The past is in the present
the present is in the future
the future is in the past
Essays of Atelier

I Origini della musica (The Origins of Music)
II Iniziazione e riti di passaggio (Initiation and Initiation Rites)
III Chi sei? Chi sono? Alla ricerca dell’identità (Who are you? Who am I A search for identity)
IV Maschere (Masks)
V Mito tra utopia e verità (Myth between utopia and truth)
VI Origini delle religioni (The Origins of Religions)
VII Nascere e crescere da nomadi - La relazione madre-figli nelle società primarie (Living as Nomads, the Relation Mother-Child in Primary Societies)
VIII(ii) Origini della scrittura (Origins of writing)
VIII(ven) Decoding prehistoric art and the origin of writing
IX Ordine e caos nelle società primarie - Uno studio sugli aborigeni australiani (Order and Chaos in Primary Societies. A study on Australian Aborigines)
X Comunicare per esistere. Uno studio di antropologia concettuale sugli aborigeni australiani (Communicate for survival. A study of conceptual anthropology of Australian Aborigines)
XI Azores: a visit to the Island of Terceira

Colloqui

I I segni originari dell’arte - Riflessioni semiotiche a partire dall’opera di Anati (The Original Signs of Visual Art. Semiotic reflections from Anati’s works)
II Espressioni intellettuali e spirituali dei popoli senza scrittura (The intellectual and spiritual expressions of non-literate peoples)
III What caused the creation of art? - A round table at the 25th Valcamonica Symposium
IV Sogno e memoria - Per una psicoanalisi della preistoria (Dream and Memory: for a Psychoanalysis of Prehistory)
V Semiotica dell’arte preistorica (Semiotics of Prehistoric Art)
VI One life in one day - An interview to prof. Emmanuel Anati
VII WWW - Rock art: when, why, to whom?
VIII Etnogastronomia. La cucina dei popoli (Ethnogastronomy: the kitchen of peoples)
IX Art and Religion
X Male and Female
XI Why Art
XII Meaning of Abstract Signs
XIII Colonization
XIV Sexual Images in Prehistoric and Tribal Art

Monographs

I Is Har Karkom the Biblical Mount Sinai?
II The Rock Art of Azerbaijan
III The Rock Art of Negev and Sinai
IV The Rock Art of Valcamonica
V World Rock Art
VI Arte rupestre: Har Karkom - HK 32/HK 31 (Rock Art: Har Karkom - HK 32/HK 31)
VII L’arte delle tapa - Sacre stoffe dell’Oceania (The art of tapa - Sacred cloths of Oceania)
IX Esodo tra mito e storia (Exodus: between myth and history)
X Har Karkom e la questione del Monte Sinai (Har Karkom and the question of Mount Sinai)
XI Radici della Cultura (Roots of Culture)
XII The Riddle of Mount Sinai

Exhibitions

I Mito d’origine (Myth of Origin) (Didactic Exhibition)
II L’arte degli aborigeni australiani - Le pitture su corteccce d’albero (The art of Australian Aborigines - Bark paintings)
III Dalla roccia alla tela. L’arte contemporanea degli aborigeni australiani
IIIb From Rock to Canvas - Australian Aboriginal Contemporary Art

Fiction

I Mostra didattica (Didactic Exhibition)
II Epoca dei sogni (Epoch of Dreams)
III La seduta (The meeting)

Journal

EXPRESSION Quarterly Magazine in Conceptual Anthropology
Origini della Musica  
(The Origins of Music) 
Essays I (in Italian)

Anati, E.  
2011 Origini della musica, Capo di Ponte (Atelier),  

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.

Contents  

I- THE ORIGINS OF THE MUSIC  
1- How to define the beginning of music? ......................... 11  
2- Human music and music of nature........................................ 15  
3- Psychic and social function of music..................................... 19

II-PREHISTORIC MUSIC:  
THE HUNTERS  
1- Function of music in hunter-gatherer societies...................... 25  
2- The oldest records .......................................................... 29  
3- The musical instruments: typology ..................................... 33  
4- Wind instruments ................................................................ 35  
5- String and wind instruments ........................................... 43  
6- Percussion instruments and rattles, scrapers .................... 49  
7- Resonances of the caves, using echo................................. 53  
8- Music and spirituality ...................................................... 57  
9- Conclusions ......................................................................... 59  
- Bibliography ........................................................................... 61
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.

Contents
1- Foreword .......................................................... 9
2- The origin myths ................................................. 11
3- Everyday life and relation with environment .............. 19
4- Group life .......................................................... 27
5- Traditions and customs .......................................... 31
6- Initiation rites ..................................................... 35
7- Adolescence and puberty ...................................... 39
8- The *churinga*, synthesis of identity ....................... 47
9- The first initiation ................................................ 59
10- The wedding .................................................... 63
11- The second initiation ......................................... 69
12- The death ......................................................... 75
13- Conclusion ....................................................... 79
- Bibliography ....................................................... 82
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?

**Contents**

1- Foreword ................................................................. 9
2- The need to define 'who am I' ........................................... 11
3- Personal identity and sexual identity ............................. 15
4- Individual identity and social identity ............................. 21
5- Identity reflected by art .................................................. 39
6- Identity of the *churinga* ................................................ 53
7- The losing of identity ..................................................... 67
8- Memory and identity ..................................................... 73
- Bibliography ................................................................ 78

Erotic dance of two young girls to discover their feminine identity. Solomon Islands, 1944.
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.

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**Contents**

1- Foreword ................................................................. 9
2- Real mask and virtual mask ........................................... 11
3- How old are the first masks? ...................................... 13
4- Totemic symbols and myths of origin .......................... 19
5- The origins of masks .................................................. 25
6- Role of the mask among early hunters ......................... 33
7- The images of food-gatherers ....................................... 39
8- Masks of pastoralists and of people 
   with a complex economy ............................................. 47
9- Persistence of traditions ............................................... 57
10- The role of the mask .................................................. 65
11- Conclusions ............................................................. 73
- Bibliography ............................................................. 77
How do myths originate?

The production of myths proves to be a constant of the cognitive process of all human societies. Parameters of this process are examined: the roots of a distant memory, the itineraries of idealization, sublimation and structuring.

