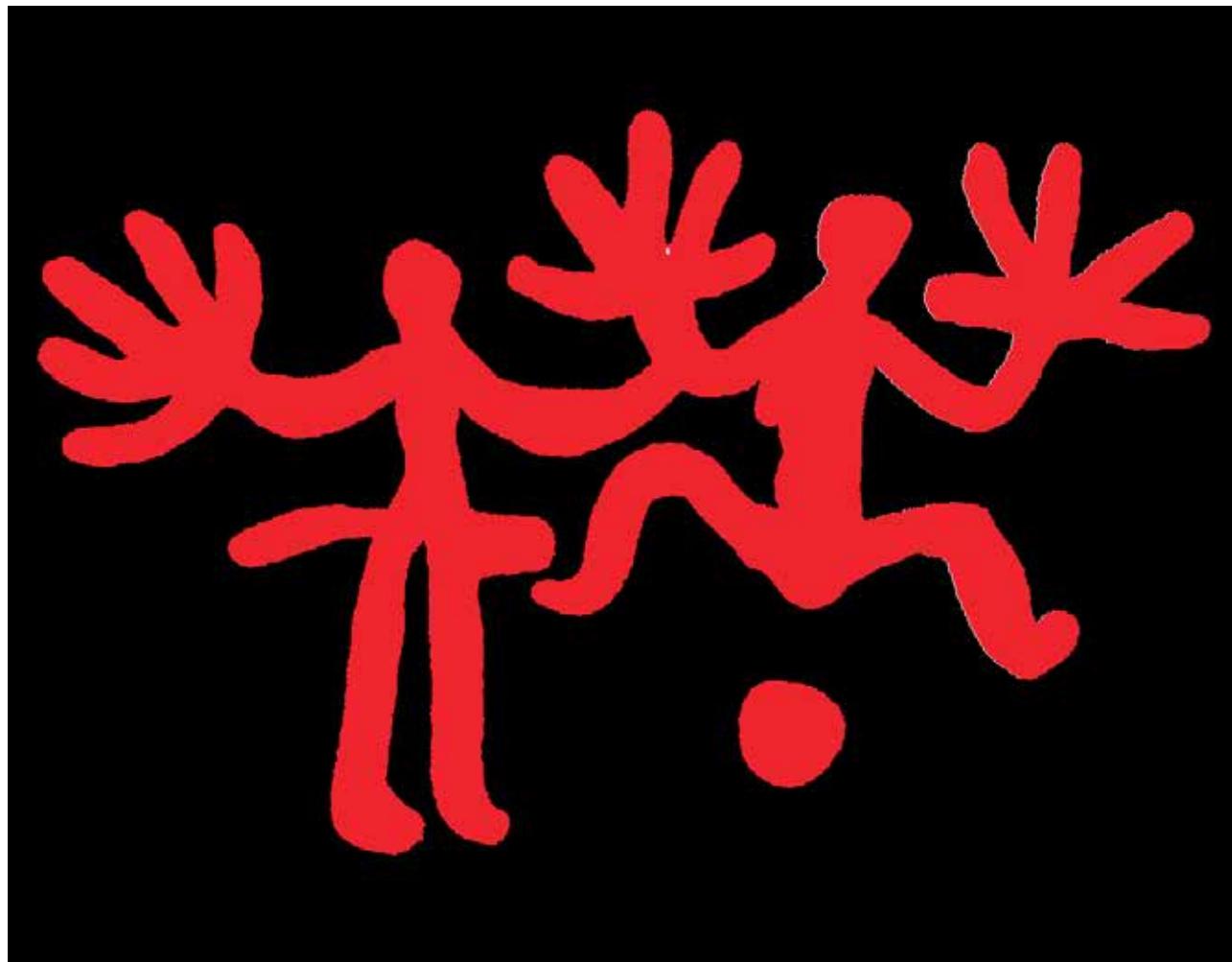


EXPRESSION

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

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SEXUAL IMAGES IN PREHISTORIC AND TRIBAL ART

Rished, Askum, Bohuslaan, Sweden. Bronze Age rock engraving. The line and the dot indicate here of 'male' and 'female'. (After Anati, 1995).

EDITORIAL NOTES

SEXUAL IMAGES IN PREHISTORIC AND TRIBAL ART

In 1954, while on assignment conducting an archeological survey in the Negev Desert, I watched a young Bedouin shepherd using a stone pebble to engrave abstract signs on a rock surface. He was reticent in explaining what he was doing but finally he smiled and said: "Tomorrow my cousin Hamd will be here pasturing animals and she will be very angry at me when she sees this picture". The engraving was not explicit to me but after looking at it twice I understood that it could represent a detail of copulation. I asked: "Why do you want to make her angry?" Repeating his smile he said: "Being angry means love". I learned something I would have never figured out: courting through rock art. A sign that was not understandable to me was a sexual symbol and meant something so specific to a young analphabetic nomadic girl. And further: she would know who made it and to whom it was addressed.

Sexual symbols that we can understand as such are frequent in prehistoric and tribal art but apparently there may be other signs having sexual meaning that we are unable to identify as such.

Since the earliest figurative art, sex appears to be a theme of primary concern. Why were such depictions made? The phenomenon is worldwide; the motivations vary from culture to culture. In some lucky cases oral traditions allow us to identify the cause or the inspiration, which range from attracting partners, to memorizing myths, to educational and initiation practices, seduction witchcraft, fertility rituals, the recording of personal events and other motives, probably including also plain pornography.

The typology varies from abstract signs to schematic images of vulvas, to detailed representations of sexual acts, to sexual rituals, to narrative images of complex stories and myths related to the sexual relations of supernatural, imaginary or human beings. The depictions may be realistic or metaphorical. Wherever there is figurative art, in every corner of the world, there are images related to sex. 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, thus contributing to a topic, relevant to the understanding of the moods and customs of different cultures and ages, and beyond, reconstructing chapters of the



Negev Desert, a Bedouin engraving a rock using a pebble. (Photo Archives Anati, 1954).

roots and facets of human behavior and social relations.

The topic is particularly relevant for sociology and psychology. Male-female relations, as reflected by the typology of sexual depictions, are a topic of major concern for conceptual anthropology.

EDITORIAL NOTE

EXPRESSION magazine is published by Atelier Research Center in cooperation with UI-SPP-CISENP, the "International Scientific Commission on the Intellectual and Spiritual Expressions of Non-literate Peoples" of the UI-SPP, *Union Internationale des Sciences Préhistoriques et Protohistoriques*. The goal of EXPRESSION is to promote knowledge and

ideas concerning the intellectual and spiritual expressions of non-literate societies. It is an open forum in conceptual anthropology, welcoming contributions. Colleagues having something to say will find space in this e-magazine, which is reaching people of culture and academic institutions in over 60 countries. Authors are fully responsible for their ideas and for the information and illustrations they submit. Letters on current topics and short notes are welcome and may be published in the section "Discussion Forum".

Publication in EXPRESSION magazine does not imply that the publishers agree with the exposed ideas. Papers are submitted to reviewers for their evaluation, but controversial ideas, if they make sense, are not censured. Time will be their judge.

DISCUSSION FORUM

The Discussion Forum invites readers to be active in debates of worldwide interest in conceptual anthropology.

THE MESSAGE BEHIND THE IMAGE IN PREHISTORIC AND TRIBAL ART

"Reading the images" is a new project of EXPRESSION magazine. Readers are invited to participate.

Prehistoric and tribal people have left behind millions of images, in Africa, America, Asia, Europe and Oceania. It is unlikely that their purpose was just that of embellishing rock surfaces. This immense heritage is full of messages, to be read and understood or to stimulate debate, or both. What are the images telling us? What are the stories that the makers

intended to memorize or communicate? They contain 50,000 years of human history, most of it yet to be deciphered. Many events, many expressions of human thought, many beliefs, many aspects of life and culture can add millennia to the history of humankind, a new look at history, since the earliest visual messages, a history that textbooks had limited to the last 5,000 years. Prehistoric and tribal visual art are the major archives that humankind ever compiled: yes, fifty thousand years of human history, most of it yet to be deciphered.

Human and animal figures are assembled in compositions, associations of pictograms, ideograms and psychograms, they are describing events, myths, and memories, and also feelings and moods. Some images can be decoded and their stories enrich our understanding of past cultures; other images are yet to be understood and awaken scientific inquisitiveness. are describing events, myths, and memories, and also feelings and moods. Some images

are describing events, myths, and memories, and also feelings and moods. EXPRESSION magazine is planning an issue on this topic. Colleagues are invited to present their case or their query, before May 15, 2017, to the project "*Reading the Message*", EXPRESSION magazine, email: atelier.etno@gmail.com. Early proposals, request of information or queries are welcome.

Several of the past 15 issues of EXPRESSION magazine are focusing on specific themes defined as "project". They are topics with a target of conceptual anthropology. The results of the adopted system are evident from the responses received and published in these first four years of life of the periodical.

Describing and dating the findings, objects, mobile and immobile art, are the first step provided by archeological research. For conceptual anthropology they are the means to build upon them the rediscovery of the minds and purposes of their makers. An analytical and critical elaboration of conceptual aspects is thus stimulated. It is a change in archeological and anthropological research.

The common denominator of the contributions offered by papers from different parts of the world and different disciplines is focusing on the search for understanding: How did human societies think, act, believe and communicate in different social and cultural settings, in different ages, ever since the earliest conceptual expressions? How similar and how different can be the human behavior in different climatic, economic and social conditions? Each specific case, small or big, is a contribution to the global picture. It is possible to make errors, which sooner or later will be corrected. But the progress

of research is based on trials and errors. Trials are opening up new horizons to research.

Colleagues and friends are welcome to share the experience.

HOW TO CONCEIVE YOUR PAPER

Please consider that the magazine is reaching readers from various disciplines of the human sciences in over 60 countries of five continents and should be of interest to all of them. The language is English, using the American spelling. We recommend authors to present papers pleasant to read, avoiding dry scientific reports or inventories. The readers are cultured people involved in the various disciplines of the human sciences. The average size of each paper is 1,500 to 3,000 words. Illustrations are welcome: please calibrate the resolution to 300 dpi with a base of 14 cm, providing pertinent, explanatory Captions, including source where relevant. All the material presented, texts and illustrations, should be free from copyright and any other obligation, and possibly not yet published elsewhere.

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The present cost of an annual subscription is €20 for individual subscribers and €40 for institutions. Each annual subscription includes four issues. The cost of each back issue is €10.

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FORTHCOMING DEBATES

Readers are proposing themes for debate. Some of them may be considered in future issues:

1- WOMEN: their role in prehistoric and tribal art.

2- ART AND ECONOMY: relations between economic conditions and art creativity.

3- MYTHS AND MEMORIES: stories told by pictures.

4- SOCIAL STRUCTURE AS REVEALED BY PREHISTORIC AND TRIBAL ART: how depictions reveal social relations and social organization.

5- NEW HORIZONS OF RESEARCH: the role of conceptual anthropology.

6- DEFINING THE DOMINANT THEME of prehistoric and tribal art assemblages. Defining the conceptual

motivations in the diversity of thematic typology.

7- DEFINING PERSONAL IDENTITIES OF ARTISTS in prehistoric and tribal art.

8- ART AS A SOURCE OF PSYCHOANALYSIS OF PREHISTORIC COMMUNITIES: The choice of the themes to be represented and the associative system or syntax of the depictions reveals conceptual and social trends.

9- BURIAL CUSTOMS AND PRACTICES as expressions of beliefs in afterlife.

Proposals for papers and suggestions on these and other issues are welcome. The Discussion Forum invites readers to be active in debates of worldwide interest in conceptual anthropology.

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DECODING PREHISTORIC ART: MEANINGFUL EXAMPLES OF GENDER RELATIONS

Emmanuel Anati (Italy)

Atelier Research Center for Conceptual Anthropology

In the previous issue of EXPRESSION, contributing to the project 'Colonization and Navigation', examples were presented of European Palaeolithic art objects describing travel or migration. In the frame of the project 'The Meaning of Sexual Images', examples of records of gender relations in European Palaeolithic art are being presented here. The process of decoding, following the method of conceptual anthropology, is revealing the variety of content of the messages that early hunter-gatherers memorized and transmitted, by what present researches define as prehistoric art. As elaborated in *Decoding of Prehistoric Art and the Origins of Writing* (Anati, 2015), the contents range from records of travel, to myths, trade transactions, agreements between clans or tribes, religion and magic and various private or tribal concerns: they cover almost the same range as that of modern literature. Records of gender relations are common and reveal habits and behavior in ages defined as prehistoric.

There are standard ideograms to identify male and female. In the post-Palaeolithic rock art of at least three continents, a line associated with a human figure indicates male and a dot female (Fig. 1a). In European Palaeolithic art, gender is indicated in various ways, each having a specific meaning. Ideograms currently named 'arrow', 'brunch' or '*arbolet*', 'fish', 'hook', repeatedly indicate male; 'V-shape', 'lips', 'vulva symbol', 'eye symbol', usually indicate female (Fig. 1b). Gender definition appears to be a

fundamental factor in most prehistoric graphic representations. Individuals are represented by their names or totemic symbols that are frequently animal figures. The messages are often accompanied by psychograms, expressing evaluations, such as 'good', 'pleasure', 'dangerous', 'taboo' or forbidden.

The elementary grammar structure of most messages in West European Palaeolithic art, Azerbaijan hunter-gatherer rock art, Palaeolithic rock paintings of Tanzania, and likely in other instances as well, has a recurring structure made up of three grammatical elements: pictograms, ideograms and psychograms, as analyzed in the book mentioned above.

The example below, a wall painting from La Pileta cave in Spain, displays the association between the three elements. A horse figure (pictogram), likely to be the name or totemic identity of an individual or a clan, has depicted on its body ten ideograms of 'lips', meaning female or woman. Each lips ideogram is marked in a different colour by a different hand. Above the horse a psychogram is made up of a rectangular shape emanating energy lines.



Fig.1a. Rished, Askum, Bohuslaan, Sweden. Bronze Age rock engraving. The line and the dot indicate here of 'male' and 'female'. (After Anati, 1995).

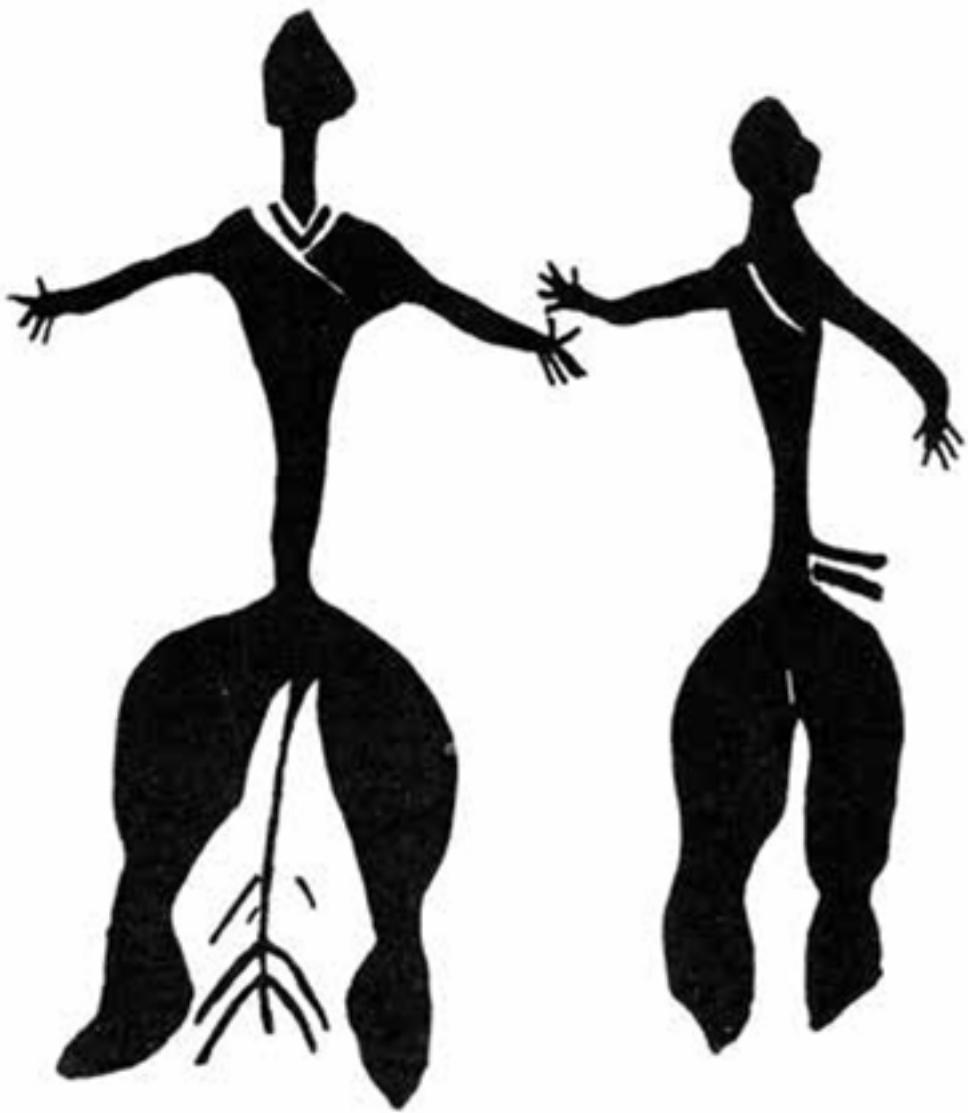


Fig.1b. Büjük Dash, Gobustan, Azerbaijan. Rock engraving of hunter-gatherers. A couple, male and female, engraved at the entrance of a cave. The ideogram "arbolet" or "branch" indicates the male sex while the two parallel lines on the waist of the woman, "lips", indicate the female sex. The height of the male figure is about 110 cm. (After Anati, 1992; cf. photo EA2000 LXVII-26).

The document is likely to provide a record of women somehow related to the horse totem or name. At different times the various 'lips' were added on the body of the horse. The pictogram, the horse, is the subject. The ten lips ideograms indicate what the subject has received or given or produced. The psychogram is an expression of evaluation of the record, likely to mean 'good', 'pleasure', 'powerful' or some

other exclamation or expression of evaluation (Fig. 2).

Just for the record, on the same wall of the same cave there is a figure of an auroch, wild cattle, related to seven 'lips' ideograms, and another horse related to three 'lips' ideograms. These various cases seem to mark counting of 'lips' ideograms related to an animal figure.

Similar conceptual structures of graphic

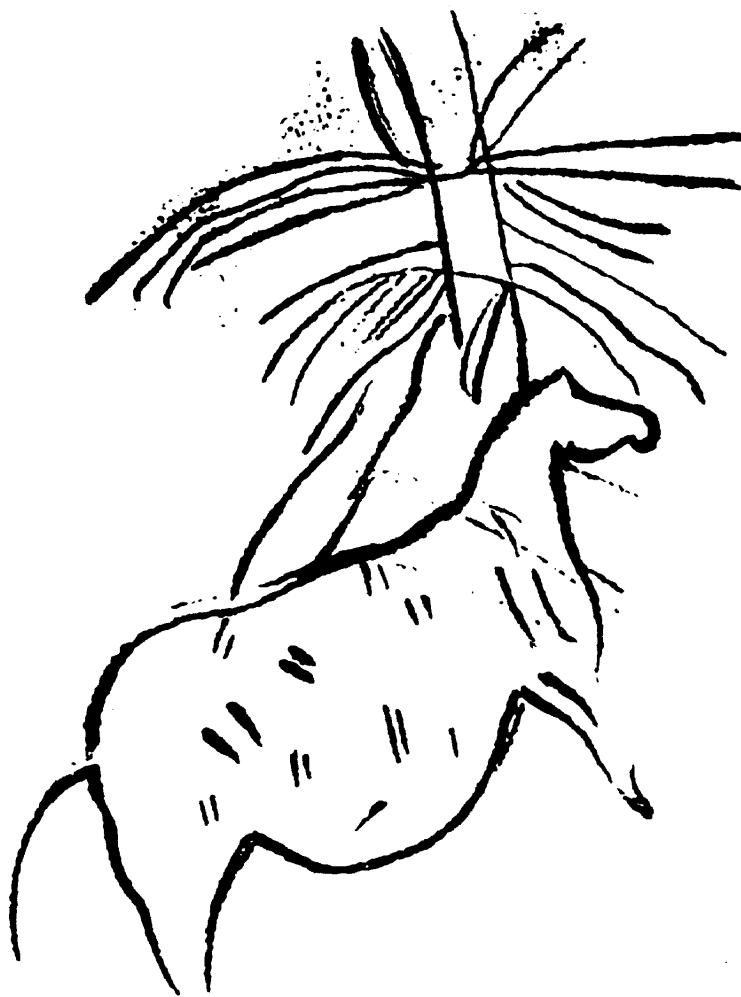


Fig. 2. La Pileta, Spain. Cave paintings. Prehistoric art elementary grammar: pictogram, ideograms and psychogram. The pictogram is a brown horse, on its/his body an ideogram made of two parallel lines (named "lips") is repeated ten times. It's meaning is female or woman. The coloring material varies. Different hands with different color tones have made these ideograms: red, brown and black. They are accumulation of the same ideogram on the area defined by the body of the pictogram. Ten lips ideograms (women) were added on the body of Mr. Horse. Above the horse pictogram a black psychogram appears: it is a rectangle radiating outward. What is the message behind this composition? An elementary reading would suggest: Pleasure or satisfaction (the psychogram) for the horse (clan name or totemic identity) related to 10 lips, female symbols, each one painted by a different hand. (Tracing after Breuil, in Breuil et al., 1915).

