. I colonizzatori primari del neolitico | |
| 9. L'epoca dei templi | |
| • Origini dei templi | |
| • Funzione dei templi | |
| • Evoluzione | |
| • Implicazioni sociali | |
| • L'incognita della mano d'opera | |
| • La struttura socio-economica | |
| • Demografia del popolamento | |
| | 10. L'età del bronzo: cittadelle, dolmen e urne funerarie |
| | • L'età del bronzo |
| | • I castellieri fortificati |
| | • I solchi di carreggiata |
| | • Chi sono i costruttori dei dolmen? |
| | • Il carattere di un'epoca |
| | 11. Verso un quadro storico |
| | • I quattro popoli |
| | • Dinamica del popolamento e degli intervalli |
| | • I cicli abitativi |
| | 12. Cronologia e concetti del tempo |
| | 13. Paleodemografia e densità del popolamento |
| | 14. Conclusioni |
| | 15. Bibliografia |

WHAT IS CONCEPTUAL ANTHROPOLOGY

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

The idea of creating a unique base for the study of art, religion, social relations, and other intellectual and spiritual aspects of human culture had been maturing for some time. It took a first formal step during the International Congress of Prehistory at Florianopolis, Brazil, in 2011. The debate at first concerned the need to change the basic orientation of prehistoric studies. Traditional archeology is a discipline mainly based on recording, describing, and dating. The new archeology had to go further, treasuring the findings recorded by the old archeology, using them to understand their spirit, motivation, and conceptual context. But was it easier to change the orientation of a traditionally well-established discipline or to create a new discipline?

In the fields of prehistoric archeology and anthropology, the presence of different orientations is a healthy factor to be preserved. Within this frame, a new discipline was born. First it was proposed to name it new archeology and in fact this is what it is. However, ultimately, the name of conceptual anthropology was agreed upon. Participants at the session of CISENP (International Scientific Commission on the Intellectual and Spiritual Expressions of Non-Literate Peoples) chaired by Prof. Anati decided to recognize the fledgling discipline of conceptual anthropology as a commitment of the commission. With CISENP support, the ATELIER research center started operating in 2013, organizing meetings and debates, with an editorial section producing books and **EXPRESSION** quarterly journal. To date, over 250 authors from 50 countries in five continents have contributed texts in the 37 issues of **EXPRESSION** and in the 70 books published so far by Atelier. They form the basis of the new discipline, conceptual anthropology, alias the new archeology. For additional details, description of aims, methods and results, see **EXPRESSION**, vol. 34, 2021, pp. 72-74.

DEFINITION OF RELATED INSTITUTIONS

WHAT IS "ATELIER"?

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

WHAT IS CISENP?

CISENP is the International Scientific Commission on Research into the Intellectual and Spiritual Expression of Non-literate Peoples, an organ of UISPP, the International Union of Prehistoric and Protohistoric Sciences. Being a UISPP commission, UISPP members are the main core of the commission. However, CISENP is a free association. Anyone may join by asking <atelier.etno@gmail.com> to be registered as associate. Associates receive the **EXPRESSION** quarterly journal for free. They are contributing papers and/or editorial activities to the **EXPRESSION** journal and the books of Atelier. Their membership ceases if they are inactive for a second consecutive year. Membership is free: no formal charges or fees are imposed. Donations are welcome.

MEMBERSHIP OF THE UISPP

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

HOW TO SUBMIT YOUR PAPER FOR EXPRESSION JOURNAL

EXPRESSION quarterly journal is addressed to readers in the human and social sciences. Your paper will reach academic institutions, libraries and cultured people in over 85 countries of five continents. Both, your text and your illustration should appeal to these readers, also to people who may not be specialists in the same field as yours. If you wish them to enjoy your writing you should be the first one to enjoy it. Be simple, direct, and express clear goals and innovations. Be stimulating and awaken curiosity and queries. Make sure your text is supported by reliable documentation. Articles should have a specific topic, understandable from the title. Avoid irrelevant references and other unnecessary displays of erudition. Unnecessary references do not make you more scientific but makes your

article heavier and less fluent to read. Avoid dry technical reports or inventories.

The journal does not publish purely descriptive chronicles and tries to avoid theoretical general disquisitions. The publishing language is English (American spelling). Articles are submitted to reviewers. The recommended length of a paper is 2,000 to 5,000 words. Articles counting less than 2,000 words or having no consistent illustration, may be considered for the Notes and News or for the “Discussion Forum”.

Illustrations should be pertinent to the content. They should have the resolution of 300 dpi, with a base of 14 cm. Each illustration should have an explanatory caption, including its source when relevant. Illustrations should be presented separately from the text. Both text and illustration should be free from copyright and any other obligation, and preferably not yet published elsewhere. Authors are fully responsible for the submitted text and illustrations.

EXPRESSION

GENERAL INDEX OF AUTHORS: VOLUMES 1 TO 37

Acevedo Agustín

Vol.8, pp. 63-68, *Hunter-Gatherer Rock Art in Two Regions of Central-Southern Patagonia: Contrasting Visual Themes, Techniques and Landscapes* (with Dánae Fiore)

Al-Malabeh Ahmad

Vol.18, pp. 33-41, *Cult Sites and Art* (with Stephan F.J. Kempe)

Alves Da Mota Leidiana

Vol.14, pp. 54-64, *First Americans: Changes of Places, Changes of Theories* (with Santiago Wolnei Ferreira Guimaraes)

Amâncio Martinelli Suely

Vol.21, pp. 33-39, *the Dominant Morphological Rock Art Theme in 47 Archaeological Sites in the National Park of the Serra da Capivara, Pauí, Brazil: a Case Study* (with Michel Justamand, Gabriel Frechiani De Oliveira)

Anati Emmanuel

Vol.6, pp. 3-24, *Decoding Prehistoric Art: the Messages behind the Images*

Vol.13, pp. 7-14, *The Question of Fire: how is it Represented in Prehistoric and Tribal Art?*

Vol.14, pp. 7-10, *Travel and Migrations Tales in European Paleolithic Art*

Vol.15, pp. 7-13, *Decoding Prehistoric Art: Meaningful Examples of Gender Relations*

Vol.16, pp. 9-23, *Decoding Paleolithic Engravings on Bone*

Vol.18, pp. 8-20, *Forgotten Myths and Memories: the Art of Early Gatherers from Tanzania to a World Pattern*

Vol.20, pp. 4-8, *Menhir-Statues: What Was their Function?* (Discussion Forum)

Vol.21, pp. 7-9, *Dominant Themes in the Rock Art of Azerbaijan*

Vol.22, pp. 9-20, *Changing Themes in Valcamonica Rock Art*

Vol.23, pp. 7-23, *The Typology of Rock Art*

Vol.25, pp. 8-19, *Religions in Prehistoric Valcamonica*

Vol.26, pp. 8-18, *Male and Female Variability in the Rock Art of Azerbaijan*

Vol.27, pp. 13-19, *Reconsidering the Vulvar Stones of La Ferrassie (Dordogne)*

Vol.28, pp. 10-31, *Cultural Diffusion and Cultural Introversion in the Alps. Rock Art as a Source of History*

Vol.29, pp. 12-15, *Decoding Paleolithic Art and the Origins of Writing*

Vol.29, pp. 72-77, *Suliman the Bedouin, Dilemmas of a Society in Transition*

Vol.30, pp. 10-19, *Rethinking Jericho and the Birth of the World Earliest Town*

Vol.31, pp. 8-26, *Death: Eternal Confrontation Between Knowledge and Beliefs*

Vol.32, pp. 9-30, *The Neolithic Temples of Malta: a Ceremonial Urbanization*

Vol.32, pp. 76-79, *On Religious Faith And Identity*

Vol.33, pp. 10-28, *The Rock Art of Central Arabia*

Vol.34, pp 9-30, *Desert Settlement Patterns*

Vol.35, pp 15-30, *The Har Karkom Cult Sites*

Vol.36, pp. 18-33, *Dating the Biblical Exodus, an Enquiry in Conceptual Anthropology*

Vol.37, pp. 11-31, *The Typology of Rock Art*

Vol.37, pp. 7-8, *The Time of the Biblical Exodus*

Vol.37, p. 8, *Artificial Intelligence and Alternative Artificial Intelligence: AI and AAI?*

Anderson Shenandoah

Vol.21, pp. 16-22, *Understanding the Art of Rock Writing*

Arroyo Joaquín

Vol.6, pp. 134-146, *The rock art of Saracachi River Basin: the El Arco and Blanca de la Pulsera caves, Sonora (Mexico)* (with Neemia Santos, Beatriz Menéndez, Quijada César, Antonio Hernanz, Mercedes Iriarte and Ramon Vinas)

Arsenault Daniel

Vol.4, pp. 3-4, *Canadian Shield Rock Art and its Spiritual Dimension: an Informed Approach to the Tangible and Intangible Dimensions of Rock Art Sites in the Canadian Shield*

Vol.7, pp. 5-13, *The Canadian Shield Rock Art and Its Spiritual Dimension: Finding Some Tangible and Intangible Aspects of Rock Art Sites in the Canadian Shield through a Contextual Approach*

Arzarello Marta

Vol.14, pp. 11-15, *The Bifacial Phenomenon across Time, Space and Variability*

Baghdasaryan Vard

Vol.21, pp. 40-48, *Linguistic Data on Old Armenian and Norse Intercultural Communication and the House of Being* (with Vahan Vahan, Gregori Vahanyan)

Balbino Ana Cristina Alves

Vol.34, pp. 31-46, *Prehistoric Sexuality in the Rock Art of Serra da Capivara (PNSC/PI), Brazil* (with Michel Justamand, Vanessa da Silva Belarmino, Vitor José Rampaneli de Almeida, Gabriel F. de Oliveira, Matheus Freitas de Oliveira)

Baldari Luigi

Vol.32, p. 4, *The Concept of Death Between Anthropology and Psychoanalysis*

Bandarin Francesco

Vol.36, pp. 34-44, *Serra da Capivara, Brazil*

Banerjee Ruman

Vol.26, pp. 42-50, *The Women of Central Indian Rock Art: Discovery, Documentation and Interpretation* (with Somnath Chakraverty, David W. Robinson)

Barbaglia Silvio

Vol.36, pp. 11-15, *Har Karkom and the Origin of Biblical Religion: an Ongoing Debate*

- Vol.37, pp. 4-6, *The Debate on the Har Karkom Archaeological Hiatus: a New and Promising Proposal* (with Fabio Crosilla)
- Basile Mara**
Vol.8, pp. 8-14, *Images in Time: an Overview of Rock Art Manifestations in the Fiambalà Region, Catamarca, Northwestern Argentina* (with Norma Ratto)
- Baumer Christoph**
Vol.35, pp. 35, *Saka Animal Style and its Application in Rock Art*
- Bednarik Robert G.**
Vol.12, pp. 8-10, *Questions and Answers about Art and Rock Art*
Vol.14, pp. 16-21, *Pleistocene Maritime Colonizations*
Vol.16, pp. 24-29, *Reading Messages into Palaeoart*
Vol.24, pp. 7-8, *No Greener Grass in the Arctic*
- Belarmino, da Silva Vanessa**
Vol.26, pp. 28-34, *Female Representations in Rock Art Scenes, São Raiumundo Nonato-PI, Brazil* (with Gabriel Frechiani de Oliveira, Antoniel dos Santos Gomes Filho, Michel Justamand, Pedro Paulo Funar)
- Belfer-Cohen Ana**
Vol.5, p. 20, *A Natufian Mask Face Figurine: an Insight into the Nature of the Supernatural Being*
- Bender Herman**
Vol.28, pp. 32-45, *Sacred Numbers in Plains and Woodland Indian Cultures and Cosmologies*
- Ben Nasr Jaâfar**
Vol.8, pp. 15-20, *The Rock Art of Tunisia: When, Why and to Whom?*
Vol.10, pp. 7-9, *Sandal Engravings in the Village of Guermessa (Southeast of Tunisia): a Graphic Memorizing of a Forgotten Berber Ritual?*
- Benavente Martha E.**
Vol.5, pp. 16-17, *The Set of El Arroyo de las Flechas Rock Art Engravings: Symbolic Associations in the Sierra El Alamo; Caborca in Sonora, Mexico*
Vol.6, pp. 109-120, *The Set of El Arroyo de las Flechas Rock Art Engravings: Symbolic Associations in the Sierra El Alamo; Caborca in Sonora, Mexico*
- Berriet Margalit**
Vol.5, p. 6, *Arts and Cultures are a Journey in the World of Mankind*
Vol.6, pp. 24-29, *Intellectual and Spiritual Expressions of Non-Literate Societies: Art and Culture, a Journey through the World of Mankind*
Vol.11, pp. 7-12, *Male + Female: Humanity: Male and Female in Prehistoric and Tribal Art*
Vol.13, pp. 16-21, *Abstract Signs and Symbols in Prehistoric to Modern Art*
Vol.18, pp. 21-28, *Memories: Grounds for Myth*
Vol.22, pp. 21-23, *The Arts and Society*
- Berrocal Emilio G.**
Vol.16, pp. 30-33, *The Forgotten Perception*
- Bertilsson Ulf**
Vol.4, p. 4, *Carved Footprints and Prehistoric Beliefs: Examples of Symbol and Myth - Practice and Ideology*
Vol.6, pp. 9-46, *Carved Footprints and Prehistoric Beliefs: Examples of Symbol and Myth - Practice and Ideology*
- Bettencourt Ana M. S.**
Vol.5, p. 7, *Grid Patterns in the New Iberia Rock Art Iconography, Context and Interpretations*
- Binant Pascale**
Vol.6, p. 46-56, *Sexual Human Representations of the Paintings of Serra da Capivara, Brazil: Relations in Action, Narrative Relations?*
Vol.11, pp. 17-20, *Men, Women, Children, Anthropomorphs and Animals*
- Vol.13, 9, Discussion Forum
- Bloch David**
Vol.34, pp. 5-6, *The Grey Salt and Red Salt of Jericho and the Dead Sea*
- Bjork Carl**
Vol.11, pp. 13-16, *Not Always the Male*
- Bo Cao**
Vol.5, p. 8, *Research and Study on the Guizhou Rock Art Heritage*
- Bo Xiao**
Vol.5, pp. 26-27, *Discussion of Reproduction Worship in Chinese Rock Art* (with Zhang Jiaxin and Wang Zhaohui)
- Bonanno Anthony**
Vol.14, pp. 22-30, *The First Inhabitants of Malta*
Vol.28, pp. 46-55, *Hiatus or Continuity in Prehistoric Malta? From Early Neolithic to Temple Period*
Vol.29, pp. 7-9, *Further Debate on the Cultural Identity of the Neolithic Temples of Malta*
Vol.33, p. 5, *Comments on the Maltese Megalithic Temples*
- Bonnet-Balazut Amélie**
Vol.22, pp. 24-32, *Understanding the Art of Rock Writing*
Vol.30, pp. 20-29, *Paleolithic Art: the Animal Beginnings of History*
- Boro Luigi J.**
Vol.8, pp. 21-24, *Lluta Valley, Atacama Desert, Chile*
- Bouissac Paul**
Vol.4, p. 6, *Patterns and the Dawn of Cosmological Knowledge*
Vol.6, pp. 57-61, *The Stargazers: the Evolution of Knowledge, Beliefs and Rock Art*
- Braun Ingmar M.**
Vol.10, pp. 10-14, *Interdisciplinary Interpretations of Anthropomorphic Composite Beings in European Upper Palaeolithic Cave Art: an Approach*
- Britten Brian**
Vol.11, pp. 21-25, *Bedford Barrens Petroglyphs*
- Buco de Andrade Cristiane**
Vol.31, pp. 34-41, *Rock Art Representations and Possible Zoophilia Themes at Serra da Capivara National Park, Piauí, Brazil: a Case Study* (with Michel Justamand, Vitor José Rampaneli de Almeida, Antoniel dos Santos Gomes Filho, Albérico Queiroz, Gabriel F. de Oliveira, Matheus Freitas de Oliveira, Leandro Paiva)
- Burley Paul D.**
Vol.4, p. 7, *The Stonehenge Sacred Landscape, Pathway to the Stars*
Vol.7, pp. 14-25, *As Above, So Below: Unveiling the Truth about Stonehenge's Sacred Landscape*
- Bury Rick**
Vol.13, p. 8, Discussion Forum
- Chakravarty Kalyan Kumar**
Vol.12, pp. 11-15, *Is Art Necessary for Human Survival?*
- Chakravarty Somnath**
Vol.7, pp. 26-39, *Pre-literate Art in India: a Source of Indigenous Knowledge, Ethnohistory and Collective Wisdom*
Vol.26, pp. 42-50, *The Women of Central Indian Rock Art: Discovery, Documentation and Interpretation* (with Ruman Banerjee, David W. Robinson)
- Chies Monia**
Vol.9, pp. 13-17, *Celebrating Three Hundred Years of Mani Stone Carving at the Tibetan Buddhist Site of Gyanak Mani, Yushu TA P(PRC)*
- Chippindale Christopher**
Vol.8, pp. 25-28, *Meaning in the Axe-Carvings on Stonehenge*
- Christie Jessica Joyce**

Vol.8, pp. 29-33, *Layered Messages Through Time: a Case Study of Blue Bull Cave, Canyon De Chelly, AZ, United States*

Vol.11, pp. 26-32, *Gendered Stone Cults in Pre-contact O'ahu, Hawai'i*

Coimbra Fernando

Vol.6, pp. 62-70, *Archaeology, Rock Art, Archeoacoustics and Neuroscience: What Kind of Relation?*

Vol.8, pp. 34-36, *Semiotics in the Rock of the Signs (Barcelos, Portugal)*

Vol.13, p. 8, Discussion Forum

Vol.23, pp. 24-28, *Rock Art as a Mnemonic Process among Non-literate Societies*

Clottes Jean

Vol.13, pp. 22-24, *The Lascaux Shaft*

Vol.13, p. 8, Discussion Forum

Vol.25, pp. 20-26, *The Mythic Theme of the Fawn With Bird in the Pyrenean Magdalenian*

Crosilla Fabio

Vol.35, pp. 9-10, *Discussion Proposal about the Archeological Hiatus in Har Karkom and the Surrounding Area in the Second Millennium Bce*

Vol.36, pp. 8-11, *Dead Sea Level Variations and Climate Conditions*

Vol.37, pp. 4-6, *The Debate on the Har Karkom Archeological Hiatus: a New and Promising Proposal* (with Silvio Barbaglia)

Da Fonseca Azizo

Vol.13, p. 9, Discussion Forum

Dahl Ivar

Vol.8, pp. 37-38, *Danish Viking Marks on Stone?*

Dash Jagannath

Vol.13, pp. 25-32, *Text, Context and Symbolism in Saora Art: an Anthropological Analysis*

De Almeida Vitor José Rampaneli

Vol.34, pp. 31-46, *Prehistoric Sexuality in the Rock Art of Serra da Capivara (PNSC/PI), Brazil* (with Michel Justamand, Vanessa da Silva Belarmino, Ana Cristina Alves Balbino, Gabriel F. de Oliveira, Matteus Freitas de Oliveira)

De Bie Marc

Vol.21, pp. 49-55, *Settlement Spatiality Reflecting Spirituality: Searching for High-order Cultural Expressions of Final Palaeolithic Communities in Northwestern Europe* (with Jessie Van Cauter)

De Figueiredo Sofia Soares

Vol.8, pp. 39-43, *Paintings from Northeast Portugal: beyond Script and Art*

DeKastle Amadeus

Vol.34, pp. 31-50, *Karakol Rock Art, Kyrgyzstan: the Relationship Between Petroglyphs and Landscape* (with Luc Hermann)

Delforoos Behrooz Barjasteh

Vol.32, pp. 31-43, *Newly Discovered Pictograms at Mil River Rock Shelter in Sistan and Baluchestan Province, Southeast Iran* (with Samira Narooyi, Safoura Kalantari)

Delnoy David

Vol.9, pp. 18-20, *The Petroglyphs of Huancor, Peru: Form and Meaning* (with Marcel Otte)

de Oliveira Gabriel F.