Similar myths from different cultures reveal recurring conceptual criteria. From the beginning man feeds the myth and the myth feeds the man. Myths feed myths.
Origini delle religioni
(The Origins of Religions)
Essays VI (in Italian)
Anati, E.
2015 Origini delle religioni, second edition, Capo di Ponte (Atelier), 96 pp. 35 pls. € 20.

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.

Contents
1- The debate on the origins ........................................................... 9
2- Spirituality and religion ............................................................ 13
3- Religion and intellectual adventures ..................................... 17
4- The oldest records ...................................................................... 23
5- The archives of rock art ............................................................ 31
6- Memory of images ..................................................................... 43
7- Natural and artificial sanctuaries ............................................. 47
8- Records and contents ................................................................. 71
9- Evolution of religious thought ................................................. 79
- Bibliography................................................................................... 89

Cave painting in brown color. A mythical anthropomorphic figure with an abstract face has in front a small prayer. The latter is smaller, so the mythical figure is considered more important. Late hunters, Pahi, Kondo, Tanzania.
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.

Humans developed peculiar trends. In human societies variations of such roles are affected by economic and social roles taken by the mother and by her social status in the various cultural setting.
Decoding Prehistoric Art and the Origins of Writing

Essays VIII

Anati, E.
2015 Decoding Prehistoric Art and the Origin of Writing, Capo di Ponte (Atelier), 152 pp. 83 pls. € 20.

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

Contents

Foreword ................................................................. 9
1 - The birth of writing .................................................. 11
2 - Semio-graphic and phono-graphic writing ............... 19
3 - Functions of prehistoric art .................................... 29
4 - Points, lines and other repetitive signs ............... 45
5 - The grammar of primary art .................................. 57
6 - Pictograms ............................................................. 67
7 - Association between pictograms and ideograms ...... 73
8 - Ideograms ................................................................. 87
9 - Psychograms .......................................................... 93
10 - Syntax: the associative process and the role of the scene .................................................. 75
11 - The iconographic codes ........................................ 111
12 - Attempts at decoding .......................................... 117
13 - Conclusions ......................................................... 141
Bibliography ............................................................. 145

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

Contents
- Foreword ................................................................. 9
1- The order prevents chaos ............................................. 11
2- Fear of chaos .............................................................. 17
3- The order of the clan .................................................... 21
4- Rules of dress and body decoration .......................... 25
5- The relation man-woman ......................................... 35
6- The social activities .................................................... 43
7- Motives of conflictuality .......................................... 47
8- Order and chaos ......................................................... 51
9- Animism ..................................................................... 59
10- Rites and myths ......................................................... 65
11- To be or not to be: the imperative of social order ...... 73
- Conclusions ............................................................... 77
- Bibliography ............................................................... 79
- Reference to figures ................................................... 80

Women of the tribe Aranta dance to the rhythm of the music produced by men. Gillen noted that this dance was called “Unintha corroborees” (social event). Charlotte Waters, Northern Territory. Photo W.B. Spencer, 1901.
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. Then we could still meet small clans moving from a bivouac to a bush camp, naked, holding their spears and their boomerangs, hunting and gathering day to day what nature offered.

They lived in a boundless Garden of Eden that is no longer the same. Communication was as essential to survival yesterday as it is today.

Contents

1- Gathering in the forest..................................................................................................................................................................................................9
2- Communicate in the Stone Age..............................................................................................................................................................13
3- The need for identity..................................................................................................................................................................................23
4- Aboriginal world metamorphosis..........................................................................................................................................................35
5- How many Aboriginal people?..............................................................................................................................................................43
6- The individual, the clan and the territory..........................................................................................................................................47
7- Which home?...................................................................................................................................................................................................55
8- Clothing and decorations of the body as a mean of communication........................................................................................................59
9- The core and sexual relations..............................................................................................................................................................63
10- Group life....................................................................................................................................................................................................67
11- Armed struggle....................................................................................................................................................................................................73
12- Integration problem.................................................................................................................................................................................75
13- Physical survival, Food resources, food and diet..........................................................................................................................................79
14- The gathering of wild fruits and a vegetarian diet prevalence.......................................................................................................85
15- Hallucinogenic plants.............................................................................................................................................................................89
16- Cannibalism.......................................................................................................................................................................................................91
17- The tradition and memory..................................................................................................................................................................95
Bibliography.............................................................................................................................................................................................................99
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 an ancient human presence.
I segni originari dell’arte
Riflessioni semiotiche a partire dall’opera di Anati
(The Original Signs of Visual Art. Semiotic reflections from Anati’s works)
Colloqui I (in Italian)

Anati, E. (ed.)

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 and Sociology.

Contents
Presentation ..................................................................................................................11
Anati Emmanuel
For a semiotic of primary art ........................................................................14
Bolmida Pier Luigi
The interactions between the Micropsychoanalysis and Rock Art...49
Migliore Tiziana
Formation of the sign systems and punctuation. The horizon of primitive miroglifics...........................................................................................................70
Mohen Jean-Pierre
Images in action. What ritual contexts of rock sites?...............99
Perri Antonio
When is writing? Semiotics of notational systems and graphic elements ..........................................................103
Rocchitelli Andrea
Visual perception as a mediator of intergenerational affects: between rock art and images of dreams .........................127
Sansoni Umberto
Symbols and archetypes: the example of Solomon’s Knot.... 137
Scarantino Luca
Between nature and culture: the parietal origins of the a priori epistemics ..........................................................157

Pictograms, ideograms and psychograms. The combination of dark brown shows a horse (pictogram). On his body an ideogram was repeated for ten times. Consisting of two parallel lines, this ideogram is defined as “lips” and has the meaning related to “female”. These ten “lips” ideograms were produced each by different hands with different shades of color: red, brown and black. However, the ideogram is always the same and always repeated on the body of the horse. Above the horse appears one psychogram: rectangle emanating rays; it may have been added by a different hand. A relatively simple painting seems to hide a long and complex history. The Pileta Cave, Spain.
Espressioni intellettuali e spirituali dei popoli senza scrittura
(The intellectual and spiritual expressions of non-literate peoples)
Colloqui II (in Italian, English and French)

Anati, E. (ed.)
2012 Espressioni intellettuali e spirituali dei popoli senza scrittura. The intellectual and spiritual expressions of non-literate peoples, Capo di Ponte (Atelier), 260 pp. 96 pls. € 40.