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

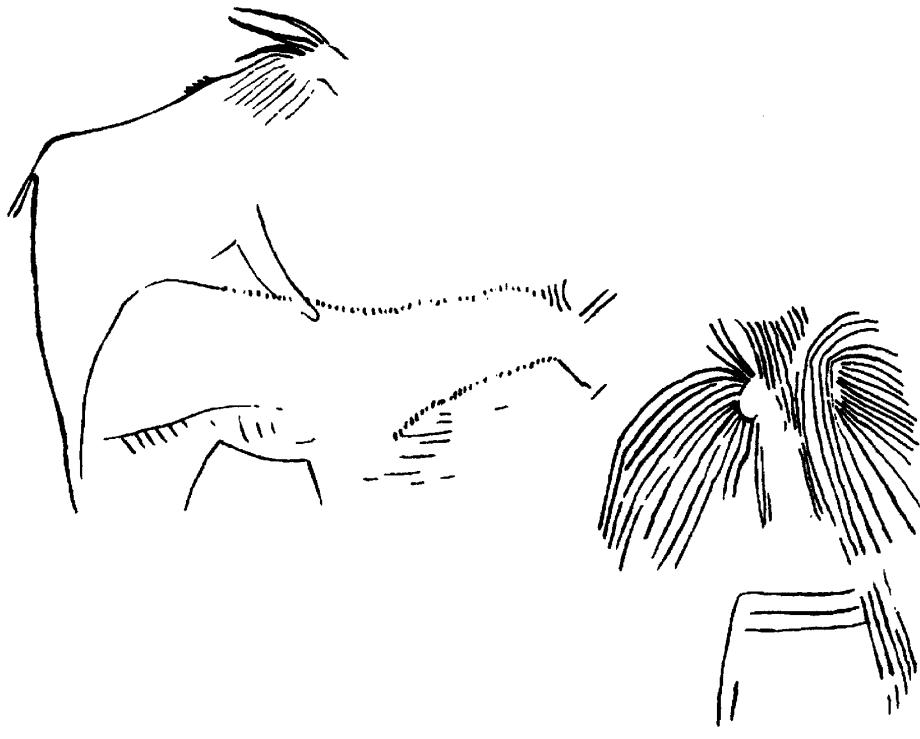


Fig. 3. Pahi rock shelter, Iranga, Tanzania. Two animal figures of two different species are represented in a mating posture. An "arbolet" ideogram is marked on the lower animal figure. To their right a psychogram is composed of groups of lines that spread outward from a central area. It may indicate omen. Such compositions are likely to have a metaphorical meaning. Among hunters-gatherers, the animal figures may represent names or totemic symbols of peoples or clans. (After Anati, 2002a).

messages are present in hunter-gatherer art of other world regions. An example from Tanzania shows two animals of different species in the posture of copulation, accompanied by an auspicious psychogram. The two animals are likely to represent two clans or totemic groups performing a partnership. Whether sex is the content of such a partnership or just a metaphorical indication is an open question. We shall present two examples of meaningful gender relations from western Europe, belonging to two different Palaeolithic periods.

The Altamira engraving of the two horses

Different authors, starting with the Abbé Breuil in 1912, have published and reproduced a small, engraved composition from the cave of Altamira in Spain. The syntax, or system of

association between the graphemes of the composition, is of evolved type, likely to belong to an early or middle Magdalenian horizon. There are two horses, some ideograms and a psychogram (Fig. 4a, b). The ideograms have male and female values. The vertical horse is associated with a male ideogram (arbolet) and the horizontal horse with a female ideogram (oval sign or eye symbol). On top of the composition an arrow ideogram (male) joins the lips ideogram (female); the psychogram appears as an exclamation of pleasure or satisfaction. The story can be read as 'Mr Vertical Horse meets Ms Horizontal Horse, sexual relations, oh!' The decoding seems to reveal the story of Mr Vertical Horse and Ms Horizontal Horse, who realize their dream of love. Storytellers already existed over 20,000 years ago.



Fig. 4. Altamira cave, Spain. The engraving shows two horses, some ideograms and one psychogram. The dart or spear usually has

a male value, like the 'arbolet' ideogram. Vulva and lips ideograms have a female value. A vertical horse is accompanied by a male ideogram, a horizontal horse by a female ideogram. On top of them ideograms memorize the event or wish: the depiction of the dart ideogram (male) is penetrating the lips, female ideogram. Below the composition a psychogram appears, a sort of exclamation. The document may read: 'Mr. Vertical Horse met Ms. Horizontal Horse: sexual intercourse. Ohh!!' This Altamira engraving may simply tell a love story of over 20,000 years ago. (Tracing after Breuil, 1912).

GRAMMAR ANALYSIS

Pictograms: two animals figures (horses), one vertical, the other horizontal

Ideograms: two male signs (branch and arrow)

Ideograms: two female signs (lip and ear)

Psychogram: sinuous lines bundle

SYNTAX ANALYSIS

Vertical animal with male ideogram

Horizontal animal with female ideogram

Union of female ideogram (lips) and male ideogram (arrow)

Psychogram. exclamation or omen

La Ferrassie group

A second example concerns a much earlier case, likely to be over 40,000 years old. Twenty rock blocks with peculiar engravings were found in archaeological contexts and/or excavations of various sites in a diameter of about 20 km in the area of La Ferrassie, Dordogne, France. The syntax is very simple and archaic, just an association between two elements, the vulva symbols and the animal, frequently represented by the artificially shaped contour of the stone. They date back to the beginnings of the Upper Palaeolithic, and show repetitive associations of vulva signs and animal figures (Anati, 2007b). The constancy of this association, together with the presence of points, lines and other ideograms, some of which may have a numeric or quantitative value, has led to the conclusion that they represent agreements between clans for the acquisition or exchange of women. The animal figure indicates the name or totem of the individual or the clan and the signs for vulva, from one to four, indicate the number of women. They are synthetic documents, sequences of ideograms that reflect a very simple, essential purpose, that of transmitting information or memorizing facts or agreements. They are similar to trading documents from the beginning of formal writing (Fig. 5a, b, c, d).

The reading is of the type 'horse (horse's clan) four vulvae (four women)'. The main difference is that the Near Eastern documents concern wheat or other food products, timber, mining goods and other merchandise, whereas in these documents of La Ferrassie group the goods are women. The registration and memorization system is the same. It is interesting to note that the ideogram for woman is neither the face nor the profile of the body, but the sexual organ, an explicit indication of the function.

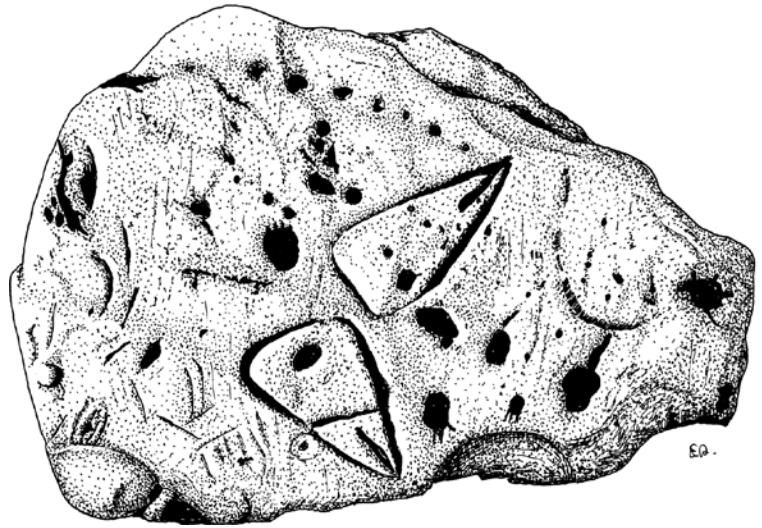


Fig. 5-c La Ferrassie, Dordogne, France. A block of stone with a partly intentionally shaped outline that evokes the body of a bison has the engravings of the horns and of an eye of the animal (left). On the surface there are two vulva ideograms and some cupules. The female symbols are related to the totemic entity represented by the animal image. (After Anati, 2007b).

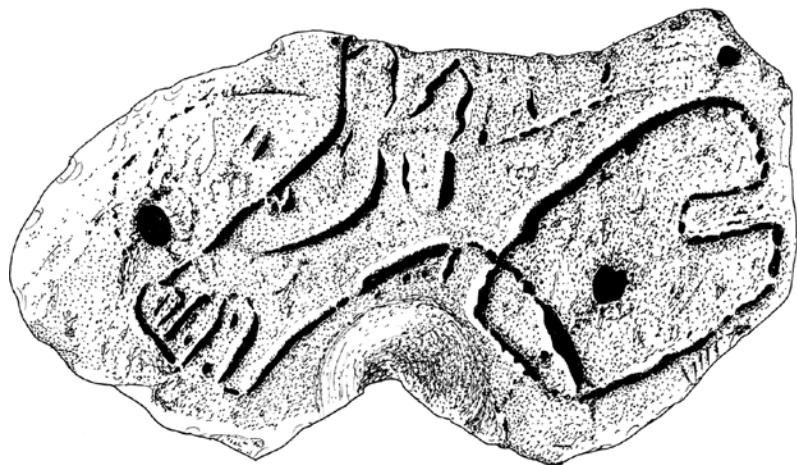


Fig. 5-a. Abri Collier, Le Moustier, Dordogne, France. Block 2. Association of animal shape (horse) with vulvar symbol. (After Anati, 2007b).

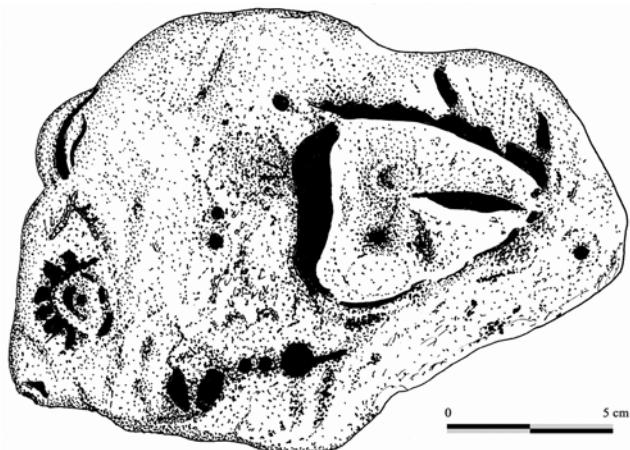


Fig. 5-b La Ferrassie, Dordogne, France. Block 8. Vulvar figure on a stone block having animal shape. The muzzle and the horn of bison appear on the left. (After Anati, 2007b).

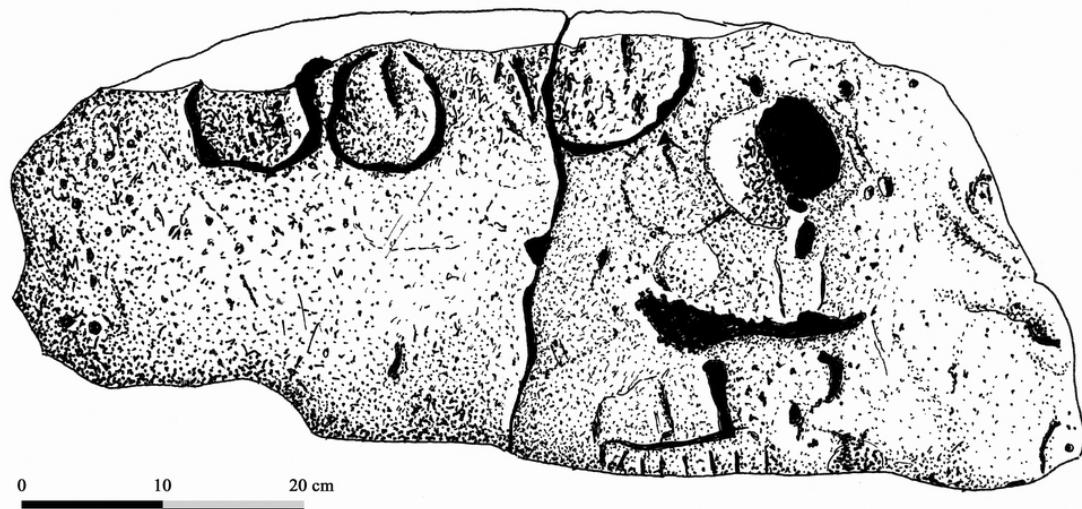


Fig. 5-d. Abri Cellier Le Mouster, Dordogne, France. Block 3. Figures of vulva symbols on a stone block shaped to represent an animal form. The muzzle of the animal appears on the right. (After Anati, 2007b).

As elaborated in a previous study, these documents might well be defined as 'the most ancient known contracts of marriage' (Anati, 2008b).

Conclusions

The progress in the project of decoding prehistoric art is bringing to our knowledge the variety of concerns and interests of prehistoric man, revealing a new aspect of both prehistory and conceptual anthropology. Among the variety of themes of these ancient records, a particular concern is referring to human relations between genders. Male and female relations were then, as today, a major issue of what we may call the literature of non-literate peoples and likely also their poems and songs. They

reveal habits, customs, behaviour and human feelings, thanks to pictographic-ideographic writing, ages before the birth of conventional writing.

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THE ART OF REPRESENTATION OF SEXUAL INTERCOURSE

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Even though 'realistic' 3-dimensional representations of sexual intercourse are the most evocative types of erotic messages, some oriental block prints and miniatures succeeded in overcoming their 2-dimensional limitation using vivid colours. In order to suggest erotic thoughts to the viewer, dull monochrome 2-D representations have to go beyond sheer realism, to focus on the sexual attributes of the lovers by highlighting their 'typical contour'.

The representation of a scene displaying sexual intercourse is closely bound to the choice of medium and to the availability of appropriate technological tools. As erotic messages have a strong sensual component, three-dimensional techniques are most appropriate.

Stereoscopic pictures of a sexual nature appeared as early as the 1850s. 3-D sex colour-movies on giant theatre screens had to wait for the 1980s.

More than 3000 years ago, erotic clay modelling almost reached the mass-production level. Antonio Nuñez Jimenez, the former president of the Academy of Sciences of Cuba, collected¹ some expressive clay figurines of the Tlatilco culture from central Mexico. These terra cotta figurines (see Fig. 1) express the celebration of the sexual act as a key part of human nature. Around one millennium ago, along with the progress in building methods, carved statues started to be incorporated into the outside walls of temples. These lascivious statues were in no way inferior in terms of their erotic power compared with their terra-cotta precursors, for example, the lovemaking partners in Khajuraho, India (see Fig. 2). The use of a flat, two-dimensional medium presents a serious handicap for the representation of sexual intercourse.



Fig.1: Tlatilco clay figurines of lovers (A. Nuñez Jimenez Foundation; photo: L. Dubal/2004)



To overcome this limitation, some Japanese block prints and other oriental miniatures took advantage of vivid colours to carry their erotic messages.²

Reducing a colourful 3D sexual act to a dull two-dimensional representation was an arduous challenge for rock artists. A solution was the production of 'openly non-realistic' representations with a focus on the sexual attributes of the partners, that is, the exhibition of their 'typical contour', a term coined by Jan Deregowski.³ The depiction of the sexual attributes of lovers now became the relevant matter, not the visibility of those attributes in reality.

An interesting case is the two sexual images of the Brady Creek Aboriginal lovers, near Jowalbinna (Qld). The engraving, on the bed of Brady Creek,⁴ has a twin in a shelter high above the creek. This twin is an order of magnitude larger, and is painted (see Fig.3).

In order to exhibit the sexual attributes of those lovers, the couple



Fig. 2 a,b: Limestone statues of lovemaking groups (Khajuraho, India; photo: L. Dubal/2011)



Fig. 3: Rock engraving and painting of aboriginal lovers (Brady Creek, Australia; photo: L. Dubal/2012)

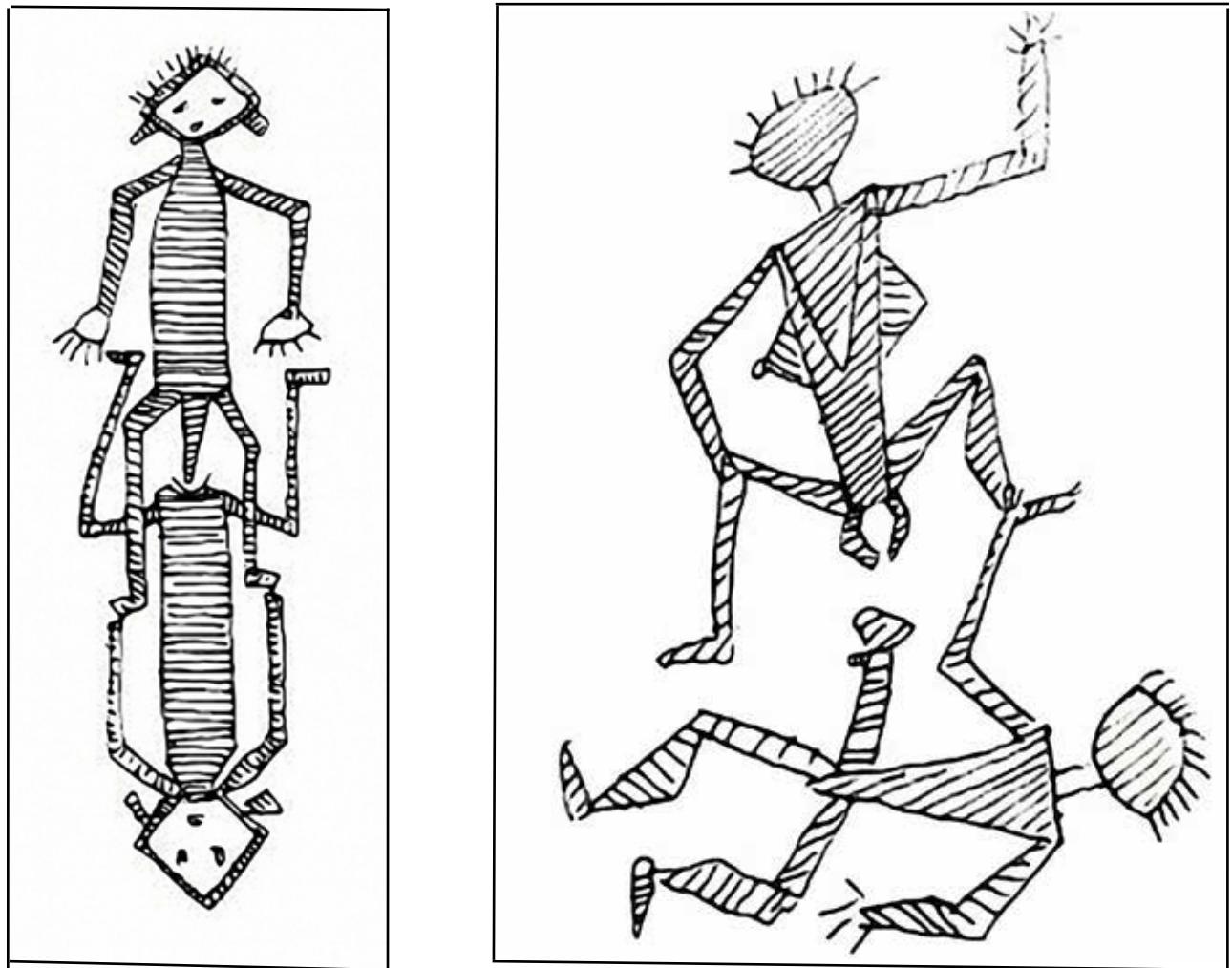


Fig. 4 a,b: Kanak lovers (old bamboo engraving, Coll. von Este, 1893; drawing: R. Boulay)



Fig. 5 a,b: Rock painting of Palaeo-American lovers (Toca do Pau d'Arco, Brazil; photo L. Dubal/2009)



Camunian lovers (Foppe di Nadro, Valcamonica, Italy; Tactigram: L. Dubal/1993)

was opened-up along a transverse axis,, preserving the close proximity of the genital parts. This technique has been found elsewhere. Fig. 4 belongs to Roger Boulay's portfolio⁵ from his unrolled life drawings of original erotic Kanak engravings on 3-cm diameter bamboo sticks, a particularly fragile medium.

Those two nearly 150 years old sticks are conserved in Museums in Toulouse and Geneva[6]. Thanks to the fine grain of this medium, the details provided of the sexual attributes of the Kanak lovers are far richer than the Aboriginal ones. Among the 230 known engraved bamboos, one tenth carries sexual images.



Fig. 6: a), Kanak lovers (Napwé Brangra, New Caledonia; photo L. Dubal/1999)

reminiscent of the ‘paddle’ topping the head of the Camunian lovers at Foppe di Nadro, Brescia, Italy (see Fig. 6b). In the first case the scene takes place near the junction of the Nérihouen and the Nèûnè flowing into the Nimbye River, and in the second case, the scene is near the junction of the Figna flowing into the Oglio River. There, the ithyphallic Camunian male, unrealistically, keeps close contact with his partner.

Among all sexual images in Rock Art, one should note that the representation of sexual intercourse is casual. I suggest that this scarcity reflects the technical-artistic difficulties rather than taboos regarding the communication of the act outside of initiatory rites.

Another technique used to preserve the proximity of the lovers’ genitals is the side view. The face to face position of “the lovers with their bent-up arms of Toca do Pau” painted on a rock wall at Serra da Capivara^[6], Piaui, Brazil, see Fig. 5, departs from the usual from behind position. Interestingly, those innovative, palaeoamerican sexual partners are not alone, and stunned visitors are watching.

Another method for displaying the act is the opening-up of the couple along a parallel axis. In this kind of representation the relative position of the sexual partners is no longer relevant. Such scene is that of the Kanak partners engraved on a boulder at Napwé Brangra^[7], in Eastern New Caledonia, see Fig. 6-a. Should one speak then of a metaphorical coitus? The onion-like wrapping-up of the two protagonists with their genitals in a separate inset is most interesting. The merging streams from the heads of the Kanak couple are strongly

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- 7 Toca do Pau d’Arco: S 8.6039° / W 42.4310°.
- 8 Napwé Brangra: S 21.1080° / E 165.2830°.