Vol.31, pp. 34-41, *Rock Art Representations and Possible Zoophilia Themes at Serra Da Capivara National Park, Piauí, Brazil: a Case Study* (with Michel Justamand, Cristiane de Andrade Buco, Vitor José Rampaneli de Almeida, Antoniel dos Santos Gomes Filho, Al-bérico Queiroz, Matteus Freitas de Oliveira, Leandro Paiva)

Vol.34, pp. 31-46, *Prehistoric Sexuality in the Rock Art of Serra da*

Capivara (PNSC/PI), Brazil (with Michel Justamand, Vanessa da Silva Belarmino, Ana Cristina Alves Balbino, Vitor José Rampaneli de Almeida, Matteus Freitas de Oliveira)

de Oliveira Matteus Freitas

Vol.31, pp. 34-41, *Rock Art Representations and Possible Zoophilia Themes at Serra Da Capivara National Park, Piauí, Brazil: a Case Study* (with Michel Justamand, Cristiane de Andrade Buco, Vitor José Rampaneli de Almeida, Antoniel dos Santos Gomes Filho, Al-bérico Queiroz, Gabriel F. de Oliveira, Leandro Paiva)

Vol.34, pp. 31-46, *Prehistoric Sexuality in the Rock Art of Serra da Capivara (PNSC/PI), Brazil* (with Michel Justamand, Vanessa da Silva Belarmino, Ana Cristina Alves Balbino, Vitor José Rampaneli de Almeida, Gabriel F. de Oliveira)

Devage Dinesh

Vol.25, pp. 70-85, *A Review of Rock Art Studies in Sri Lanka* (with Raj Somadeva, Anusha Wanninayake, Resta Fernando)

Devage Nandadeva Bilinda

Vol.9, pp. 67-71, *Rock Art of the Vedda People of Sri Lanka: When, Why and to Whom?*

Devlet Ekaterina

Vol.16, pp. 34-44, *The Skull Motif in Rock Art of Far East: Symbol of Death, Rebirth and the Link Between the Generations*

Vol.19, pp. 18-24, *X-Ray Style Anthropomorphs in Rock Art: the Challenge of Interpretation*

Dieter Maurer

Vol.13, pp. 33-41, *In Picture Genesis, the "Abstract" Precedes and Enables Depiction and Coding, Some Arguments and Speculations Based on the Investigation of Early Pictures in Ontogeny*

Vol.19, pp. 33-47, *Why Our Understanding of the Emergence and Early Development of Pictures in Ontogeny Must Undergo a Revision, and What This Revision May Offer for the Understanding of Early Prehistoric Pictures*

Domingo Sanz Inés

Vol.8, pp. 44-49, *LRA? (Levantine Rock Art)*

Dos Santos Gomes Filho Antoniel

Vol.31, pp. 34-41, *Rock Art Representations and Possible Zoophilia Themes at Serra Da Capivara National Park, Piauí, Brazil: a Case Study* (with Michel Justamand, Cristiane de Andrade Buco, Vitor José Rampaneli de Almeida, Al-bérico Queiroz, Gabriel F. de Oliveira, Matteus Freitas de Oliveira, Leandro Paiva)

Drabsch Bernadette

Vol.8, pp. 50-57, *The Wall Art of Teleilat Ghassul, Jordan: When, Where, Why, to Whom and by Whom?*

Dubey-Pathak Meenakshi

Vol.27, pp. 20-37, *Women in Indian Rock Art*

Vol.29, pp. 16-25, *Ancient Myths Narrated by the Rock Art of Chhattisgarh State in India*

Dubal Léo

Vol.6, p. 71-77, *Heralding the Sun*

Vol.23, p. 29-31, *Tracing Back the Ages of Myths behind Calendar Eras*

Vol.15, pp.14-18, *The Art of Representation of Sexual Intercourse*

Vol.31, pp. 27-33, *Coinage, the Coin Age and Creeds*

Faradzhev Arsen

Vol.6, pp 78-83, *The Treasures from the Russian City of Zaraysk*

Farruja De La Rosa José

Vol.14, pp. 31-37, *Neighbouring Lands ... Neighbouring Cultures? The North African (Amazigh) Roots of the Canary Islands*

Vol.16, pp. 45-53, *Reading the Message? The Problem within the Interpretations of Rock "Art" in the Canary Islands*

Felding Louise

Vol.8, pp. 58-62, *Rock Art: When, Why and to Whom? Two Danish*

Examples

Ferraro Lorena

Vol.11, pp. 82-88, *Engraving Gender in Talampaya Rock Art, Argentina* (with Aixa Vidal and Maria Teresa Pagni)

Filho, dos Santos Gomes Antoniel

Vol.26, pp. 28-34, *Female Representations in Rock Art Scenes, São Raiumundo Nonato-PI, Brazil* (with Gabriel Frechiani de Oliveira, Michel Justamand, Vanessa Belarmino da Silva, Pedro Paulo Funar)

Fiore Dánae

Vol.8, pp. 63-68, *Hunter-Gatherer Rock Art in Two Regions of Central-Southern Patagonia: Contrasting Visual Themes, Techniques and Landscapes* (with Agustín Acevedo)

Fradkin Ariela

Vol.6, pp. 3-24, *Decoding Prehistoric Art: the Messages Behind the Images*

Fradzhev Arsen

Vol.4, p. 9, *The Treasures of the Third Millennium from the Russian City of Zvenigorod*

Franklin Natalie R.

Vol.8, pp. 69-73, *The Venus of Hohle Fels and Mobiliary Art from Southwest Germany* (with Phillip Habgood J.)

Frechiani De Oliveira Gabriel

Vol.21, pp. 33-39, *The Dominant Morphological Rock Art Theme in 47 Archaeological Sites in the National Park of the Serra da Capivara, Paaui, Brazil: a Case Study* (With Michel Justamand, Suely Amâncio Martinelli)

Vol.24, pp. 18-25, *The Climate Change Occurring in the National Park Serra Da Capivara -Pi, Brazil, Seen Through the Rock Art of Pre-Colonial Human Societies: a Case Study* (with Michel Justamand, Pedro Paulo Funari)

Vol.26, pp. 28-34, *Female Representations in Rock Art Scenes, São Raiumundo Nonato-PI, Brazil* (with Michel Justamand, Antoniel dos Santos Gomes Filho, Vanessa Belarmino da Silva, Pedro Paulo Funar)

Funari Pedro Paulo A.

Vol.15, pp. 26-35, *Sexual Scenes in Serra Da Capivara Rock Art, Brazil* (with Michel Justamand)

Vol.24, pp. 18-25, *The Climate Change Occurring in the National Park Serra Da Capivara -Pi, Brazil, Seen Through the Rock Art of Pre-Colonial Human Societies: a Case Study* (with Michel Justamand, Gabriel Frechiani de Oliveira)

Vol.26, pp. 28-34, *Female Representations in Rock Art Scenes, São Raiumundo Nonato-PI, Brazil* (with Gabriel Frechiani de Oliveira, Antoniel dos Santos Gomes Filho, Vanessa Belarmino da Silva, Michel Justamand)

Furter Edmond

Vol.9, pp. 21-25, *Göbekli Tepe, Between Rock Art and Art*

Vol.10, pp. 15-21, *Art is Structural Magic, Not Illustration*

Vol.13, pp. 42-53, *Abstract Signs in Art are Shorthand for Cultural Structure*

Vol.14, pp. 38-47, *Colonial Artists Re-style the Same Characters*

Vol.15, pp. 19-24, *Pregnant is the Most Consistent Typological Gender*

Vol.16, pp. 54-62, *Recurrent Characters in Rock Art Reveal Objective Meaning*

Garcês Sara

Vol.21, pp. 22-32, *We, the Deer!?: Assessing a Nonlinear Visual System in the Tagus Basin, Portugal* (with Luiz Oosterbeek)

Garfinkel Alan P.

Vol.13, pp. 54-70, *Patterned Body Anthropomorphs of the Cosos:*

How Might Concentric Circle Psychograms Function in Ethnographic Schemes (with Tirtha Prasad Mukhopadhyay)

Vol.16, pp. 126-144, *Neuro-ethological Messages from Rock Pictures* (with Tirtha Prasad Mukhopadhyay and Merchan Villalba Luis Ramon)

Gassowski Jerzy

Vol.18, pp. 28-32, *Early Medieval Slavs in their Myths and Archaeology*

Ghilotti Francesco

Vol.6, pp. 84-95, *Earth and Subterraneity in Early Sumerian Sources*

Giorgi Marisa Dawn

Vol.8, pp. 74-78, *Chalawong: a Forgotten Site*

Habgood Phillip J.

Vol.8, pp. 69-73, *The Venus of Hohle Fels and Mobiliary Art From Southwest Germany* (with Nathalie R. Franklin)

Hayden, Brian

Vol.24, pp. 8-18, *Why Ideologies and Values Changed: the Role of Aggrandizer Strategies and Secret Societies*

Hameau Philippe

Vol.8, pp. 79-82, *A Commemorative Schematic Iconography in the Neolithic Period*

He Biao

Vol.5, pp. 13-14, *Survey of the Status and Protection Strategy for the Ancient Rock Paintings in Guizhou*

Hegg Chris

Vol.9, pp. 26-28, *My First Petroglyph Language Symbols Deciphered in West Central Nevada*

Hermann Luc

Vol.25, pp. 27-42, *Music and Dance in Rock Art from Southeastern Kazakhstan and Kyrgyzstan*

Vol.27, pp. 38-55, *Sexuality in Rock Art from Southeastern Kazakhstan and Kyrgyzstan*

Vol.28, pp. 56-78, *Depictions of Felidae in the Rock Art of Kyrgyzstan and Southeastern Kazakhstan* (with Annik Schnitzler)

Vol.34, pp. 31-50, *Karakol Rock Art, Kyrgyzstan: the Relationship Between Petroglyphs and Landscape* (with Amadeus DeKastle)

Hernanz Antonio

Vol.6, pp. 134-146, *The rock art of Saracahi River Basin: the El Arco and Blanca de la Pulsera caves, Sonora (Mexico)* (with Neemia Santos, Beatriz Menéndez, Quijada César, Joaquín Arroyo, Mercedes Iriarte and Ramon Vinas)

Hodgson Derek

Vol.12, pp. 26-47, *Why is Rock Art so Evocative? Affective Depiction of Animals from Coso Range Petroglyphs, Southwest California, and Isco, Hazaribagh, India* (with Tirtha Prasad Mukhopadhyay)

Hochroth Lysa

Vol.4, pp. 10-11, *From Survival to Conatus: Comparative Axiology from Engraving to Painting*

Holt Deb

Vol.11, pp. 39-46, *Sex and Gender in Wanjina Rock Art*, Kimberley, Australia

Honoré Emmanuelle

Vol.9, pp. 29-33, *Pastoralists' Paintings of Wg35, Gilf El-Kebir: Anchoring a Moving Herd in Space and Time*

Hua Qiao

Vol.4, p. 15, *Research on File Construction System of Rock Art* (with Hui Liu and Li Bin Gong)

Huang Yaqi

Vol.5, p. 27, *Agricultural Worship in the Rock Art of Jiangjunya, Lianyungang City, East China* (with Zhang Jiaxin)

Huisheng Tang

Vol.37, pp. 58-74, *Interpretation of Rock Paintings: Praying for Rain in the Ming, from the Fen Jingzi Rock Art Site, Gong County, Sichuan Province, China* (with Li Man and Shi Lanying)

Imam Bulu

Vol.4, pp. 11-12, *Changing Intellectual and Spiritual Expressions of the Nomadic Birhor in Jharkhand*

Vol.7, pp. 40-44, *The Intellectual and Spiritual Expressions of a Nomadic Tribe, the Birhor (of Hazaribagh, Jharkhand, Eastern India)*

Vol.9, pp. 34-38, *What Kind of Society Produced the Rock Art of My Region (Hazaribagh, Jharkhand, East india)? Why Was It Produced, and to Whom Was the Rock Art Addressed?*

Vol.19, pp. 12-17, *Changing Intellectual and Spiritual Expressions of the Nomadic Birhor in Jharkhand*

Vol.22, pp. 33-38, *The Dominant Theme in Prehistoric and Tribal Art in Jharkhand, India*

Iriarte Mercedes

Vol.6, pp. 134-146, *The rock art of Saracahi River Basin: the El Arco and Blanca de la Pulsera caves, Sonora (Mexico)* (with Neemia Santos, Beatriz Menéndez, Quijada César, Joaquín Arroyo, Antonio Hernanz and Ramon Vinas)

Jairoce Vitalina

Vol.32, pp. 44-57, *Urban origins in Mozambique: Manyikeni and Niamara, Two Divergent Architectural Styles of the Second Millennium AD* (with Solange Macamo, Arlindo Zomba, Laurinda Mutimucuío)

Jin Yanqing

Vol.5, p. 21, *Research of Classification and Staging of Rock Art on Lusen Mountain in Qinghai* (with Zeming Shi)

Vol.7, pp. 101-108, *Research of Classification and Stages of the Rock Art on Lusen Mountain in Qinghai* (with Zeming Shi)

Justamand Michel

Vol.15, pp. 26-35, *Sexual Scenes in Serra da Capivara Rock Art, Brazil* (with Pedro Paulo A. Funari)

Vol.21, pp. 33-39, *The Dominant Morphological Rock Art Theme in 47 Archaeological Sites in the National Park of the Serra da Capivara, Piauí, Brazil: a Case Study* (with Gabriel Frechiani De Oliveira, Suely Amâncio Martinelli)

Vol.24, pp. 18-25, *The Climate Change Occurring in the National Park Serra Da Capivara -Pi, Brazil, Seen Through the Rock Art of Pre-Colonial Human Societies: a Case Study* (with Gabriel Frechiani de Oliveira, Pedro Paulo Funari)

Vol.26, pp. 28-34, *Female Representations in Rock Art Scenes, São Raiumundo Nonato-PI, Brazil* (with Gabriel Frechiani de Oliveira, Antoniel dos Santos Gomes Filho, Vanessa Belarmino da Silva, Pedro Paulo Funar)

Vol.31, pp. 34-41, *Rock Art Representations and Possible Zoophilias Themes at Serra Da Capivara National Park, Piauí, Brazil: a Case Study* (with Cristiane de Andrade Buco, Vitor José Rampaneli de Almeida, Antoniel dos Santos Gomes Filho, Albérico Queiroz, Gabriel F. de Oliveira, Matheus Freitas de Oliveira, Leandro Paiva)

Vol.34, pp. 31-46, *Prehistoric Sexuality in the Rock Art of Serra da Capivara (PNSC/PI), Brazil* (with Ana Cristina Alves Balbino, Vanessa da Silva Belarmino, Vitor José Rampaneli de Almeida, Gabriel F. de Oliveira, Matheus Freitas de Oliveira)

Kalantari Safoura

Vol.32, pp. 31-43, *Newly Discovered Pictograms at Mil River Rock Shelter in Sistan and Baluchestan Province, Southeast Iran* (with Samira Narooyi, Behrooz Barjasteh Delforooz)

Kempe Stephan F.J.

Vol.18, pp. 33-41, *Cult Sites and Art* (with Ahmad al-Malabeh)

Khan, Majeed

Vol.24, pp. 25-35, *Deities and Gods: a Perspective on Prehistoric Religions in Arabia*

Vol.26, pp. 35-41, *Women in Prehistoric and Tribal Societies of Arabia*

Kiotsekoglou Stavros D.

Vol.30, pp. 30-40, *Parallel Lives of Two Districts' Cultural Landscapes: Albano di Lucania (Italy) and Lagyna (Greece)*

Vol.36, pp. 45-67, *The Geo-Archeological Sites of the Prefectures of Xanthi and Rodopi: Körova, Livadi, Ismara, Alonia (Synaxis), and Klisetzik (Petrota), in the Cultural Landscapes of Greek Thrace* (with Spyros P. Pagkalis, Apostolos Th. Tsakridis)

Kolber Jane

Vol.13, p. 10, Discussion Forum

Lambert Arnaud F.

Vol.8, pp. 83-85, *The Olmec-Style Rock Paintings of Oxtotitlán Cave: New Insights and Interpretations*

Vol.10, pp. 22-28, *Sorcerer-Kings in the Olmec Rock Art of Preclassic Mesoamerica*

Vol.11, pp. 47-52, *Exploring the Symbolic Expression of Gender Fluidity among the Potbelly Sculptures of Southeastern Mesoamerica: a Sociological Approach*

Vol.13, p. 13, Discussion Forum

Lambert Georges-N. (Joel)

Vol.9, pp. 124-129, *Elements to Approach the Magdalenians' Motivations, Who Lived in the Fontales' Rocksbelter* (with Anne-Catherine Welté)

Lanying Shi

Vol.37, pp. 58-74, *Interpretation of Rock Paintings: Praying for Rain in the Ming, from the Fen Jingzi Rock Art Site, Gong County, Sichuan Province, China* (with Li Man and Tang Huisheng)

Lbova Liudmila

Vol.12, pp. 16-25, *Anthropomorphic Figurines of Ice Age Art in Siberia: New Data and Perspectives on the Function of Prehistoric Mobile Art (Tarn-et-Garonne, France)*

Vol.23, pp. 35-44, *Ornamental Artefacts as a Way to Transfer and Store Information in the Upper Palaeolithic: the Malta Collection (Siberia)* (with Tatyana Rostyazhenko)

Lenoir Michel

Vol.15, pp. 43-51, *Roc-de-Marcamps (France-Gironde): Sexual Human Representations* (with Anne-Catherine Welté and Marc Martinez)

Leone Maria Laura

Vol.10, pp. 29-35, *Meanings of the Deer Cave (Porto Badisco, Italy): Neolithic Art*

Vol.27, pp. 56-66, *The Woman in Ancient Daunian (Apulia, Italy): Considerations Inferred from Steles, Sources and Ceramics*

Lewis-Williams J. D.