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

Contents
Presentation ............................................................... 16
Abrahamyan Marianna & Angela Frangyan “Fathers’ land”; “Literate Stones burial traditions” 22
Oosterbeek Luiz........................................................... 25
Looking into origins
Aleksovski Dusko........................................................ 27
Origin of intellectual and spiritual expressions of non-literate societies
Anati Emmanuel .......................................................... 29
On the beginning of writing
Bobrowski Przemyslaw, Chłodnicki Marek, Jórdeczka Maciej, Kobusiewicz Michal & Pluskota Krzysztof................................................................. 51
Bir Nurayet - The fertility cult in prehistoric art of the Sudan
Bolmida Pier Luigi ....................................................... 59
“The Worshipper with Big Hands” in phylogenetic perspective
Cassese Cristina.......................................................... 64
The performance in West Africa: dance music and theater between tradition and modernity. Suggestions and models: the principle of jo-ha-kyu

Coimbra Fernando ...................................................... 78
The astronomical origins of the swastika motif
Cambieri Flavio, Lorenzo De Cola & Emilia Peroschi .......................................................... 91
The monolith of snakes: a sacred site of Jebel Uweinat
Ghilotti Francesco ..................................................... 112
Origins of the chthonic ritual
Gradoli M. Giuseppina & Robin Skeates .................. 128
Intellectual and spiritual expression in central Sardinia during the Neolithic and Bronze Age: The Seulo Caves Project
Jankovits Katalin......................................................... 137
New data on funerary clothing in the Bronze Age in Hungary
Lucidi Maria Rosa & Roberto Virili........................... 147
The dance as an expression of funeral language: The case of the bowl of the tomb of Campo Reatino (Ri)
Maillard Federico ...................................................... 149
Geoglyphs: origin and meaning
Otte Marcel ............................................................. 155
Specificity of the graphic language
Poggiani Raffaella ................................................... 161
Origin and meaning of the statue-stele of Lombardy

Prestipino Carmelo .................................................. 162
Cults of the stones. From the oral tradition to the tracks in written documents

Riccò Matteo .......................................................... 170
The dream of origins

Rocchitelli Andrea .................................................. 171
Transfert as original mechanism of cognitive development of man

Rozwadowski Andrzej ............................................. 175
Archaeology and prehistory of shamanism: one or many origins?

Sankhyan Anek R. ................................................... 177
Early occupation of Asia by archaic and modern Homo sapiens: recent fossil evidence

Sansoni Umberto .................................................... 189
The praying, shaman and Plato: (free) reflections on symbolic roots

Shaham Dana ....................................................... 197
The articulation of music and visual arts during the Natufian culture in the Levant

Tartari Manuela ....................................................... 215
The traditional skills of cure

Tsonev Tsoni ........................................................... 216
Ontology of human predation and appearance of the first monumental architecture and art

Waller Steve .......................................................... 227
Audio and visual illusion: How intellectual model attempted by pre-scientific societies to explain ambiguous natural phenomena could lead to spiritual interpretation and expressions

Zaia Ambrogio ......................................................... 229
The stelae and sanctuaries: the thought psychoarcheologic of Nicola Peluffo

Zhang Yasha ........................................................... 231
The prevalence of “Bird Totem” in ancient Zhang-Zhung and “Bird Burial” in Tibet

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Letter on paper, written in ink, sent by the Amerindian father to his child in the state of Dakota, USA, around 1872. The picture on the right is that of the father, who is called ‘Turtle following his wife’ indicated by the ideograms connected with a line on the head. He turns to his son, to the right, as shown in the line from the mouth directed toward him. The son is called ‘Little Man’, shown from the ideogram attached to the head. The purpose of the letter is to announce to the son that he’s giving him $ 53, shown from the numeric ideogram, to allow him to come and see him. Under the arm of ‘Little Man’ is a figure which goes toward the father. In short: “Come to see me, I pay for your travel cost”.
What caused the creation of art?
A round table at the 25th Valcamonica Symposium
Colloqui III

Anati, E. (ed.)
What caused the creation of art? A round table at the 25th Valcamonica Symposium, Capo di Ponte (Atelier), 44 pp. € 10.

“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 generations.

Contents
Introduction by Emmanuel Anati (Italy) ............................................................................................................ 9
Bednarik Robert (Australia) .................................................................................................................................. 13
Berriet Margalit (France) ......................................................................................................................................... 15
Bredholt Christensen Lisbeth (Denmark) .................................................................................................................. 20
Bolmida Pierluigi (Italy) ........................................................................................................................................... 22
Cohen Claudine (France) ........................................................................................................................................ 23
Gibson Michael Francis (UK) .................................................................................................................................. 26
Huisheng Tang (China) ......................................................................................................................................... 28
Kempe Stephan (Germany) ....................................................................................................................................... 30
Le Tensorer Jean-Marie (Switzerland) .................................................................................................................... 32
Loubser Jannie (USA) ............................................................................................................................................. 33
Mailland Federico (Switzerland) ............................................................................................................................... 35
Malla B. L. (India) ..................................................................................................................................................... 38
Minini Massimo (Italy) ........................................................................................................................................... 40
Zarandona Antonio J. G. (Mexico) ............................................................................................................................ 42
A series of papers presented at Congresses of Sociology, Psychology and Psychoanalysis.

The analysis of human behavior and of graphic art expressions is opening new perspectives to the social sciences and multidisciplinary cooperation. The meeting attended by scholars of various disciplines, promoted the exploration of unusual trails in the forest of the humanities.