PREGNANT IS THE MOST CONSISTENT TYPOLOGICAL GENDER

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The gender of characters in cultural media adds a range of natural and social nuances to other typological categories, which have emerged from structural art analysis statistics. This paper compares the small range of genders with the wider range of attributes in cultural media, to demonstrate some aspects of the rigorous grammar or DNA of behaviour as embedded in artefacts. The wider aim of typology is to develop a terminology and baseline for the study of categorically recurrent motifs in artefacts, and thus to advance the structural approach to conceptual anthropology. Several rock art studies have confirmed that gender in art is not just a binary (male or female) category. Archetypal structural analysis confirms that typology in cultural media is more complex, yet more globally consistent, than artists, viewers or cultures could consciously manipulate. Typology, including gender attributes, is an innate or compulsively subconscious expression of perception, thus of natural structure, and thus of archetype itself. Typology requires specific terms, images and tables to describe and study. The core content of culture consists of certain predictable characters, recognizable by their attributes; their peripheral sequence; the precise relative positions of their eyes as pairs of opposites; two consistent exceptions to eyes; and certain average frequencies of certain attributes of types. In this cumulative or over-determined definition, each precondition is a multiplication factor of identity, eliminating the role of conscious

imitation or chance. The highest frequency of archetypal expression in culture thus far identified, is type 11, expressed as a pregnant womb, at 87% on average worldwide. Among tens of thousands of rock art characters in the Cedarberg and southern Drakensberg regions in South Africa, Lauie (2015) categorized male, indeterminate and female, and noted a few hermaphrodites. In the Kimberley region of Australia, Holt and Ross (2016) categorized unsexed, male, homosexual, female, bisexual and ambiguous. They noted that artists express gender by primary natural keys such as genitalia, and/or secondary social keys such as relative size, dress, items and context. Several studies have revealed the relative dominance of male characters, and the surprising rarity of categorically female characters in rock art. Beltran (1966) noted males as more common and diverse in terms of their non-gender attributes. Lauie (2015) reported only about 5% categorical females in South African rock art. Holt and Ross (2016) reported only 8.3% females in Wanjina art; and only 11.8% females in Painted Hand styling. They found 50% females in Argula and Jillinya rock art; however the subjects there are local nature spirits or angels (which in most cultures are female or non-male). Poor technique and styling conventions may obscure the intended gender of some rock art characters. Holt noted 'a large proportion of figures classified as unsexed ... because of the lack of iconographic standardization in each style [in the same area]'. Even extreme stylization, typical of polities in potential territorial contest, does not overrule the core content of archetypal typology that all artists, mythographers and ritualists express in all media (Furter 2016, *Expression 14*). If researchers shared the same definition of gender categories, and took account of related factors of typology, statistical results would be

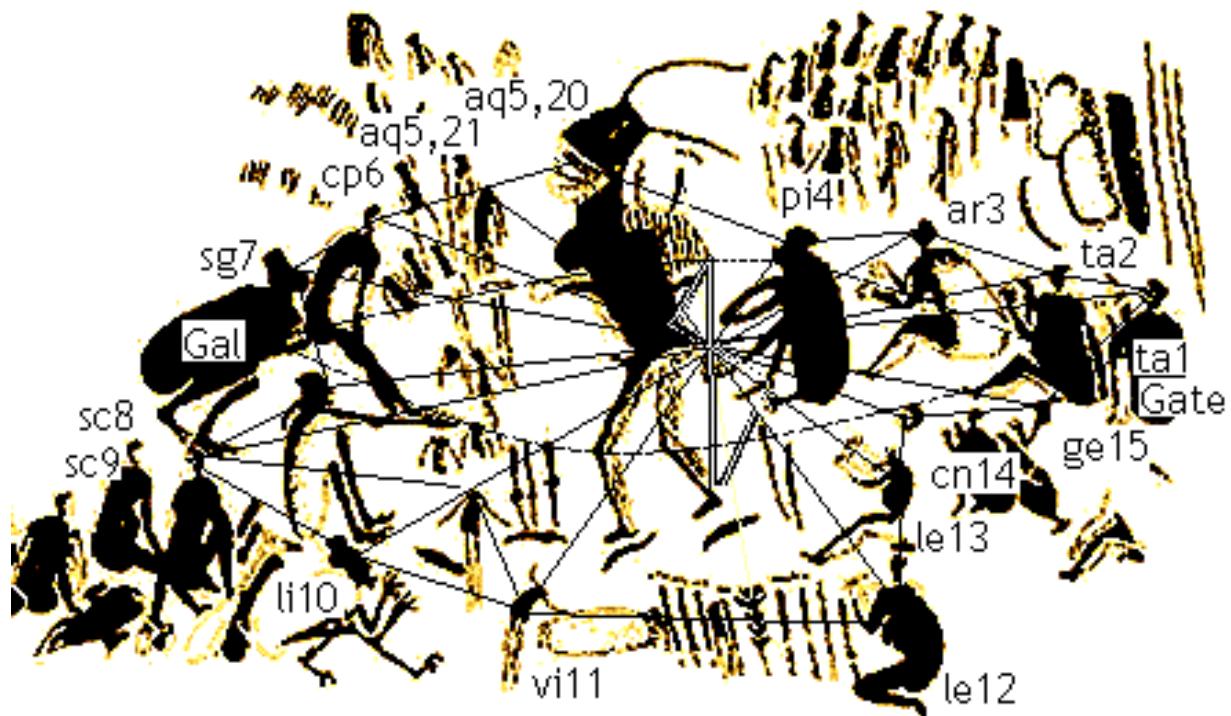
identical worldwide, in all eras and media, including amateur and professional art. However, some of the subtleties of cultural media remain beyond words, requiring images and tables to reveal.

Media, such as myth, emblems, ritual (Furter 2014) and building features (Furter 2016; Stoneprint), confirm gender as a limited range of attributes, inherent in larger sets, such as status (god, ancestor, parent, adult, peer, juvenile); or posture linked to a social function (rainmaker, hero, monster, emperor, king, priest, nature guardian, strength, creation, healer, trader, mother, prophet, creator); or genera (particularly bovid, avian, equid, caprine, feline, reptilian,

canine and piscine). In art, characters express gender in the context of a panel or group, and sub-groups (peers; enemies; tutor-pupil; hunter-quarry; or parent-child, which may be merged in a pregnant female; or human-animal, which may be merged in therianthropes).

Type 11 is a womb on an axial grid

In any coherent artistic grouping of about 12–22 characters, there is usually one pregnant female; and her womb is always between type 10 Libra and type 12/13 Leo; and her womb is always on the invisible axial grid that connects the eyes of the opposite pairs of types, as if her womb were an unborn eye; and these



Type 11 Virgo (vi11) as the womb of a small bee person, leaning over a hive or 'womb', with crops as 'determinants' of sub-type 11 Virgo Spica (Corn Ear), in South African rock art at Maclear (tracing after RARI. Typological labels and axial grid after Furter 2014). Most kinds of therianthropes could express any types (see other bee people at Bir Hima, Arabia, in Furter 2014, P. 173). However attributes, such as posture, items, relative position, and gender, are part of the rigorous typology and 'grammar' of art.

combined conditions apply at an average of 87% of artworks, irrespective of continent, culture, styling, era, media or technique. The adjacent type 12/13 Leo always (85%) has his chest (heart) on the axial grid. On building sites, the type 11 womb is often a mound, platform, dome or building dedicated to a mother (such as Mary); and type 12/13 Leo is often a bastion, platform, armoury, tomb or cenotaph (Furter 2016, Stoneprint). Type 11 Virgo could be any species (often bovid, horse, giraffe, hippo or human), usually visibly pregnant (Mindprint demonstrated this in 100 rock art examples, 100 art examples, and listed 200 more; Stoneprint demonstrated 130 building sites. See some examples in Expression 9, 10, 13 and 14). Here is the sequence of the twelve basic archetypal characters (four of which usually unfold into two each, thus usually sixteen), with mythical labels added to enable memorization (noting that typology does not derive from myth or astrology, which are equally archetypal); with their usual genders, known attributes and average frequencies:

- 1 / 2 Taurus; bisexual (48% twisting/kneeling, 19% bovid, cluster, cave)
- 3 Aries; ambiguous (42% long or bent neck, dragon)
- 4 Pisces; male (25% squatting, 26% rectangular, profile view)
- 5 Aquarius20/21; bisexual of any gender (44% varicoloured, 31% hyperactive, 30% horizontal or rotated, 24% large, tailcoat head, technology. Sometimes expresses its opposite 12/13 instead)
- 6 Capricornus; homosexual (48% ingress/egress to the centre, double-headed, one-legged, horned, proboscis, tree, U-shaped camp, on a hill)
- 7 Sagittarius; juvenile (25% bag, rope, unfolding)
- 8 / 9 Scorpius; ambiguous (34% bent forward,

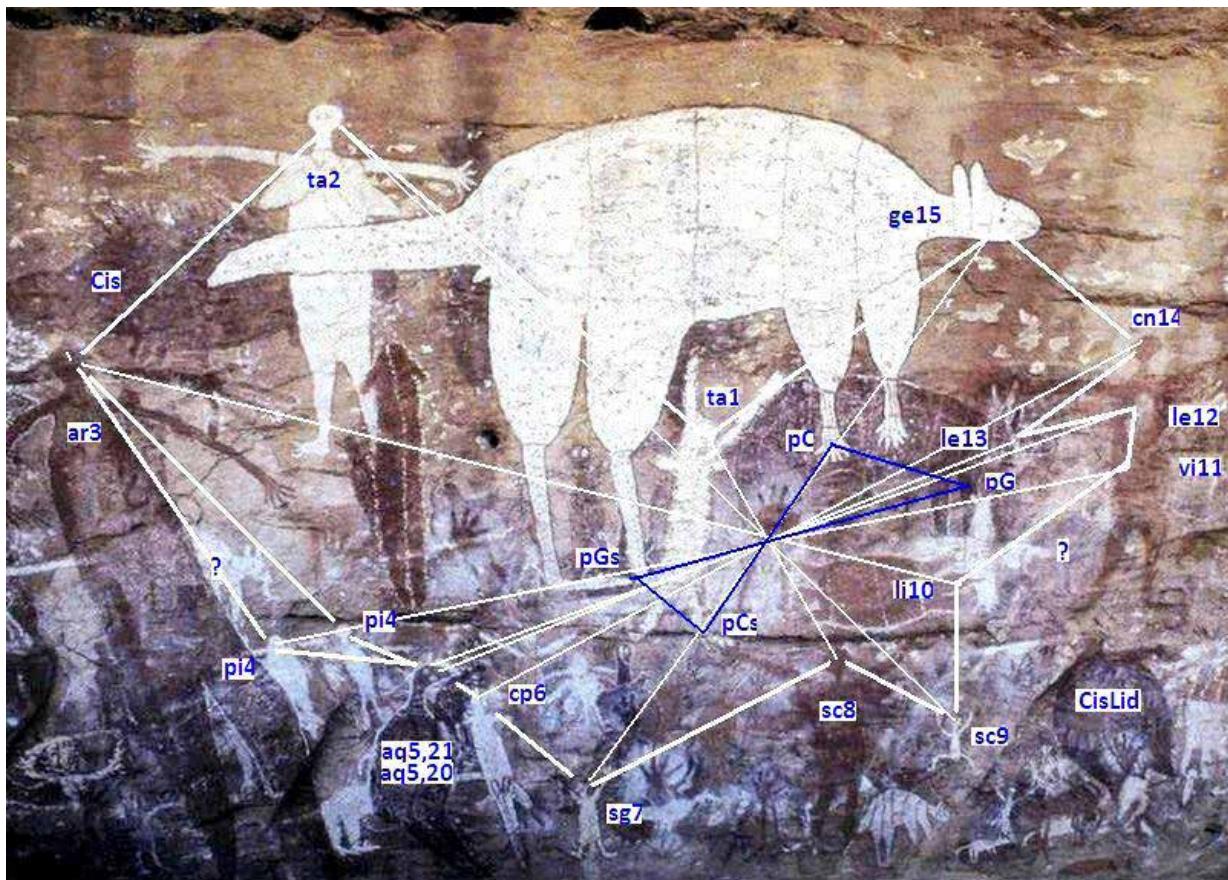
31% strength feat, trance, large, pillar)
 10 Libra; male (53% arms in V/W posture, 34% staff, market, metallurgy)
 11 Virgo; womb (87%, thus a foetus of any gender, inside a female)
 12 / 13 Leo; male, but female when combined with type 11 in one body (85% heart, 14% feline, 11% inversion, 10% weapon, platform, bastion, water works)
 14 Cancer; unsexed, often combined with 13 in one body (45% ingress / egress, tree, transformation)
 15 Gemini; male (33% rope, 21% bag, 16% smiting, 9% sceptre/mace, creating).
 There is clearly no conscious design or local origin in the range of recurrent attributes; or genders, or their sequence; or the axial grid of eyes; or the average frequencies; or the polar and temporal structure at the centre (marked by limb joints, which are outside the scope of this paper); or the consistency among cultures and eras, including Ice Age and modern art and buildings. Complexity and consistency both indicate that recurrent attributes in art are subconscious, collective and thus archetypal. Myth and astrology ascribe three decans, or adjacent subtypes, to each of the twelve major types. However, the four large types have four subtypes, making a total of about 36 or 40 decans. Constellation Virgo's traditional decans are Spica (Corn Ear), Corvus (Crow) and Hydra (Water Snake). She shares Coma Berenices (Hair of Berenice, at the galactic north pole); and Crater (Grail), with adjacent type 12 Leo. Part of her slice of sky (since astrology is an imperfect expression of archetype) is occupied by most of Bootes (Herdsman, a decan of adjacent type 10 Libra), whose attributes of ecological and spiritual balance, justice and shield or wheel of fortune she often takes on, to express physical justice or fortune. Artists often express type 11 Virgo with flora, notably a wheat ear

in medieval art. Flora and pregnancy invite the interpretation of a semiconscious symbol or metaphor of agriculture, as Mateu (2002) did in Spanish Levantine rock art. Mateu speculated: 'Females were represented carrying out tasks such as clearing fields, harvesting, sowing, herding ... production of sons and daughters ... The politico-ideological strategy is to hide, and give limited social value to females in relation to ... social life.' Mateu's study aimed at fragmentation (perhaps intending a kind of deconstruction), but succeeded only in imposing certain fundamental, ideological and evolutionary motifs on artists, and on recurrent

artistic motifs. There is more reliable and more accessible philosophy available in classic iconography, including the Tarot trumps. If symbols and metaphors were logical, there would be no need for variant versions of myth, art, ritual and non-functional architecture. However, conventional methods of art analysis, including attempted psychological methods, have failed to explain, and even failed to describe recurrent motifs in art.

Art is rigorously structured

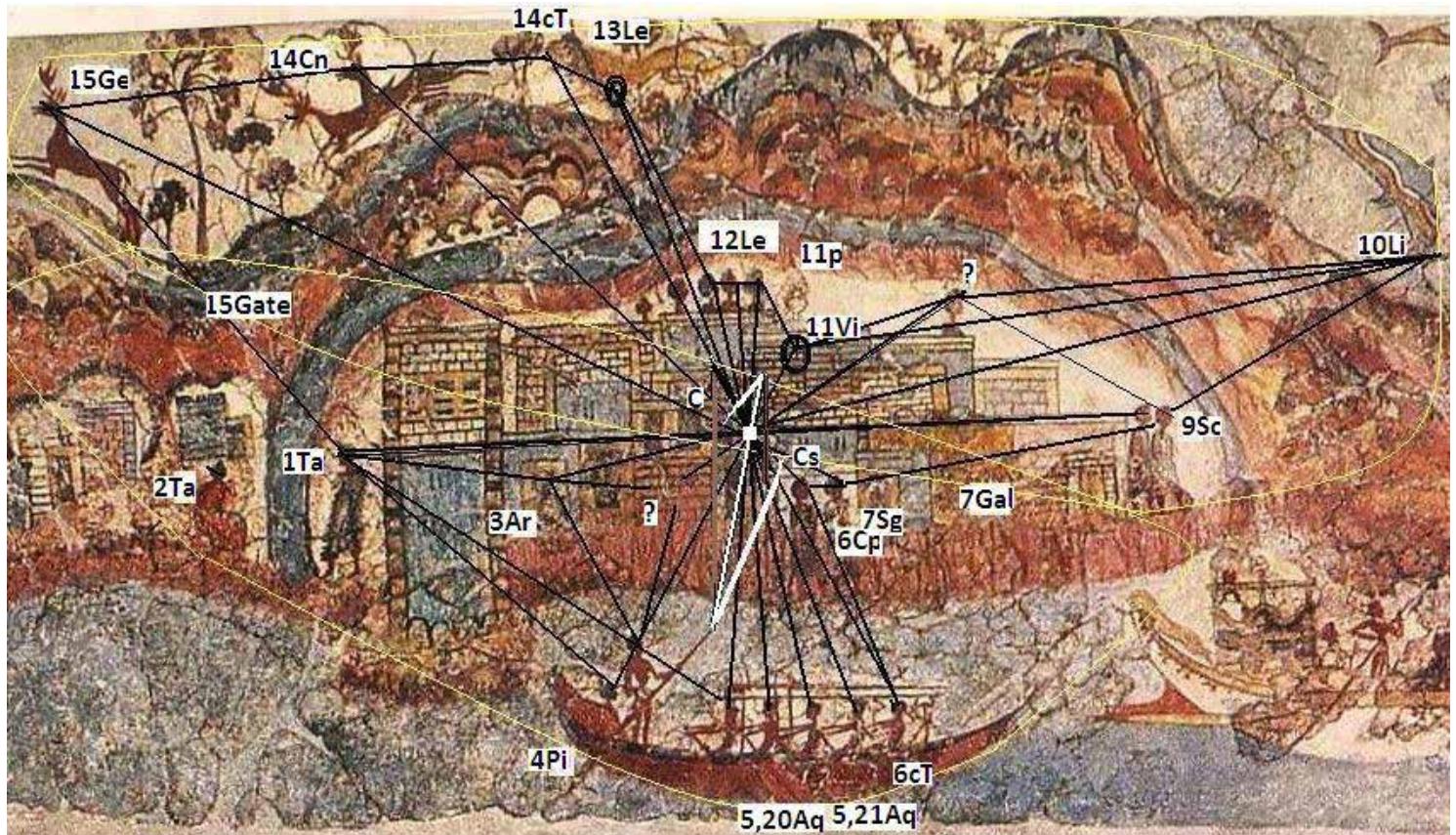
The structural study of art revealed the eternal female as an archetype expressed in natural



Type 11 Virgo (vi11) as the womb of the brown character on the right (photo after Exploreaustralia. Stoneprint labels and axial grid after Furter 2015, Mindprintart.wordpress.com). The same character has a light patch on its chest, expressing type 12 Leo (usually 'heart', usually male); while its eye expresses type 14 Cancer (often unsexed).

and cultural media. She is not a relic of a supposed stage of socio-economic development, or a stage of conscious philosophy. Archetypes, or rather the set of archetype (since all the parts imply the whole, and are expressed in their complete context), is a pre-existent potentiality that informs nature and culture, including myth, art, ritual and buildings. Archetypal structure enables interchange between natural and cultural media, including the myth maps that all cultures impose on constellations. The nature-culture interchange is particularly notable in categories of species and genders. Archetype

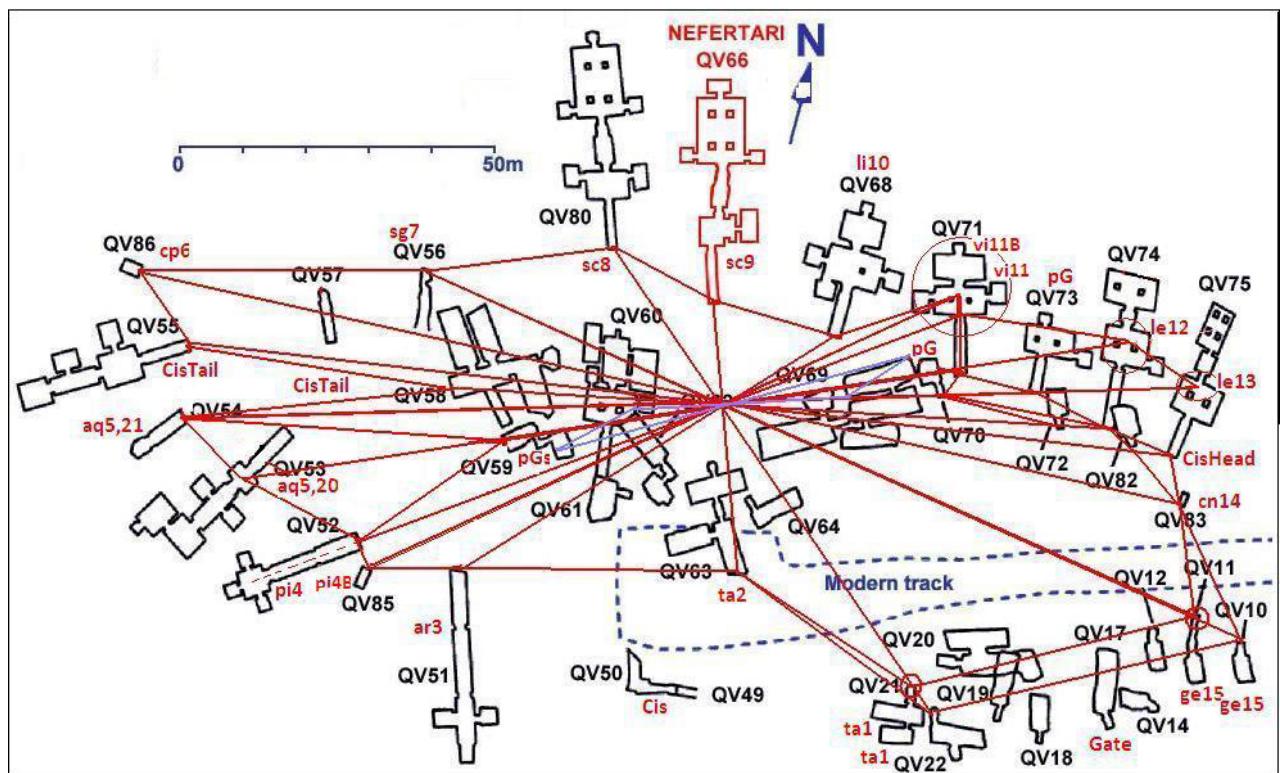
thus is structurally logical, and not a symbol or metaphor of any aspects of nature or culture. Conscious symbolism shares in some aspects of archetype, such as plants and wombs as dual sustenance of life. However, conscious logic differs from archetypal logic. Common sense does not account for consistently recurrent motifs, or their layered structure, or their consistent frequencies. Thus archetype requires scientific study. The revelation of archetypal expression in the art of all cultures and eras is still a novelty in science and esoterica, despite the efforts of structural anthropology over



Type 11 Virgo (11vi) as the womb of the blonde queen behind the palace wall on a Phoenician mural of pre-eruption Thera harbour on Santorini, Greece (photo after National Geographic. Stoneprint labels and axial grid after Furter 2014, P. 132). Her eye is off the axial grid as usual. Type 12/13 Leo is expressed five times, once as the heart (as usual, 85% average) of a lion (feline, 14% average). The other types have their eyes on the subconscious grid of opposite pairs, as usual.

several decades to reveal natural logic in artefacts and rituals. Decline in the popularity of structuralism and depth psychology are among the indications of the eternal divorce between our conscious and subconscious minds, and of the tendency of science to serve practical and socio-political ends. We prefer to pretend that we invented and developed culture into many different cultures (as discussed in Expression 14 under the theme of colonization). Yet the prevalence of typology confirms structure as self-motivated, inherent and compulsive to culture, as it is to nature. No amount of styling could change cultural structure, which

remains rooted in archetype. No amount of conscious manipulation of symbols or metaphors could have made cultural media as subtle, nuanced and rigorously structured as they are. Science has been less successful in the study of culture than in the study of nature, where the periodic table predicts reactions, and parts of protons have cracked under the nuclear physics model of optional pairs of labels (such as 'charmed' or 'strange'). The study of culture is falling behind the study of nature. The natural rules of subconscious behaviour are relevant to the disciplines of conceptual anthropology, cognitive archaeology,



sociology, psychology, art history (particularly iconography) and semiotics. The humanities in general should resume the incomplete work of structural anthropology and depth psychology, in a multidisciplinary or transdisciplinary context. Further research into cultural expressions of gender should study typological factors in the context of global, archetypal and subconscious expression. Typological analysis of artworks and building sites may resolve the gender of some characters or features, notably type 11 as an unborn child in a female; types 4, 8/9, 10 and 12/13 usually male; type 7 sometimes juvenile; type 15 sometimes a couple; types 1 /2, 3, 5-20/5-21, 6 and 14 sometimes as intermediary genders.