Vol.8, pp. 91-96, *San Rock Art*

Vol.10, pp. 36-40, *Art, Religion and Myth: Were They Interrelated in Upper Palaeolithic Times?*

Li An

Vol.5, pp. 3-4, *Primitive Religious Information Embodied in Human-face Images of Rock Art of Zhuozishan Mountain, Wuhai, Inner Mongolia* (with Wu Junsheng)

Li Gang

Vol.4, p. 13, *Several Understandings on the Cave Paintings on the Turtle Stone in Anshan* (with Ni Xifeng)

Vol.5, p. 13, *Discovery and Pilot Study of the Jinsha River Chiselled Rock Art in Shangri-La*

Li Hao

Vol.5, pp. 13-14, *Survey of the Status and Protection Strategy for the Ancient Rock Paintings in Guizhou*

- Vol.5, p. 25-26, *Research on the Development and Utilization of the Guizhou Ancient Petrography Research* (with Wu Xiaoping)
- Lødøen Trond**
Vol.9, pp. 43-47, *Rock Art as Mortuary Practice in the Late Mesolithic of Western Norway*
- Lopes Cristina**
Vol.9, pp. 48-51, *The Rock Art for Art's Sake; an Aesthetic Approach*
Vol.16, pp. 73-78, *Symbolism in Navajo Rock Art*
Vol.19, pp. 25-32, *Ataegina: a Peninsular Deity*
Vol.34, pp. 47-56, *Geometric Art in the Iberian Schist Plaques*
- Lu Xiaohong**
Vol.5, pp. 28-29, *Image Classification and the Symbolic Structure of the Rock Art at the Zuojiang River, Guangxi* (with Zhang Yasha and Wang Mingshui)
- Luo Xiaoming**
Vol.5, pp. 23-24, *Manipulation Tactics: Cultural Interpretations of Rock Art Images Massed in South-west China* (with Wang Liangfan)
- Lymer Kenneth**
Vol.8, pp. 97-101, *The Prehistoric Petroglyphs of Terekty Aulie in Central Kazakhstan*
Vol.17, pp. 32-36, *Rock Art and Local Religious Practices in Kazakhstan and Kyrgyzstan*
- Macamo Solange**
Vol.32, pp. 44-57, *Urban origins in Mozambique: Manyikeni and Niamara, Two Divergent Architectural Styles of the Second Millennium AD* (with Vitalina Jairoce, Arlindo Zomba, Laurinda Mutimuciuo)
- Magnotta Angelina**
Vol.9, pp. 52-54, *Rock Art in High Lunigiana (Ms, Italy) Rock Art Park of Lunigiana*
Vol.10, pp. 41-47, *The Myth of Cycnus and Ancient Carvings of the Archaic Apuan Ligurian People Near Pontremoli (MS, Italy)*
Vol.11, pp. 53-57, *Moon Worshipping in Prehistory: Fertility God or Goddess?*
Vol.15, pp. 40-42, *Male and Female in Symbolic Depiction in High Lunigiana*
- Mailland Federico**
Vol.5, pp. 14-15, *Lifestyle of Human Groups during Palaeolithic at Har Karkom*
Vol.9, pp. 54-56, *Rock Art and Pebble Drawings: Different Ways to Communicate the Same Message?*
Vol.10, pp. 48-52, *Ibex, Crescent and Swastika as Symbols of a Lunar God in the Rock Art of the Ancient Near East and Central Asia*
Vol.11, pp. 53-57, *Moon Worshipping in Prehistory: Fertility God or Goddess?*
Vol.20, pp. 11-23, *The Har Karkom Rock Art from the Hellenistic to Late Byzantine Period: Man as the Centre of the Universe*
- Man Li**
Vol.37, pp. 58-74, *Interpretation of Rock Paintings: Praying for Rain in the Ming, from the Fen Jingzi Rock Art Site, Gong County, Sichuan Province, China* (with Shi Lanying and Tang Huisheng)
- Marler Joan**
Vol.20, pp. 24-33, *Iconography and Orality: Mnemonic Patterns of Meaning in the Neolithic Societies of Southeastern Europe*
- Martin Michel**
Vol.9, pp. 62-64, *Comparative Study Megaceros-Rennes*
- Martinez Marc**
Vol.15, pp. 43-51, *Roc-de-Marcamps (France-Gironde): Sexual Human Representations* (with Anne-Catherine Welté and Michel Lenoir)
- Meaden Terence**
Vol.6, pp. 96-108, *Aspects of the Nature and Purpose of Specific Symbols and Images in the Non-literate World of Neolithic and Bronze Age Britain and Ireland, including Stonehenge*
Vol.15, pp. 52-57, *Phallic and Vulvar Petroglyphs at Drombeg Stone Circle, Ireland, together with a Proposed Explanation Involving the Hieros Gamos*
Vol.16, pp. 79-91, *Shadows of Stone, Shadows of Ancestors - Studies Unveiling the Planned Sexual Drama of the Hieros Gamos, the Sacred Marriage*
Vol.18, pp. 42-47, *Paired Megaliths with Sculpted Images Facing Sunset at the Summer and Winter Solstices and the Implication of Paradisiacal Belief*
Vol.29, pp. 26-41, *The Sunrise Planning of 50 Irish Stone Circles and Comments on the Summer Solstice at Avebury and Stonehenge*
Vol.31, pp. 42-61, *The Hieros Gamos Worldview and Its Expression by Sunrise Drama at Irish and British Stone Circles of the Neolithic and Bronze Ages*
Vol.33, pp. 29-42, *Neolithic Art and Animism on the Avebury Hills of Southern England*
- Menardi Noguera Alessandro**
Vol.29, pp. 42-58, *Anoa-1 and The Body Proportions of the Niola Doa Corpulent Figures (Ennedi, Chad)*
Vol.31, pp. 62-78, *Idiosyncratic Paintings From a Distant Past in Sivré I (Ennedi, Chad)*
- Menéndez Beatriz**
Vol.6, pp. 109-120, *The Arroyo De Las Flechas' Rock Art Engravings: Symbolic Associations in Sierra El Alamo (Aborca, Sonora, Mexico)* (with Ramon Vinas, César Quijada, Albert Rubio, Alejandro Terrazas and Neemias Santos)
Vol.6, pp. 134-146, *The rock art of Saracachi River Basin: the El Arco and Blanca de la Pulsera caves, Sonora (Mexico)* (with Neemia Santos, César Quijada, Albert Rubio, Joaquin Arroyo, Antonio Hernanz, Mercedes Iriarte and Ramon Vinas)
Vol.7, pp. 64-74, *A Ritual Space with Paintings and Engravings in the La Calera Rock Art Set, Caborca, Sonora, Mexico* (with Ramon Vinas, César Quijada, Albert Rubio and Neemias Santos)
Vol.7, pp. 64-74, *A Ritual Space with Paintings and Engravings in the La Calera Rock Art Set, Caborca, Sonora, Mexico*
- Merchan Villalba Luis Ramon**
Vol.16, pp. 126-144, *Neuro-ethological Messages from Rock Pictures* (with Tirtha Prasad Mukhopadhyay and Alan P.Garfinkel)
- Monamy Elisabeth**
Vol.9, pp. 65-66, *Rock Art: When, Why and to Whom? The 'King' from Jubba (Saudi Arabia): a New Interpretation*
- Mooketsi Cynthia Ontiretse**
Vol.16, pp. 92-97, *"This Is a Butterfly and It Identifies a Water Container": the Relevance of Indigenous Knowledge in Archaeological Interpretations*
- Moulton Susan**
Vol.19, pp. 48-62, *Unbridling the Past: the Visual Language of Animacy in Palaeolithic Cave Painting at Chauvet*
- Munoz Fernandez Emilio**
Vol.7, pp. 45-56, *Colonization of the Upper Miera and Asón Valleys (Cantabria, Spain) in the Late Pleistocene and the Early Holocene* (with Mercedes Perez Bartolomé)
- Mutimuciuo Laurinda**
Vol.32, pp. 44-57, *Urban origins in Mozambique: Manyikeni and Niamara, Two Divergent Architectural Styles of the Second Millennium AD* (with Solange Macamo, Vitalina Jairoce, Arlindo Zomba)
- Mykhailova Nataliia**
Vol.10, pp. 53-58, *Deer Offerings in the Archaeology and Art of*

Prehistoric Eurasia

Vol.15, pp. 58-68, *Sex as Transition Between Worlds in Deer Hunting Society (Mythology and Rock Art)*

Vol.20, pp. 34-41, "Celestial Deer" – *the Flight from the Stone Age to the Middle Ages*

Nankela Alma

Vol.9, pp. 72-77, *Rock Art: When, Why and to Whom? Rock Art of Omandumba Farm on Erongo Mountain, Namibia*

Narooyi Samira

Vol.32, pp. 31-43, *Newly Discovered Pictograms at Mil River Rock Shelter in Sistan and Baluchestan Province, Southeast Iran* (with Behrooz Barjasteh Delforooz, Safoura Kalantari)

Nash George

Vol.9, pp. 8-81, *Secret Signs: Mechanisms behind the Construction of Later Prehistoric Rock Art in Western Britain*

Navarro Alexandre Guida

Vol.16, pp. 63-72, *The Feast of Animals: Art and Images on Prehistoric Eastern Amazonian Stilt Houses*

Neumayer Erwin

Vol.13, p. 10, Discussion Forum

Nezar Moghadasi Abdorreza

Vol. 17, pp. 49-51, *Neuromythology: Relationship between Brain, Evolution, and Mythology*

Nhamo Ancila

Vol.9, pp. 82-85, *Encoding Identity: Spatial Motif Variation as an Answer to When, Why and for Whom Rock Art was Produced in Zimbabwe*

Vol.12, pp. 48-56, *Male Versus Female: Variation in Representations of Males and Females in the Hunter Gatherer Rock Art of Southern Africa*

Nisi Domenico

Vol.19, pp. 78-82, *New Interpretative Hypotheses on a Fresh Interpretation of the Venus à La Corne, a Palaeolithic Bas-Relief Figurine* (with Marta Villa)

Ni Xifeng

Vol.4, p. 13, *Several Understandings on the Cave Paintings on the Turtle Stone in Anshan* (with Li Gang)

Nykonenko Dmytro

Vol.24, pp. 49-62, *Rock Art from the Western Edge of the Steppe: Engravings Inside the Bull Grotto at the Kamyana Mohyla Site* (with Simon Radchenko)

Ogawa Masaru

Vol.9, pp. 86-87, *Rock Art: When, Why and to Whom? Rock Art from Temiya and Fugoppe Caves*

Oosterbeek Louiz

Vol.4, p. 15, *Symbols as Persona in the Dawn of Food Production in the Alto Ribatejo, Portugal*

Vol.21, pp. 22-32, *We, the Deer!? Assessing a Nonlinear Visual System in the Tagus Basin, Portugal* (with Sara Garcês)

Vol.33, p. 5, *Malta and the Mediterranean*

Orefici Giuseppe

Vol. 30, pp. 41-57, *The Geoglyphs: Open Spaces and Collective Ceremonies in the Nasca World*

Otte Marcel

Vol.4, p. 16, *The Prehistory of the Portrait*

Vol.7, pp. 57-60, *The Portrait in Prehistory*

Vol.9, pp. 18-20, *The Petroglyphs of Huancor, Peru: Form and Meaning* (with David Delnoÿ)

Vol.12, pp. 57-60, *Duality in Arts*

Vol.14, pp. 48-53, *The Chauvet Masks*

Pagkalis P. Spyros

Vol.36, pp. 45-67, *The Geo-Archeological Sites of the Prefectures of Xanthi and Rodopi: Kōrova, Livadi, Ismara, Alonia (Synaxis), and Klisetzik (Petrola), in the Cultural Landscapes of Greek Thrace* (with Stavros D. Kiotsekoglou, Apostolos Th. Tsakridis)

Pagni Maria Teresa

Vol.11, pp. 82-88, *Engraving Gender in Talampaya Rock Art, Argentina* (with Aixa Vidal and Lorena Ferraro)

Paiva Leandro

Vol.31, pp. 34-41, *Rock Art Representations and Possible Zoophilia Themes at Serra Da Capivara National Park, Piauí, Brazil: a Case Study* (with Michel Justamand, Cristiane de Andrade Buco, Vitor José Rampaneli de Almeida, Antoniel dos Santos Gomes Filho, Al-bérico Queiroz, Gabriel F. de Oliveira, Matteus Freitas de Oliveira)

Palma Dias Jacinto

Vol.16, pp. 98-111, *Circular Architectures and Cyclical Eternities in Archaic Portugal*

Palonka Radoslaw

Vol.16, pp. 112-125, *Shamans, Spirals and Warriors - Rock Art in Castle Rock Pueblo Community, Colorado, USA through Native American Oral Traditions and Archaeological Interpretations*

Papadimitriou Ioannis

Vol.34, pp. 57-69, *Three Scythian Goddesses*

Patterson Carol

Vol.22, pp. 39-49, *Cultural Affiliations of the Western Basketmaker II Style Petroglyphs of American Southwest: Keres*

Vol.25, pp. 43-69, *Cultural Affiliations of the Western Basketmaker II-PIII Style: Petroglyphs of the American Southwest: Zuni*

Vol.27, pp. 67-82, *Mythical Women in the Prehistoric Art of South-east Utah*

Vol.29, pp. 59-71, *Katsina Runners in the Prehistoric Art of the American Southwest, 1000 BCE-CE 1300*

Vol.33, pp. 43-64, *Clouds in the Prehistoric Art of the Colorado Plateau*

Vol.35, pp. 51-68, *Athapaskan Social Imagery in the Uinta Basin: Interpretation through Ethnographic Analogy*

Vol.36, pp. 68-78, *Athapaskan Culture Heroes: Killer-of-Enemies, and Child-of-the-Water*

Vol.37, pp. 32-45, *Apache Warriors and Farmers in Apache Rock Art*

Pengcheng Hu

Vol.6, pp. 121-134, *Review of Guangxi Cliff Drawing Research*

Pérez Crespo Armando

Vol.24, pp. 35-49, *The Tlaloc Prototype: Depictive Practices in Rain-Praying Cultures of del Bajío, the Southern Fringe of Arido-america* (with Tirtha Prasad Mukhopadhyay)

Vol.35, pp. 69-80, *Ethnography Revisited: Why Hallucinogenic Mediation Offers a Deeper Consciousness of Ritual Art* (with Tirtha Prasad Mukhopadhyay, Reynaldo Thompson)

Pérez Bartolomé Mercedes

Vol.7, pp. 45-56, *Colonization of the Upper Miera and Asón Valleys (Cantabria, Spain) in the Late Pleistocene and the Early Holocene* (with Fernandez Emilio Munoz)

Pisipaty S. Rama Krishna

Vol.33, pp. 65-77, *The Origin and Development of Urbanization in South India*

Vol.37, pp. 46-57, *Rock Art of the North-Western Region of Tamil Nadu in South India*

Prasad Awadh Kishore

Vol.9, pp. 88-96, *Rock Art of Southern Bihar and Adjoining Jharkhand in Eastern India: When, Why and to Whom?*

Vol.20, pp. 42-51, *Predominant Ritual and Ceremonial Trends in*

the Rock Art of Eastern India, with Special Reference to Southern Bihar and Adjoining Jharkhand

Qian Sheng You

Vol.5, p. 26, *Using the Montage Technique to Read Various Cave Painting Sites in Guizhou Plateau*

Queiroz Albérico

Vol.31, pp. 34-41, *Rock Art Representations and Possible Zoophilia Themes at Serra Da Capivara National Park, Piauí, Brazil: a Case Study* (with Michel Justamand, Cristiane de Andrade Buco, Vitor José Rampaneli de Almeida, Antoniel dos Santos Gomes Filho, Gabriel F. de Oliveira, Matheus Freitas de Oliveira, Leandro Paiva)

Quijada César

Vol.6, pp. 109-120, *The Arroyo De Las Flechas' Rock Art Engravings: Symbolic Associations in Sierra El Alamo (Aborca, Sonora, Mexico)* (with Beatriz Menéndez, Neemias Santos, Albert Rubio, Alejandro Terrazas and Ramon Vinas)

Vol.6, pp. 134-146, *The rock art of Saracahi River Basin: the El Arco and Blanca de la Pulsera caves, Sonora (Mexico)* (with Neemia Santos, Beatriz Menéndez, Albert Rubio, Joaquin Arroyo, Antonio Hernanz, Mercedes Iriarte and Ramon Vinas)

Vol.7, pp. 64-74, *A Ritual Space with Paintings and Engravings in the La Calera Rock Art Set, Sonora, Mexico* (with Beatriz Menéndez, Neemias Santos, Albert Rubio and Ramon Vinas)

Radchenko Simon

Vol.24, pp. 49-62, *Rock Art from the Western Edge of the Steppe: Engravings Inside the Bull Grotto at the Kamyana Mohyla Site* (with Dmytro Nykonenko)

Radhakant Varma

Vol.9, pp. 120-122, *Rock Art: When, Why and to Whom?*

Rampaneli de Almeida Vitor José

Vol.31, pp. 34-41, *Rock Art Representations and Possible Zoophilia Themes at Serra Da Capivara National Park, Piauí, Brazil: a Case Study* (with Michel Justamand, Cristiane de Andrade Buco, Antoniel dos Santos Gomes Filho, Albérico Queiroz, Gabriel F. de Oliveira, Matheus Freitas de Oliveira, Leandro Paiva)

Ratto Norma

Vol.8, pp. 8-14, *Images in Time: an Overview of Rock Art Manifestations in the Fiambalá Region, Catamarca, Northwestern Argentina* (with Mara Basile)

Rebay-Salisbury Katharina

Vol.11, pp. 58-62, *Male, Female and Sexless Figs of the Hallstatt Culture: Indicators of Social Order and Reproductive Control?*

Resta Fernando

Vol.25, pp. 70-85, *A Review of Rock Art Studies in Sri Lanka* (with Raj Somadeva, Anusha Wanninayake, Dinesh Devage)

Rifkin Riaan F.

Vol.9, pp. 97-101, *Pleistocene Figurative Portable Art from Apollo 11, Southern Namibia*

Robertson John H.

Vol.16, pp. 5-6, Discussion Forum

Robinson David W.

Vol.26, pp. 42-50, *The Women of Central Indian Rock Art: Discovery, Documentation and Interpretation* (with Somnath Chakraverty, Ruman Banerjee)

Rocchitelli Andrea

Vol.7, pp. 61-63, *The Dynamics of Mental Movements as a Base for the Intellectual and Spiritual Expressions of Non-literate People and the Origin of Development of the Human Being*

Vol.32, pp. 5-6, *Beyond Professional Thinking*

Rodighiero Sandro

Vol.32, p.5, *Anati's Text on Death*

Ronen Avraham

Vol.9, p. 102, *Why Art?*

Ross Jane

Vol.11, pp. 39-46, *Sex and Gender in Wanjina Rock Art, Kimberley, Australia*

Rostyazhenko Tatyana

Vol.23, pp. 35-44, *Ornamental Artefacts as a Way to Transfer and Store Information in the Upper Palaeolithic: the Mal'ta Collection (Siberia)* (with Liudmila Lbova)

Rubio Albert

Vol.6, pp. 109-120, *The Arroyo De Las Flechas' Rock Art Engravings: Symbolic Associations in Sierra El Alamo (Aborca, Sonora, Mexico)* (with Beatriz Menéndez, César Quijada, Ramon Vinas, Alejandro Terrazas and Neemias Santos)

Vol.6, pp. 134-146, *The rock art of Saracahi River Basin: the El Arco and Blanca de la Pulsera caves, Sonora (Mexico)* (with Neemia Santos, Beatriz Menéndez, Quijada César, Joaquin Arroyo, Antonio Hernanz, Mercedes Iriarte and Ramon Vinas)

Vol.7, pp. 64-74, *a Ritual Space with Paintings and Engravings in the La Calera Rock Art Set, Caborca, Sonora, Mexico* (with Beatriz Menéndez, César Quijada, Ramon Vinas and Neemias Santos)

Sachin Kr Tiwary

Vol.11, pp. 73-75, *Are Men only Active in the Post War? Truth in Light of the Folklore of the Kaimun Tribes*

Vol.18, pp. 56-63, *Ethno Rock Art: Beliefs, Rituals and Experiences, the Study of Ferocious Depictions inside Khoh in Light of the Beliefs of Kaimur Inhabitants*

Sansoni Umberto

Vol.7, pp. 75-89, *The Rock Art of Indo-European Cultures: Concordances, Logics and Possible Common Values*

Santos Estévez Manuel

Vol.9, pp. 103-106, *Rock Art: When, Why and to Whom? Atlantic Rock Art in Galicia and Northern Portugal*

Santos Neemias

Vol.6, pp. 134-146, *The rock art of Saracahi River Basin: the El Arco and Blanca de la Pulsera caves, Sonora (Mexico)* (with Beatriz Menéndez, César Quijada, Albert Rubio, Joaquin Arroyo, Antonio Hernanz, Mercedes Iriarte and Ramon Vinas)

Vol.7, pp. 64-74, *A Ritual Space with Paintings and Engravings in the La Calera Rock Art Set, Sonora, Mexico* (with Beatriz Menéndez, César Quijada, Albert Rubio and Ramon Vinas)

Schnitzler Annik

Vol.28, pp. 56-78, *Depictions of Felidae in the Rock Art of Kyrgyzstan and Southeastern Kazakhstan* (with Luc Hermann)

Searight-Martinnet Susan

Vol.9, pp. 107-108, *Oum La Leg, a Rock Art Site in the Moroccan Anti-Atlas: Who Did the Engravings, When and Why?*

Vol.10, pp. 59-61, *Engravings of Sacred, Ideological or Symbolical Signs in Imaoun, a Prehistoric Tribal Meeting Place in Southern Morocco*

Vol.11, pp. 63-67, *The Representation of Males and Females in the Rock Art of Moroccan High Atlas Mountains*

Shaham Dana

Vol.5, p. 20, *A Natufian Mask Face Figurine: an Insight into the Nature of the Supernatural Being*

Sharpe Kate E.