**Contents**

Preamble ........................................................................................................................................................................... 9
Vocation of the utopia and the utopia of vocation ........................................................................................................ 11
Rescuing the memory ..................................................................................................................................................... 19
Memory and oblivion: considerations of a palaeontologist ...................................................................................... 25
For an anthropology of space ........................................................................................................................................ 31
Adolescence, rites of passage and initiation of some tribal groups of the Northern Territories, Australia ......................... 43
Exodus, the formula of an archetype ........................................................................................................................... 67
Style, conceptualization and altered states of perception in prehistoric art ............................................................... 77
Times and places of memory ......................................................................................................................................... 85
The reality and the imagination, the testimony of prehistoric and tribal art ............................................................. 101
The conception of time among the societies of hunters ............................................................................................ 107
The influence of diet in the cognitive processes ....................................................................................................... 111
The Age of Dreams: the mythic Dreamtime .................................................................................................................. 121
The natural boundaries of creativity. Anthropological considerations ....................................................................... 131
Functions and dysfunctions of the taboos ..................................................................................................................... 141
Delirium and collective hallucination. An analysis of conceptual anthropology .................................................... 151
What was the concept of beauty for the prehistoric man? ......................................................................................... 163
Creativity and self-treatment in prehistoric and tribal societies .................................................................................. 167
The conceptual definition of forms, the metamorphosis of shapes into sounds, and of sounds in forms, of ideas into images, of thoughts into words, and other intellectual processes, are present from the early times of human evolution.

These recurring patterns stimulated, over the years, some of the author’s papers and lectures in congresses and conferences of semiotics, sociology and psychology.

Contents

Introduction .............................................................................. 9
The prehistoric and tribal art: record of the identity of the species ....................................................... 15
The first art on earth ................................................................. 23
The story of the early days. Memory and myths in the rediscovery of the origins ....................................................... 83
Techniques and technology between past and future....... 103
The perception of the self and the anthropomorphic image in prehistoric art .......................................................... 113
The cupules or cup-marks of early days ............................. 125
The engraved Paleolithic blocks of La Ferrassie style in Dordogne ................................................................. 141
The man and the mask: the searching of identity ............... 171
The rock of “The Big Phallus”, Paspardo, Valcamonica .... 203
Man and nature in the prehistoric and tribal art .............. 217

Tassili-n-Ajjer, Algeria. Period of "Roundheads": Tracing of a cave painting that illustrates the effects of hallucinogenic mushrooms. Figures with mushroom-shaped heads are holding the fungus. Dots lead from the mushroom to the head. The mask reflects the psychotic reality.
In the gardens of the campus of Burgos University, while delegates were moving from sessions and lectures to coffee breaks and back, Margarita Díaz-Andreu recorded, for hours, the words of Professor Emmanuel Anati.

It was the 5th of September 2014 and when the electric lights of the evening replaced the sunlight, a life-long story was drafted. It concerned just one aspect of Anati’s life, that of his experiences as a scholar in the human sciences.

It is a story full of messages that should interest every young scholar intending to devote his/her life to the humanistic sciences.
Why is Rock art widespread on five continents?

Some sites, in South Africa, Australia or Brazil, count well over one million figures. They were produced over centuries and millennia.

What made generations persist in this tradition of marking the stone surfaces with the records of their minds?

Why did they invest on it such immense time and energy?