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SEXUAL SCENES IN SERRA DA CAPIVARA ROCK ART, BRAZIL

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Abstract

Sexuality is an enticing subject, and for that matter, a difficult one. It is enticing for several reasons, not least the centrality of sexuality in social life. Rock art does represent sexual scenes and the Brazilian evidence we will discuss in this article proves the relevance of the subject. We deal with the Serra da Capivara rock art, in Brazil, introducing the reader to the archaeological park. Then we discuss sexual scenes and conclude by stressing the importance of sexuality and diversity for humans in the past and in the present.

Introduction

Sexuality is enticing for several reasons, not least the centrality of sexuality in social life. Since Sigmund Freud, more than a century ago, sexuality has been put at the heart of human relations and for most of the 20th century there has been a growing interest in the subject. Some would even argue that our own time is obsessed by narratives about sexuality and a philosopher like Michel Foucault would stress the importance of putting sexuality in a historical context for understanding all social relations. It is thus a contemporary concern and a gender issues are often discussed and serious social conflicts are expressed in terms of sexual behaviour. The role of women, even their clothes, lead to a variety of reactions, and the same applies to other sexual identities, such as

homosexual, among others. This means that discussing sexuality is really important, but it is also a challenge, not only for the variety of theoretical standpoints, but also for the difficult access to it. In this respect, rock art is particularly surprising material evidence for human behaviour in general, especially in relation to sexuality. The prehistoric past is always accessible partially, as time destroys most of the material culture used in those ancient times. However, rock art does represent sexual scenes and the Brazilian evidence we will discuss in this article proves the relevance of the subject. We deal with the Serra da Capivara rock art, in Brazil.

Serra da Capivara

The Serra da Capivara National Park was recognized as a World Heritage site in 1991, having already been established as a municipal, state and then national heritage monument. This recognition was due to the importance of the prehistoric remains, most notably rock art and engravings, most of them considered unique due to the good conservation (Figures 2–18). It is one of the 24 prehistoric World Heritage sites, and one of the 19 rock art sites, the first recognized one in the Americas, followed by four other rock art sites in Mexico (1993), Peru (1994), Bolivia (1998) and Argentina (1999). It is the only Brazilian prehistoric site considered as World Heritage.

The World Heritage Park is in the southwest of the state of Piauí, in the backlands, a dry area comprising 130,000 hectares, around a 214 perimeter. It was established to preserve the archaeological sites during military rule in 1979. This move was the result of the Franco-Brazilian archaeological mission and the opening up of the regime (Justamand 2015c). The park includes 1,158 registered archaeological sites, 800

of them with prehistoric art, from the earliest human settlement in Brazil.

The main reasons for the listing of park sites include three main ones:

1. The environmental importance of the semi-arid backlands flora and fauna, the Caatinga;
2. The cultural relevance of human settlement from earliest times;
3. The huge potential for tourist sustainable development;

There are other important assets for this park, particularly:

1. The huge potential for regional development in a poor area;
2. The unique features of the area, considering that it is an environmental, geological and cultural frontier area;
3. The potential for scholarly research in different sciences;
4. The palaeontological richness, considering that more than 30 megafauna species are found there;
5. The relevance of the area for geological and geomorphological studies for understanding the tectonic evolution of South America;
6. The potential for speleological studies, as the area includes several caves with fossils;
7. The importance for understanding the Paranaíba Valley geological area, including *cuestas*, canyons and other features;
8. The huge potential for understanding the biodiversity of plants and animals.

The park includes a series of geological sierras used by prehistoric people to produce rock art, with thousands of items. These images represent everyday life scenes, hunting (Justamand 2008), sexual intercourse (Justamand 2014), meals, dancing, fights, religion, violence, games and several more subjects (Justamand 2010), such as gender relations (Justamand 2012), phallic images (Justamand 2015a) and genitalia (Justamand 2015b).

How did it happen, how were all those heritage sites and issues set up in the first place? This is an inspiring story, too. In the period of democratic rule (1945–64), archaeology was in a humanist mode, thanks to Paulo Duarte (1899–1984) and his pupil Niède Guidon (b. 1933). A team of mayors from the backlands of Piauí, a very poor and underdeveloped area, went to São Paulo and asked to meet the prehistorian at Museu Paulista, University of São Paulo, the young Guidon. They told her that ‘in our area there are drawings by Native Brazilians’, as Guidon remembers herself. They gave her photographs of this rich evidence and she understood the unique importance of these remains.

Guidon decided to work on the development of the area. Due to several reasons, not least the military coup (1964), she had to go to Paris and was able to come back to Brazil only in the 1970s, with French support. Only five sites were known then; today there are more than 1,500. Guidon and her associates have been struggling since then for environmental, archaeological and heritage protection (Justamand 2010: 33).

Serra da Capivara introduced humanist concerns into Brazilian archaeological scholarship and then into heritage studies. Serra da Capivara played a key role in reintroducing human subjects into Brazilian archaeology, as rock art proved beyond dispute that Indians were producers of high culture in symbolic paintings. This was a clear break with the conservative tenets of military rule during those years. It announced a new time. In the deep Brazilian northeast, in the poorest backlands and backward areas of the country, Guidon led a French mission in a very charming natural haven, the Serra da Capivara, a hilly region. The French mission went there to study rock art, but one of the first amazing results of the fieldwork in the 1970s was the very early carbon dating of fires



Figures 1 and 2, Scenes of phalluses and vulvas in rear-penetration position.

possibly associated with human remains. These finds run counter to the then accepted view that humans entered the Americas in the last few thousand years, considering the so-called Clovis evidence from the North America dated some 10,000 years BC. This meant that any earlier dates, particularly in South America, were putting into question the whole model for the settlement of the Americas. Guidon and her team were able to study a series of lithic artefacts in the wake of the decline of authoritarian rule in the country and the restoration of civilian rule. This overall context fostered Guidon's claim that Brazil produced the earliest human settlement in the Americas, dating from the 40,000s BP and earlier. In the late 1980s, Guidon was a research associate at the University of Campinas (Unicamp), the most innovative and research-oriented, and concerned with popularizing science. Guidon encouraged Brazilian national pride, which led to the general



acceptance in Brazil of the fact that Brazil produced the earliest human archaeological remains. Today, in a mere three-decade period, all Brazilian school textbooks refer to the very early Serra da Capivara site. It is not only the most popular archaeological subject, but the only one widely known by every child and most adults. However, some Brazilian archaeologists and very many foreign ones do not accept that the early dates refer to human settlement or that the rocks studied by her team are lithic artefacts. No recent volume on the settlement of the Americas by English-speakers accepts those dates.

Guidon's theories for the possible arrival of humans in Brazil by sea in the Pacific as early as 70,000 BP, have also been subjected to criticism. However, rock art is a most potent symbol for humanism. A most interesting subject dealt with at this impressive site is sexuality, as we now turn to some of these scenes.

The representation of sexuality among hunters and gatherers

In the rock scenes of the region, both male and female genitals have been identified by researchers from the beginning of the investigations in the 1970s (Pessis 2003: 116; Justamand 2015a). Men are identified with simple phalluses, usually enormous and erect in reference to the anthropomorphic (Justamand and Funari 2014), and the female genitals are recognized by the presence of semicircles beneath the legs (Justamand et al. 2016: 36).

We came across rock scenes depicting sex in the fieldwork we performed. The sexual act was seen as a natural fact (Justamand 2015c: 82), not being part of the Judeo-Christian monogamous tradition, which sees sexuality as a sin that should only be practised in marriage, one of the commandments of this religious and social tradition (Reich no date and 1966;

Kollontai 1978). It does not seem to be the case among hunters and gatherers, or among ancestors or the current indigenous peoples. They dealt with sexuality in other ways. The rock scenes demonstrate the desire for freedom of those first settlers. Prehistoric rock painters, both Africans and Brazilians, showed in their scenes human copulation in various positions with some realism. In African rock paintings, there is a number of masked men with giant erect phalluses about to penetrate women (Ki-Zerbo 1982: 689–91). Sexuality is a frequently recurring theme in scenes of rock paintings of the tradition of the northeast region of Brazil, including São Raimundo Nonato - PI, where scenes of sex between couples, with three people and even groups are common. It is not uncommon to find scenes of bestiality (Justamand et al. 2016: 41) and paedophilia (Justamand 2015c: 82), which are current terms, but are acts that occurred in ancient times and occur among us today.

Indeed, scenes like these can also be noted among other ancient peoples throughout the world (Taylor 1997).

There are scenes of collective male arousal, where phalluses may represent swords' that is, symbolizing power and strength (Eisler 1996: 26). Among the many rock scenes found in Piaui park, there are two anthropomorphic representations that appear to show kissing. The scene suggests to us that the mouth may have developed early on as an erotic zone (Costa 2003: 257–72).

Steven Pinker, in his interpretation of the theme, criticizes Hobbes and Rousseau for accusing the 'savages' of the distant lands of Africa, America and Asia of not having bonds of love and living lonely lives, besides living a life without work or art. According to the author, they actually worked, loved and lived among groups (Pinker 2004: 96), as shown in the rock

scenes of sexuality, kissing, daily activities and other scenes observed in the park area (Martin 1984). Dance scenes recorded in the rocks in the park region show the sensuality of these people and their sexual organs (Justamand 2015c: 84). The ancestors are related in other ways with their sexual representations. Some owned everything in common, food, housing and life forms, and sex being allowed with all the women in the group, (Blanc 2010: 11). Perhaps due to this situation of social interaction within the group, there are scenes of group sex in the park rocks (Justamand et al. 2016: 91).

Although the paintings depict scenes considered obscene, barbarous and immoral by the Western observer, one must remember that primitive sexuality was above the religious and moral level; it is the type of connection between man and being. Eros harmonizes the rhythms of human life with nature by composing a primordial cosmic force (Diawara 1973: 102). We know that we are unable to find out the real intentions behind these artistic vestiges of ancient times, but we seek to draw conclusions in order to try to approach the meaning of rock art.

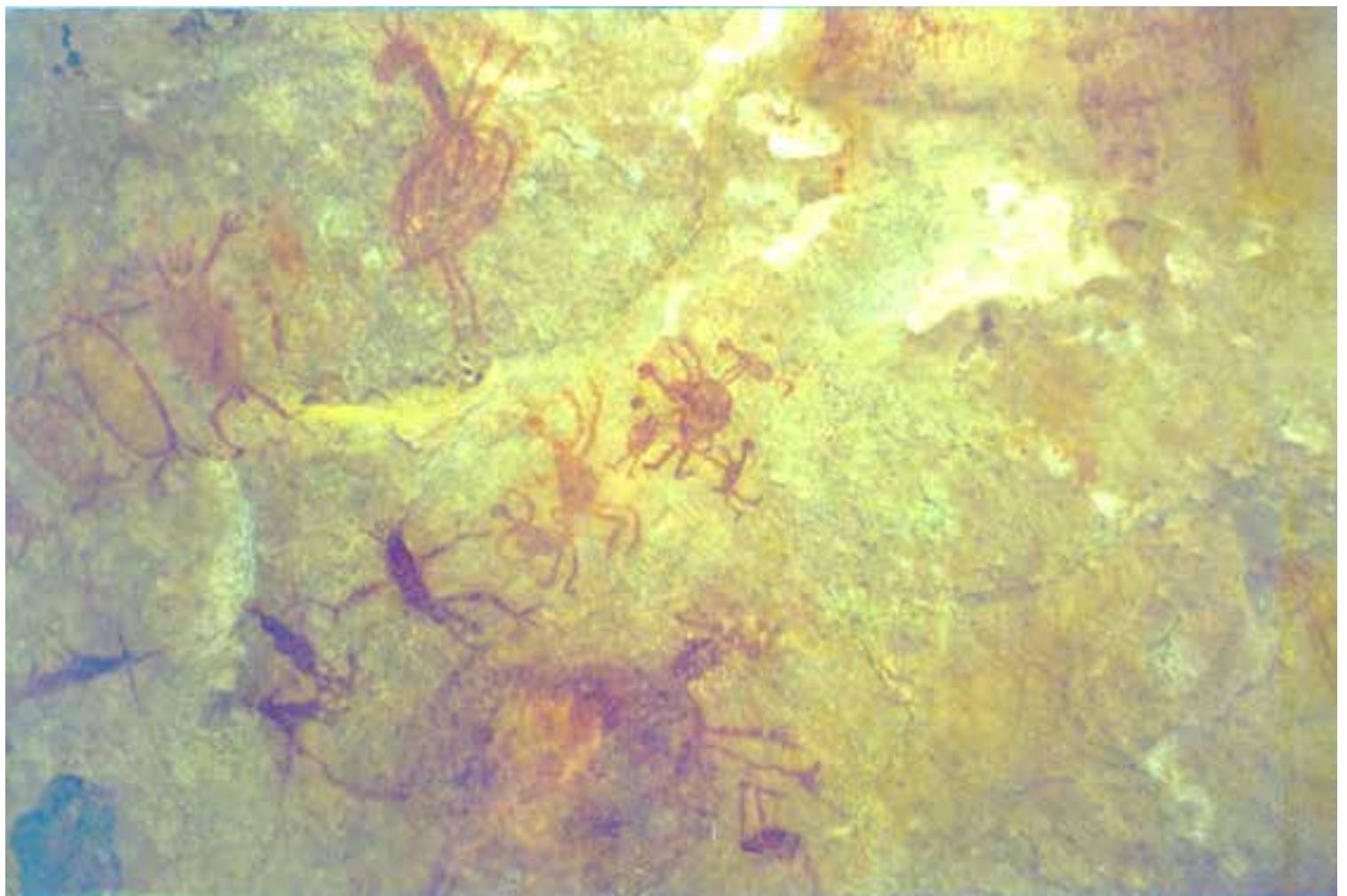


Fig. 3 - Scene of huge phallus, sex penetration and then delivery.



Figure 4, Group sex scene

The theme of sexuality in rock paintings in the archaeological sites was very useful for thinking about the present. We can learn from the past. Our intention was to contribute to the construction of the ancient history of mankind in the Amerindian continent.

Our purpose was to demonstrate that the sexual encounters of these first inhabitants were different, and that their positions, types and artistic styles are relevant to understanding ancient life in Brazil and the Americas.

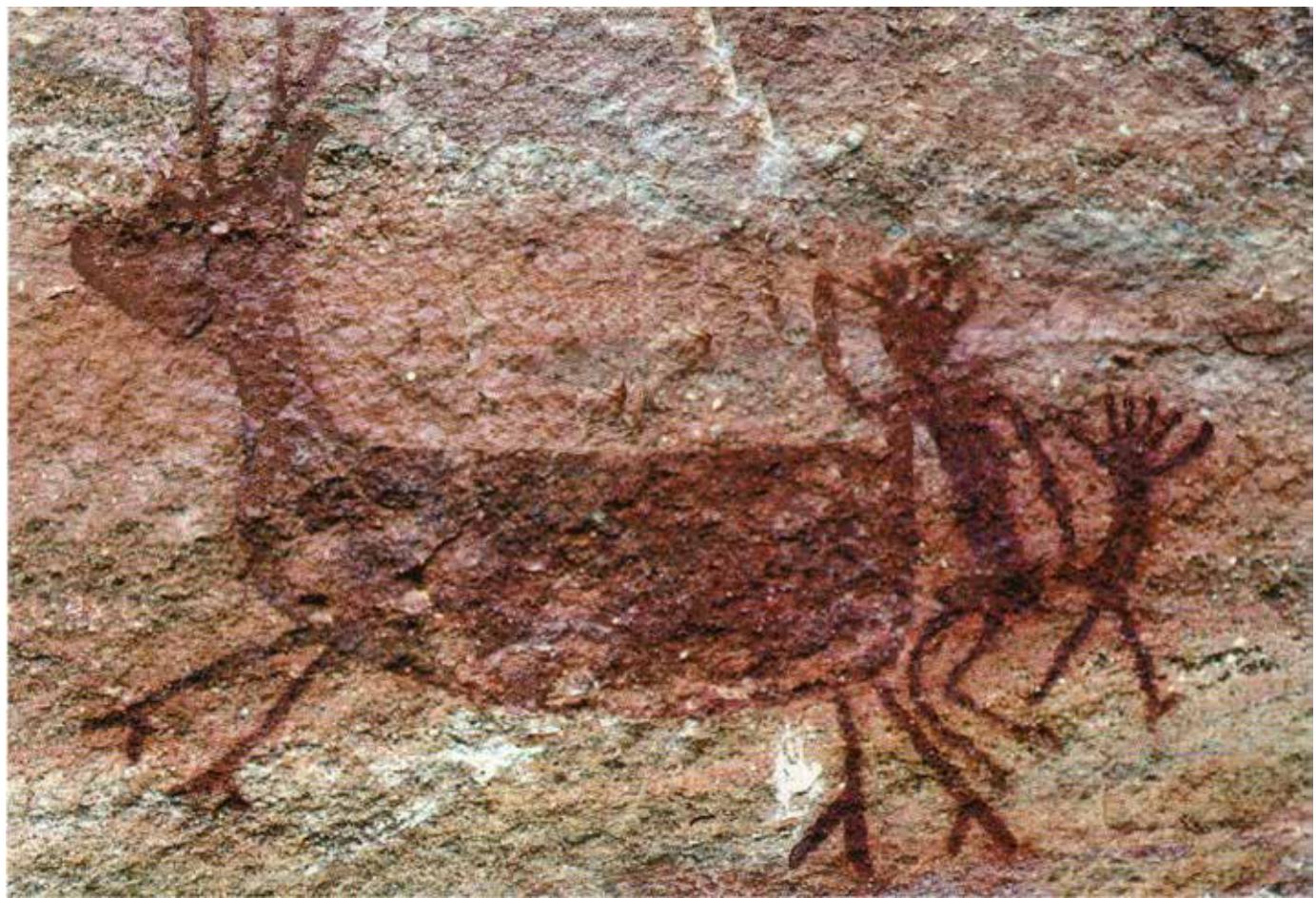
Conclusion

Serra da Capivara, a prehistoric World Heritage Site, is a unique place for several rea-

sions. It goes much beyond the ordinary heritage site, since it provides a comprehensive proof for human ingenuity from the earliest times. Rock art includes a plethora of subjects, including religion, sex, violence, rituals, among others. Such a variety offers food for thought and may be enlightening for visitors and scholars alike. Sexual scenes reveal a lot about human behaviour thousands of years ago and challenge our modern prejudices and narrow-mindedness. They prove beyond dispute that sexuality is part of humanity and that diversity of sexual behaviour is part of the richness of being human. This is no minor message from the earliest



Figures 5 and 6, Scenes of bestiality and paedophilia.



times to our own, not always that enlightened. We are happy if this evidence contributes to the acceptance of diversity as a human value worth respecting.

Acknowledgements

We owe thanks to Niède Guidon and Mário Filho. We must also mention the institutional support of the Brazilian National Science



Figure 7, Scene with sexual arousal.

Foundation (CNPq), São Paulo Science Foundation (FAPESP), Unicamp, the University of Amazonas (UFAM) and the World Archaeological Congress. The ideas are our own and we are therefore solely responsible for them.

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Figure 8, Sexual scene.

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SYMBOLS OF FERTILITY AND PROTECTION

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Introduction

There are no images of sex scenes in the rock art found so far in Kosovo. Indeed, Kosovo rock art style is schematic, with but a few realistic figures. In two main locations in Vlashnje and Zatriq, geometric abstract symbols are dominant, while realistic elements or combinations of the real and the imaginary are rare. In Vlashnje there is a spiral-shaped painting appearing 15 times, and a deer figure appears only once as the only realistic figure. In Zatriq, there are numerous motifs very similar to rock art motifs in the Mediterranean region. The main motifs are lines, cross lines, cup-marks, arbolets, asterisks, squares, circles, vulvas, etc. Based on the typology constructed and in a previous publication¹, in addition to the overwhelming majority of symbols which are geometrical figures that we do not know for sure what they represent, others seem to represent the celestial phenomena of sun, moon and stars and atmospheric phenomena; another part represents the animal world (fish, deer, birds); others represent plants or vegetation, trees or the sacred forest; and yet another represents the human world, including the body and certain bodily organs, especially sexual ones. A part of the human world images are symbols representing dwellings, houses and work tools or technology.