Vol.9, pp. 109-115, *Connecting the Dots: Cupules and Communication in the English Lake District*

Shemsi Krasniqi

Vol.4, p. 13, *Some Aspects of the Contemporary Use of Ancient Symbols*

- Vol.5, p. 21, *Investigation and Research into Dabongyan Rock Art in Zhenfeng County, Guizhou Province* (with Zhang Xiaoxia)
- Vol.5, p. 21, *Research of Classification and Staging of Rock Art on Lusen Mountain in Qinghai* (with Jing Yanqing)
- Vol.7, pp. 101-108, *Research of Classification and Stages of the Rock Art on Lusen Mountain in Qinghai* (with Jing Yanqing)
- Vol.9, pp. 39-42, *The Reflection of Social Structure through Rock Art: the Case of Zatriq, Kosovo*
- Vol.15, pp. 36-39, *Symbols of Fertility and Protection*
- Vol.19, pp. 63-67, *The Use of ancient Symbols through the Ages*
- Smith Benjamin**
- Vol.13, p. 9, Discussion Forum
- Sognnes Kalle**
- Vol.12, pp. 61-66, *From Where to Why: Some Examples of Rock Art Locations in Scandinavia*
- Vol.18, pp. 48-55, *Rock Art at Bardal in Trøndelag, Norway: Myths and Memories?*
- Somadeva, Raj**
- Vol.25, pp. 70-85, *A Review of Rock Art Studies in Sri Lanka* (with Anusha Wanninayake, Dinesh Devage, Resta Fernando)
- Soukpova Jitka**
- Vol.9, pp. 116-120, *Tassili Paintings: Ancient Roots of Current African Beliefs?*
- Vol.11, pp. 68-72, *Leading Role of Male Hunters in Central Saharan Prehistoric Rituals*
- Vol.12, pp. 67-72, *Saharan Rock Art Sites as Places for Celebrating Water*
- Vol.15, pp. 69-76, *Penis only for Gods? Sexual Imagery in the Earliest Central Saharan Rock Art*
- Vol.26, pp. 51-64, *Women and Prehistoric Rituals in the Round Head Rock Art of the Sahara*
- Vol.28, pp. 79-90, *Rain and Rock Art in the Sahara: a Possible Interpretation*
- Vol.30, pp. 58-73, *Prehistoric Colonization of the Central Sahara: Hunters Versus Herders and the Evidence from the Rock Art*
- Steiner George F.**
- Vol.12, pp. 73-94, *The Goddess and the Copper Snake: Metallurgy, Star-Lore, and Ritual in the Rock Art of Southern Levant*
- Subhash Chandra Malik**
- Vol.9, pp. 57-61, *Rock Art: a Universal Creative Act*
- Sun Xiaoyong**
- Vol.5, p. 22, *Field Survey and Analysis of Mask Worship in the Xiliaohe River Basin* (with Zhang Jiaxin)
- Tanda Giuseppa**
- Vol.7, pp. 90-100, *The Use of Burial Space and Social Relations between the Late Neolithic Age and the Copper Age in Sardinia*
- Terrazas Alejandro**
- Vol.5, pp. 109-120, *The Arroyo De Las Flechas' Rock Art Engravings: Symbolic Associations in Sierra El Alamo (Aborca, Sonora, Mexico)* (with Beatriz Menéndez, César Quijada, Ramon Vinas, Alberto Rubio and Neemias Santos)
- Reynaldo Thompson**
- Vol.35, pp. 69-80, *Ethnography Revisited: Why Hallucinogenic Mediation Offers a Deeper Consciousness of Ritual Art* (with Tirtha Prasad Mukhopadhyay, Armando Perez Crespo)
- Tirtha Prasad Mukhopadhyay**
- Vol.12, pp. 26-47, *Why is Rock Art so Evocative? Affective Depiction of Animals from Coso Range Petroglyphs, Southwest California, and Isco, Hazaribagh, India* (with Derek Hodgson)
- Vol.13, pp. 54-70, *Patterned Body Anthropomorphs of the Cosos: How Might Concentric Circle Psychograms Function in Ethnographic Schemes* (with Alan P. Garfinkel)
- Vol.16, pp. 126-144, *Neuro-ethological Messages from Rock Pictures* (with Alan P. Garfinkel and Luis Ramon Merchan Villalba)
- Vol.24, pp. 35-49, *The Tlaloc Prototype: Depictive Practices in Rain-Praying Cultures of del Bajío, the Southern Fringe of Aridoamerica* (with Armando Pérez Crespo)
- Vol.35, pp. 69-80, *Ethnography Revisited: Why Hallucinogenic Mediation Offers a Deeper Consciousness of Ritual Art* (with Armando Perez Crespo, Reynaldo Thompson)
- Tsakridis Apostolos Th.**
- Vol.36, pp. 45-67, *The Geo-Archeological Sites of the Prefectures of Xanthi and Rodopi: Körova, Livadi, Ismara, Alonia (Synaxis), and Klisetzik (Petrotá), in the Cultural Landscapes of Greek Thrace* (with Stavros D. Kiotsekoglou, Spyros P. Pagkalis)
- Tsoni Tsonev**
- Vol.6, p. 146-158, *3D Reconstructions of the Sculptured Emotions in the Copper Age Eastern Balkans*
- Vol.12, pp. 95-100, *Art and "Primitive" Cultures*
- Vol.13, pp. 71-77, *Conceptualizing the Nature of Abstract Representations in Prehistory*
- Ulbrich Hans-Joachim**
- Vol.10, pp. 62-65, *Communicating with the Gods: Superstition on Fuerteventura and Lanzarote*
- Vahanyan Gregori**
- Vol.6, p. 158-164, *Beginning of Natural Philosophy and Metaphysics in the Rock Arts of Armenia*
- Vol.10, pp. 66-68, *The Role of Rock Art Clusters in Mythology, Religion and Magic: the Concept of the Knowledge Spiral*
- Vol.16, pp. 145-156, *Frigg, Astghik and the Goddess of Crete Island*
- Vol.18, pp. 64-70, *New Perspective on the Theory of the 'Main Myth'*
- Vol.19, pp. 68-77, *Sixteen Wonders of World Visual Art*
- Vol.21, pp. 40-48, *Linguistic Data on Old Armenian and Norse Intercultural Communication and the House of Being* (with Vahan Vahanyan and Vard Baghdasaryan)
- Vahanyan Vahan**
- Vol.16, pp. 145-156, *Frigg, Astghik and the Goddess of Crete Island*
- Vol.21, pp. 40-48, *Linguistic Data on Old Armenian and Norse Intercultural Communication and the House of Being* (with Gregori Vahanyan and Vard Baghdasaryan)
- Van Cauter Jessie**
- Vol.21, pp. 49-55, *Settlement Spatiality Reflecting Spirituality: Searching for High-order Cultural Expressions of Final Palaeolithic Communities in Northwestern Europe* (with Marc De Bie)
- Van Gelder Leslie**
- Vol.13, pp. 78-86, *Finger Flutings, Tectiforms, and the Audacity of Hope*
- Van Hoek Marten**
- Vol.11, pp. 76-81, *It's all about the Head. Morphological Basis for Cephalic Differences in Male and Female Anthropomorphic Imagery in Desert Andes Rock Art*
- Varela Gomes Mario**
- Vol.32, pp. 58-73, *Castelo Belinho, a Pristine Neolithic Village on the Southwestern Iberian Peninsula: Spaces, Structures, Functions, and Symbols, at the Rise of Urbanization*
- Vetrov Viktor**
- Vol.5, p. 23, *A Complex Research of Paleolithic Art in Ukraine*
- Vialou Denis**
- Vol.13, p. 8, Discussion Forum
- Vidal Aixa**
- Vol.11, pp. 82-88, *Engraving Gender in Talampaya Rock Art, Ar-*

gentina (with Lorena Ferraro and Maria Teresa Pagni)

Vol.23, pp. 45-48, *Memories of the ocean*

Villa Marta

Vol.19, pp. 78-82, *New Interpretative Hypotheses on a Fresh Interpretation of the Venus à La Corne, a Palaeolithic Bas-Relief Figurine* (with Domenico Nisi)

Vinas Ramon

Vol.5, pp. 109-120, *The Arroyo De Las Flechas' Rock Art Engravings: Symbolic Associations in Sierra El Alamo (Aborca, Sonora, Mexico)* (with Beatriz Menéndez, César Quijada, Albert Rubio, Alejandro Terrazas and Neemias Santos)

Vol.7, pp. 64-74, *A Ritual Space with Paintings and Engravings in the La Calera Rock Art Set, Caborca, Sonora, Mexico* (with Beatriz Menéndez, César Quijada, Albert Rubio and Neemias Santos)

Waller Steven J.

Vol.9, p. 123, *Communicating with the Spirit Artists Who Pre-dated Sound Wave Theory Selected Echoing and Reverberant Environments to Depict Echo and Thunder Spirits in Attempts to Communicate with These Spirits*

Vol.10, pp. 69-72, *Thunder Gods in Prehistoric Art, Mimicking Thunder for Rainmaking Rituals and the Psychoacoustics of Reverberation*

Wang Liangfan

Vol.5, pp. 23-24, *Manipulation Tactics: a Cultural Interpretations of Rock Art Images Massed in Southwest China* (with Luo Xiaoming)

Wang Mingshui

Vol.5, pp. 28-29, *Image Classification and the Symbolic Structure of the Rock Art at the Zuojiang River, Guangxi* (with Zhang Yasha and Lu Xiaohong)

Wang Xiaokun

Vol.5, pp. 27-28, *Research on Face Rock Carvings in Northern China* (with Zhang Wenjing)

Wang Xu

Vol.5, pp. 30-31, *Petroglyphs on the Pacific Rim: the Rock Art of the Xiliaohe River and the Amur River* (with Zhu Lifeng)

Wang Zhaohui

Vol.5, pp. 26-27, *Discussion of Reproduction Worship in Chinese Rock Art* (with Bo Xiao and Zhang Jiabin)

Wanninayake Anusha

Vol.25, pp. 70-85, *A Review of Rock Art Studies in Sri Lanka* (with Raj Somadeva, Dinesh Devage, Resta Fernando)

Warland Jacinta

Vol.20, pp. 52-61, *The Answers are Living in the Stones*

Welté Anne-Catherine

Vol.9, pp. 24-129, *Elements to approach the Magdalenians' motivations, Who Lived in the Fontalès' Rockshelter, Tarn-Et-Garonne, France* (with Lambert Georges-N. Joel)

Vol.15, pp. 43-51, *Roc-De-Marcamps (France-Gironde): Sexual Human Representations* (with Michel Lenoir and Marc Martinez)

Wolnei Ferreira Guimarães Santiago

Vol.11, pp. 33-38, *Feminine Sexuality in Prehistoric Rock Art: a Path toward Structures of Mind*

Vol.14, pp. 54-64, *First Americans: Changes of Places, Changes of Theories* (with Leidiana Alves Da Mota)

Vol.18, pp. 71-76, *The Neanderthal Construction in Bruniquel*

Cave, France: the Origin of Myths through a Discussion of Anthropological Structuralism

Vol.23, pp. 32-34, *Human Memory as Archetype: Implications for Rock Art*

Vol.26, pp. 19-27, *Gender in Prehistoric Rock Art: the Case of Seridó, Brazil*

Wu Jiakai

Vol.5, pp. 24-25, *Discovery and Study of Two Groups of Writing on the Cliff in the Hongshan Culture Area*

Wu Junsheng

Vol.5, pp. 3-4, *Primitive Religious Information Embodied in Human-face Images of Rock Art of Zhuozishan Mountain, Wuhai, Inner Mongolia* (with Li An)

Wu Xiaoping

Vol.5, pp. 25-26, *Research on the Development and Utilization of the Guizhou Ancient Petrography Research* (with Li Hao)

Yu Zhuoran

Vol.4, p. 20, *On the Disciplines of Taking Images in Chinese Rock Art* (with Zhu Yuan)

Yuan Zhu

Vol.4, p. 20, *On the Disciplines of Taking Image in Chinese Rock Art* (with Yu Zhuoran)

Zeming Shi

Vol.7, pp. 101-108, *Research of Classification and Stages of the Rock Art on Lusen Mountain in Qinghai* (with Janqing Jing)

Zhang Jiabin

Vol.5, p. 27, *Agricultural Worship in the Rock Art of Jiangjunya, Lianyungang City, East China* (with Huang Yaqi)

Vol.5, pp. 26-27, *Discussion of Reproduction Worship in Chinese Rock Art* (with Bo Xiao and Wang Zhaohui)

Vol.5, pp. 27-28, *Field Survey and Analysis of Mask Worship in the Xiliaohe River Basin* (with Sun Xiaoyong)

Zhang Li-Na

Vol.5, pp. 17-18, *The Special Characteristics of the Zhenfeng Rock Art in Guizhou*

Zhang Xiaoxia

Vol.5, p. 21, *Investigation and Research into Dahongyan Rock Art in Zhenfeng County, Guizhou Province* (with Shi Zeming)

Zhang Wenjing

Vol.5, pp. 27-28, *Research on Face Rock Carvings in Northern China* (with Wang Xiaokun)

Zhu Houqiu

Vol.5, pp. 29-30, *An Ancient Sacrificial Place: Research into Rock Art in Xianju*

Zhu Lifeng

Vol.5, pp. 30-31, *Petroglyphs on the Pacific Rim: the Rock Art of the Xiliaohe River and the Amur River* (with Wang Xu)

Zhu Qiuping

Vol.5, p. 31, *Significance of the Stabilization Works Which Protect the Rock Art Painting in Ningming District*

Zomba Arlindo

Vol.32, pp. 44-57, *Urban origins in Mozambique: Manyikeni and Niamara, Two Divergent Architectural Styles of the Second Millennium AD* (with Solange Macamo, Vitalina Jairoce, Laurinda Mutimuciuo)

EXPRESSION
NUMBER OF AUTHORS PER COUNTRY
VOLUMES 1 - 37

261 AUTHORS from 47 COUNTRIES

COUNTRY	NUMBER OF AUTHORS
Argentina	7
Armenia	3
Australia	9
Austria	3
Belgium	6
Botswana	1
Brazil	19
Bulgaria	1
Canada	5
China	34
Colombia	1
Czech Republic	1
Denmark	2
France	13
Germany	1
Greece	4
Hungary	1
Israel	4
India	12
Iran	3
Italy	19
Japan	1
Jordan	1
Kyrgyzstan	1

COUNTRY	NUMBER OF AUTHORS
Kosovo	1
Malta	1
Mexico	7
Morocco	1
Mozambique	4
Namibia	1
Netherlands	1
Norway	2
Perù	1
Poland	2
Portugal	9
Russia	5
Saudi Arabia	1
South Africa	4
Spain	10
Sri Lanka	5
Sweden	2
Switzerland	5
Tunisia	1
UK	9
Ukraine	4
USA	17
Zimbabwe	1

EXPRESSION

N°37 September 2022



General Editor Emmanuel Anati
Secretariat Gisele Cocchi
Copy Editor Penny Butler
Graphic Editor Stefania Carafa
Editorial Team Alisa Caine
Ariela Fradkin
Alan Garfinkel
Lysa Hochroth
Federico Mailland
John H. Robertson
Roy Strauss

Expression is free of charge and available at
<https://www.atelier-etno.it/e-journal-expression/>

Donations are welcome and useful. Each reader may contribute according to his/her good will. For your donations use Paypal (atelier.etno@gmail.com) or bank transfert: Atelier, Banca Intesa San Paolo, IBAN: IT96G0306954205100000000095, SWIFT/BIC: BCITITMM

EXPRESSION is published by Atelier Editions in cooperation with UISPP - CISENP. News and texts should be submitted to atelier.etno@gmail.com

The texts and the images published by Expression are protected by © copyright 2022 by Expression

*Atelier Research Centre
Città della Cultura, Via Marconi, 7
25044 Capo di Ponte (BS), Italy*

TO RECEIVE INFORMATION FROM ATELIER

Dear Reader,

If you do not wish to continue receiving information form Atelier, please send the following message to:

<atelier.etno@gmail.com>

“Please cancel from your mailing list the following address:.....”.

Your email will be cancelled.

If you wish to receive Atelier mail at a different address, please send us the following message:

“Please change my mailing address: Previous mailing address:.....; New mailinmg address:.....”.

If you wish other colleagues or friends to receive Atelier news, please send the following message:

“Please add the following email to your mailing list:.....”.

Many thanks for your cooperation,

Atelier Secretariat

The editors do not necessarily agree with the ideas of the autors. The authors are the only responsible for the ideas, the texts and the illustrations they present.

ISSUES OF EXPRESSION: CONTENTS

ISSN 2499-1341

EXPRESSION, No. 1, September 2013
 BIMONTHLY E-LETTER OF THE COMMISSION ON INTELLECTUAL AND SPIRITUAL EXPRESSIONS OF NON-LITERATE PEOPLES

UISPP-CISENP was founded in 2006 as an international scientific commission of The International Union of Prehistoric and Protohistoric Sciences (Union Internationale des Sciences Préhistoriques et Protohistoriques) President, UISPP-CISENP: Emmanuel Anati



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

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

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

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

Expression 1

September 2013

An Introduction to Conceptual Anthropology

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

EXPRESSION, No. 2, November 2013
 BIMONTHLY E-LETTER OF THE COMMISSION ON INTELLECTUAL AND SPIRITUAL EXPRESSIONS OF NON-LITERATE PEOPLES

UISPP-CISENP was founded in 2006 as an international scientific commission of The International Union of Prehistoric and Protohistoric Sciences (Union Internationale des Sciences Préhistoriques et Protohistoriques) President, UISPP-CISENP: Emmanuel Anati



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

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

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

Expression 2

November 2013

What Caused the Creation of Art?