Fifty authors from five continents face the query: when, why and to whom?
<table>
<thead>
<tr>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Marisa Dawn Giorgi (Australia)</td>
<td>81</td>
</tr>
<tr>
<td>Chalawong: a forgotten site</td>
<td></td>
</tr>
<tr>
<td>Philippe Hameau (France)</td>
<td>85</td>
</tr>
<tr>
<td>A commemorative schematic iconography in the Neolithic period</td>
<td></td>
</tr>
<tr>
<td>Chris Hegg (USA)</td>
<td>89</td>
</tr>
<tr>
<td>My first petroglyph language symbols deciphered in West Central Nevada</td>
<td></td>
</tr>
<tr>
<td>Emmanuelle Honore (UK)</td>
<td>92</td>
</tr>
<tr>
<td>Pastoralists' paintings of WG 35, Gilf el-Kebir: anchoring a moving herd in space and time</td>
<td></td>
</tr>
<tr>
<td>Bulu Imam (India)</td>
<td>97</td>
</tr>
<tr>
<td>What kind of society produced the rock art of my region (Hazaribagh, Jharkhand, East India)?</td>
<td></td>
</tr>
<tr>
<td>Shemsi Krasniqi (Kosovo)</td>
<td>104</td>
</tr>
<tr>
<td>The reflection of social structure through rock art: the case of Zatriq, Kosovo</td>
<td></td>
</tr>
<tr>
<td>Arnaud F. Lambert (USA)</td>
<td>107</td>
</tr>
<tr>
<td>The cup-marked stones of Chalcatzingo, Morelos, Mexico, a multi-millennial tradition of inscribing the landscape</td>
<td></td>
</tr>
<tr>
<td>The oine-style rock paintings of Oxotitlan Cave: new insights and interpretations</td>
<td>112</td>
</tr>
<tr>
<td>J. David Lewis-Williams (South-Africa)</td>
<td>116</td>
</tr>
<tr>
<td>San Rock Art</td>
<td></td>
</tr>
<tr>
<td>Trond Ladeen (Norway)</td>
<td>122</td>
</tr>
<tr>
<td>Rock Art as Mortuary Practice in the Late Mesolithic of Western Norway</td>
<td></td>
</tr>
<tr>
<td>Cristina Lopes (Portugal)</td>
<td>127</td>
</tr>
<tr>
<td>The Rock Art For Art’s Sake; An Aesthetic Approach</td>
<td></td>
</tr>
<tr>
<td>Kenneth Lymer (UK)</td>
<td>131</td>
</tr>
<tr>
<td>The prehistoric petroglyphs of Terekty Aulie in Central Kazakhstan</td>
<td></td>
</tr>
<tr>
<td>Angelina Magnotta (Italy)</td>
<td>136</td>
</tr>
<tr>
<td>Rock art in high Lunigiana (MS, Italy) Rock Art Park of Lunigiana</td>
<td></td>
</tr>
<tr>
<td>Federico MAILLARD (Switzerland)</td>
<td>138</td>
</tr>
<tr>
<td>Rock art and pebble drawings: different ways to communicate the same message?</td>
<td></td>
</tr>
<tr>
<td>Subhash Chandra Malik (India)</td>
<td>141</td>
</tr>
<tr>
<td>Rock art: a universal creative act</td>
<td></td>
</tr>
<tr>
<td>Michel Martin (France)</td>
<td>145</td>
</tr>
<tr>
<td>Comparative study megaceros-rennes</td>
<td></td>
</tr>
<tr>
<td>Elisabeth Monamy (France)</td>
<td>148</td>
</tr>
<tr>
<td>Rock Art: When, Why and to Whom? The ‘king’ from Jubba (Saudi Arabia): a new interpretation</td>
<td></td>
</tr>
<tr>
<td>Bilinda Devage Nandadeva (Sri Lanka)</td>
<td>150</td>
</tr>
<tr>
<td>Rock art of the Vedda people of Sri Lanka: when, why and to whom?</td>
<td></td>
</tr>
<tr>
<td>Alma Nankela (Namibia)</td>
<td>155</td>
</tr>
<tr>
<td>Rock art: when, why and to whom? Rock Art of Omandumba Farm on Erongo Mountain, Namibia</td>
<td></td>
</tr>
<tr>
<td>George Nash (UK)</td>
<td>161</td>
</tr>
<tr>
<td>Secret signs: mechanisms behind the construction of later prehistoric rock art in western Britain</td>
<td></td>
</tr>
<tr>
<td>Ancila Nhamo (Zimbabwe)</td>
<td>165</td>
</tr>
<tr>
<td>Encoding identity: spatial motif variation as an answer to when, why and for whom rock art was produced in Zimbabwe</td>
<td></td>
</tr>
<tr>
<td>Masaru Ogawa (Japan)</td>
<td>169</td>
</tr>
<tr>
<td>Rock art: when, why and to whom? Rock Art from Temiya and Fugoppe Caves, Japan</td>
<td></td>
</tr>
<tr>
<td>Awadh Kishore Prasad (India)</td>
<td>171</td>
</tr>
<tr>
<td>Rock art of Southern Bihar and adjoining Jharkhand in Eastern India: when, why and to whom?</td>
<td></td>
</tr>
<tr>
<td>Riaan F. Rifkin (South Africa)</td>
<td>179</td>
</tr>
<tr>
<td>Pleistocene figurative portable art from Apollo 11, southern Namibia</td>
<td></td>
</tr>
<tr>
<td>Avraham Ronen (Israel)</td>
<td>184</td>
</tr>
<tr>
<td>Why art?</td>
<td></td>
</tr>
<tr>
<td>Manuel Santos Estévez (Portugal)</td>
<td>186</td>
</tr>
<tr>
<td>Rock art: when, why and to whom? Atlantic rock art in Galicia and northern Portugal</td>
<td></td>
</tr>
<tr>
<td>Susan Searight-Martinet (Morocco)</td>
<td>190</td>
</tr>
<tr>
<td>Oum La Leg, a rock art site in the Moroccan Anti-Atlas: who did the engravings, when and why?</td>
<td></td>
</tr>
<tr>
<td>Kate E. Sharpe (UK)</td>
<td>192</td>
</tr>
<tr>
<td>Connecting the dots: cupules and communication in the English Lake District</td>
<td></td>
</tr>
<tr>
<td>Jitka Soukopova (Italy)</td>
<td>199</td>
</tr>
<tr>
<td>Tassili paintings: ancient roots of current African beliefs?</td>
<td></td>
</tr>
<tr>
<td>Radhakant Varma (India)</td>
<td>203</td>
</tr>
<tr>
<td>Rock art: when, why and to whom?</td>
<td></td>
</tr>
<tr>
<td>Steven J. Waller (USA)</td>
<td>206</td>
</tr>
<tr>
<td>Communicating with the Spirits</td>
<td></td>
</tr>
<tr>
<td>Anne-Catherine Wetté, Georges-N (Joel) Lambert (France)</td>
<td>208</td>
</tr>
<tr>
<td>Elements to approach the Magdalenians’motivations, who lived in the Fontales’rockshelter (Tarn-et-Garonne, France)</td>
<td></td>
</tr>
</tbody>
</table>
Among the 10,000 people who live in more than 200 countries around the planet, the cuisines of eleven points of the globe were selected, describing them in their essential habits and characters, providing acceptable recipes from western taste, and achievable with readily available products.

This book has a dual purpose: 1) to introduce the ethnogastronomy as a research topic that arouses the interest and sympathy of many people, to allow the reader to gain an overview of the similarities and differences, and 2) to experience cuisines and different tastes, for an expansion not only of their own taste, but also the knowledge and appreciation of others. By understanding the different taste, you discover how to appreciate not only the food, but also the smiles of the people.

CONTENTS

Abstract: how did this book was born................................................................. 9
Popular traditions................................................................................................. 11
The food and taste............................................................................................... 15
Kitchen origins.................................................................................................... 23
Hunting peoples: the “kitchen” of Australian Aborigines.............................. 31
China: the kitchen of the Yellow River............................................................. 35
India: the cuisine of the Bay of Bengal........................................................... 57
Saudi: the kitchen Bedouin.............................................................................. 81
Israel: the kitchen of the Eastern Jews............................................................ 101
Greece: the Cycladic cuisine........................................................................... 125
Maghreb: Algeria’s coastal cuisine................................................................. 147
Ethiopia: the kitchen of amba......................................................................... 167
Indian pueblo: the kitchen of the great plains of Usa................................. 181
Mexico: the Hidalgo kitchen........................................................................... 197
Oceania: the North Pacific Kitchen............................................................... 213
What is the role of religion, magic and witchcraft in prehistoric and tribal art?

The intellectual and spiritual motivations of art produced various theories since the first attempts to explain prehistoric art over a century ago. Recent research is revealing more complex conceptual connections.

In this book, authors of different backgrounds and countries, from four continents, present examples of specific aspects, providing first-hand data. The confrontation of different ideas and methods is contributing to a reconsideration of some past simplifications and generalizations.
Male and Female

Anati, E. (ed.) 2017 *Male and Female*
Capo di Ponte, (Atelier), 119 pp. 60 ill. € 40

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 emerges in the visual arts, between preferring male or female images, and between having the human figure or not as the main concern.

The book presents different cases and views of experts from five continents.