Nonetheless, we do find some sexual images in Kosovo rock art, but not in the form of sexual

¹ Shemsi Krasniqi (2013), Rock Art and Rite of Passage in Sharenicë, in XXV Valcamonica Symposium 2013, 20-26 September, Capo di Ponte, Centro Camuni di Studi Preistorici, pp. 75-81.

acts or scenes, but in the form of symbols that represent sexual organs and their reproductive functions. In some cases, the vulva, vagina and phallus appear explicitly, whereas in other cases they appear more discreetly. Reasons for this can be assumed that the character of the signs as well the way of their representation have been changed at different times. Despite the changes during different time periods and different cultural systems, signs have also had mystical and ritualistic characters. Their camouflage has certainly been a strategy of ritual leaders in order to keep the secrecy of the rituals as their possession, and to exert power over the believers. The ritualistic character of vulvas and vaginas presented in rock art locations in Lalinde and Mezin (France) has been stressed by Marshak (among others)². The presence of sexual organ images indicates that sexuality has been one of the main themes of rock art in Kosovo.

It is also an example of what Anati says: that tribal art has been focused on three fundamental factors: sex, food and territory³.

The image of birth: the symbol of fertility

The symbol shown in Figure 1 shows explicitly the image of female sexual organ. It is located in the central part of the panel with rich symbols and it can be seen not only with clarity, but also in a dominant position over the other symbols. This is one of those symbols that represent the connection between ancient symbols and modern rituals⁴.

The figure shows a complex ideogram, both in form and content. The main part of it is a straight and 7-cm long incision, deeper and larger in its central part, that seems to resemble the feminine sexual organ, which we name the symbol of fertility. On its side and parallel to it, is depicted what discreetly resembles a phallus with faint lines, with its head down next to four cupules, in this case representing the act

of fertilization. In the upper part of the right side of it stands the symbol of the sun (asterisk) which represents the masculine principle, whereas on the left side appear contours of the moon, as the feminine principle. Below appears a figure that looks like a newborn wrapped and camouflaged with the symbol of branches. A pentagram star is superimposed on the baby's body, certainly in the function of protecting it. The context in which the symbol of the pentagram is found in Zatriq is very special and



Fig. 1. The symbol of fertility

² Camilla Power (2004), Women in Prehistoric Art, in *New Perspective on Prehistoric Art*, Günter Berghaus (ed.), Praeger, London, p. 97.

³ Emmanuel Anati (2007), *L'odyssée des premiers hommes en Europe*, Fayard, Paris, p. 119.

⁴ Shemsi Krasniqi (2016), Filiform Rock Art in Kosovo, in Fernando Coimbra and Umberto Sansoni (eds), *Post-Palaeolithic Filiform Rock Art in Western Europe*, Proceedings of the XVII UISPP World Congress (1-7 September 2014, Burgos, Spain), Oxford, Archaeopress Archeology, p. 70.

completely different from the two contexts described by Fernando Coimbra: associated with weapons and warriors and associated with the motifs of a hieratic character. The first case is in Spain (Cáceras), France (Ariège), and Italy (Valcamonica). Regarding the second context, the pentagram appears in Figueiredo in Portugal associated with a motif of an astronomical character; in Menorca, Spain associated with a swastika, a symbol with an astronomical origin and religious symbolism; at Peyra Escrita (Formiguera, Eastern Pyrenees, France), associated with the depiction of a mask of a possible divinity. As Coimbra points out, in these contexts the pentagram appears as a symbol of protection in war, but also as a sacred or religious symbol, according not only to rock art examples but also iconography available on other archaeological remains⁵. The pentagram in Zatriq also appears in a completely different context superimposed on the image of the newborn. Generally speaking, in the three contexts described above, the pentagram appears in almost the same function, that of the protective. In all probability, the symbol of fertility is made with repetitive actions, with what is called the polissoir technique, that is, when the rock surface is incised first, and then polished with repetitive actions, which indicates that it is a ritualistic symbol.

The image of the hidden phallus

In a peripheral zone of a rocky surface in Zatriq, there are several tens of cupules accumulated in a narrow space. Some of them are organized in circular, spiral or linear forms, but most of them are accumulated in no particular fashion. Besides cupules, there are also parallel straight lines, tree-like, as well as crossed motifs. Above the cupules area and among the lines, stands a clear image of a phallus (erect male organ). There are straight lines and vegetal motifs

superimposed on the hidden phallus image which may represent fertility or reproduction, but they might have been drawn in order to camouflage the phallus image. The superimposed lines could have been made later, but it is clear that the figure of the phallus appears in a discreet way. Underneath it there are several tens of cup-marks. The image of the phallus has two crossed lines resembling a circle with a cross in its head.

This could be part of the symbolism and rituals related to it.

Conclusion

Generally speaking, sexual scenes in the rock art of Kosovo are missing, but sexual organs appear in a very discreet way. They are either associated with other symbols which camouflage the sexuality and appear in metaphorical ways, or in syncretic ways representing different meanings at the same time.



Fig. 2. The symbol of hidden phallus

⁵Fernando Coimbra(2013), Common Themes and Regional Identities in Europe

an Late Prehistoric Filiform Rock Art, in XXV Valcamonica Symposium 2013 20-26 September 2013, Capo di Ponte, p. 182.

However, a controversial situation is apparent, because despite the considerable discretion in depicting sexual organs, sometimes they appear openly, in the central part of the panel; the main symbol that catches the eye is precisely what we have called the symbol of fertility, namely the vagina associated with an asterisk. In most cases, the vulva and vagina do not appear camouflaged, but in some cases the phallus appears with very faint lines, and in others with

bold lines.

Today's ritual performed in this place once a year is related to fertility. Thus we could conclude that at the semantic level the actual ritual is in correlation with engraved symbols, but at the same time, at a practical level, people performing the ritual have nothing to do with the symbols. This means that they do not use them for any of the ritual practices.



Fig.3. The symbol of vulva-tree

MALE AND FEMALE IN SYMBOLIC DEPICTION IN HIGH LUNIGIANA

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Among the most frequent depictions found by Archeoclub of Italy, ALATE, (Apuan Ligurian in the Tuscan-Emilian Apennine), in the prehistoric rock carvings of High Lunigiana, are carvings related to sexuality, even in the form of abstract expression. The sexual fusion, even when naturalistic, may be considered as symbolic, like the case of a cult throne (solium) carved on a boulder,¹ with a chair carefully circumscribed by a string, and an unusually shaped seatback (Fig. 4.) The solium was likely used for religious fertility rites. The recent discovery of a kind of lingam is believed to represent an abstract symbol of the divine, which is



Fig.1 Lingam at High Lunigiana

preserved in human fertility. It has a length of about 80 cm and a width of 35 cm (Fig. 1) and lies on a steep slope pointing towards a small stream. The lingam belongs to the Hindu cult as a depiction of the deity in the phallic symbol, in conjunction with the female element, the yoni. The latter is represented by the round concavity carved on top of the cylindrical body, and suggests conception. As with the Hindu, the water, as life originating and essential element has the function of intercourse between the reproductive organs.

A depiction conceptually similar to ours is, for example, the yoni-lingam relief on the entrance floor of the Candi Sukuh temple in Java, sacred to the fertility cult (Fig. 2). It is surprising that a similar symbolism exists in our prehistoric world, in such an unexpected shape.

Cultural anthropology considers animism as a concept of reality typical of the religions of illiterate peoples, which attributes a soul to all things, as depictions of the perennial divine intrinsic to passing and fleeting by.

The constant relationship between the facts observed and the search for the infinite and the sanctity of their meaning may be found in each rock engraving in the Lunigiana territory.² They concern the human life, not only eroticism, but also hunting, newborn care and star watching, as a continuous and deep connection with the supreme entity, guarantor of the human infinite even in his transience.

The male sexual organ is carved in the rock in front of the female one (Fig. 3), in a site accessed with difficulty due to its harshness and wildness, and is difficult to see at first sight, in the closed fault along the rift between the walls in close vicinity. This represents in my opinion the most conceptual carving I have found in the rich ensemble of rock engravings so far discovered. The human genitals enter into the divine dimension of life in the bowels of the earth



Fig.2 Male and Female in the fissure of the rock, High Lunigiana

Fig.3 Yoni-lingam relief on the entrance floor of the Candi Sukuh temple, Java



with which they are in contact, and claim to be part of it. The male-female carving is naturalistic and also conceptual, because of the manner in which it was done and the site where it was done. On a side wall, very high up, there is a carving of a large fish, symbol of transformation and new birth. It appears as a further very significant sign.

Notes

1. Magnotta, Angelina, Il Parco Lunigianese delle Incisioni Rupestri e altri scritti, fig.14 p..53, Sarzana, 2014.
2. Magnotta, Angelina, Il culto della Dea madre nella Terra di Luna, Edizioni dell'Assemblea della Regione Toscana, 2015.

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Fig.4 Solium, cultual trhone with male and female in the base, at High Lunigiana

Fig.5 Fusion of Male and Female in the sacred almond, High Lunigiana



ROC-DE-MARCamps (FRANCE-GIRONDE): SEXUAL HUMAN REPRESENTATIONS

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Abstract

The Magdalenian deposit at the Roc-de-Marcamps (Gironde-France) revealed very many engraved and carved works of art. The authors undertook the study of the site as well as a systematic inventory, which showed a great number of sexual human representations on portable supports, a large part of which were original. What do those pictures reveal? Which interpretations can allow us to move forward in our analysis? Which messages do those prehistoric men reveal?

Keywords: portable art, Roc-de-Marcamps, Magdalenian, segmented sexual human pictures.

The Magdalenian deposit at Roc-de-Marcamps (Prignac-et-Marcamps, Gironde, France) is situated on the right bank of the Moron river, a tributary of the right bank of the Dordogne river, on an embankment with a steep dip, the basis of which is drowned under Flandrian alluvial deposits (Figure 1). The embankment is an extension of a limestone cliff at Astéries (Rupelian) which is the boundary of a rocky massif hollowed out with natural cavities very close to one another, especially the Grotte des Fées

and the Grotte Pair-non-Pair, constituting the state-owned site named Pair-Non-Pair together with the Roc-de-Marcamps.

Excavated in 1874 by F. Daleau and J.-B. Gas-sies, the Grotte des Fées undoubtedly contained levels of middle and upper Magdalenian. In the cave of Pair-non-Pair, whose deposit was discovered in 1881, four occupations were acknowledged: Mousterian Quina (Charentian) mingled with Mousterian of Acheulean tradition, Châtelperronian, Aurignacian and Gravettian. And on its walls, as early as December 1883, Daleau remarked on 'several intersecting lines nearly forming drawings', which he presented at the Bordeaux Archaeological Society in 1896, thus making the cave one of the earliest authenticated painted caves. On the embankment of the Roc-de-Marcamps, Daleau first, then in 1929 the prehistorians from the Excavation Technology School of the Linnean Society n Bordeaux, under the supervision of P. David and G. Malvesin-Fabre, discovered some Palaeolithic remains and made investigations. Matters were carried on for a time by German occupying forces, then by amateur prehistorians and clandestine diggers, until Michel Lenoir resumed work from 1978 to 1988. To connect the objects of portable art collected during ancient excavations in the Magdalenian layers of the Roc-de-Marcamps to a determined stratigraphical level is still difficult. Lithic, laminar and lamellar industry, rich in burins, which are more numerous than hand-scrapers, and rich in backed bladelets, is comparatively ordinary and the elements of the recent Magdalenian are probably intrusive, which may come from more recent levels that have not been preserved. Industry in hard animal materials collected during recent excavations is scarce compared with the material collected during early excavations and is most often fragmentary: no harpoons, but quadrangular or oval-shaped

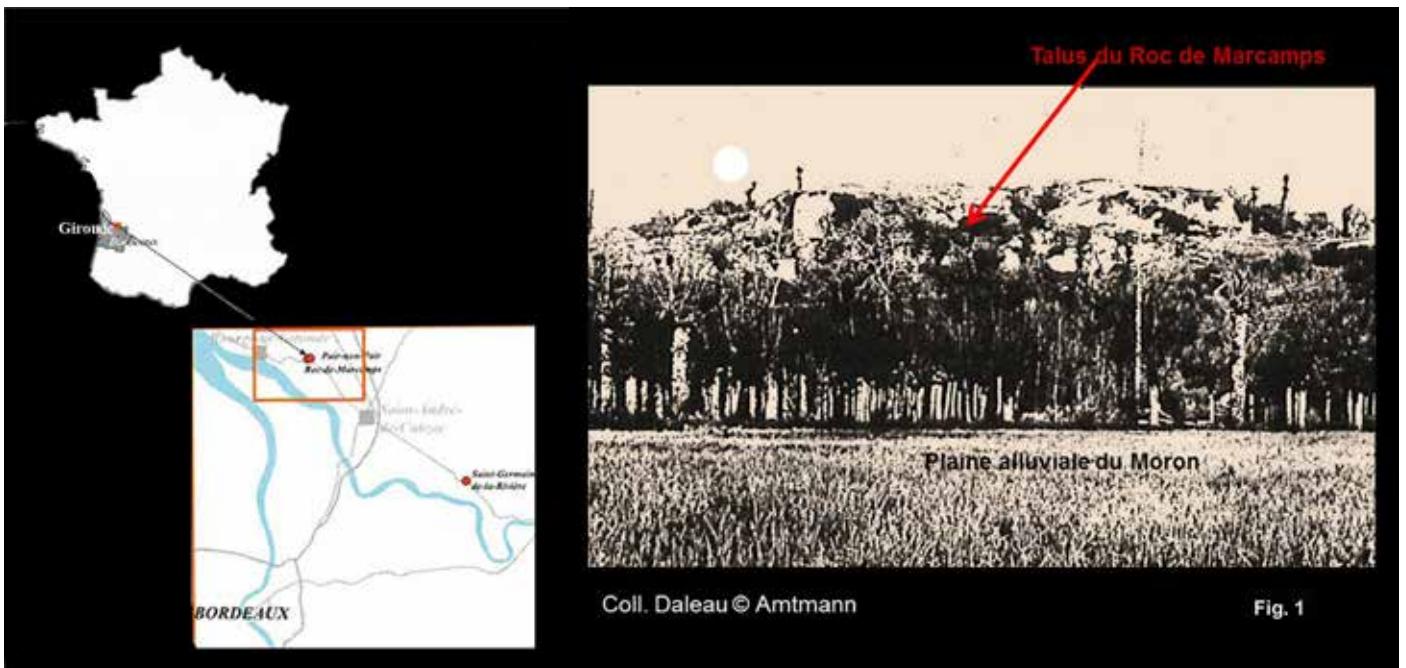


Figure 1 : Geographic location of Roc de Marcamps (Gironde).

spears, with a simple or double bevel, striated and with a grooved shaft on some specimens (reminiscent of the ones of other deposits of the middle Magdalenian), needles, awls, rods and pierced batons. No shuttle was discovered during these recent excavations. The set suggests the classical and quite characteristic middle Magdalenian (if we leave aside some probably intrusive elements belonging to the recent Magdalenian), which is confirmed by the relatively high dates of around 15500 BP for most of them (Lenoir 1983), and the results of the new series of ten dates (seven on Lenoir's material, and three on bone tools from ancient excavations; Pétillon 2013) within the context of the ANR Magdatis, that is to say a range of 19000–18500 around cal. BP. The great number of saiga antelopes reinforces this.

Eleven female sexual representations have now been listed, on four different supports: one support bears ornamentation with only

vulvas; on the three others the vulvas coexist with male sexual pictures.

1.1. Reindeer antler rod/spear engraved with eight vulvas

With its ends slightly nicked, a stick/assegai (?) made out of reindeer antlers (8.74 inches x 1 inch x 0.62 inch) displays eight vulvas of perineal type. Subrectangular in section, with sensitive edges, its sides gradually shrink to eventually end in a striated bevel, 0.70 inch wide at its maximum. The more or less spaced out vulvas are lined up vertically, four on the front and four on the back. On the front, they are wide, pear-shaped, with two triangular points; two specimens have a central line between those two points. On the back, they are more oval, but still wide with two points and one of them has an indication of a central line. The outlines are deep, except for the last specimen on the back, which is lighter and is probably

incomplete. Traces of ochre can be seen in the outlines as well as on the back.

1.2. Two fragments of perforated baton from reindeer antler with two deeply engraved vulvas

One of them (Figure 2c), first drawn by André Cheynier (1963, 97) is traditionally attributed to the Pair-non-Pair cave, a deposit situated 300



Fig. 2

yards from the Roc-de-Marcamps. Yet when minutely examining the 12 excavation notebooks entitled 'Excursions', written by Daleau, and about 880 excavation sessions – with more than 1,200 pages of notes – we can see that they demonstrate the absence of any written or drawn reference to this piece. Daleau systematically indicated the date of his discoveries, the stratigraphical layers and the number of pieces uncovered, and he chiefly drew the most representative objects, like elements from lithic industry, bones or fauna... If that exceptional object had really been uncovered by him at Pair-non-Pair, he would have indicated and described it. So it seems that this piece comes from the excavations at the Roc-de-Marcamps and that a mix-up during the various collection transfers into Bordeaux museums in the first half of the 20th century is at the origin of this confusion concerning the provenance. This is reinforced by the technical and artistic similarities with

| Ref. | Collection | Material | State | Length* | Width* | Thickness* |
|--------------------------|------------|-----------------|-------------------------|---------|--------|------------|
| Roc-de-Marcamps (RdM) | Maziaud | Reindeer antler | Incomplete | 7,9 | 3,3 | 1,6 |
| Pair-non-Pair | Daleau | Reindeer antler | Incomplete | 6,8 | 4,3 | 2,7 |
| RdM | Maziaud | Reindeer bone | Broken and stucked back | 22,5 | 2,4 | 1,5 |
| RdM | Maziaud | | Vulva 1 | 3,2 | 1,9 | |
| RdM | Maziaud | | Vulva 2 | 2,8 | 1,8 | |
| RdM | Maziaud | | Vulva 3 | 3,1 | | |
| RdM | Maziaud | | Vulva 4 | 2,8 | 1,4 | |
| RdM | Maziaud | | Vulva 5 | 2,5 | 1,9 | |
| RdM | Maziaud | | Vulva 6 | 2,6 | 1,9 | |
| RdM | Maziaud | | Vulva 7 | 2,8 | 1,8 | |
| RdM | Maziaud | | Vulva 8 | 2,2 | 1,7 | |

* : cm

Table 1

Figure 2 : Roc de Marcamps (Gironde) - Female sexual representations (picture M. Martinez).

Table 1 : Roc de Marcamps (Gironde) - Inventory of female sexual representations.

the other specimen, the origin of which at the Roc-de-Marcamps is certain (Figure 2b). Those two representations of vulvas, more or less oval, are presented in a perineal layout, and the peripheral outline drawing the oval is a deeply hollowed out furrow, duplicated by another internal furrow, which is as deep. They are anatomically very precise, showing the labia minora and majora of the vaginal orifice, with an indication of the clitoris.

1.3. The last vulvar representation

This also appears on some perforated batons in the simple and elementary shape of a triangle associated with a double phallic representation. (Figure 6j).

2. Male sexual representations

2.1. To date, 17 sexual male representations have been listed on 15 perforated intact or fragmented batons. All of them represent phalluses. Eight phalluses were made in the round. On three others, they coexist with sexual female figures.

Eleven of them represent the penis or its upper part with the glans covered by the prepuce: does this foreshadow the physiological abnormality called phimosis? On the six others, the glans clearly appears with the foreskin pulled back.

The set of these male representations is accompanied either by a simple engraved line, or by a series of concentric lines and chevron patterns, or with strong anthropomorphic sculptures in the round. The deposit delivered a shaft or a branch from a pierced broken baton where the glans was transformed into a human face (Figure 4m). The visage revealed a receding forehead, a long nose widening at its end, two eyes in relief in hollowed sockets, ears in relief, a round mouth and chin, and a slender neck. A peripheral roll that can be seen from the

mandibular arch transforms the face to become a phallus and this appears without any ambiguity on the ventral face. Another head (Figure 4n), isolated because the support has been fractured, is identical to the latter: the peripheral roll is as visible from the ears.

Decorated genitalia?

Decorations can be figurative or not.

How can we interpret the human face sculpted on the glandes of two pieces? Can we recognize a form of lewd joke in the tradition of graphical puns (Breuil, 1937)?

A series of stria appear on 12 sexual figures: pronounced veins on the glans (a and c), oblique parallel stria on the body of the penis, concentric (h, k and l) stria at the base of the glans (d, i and b). On two other pieces, a human face is carved on the glans.

How can we explain these marks on these objects? Is it decoration or a tattoo? In the erection, the skin folds of the penis no longer appear. Does the decoration organized either in a linear way or with an angular shape express the representation of paintings, tattoos, scarifications, made on a man's sex? The marked body might become a marker of identity, an indicator of social standing, a sign of sexual availability (Mauss, 1926).

But is another interpretation possible for three of those pieces, in particular for the most complete of them showing a phallus, but with the glans covered with the prepuce (Figure 5)? Could the delicately incised concentric lines not suppose a marker indicating how and where to achieve the severing of the prepuce during circumcision? This hypothesis would allow us to consider the existence of therapeutic and also sexual and ritual practices, as can be indicated by the other perforated batons (d and b). Here again it is the precision of the detail that questions people with elements that can indicate a



Figure 3 : Roc de Marcamps (Gironde) - Male genital representations (picture M. Martinez).

Figure 4 : Roc de Marcamps (Gironde) - Male sexual representations (picture M. Martinez).



complete retraction of the prepuce, a concern about the showing of an open meatus suggesting seminal emission, the indication of cavernous bodies by a set of incised lines (Angulo, Garcia-Diez, Martinez, 2011).