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

EXPRESSION, No. 3, January 2014
 BIMONTHLY E-LETTER OF THE COMMISSION ON INTELLECTUAL AND SPIRITUAL EXPRESSIONS OF NON-LITERATE PEOPLES

UISPP-CISENP was founded in 2006 as an international scientific commission of The International Union of Prehistoric and Protohistoric Sciences (Union Internationale des Sciences Préhistoriques et Protohistoriques) President, UISPP-CISENP: Emmanuel Anati



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

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

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

Expression 3

January 2014

Discussion about the Targets of Expression Research Group

EXPRESSION

BIMONTHLY E-LETTER OF THE COMMISSION ON INTELLECTUAL AND SPIRITUAL EXPRESSIONS OF NON-LITERATE PEOPLES

N°4 April 2014



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

In this issue of **EXPRESSION**, we present a preliminary selection of the abstracts of participants to the UISPP World Congress “*Neanderthal*” to be held in Burgos, Spain from 1-7 September 2014.

UISPP-CISENP was founded in 2006 as an international scientific commission of The International Union of Prehistoric and Protohistoric Sciences (Union Internationale des Sciences Préhistoriques et Protohistoriques) President, UISPP-CISENP: Emmanuel Anati

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

A publication overview: CISENP will be presenting on all geographical regions and from a number of disciplines and disciplinary perspectives. The spiritual and intellectual expressions of non-literate peoples constitute a particular focus in the research of such as and emerging topics, unchanged signs, the cognitive neuroscience, psychology, and genetics – we could say perhaps the enrichment of the evolving mind... or the interdisciplinary field of “*conceptual anthropology*”.

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

Cordiale salutes.

Expression 4

April 2014

A Selection of Abstracts for Session a the Uispp World Congress “Atapuerca”, Burgos, Spain

With articles by Emmanuel Anati and Ariela Fradkin (Italy), Daniel Arsenault (Canada), Ulf Bertilsson (Sweden), Pascale Binant (France), Paul Bouissac (France), Paul D. Burley (UK), Fernando Coimbra (Portugal), Léo Dubal (France), Arsen Faradzhev (Russia), Francesco Ghilotti (Italy), Lysa Hochroth (France), Bulu Imam (India), Shems Krasniqi (Kosovo), Gang Li and Xifeng Li (China), G. Terence Meaden (UK), Louis Oosterbeek (Portugal), Hua Qiao/Li Bin Gong and Hui Liu (China), Marcel Otte (Belgium), Andrea Rocchitelli (Italy), Umberto Sansoni (Italy), Tsoni Tsonov (Bulgaria), Gregor Vahyanan (Armenia), Huiling Yang (China), Yuan Zhu and Zhuoran Yu (China).

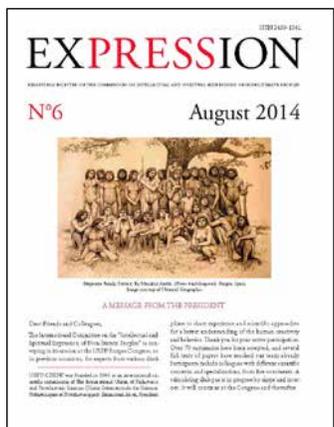


Expression 5

June 2014

Additional Abstracts for the UISPP World Congress “Atapuerca”, Burgos, Spain

With articles by Li An and Junsheng Wu (China), Aoyungerile and Ying An (China), Beatriz Menéndez/Quijada César/Vinas Ramon/Albert Rubio and Santos Neemias (Mexico, Spain), Margalit Berriet (France), Ana M.S. Bettencourt (Portugal), Bo Cao (China), Chakravarty Somnath (India), Manuel Edo/Ferran Antolin/Pablo Martínez/M^a Jesús Barrio, Elicinia Fierro/Trinidad Castillo/Eva Fornell/Georgina Prats/Remei Bardera and Concepció Castellana (Spain), Pengcheng Hu (China), Yanqing Jin and Xiaoxia Zhang (China), Fei Li (China), Gang Li (China), Hao Li and Biao He (China), Federico Maillard (Switzerland), Xiaomei Mu and Li-Na Zhang (China), Dana Shabam and Anna Belfer-Cohen (Israel), Zeming Shi/Xiaoxia Zhang and Yanqin Jing (China), Xiaoyong Sun and Jiaying Zhang (China), Viktor Vetrov (Ukraine), Liangfan Wang and Xiaoming Luo (China), Jiakai Wu (China), Qiuping Zhu (China), Liefeng Zhu and Xu Wang (China).

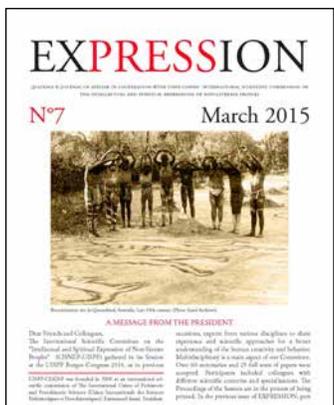


Expression 6

August 2014

Summaries of the Session at the UISPP Burgos Congress

With articles by Emmanuel Anati (Italy), Joaquín Arroyo (Mexico), Martha E. Benavente (Mexico), Margalit Berriet (France), Ulf Bertilsson (Sweden), Pascale Binant (France), Paul Bouissac (Canada), Fernando Coimbra (Portugal), Léo Dubal (France), Arsen Faradzhev (Russia), Ariela Fradkin (Italy), Francesco Ghilotti (Italy), Antonio Hernandez (Spain), Mercedes Iriarte (Spain), G. Terence Meaden (UK), Beatriz Menéndez (Spain), Hu Pengcheng (China), César Quijada (Mexico), Albert Rubio (Spain), Neemias Santos (Spain), Alejandro Terrazas (Mexico), Tsoni Tsonev (Bulgaria), Gregor Vahanyan (Armenia), Ramon Viñas (Spain)

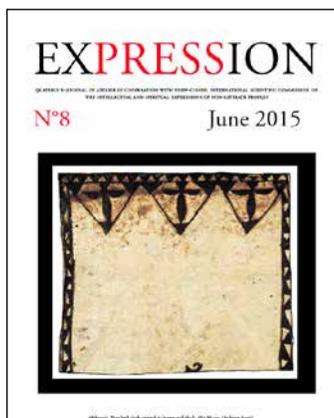


Expression 7

March 2015

Spiritual Dimensions of Rock Art

With articles by Daniel Arsenaault (Canada), Paul D. Burley (UK), Somnath Chakraverty (India), Bulu Imam (India), Mercedes Pérez Bartolomé and Emilio Muñoz Fernández (Spain), Marcel Otte (Belgium), Andrea Rocchitelli (Italy), Ramon Viñas/Albert Rubio/César Quijada/Joaquín Arroyo/Beatriz Menéndez and Neemias Santos (Mexico, Spain), Umberto Sansoni (Italy), Giuseppa Tanda (Italy), Zeming Shi and Yanqing Jing (China).

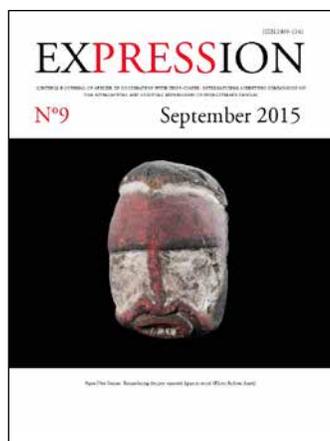


Expression 8

June 2015

Rock Art: When, Why and to Whom?

With articles by Mara Basile and Norma Ratto (Argentina), Jaâfar Ben Nasr (Tunisia), Luigi J. Boro (USA), Christopher Chippindale (UK), Jessica Joyce Christie (USA), Fernando Coimbra (Portugal), Ib Ivar Dahl (DK), Sofia Soares de Figueiredo (Portugal), Inés Domingo Sanz (Spain), Bernadette Drabsch (Australia), Louise Felding (Denmark), Dánae Fiore and Agustín Acevedo (Argentina), Natalie R. Franklin and Phillip J. Habgood (Australia), Marisa Dawn Giorgi (Australia), Philippe Hameau (France), Arnaud F. Lambert (USA), Arnaud F. Lambert (USA), J. David Lewis-Williams (South-Africa) and Kenneth Lymer (UK).

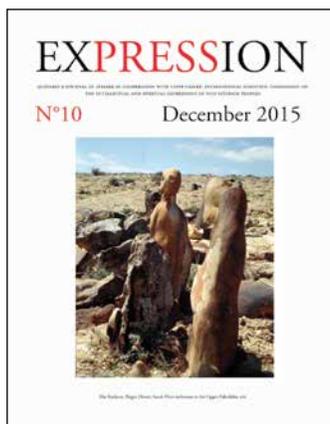


Expression 9
September 2015

Tribal and Prehistoric Art: When, Why and to Whom?

Presenting the WWW Project.

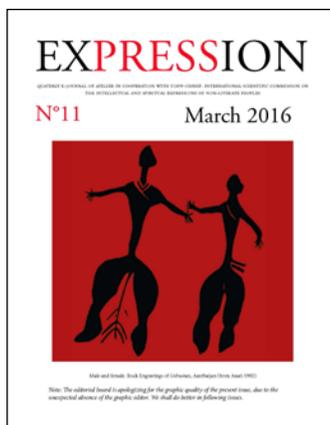
With articles by Monia Chies (Italy), David Delnoy and Marcel Otte (Belgium), Edmond Furter (South Africa), Chris Hegg (USA), Emmanuelle Honoré (UK), Bulu Imam (India), Shemsi Krasniqi (Kosovo), Trond Lødøen (Norway), Cristina Lopes (Portugal), Angelina Magnotta (Italy), Federico Mailland (Switzerland), Subhash Chandra Malik (India), Michel Martin (France), Elisabeth Monamy (France), Bilinda Devage Nandadeva (Sri Lanka), Alma Nankela (Namibia), George Nash (UK), Ancila Nhamo (Zimbabwe), Masaru Ogawa (Japan), Awadh Kishore Prasad (India), Riaan F. Rifkin (South Africa), Avraham Ronen (Israel), Manuel Santos Estévez (Portugal), Susan Searight-Martinet (Morocco), Kate E. Sharpe (UK), Jitka Soukopova (Italy), Radhakant Varma (India), Steven J. Waller (USA), Anne-Catherine Welté and Georges-N (Joel) Lambert (France).



Expression 10
December 2015

The Role of Religion, Magic and Witchcraft in Prehistoric and Tribal Art

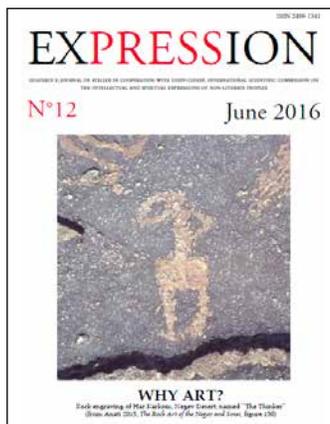
With articles by Jaâfar Ben Nasr (Tunisia), Ingmar M. Braun (Switzerland), Edmond Furter (South Africa), Arnaud F. Lambert (USA), Maria Laura Leone (Italy), J. D. Lewis-Williams (South Africa), Angelina Magnotta (Italy), Federico Mailland (Switzerland), Nataliia Mykhailova (Ukraine), Susan Searight-Martinet (Morocco), Hans-Joachim Ulbrich (Austria), Vahanyan Gregori (Armenia) and Steven J. Waller (USA).



Expression 11
March 2016

Male and Female in Prehistoric and Tribal Art

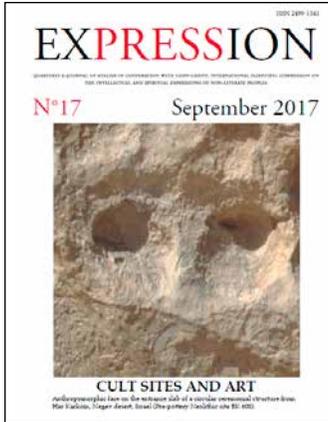
With articles by Margalit Berriet (France), Carl Bjork (Usa), Pascale Binant (France), Brian Britten (Canada), Jessica Joyce Christie (Usa), Santiago Wolnei Ferreira Guimaraes (Brazil), Deb Holt and Jane Ross (Australia), Arnaud F. Lambert (Usa), Federico Mailland and Angelina Magnotta (Italy), Katharina Rebay-Salisbury (Austria), Susan Searight - Martinet (Morocco), Jitka Soukopova (Italy), Sachin Kr Tiwary (India), Maarten Van Hoek (Holland), Aixa Vidal/Lorena Ferraro and Maria Teresa Pagni (Argentina).



Expression 12
June 2016

Why Art?

With articles by Robert G. Bednarik (Australia), Kalyan Kumar Chakravarty (India), Liudmila Lbova (Russia), Tirtha Prasad Mukhopadhyay (Mexico) and Derek Hodgson (UK), Ancila Nhamo (Zimbabwe), Marcel Otte (Belgium), Kalle Sognnes (Norway), Jitka Soukopova (UK), George F. Steiner (Switzerland) and Tsoni Tsonev (Bulgaria).

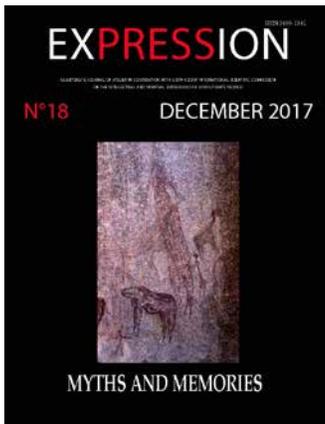


Expression 17

September 2017

Cult Sites and Art

With articles by Emmanuel Anati (Italy), Margalit Berriet (France), Jerzy Gassowski (Poland), Kempe Stephan F.J. and Al-Malabeh Ahmad (Germany, Jordan), Terence Meaden (UK), Kalle Sognnes (Norway), Sachin Tiwary (India), Gregori Vahanyan (Armenia), Wolnei Ferreira Guimarães Santiago (Brazil).

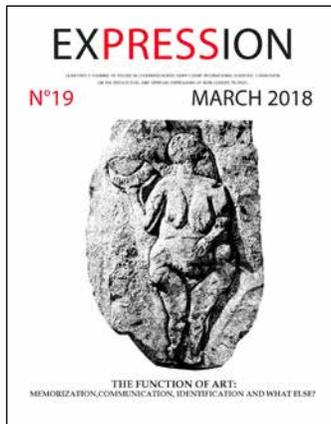


Expression 18

December 2017

Myths and Memories: Stories Told by Pictures

With articles by Emmanuel Anati (Italy), Margalit Berriet (France), Gassowski Jerzy (Poland), Kempe Stephan F.J. and Al-Malabeh Ahmad (Germany, Jordan), Terence Meaden (UK), Tiwary Sachin (India), Kalle Sognnes (Norway), Gregor Vahanyan (Armenia) and Wolnei Ferreira Guimarães Santiago (Brazil).



Expression 19

March 2018

The Function of Art: Memorization, Communication and What Else?

With articles by Bulu Imam (India), Devlet Ekaterina (Russia), Kraniqi Shemsi (Kosovo), Lopes Cristina (Portugal), Maurer Dieter (Switzerland), Moulton Susan (USA), Vahanyan Vahan (Armenia), Villa Marta and Nisi Domenico (Italy).



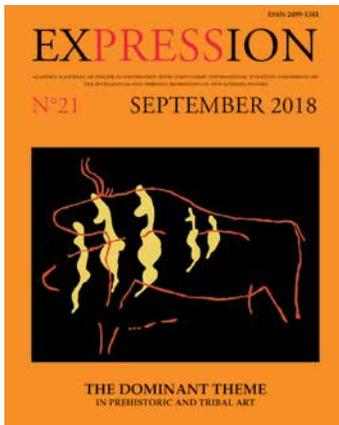
Expression 20

June 2018

The Function of Art: Memorization, Communication and What Else?

Part II

With articles by: Mailland Federico (Switzerland), Marler Joan (USA), Mykhailova Nataliia (Ukraine), Prasad Awadh Kishore (India), Warland Jacinta (Australia).



Expression 21

September 2018

The Dominant Theme in Prehistoric and Tribal Art

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

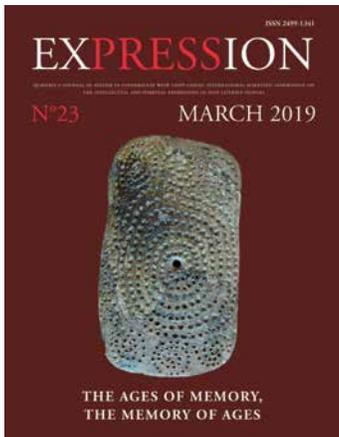


Expression 22

December 2018

The Dominant Theme in Prehistoric and Tribal Art - Part II

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

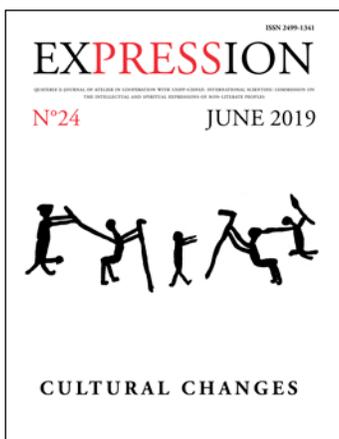


Expression 23

March 2019

The Age of Memory, the Memory of Ages

With articles by: Emmanuel Anati (Italy), Fernando A. Coimbra (Portugal), Leo Dubal (France), Santiago Wolnei Ferreira Guimarães (Brazil), Liudmila Lbova, Tatyana Rostyazhenko (Siberian Federal District, Russia), Aixa Vidal (Argentina)

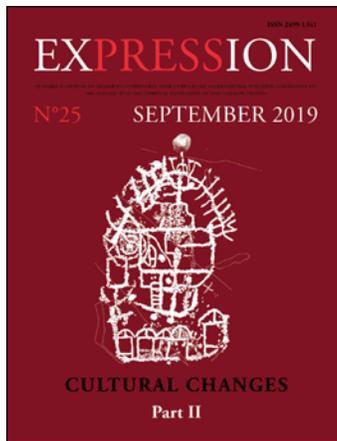


Expression 24

June 2019

Cultural Changes

With articles by: Robert G. Bednarik (Australia), Brian Hayden (Canada), Michel Justamand, Gabriel Frechiani de Oliveira, Pedro Paulo Funari (Brazil), Majeed Khan (Saudi Arabia), Tirtha Prasad Mukhopadhyay, Armando Pérez Crespo (Mexico), Simon Radchenko, Dmytro Nykonenko (Ukraine)

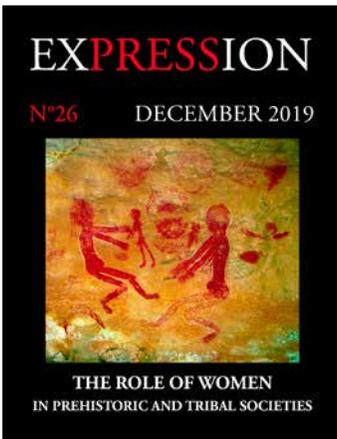


Expression 25

September 2019

Cultural Changes - Part II

With articles by: Emmanuel Anati (Italy), Jean Clottes (France), Luc Hermann (Belgium), Carol Patterson (USA), Raj Somadeva, Anusha Wanninayake, Dinesh Devage, Resta Fernando(Sri Lanka)