**CONTENTS**

*Emmanuel Anati (Italy)*
Introduction: Male or Female? .............................................................. 9

*Margalit Berriet (France)*
Male + Female: Humanity: Male and Female in Prehistoric and tribal art ...... 11

*Carl Bjork (USA)*
Not always the male ............................................................................. 17

*Pascale Binant (France)*
Men, women, children, anthropomorphs and animals ............................. 21

*Brian Britten (Canada)*
Bedford Barrens Petroglyphs ................................................................... 27

*Jessica Joyce Christie (USA)*
Gendered Stone Cults in Pre-contact O’ahu, Hawai’i .............................. 33

*Santiago Woolnai Ferreira Guimaraes (Brazil)*
Feminine Sexuality in Prehistoric Rock Art: a path toward structures of mind ........................................................................................................ 41

*Deb Holt and Jane Ross (Australia)*
Sex and Gender in Wanjina Rock Art, Kimberley, Australia ..................... 47

*Arnaud F. Lambert (USA)*
Exploring the symbolic expression of gender fluidity among the potbelly sculptures of southeastern Mesoamerica: a sociological approach .................. 55

*Federico Mailland and Angelina Magnotta (Italy)*
Moon Worshipping in Prehistory: Fertility God or Goddess? ................ 61

*Katharina Rebay-Salisbury (Austria)*
Male, Female and Sexless figures of the Hallstatt culture: indicators of social order and reproductive control? ............................................. 67

*Susan Searight - Martinet (Morocco)*
The representation of males and females in the rock art of Moroccan High Atlas Mountains ........................................................................... 73

*Jitka Soukopova (Italy)*
Leading Role of Male Hunters in Central Saharan Prehistoric Rituals ......... 79

*Sachin Kr Tiwary (India)*
Are men only active in the past war? Truth in light of the Folklore of the Kaimun tribes ..................................................................................... 85

*Maarten Van Hoek (Holland)*
It’s all about the Head. Morphological basis for cephalic differences in male and female anthropomorphic imagery in desert andes rock art .... 89

*Aixa Vidal, Lorena Ferraro and Maria Teresa Pagni (Argentina)*
Engraving Gender in Talampaya rock art (Argentina)? ............................. 95
Why Art?
Colloqui XI

Anati, E. (ed.) 2017 Why Art?
Capo di Ponte, (Atelier), 125 pp. 47 ill. € 40

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 us approach the understanding of contents and motivations.

CONTENTS

Emmanuel Anati (Italy)
Why art? Looking for a meaning.................................................................9

Robert G. Bednarik (Australia)
Questions and answers about art and rock art..............................................11

Kalyan Kumar Chakravarty (India)
Is Art Necessary for Human Survival?..........................................................15

Liudmila Lbova (Russia)
Anthropomorphic figurines of ice age art in Siberia: new data and perspectives on the function of prehistoric mobile art.................................................................21

Thirtha Prasad Mukhopadhyay (Mexico) and Derek Hodgson (UK)
Why is rock art so evocative? Affective depiction of animals from Coso Range Petroglyphs, Southwest California, and Isco, Hazaribagh, India.................................................................33

Ancila Nhano (Zimbabwe)
Male versus female: variation in representations of males and females in the Hunter-gatherer rock art of Southern Africa.................................................................53

Marcel Otte (Belgium)
Duality in Arts..................................................................................................63

Kalle Sognnes (Norway)
From where to why: some examples of rock art locations in Scandinavia........67

Jitka Soukopova (UK)
Saharan rock art sites as places for celebrating water........................................75

George F. Steiner (Switzerland)
The goddess and the copper snake: metallurgy, star-lore, and ritual in the rock art of Southerlevant...............................81

Tsoni Tsonev (Bulgaria)
Art and “Primitive” Cultures..........................................................................103
Meaning of abstract signs
Colloqui XII

Anati, E. (ed.) 2017 Meaning of abstract signs
Capo di Ponte, (Atelier), 101 pp. 43 ill. € 40

The clan was planning a fight against another clan that had abused hospitality hunting kangaroos in a reserved ground.

The painter recorded the gathering of the elders 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.

CONTENTS
Emmanuel Anati (Italy)
“Abstract for you, not for me” .................................................................9
Margalit Berriet (France)
Abstract signs and symbols in prehistoric to modern art........................................11
Jean Clottes (France)
The Lascaux Shaft................................................................................17
Jagannath Dash (India)
Text, Context and Symbolism in Saora Art: An anthropological Analysis................21
Maurer Dieter (Switzerland)
In picture genesis, the “abstract” precedes and enables depiction and coding –
Some arguments and speculations based on the investigation of early pictures in ontogeny...............29
Edmund Furter (South Africa)
Abstract signs in art are shorthand for cultural structure........................................41
Thirtha Prasad Mukhopadhyay(Usa) and Alan P. Garfinkel (Usa)
Patterned Body Anthropomorphs of the Cosos: How Might Concentric Circle Psychograms
Function in Ethnographic Schemes........................................................................53
Tsoni Tsonev (Bulgaria)
Conceptualizing the nature of abstract representations in prehistory........................69
Leslie Van Gelder (Usa)
Finger Flutings, Tectiforms, and The Audacity of Hope........................................75
Anati, E. (ed.) 2017 *Colonization*
Capo di Ponte, (Atelier), 85 pp. 41 ill. € 40

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.
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.

CONTENTS
Emmanuel Anati (Italy)
Decoding Prehistoric Art: Meaningful Examples of Gender Relations.........................11
Leo Dubal (France)
“The Art of Representation of Sexual Intercourse”.........................................................19
Edmond Furter (South Africa)
Pregnant is the most Consistent Archetypal Gender.......................................................25
Michel Justamand and Pedro Paulo A. Funari (Brazil)
Sexual Scenes in Serra da Capivara Rock Art, Brazil.......................................................33
Shemsi Krasniqi (Kosovo)
Symbols of Fertility and Protection.....................................................................................43
Angelina Magnotta (Italy)
Male and female in Symbolic Depiction in High Lunigiana...........................................47
Marc Martinez, Michel Lenoir and Anne-Catherine Welté (France)
Roc de Marcamps (France-Gironde): Sexual Human Representations............................51
Terence Meaden (UK)
Phallic and Vulvar Petroglyphs at Drombeg Beg Stone Circle, Ireland, together with a proposed explanation involving the hieros gamos..............................................61
Nataliia Mykhailova (Ukraine)
Sex as Transition between Worlds in the Deer Hunting Society (mythology and rock art)......67
Jitka Soukopova (UK)
Penis Only for Gods? Sexual Imagery in the Earliest Central Saharan Rock Art..............79
Ancient sanctuaries and campsites tell the hitherto unknown story of a mountain in the heart of the desert of Exodus.
Is Har Karkom the biblical Mount Sinai?
This volume raises other questions: to what extent may we consider the biblical narrative as a source of historical documentation?
What is the true story behind the biblical narration of Exodus and the Mount Sinai revelation?