3. Associated sexual representations

Three reindeer antler objects combine vulvar and phallic representations. A perforated baton shows a phallus with its glans clearly uncovered and a vulvar triangle on two of its branches. This same association appears between the engraved anatomic vulvas and the supports, used the general shape of which each time suggests a penis with an orifice. The double figures combining penises and vulvas indicate, on the one hand, the complementary nature of male and female sexual symbolism, and on the other hand, the expressive naturalism of erogenous zones.

4. Conclusions

Sexed human figures are present in Magdalenian sites. In Eurasia, the current account (Welté, 2016) of representations of entire sexed humans or similar figures and segments

incorporated or not reveals around a thousand illustrations; with around 231 illustrations of only human sexes. Inventories reveal a very important numerical imbalance in favour of female figures (996 in the Magdalenian period) in comparison with male ones (around 104).

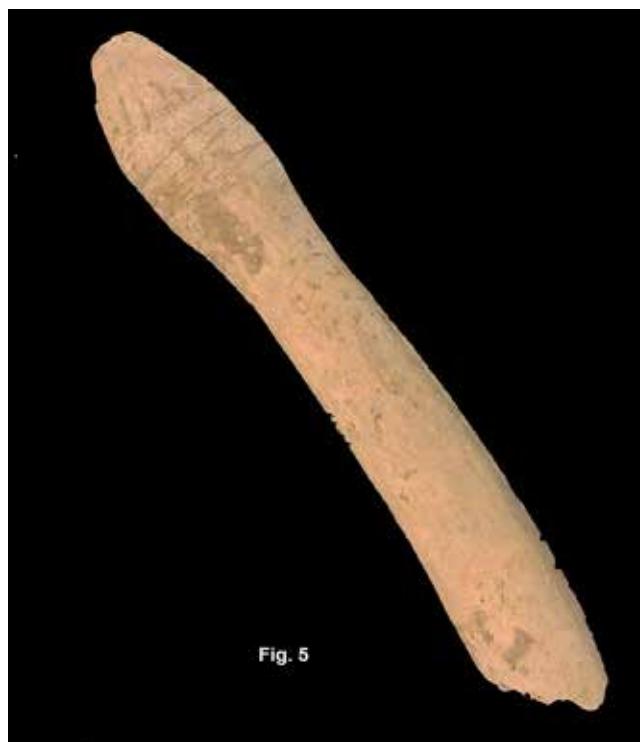


Fig. 5

Figure 5 : Roc de Marcamps (Gironde) - Phallus with engraved concentric lines.

| Ref. | Collection | Material | State | Length* | Width* | Thickness* | Modified |
|---------------|----------------|-------------------|--------|---------|--------|------------|----------|
| RdM-a | Maziaud | Perforated batons | Broken | 7,9 | 2,1 | 1,8 | |
| RdM-b | SLB | | Broken | 4,1 | 2,2 | 1,1 | |
| RdM-c | Maziaud | Perforated batons | Broken | 6,2 | 2,7 | 1,1 | X |
| RdM-d | Maziaud | | Broken | 4,3 | 2,3 | 0,9 | X |
| RdM-e | Maziaud | | Broken | 10 | 2,1 | 0,8 | X |
| RdM-f | Maziaud | Perforated batons | Broken | 8,1 | 3,1 | 1,6 | X |
| RdM dit PnP-g | Moreau-Vramont | Perforated batons | Broken | 7,1 | 3,9 | 1,5 | X |
| RdM-h | Moreau-Vramont | Perforated batons | Broken | 11 | 1,4 | 0,9 | X |
| RdM-i | Maziaud | | Broken | 8,8 | 2,4 | 1,2 | X |
| RdM-j | Maziaud | Perforated batons | Broken | 7,9 | 3,3 | 1,6 | X |
| RdM-k | Maziaud | Perforated batons | Broken | 13,2 | 1,6 | 0,9 | X |
| RdM-l | SLB (picture) | Perforated batons | Intact | 12,2 | 1,6 | ? | X |
| RdM-m | Maziaud | Perforated batons | Broken | 3,4 | 1,6 | 1 | X |
| RdM-n | Maziaud | Perforated batons | Broken | 3,5 | 1,5 | 0,3 | X |

* : cm

Table 2

Table 2 : Roc de Marcamps (Gironde) - Inventory of male sexual representations.

It is the opposite at the Roc-de-Marcamps with 17 phalluses and 11 vulvas. Magdalenians choose to favour male representation. Does this testify to a choice?

In so far as the objects are complete, the phalluses are neat because of their extension and stiffness. That contrasts with the neighbouring site of La Marche (Vienne) where only two entire male figures show penises (that is, the unerect male sexual organ). As far as vulvas are concerned, their breadth, the indication of the clitoris, sometimes the opening of the vagina, as well as the traces of ochre present in the outline incisions and on their support, could indicate that the Magdalenians of the Roc-de-Marcamps wanted to represent sexual activity, submitted to various stimuli.

At the Roc-de-Marcamps human sexual figures are limited to non-incorporated segments made on organic hard material (reindeer antler). The phalluses are sculpted in the round, or they exploit the Cervidae horn-core, which is naturally suggestive. The vulvas made on rods/spears are powerfully engraved or they are made on antler branches and the components are brought into relief and palpable. So do those techniques allow us to evoke the possibility of tactile manipulation? By definition, non-incorporated sexual human figures remain totally anonymous. Can we legitimately link that anonymity with uncluttered human faces, with extremely simplified features (cupules for the eyes, a

longitudinal line for the nose, V-shaped lines for the mouth) also made on hard organic material sticks, and evolving into stereotypes with lines added or removed? Does the anonymity of their set, blank faces contrast with the one of the sex presented as active in order to emphasize its symbolical function of life? The 28 non-incorporated human sexual representations did not happen by accident. What could be their authors' intentions? It is still hard to perceive, as it raises the question of the codes in use for living or represented sexes with the Magdalenians of the Roc-de-Marcamps. Has it something to do with rituals, beliefs, since sex and sexuality are the fundamental element of life? If that is possible, the motivation is not sure. More simply, the representation of phalluses and vulvas, which are erogenous zones par excellence, may have been executed because of every person's sensitivity to the pleasure conjured up by their sight



Figure 6 : Roc de Marcamps (Gironde) - Associated sexual representations.

| Ref. | Coll. | Material | Length* | Width.* | Thickness* | Perforation | Image 1 | Image 2 |
|-----------------------------|---------|------------------|---------|---------|------------|-------------|---------|--|
| Roussot-Ferrier 1970, Fig.7 | Maziaud | Perforated baton | 6,65 | 3,5 | 1,44 | Broken | Anth. 3 | Phallus |
| Roussot-Ferrier 1970, Fig.6 | Maziaud | Stick ? | 3,7 | 2,6 | 2,5 | | Anth. 4 | Arch (jaw) Extended and delimiting the head of the penis |

* : cm

Table 3

Table 3 : Roc de Marcamps (Gironde) - Inventory of male sexual representations transformed into a human face.

(perhaps reinforced by the graphical puns)? Besides it seems possible to propose a use for illustrative purposes at the time of initiation to sexuality, when they might be used as therapeutic lessons. An argument in favour of this explanation is the repetition of the objects, which their owners preserved as memories of that learning. To go further in the research of motivations seems risky.

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PHALLIC AND VULVAR PETROGLYPHS AT DROMBEG STONE CIRCLE, IRELAND, TOGETHER WITH A PROPOSED EXPLANATION INVOLVING THE HIEROS GAMOS

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Abstract

At Drombeg Stone Circle in County Cork, Ireland, two petroglyphs of prehistoric date are highly significant. One is an ithyphallic image with testicles that is 200 mm long. It is carved high on a tall narrow straight-sided megalith at the portal entrance. The other pecked carving is an open vulva 280 mm long by 160 mm wide on the flat upper surface of a broad recumbent stone. These distinct gender attributes emphasize the sexual meanings intended for the particular shaped stones upon which they are carved. Other standing stones of the Drombeg Circle have outline shapes that also aptly suggest either the male or female principle. All 17 megaliths in the circle were intelligently positioned such that the light of the rising sun casts shadows, classifiable as male, that make union with a waiting stone identifiable as female on eight prime dates of the agricultural year. These dates are 45–46 days apart starting with the winter solstice. It is proposed that this core activity could symbolize the *hieros gamos*, the sacred marriage between Sky Father and Mother Earth which was a well-loved worldview in all continents.

Drombeg Stone Circle and its phallic and vulvar rock art

Drombeg is the finest of the many axial recumbent stone circles in the counties of Cork and Kerry in southern Ireland (Figure 1). This prehistoric stone circle is but little damaged. The perimeter of the 9-m diameter circle comprises 17 megaliths, one recumbent stone and 16 standing stones of which 14 survive. Two stones exhibit sexual carvings. Additionally, several stones have outline shapes that suggest either the male or female gender when considered on the basis of shape symbolism typical of Late Neolithic and Bronze Age megaliths.

The phallus with testicles is 200 mm long (Figures 2, 3). It is carved upon the northern side of the tall straight-sided Stone 17 (refer to the plan in Figure 4). It was first noticed by Austin Kingsley on 22 September 2016 and is the only rock-art phallus known for Neolithic and Bronze Age Ireland.

The open vulva is pecked on the upper flat surface of the great recumbent stone number 9 (Figures 4, 5, 6). Both petroglyphs date from the age of use of the stone circle. Elizabeth Shee Twohig (1981: 123) and Edward Fahy (1959: 15) earlier proposed that the vulvar carving was 'an axe-like outline'.

In terms of constructive analysis and discussion it is important to note that the two sexual carvings were made on megaliths that themselves bear outline characteristics indicative of the same gender.

Male and female symbolism as lithic outlines at Drombeg

The reasoning initiated by Keiller and Piggott (1936: 420) when discussing the nature of the shapes of standing stones at Avebury in England is summarized by Isobel Smith (1965:



Figure 1. Drombeg Stone Circle in which the recumbent Stone 9 is flanked by tall neighbours, Stones 8 and 10. In the middle distance are the portal stones, numbers 17 and 1.

197, 251, and Plate 35) and further developed by other archaeologists including the present author (Meaden 1991, 1999, 2016).

Regarding Avebury, Isobel Smith (1965: 197) expressed a measured view of the outline shapes at Avebury with these words: 'There are Type A stones which are much taller than they are wide, with sides more or less parallel and vertical, which are possibly male; whereas Type B stones are much wider, sometimes broader than their height and are possibly female. The latter are squarish, rhomboidal, or trapezium-like, while the best have the shape of a lozenge or diamond balanced on a point.' For Drombeg this would imply that the portal

stones with their masculine-type characteristics are Type A (Figure 1). By the same reasoning the pillar-shaped Stone 15 is male and the adjacent lozenge-shaped Stone 14 is female (Figures 7, 8).

Edward Fahy (1959: 5), the excavator of Drombeg in 1957 and 1958, wrote that the shapes of the pillar and lozenge stones 'are taken to represent or to be symbolical of the male and female sexes and to be connected with a fertility cult. There can be no doubt that the inclusion of the lozenge-shaped boulder, with its roughly bulbous outer face, in the Drombeg circle, while plentiful supplies of pillar stones were freely available about the site,



Figure 2 and Figure 3. The carved phallus on Portal Stone 17 at Drombeg.

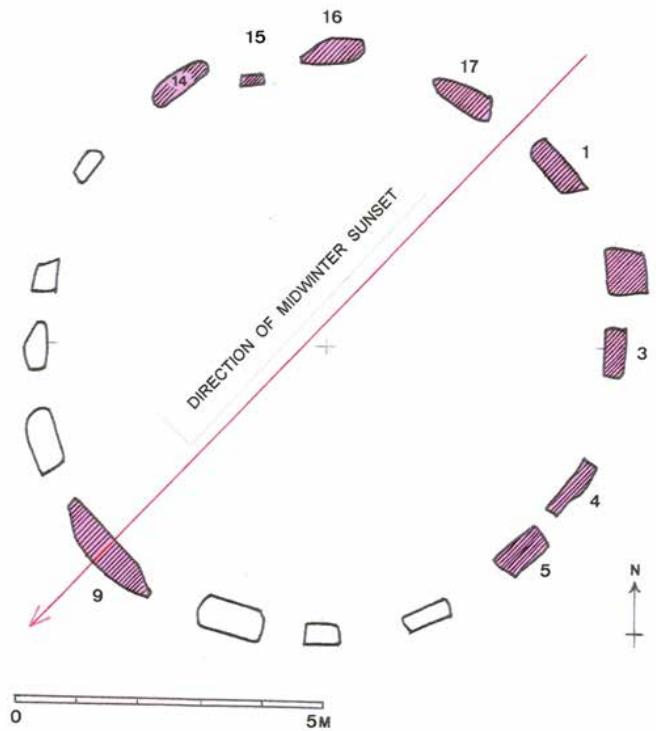


Figure 4. Plan of the 17 stones at Drombeg as surveyed by the author in 2012. Shaded are male and female symbolic stones that either cast or receive meaningful shadows at sunrise on particular dates of the year. Stones 1 and 17 are 2-m high portal stones. Stone 17 has the ithyphallic petroglyph, and number 9 the vulva carving. Stone 14 is lozenge-shaped, and Stone 15 is the adjacent pillar stone. As for the original Stones 7 and 13 that are missing, the excavator (Fahy 1959) set token replacements in their stone holes.



Figure 5. The vulva petroglyph on the recumbent stone.

Figure 6. Tracing by pen on paper of the artwork on the recumbent stone.



was a well considered act by the builders.' The huge recumbent Stone 9, which is diametrically opposite Stone 1, bears feminine qualities through the depiction of its pecked images and the nature of its smoothed, broad, flat-topped, horizontal form (Figures 1, 4 and 5). Boyle Somerville (1909: 108) was the first to specify that 'the top of the recumbent stone appears to have been trimmed to a flat surface'. It was into this smoothed surface that the vulva and two cup marks had been cut.

Smith (1965: 251) further wrote as regards Avebury: 'if the A and B stones in the Circles and Avenue do indeed represent male and female symbols, the implication must be that the

monuments were dedicated to a fertility cult.'

Stone-to-stone union by coupling shadow

Understanding why selected standing stones at Drombeg, two of them with sex symbols, were paired in this manner is fundamental to this enquiry. Stone 14 is a fine triangular-topped, lozenge-shaped stone weighing 3–4 tonnes (Figures 4, 7, 8). Stone 15 is a short, narrow, straight-sided pillar whose weight is around 500 kg. When the sun rises at an azimuth of 88–91 degrees east of north, which it does in March and September near and at the equinoxes, the shadow of the pillar stone is cast upon the middle of the lozenge stone (Figure 8).



Figure 7. At sunrise on the equinoxes the shadow of the male-like Stone 15 unites with the middle of the female lozenge Stone 14.

Figure 8. Lozenge and pillar stones at Drombeg, numbers 14 and 15.



This planned spectacle is deliberately calendrical and may also signify actual sexual union. A few minutes later the shadow of the tall straight-sided portal Stone 17 with its phallic image takes its turn in uniting with the lozenge stone. Besides these equinoctial occasions, union by other stones with the lozenge stone takes place on and close to predetermined calendar dates early in February, early in November and at the winter solstice (Meaden 2016).

Likewise in the week of midsummer sunrise, Portal Stone 1 is united by shadow with the vulva petroglyph on the recumbent stone. The union of other stones with the carved vulva on the recumbent stone occurs in early May, early August and at the equinoxes.

Conclusions about meaning and purpose

Couplings by shadow between male and female stones at sunrise are here described, in which the Drombeg megaliths taking part include two that have sexual carvings on them (respectively phallus and vulva). Stone-to-stone union by shadow articulates for watching spectators the act of coition. This consummation, similar to that of wedlock between male and female, suggests that the much loved worldview known in historical times as the *hieros gamos* was one of the beliefs of these prehistoric people. It is edifying that such a finding, if indeed encoded in the stones, can be deduced about an aspect of the otherwise unrecorded cultural heritage of this prehistoric community. It was through inspection and physical survey that the author made these shadow-casting predictions for the eight appropriate sunrises

that recur annually (Meaden 2016), and they were tested in 2012, 2013 and 2016. Under conditions of a clear-sky sunrise on the relevant dates they can be witnessed and verified by any visitor present.

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SEX AS TRANSITION BETWEEN WORLDS IN DEER HUNTING SOCIETY (MYTHOLOGY AND ROCK ART)

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The cult of the deer originated in the societies of deer hunters in Upper Palaeolithic Europe. During the Mesolithic and Neolithic periods it became dominant in the myth-ritual complex of the people of Europe and northern Asia. Its ideological significance was so great that remnants of the deer cult were preserved in the ideology of many peoples in the following periods until the 20th century. The main components of the cult were cosmological and totemic myths and rites of fertility and hunting success. Sacred places and rock paintings were the material component of the cult.

The idea of the cult, as suggested by the author on the basis of ethnographic material, is a myth-ritual complex focused on deer. The object of worship is a sacred deer, incarnated as: a female deity, a deer-mother, a zoanthropomorphic ancestor and a cultural hero. The rites, related to either natural and economic cycles or those associated with the life cycle of people, were the form of worship. The rites were an essential component of the cult, inextricably linked to the verbal element, comprised of myths that were both totemic and cosmological in nature. The most important evidence, supporting a deer cult in traditional societies, consists of the totemic mysteries, connected with the reproduction of deer and hunting magic rituals. The rites were meant as the way to regulate the relations between the sacred and the profane worlds. Arnold van Gennep was the creator

of the primitive *rite de passage* scheme: separation – passage, transition (*limen*) – regeneration, in other words, first, object isolation; second, transition; third, obtaining new status (revival) (Van Gennep, 1960). The rites of transition (*rites de passage*) or people's life cycle rites were carried out according to his scheme. During the transition or limen period, people experience a temporary death, physical testing, symbolic dismemberment and the ingestion of a human by a totem animal. This way people acquired a new social or age-related status.

Deer worship was the essential part of the rituals. The hunting rites have the same number of actions, connected with the natural cycle (Mykhailova, 2015). Hunting reindeer ceremonies proceeded as follows: first, killing the sacred deer; second, butchering and collective eating of the sacred animal (familiarization with the totem); third, returning of the remnants (antlers, skulls, jaws, scapulae, limbs) to the sacred world for the future regeneration of the deer (Anisimov, 1958, pp. 26-37). During the hunting ceremonies peoples used deer hide and antlers as a disguise. A man dressed as a deer imitated deer movements to encourage successful hunting. (Anisimov, 1958, pp. 26-37).

There were also totemic rituals for deer reproduction. During those ceremonies participants dressed as a deer, imitated deer coupling, then killed and ate the sacral animal, and buried bones and antlers in sacred places for the future regeneration of the deer (Uspensky, 1979, pp. 36-40).

Totemic rituals were inseparably linked with totemic myths. Totemic myth about the origin of humans and animals from a common ancestor was one of the most important and wide spread mythological subjects of northern peoples, who were deer-stalkers until modern times. As known, totemic ancestors perform a function of mediation between the sacral and profane

worlds (worlds of own/alive/human and others/dead/ animals). Initially they were animals. A most ancient story tells of a giant female being, a mother-animal (after A. Anisimov) (Anisimov, 1958, p. 104). The personages of Nganasan archaic myths assume the shape of a deer. They were the earth-mother Mou-Nyamy, the subsurface ice-mother, sun-mother, deer-mother and so on. The evolution of the earth-mother reflects the stages of totemic myth development. First it was a giant reindeer-female, later a zooanthropomorphic being, was born an earth. The first inhabitant of the earth was a male deer, god-the-deer (Dolgikh, 1968, pp. 217, 226). A very ancient story tells about

two antlered women, who gave birth to fawns for the hunting people. According to Evenkian mythology, there is the giant elk-female, the animals' mother and forest hostess, Bugady-E-nineen. Her image was portrayed on the sacral Bugady rocks from the Neolithic (Fig. 1) Okladnikov, 1950, p. 317; Anisimov, 1958, p. 104). Over time the image of the totemic ancestor developed more human features (Krinichnaya, 1988, p. 31). The common template of the myth (the monomyth, following J. Campbell) was formed.

Its structure is correlated with the universal *rite de passage* formula of separation – passage (*limen*) – regeneration.



1. Deer female painting. Angara River, Siberia, Neolithic (Okladnikov, 1966).

The stages of the myth are:

1. Departure (also separation),
2. Initiation
3. Return (Campbell, 1949).

The stages of the totemic hunter's myths are:

1. Departure from the animal world for human society;
12. Ordeal: initiation, death (real or virtual);
3. Return to the animal world (Mykhailova, 2009). Totemic ancestors can easily change their shape, which means the transition between worlds. The transition is identical to the rite de passage events: initiation, marriage, death (Petrushkin, 1986, p. 3).

The best example is the Saami mythological

cycle about the Mayandasj people. There was a mother-ancestress, Mayandasj-maiden (Matarahkka), who had marital relations with the reindeer. She gave birth to a calf, which became Mayandasj-fellow, the Saami cultural hero, who teaches people deer hunting and formulated hunting law (Charnolusski, 1965, p. 97).

Let us look at the Mayandasj-maiden image. There is an universal rock art subject, called the 'parturient woman and animal' (Kubarev, 2007; Jacobson, 1993). The most ancient visual evidence of this subject is an Upper Palaeolithic antler fragment with the depiction of a pregnant woman and a reindeer from Laugerie-Basse cave, France (Fig. 2).



2. Pregnant woman and the deer. Bone. Laugerie-Basse, France. Upper Palaeolithic (author photo).

This character is widespread in northern Eurasian rock art in Neolithic times, and persists into the Bronze and Iron Ages. There are numerous depictions of pregnant women near a reindeer in the petroglyphic complexes of northern Russia and Siberia. Some of these women have antlers or deer's ears (Figs. 3, 4) (Savvateev, 1970, p. 396, рис. 106; Kolpakov, 2012, pp. 161-164; Okladnikov, 1950; Gracheva, 1990). In Chalmn-Varre rock art complex a woman giving birth to a calf is depicted. The Chalmn-Varre complex is situated in the zone of the distribution of Myandash myths. If we compare the woman-deer coupling depictions of northern Eurasia and Franco-Cantabria, we can assume that this subject belongs to the most archaic stage of the deer hunter myth-ritual complex (Fig. 5) (Gurina, 1979).