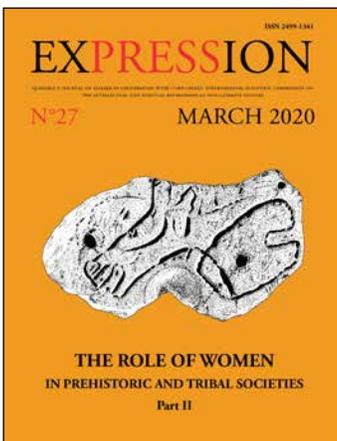


Expression 26

December 2019

The Role of Women in Prehistoric and Tribal Societies

With articles by: Emmanuel Anati (Italy), JSantiago Wolnei Ferreira Guimarães (Brazil), Michel Justamand, Gabriel Frechiani de Oliveira, Antoniel dos Santos Gomes Filho, Vanessa Belarmino da Silva, Pedro Paulo Funar (Brazil), Majeed Khan (Saudi Arabia), Ruman Banerjee (India), Somnath Chakraverty (India), David W. Robinson (UK), Jitka Soukopova (UK)

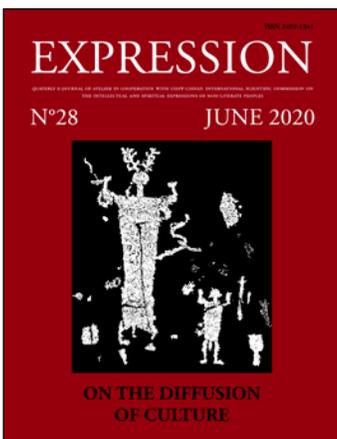


Expression 27

March 2020

The Role of Women in Prehistoric and Tribal Societies - Part II

With articles by: Emmanuel Anati (Italy), Meenakshi Dubey-Pathak (India), Luc Hermann (Belgium), Maria Laura Leone (Italy), Carol Patterson (USA)

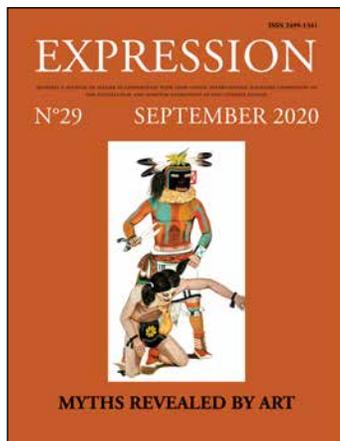


Expression 28

June 2020

On the Diffusion of Culture

With articles by: Emmanuel Anati (Italy), Herman Bender (USA), Anthony Bonanno (Malta), Luc Hermann (Belgium), Annik Schnitzler (France), Jitka Soukopova (UK)



Expression 29
September 2020

Myths Revealed by Art

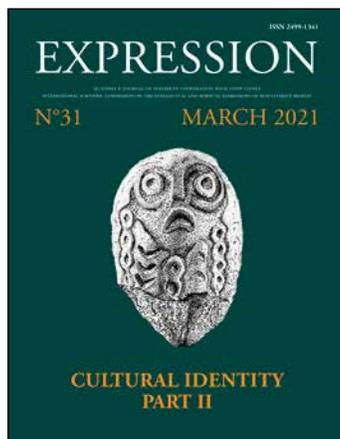
With articles by: Emmanuel Anati (Italy), Meenakshi Dubey-Pathak (India), Terence Meaden (UK), Alessandro Menardi Noguera (Italy), Carol Patterson (USA)



Expression 30
December 2020

Cultural Identity

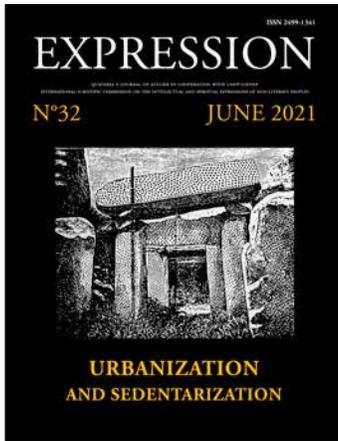
With articles by: Emmanuel Anati (Italy), Amélie Bonnet Balazut (France), Stavros D. Kiotsekoglou (Greece), Giuseppe Orefici (Perù), Jitka Soukopova (Czech Republic)



Expression 31
March 2021

Cultural Identity - Part II

With articles by: Emmanuel Anati (Italy), Léo Dubal (France), Michel Justamand, Cristiane de Andrade Buco, Vitor José Rampaneli de Almeida, Antoniel dos Santos Gomes Filho, Albérico Queiroz, Gabriel F. de Oliveira, Matheus Freitas de Oliveira, Leandro Paiva (Brasil), Terence Meaden (UK), Alessandro Menardi Noguera (Italy)

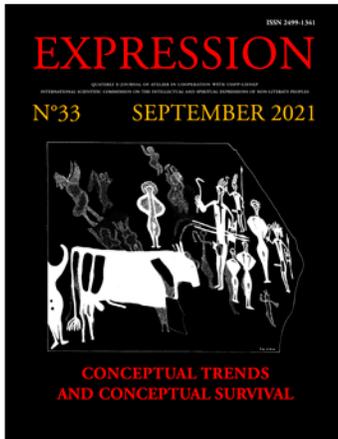


Expression 32

June 2021

Urbanization Origins

With articles by: Emmanuel Anati (Italy), Behrooz Barjasteh Delforoos (Sweden), Samira Narooyi, Safoura Kalantari (Iran), Solange Macamo, Vitalina Jairoce, Arlindo Zomba, Laurinda Mutimucuo (Mozambique), Mário Varela Gomes (Portugal)

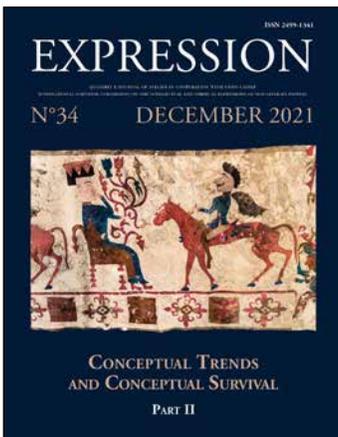


Expression 33

June 2021

Cultural Trends and Conceptual Survival

With articles by: Emmanuel Anati (Italy), Terence Meaden (UK), Carol Patterson (USA), S. Rama Krishna Pisipaty (India)

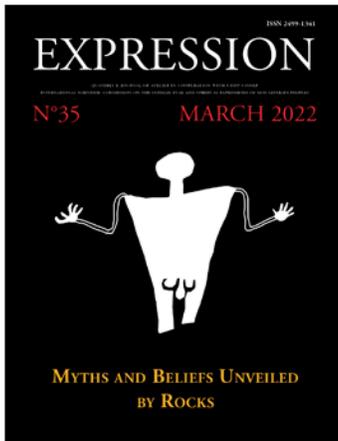


Expression 34

December 2021

Cultural Trends and Conceptual Survival - Part II

With articles by: Emmanuel Anati (Italy), Michel Justamand (Brasil), Ana Cristina Alves Balbino (Brasil), Vanessa da Silva Belarmino (Brasil), Vitor José Rampaneli de Almeida (Brasil), Gabriel F. de Oliveira (Brasil), Matteus Freitas de Oliveira (Brasil), Cristina Lopes (Portugal), Ioannis Papadimitriou (Greece)

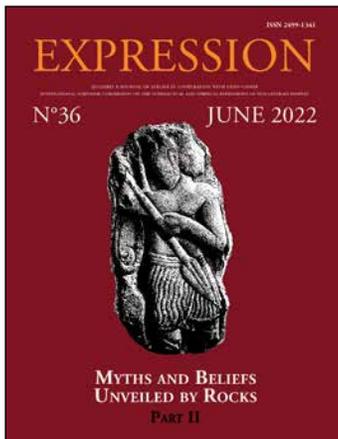


Expression 35

March 2022

Myths and Beliefs Unveiled by Rocks

With articles by: Emmanuel Anati (Italy), Luc Hermann (Belgium), Amadeus DeKastle (Kyrgyzstan), Carol Patterson (USA), Tirtha Prasad Mukhopadhyay (Mexico), Armando Perez Crespo (Mexico), Reynaldo Thompson (Mexico)

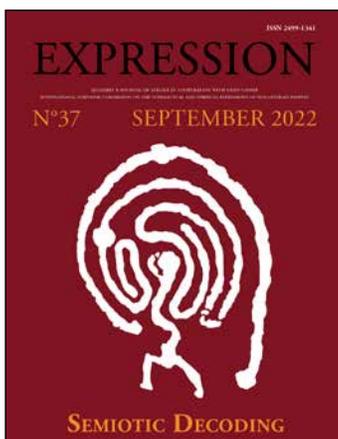


Expression 36

June 2022

Myths and Beliefs Unveiled by Rocks, Part II

With articles by: Emmanuel Anati (Italy), Francesco Bandarin (Italy), Stavros D. Kiotseoglou (Greece), Spyros P. Pagkalis (Greece), Apostolos Th. Tsakridis (Greece), Carol Patterson (USA)



Expression 37

September 2022

Semiotic Decoding

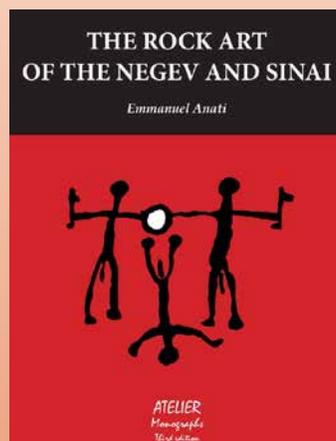
With articles by: Emmanuel Anati (Italy), Carol Patterson (USA), S. Rama Krishna Pisipaty (India), Li Man (China), Shi Lanying (China), Tang Huisheng (China)

ARCHAEOLOGY AND THE BIBLE

Atelier is pleased to present

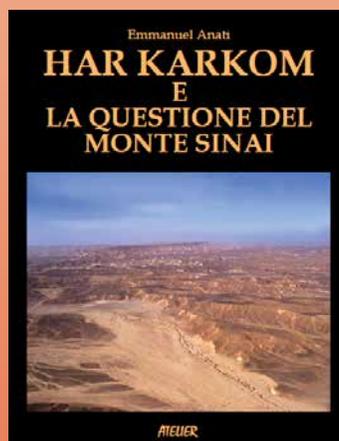
ARCHAEOLOGY IN THE DESERT EXODUS: NEW DISCOVERIES RELATED TO BIBLICAL ARCHEOLOGY

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



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

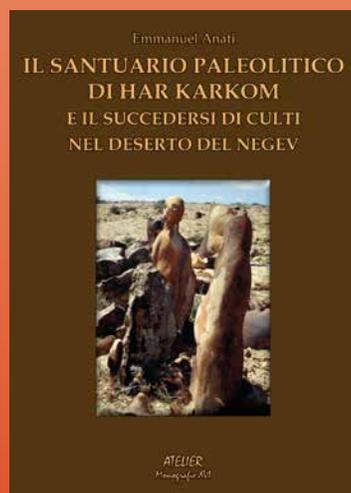
The book deals with a new theme of Neareastern archeology: the rock art of the Negev and Sinai. It presents new discoveries and reconsiders contents and assumptions of previous articles and of a book by the same author that dates back to 1979. The richly illustrated book is offering a new vision of this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



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

Capo di Ponte (Atelier), pp 220; 138 ill., €30,00

The findings of shrines and encampments of the Bronze Age at Har Karkom, a mountain located in one of the driest places and inhospitable parts of the Negev desert, in the north of the Sinai Peninsula, arouses a global debate on the hypothesis that this mountain can identify with the biblical Mount Sinai. The book presents a summary of the discoveries; it calls into question previous assumptions about the reliability of the Exodus Biblical narrative, both on the location of the mythical Mount Sinai, and on the chronological discrepancies proposed by various researchers. The book is richly documented by photographs, maps and other illustrations, it updates on recent discoveries, analyzing their possible historical significance, suggesting a new vision of the events narrated in the Bible.



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

Monografie XVI (in Italian)

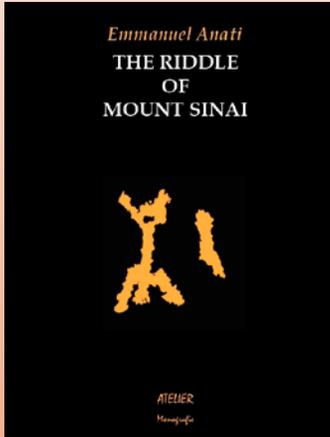
Capo di Ponte (Atelier), 104 pp. 54 figg. € 20

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

Payment: PayPal (atelier.etno@gmail.com);

Bank transfer: Atelier, Banca UBI, IBAN: IT84A031115420000000000284, BIC: BLOPIT22

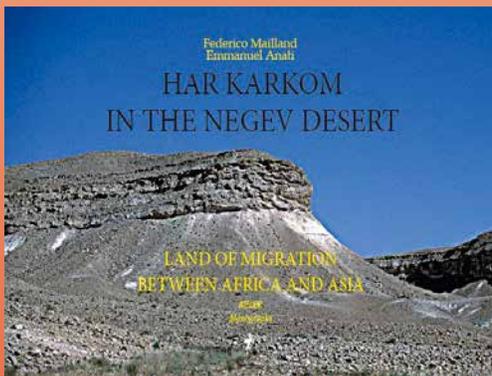
Information or orders: <atelier.etno@gmail.com>



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

Capo di Ponte (Atelier), 260 pp. 141 pls. € 40

What is the true story behind the biblical narration of Exodus? The discoveries of the Italian archaeological expedition at Har Karkom, in the Negev Desert, tell the hitherto unknown story of the sacred mountain in the heart of the desert of Exodus, reflecting surprising similarities to the events and conditions described to us, albeit in mythicised form, in the Old Testament. The mountain was a paramount cult site and the archaeological discoveries go far beyond the expectations. This well documented volume also helps to clarify a major question: to what extent may we consider the biblical narration as a source of historical documentation.



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

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

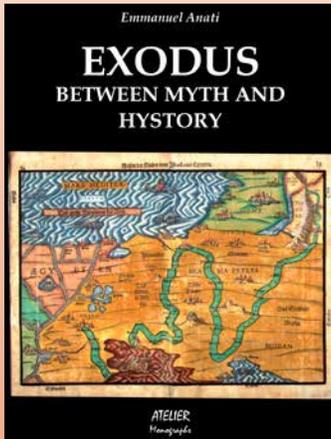
A mountain located in the land-bridge between Africa and the rest of the world yielded traces of ages of human presence ever since the first steps of the human ancestors out of Africa. The archeological discoveries tell us of two million years, from the earliest stations of archaic Pebble Culture, to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

Payment: PayPal (atelier.etno@gmail.com);

Bank transfer: Atelier, Banca UBI, IBAN: IT84A031115420000000000284, BIC: BLOPIT22

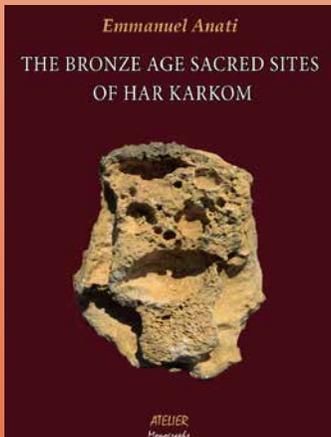
Information or orders: [<atelier.etno@gmail.com>](mailto:atelier.etno@gmail.com)

ARCHAEOLOGY AND THE BIBLE



Anati, E., 2018: *Exodus Between Myth and History*, English edition
Capodiponte (Atelier) pp. 388; 138 pls., Analytical Appendix., € 40,00

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



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

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

Payment: PayPal (atelier.etno@gmail.com);

Bank transfer: Atelier, Banca UBI, IBAN: IT84A031115420000000000284, BIC: BLOPIT22

Information or orders: [<atelier.etno@gmail.com>](mailto:atelier.etno@gmail.com)

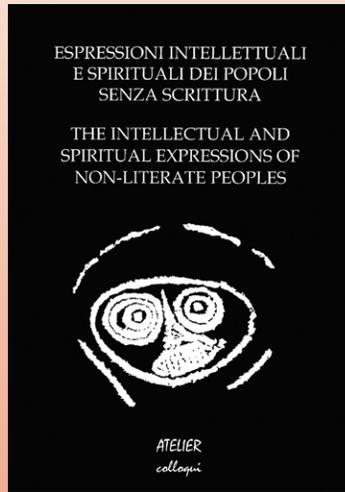
ATELIER' PUBLICATIONS

colloqui



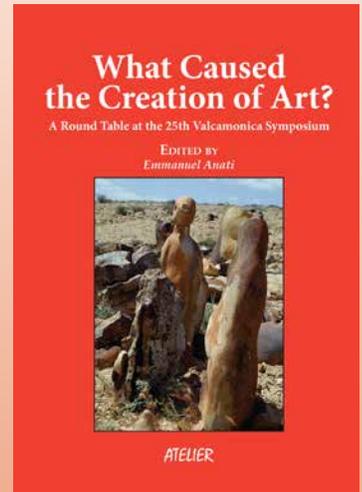
Il segni originari dell'arte (In Italian)

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



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

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



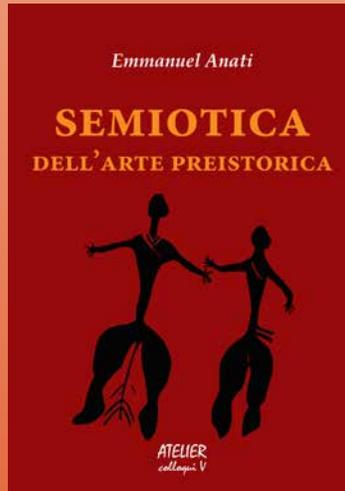
What Caused the Creation of art? A Round Table at the 25th Valcamonica Symposium

'What caused the creation of art?' People from different disciplines and different cultural backgrounds present contrasting views. And yet, the same question has bothered thinkers for generation.