Contents

1- The mountain and the findings ......................................................... 9
2- The testimony of archeology ......................................................... 27
3- The biblical geography ................................................................. 47
4- The chronological problems .......................................................... 65
5- Conclusions ................................................................................. 83
- Bibliography .................................................................................. 85
- Italian Archaeological Expedition to Har Karkom Bibliography .................................................................................. 86

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

Contents
Preface................................................................. 9
Patterns of Rock Art.............................................. 11
The Environment ................................................. 19
The Geographical Element ................................... 21
The Age of Early Hunters ..................................... 25
Economic and Social Structure ......................... 33
The Late Hunters .................................................. 45
Pastoralism and Early Agriculture in the North-West ........................................ 63
The Cultures of Dolmen and Menhirs .................. 75
Local Development and International Relations ........................................ 83
Style as Diagnosis of Cultural Change .............. 87
Final Considerations ............................................. 91
Bibliography ........................................................ 95

Cueva Saltadora, Vinromá, Castellón, Spain. Three human beings, probably female, have distinctive hairstyles.
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. New chapters in the history of art are revealed by beautiful design and stylization.
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 book is made up of two parts. The first is about the methods of research and the results thus obtained. The second is a record of the activities and events documented by the different periods of rock art, piecing together the previously unwritten history of people living in the now desert region of the Negev and Sinai throughout the ages.

Contents
Opening note ................................................................. 9
Part I
1. Background ................................................................. 11
2. The discovery of Near Eastern Rock Art.................. 27
3. The Context............................................................... 39
4. Elements of Typolgy.................................................... 54
5. Grammar and Syntax of Near Eastern Rock Art ......... 77
Part II
6. The Age of Hunter-Gatherers................................. 89
7. Late Hunters and Early Pastoralists....................... 115
8. The Age of Pastoralism........................................... 143
9. Pastoralism and Caravan Traders.......................... 189
10. Conclusions............................................................ 215
Charts............................................................................... 224
Bibliography............................................................... 227

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

Anati, E.
2015 *The rock Art of Valcamonica*, Capo di Ponte (Atelier), 260 pp. 153 pls. €20

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

It is the first “World Heritage Site” listed by UNESCO in Italy and the first rock art site listed in the world. Its study reveals the largest archive left behind by the ancient inhabitants of Europe.

After having excavated, traced, described and analyzed it for over half a century, the author presents this synthesis bringing new light on 10,000 years of history.

The present work represents a turning point in the methodology of archaeological research. Europe regains millennia of its forgotten history.

Contents

Introduction ............................................................................ 9
Chapter 1. The dawning of research ..................................... 17
Chapter 2. From the find to discovery .................................. 31
Chapter 3. From archaeology to history ............................... 51
Chapter 4. The human habitat ................................................ 59
Chapter 5. Style and typology ................................................ 71
Chapter 6. The chronological sequence ............................... 85
Chapter 7. Intellect and artistic creativity ............................  99
Chapter 8. Why here and not elsewhere? ............................. 111
Chapter 9. Toward an historic reconstruction ..................... 121
Chapter 10. The reading of historic processes: religion, language and society .............................................. 131
Chapter 11. The down of European civilization ................. 141
Chapter 12. 10,000 years of European history ..................... 151
Conclusion ................................................................................ 159
Typological Repertory ............................................................. 161
Bibliography and References ................................................. 235

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

Contents

Editorial note ................................................................. 9
Introduction ..................................................................... 11
Part one
1. The survey ............................................................... 17
2. The beginning of research ........................................... 21
3. Historical background ............................................... 27
4. World distribution .................................................... 31
5. Ecological setting of rock art ..................................... 37
6. The dawn of art ........................................................ 41
7. Economic and social contexts .................................... 45
8. Pictograms, ideograms and psychograms .................. 55
9. Paradigms ............................................................... 61
10. Archetypes ............................................................ 69
11. Attempting a world vision ......................................... 73
12. Anati’s postulates on rock art ................................... 79
Part two
A preliminary typological repertory of world rock art ...... 81
Main bibliography for world rock art .............................. 199

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

Contents

Preface by Emmanuel Anati ................................................................. 9
The systematic study of rock art ...................................................... 13
List of participants ........................................................................... 14
Abbreviations and nomenclature used in the description of the sites ................................................................. 15
Abbreviations of cultural and archaeological periods ................. 15
Introduction to research ................................................................. 17
Rock Art ......................................................................................... 21
Style I (RA-IA-IB-IC) ................................................................. 22
Style II-A (RA-IIA) ........................................................................ 22
Style II-B (RA-IIB) ......................................................................... 23
Style III (RA-III) ........................................................................... 23
Style IV-A (RA-IVA) ................................................................. 24
Style IV-B (RA-IVB) ................................................................. 26
Style IV-C (RA-IVC) ................................................................. 26
Style V (RA-V) ............................................................................. 27
Style VI (RA-VI) ........................................................................... 29
Style VII (RA-VII) ......................................................................... 29
Chronology of the rock art in the Negev ...................................... 30
The image of the ibex in the context of places of worship .......... 31
Sites HK/32 and HK/31 ................................................................. 45
HK/32: rock art .............................................................................. 47
HK/31: rock art .............................................................................. 170

The scenes ...................................................................................... 233
Discussion ..................................................................................... 237
Concluding remarks ................................................................. 245
Bibliography ............................................................................... 247
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 manufacture of tapa is an art that has been passed down for thousands of years and survives nowadays, although incorporated in social systems that are adapted to modern society.
The epic of Moses: is it myth or history?