Let us return to the Myandash-fellow. His primary transition to human shape is identical with the building of a dwelling from deer bones (Charnolusski, 1968, p. 37). Probably, it is an allusion to the zoomorphic building, which is the symbol of the totem (hut-animal, after V. Propp). Initiations, symbolized by the totem swallowing the person, were held in these buildings (Petrushkin, 1986, p. 7, Eliade, 1961, pp. 257-261; Propp, 2000, pp. 39, 45-46). The marriage of the Myandash with a woman was held in the zoomorphic dwelling too. 'Big Stag entered the house; turned into the man ... They had dinner and went to bed...' (Charnolusski, 1965, p. 37).

The motif of the dwelling made from deer bones is known in Ukrainian and Romanian folklore. It is connected with marriage and death, which means transition between worlds. In Romanian Christmas carols the stag crosses a river, carrying a cradle between his antlers. In the cradle is a beautiful girl. She asks: 'Make my wedding with your flesh, build my house with your bones, make the roof with your



3. Totemic subjects. 1 Hobt-Somon, Mongolia (Okladnikov, 1980); 2 Chuluut, Mongolia (Gracheva, 1990).

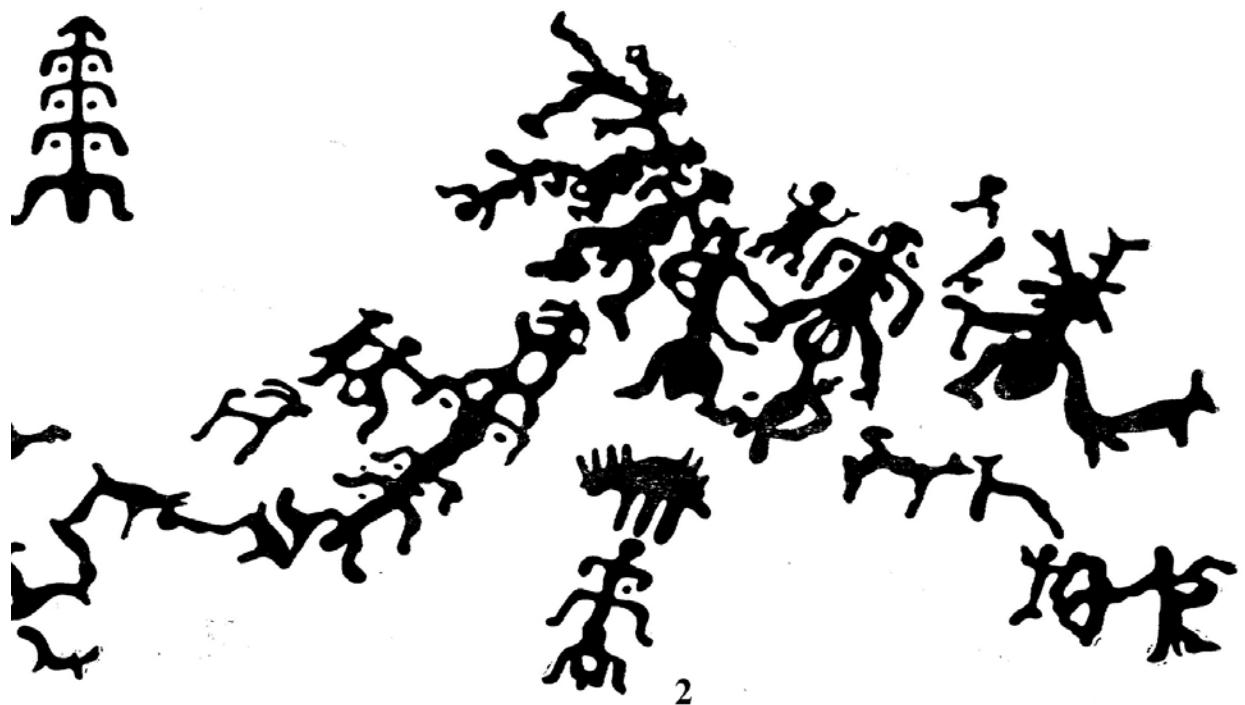
hide, paint it with your blood, fix your skull on my gate, make drinking cups of your hooves' (Gimbutas, 1991, p. 115; Bernstam, 1990, p. 32; Mykhailova, 2009).

The third key moment of the myth is the violation of a taboo. It causes the conflict between the worlds, and Mayandasj decisively transits to the animal world (Charnolusski, 1965, p. 72). So, we can trace the most ancient subjects of the deer hunter monomyth: separation from the animal world - transition to the human world - existence in human shape, which causes conflict between worlds - return to the others' world in the shape of a deer.

Probably, depictions of horned men or coupling with deer in northern and Siberian rock art are visual evidence of this myth (Fig. 6). Such depictions were possibly created during the rituals of deer reproduction, held for the security of the balance between own and others.

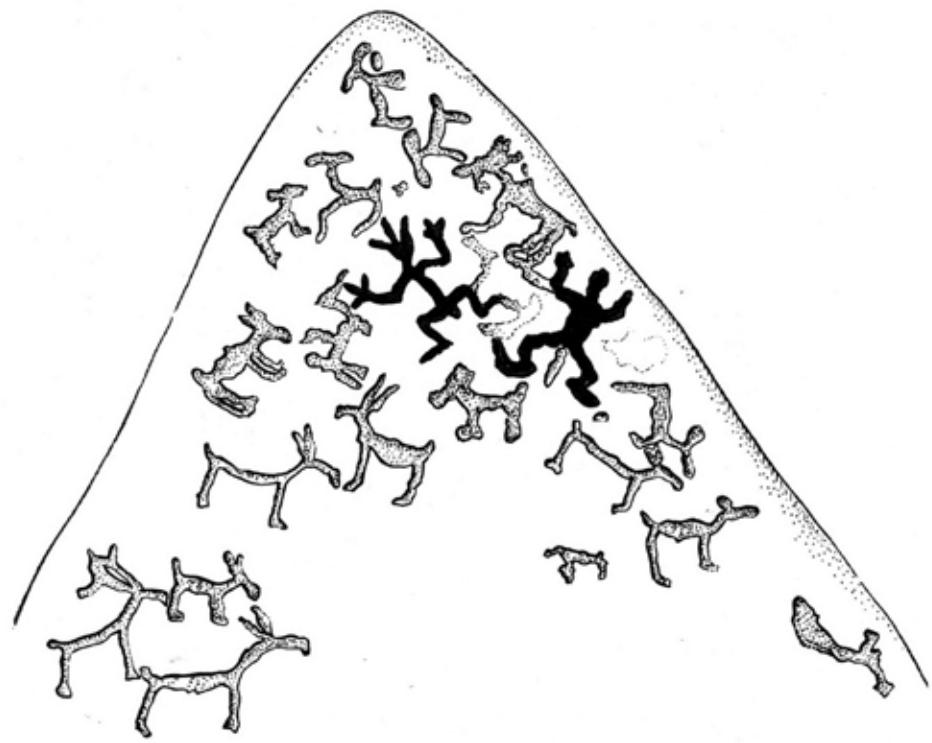


1



2

4. Pregnant woman and the deer. Kanozero, northern Russia (Kolpakov, Shumkin, 2005).



a



b

5. Zooanthropomorphic and deer depictions. Chalmn-Varre (northern Russia) (Gurina, 1979).

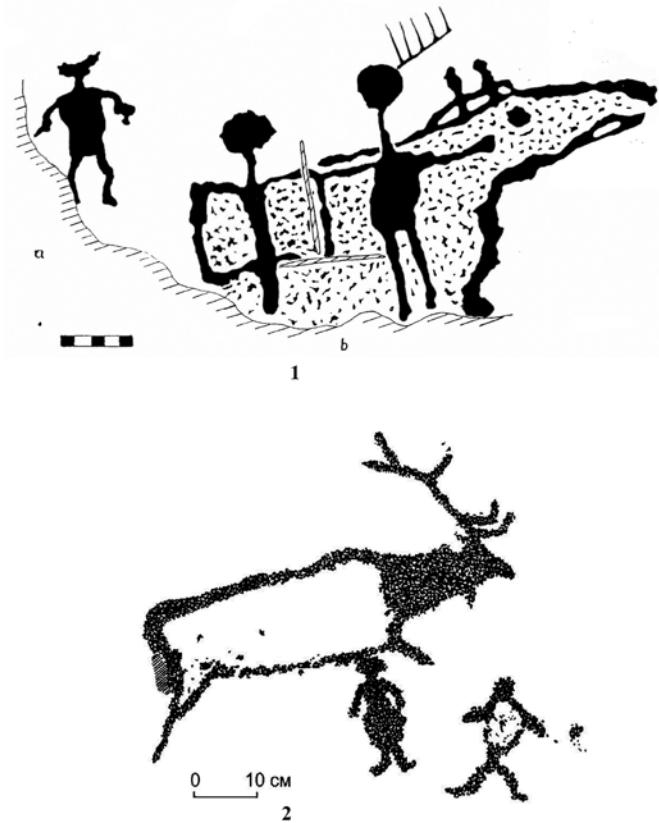
The zoomorphic mother was a guarantor of this balance.

The subject of the deer, totemic ancestor and cultural hero, was kept in the mythology of people with productive economies. Kirgiz people have stories about the antlered mother. They have the same scheme, that is, that transition between worlds is connected with marriage, dwelling and conflict. A woman secretly transforms herself into a deer, hidden in a dwelling. A husband was spying on her, the woman turned into the deer and escaped to the forest (Others world) (Abramzon, 1971, pp. 281-283). Myths about the woman-deer, hostess of the animals, survived in Caucasian mythology. The Georgian hostess of the animals is called Dali. A hunter tracked her down and had marital relations with her. Returning home, he told his wife about her (violation of the taboo). Dali took revenge on him and killed the hunter. Cherkessians and Osetinians have the same myths (Virsaladze, 1976, p. 34). These subjects are depicted in Caucasian medieval rock art. There are women with the signs of sex near the deer (Fig. 7) (Markovin, 2006).

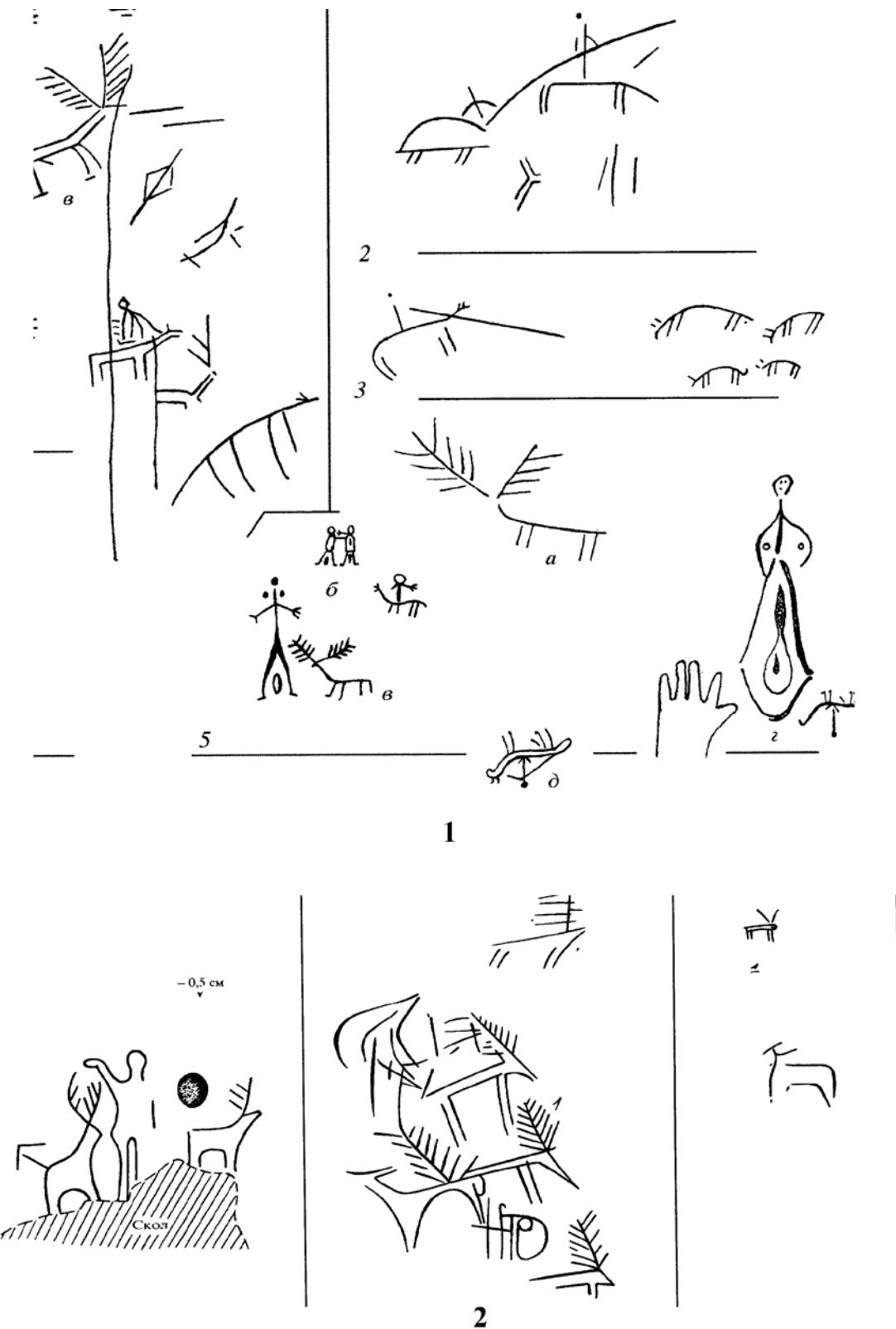
The ancient myth about Artemis and Akteon, in my opinion, is the inversion of the Caucasian myth about the hunter and the deer-woman. Artemis was an animal goddess, connected with the doe. Once Akteon the hunter tracked down naked Artemis (allusion to marital relations). He boasted to his friends (violation of the taboo). Artemis became irritated and turned Akteon into a deer. His own dogs rip him to pieces (Fig. 8, 1,2) (Graves, 1990).

The subject of the antlered goddess is very popular in Britain. These are female, who own, herd and milk the animals, and dote on them (Mackay, 1932, p. 147). As a mother-goddess, an earth goddess, a deer-goddess and as a goddess of the dead, the Irish Cailleach is clearly a very complicated character (Mackay, 1932,

p. 152). In many tales a hunter, who has been stalking the deer, observes, when aiming his gun, that the animal has changed into a woman. He falls in love with her. Mackay thinks that it is a folk-memory of a pagan ritual, during the course of which, the deer-priestess would don and doff the hide of a deer with antlers and hooves attached (Mackay, 1932, p. 156). Probably, the author was referring to the totemic ritual of the fertility of the deer. But to my mind, the character of the deer-woman reflects all stages of the development of the ancient totemic ancestor image.



6. Coupling and the deer. 1 Tom River, Siberia (Barinova, 1994); 2 Aral Tolgoi, northern Asia (Kubarev, 2004).



7. Deer-woman depictions. Dagestan, Medieval (Markovin, 2006).



1

2



3

8. Deer-god depictions. 1, 2 Artemis and Akteon (Menar, 1992); Cernunnos (Schlette, 1976).

So, the most ancient level of hunting mythology is the monomyth about the human-deer, which is correlated with the ritual of regeneration of the deer.

After the transition to farming the god of the hunt changes into the agrarian saint. The Celtic antlered god Cernunnos, very popular in the art of western Europe, is the patron of animals and male fertility (Fig.8, 3). In Caucasian, Balkan and Slavic folklore the deer is associated with St George and St Peter. It is a patron of newlyweds (Bernshtam, 1990; Mykhailova, 1999; Mykhailova, 2009).

So, we can assume the sequence of the development of the mythological symbol of the human-deer. The most archaic was the image of the deer-like mother-ancestress. With the development of the outlook, this image received the anthropomorphic features of the totemic ancestor. The scheme of totemic monomyth is formed. It corresponds to the *rite de passage* formula of separation – passage, transition – regeneration. The image of the zoomorphic ancestor bifurcates into male and female hypostases. The human-deer has the functions of cultural hero, teacher of the hunters, and master of the animals. He/she can easily cross the border between worlds. The change of appearance is connected with *rites de passage*: initiation/marriage, death or conflict, allied with violation of the taboo. The human-deer is the guarantor of the animal's security, regeneration and fertility. After the transition to a productive economy this personage became the patron of the harvest and human fertility. Motives of totemic myths are depicted in the rock art of northern Europe, northern Asia and Caucasus.

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PENIS ONLY FOR GODS? SEXUAL IMAGERY IN THE EARLIEST CENTRAL SAHARAN ROCK ART

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Abstract

Sexual imagery in the earliest Central Saharan rock art is extremely rare. Except for a few scenes of a probable sexual intercourse, the art focused on rituals, masked figures, body decoration and representation of wild animals. Only in the oldest phase of the art, the engraved and painted male figures are abundantly depicted with penis. This feature disappeared completely in the later stages of the art, where the penis became a prerogative of privileged individuals.

Keywords: Epipalaeolithic, Mesolithic, scrotal elephantiasis, Round Heads, Kel Essuf.

The earliest rock art in the Central Sahara originated during a humid period started at 10,000 BP. It was produced by Epipalaeolithic and Mesolithic dark-skinned hunter-gatherers who inhabited the Tassili and the Tadrart mountains in Algeria, the Acacus in Libya and the Djado mountains in Niger. Their art can be divided into two groups, namely the Round Head paintings and the Kel Essuf engravings. Although these two groups seem to be quite different at the first sight, the comparative study suggests that they have the same origin (Hallier & Hallier 1999, Striedter et al. 2002-3, Soukopova 2012).

1. Kel Essuf engravings, Algerian Tadrart.



Engravings versus paintings

The Kel Essuf are stylized anthropomorphic figures between 12 – 60 cm high, executed by carving or by very fine pecking (Fig 1). They consist of an oval body with four very short appendages, two lateral and two at the bottom, representing arms and legs. Sometimes their limbs present three or four fingers.

The Round Head paintings are also dominated by anthropomorphic figures which is the first similarity with the Kel Essuf. Furthermore, they are present in the same sites and often in the same rock shelters. In several cases the engravings are covered by the paintings, indicating the older age of the Kel Essuf (Striedter et al. 2002-3, Soukopova 2012).

The majority of the Round Head paintings are



2. Presumably early Round Head style: two figures with a huge penis, Algerian Tadrart (photo by B. Fouilleux). Photo elaborated with DStretch.

elaborated human figures up to 3 m tall, with rich body decoration, wearing masks, enigmatic objects and represented in movement such as dancing (Sansoni 1994). This evolved phase of the paintings seems to be so different from the Kel Essuf engravings, however, if we consider the presumed early forms of the Round Heads, they are surprisingly similar to the engravings.

Men without phallus

The main characteristic of the Kel Essuf figures is their extreme simplicity. Prehistoric hunters did not care about the details and all the figures were executed following apparently the same fixed convention: no face, hair or attributes, except, in some cases, the bow, horns and half moon-like objects. Unexpectedly, in such an austere shape the male genitalia were given an excessive attention. The majority of figures, indeed, present an exaggeratedly long or large penis between the short legs.

The presumed early forms of the Round Head paintings also present a big phallus (Fig 2). Surprisingly, this principal feature of male figures disappears completely with the evolving of the paintings. The fact that the later Round Head males never present the penis suggests that its representation became a kind of taboo (Fig 3). Yet, this taboo applied only to the ordinary hunters. There is a special category of men called Great Gods, which are figures with raised hands and sometimes horns, depicted in a dominant position on the rock wall. Only these enigmatic beings are equipped with a huge penis hanging between their legs to the knees (Fig 4; 5).

In the evolved phase of the Round Head art, therefore, there are two distinct groups of male figures: simple men with no genitalia at all, in contrast with evidently outstanding beings whose genitalia are exaggeratedly big.



3. Evolved Round Head style: male figures with body decoration and masks but without genitalia, Tassili mountains. Photo elaborated with DStretch.

What may be the reason of this discrimination? If the penis in the later painted art was a prerogative of exceptional individuals, we can suppose that in the early rock art mainly outstanding males were represented.

In comparison with thousands of the Round Head painted images, the Kel Essuf engravings are not numerous. The ancient carvers rather than waste their effort on insignificant images, concentrated their work on specific



4. A male figure with raised hands and a huge penis, Tassili mountains (photo by B. Fouilleux). Photo elaborated with DStretch.

figures, such as men with huge phalluses. Only later, with the spread of the painted technique, much easier and faster, a great number of other subjects appeared (Fig 6).

The painting technique allowed to represent body details and human activities, hardly possible in carving. For example, the depiction of sophisticated masks and ritual behaviours. But whereas the paintings proliferate with males without genitalia, the rare figures with huge phalluses may be the remainders of the original ideology in the rock art production, reserved to the outstanding, possibly supernatural, creatures. Penis was a fundamental item to represent in the Kel Essuf engravings and it was evidently a fundamental item also for a special group of individuals in the Round Head paintings.

Penis in initiation rites

The representation of phallus may have had different purposes. From a simple indicator of a male / female, through the obvious symbol of the reproduction and fertility, to a more sophisticated interpretation indicating the initiated individuals of the group. In Ancient Egypt, god of fertility and reproduction Min is always represented with its long penis (Hart 2004). Ancient Malians, particularly the royals of Djenne, decorated their palaces with phallus like piers and columns at the entrance of their palaces and decorated the walls with phallus motifs. Similar features can be seen on the pillars of many temples across Africa (Bloom & Blair eds. 2009). In many societies, male genitalia play a crucial role in initiation rituals. In Africa, throughout recorded history, a boy and a man are different entities. A boy becomes a man only through some form of stringent initiation ritual which usually involves painful circumcision as a rite-of passage to manhood. This physical transfor-

mation is a visible proof of manhood (Wong 2006).