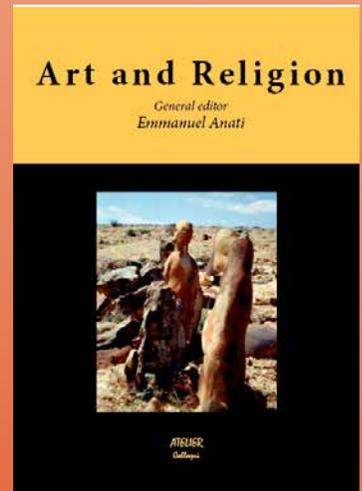
Sogno e memoria: Per una psicoanalisi della Preistoria (In Italian)

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



Semiotica dell'arte preistorica (In Italian)

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



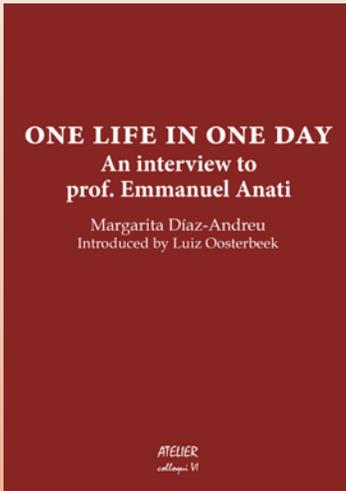
Art and Religion

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

Information or orders: <atelier.etno@gmail.com>

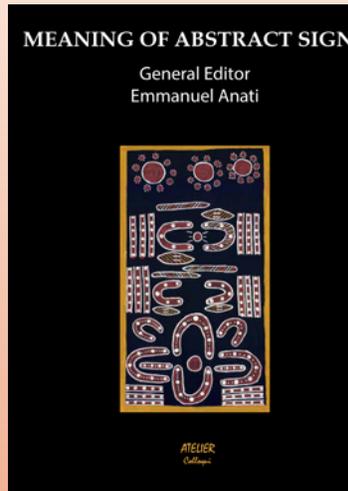
ATELIER' PUBLICATIONS

colloqui



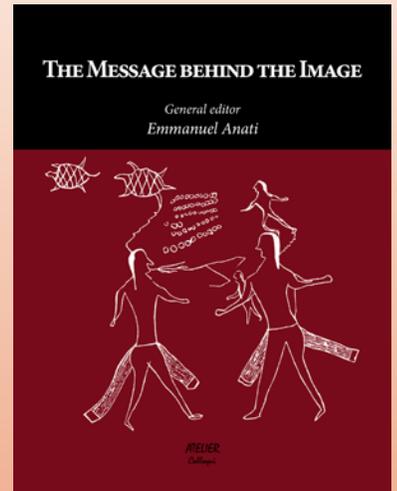
One Life in One Day. An interview to prof. Emmanuel Anati

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



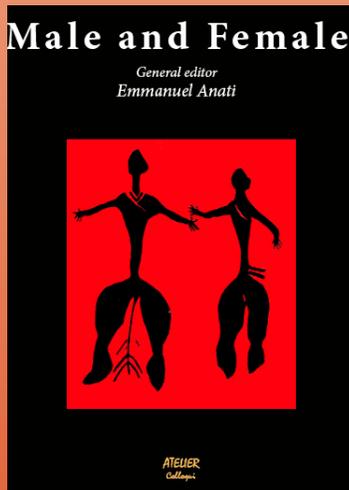
Meaning of Abstract Signs

The clan was planning a fight against another clan that had abused hospitality hunting kangaroos in a reserved ground. The painter recorded the gathering of the elders to decide the expelling of the guest clan. He represented the elders and the warriors by standard signs. The art-dealer sold the painting as an "Aboriginal abstract composition". The meaning came from the people of the clan who saw the painting explaining the recorded event. Other examples and studies attempt at defining the meaning of abstract signs.



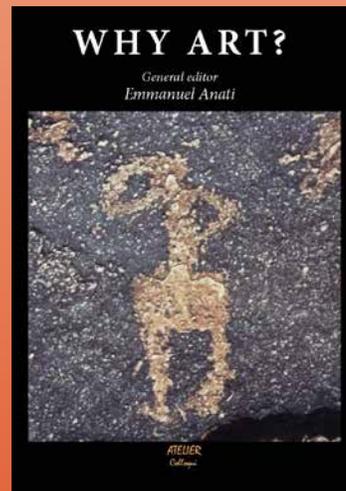
The message behind the image

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



Male and Female

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



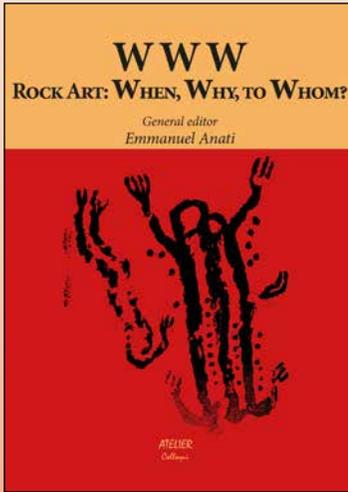
Why Art

The volume presents a search of contents by scholars from different continents with different experiences. Prehistoric art is like the literature of more recent times, some depictions may concern science, others religion, some may be school textbooks and others fiction. The decoding of prehistoric art helps to approach the understanding of contents and motivations

Information or orders: <atelier.etno@gmail.com>

ATELIER' PUBLICATIONS

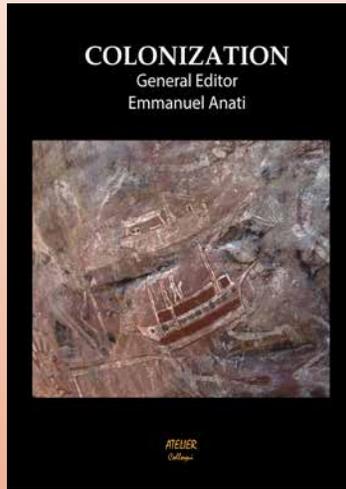
Colloqui



WWW - Rock Art:

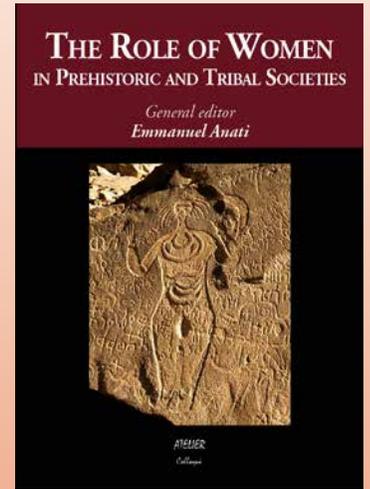
When, Why and to Whom

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



Colonization

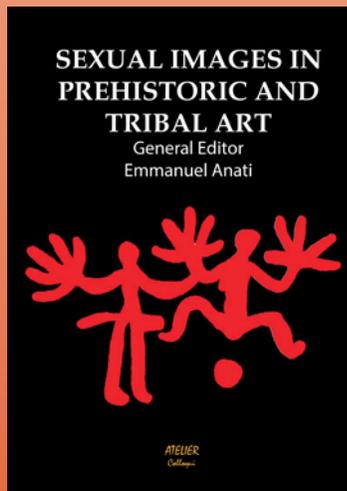
From an original land of origins, likely to have been in Africa, the ancestors of humankind colonized all corners of the globe. Other primates still survive in their limited habitat; humans live in the equatorial regions as well as near the Arctic pole. How did such colonization take place? Authors from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



The Role of Women

in Prehistoric and Tribal Societies

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



Sexual Images in Prehistoric and Tribal Art

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

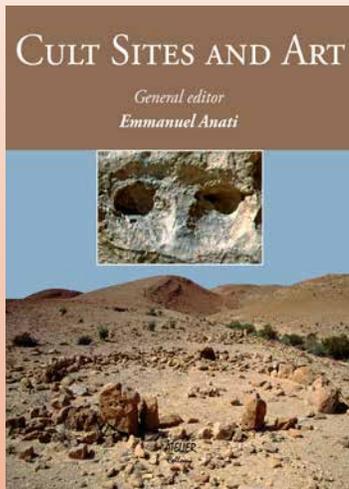


Etnogastronomia La cucina dei popoli (In Italian)

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

ATELIER' PUBLICATIONS

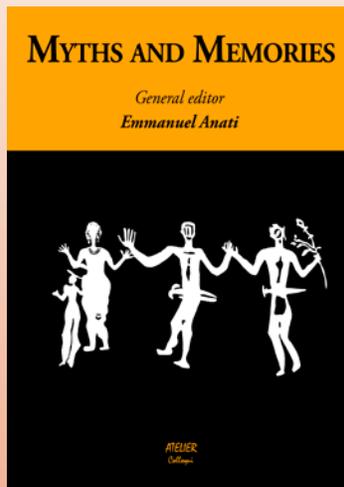
Colloqui



Cult Sites and Art

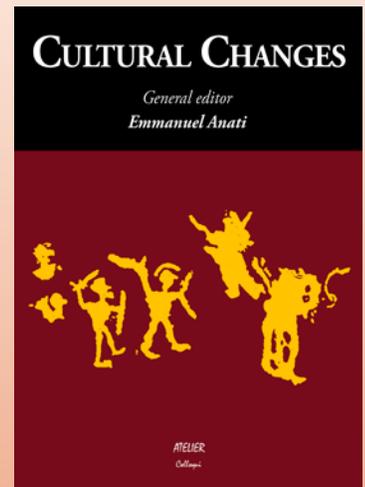
The volume is the printed version of number 17 (2017) of *EXPRESSION*, the quarterly online journal on conceptual anthropology. Sites of worship have had religious images and symbols since prehistoric times.

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



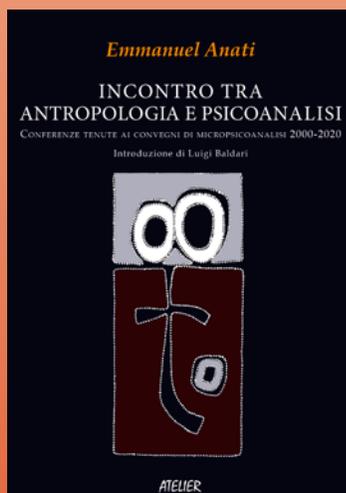
Myths and Memories

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



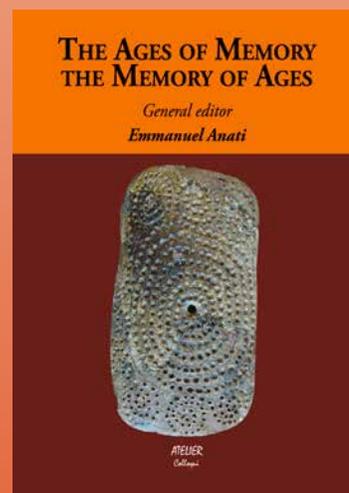
Cultural Changes

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



Incontro tra antropologia e psicoanalisi (in Italian)

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

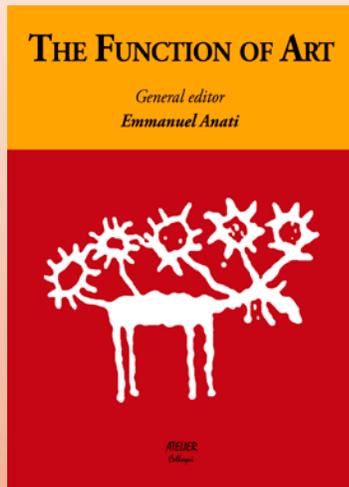


The Ages of Memory The Memory of Ages

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

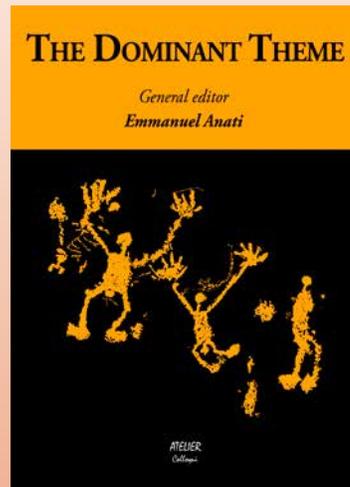
ATELIER' s PUBLICATIONS

Colloqui



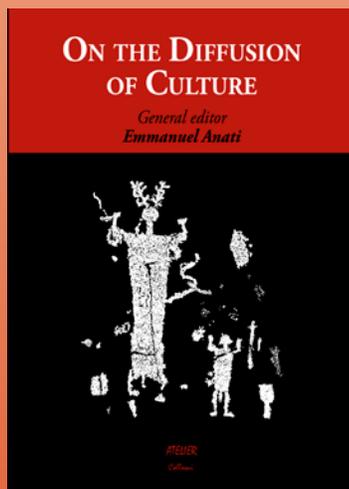
The Function of Art

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



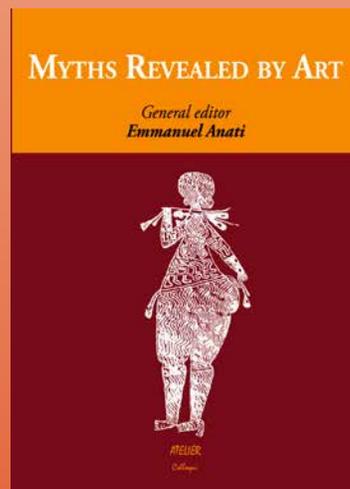
The Dominant Theme

Like any other style or period of visual art, each assemblage of prehistoric and tribal art has a dominant theme. Some focus on anthropomorphic figures, others on animals, others on signs, symbols or ideograms. Well-known sites of prehistoric art display millenary sequences of different phases showing changes in the dominant theme from one period to another. What is the meaning and function of the dominant theme? Visual expressions are a mirror of the mind and soul of their makers.



On the Diffusion of Culture

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

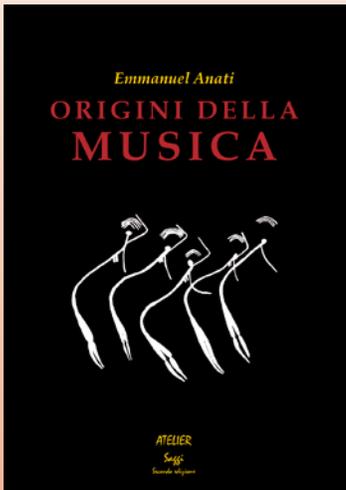


Myths Revealed by Art

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

ATELIER's PUBLICATIONS

Essays



Origini della Musica (in Italian)

How and why did music originate? What function did it hold for the individual and for society? The book presents the oldest documentation of prehistoric art and archeology on the presence of music, dance and musical instruments. The text is accompanied by figures of the oldest musical instruments known to date and images depicting music and dance.



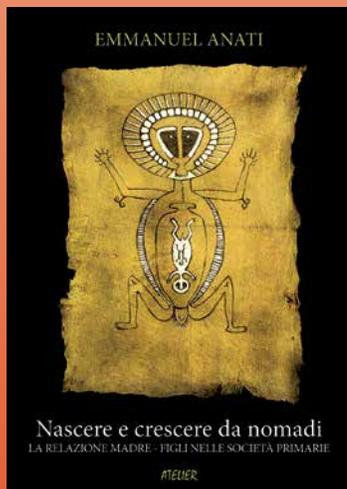
Iniziazione e riti di passaggio (in Italian)

What are the origins of baptism, circumcision, marriage and burial? The practices of initiation and rites of passage of certain Aboriginal clans of Arnhem Land, Australia, reveal the archetypes of accepted practices which are still common to many peoples of the world. The ritual has the dual role of educating and socializing. It has maintained stable their life of clans for millennia, serving as the glue between individual and group.



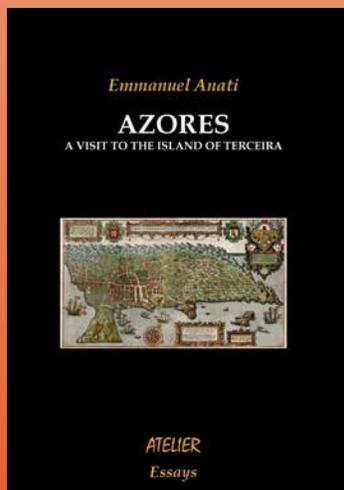
Chi sei? Chi sono? Alla ricerca dell'identità (in Italian)

The problems arising from the search for identity begin in the infant and accompany the human being to the last breath. Defining the identity of the person, of the nation or "race", concerns all people from the Early Hunters to the most advanced urban, literate cultures. The present study is proposing a historical dimension to an archetype of the cognitive system. When does the need to define the identity start, and why?



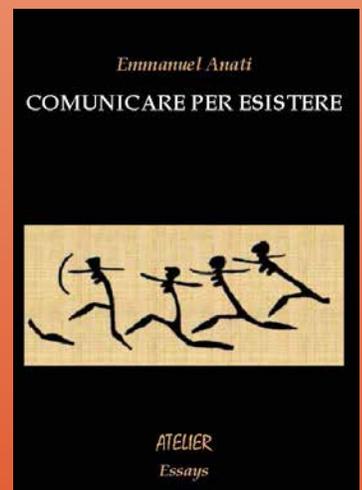
Nascere e crescere da nomadi. La relazione madre-figli nelle società primarie (in Italian)

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



Azores: a Visit to the Island of Terceira

When did man first arrive to the Azores islands? The Portuguese colonization in the 15th century marked the beginning of the official history. Is there a history before this history? The controversy, between the traditional history and the advocates of a previous human presence, finds partial solutions in the dating and decoding of traces indicating ancient human presence.



Comunicare per esistere (in Italian)

This text, inspired by travel notes of about 40 years ago, seems now to refer to prehistory. Aboriginal people have made a jump of millennia in two generations. Today they speak English, live in houses, drive cars and use the shotgun. Their lives changed since the 70s of the last century.

Information or orders: <atelier.etno@gmail.com>

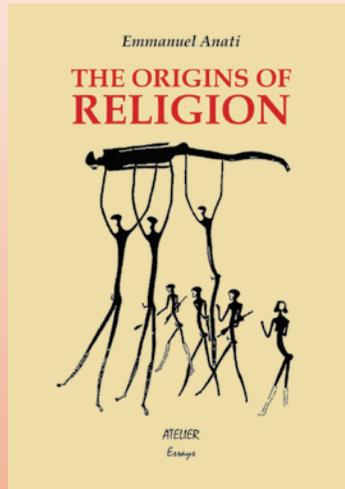
ATELIER's PUBLICATIONS

Essays



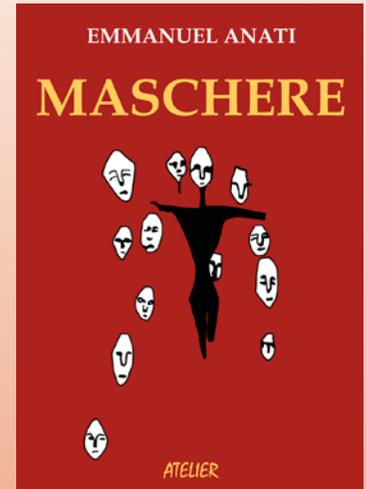
Mito tra utopia e verità (in Italian)

How do myths originate? The production of myths proves to be a constant of the cognitive process of all human societies. Parameters of this process are examined: the roots of a distant memory, the itineraries of idealization, sublimation and structuring. Similar myths from different cultures reveal recurring conceptual criteria. From the beginning man feeds the myth and the myth feeds the man. Myths feed myths.



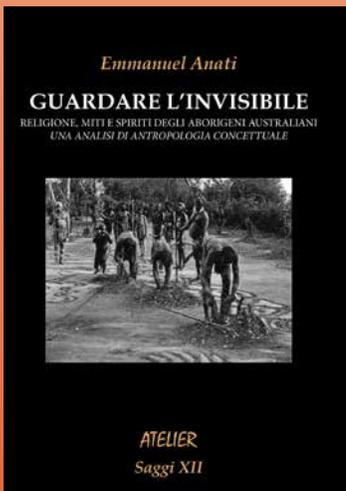
The Origins of Religion

How and when did religions originate? The study of prehistoric art is bringing a revolution to our knowledge of the origins of religious thought. Rock art sites have held for millennia the function of places of worship and tribal identity, serving as archives of myths, beliefs and rituals. Visual art, however, is not the oldest evidence of the presence of religion. Burial customs and other material traces are bringing us further back to the origins of religious behaviour.