The Biblical narrative of the exodus and the revelation of Mount Sinai are a monumental literary work that has been passed down for well over two millennia, after being transmitted orally for centuries.

What would have really happened during the Exodus? How did monotheism emerge? Who were the mentioned people of the desert met by the children of Israel?

The central episode of the epic is the revelation at Mount Sinai. The location near the Saint Catherine’s monastery is a Byzantine proposal that many scholars believe baseless.

New archaeological discoveries suggest a reconstruction of the route of exodus and its historical context and reveal pieces of history behind the magnificent biblical epic.

**TABLE OF CONTENTS**

INTRODUCTION.................................................................11  
I. The epos of the escape to Egypt and the Red Sea crossing.........19  
II. The stop-overs in the desert and the battle against Amalec....49  
III. The Peoples of the desert..................................................75  
IV. Where is Mount Sinai?  
The search for the sacred mountain.............................................95  
V. The names of Mount Sinai....................................................121  
VI. The event of Mount Sinai....................................................135  
VII. From Mount Sinai to Kadesh-Barnea..............................161  
VIII. From Kadesh to Moab......................................................179  
IX. The era of Exodus..............................................................245  
COCLUSIONS..............................................................................267  
APPENDIX I.............................................................................273  
APPENDIX II.............................................................................277  
APPENDIX III.............................................................................278  
APPENDIX IV.............................................................................282  
BIBLIOGRAPHY............................................................................301  

The tribal territories and deserts in the Exodus narration. Most of them are concentrated in the northern part of the peninsula. (HK Archive)
Har Karkom and the Question of Mount Sinai
Monographs X (in Italian)

Anati, E.
2016 Har Kakrom e la questione del Monte Sinai, Capo di Ponte (Atelier), 220 pp. 138 tavv. € 30

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.

The book presents a summary of the discoveries; it calls into question previous assumptions about the reliability of the Exodus Biblical narrative, both on the location of the mythical Mount Sinai, and on the chronological discrepancies proposed by various researchers. The book is richly documented by photographs, maps and other illustration. It updates on recent discoveries, analyzing their possible historical significance, and suggesting a new vision of the events narrated in the Bible.

Indice
Preface.................................................................9
1- The scenery...........................................................13
2- The mountain of sanctuaries......................................25
3- Conjectures of a hypothesis........................................41
4- How to locate Mount Sinai?.......................................55
5- Archaeological discoveries........................................65
6- In the Bronze Age..................................................87
7- The residential sites and their significance..................105
8- Enigmatic discoveries.............................................121
9- Rock art....................................................................151
10- The first sanctuary..................................................167
11- The cult of the stones..............................................179
12- The chronological and cultural context.....................191
13- Archaeology, exegesis and history............................197
14- Conclusions.........................................................207
ROOTS OF CULTURE
(in Italian)
Monographs XI

Anati, E.
2017 *Radici della Cultura*,
Capo di Ponte (Atelier), 438 pp. 92 pls., € 40

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.

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

TABLE OF CONTENTS

Preface by Yves Coppens ................................................................. 11
PREAMBLE ...................................................................................... 15
I. Introduction ................................................................................ 17
II. Understand words .................................................................... 39
III. The great steps of culture ...................................................... 51
IV. The material culture ............................................................... 79
V. The control of fire ................................................................. 117
VI. Man, a social being ............................................................. 139
VII. Origins of languages ............................................................ 173
VIII. Conceptuality and beliefs .................................................. 195
IX. Artistic creativity ................................................................. 241
X. Structure and elementary art concepts .................................. 299
XI. The beginning of philosophy ................................................ 321
XII. Endeavour to survive .......................................................... 349
XIII. Between yesterday and tomorrow ...................................... 365
XIV. Conclusions ........................................................................ 377

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

TABLE OF CONTENTS

I - Introduction.............................................................................................................................................9
II - The Mountain of Sanctuaries..........................................................................................................29
III - The Birth of a Hypothesis...........................................................................................................53
IV - Topography and Exegesis............................................................................................................73
V - The Testimony of Archaeology..................................................................................................87
VI - The Nature of Bronze Age Cultures ......................................................................................113
VII - The Human Landscape: Camping Sites and Other Structures.........................125
VIII - Enigmatic Discoveries.............................................................................................................153
IX - The Rock Art...................................................................................................................................175
X - The Cult of Stones.........................................................................................................................193
XI - People, Climate and History.....................................................................................................205
XII - Conclusions...............................................................................................................................227

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

Emmanuel
2012 *Mito d’origine*, Capo di Ponte, (Atelier), 55 pp. 44 pls. € 16

Mito d’Origine and Epoca dei Sogni are two educational exhibitions made by sequences of photos.
They tell stories that at first sight seem to come from another world. Between reality and dream, realism and myth, symbols and metaphors, they accompany us in the space of flooded memories.
Balls and sticks wander, meet and multiply in black space, always 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 they were first conceived.
Australian Aborigines have produced paintings on tree bark that, in addition to being remarkable artworks, store myths and memories, emotions and human relations. What remains today of authentic bark paintings, made by Aborigines for themselves, is an extremely small group. It constitutes a direct contact with a way of thinking, seeing and believing, of the last surviving Paleolithic people and provides an immense amount data on mythology, conceptualism that sometimes is philosophy, and the search for contact with the natural and supernatural world in which they are immersed.
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.

This volume presents works with great artistic value, made by Aboriginal artists. How is it possible to explain that in the turn of a single generation, styles, themes, goals, all has change?

It is an extraordinary case for art history, while for psychology it is a window opened on mental processes. These spiritual changes are

Content

1- A Changing World...............................9
2- New materials........................................13
3- From tree bark to paintings on canvas.....17
4- From figurative to abstract......................21
5- Birth of an artistic movement....................23
6- A new era of Aboriginal.........................25
7- Catalogue of paintings..........................35
Bibliography

Raelene Stevens, 2016, My Country, 65x94cm
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2012 Mito d’origine, Capo di Ponte, (Atelier), 55 pp. 44 pls. € 16.

Mito d’origine
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La Seduta
(The meeting)
Fiction III (in Italian)

Emmanuel
2013 La seduta. Dramma umano e cagnesco, Capo di Ponte, (Atelier), 76 pp. 21 tavv. € 16.

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.
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