This kind of transformative ritual occurs almost universally among African cultures that have historically had no contact with each other or with the greater outside world. Native tribesmen usually explain that these rituals are spiritual and involve the imputation of special power to men. They describe the need to test and produce men that can stand up to the rigours of this difficult life and defend the tribe against adversaries (Wong 2006).

Circumcision is usually seen as a rebirth of the boy into a man and is often accompanied with the giving of a new name. Without successful



5. The shape and size of the phallus evokes elephantiasis of the scrotum, Tassili mountains (photo by B. Fouilleux). Photo elaborated with DStretch.

completion of the initiation rites the boy remains a boy and does not have the rights and responsibilities of men. He may often not be allowed to marry and produce children and can not take part in village affairs. Indeed, in some cases a man who has not endured the ordeal of such an initiation is not even considered to be a person (Tucker, 1949).

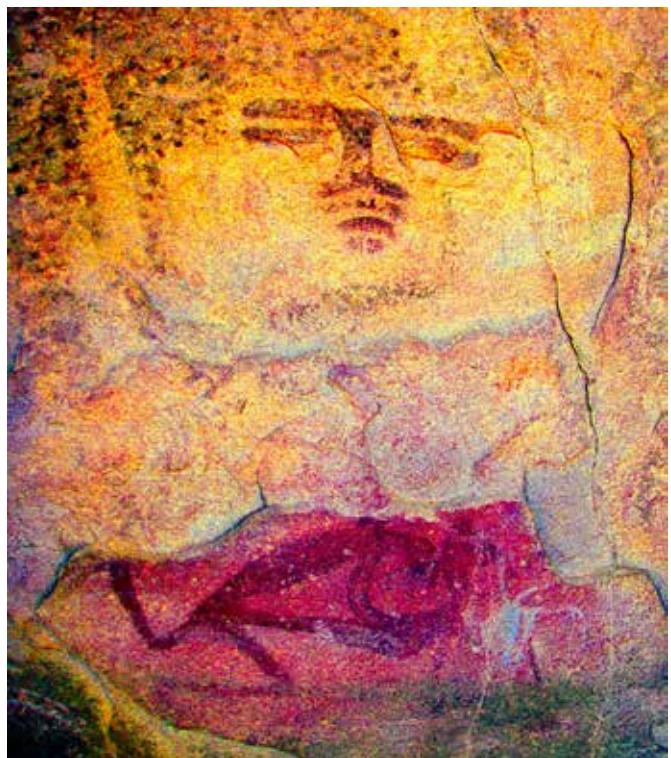
The specific act of circumcision is said to bring the boy closer to his ancestors and to the supernatural world. The practice is attributed to the Gods and is done with their approval and with invocation for them to look kindly on the rites and on the young men (Tucker, 1949). This fundamental role of penis for the African society is possibly represented in the Central Saharan rock art.

Besides the circumcision, there is a more substantial form of body modification, namely the penile subincision, in which the underside of the penis is incised and the urethra slit open lengthwise, from the urethral opening toward the base. Although less frequent, subincision is traditionally performed around the world as a coming of age ritual. It is known for example from Samburu herdboys of Kenya, who perform subincision at age seven to ten (Margetts 1960).

Anomaly as a privilege

Considering the size and shape of the phalluses depicted in the earliest Central Saharan rock art, it is possible that they represent a particular health problem, namely the elephantiasis of the scrotum (Soleilhavoup 2007). This tropical disease, which is not rare in humid areas of Africa, causes a huge swelling of male genital organs. Since the earliest Saharan rock art originated during a humid period, it is likely that this illness was present in the Epipalaeolithic and Mesolithic periods. Indeed, the big oval between the Great Gods' legs looks exactly like

genitalia affected by the scrotal hernia. Investigating further the role of this disease, it becomes evident that the elephantiasis of the scrotum has not been considered an ordinary illness, but it has a special position in the African culture and religion. The best example is probably found in the religion of the Masa, a population living today near Lake Chad. The Masa believe in a powerful god called Matna, a feared spirit responsible of death. He is also called "Matna The Initiator" because he plays an important role in initiation rituals. He usually affects a person in the form of a disease, and to assure his favour animal sacrifices must be done to him. Interestingly enough, the main characteristic of Matna is his enormous scrotum affected by elephantiasis (Melis 2002). Lega people in Congo include this disease into



6. A scene of sexual intercourse depicted under a mask, Tassili mountains. Photo elaborated with DStretch.

their initiation rite, which provides an initiated man with an initiated wife, and during which only initiated men and women of a certain grade may be present. Dramatic performances are particularly well developed in this initiation. In one scene the preceptor, carrying a huge bundle of leaves under his loin cloth between his legs and dancing with great difficulty, incarnates a man suffering from scrotal elephantiasis (Biebuyck 1973).

Even when this illness does not play an active role in the rituals, it has nevertheless been considered exceptional by many African tribes. Maasai people in Kenya are said never to ascribe disease to the action of spirits, and only rarely to human agency. Only one disease - elephantiasis of the scrotum - is regarded as a punishment for sin (Rivers & Elliot Smith 1924). The Igbo people of southern Nigeria believe that certain individuals must be put to death lest they shame the entire tribe. These include men with elephantiasis of the scrotum (Khoi 1999). In the traditional African culture, anomalies are either demonized or privileged. These include for examples twin mothers, twins, monstrous birth, children whose upper teeth came in first, boys with only one testicle and men affected by elephantiasis of the scrotum. On the one hand, anomalous events may be labelled dangerous, in that individuals sometimes feel anxiety confronted with anomaly. On the other hand, ambiguous symbols can be used in rituals. By using symbols of anomaly, the ritual can incorporate evil and death along with life and goodness, into a single unifying pattern (Douglas 1966).

Conclusion

In the earliest Central Saharan rock paintings and engravings, the scenes of a sexual intercourse or otherwise sexual scenes are nearly nonexistent. Except for the Kel Essuf engravings

and the earliest stages of the Round Head paintings, where the representation of penis is frequent, in the later stage of the painted art males are depicted strictly without genitalia. The exception is represented by a special group of beings, which are depicted with an exaggeratedly huge penis. Its size and shape evokes the elephantiasis of the scrotum, a tropical disease, which was certainly present during the humid Epipalaeolithic and Mesolithic periods. Considering the ethnographic record compared with the rock images, it is likely that the anomaly of the scrotal hernia played a substantial role in the cultural / religious life of the Central Saharan prehistoric hunters.

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NOTES AND NEWS

WHAT IS CONCEPTUAL ANTHROPOLOGY?

Conceptual anthropology is the discipline concerned with the arts, rituals, beliefs and other intellectual expressions; it combines various sectors of the human and social sciences in respect of behavior and cultural manifestations, using experiences of the past to understand the present and build the future. The concept gestated for some time until it was formalized during the UISPP Congress in Florianopolis, Brazil, in 2011, setting new horizons for human sciences. It was decided to make of the newly proposed discipline, *conceptual anthropology*, a concern of the International Scientific Committee on the Intellectual and Spiritual Expressions of Non-Literate Societies (UISPP-CISNEP). The goal of this new discipline is to understand human behavior and cultural trends, recurring and isolated phenomena, predictable and unpredictable evolution and change, not only in technology, but also in social, intellectual and spiritual life. It is a permanent journey of discovery and emotions.

Archaeology and anthropology can benefit enormously from the cooperation of sociology, psychology, semiotics and other sectors of the human and social sciences. Each discipline has its own memory as the basis of research and the advancement of the discipline itself. Combining disciplines is also a union of memories for a broader base of research and culture. Today media replace technical and historical memory. But the human mind's insights and associations are still irreplaceable.

Our being and our actions are rooted in the memory. When we err, we often owe it to our memory blurring. When we reach positive results, it is because we have made good use of our memory. We do not refer to electronic memory but to the one expressed in intuition and discovery, the memory that springs from the deep well of our psyches.

Every being, like every discipline, focuses on certain aspects of memory and neglects others. Together, various disciplines and various cultures share wider dimensions of memory. Such an approach offers an immense contribution to the study of the intellectual and spiritual expressions of non-literate peoples.

One of the purposes of UISPP-CISENP, in addition to the pleasure of meeting and growing together by dialogue, is to promote a common commitment to the understanding of such human expressions, with the support of multidisciplinary research. As students of various disciplines, anthropologists and archaeologists, psychoanalysts, educators, sociologists, semioticians, philosophers and historians, we all wish to face questions which a shared commitment can help clarify. The meeting of different disciplines offers a wider dimension of shared knowledge and greater capacity for analysis and synthesis. Faced with the fashion of extreme specialization, which risks reducing scholars to technicians, conceptual anthropology goes against the tide. No doubt technicians are needed, but we seek a cultural vision and broad overview in the common work of the humanities and social sciences. Let technicians and intellectuals be aware of their different roles, let them do their own jobs and then

enrich each other through the joint dialogue. Research has a real social function when it produces culture. When culture is creative and innovative, it promotes the growth of intellect and stimulates new thought. The dialogue is open to all disciplines of the humanities and social sciences as well as to those who do not identify themselves with any specific discipline or who just want to listen. Each listener is a potential transmitter of ideas and ideas grow and spread not only through those who produce them, but also through those who listen. The dialogue does not stop and is a source of growth and enrichment, and also of cooperation and friendship. Research is a provocative, stimulating and inspiring source of awareness. You are welcome to join.

The present world crisis is a cultural crisis, a crisis of values and wisdom that has economic, social and political consequences. Reviving the role of culture is our modest joint effort to contribute to overcoming the crisis.

RETHINKING EINSTEIN KNOWLEDGE VS. IMAGINATION

"The true sign of intelligence is not knowledge but imagination" (Albert Einstein).

May we claim that both of them are needed?

Imagination without knowledge and knowledge without imagination are the two extremes of dullness.

E.A.

APPRENTICESHIP IN CONCEPTUAL ANTHROPOLOGY

The apprenticeship, under the guidance of Prof. Emmanuel Anati, the founder of

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THE INTELLECTUAL AND SPIRITUAL EXPRESSIONS OF NON-LITERATE PEOPLES

The visual arts, music, dance, rituals, myths, traditions and other aspects of human conceptual expressions reveal the peculiarities of each society and, at the same time, the common intellectual and spiritual heritage that unites humanity. The CISENP (International Committee on the Intellectual and Spiritual Expression of Non-literate Peoples) is convening its session at the forthcoming UISPP Congress, in Paris, 3–9 June 2018. As on previous occasions, colleagues from various disciplines are invited to share experiences, ideas and scientific approaches for a better understanding of human creativity and behavior and a broad-minded study and understanding of the past. You are invited to present the title and short abstract (300–500 words) of your proposed paper, before 30 March, 2017, to Session CISENP 2018, <atelier.etno@gmail.com>, providing your full name and postal address.

Prehistoric archaeology is in urgent need of this new landscape of conceptual anthropology, in order to make steps forward. It is a new academic approach for building up a solid future for the study of man. Archaeology, both

prehistoric and historic, needs a constant and open dialogue with other disciplines. The study of man includes anthropology, sociology, psychology, human geography, semiotics, art history and other disciplines that have to join efforts. This is the aim of conceptual anthropology.

What is to be the image of prehistoric sciences in the future? How can we convey to a large public the notions and wisdom accumulated in the study of roots? Understanding the past is necessary to build a future. And not only that, it is necessary to understand the present, our present. The knowledge of roots is the elementary base of culture. Even in the tribal world young people are initiated into the knowledge of their past. The study of prehistory has to awaken interest and passion in the public: there is nothing more fascinating than discovering the background of human behavior, the emotions and passions that have caused the intellectual and spiritual adventures of humankind. This is the message that we can convey to our society. Let us join efforts to develop public awareness, education, formation, engagement, research, for a broader understanding of our past and our present. We can convey this passion only if we have this passion. You are welcome to join.

Emmanuel Anati
President of UISPP-CISENP

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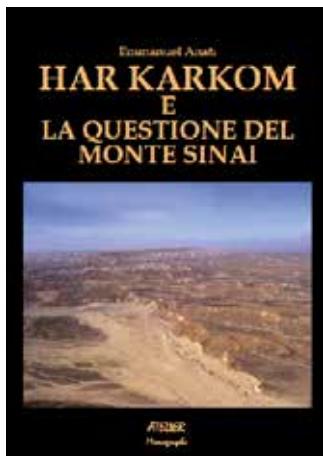
ARCHEOLOGY AND THE BIBLE

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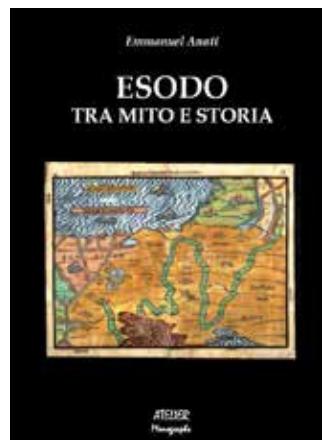
ARCHAEOLOGY IN THE DESERT EXODUS:

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 two volumes. Two richly illustrated books bring new light on the events that inspired the Biblical narrative...and a new re-edition of an important book.



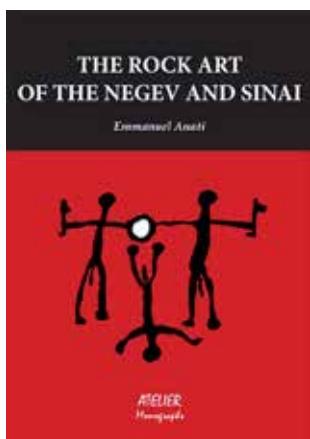
Anati, E., 2016: *Har Karkom e la questione del Monte Sinai*, Capodiponte (Atelier), pp 220; 138 ill., Italian edition, (€30,00)
The findings of shrines and encampments of the Bronze Age at Har Karkom, a mountain located in one of the driest places and inhospitable parts of the Negev desert, in the north 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., 2016: *Esodo tra mito e storia* (*Exodus between myth and history*), Capodiponte (Atelier) pp. 340; 138 ill., Analytical Appendix. Italian edition, (€ 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.

ANOTHER BOOK ON THE SINAI DISCOVERIES

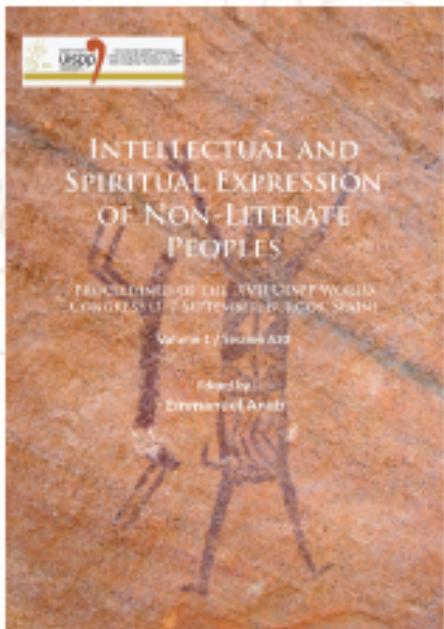


Anati, E. 2015, *The Rock Art of the Negev and Sinai*, Third English edition, Capodiponte (Atelier), 248 pp.248; 196 ill., €20,00

The book deals with a new theme of Near-eastern archeology: the rock art of the Negev and Sinai. It presents new discoveries and reconsiders content 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.

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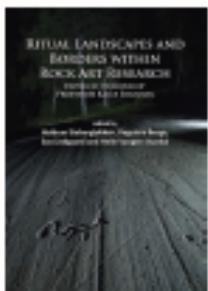
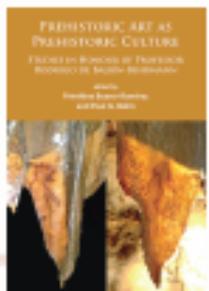
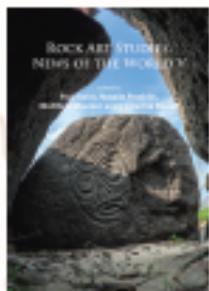
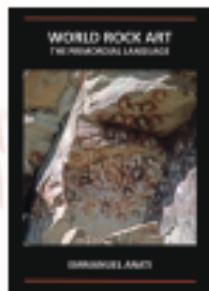
eBook: ISBN 9781784912826. Free to download from website.

This volume presents the proceedings of the session '*Intellectual and Spiritual Expression of Non-literate Peoples*' part of the *XVII World UISPP Congress*, held in Burgos (Spain), 4th September 2014. The session brought together experts from various disciplines to share experience and scientific approaches for a better understanding of human creativity and behaviour in prehistory.

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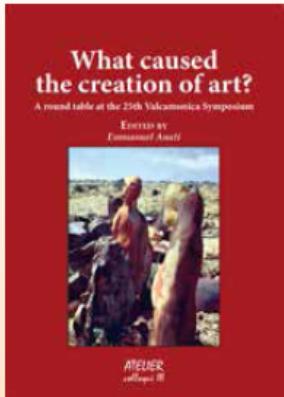
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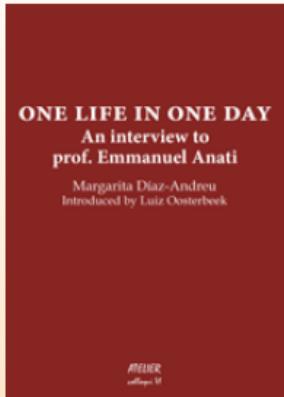
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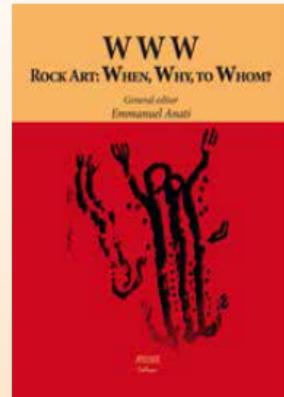
Anati, E. (ed.) 2013. *What Caused the Creation of Art? A Round Table at the 25th Valcamonica Symposium*, Capo di Ponte (Atelier) 44 pp. € 10.

'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 generation.



Díaz-Andreu, M. 2015 *One life in one day, an interview to prof. Emmanuel Anati*, Capo di Ponte, (Atelier), 104 pp. 51 pls. € 20

In the gardens of the campus of Burgos University, while delegates were moving from sessions and lectures to coffee breaks and back, Margarita Diaz-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.

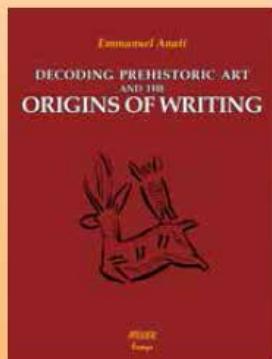


Anati, E. (ed.). 2015 *WWW. Rock Art: when, why, to whom?* Capo di Ponte, (Atelier), 218 pp. 184 pls. € 20

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? Fifty authors from five continent face the query: when, why and to whom?

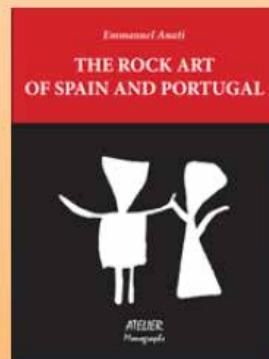
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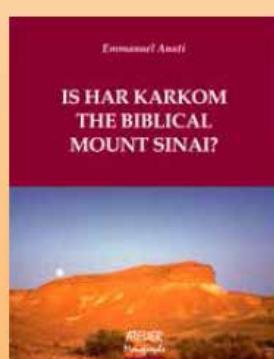
Anati, E. 2015. *Decoding Prehistoric Art and the Origins of Writing*, Capo di Ponte (Atelier), 152 pp. 83 pls. € 20.

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 propose a new vision for the beginning of writing.



Anati, E. 2014. *The rock Art of Spain and Portugal, a Study of Conceptual Anthropology*, Capo di Ponte (Atelier), 104 pp. 87 pls. € 20.

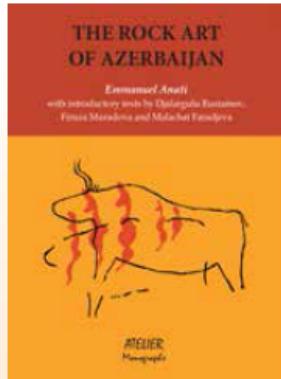
An analytical synthesis of the rock art in the Iberian peninsula from the conceptual anthropology approach. The major concentrations of rock art are considered as expressions of their different cultural and social patterns.



Anati, E. 2013. *Is Har Karkom the Biblical Mount Sinai?* (II ed.), Capo di Ponte (Atelier), 96 pp. 53 pls. € 20.

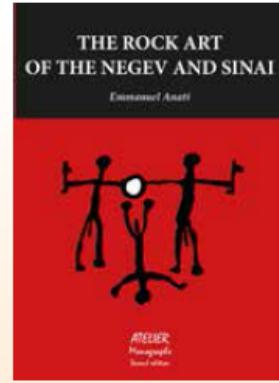
Remains of ancient sanctuaries and camp-sites tell the story of a hitherto unknown mountain in the heart of the desert of Exodus. Is Har Karkom the biblical Mount Sinai? To what point can we consider the biblical narratives as a source of historical documentation?

MONOGRAPHS



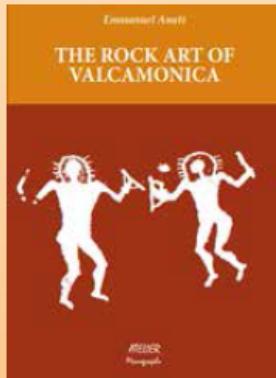
Anati, E. 2015. *The Rock art of Azerbaijan*, Capo di Ponte (Atelier), 156 pp. 190 pls. € 20

In 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. New chapters in the history of art are revealed by beautiful design and stylisation.



Anati, E. 2015. *The Rock Art of the Negev and Sinai*, second edition, Capo di Ponte (Atelier), 242 pp., 190 pls. € 25.

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.



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 acquires back millennia of its forgotten history.



Anati, E. 2015. *World Rock Art*, Capo di Ponte (Atelier), 208 pp. 193 pls. € 20

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. He can be seen the beginning of a new discipline, the systematic study of world rock art.

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