Maschere (in Italian)

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



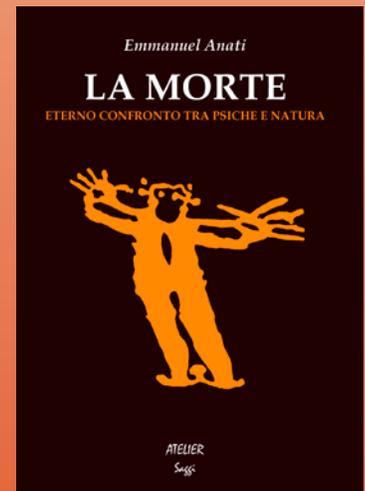
Guardare l'invisibile. Religione, miti e spiriti degli aborigeni australiani. (in Italian)

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



Amore e sessualità (In Italian)

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



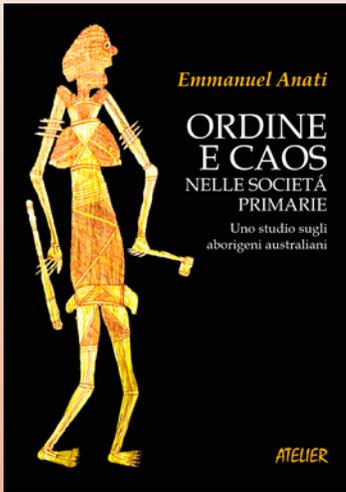
La morte (In Italian)

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

Information or orders: <atelier.etno@gmail.com>

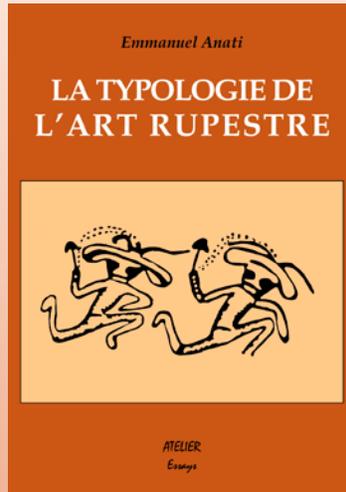
ATELIER' PUBLICATIONS

Essays



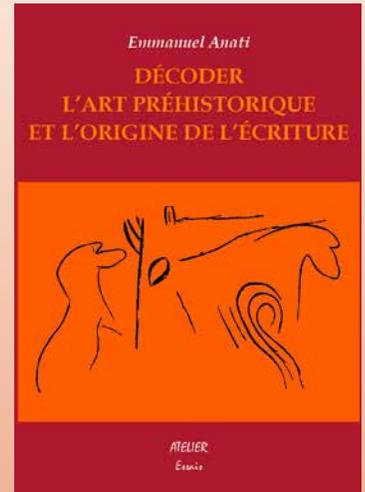
Ordine e Caos nelle società primarie. Uno studio sugli aborigeni australiani. (in Italian)

Order and chaos are compared as a principle of the binary concept that characterizes the search for an elementary logic of what man is able to hypothesize about the behavior of the world around him. To what extent does the order of nature determine social order in primary societies?



La typologie de l'art rupestre (In French)

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

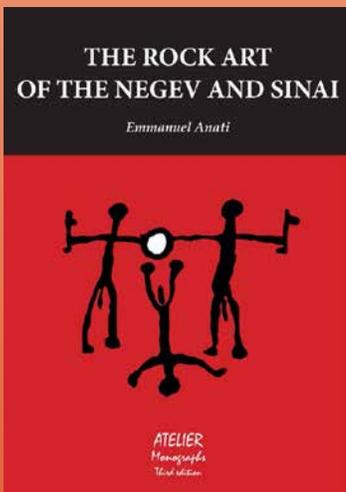


Décoder l'art préhistorique et l'origine de l'écriture (In French)

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

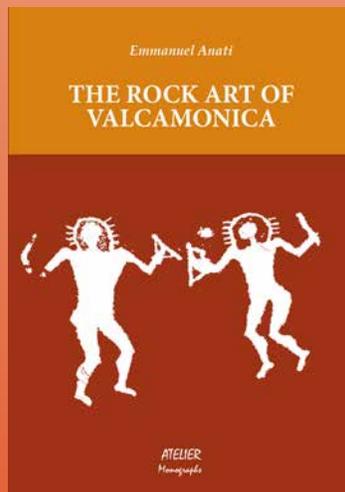
ATELIER' PUBLICATIONS

Monographs



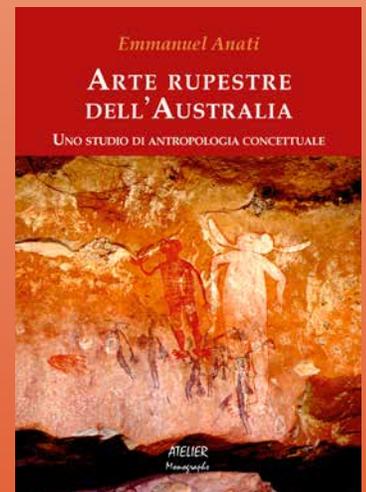
The Rock Art of the Negev and Sinai

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



The Rock Art of Valcamonica

Valcamonica, in the Italian Alps, with over 300,000 images engraved on rocks, is the major rock art site in Europe. It is the first 'World Heritage Site' listed by UNESCO in Italy and the first rock art site listed in the world. Its study reveals the largest archive left behind by the ancient inhabitants of Europe.



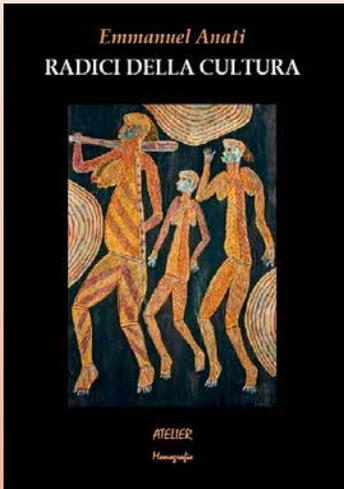
Arte rupestre dell'Australia (in Italian)

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

Information or orders: <atelier.etno@gmail.com>

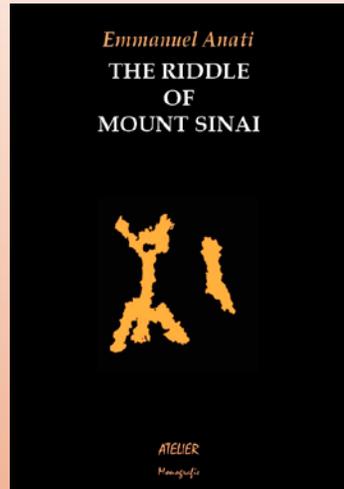
ATELIER' s PUBLICATIONS

Monographs



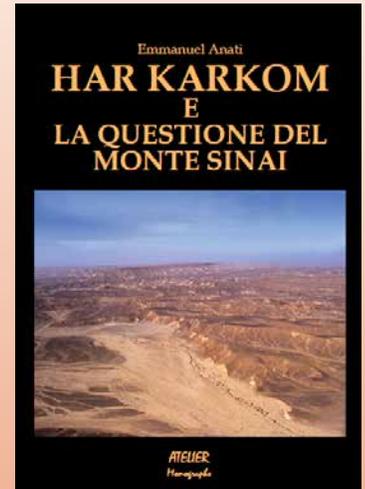
Radici della cultura (in italian)

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



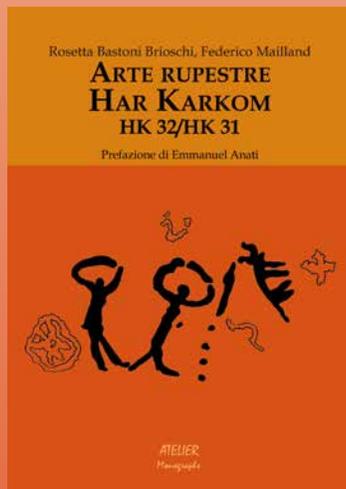
The Riddle of Mount Sinai

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



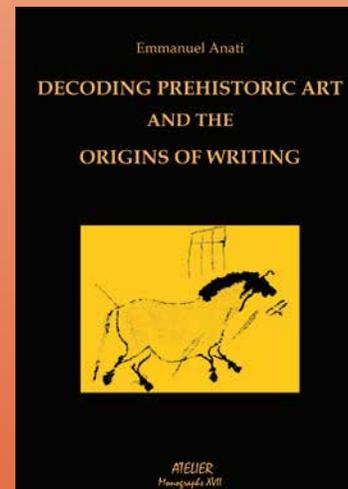
Har Karkom e la questione del Monte Sinai (in Italian)

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



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

Within the frame of the Archaeological Italian Expedition in Israel, the present book is a record of rock art in two adjacent sites on the plateau of Har Karkom. The rock art is in the same area with tumuli, altar stones, stone circles and other megalithic structures. Some of the rock engravings are on these monuments. The rock engravings are described and illustrated by numerous photos and tracings.

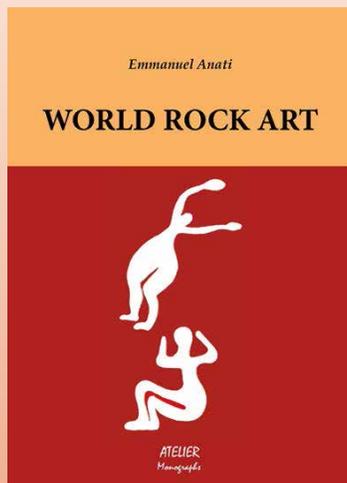


Decoding Prehistoric Art and the Origins of Writing

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

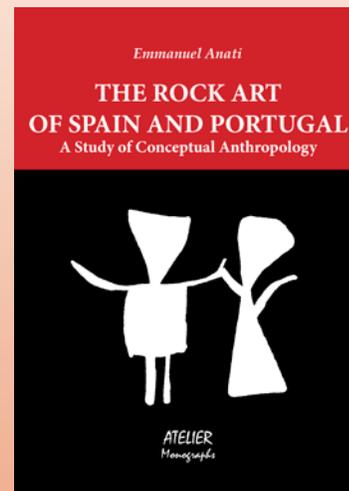
ATELIER' s PUBLICATIONS

Monographs



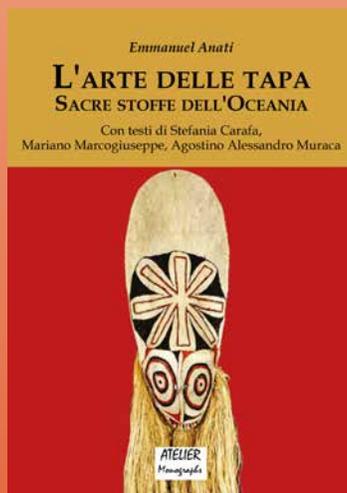
World Rock Art

This book is a fundamental introduction to rock art studies. It marks the starting point of a new methodology for rock art analysis, based on typology and style, first developed by the author at the Centro camuno di Studi Preistorici, Capo di Ponte, Brescia, Italy. It can be seen at the beginning of a new discipline, the systematic study of world rock art.



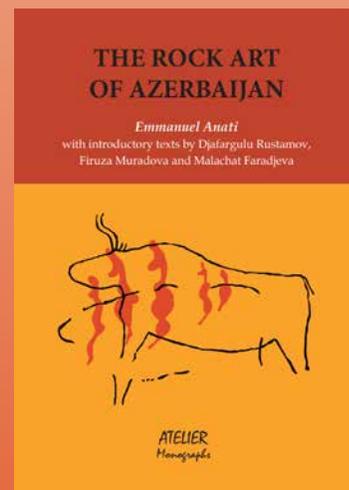
The rock art of Spain and Portugal

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



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

The tapa is a non-woven fabric, a kind of felt produced from the bark of some species of trees. Their origins are much earlier than the invention of weaving. Their roots go back to the Old Stone Age. Indirect testimony of their antiquity are provided by the discovery of tools used for the manufacture of tapa in archaeological layers and by figures of tapa cloths in the rock art.



The Rock art of Azerbaijan

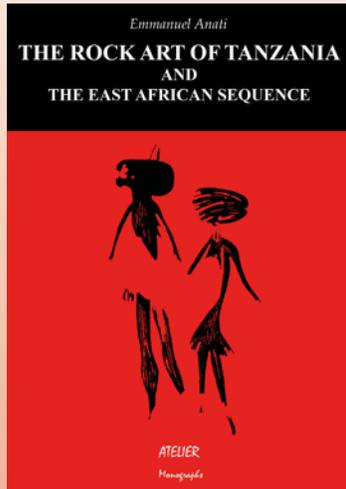
Over the course of centuries, Azerbaijan, was a great centre of rock art.

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

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

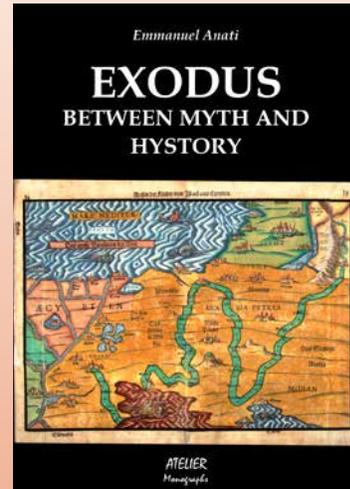
ATELIER' s PUBLICATIONS

Monographs



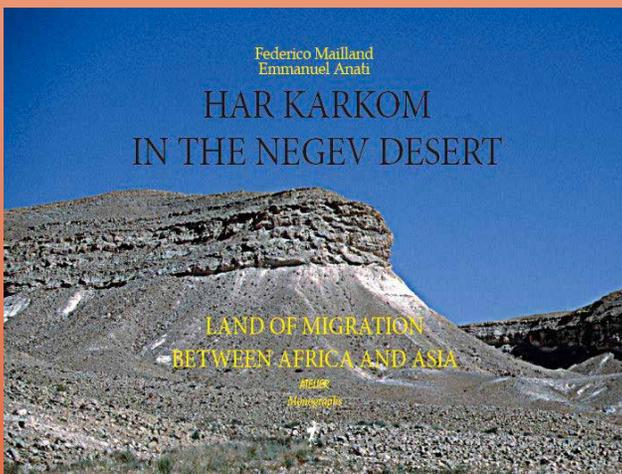
The Rock Art of Tanzania and the East African Sequence

The rock art of Tanzania, in over 200 caves and rock shelters, is presented in this book using the analytical method of Conceptual Anthropology. Stylistic phases and periods are covering millennia.



Exodus Between Myth and History

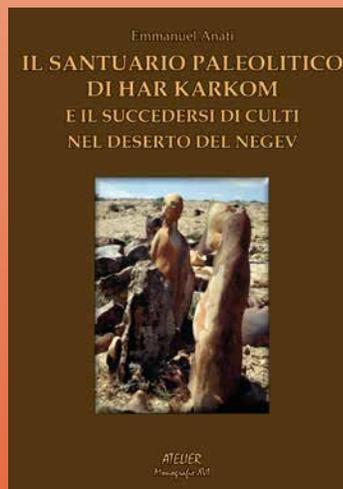
The epic of Moses: is it myth or history? The Biblical narrative of the exodus and the revelation of Mount Sinai are a monumental literary work that has been passed down for well over two millennia, after being transmitted orally for centuries. What would have really happened during the Exodus? How did monotheism emerge? Who were the mentioned people of the desert met by the children of Israel? The central episode of the epic is the revelation at Mount Sinai.



Har Karkom in the Negev Desert

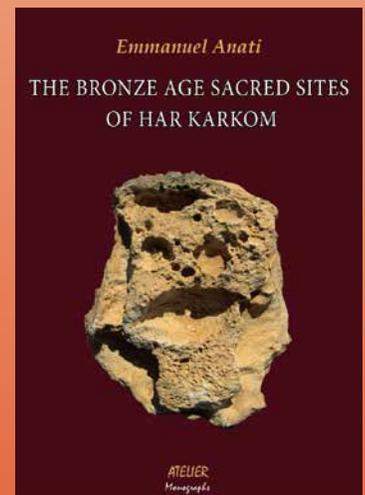
A mountain located in the land-bridge between Africa and the rest of the world yielded traces of ages of human presence ever since the first steps of the human ancestors out of Africa.

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



Il santuario paleolitico di Har Karkom (in italian)

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



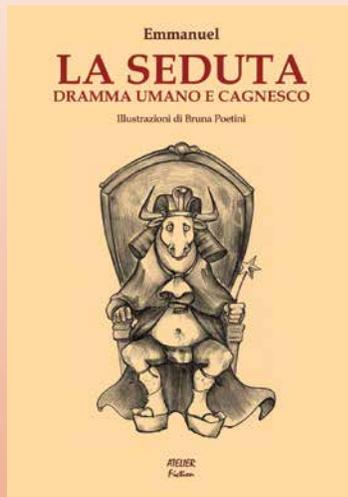
The Bronze Age Sacred Sites of Har Karkom

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

Information or orders: <atelier.etno@gmail.com>

ATELIER' s PUBLICATIONS

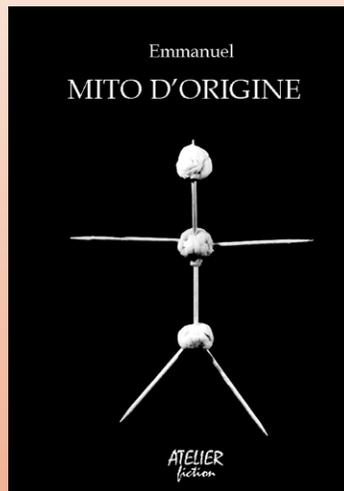
Fiction



La Seduta (in Italian)

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

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

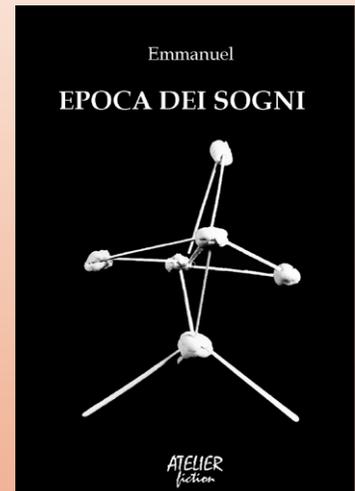


Mito d'origine Epoca dei Sogni (in Italian)

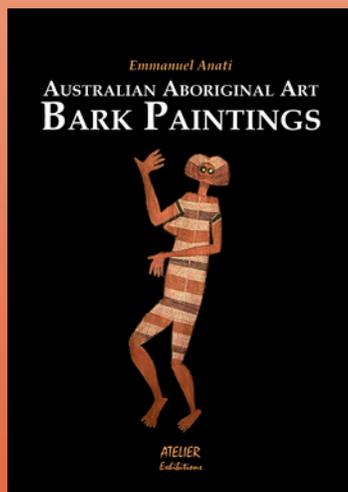
The first works of Atelier Fiction, Mito d'Origine and Epoca dei Sogni, tell stories that at first sight seem to come from another world.

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

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

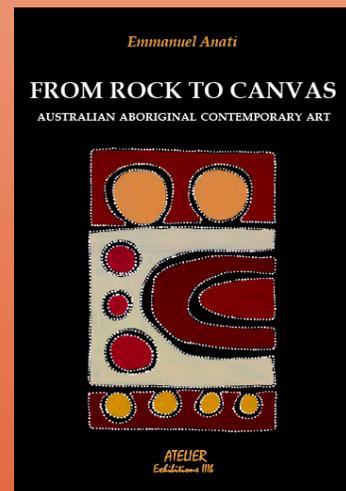


Exhibitions



The Art of the Australian Aborigines Bark Paintings

Australian Aborigines have produced paintings on tree bark that, in addition to being remarkable artworks, store myths and memories, emotions and human relations. What remains today of authentic bark paintings, made by Aborigines for themselves, is an extremely small group.



From Rock to Canvas Australian Aboriginal Contemporary Art

Turning from the Stone Age to the age of air-conditioning in a generation is an experience which leaves its mark on artistic expression. The canvas paintings made by contemporary Aboriginal artists, whose fathers painted on rocks or tree bark, display a momentous revolution in the spirit of a generation that has leapfrogged millennia.

Information or orders: <atelier.etno@gmail.com>

At the same e-mail you may request the full catalogue of Atelier